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It is true that Makavejev neatly handles the free essay form, cleverly linking reportage with acted scenes. But along these lines Werner Herzog's Fata Morgana, also storyless, seemed to me both more important and more successful. *Fata Morgana* could be described as a documentary on the Sahara: all the sequences were shot there—whether in the desert itself or in the towns and oases. But the accompanying narration (mostly an eighteenth century Indian account of the creation of the world) clued us in to the fact that this is Herzog's version of Genesis—and also of the Apocalypse—an abstract parable of the life of man on earth. It could have been ghastly, but it isn't, mostly because this abstract-sounding film is very concrete: the reality of those sand dunes littered with the wreckage of aircraft, those vast spaces with nothing as far as the eye can see, nothing except the refuse of what we call civilisation, those heat-haze mirages from which mysterious objects (which we eventually discover to be Land-Rovers) slowly emerge like some early form of life from the primitive slime.

Someone once wrote that it was not surprising that the three great monotheistic religions all came out of the desert, and it is something of that mystery of the unhidden and the unnameable that Herzog has so successfully evoked in his *Fata Morgana*.