arte KINO Classics

2023

Who are you Polly Maggoo?

A fresh look at Europe's film heritage

In March 2023, ARTE will launch the second edition of ArteKino Classics. Under this label, ARTE will be showing rarely seen European films – true gems of the 7th art – as part of its linear and non-linear catalogue. This eclectic collection will be broadcast in Germany and France and made available online at arte.tv, where it can be viewed throughout Europe with subtitles in six European languages.

Swiss filmmaker Claude Goretta's The Lacemaker, which brought Isabelle Huppert to the attention of a wider audience, will open the festivities on 20 March 2023. The season includes some 20 films, including major works by Hungarian director Márta Mészáros, Swedish director Mai Zetterling and Czech director Vera Chytilová.

With this initiative – a hitherto unique event for public television – ARTE is taking a fresh look at the history of European cinema from 1945 to 1995. To be included in the selection, the films must be cult classics in their country of origin and have made their mark on cinematic narrative while remaining highly relevant. Making them available online on the arte.tv website also allows a younger audience to discover classic films in a different way.

Since last year, ArteKino Classics has been an integral part of ArteKino, which, together with ArteKino Festival and ArteKino Selection, has been presenting young European filmmakers and their take on our times since 2016, providing a bridge between the young cinema of today and heritage cinema.

The ARTE Group selects the works, in cooperation with the Association of European Cinematheques (ACE). All these films have been recently restored and about one third of them were made by women.

Supported by the Creative Europe MEDIA Programme, the ArteKino project is delivered by the ARTE Group and ACE.

Creative Europe MEDIA

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ASSOCIATION DES CINÉMATHÈQUES EUROPÉENNES

Monday 21st of March at 20.50 and on arte.tv until 20th of June

The Lacemaker
(*La dentellière*) BY CLAUDE GORETTA

CH, 1978, 102'
WITH ISABELLE HUPPERT, YVES BENEYTON, FLORENCE GIORGETTI, ANNEMARIE DÜRINGER, RENATE SCHROETER, MICHEL DE RÉ, MONIQUE CHAUMETTE

The disintegration of a personality that was about to unfold.

One of the great classics of Swiss cinema. *The Lacemaker*, adapted from the novel of the same name by Pascal Lainé (Prix Goncourt 1974), brought Isabelle Huppert to international attention. Nominated for the César for Best Film and for the Palme d'Or, it won the Ecumenical Jury Prize at the Cannes Festival.

Claude Goretta (1929–2019) started out as a director at the British Film Institute. In 1957, he directed, together with Alain Tanner, *Nice Time*. This short film was a precursor of the new Swiss cinema. Goretta stands out for his versatility: as a documentary filmmaker for Télévision Suisse Romande (TSR) in the 1960s, he gained international recognition with *The Invitation* (Jury Prize at the 1973 Cannes Film Festival and Oscar nomination for Best Foreign Language Film the same year). In 2006, he released *Sartre, Years of Passion*, a two-part biographical television film combining fiction and documentary. This would be his last film.

Exclusively on arte.tv from 1st of March to 1st of Decem ber

Scrubbers BY MAI ZETTERLING

GB, 1982, 90'
WITH AMANDA YORK, CHRISSIE COTTERILL, KATE INGRAM, DEBBY BISHOP, KATHY BURKE

Rebellious, anarchic and sometimes very funny, *Scrubbers* catalogues a feminist reading of the "Women in Prison" genre.

The female counterpart to Alan Clarke's cult British film *Scum* (1979), *Scrubbers* is about downtrodden, insecure people fighting for survival. In its relentless depiction of violence, Zetterling's film goes far beyond the classics of the new British cinema of the 1960s like Karel Reisz's *Saturday Night, Sunday Morning* (1960) or Tony Richardson's *The Loneliness of the Long Distance Runner* (1962).

Actress, director and writer Mai Zetterling (1925–1994) lived in Sweden and the UK. A provocative director, she made radical films in which she broke taboos by tackling themes that were often obsessive, as in *Loving Couples* (1964) and *Night Games* (1966). In 1968, her feature film *The Girls (Flickorna)*, with its prestigious cast, brought her international recognition. She made 15 films in all.

Face to face
(*Prosopo mé prosopo*)
BY ROVIROS MANTHOULIS

GR, 1966, 84'
WITH COSTAS MESSARIS, ELENI STAVROPOULOU, THEANO IOANNIDOU, LAMBROS KOTSIRIS

A nouveau riche Athenian entrepreneur hires a teacher so that his daughter, who is to marry a British businessman, can learn English. But the teacher falls in love with his student.

