

COURSES SEASON 2019-2020

TRAVELS TO THE IMPOSSIBLE

(to make a film, you first have to climb a mountain)

24th October 2019 – 2nd July 2020

Due to the sanitary crisis derived from Covid-19, live sessions were interrupted from the 12th of March, thus modifying this course's schedule. From then on, the course continued online (see programme/new dates on the next pages).

Organized by: MARCO, Museum of Contemporary Art of Vigo
Teacher: José Manuel López, with the collaboration of guest speakers
Place: Auditorium
Dates: from 24th October 2019 to 2nd July 2020
Hours: THURSDAY, from 7:30pm to 9pm
Number of sessions: 23

LIMITED SEATS AVAILABLE. Inscription and registration from 17th September

Price: €190 (20% discount for members of the Friends of MARCO Association and students, upon accreditation). Payment can be fractioned following the dates and conditions indicated on the registration form.

SUMMARY / PRESENTATION

“Trips to the impossible are excellent means of creation” (Serge Daney)

For every film that sees the world, many remain in the limbo of the not-filmed. These are the only films that are perfect because they only exist as a potential, as an idea or as a dream. However, the films that have come into existence will always and necessarily be imperfect, a catalogue of commitments and surrenders and, perhaps, of some happy encounters. “Everything is possible if you are foolish enough”, said Orson Welles but as he discovered later on, such optimism was nothing more than the stubborn desire of a rebel. Every film that reaches our eyes is, therefore, a small miracle, a fragment that was plucked from darkness, from the nothing and the impossible.

Perhaps the beauty of cinema lies precisely in its improbability and perishability, in the miracle of its technological machinery, which will always be conditioned by imperfection, anomaly, defect or error. Inside each film exists the possibility of "not being" and the history of cinema will always be a negotiation between its possible films, that is, those films that were filmed and are still preserved; and the impossible ones, those that were never filmed or were lost forever.

This course is dedicated to one of the most beautiful stories of cinema, which is that of melancholic creators who, as Walter Benjamin said about Kafka, are constantly courting "the purity and beauty of failure". Those creators want everything, and many times, they do not get anywhere. They accept chance as a part of their stories, and continue to advance despite accidents. They do not stop searching for their north star, even though they have lost it long ago, and travel to the impossible to find the possible.

PROGRAMA

TRAVELS TO THE IMPOSSIBLE

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24th October 2019 – 2nd July 2020

Session 1 (Thursday 24th October)

Fitzcarraldo (**Werner Herzog**, 1982) and *Conquest of the Useless: Reflections from the Making of Fitzcarraldo* (**Werner Herzog**, 2004)

Session 2 (Thursday 31st October)

Othello (**Orson Welles**, 1948-1952) and *Filming Othello* (**Orson Welles**, 1978)

Session 3 (Thursday 7th November)

Happy Together (**Wong Kar-wai**, 1997) and *Buenos Aires Zero Degree: The Making of Happy Together* (**Pung-Leung Kwan**, **Amos Lee**, 1999)

Session 4 (Thursday 14th November)

Mirror (*Zéřkalo*, **Andréi Tarkovski**, 1975)

Guest Speaker: José Manuel Mouriño

Session 5 (Thursday 28th November)

This is not a Film (**Jafar Panahi**, 2011) and *Three Faces* (**Jafar Panahi**, 2018)

Session 6 (Thursday 5th December)

The Blonds (*Los rubios*, **Albertina Carri**, 2003)

Session 7 (Thursday 12th December)

Boyhood (**Richard Linklater**, 2014)

Session 8 (Thursday 19th December)

Irma Vep (**Olivier Assayas**, 1996)

Session 9 (Thursday 23rd January)

Maya Deren, *amateur*

Session 10 (Thursday 30th January)

Where Does Your Hidden Smile Lie? (*Où git votre sourire enfoui?*, **Pedro Costa**, 2001)

Session 11 (Thursday 6th February)

The Crime of Cuenca (*El crimen de Cuenca*, **Pilar Miró**, 1980)

Session 12 (Thursday 13th February)

The Green Ray (*Le Rayon vert*, **Éric Rohmer**, 1986) and *The Green Ray* (**Tacita Dean**, 2001)

Session 13 (Thursday 20th February)

El cine como arte de sumisión

Guest Speaker: Oliver Laxe

Session 14 (Thursday 27th February)

Shoah (**Claude Lanzmann**, 1985)

Session 15 (Thursday 5th March)

Heaven's Gate (**Michael Cimino**, 1980)

Session 16 (Thursday 16th April) [[online session](#)]

An Elephant Sitting Still (**Hu Bo**, 2018)

Session 17 (Thursday 23rd April) [[online session](#)]

Zama (**Lucrecia Martel**, 2017) and *The Monkey in the Swirl* (El mono en el remolino. Notas del rodaje de *Zama*, **Selva Almada**, 2017)

Session 18 (Thursday 30th April) [[online session](#)]

Waltz with Bashir (**Ari Folman**, 2008)

Session 19 (Thursday 7th May) [[online session](#)]

Apocalypse Now (**Francis Ford Coppola**, 1979) and *Hearts of Darkness: A Filmmaker's Apocalypse* (**F. Bahr, G. Hickenlooper, E. Coppola**, 1991)

Session 20 (Thursday 14th May) [[online session](#)]

Lightning Over Water (**Wim Wenders**, 1980) and *We Can't Go Home Again* (**Nicholas Ray**, 1973-2011)

Session 21 (Thursday 21st May) [[online session](#)]

Elementary Triptych of Spain (Tríptico elemental de España, **José Val del Omar**, 1955-1982)

Session 22 (Thursday 18th June) [[online session](#)]

Duel in the Sun (**King Vidor, David O. Selznick**, 1945-1946)

Session 23 (Thursday 2nd July) [[online session](#)]

Ran (**Akira Kurosawa**, 1985) and *A.K.* (**Chris Marker**, 1985)