

## Document Citation

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# Andrei Roublev

USSR/1966

DIRECTOR: Andrei Tarkovsky

SCREENPLAY: Andrei Mikhaylov-Konchalovsky and Andrei Tarkovsky

CINEMATOGRAPHER: Vadim Jusov

CAST: Anatoly Solonitsyn, Ivan Lapikov, Nikolai Grinko, Nikolai Sergeev, Irma Rausch

RUNNING TIME: 201 min. (original Russian version)

PRINT SOURCE: Columbia Pictures

Dziga Vertov, Sergei Eisenstein, Vsevolod Pudovkin, Alexander Dovzhenko... Andrei Tarkovsky — this would be my list of the *great* Russian filmmakers. Furthermore, it can be said that Tarkovsky resolved the theoretically opposite aesthetics of Vertov and Eisenstein into his filmic art of storytelling, thus extending the narrative traditions of Pudovkin and Dovzhenko. He is, in short, a Master whose films can be both popular (if the Soviet Union would permit them to be widely shown) *and* sustain the soundest intellectual probing and visual scrutiny. Tarkovsky won first prize for his student film, *Violin and Roller*, in 1960. His first feature film, *Ivan's Childhood* (1962), is his only film so far to be released uncensored. Both *Andrei Roublev* and *Solaris* (1965 and 1971) were severely cut. *The Mirror* (1975) has not been allowed distribution in Russia or abroad. It is, as always, *the personal* in Art which governments (and businessmen) move to suppress absolutely: it is that 20th-Century Andrei Tarkovsky identifies personally with the great 15th-Century icon painter Andrei Roublev, whose art broke free of the hardened icon styles of those times, triumphing over the savage horrors of 1400's Russia to give us the story of painted human facial expression again...as Tarkovsky gives us the dramatic epic of same played out against indifference, religious fanaticism, sexual insanity and every variety of political debauch. It is this which we are privileged to see, finally, in its newly restored full-length version. I would like to dedicate this program to Sergei Paradjanov (maker of *Shadows of Forgotten Ancestors*), exiled to Siberia, and the late Larissa Shepitko (whose film, *The Ascent*, was shown in the Denver festival two years ago).

—Stan Brakhage