A vitriolic satire of Athenian society that had made its fortune thanks to the economic boom, *Face to Face* depicts the social climate on the eve of the military coup of April 1967. Using astute surrealist collage techniques, director Roviros Manthoulis condemns the behaviour of this newly moneyed aristocracy, which he associates with the brutal modernisation of Athens. The film won the Director's Prize at the Thessaloniki Film Festival before the Military Junta banned its release.

Exiled to France in 1967, Roviros Manthoulis (1929–2022) worked mainly for French television where he made a name for himself as a writer and director of successful music documentaries.

Who are you Polly Maggoo?
(*Qui êtes-vous Polly Maggoo ?*)
BY WILLIAM KLEIN

FRANCE, 1966, 100'
WITH DOROTHY MAC GOWAN, JEAN ROCHEFORT, SAMI FREY, PHILIPPE NOIRET, GRAYSON HALL, ALICE SAPRITCH, ROLAND TOPOR, DELPHINE SEYRIG, VIOLETTE LEDUC
JEAN VIGO PRIZE 1967

While fashion designer Isidore Ducasse is showing his new collection, supermodel Polly Maggoo is constantly being harassed. Prince Igor has fallen for her, a director and a journalist want to use her to make a TV show demystifying the fashion world, and Miss Maxwell wants to use the young American to launch her latest fashion magazine...

An astonishing film, playful and ferocious, a mix of parody and sentimentality. A satire of the fashion world, but essentially a satire of the media system in general, this film is remarkably clear-sighted. Klein had predicted the excesses of supermodel stardom, and all the excesses of television.

Born in New York, William Klein (1928-2022) was a painter, photographer and filmmaker. In addition to being the artistic director of *Zazie dans le métro*, William Klein wrote and directed two feature films, *Cassius the Great* (1964) and *Who Are You, Polly Maggoo?* He died in Paris on September 2022.

Exclusively on arte.tv from 1st of March to 1st of December

Stolen Meeting
(*Varastatud kohtumine*)
BY LEIDA LAIUS

ESTONIA, 1988, 97'
WITH MARIA KLENSKAJA, ANDREAS KANGUR, KAIE MIHKELSON, LEMBIT PETERSON, TERJE PENNIE, SULEV LUIK

When Valentina is released from prison, she goes in search of the son she gave up for adoption at birth.

Stolen Meeting was made in 1989 – the beginning of a new era when everything becomes possible. The film takes a no-holds-barred approach to the conditions prevailing in women's prisons while tackling the social stigmatisation that its protagonist is subjected to on her release. The spirit of perestroika animates this odyssey through the society of a Soviet Union that has run its course. Valentina's quest to find her son foreshadows the imminent collapse of a society that is destined to disappear.

Director and screenwriter Leida Laius (1923–1996) is considered the "grande dame" of Estonian cinema. She made her name with the films *Ukuaru* (1973) and *Well, Come on, Smile* (1985). *Stolen Meeting* won the Lilian Gish Award and the grand prize at the Women in Film Festival in Los Angeles.

The Wall (*Le Mur*)
BY SERGE ROULET

FRANCE, 1966, 86'
WITH MICHEL DEL CASTILLO, DENIS MAHAFFEY, MATHIEU KLOSSOWSKI, BERNARD ANGLADE, RENÉ DARMON, ANNA PACHECO, CLAUDE ESTEBAN

1936. During the Spanish Civil War, three condemned men share their distress and their memories as they await their execution.

Stripped bare of superfluous dramatic effects, *The Wall* bears the stamp of Robert Bresson, whose previous assistant was in fact Roullet. To breathe life into this rigorously pure style, the director was inspired by Jean-Paul Sartre's novel of the same name. The high priest of existentialism was also by his side at the film's premiere in Venice in 1967.

Serge Roullet (born 1926) started out as a screenwriter in the 1950s before becoming an assistant to Robert Bresson, who had a profound effect on his work. His first feature film, *The Wall*, presented in Berlin and Venice in 1967, made him internationally famous. He has made eight films, including *Le voyage étranger* (1992) and *Avoue que tu mens* (2008).

