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The International Forum of Young Film, set up as a showcase for independent cinema, proved to be one of the most worthwhile innovations ever made in Berlin and won the International Critics Award for its enterprise. Its programme included new films from all over the world, many of them protest documentaries about disturbing political and economic situations. A fair number of these films have already been shown in London or discussed from Cannes including Bertuccelli's *Remparts d'Argile*, Oshima's *The Ceremony* and Makavejev's *WR—Mysteries of the Body*. Perhaps the most interesting revelation in the Young Forum was a new Greek director named Theodor Angelopoulos. His film *The Reconstruction* was criticised by some of the more revolutionary young critics for not being political when they should have been analysing its superb qualities as cinema. Angelopoulos demonstrated a remarkable talent for evoking the tactile qualities of life in a small mountain village. The story concerns a farmer who has returned from Greece and been murdered by his wife and her lover. Like Visconti's *Ossessione* the feeling of the place is as important as the narrative and the murder. We are never told which of the two instigated the killing but we are told a great deal about the life and the people of this remote region and left with a real understanding of the effect of rain, rock and environment on character. The director creates a genuine ethos and shows precise, studied control of his setting, his actors and his mood.