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Alain Resnais's **HIROSHIMA, MON AMOUR** (1959), from a screenplay by Marguerite Duras, with Emmanuele Riva, Eiji Okada, and Bernard Freson, is a treasured breakthrough of the nouvelle vague. The story deals with an affair between a French actress and a Japanese architect in contemporary Hiroshima, but the film, in effect, is a memory movie focusing on the mental odyssey of the woman who is unable to

extricate her emotions from the reality of her experience of time. The man denies the woman access to the sealed events of Hiroshima around them and instead drives her back to the death, disgrace, and perversity of occupied Nevers and her ill-fated love for a German soldier. It is in these sequences that the film rises to its greatest heights in the visual, verbal, and musical counterpoint of mental exploration. The movie is still one of Resnais's most successful attempts at liberating the associational imagery of the mind without transforming the screen into an optical ordeal and the soundtrack into a polemic. He risked

being accused of contemplating *amour* under the light of Hiroshima's catastrophe, but he uses the casual sexual encounter to illuminate how the madness and remorse of the past invades the spaces and words of the present. (Co-feature: Resnais's *Muriel*)
Theatre 80 Saint Marks:
1:15, 4:50, 8:25, midnight;
also Monday, except for
the midnight screening

A. Sarris & Tom Allen -
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