Coming soon

Bubble bath
(*Habfürdö*)
BY GYÖRGY KOVÁSZNAI

HUNGARY, 1979, 76', ANIMATION

A man who is about to get married realises that he is actually in love with his fiancée's friend…

Vibrant, luminous, explosive, poetic and as colourful as a LSD trip, *Bubble Bath* is testament to the fervent imagination of its director, encompassing all his genius and mixing traditional animation, stop-motion, paper cut-outs and live-action sequences.

Painter, musician and film director György Kovásznai (1934–1983) studied at the Fine Arts School in his native Budapest before dropping out at the age of 20 to become a miner, where he discovered the working class world and all its frustrations. Much later, he would become editor-in-chief of an important Hungarian literary and artistic magazine, before starting to work at Pannonia Films Studios – the main animation film studio in Hungary. He made 26 short films, one series and *Bubble Bath*, which remains a genuinely unclassifiable cinematographic experience.

Eskimo Women Feel Cold
(*Eszkimó asszony fázik*)
BY JÁNOS XANTUS

HUNGARY, 1984, 111'
WITH MARIETTA MÉHES, LINDA BOGUSLAW, ANDOR LUKATS, LÁSZLÓ FÖLDES

Having fallen under the spell of the fascinating Marie, who dreams of being a rock singer, Laci gives up his brilliant career as a classical pianist to become a composer and live with her. He discovers that she is already married to Janos, who is deaf and dumb.

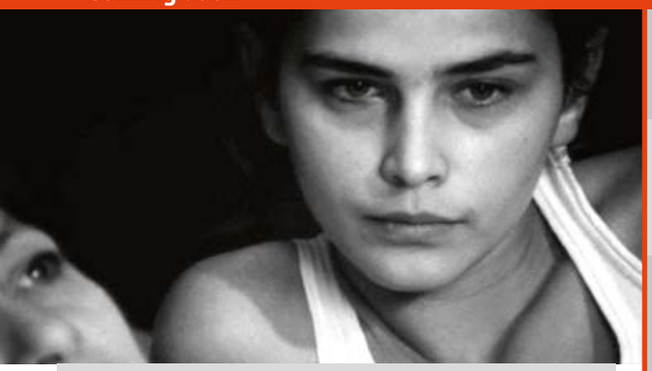
At the crossroads of the worlds of Buñuel, Truffaut, Fassbinder and Warhol, a truly impressive first film by this filmmaker from the Hungarian alternative scene, showcased in the Directors' Fortnight in 1984, and which he himself describes as "a testimony to a totally free creativity, written with a determination to banish conventionality".

János Xantus (1953–2012) had already demonstrated a sense of irony and accurate observation in his early experimental short films. He became very popular in Hungary with Eskimo Women Feel Cold, which brought him to the attention of an international audience. He continued to pursue his career in film, theatre and television and taught at the Budapest Film Academy. Associated with the creation of a new, free and atypical cinematographic language, his poetic, absurd, grotesque and tragic films reveal the fragility of Hungary in the 1980s. He remained committed on all fronts, notably against the new constitution of Viktor Orbán, until his death in 2012.

Márta Mészáros

Born in Budapest in 1931, Marta Mészàros lived in exile in the Soviet Union but returned to Hungary after the death of her father, the sculptor Làszlo Mészàros, a victim of the Stalinist purges in 1938, and of her mother during the war. She studied cinema in Moscow and embarked on a fascinating series of portraits of women in the 1960s. A pioneer of feminist cinema alongside Vera Chytilovà and Agnès Varda, her body of work comprises one of the most important contributions to Eastern European cinema and, at the age of 90, she received the Lifetime Achievement Award from the European Film Academy in 2021.

Coming soon



Adoption
(*Örökbefogadàs*)

HUNGARY, 1975, 89'
WITH KATALIN BEREK, GYÖNGYVÉR VIGH, PÉTER FRIED, LASZLÓ SZABÓ

Furniture-factory worker Kata is desperate to have a child, but her lover Joska, a married father of two, refuses. She then meets Anna, a teenager from a home for juvenile delinquents.

Adoption – the director's fourth and undoubtedly best feature film – won the Golden Bear at the Berlinale in 1975.

