

## Document Citation

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# 21st New York Film Festival

Presented by The Film Society of Lincoln Center - Alice Tully Hall - September 23 to October 1



**The Story of Piera.** Her father (Marcello Mastroianni) was an organizer for the Communist Party, her mother (Hanna Schygulla) a trailblazing sexual adventuress. Growing up in a home filled with these political and priapic obsessions, Piera (Isabelle Huppert) must struggle fiercely to find her identities—first as an actress, then as a woman, finally as a daughter. Director Marco Ferreri ("La Grande Bouffe") has long been the "agent provocateur" of Italian cinema; you almost know in advance that, if Piera loves her parents, Piera will really love them. But in this family portrait he paints tenderness as well as terror. Hanna Schygulla won the Best Actress award at Cannes, and all three stars are emblems of passion and sympathy. Italy/France, 1983.

24B. Sat., September 24th at 3:00pm  
24D. Sat., September 24th at 9:00pm



**The Wind.** Vivid social satire with overtones of Romeo and Juliet, "The Wind" tackles the generation gap in post-colonial West Africa. Its heroine is the pot-smoking daughter of a provincial military governor who falls in love with a fellow-student, the descendant of one of Mali's chiefs of a bygone age. Conflict is inevitable because neither the corruption of the present government nor the "wisdom" of the inherited values can be accepted by either boy or girl. Souleymane Cissé's earlier film "Baara" showed great promise; "The Wind" amply fulfills it. Mali. Cannes Festival, 1982. Also **Reassemblage** is a beautifully photographed and unusually edited film by a Vietnamese woman living in Berkeley, Trinh T. Minh-ha, about various aspects of life in Senegal. An intriguing confrontation between Asian and African viewpoints, mediated by ironic references to Western ethnography. U.S.A., 1982.

24C. Sat., September 24th at 6:00pm  
25A. Sun., September 25th at 2:00pm



**In the White City.** Alain Tanner's latest film tells the story of a Swiss engineer who jumps ship in Lisbon, captivated by that strange and haunting city. Strikingly portrayed by Bruno Ganz, the engineer falls in love with a girl who works in a seamen's hotel. But he never forgets his girl back home, and ultimately realizes that Lisbon is for him but an El Dorado. This Portuguese-Swiss co-production is a work whose images linger in the mind just as we can be certain that Lisbon will always remain a memory of poignant beauty in the mind of the engineer. Berlin Festival, 1983. A Gray City Films Release.

26B. Mon., September 26th at 9:30pm  
27A. Tues., September 27th at 6:15pm



**Boat People.** A Japanese photographer, sympathetic to the Vietnamese cause, visits Da Nang, three years after the fall of the Thieu government, only to discover that some things remain the same: poverty, corruption, torture, hopelessness. A political firecracker, this provocative melodrama, shot in China by the young Hong Kong director Ann Hui, ignited spirited debates at the 1983 Cannes Film Festival on the proper functions of art, entertainment, patronage and propaganda. Few, however, denied the film's sensational craftsmanship or human impact. Now American audiences can see what all the shouting was about. A Spectrafilm Release.

27B. Tues., September 27th at 9:30pm  
28A. Wed., September 28th at 6:15pm

France. Venice Festival, 1983. A Spectrafilm Release.  
29B. Thurs., September 29th at 9:30pm  
30A. Fri., September 30th at 6:15pm



**Rear Window.** Long unavailable, this is one of Hitchcock's greatest films, and possibly a key to his oeuvre. Its story of a man whom circumstances turn into a voyeur is the perfect metaphor for filmmaking, itself a kind of voyeurism (as is film viewing). With James Stewart, Grace Kelly and Thelma Ritter. U.S.A., 1954. A Universal Classics Release. A New York Film Festival Retrospective.  
30B. Fri., September 30th at 9:30pm  
1A. Sat., October 1st at 12:30pm



**Erendira.** "My poor darling," sighs the old woman to the granddaughter who has just wronged her, "your life will not be long enough to repay me." Thus begins the picaresque odyssey of Erendira (Claudia Ohana), a fourteen-year-old girl turned prostitute. On her travels she is pawn to an aging politician (Michel Lonsdale), a fond young lover (Oliver Wehe), and her dotty Clytemnestra of a granny (Irene Papas, in a scarily hilarious performance). Nobel Prize winner Gabriel Garcia Marquez detonates in his script a unique mixture of surrealism and social realism, fairy tale and nightmare. As directed by Ruy Guerra, "Erendira" is a DayGlo fresco of passion and revenge. Mexico/France/West Germany. Cannes Festival, 1983. A Miramax Films Release.

1B. Sat., October 1st at 3:00pm  
2D. Sun., October 2nd at 9:30pm

**The Alice Tully Hall Box Office opens on Sunday, September 11.**

**Box office hours: Monday-Saturday 11 am to 7 pm,  
Sundays from 12 noon to 6 pm. Telephone 362-1911**

The 21st New York Film Festival is presented by The Film Society of Lincoln Center, Inc. in cooperation with the Motion Picture Association of America. The Festival is made possible with public funds from the New York State Council on the Arts and the National Endowment for the Arts and with funds from individuals, corporations and foundations.