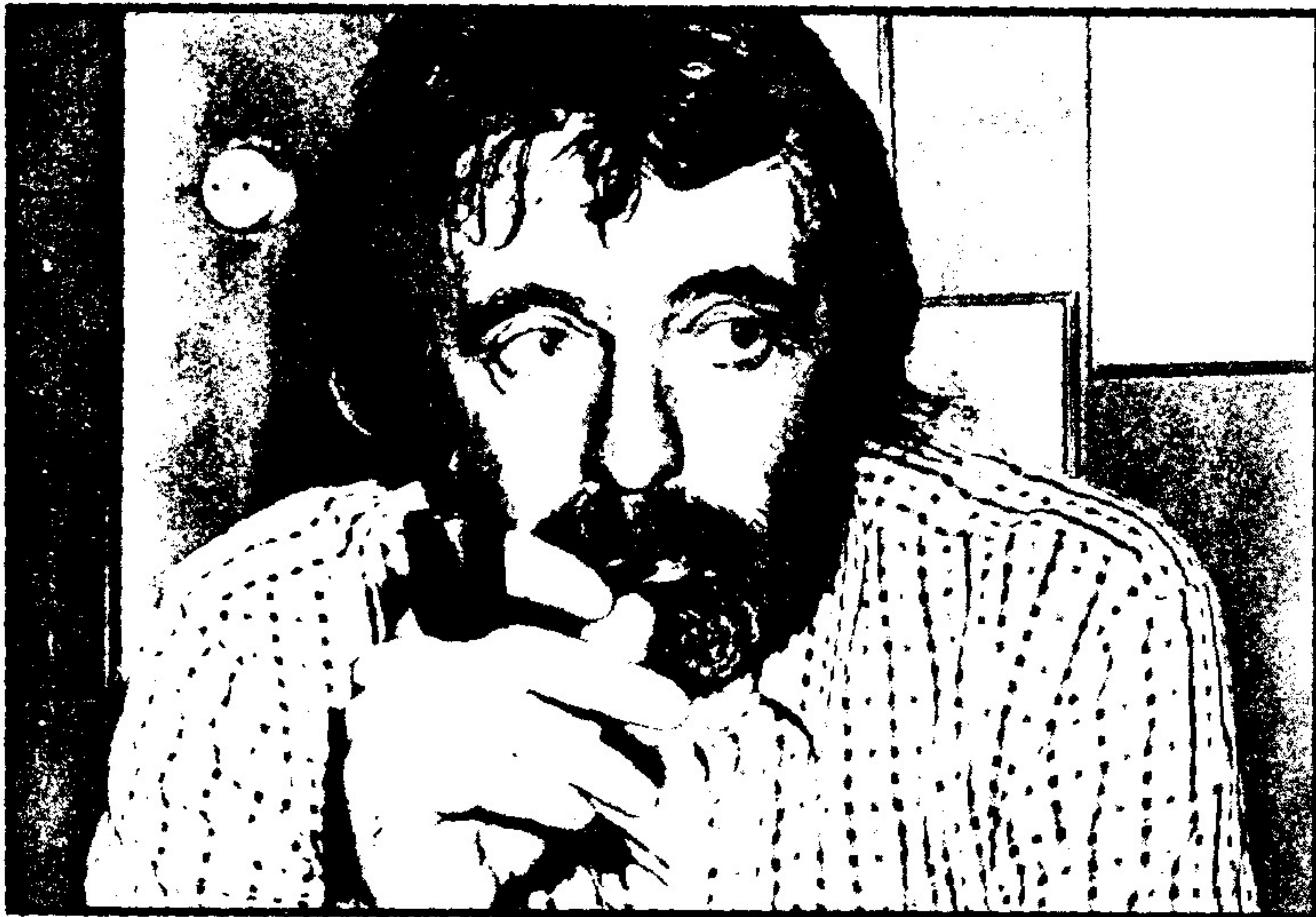


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The films of
ALAIN TANNER



Alain Tanner's first film, *Charles—Dead or Alive*, put an almost non-existent Swiss cinema on the international map in 1969. Since then, Tanner has transcended regional exoticism to become one of the most important filmmakers of the past thirty years. Directly addressing the intellectual and political currents of contemporary history, he has staked out a unique niche for himself, straddling the commercial and modernist cinemas. Tanner may be obsessed with ideas, but he always sees ideas in the form of people: Bulle Ogier's mercurial schizophrenic in *La Salamandre*, François Simon's acerbic ex-conformist in *Charles...*, the eight "minor prophets" in *Jonah...*, and the titanic old man and his punkish young acolyte in *Light Years Away*. Many directors can express the significance of political and intellectual thought; Tanner is one of the few who can capture its joy.