Diary for My Children
(*Napló gyermekeimnek*)

HUNGARY, 1984, 106'
WITH ZSUZSA CZINKÓCZI, JAN NOWICKI, ANNA POLONY, ILDIKÓ BÁNSÁGI, PÁL ZOLNAY

1947. After the death of her parents, who were exiled to Russia and shot dead during the Stalinist purges, Juli returns to her native Hungary to live with an aunt who wants to bring her up in line with communist values. But the young girl fights to become an independent woman who respects the political and social values of her deceased parents.
Diary for my children is the first part of an autobiographical trilogy by one of Hungary's leading filmmakers. It won the Grand Prix at the Cannes Film Festival in 1984. The trilogy follows the journey of an orphan girl who bravely faces the terror of Soviet repression while trying to find her voice as a filmmaker.

Diary for My Lovers
(*Naplo szerelmeimnek*)

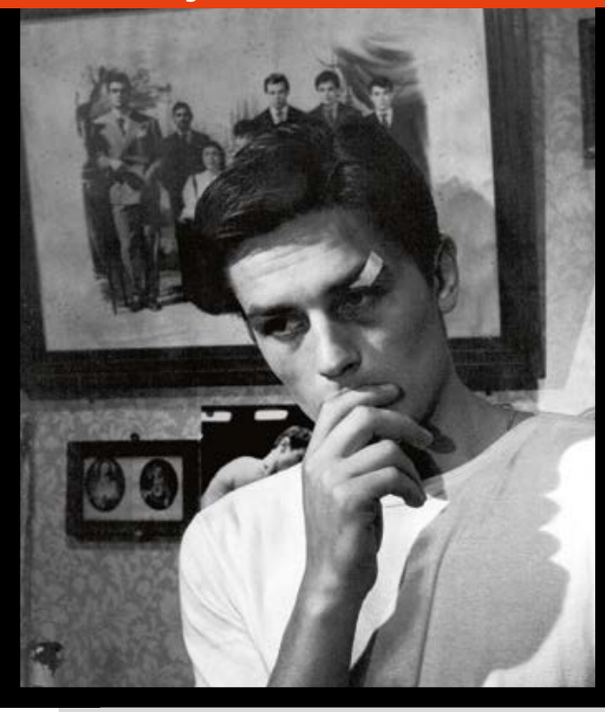
HUNGARY, 1987, 141'
WITH JAN NOWICKI, PAL ZOLNAY, ANNA POLONY, SZUZSA CZINKOCZI, MARI SZEMES, IRINA KOUBERSKAYA

Juli, now 18 years old, is renting a sublet room and working in a spinning mill. She has only one dream: to become a film director. With the help of her aunt Magda, she gets a scholarship to study in Moscow.

Diary for My Mother and Father
(*Napló apámnak, anyámnak*)

HUNGARY, 1990, 115'
WITH: ZSUZSA CZINKÓCZI, ANNA POLONY

In October 1956, Juli tries to leave Moscow and return to Budapest, where her uncle, Janos, is actively involved in the rebellion against the Russian occupation. Juli finally manages to return to Hungary and challenges the official version of the "counter-revolution". She tries to film everything. Janos' life is in danger.



Rocco and His Brothers (*Rocco e i suoi fratelli*)

BY LUCHINO VISCONTI

ITALIA, 1960, 169'
WITH ALAIN DELON, RENATO SALVATORI, ANNIE GIRARDOT, KATINA PAXINOU

A grand melodrama about family loyalty, love and violence, the film is a sober neo-realist account of the living conditions of migrant farm workers from southern Italy.

Shot at the end of Visconti's neorealist period, *Rocco and His Brothers* also marked the launch of the international careers of Alain Delon and Annie Girardot. Despite being temporarily seized by the Vatican, it was finally released in a censored version. For Martin Scorsese, it is one of the most elegant black and white films in the history of cinema. A masterpiece.

The creator of Italian neo-realism, Luchino Visconti (1906-1976) was one of the most influential directors in the history of cinema.

The Path (*El Camino*)

BY ANA MARISCAL

BASED ON THE NOVEL BY MIGUEL DELIBES
SPAIN, 1964, 91'
WITH JOSÉ ANTONIO MEJÍAS, ÁNGEL DÍAZ, JESÚS CRESPO, JULIA CABA ALBA

Daniel "The Owl" must leave his native village to study in the city. Before he goes, he and his inseparable friends, Roque "the Redneck" and Germán "the Scabby", play games, make jokes and, above all, observe the peculiar world of adults.

