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my dislike of the very idea of these festivals: I'll just note that among the films I saw, there were two fine ones: a monster of two and a half hours, a short of 11 minutes.

Andrei Tarkovsky (b. 1932) made *Andrei Rublev* in the USSR in 1966. Rublev was a monk and icon painter (c. 1360-1430) whose work is preeminent in Russian art. Tarkovsky's film ran into political trouble, presumably because it showed an individualist under authoritarianism. Its release was delayed, then its export. It was shown at the Cannes Festival in 1969 in a three-hour version, which was a condensation. The New York version was a half hour shorter than that.

Still, two things are evident, even in this lacerated version. Tarkovsky was not making a straight biographical film: he was presenting a series of historical panels through which Rublev moves, to re-create the Russia of that day. Second, he re-creates it. *Andrei Rublev* contains some of the most authentic historical reality I have seen on screen, done with lavishness, intensity and sweep. I don't expect ever to forget such episodes as the sacking of a town by Tartars or the casting of a giant bell. I'm not talking about capital-B Beauty of the sort that every Technicolor spy thriller has these days. (*Andrei Rublev* is in black and white, except for its last moments.) I mean historical-artistic imagination made manifest through cinematic talent.

The fate of this film must be one of the decade's major crimes in the film world, a world that does not lack for crimes.

Eleven minutes of wicked joy from Bruno Bozzetto, the Italian maker of animated films. I've seen two previous cartoon shorts of his (both at the NY Festival), *Alpha Omega* and *The Two Castles*, and I went to this program (the feature was unimportant) to see his new short. *Opera* is wonderful. It starts as if it were going to be on its subject—bosomy sopranos, squalling tenors, etc.—funny enough and mordant. But quickly it swirls away and uses the opera house only as a base for a savage lightning tour of just about all the world's current problems—pollution and war among them. The drawing, color and sound are excellent, the speed is diabolically lighthearted. What an 11 minutes! Bozzetto deserves—we deserve—to have entire programs devoted to his work. If he isn't the most intelligent, witty, caustic, gifted film animator now working, I'd be grateful to learn of a better.