JONAH WHO WILL BE 25 IN THE YEAR 2000

Tanner describes *Jonah...* as "a dramatic tragicomedy in political science fiction." This rich concoction of color and black and white, songs, skits, economics, dreams, sidebars, speeches and sexual experimentation tells the story of eight veterans of 1968, stranded between revolution and accommodation, whose paths briefly cross in search of a common purpose. One of the most important films of the disoriented 'Seventies.

Switzerland, 1976. 110 mins. Color and B&W.
In French with English subtitles.

Rental: 250



IN THE WHITE CITY

This haunting, bluesy mood-piece tells of a disconnected sailor who jumps ship in Lisbon. Bruno Ganz is mesmerizing as Paul, the outsider becalmed in a strange land by a mysterious ennui. As he wanders through the steep streets and alleys of the ghostly "white city," Paul shoots 8mm films whose blurry images combine with Jean-Luc Barbier's jazz score to chronicle his descent into an existential borderland where annihilation and enlightenment merge.

Switzerland, 1983. 108 mins. Color.
In French, German, English and Portuguese
with English subtitles.

Rental: 350



Alain Tanner



CHARLES – DEAD OR ALIVE

Tanner's first feature tells of Charles De, an aging conformist who suddenly drops deep out of life and emerges a madman: in other words "mad" enough to accept the world only on his own uncompromising terms. A remarkably nimble, witty, lucid debut.

Switzerland, 1969.
93 mins. B&W.

Rental: 175



LIGHT YEARS AWAY

Unique 21st-century blend of absurdist science-fiction fairy tale, concerning the exasperating, comic and mysterious relationship between a punkish young acolyte and a reclusive sage. With Trevor Howard and Mick Ford.

France/Switzerland, 1980.
105 mins. Color. In English.

Rental: 250



MESSIDOR

A startlingly fresh mixture of experimentation and melodrama recounting the exhilarating, terrifying odyssey of two female hitchhikers, children of Swiss security and plenty, into a world of accident, crime and flight. A gripping story and Tanner's most cinematic work.

Switzerland, 1979.
120 mins. Color.

Rental: 250



THE MIDDLE OF THE WORLD

Following the love affair between Paul, a Swiss engineer, and Adriana, an Italian waitress, Tanner refashions the materials of a classic *femme fatale* romance and creates a subtly observed, invigorating tale about the growth of a woman's consciousness. Set amid startlingly beautiful landscapes, this cool, highly erotic film is one of the few truly modern treatises on the nature of love.

Switzerland, 1974.
115 mins. Color.

Rental: 250



LE RETOUR D'AFRIQUE

A rich political parable with overtones of sci-fi, screwball comedy, and absurdist drama. A young Geneva couple decide to take up a Third World existence in Algeria. They sell their possessions and throw a farewell party before getting a telegram delaying their departure. The film details the two weeks they spend in their empty apartment too embarrassed to go outside.

Switzerland, 1973.
109 mins. B&W.

Rental: 175



LA SALAMANDRE

Filled with an infectious high spirit reminiscent of the early New Wave, *La Salamandre* concerns the efforts of two young writers – one who relies on intuition, and one who relies on facts – to construct a TV script around a murder attempt by a young woman who doesn't get on well with the world. Bulle Ogier plays the spacey, kinkily defiant heroine in a magnificent performance.

Switzerland, 1971.
125 mins. B&W.

Rental: 250

(See also **NO MAN'S LAND** and Tanner's documentary on Corbusier: **A CITY AT CHANDIGARH**)

(All films in French with English subtitles unless otherwise specified)