Presented at Cannes Classics in 2021, *The Path* is a magnificent rediscovery of the Spanish cinema of the 1960s. In her seventh feature film, Ana Mariscal depicts the end of childhood innocence, with all the contradictions of a community suffocated by a morality imposed by the Church and, in particular, women, who are subjugated to the patriarchy. Through the eyes of these children, the director develops a very daring social portrait that led to the film being given an 18 rating. She refused to make the cuts demanded by Franco's censors and the film was subsequently ignored by the distributors.

Following a successful career as a cinema and theatre actress, Ana Mariscal (Madrid, 1923–1995) and her future husband decided to create Bosco Film in 1952, so that she could produce and direct her own independent films, which were a far cry from the grandiloquent films of the time. *Segundo López, aventurero urbano* is considered one of the first examples of the Spanish neorealist movement, and was a critical success. She became a pioneer in production and directing under Franco, although some of her films, such as *The Path*, one of her most personal works, did not always find their way to the cinema. She continued to play successful roles until her death in 1995.

Life of a Shock Force Worker (*Slike iz življenja udarnika*)

BY BAHRUDIN 'BATO' ČENGIĆ

BOSNIA 1972, 78'
WITH ADEM CEJVAN, STOJAN 'STOLE' ARANDJELOVIC, ZAIM MUZAFERIJA, ILIJA BASIC, MILORAD 'MIDA' STEVANOVIC

Adem is an "exemplary miner": together with his comrades, he cheerfully exceeds the coal extraction quotas set for the planned economy.

A satire of the cult of work, this experimental film is emblematic of the "Yugoslav Black Wave" of the 1960s and 1970s: a film with an offbeat sense of humour that criticises a political system.

Bahrudin 'Bato' Čengić (1933–2004) began his career as an assistant director in the 1960s. Ten years later, he started directing and wrote his first screenplays. After a few documentaries, he made his first feature film *Playing Soldiers*. 1971 saw the release of *The Role of My Family in the Revolution*. *Life of a Shock Force Worker*, his best-known work, dates from 1972.

The Bridge (*Die Brücke*)

BY BERNHARD WICKI

GERMANY, 1958, 98'
FOLKER BOHNET, FRITZ WEPPER, CORDULA TRANTOW, MICHAEL HINZ, FRANK GLAUBRECHT, KARL MICHAEL BALZER

Germany, April 1945. In the last few weeks of the war, some young boys try in vain to defend a bridge against the advancing enemy.

In this 1958 German film, adapted from the autobiographical novel *The Bridge* by Gregor Dorfmeister (German author and journalist writing under the pseudonym of Manfred Gregor), the author recounts his personal experience of the conflict. Nominated for an Oscar in the Best Foreign Film category in 1960, this anti-war plea eventually won the Golden Globe in the same category.

Actor, photographer and director Bernhard Wicki (1919-2000) achieved international fame with *The Bridge* in 1959. In the following years he worked as an actor, photographer and director for film and television. The trauma of war is a leitmotiv throughout his work.

Coming soon

The Barbarian Wedding
(*Les noces barbares*)
BY MARION HÄNSEL

BELGIUM 1987, 99'
WITH MARIANNE BASLER, THIERRY FRÉMONT, YVES COTTON, MARIE-ANGE DUTHEIL, ANDRÉ PENE, FRÉDÉRIC SAUREL, CLAUDINE DELVAUX, JACQUES PRATOUSSY

Nicole, a very young mother haunted by the memory of being raped, refuses to live as a victim.

Marion Hänsel's first film presents the many questions that haunted her until her death in 2020. By tackling taboo subjects such as violence against women and abortion, the filmmaker has left a lasting impression on contemporary Belgian cinema.

Producer and director Marion Hänsel (1949–2020) became known for her auteur films in the 1980s and 1990s. In 1985, she won the Silver Lion for Best Director at the Venice Film Festival with *Dust*. For this film, as with *The Barbarian Wedding* (1987), the Belgian filmmaker was inspired by a literary work and then went on to write her own scripts. In 2004, Marion Hänsel received the 'Golden Mira' award for lifetime achievement from the Flemish Film Press Association.

Change of Life
(*Mudar de Vida*)
BY PAULO ROCHA

PORTUGAL, 1966, 94'
WITH GERALDO D'EL REY, ISABEL RUTH, MARIA BARROSO, JOÃO GUEDES, CONSTANÇA NAVARR, MÁRIO SANTOS, NUNES VIDAL

After completing his military service in Angola, fisherman Adelino returns to his native village, where everything seems foreign to him.

