

INTERNATIONAL SYMPOSIUM

November, 29th & 30th, 2018

PHILIPPE GARREL

EMBODIED TIME

On March 27th, 1967, *Banc d'Essai*, a French television programme produced by ORTF's second channel to promote the creativity of the promising French youth, received Philippe Garrel. Mod dress code, a kind of loftiness, and a contradictory distance became the key elements of "the distinction" which will become the dominant feature of the young film-maker for the years to come. Philippe Garrel, barely 18 years old at that time, was about to create a dense and radical work. Close to the collective utopia of May 68, his first movies directed for TV or cinema reflected with acuteness the society and the youth of the seventies: among others, *Les enfants désaccordés* (1964), *Anémone* (1967), *Marie pour mémoire* (1967). Philippe Garrel moved away from this collective experience with *Actua 1* (1968), asserting his distinctiveness through films in which the subversive fable mingles with the criticism of every of the contemporary society's movements. Partially financed by patronage, *Le révélateur* (1968), *La concentration* (1968), *Le lit de la vierge* (1969) are built upon the underground constellation and rose Philippe Garrel as a leading figure of the French Avant-Garde. During the seventies, Philippe Garrel lived a long introspective experience: he retreated from the world with Nico, his partner and Andy Warhol's former Factory superstar. Through this decentering process, Philippe Garrel gradually lead his practice towards an economy of means, revealing his talent for intimate portraits which converse with the history of painting and with "the early cinema". *La cicatrice intérieure* (1970-71), *Athanor* (1972), *Le berceau de cristal* (1975), *Un ange passe* (1974), *Les hautes solitudes* (1974) are love songs to Nico and hymns to beauty. Poesy and love ecstasy defy politics.

During the eighties, Philippe Garrel polished his art form through the process of rewriting, which would make him draw inspirations from his own biography, and would also explore the major topics of his cinema: predominantly the couple, sentiments, relationship, parenthood, suicide. This new period was initiated by *L'enfant secret* (1979-1982) a pivot in the filmography, and was crystallized by *Elle a passé tant d'heures sous les sunlights* (1984) with its invention of a minimal and poetic narrative in which the reality, the fiction, and the dreams are contaminated. This idea results from the materiality of an image with striking intensities: a snowy or graphic black and white, a subtle work on the color with developments of tone nuances, heightened contrasts or complementary effects. Philippe Garrel then took up directing, today's main part of his filmmaking. On a different note, he gave screenwriting a new consideration with Muriel Cerf, Arlette Langmann and Marc Cholodenko, and more recently with his partner Caroline Deruas, but he also refined his music scores with John Cale, Barney Wilen, and Jean-Claude Vannier. The collaborations with writer Marc Cholodenko are associated with the work of great photography directors (W. Kurant,

W. Lubtchansky, R. Coutard, J. Loiseleux, C. Champetier) and implement Garrel's filmography with major works: *Les Baisers de secours* (1989), *J'entends plus la guitare* (1990), *La Naissance de l'amour* (1993), *Les Amants réguliers* (2005), *Un été brûlant* (2010), *La jalousie* (2013).

In spite of evolutions, themselves divided in major esthetic periods, the formal and thematic coherence of the work still remains today. But it is also through its fragile and scattered figures and through its constant introspective search that this work affects us as we wish to examine it. The work of Garrel meets and crosses various times that it manages to represent while resisting them. Though already belonging to cinema's history, Philippe Garrel's work remains notably contemporary: "Philippe Garrel or the embodied time". Although the National Museum of Modern and Contemporary Art of Seoul inaugurated in November 2015 a retrospective and an exhibition: "Philippe Garrel, a dazzling despair" [November 5th, 2015 to February 28th, 2016], or although the proliferation of programming and movie comments in the United States or in Europe keep going, it is necessary to note a certain discretion from French Universities' research programs towards Philippe Garrel's work. It is however important to mention the first symposium on Garrel held in Dublin in June, 2001, done on Fergus Daly's initiative: "Eternal Garrel". It is also important to mention the workshop "Philippe Garrel, the inner/outer experience" held on November 8th, 2017 in Grenoble and organized by Robert Bonamy and Didier Coureau. Celebrating Philippe Garrel's seventieth birthday, this first international symposium held in France offers a state of the art on the artist's whole career and his filmography. It wishes to bring a new light on this demanding work which remains difficult to grasp.

All the methodological approaches could be considered, yet with an interest for the multidisciplinary studies reporting the various dimensions of the work. We can, in particular, lead a reflection from the following key points that remain voluntarily wide and englobing:

- The experience of the media and the origins of the work
- Philippe Garrel and the political history
- The inner experience and the horizon of May 68
- Critical reception
- Writings and rewritings
- Dramaturgy and dialectical tensions
- Material, light and form
- Speech, voice and sounds
- The poetics of color
- The pictorial paradigm
- Conjugality and parenthood

Scientific Committee :

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Submission Guidelines:

Proposals including a 700-characters abstract with a short bio-bibliography in English or French are to be sent to valjottreau@gmail.com et fabien.bouly@parisnanterre.fr by January, 31th, 2018.