

## Document Citation

Title	<b>Manoel de Oliveira, Portugal's master filmmaker: Bread (O pão) - The hunt (A caça)</b>
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# The Museum of Modern Art Department of Film

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MANOEL DE OLIVEIRA  
PORTUGAL'S MASTER FILMMAKER

November 9-25, 1984

Sunday, November 11 at 5:30  
Thursday, November 15 at 3:00

**BREAD (O PÃO).** 1959. Produced by Manoel de Oliveira for the National Millers' Association. Direction, script, editing, photography (Eastmancolor), sound: Manoel de Oliveira. Assistant Directors: Lopes Fernandes, Sebastião de Almeida. Sound Assistant: António Ribeiro. Chief Electrician: Augusto Camilo. 58 min.

**THE HUNT (A CAÇA).** 1963. Produced by Manoel de Oliveira for Tobis Portuguesa. Direction, script, editing, photography (Eastmancolor): Manoel de Oliveira. Sound: Fernando Jorge, Manuel Fortes. Assistant: Domingos Carneiro. 21 min.

With: João de Almeida (Roberto), António Santos (José), Albino Freitas (shoemaker), Manuel de Sá (man with stump).

Note: The actors are non-professionals, local inhabitants of the area where the film was shot.

"...BREAD opens with a shot of wheatfields in brilliant colour and then proceeds, without commentary, to enact a small parable on bread production. Small individual country bakeries merge into vistas of the big city, with factories at work (in witty shots of machines puffing and blowing out their sacks of flour), international corporations doing deals, people actually buying and eating the product. Finally, there is a slow regression back to the gleaming wheatfield. Throughout, Oliveira's associative editing is masterly, yet there is no forced didacticism. The film works most effectively as a kind of polemical poem, without words.

The short film THE HUNT also achieves its impact with a minimum of words. Two lads meet and lark about, causing some trouble in a village, and then attach themselves to a bizarre hunting party on nearby marshland. Suddenly the first boy becomes disturbed. Where is his friend? A frantic search reveals him up to his neck in a bog. From this point, the film erupts into panicky movement, with wild trackings as the boy races to the village for help, followed by sinister circling movements round the bog with the searchers framed in distant long shot. Finally, hunters and villagers (including a Buñuelian vagabond with a stump) form a line to pull the victim out. A parable about solidarity or an ironic attack on violence, as some Portuguese critics have suggested? Oliveira never quite tells us. His formidable camera eye, however, is used to sustain a mood of palpable disquiet...."

--- John Gillett in Sight and Sound, Summer, 1981

"One cannot possibly be interested in Portuguese cinema.... except when a new film by Manoel de Oliveira appears. 1960 is therefore an important year, since the great film director will release three new films. One of them, O PÃO (long documentary about the making of bread), had its premiere January. The film has been enthusiastically received by specialists. Its subject is simple, but Oliveira, as usual, has developed it with unusual depth. He shows the process from the cultivation of wheat to the baking of bread through primitive and modern industrial methods. But he also analyzes all the relationships created [by] the work: personal ..., administrative, economical, social. The bread  
(continued...)



appears thus as the centre of human solidarity or conflicts, through a cosmic or, at least, universal vision, in which the camera participates in its 'adventure' as a witness. This is what makes O PÃO an important document.

Oliveira's treatment is relentless, his technique perfect, although apparently modest. The sound track has no commentary [or] music, but it forms an admirable symphony of natural sounds and voices. Colour is marvellous...."

--- Francisco Aranda in Films and Filming, June, 1960

Note: The ending of THE HUNT is ambiguous although it seems that the boy is saved. In Oliveira's original conception, the boy dies while the men argue among themselves. This ending would be more appropriate for the tone of the film. However, this conclusion was not approved and Oliveira had to add the final scene.

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The Department of Film would like to thank the Cinemateca Portuguesa (Lisbon), the Instituto Português de Cinema (Lisbon), and the Embassy of Portugal in Washington, D.C., for the loan of films by Manoel de Oliveira.

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