Change of life is one of the most remarkable films of the Portuguese "new wave", of which director Paulo Rocha was one of chief exponents. Despite his use of an almost documentary aesthetic, he resorts to melodrama to tell the story of the tough day-to-day life of the fishermen who put out to sea in rowing boats. In Furadouro, a modest fishing village, time seems to stand still. Just like in the rest of the country, which is ruled with an iron fist by ageing dictator Antonio Salazar.

After studying law in Lisbon, Paolo Rocha (1935-2012) graduated in directing at the IDHEC in Paris. He was an assistant to Jean Renoir and later to Manoel de Oliveira. In 1975, he left for Japan where he worked for eight years as cultural attaché at the Portuguese Embassy.

Charles, Dead or Alive
(*Charles, mort ou vif*)
BY ALAIN TANNER

SWITZERLAND, 1969, 93'
WITH FRANÇOIS SIMON, MARCEL ROBERT, MARIE-CLAIRE DUFOUR

On the eve of his company's 100th anniversary, Charles Dé, a brilliant businessman who has tired of his life, disappears into thin air. His only accomplices are his daughter and a couple he has just met. His son, a dashing entrepreneur, sends a detective after him.

Alain Tanner's first film is a little marvel, haunted by the utopias of 1968. It is a tribute to escape and withdrawal – a central theme in the work of this iconic figure of the New Wave in Switzerland.

After working as a sailor, film and jazz critic and at the British Film Institute, Alain Tanner (1929–2022) won a prize at the Venice Film Festival in 1957 for his first short documentary, which he co-directed with Alain Goretta, who was also destined to become one of the biggest names in Swiss cinema. Like all his films, his first feature film, *Charles, Dead or Alive*, takes a critical look at his own times. He is one of the key authors of the new cinema which, around 1968, brought a gust of freedom to European cinema screens, alongside Fassbinder, Garrel, Forman and Bellocchio. He was awarded the Grand Prix at Cannes in 1981 for *Light Years Away* and the Swisscom Leopard of Honour at the Locarno Film Festival in 2010.

Daisies
(*Sedmikrásky*)
BY VĚRA CHYTILOVÁ

CZECHIA, 1966, 71'
WITH JITKA CERHOVÁ, IVANA KARBANOVÁ, JULIUS ALBERT, JAN KLUSÁK

In this free-spirited satire, two impetuous young girls set out in search of new experiences in an absurd rebellion.

With this grotesque comedy, which defies all traditional classification because of its intermingling of form and content, the Czech director Věra Chytilová gained international attention in the mid-1960s. Apart from the rebels of the French New Wave, no one had thus far dared to attack the totemic aesthetics of cinema in this way.

After studying philosophy and architecture, Věra Chytilová (1929–2014) attended Otakar Vávra's directing classes at the Prague Film School from 1957 to 1962. A leading figure of the Czech New Wave in the 1960s, she was banned from working from 1969 to 1975. She is undoubtedly one of the most unique Czech filmmakers of the 20th century.

Coming soon

Withnail and I

BY BRUCE ROBINSON

BRITAIN 1987, 104'
WITH RICHARD E. GRANT, PAUL MCGANN, RICHARD GRIFFITHS, RALPH BROWN, MICHAEL ELPHICK

Bruce Robinson's cult comedy tells the story of two unemployed, chronically broke actors from London, who find solace in alcohol and drugs.

Many quotes from the film have since become part of British pop culture, and the early films of Danny Boyle (*Trainspotting*) and Guy Ritchie (*Snatch*) would be unthinkable without *Withnail and I*. Part of what gave the film such a following is its soundtrack with songs such as "A Whiter Shade of Pale" in the version by King Curtis as well as the Jimi Hendrix numbers "All Along the Watchtower" and "Voodoo Child (Slight Return)". "While My Guitar Gently Weeps" is a subtle nod to the film's producer, ex-Beatle George Harrison.

Bruce Robinson (b. 1946 in London) made his debut as an actor in Franco Zeffirelli's *Romeo and Juliet* of 1968. His screenplay for *The Killing Fields* (1984) was nominated for both an Oscar and a Golden Globe and won a British Academy Film Award as well as the Writers Guild of America prize. After another film of his, *Jennifer 8* (1992) with Andy García and Uma Thurman, was drastically edited against Robinson's wishes, he withdrew the work altogether and henceforth concentrated on writing. His 2011 *The Rum Diary* with Johnny Depp is another work in which drinking plays a major role.

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Adoption

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