

NATIONAL GALLERY OF MODERN ART BENGALURU
(Ministry of Culture, Government of India)

in collaboration with

BANGALORE FILM SOCIETY

invites you for the screening of films

*All the films will start @ 5 pm. Entry is free on first come first serve basis. All are invited!.
All the below films will have English subtitles , Tea/coffee will be served after the screening.*

Poetics of COLOUR

Colour, as we all know, is one of the most important features of cinema. Apart from the invention of sound in cinema color is another factor that is significant to add to the aesthetics of a film. Colour holds a powerful position among the elements of film structure as it speaks a universal language. Colour can be utilitarian and aesthetic, vivifies mood, delineates characters, and enhances the meaning of a scene.

The use of colour in cinema involves explanations and associations at different levels: the physical, in the way that color can affect the viewer giving him/her a more or less pleasing feeling; the psychological, because color can stimulate psychological responses; and the aesthetic, because colors can be chosen selectively according to the effect they can produce, considering their balance, proportion and composition within the film.

19th September

2018, Wednesday

Floating Weeds | Directed by Yasujirō Ozu | Japan | 119 minutes | 1959

Ozu films are quiet, always still, always lacking in heroes or villains but filled with people who must make choices about their lives and relationships, almost always family relationships.

Floating Weeds is a remake of his silent A Story of Floating Weeds. In the film an aging actor returns to a rather shabby seaside town in which he once played, significantly, years before. It seems that he fathered a son by a local woman and in the guise of an uncle sees the young man. The story was originally told in black and white but sound and color adds other elements to it.

The color emphasizes the drabness of the town, even against the beauty of nature, and contrasts it with the colorfulness of the actor's travelling show. However, it's a shallow kind of colorfulness, indicating that the show biz world the actor inhabits is about as glamorous as the posters that adorn the drab spaces where they hang. Ozu's subtle use of color also shows that the everyday life of the town and the son nonetheless contains a comforting element the actor has missed through his irresponsible actions of many years before.

21st September

2018, Friday

The Red Desert | Directed by Michelangelo Antonioni | Italy | 120 minutes | 1964

Red Desert was his first color film and a much awaited one. Many were taken aback at how it looked but the director used color just as he wished and achieved just what he wanted. Another tale of spiritual aridity, the story concerns yet another of the director's emotionally lost, anemic women—in

this case, Monica Vitti. This woman is the victim of a recent nervous breakdown facilitated in large part by her husband, a man superficially caring but emotionally absent. Visiting her husband at his work-site, a nightmare of machinery in an overly industrialized part of Italy, the landscape looks as forbidding and barren as the woman's life feels. She makes tentative contact with a co-worker of her husband but the colorless settings around them promise very little.

Antonioni used color in a most sparing and careful way. The splashes of intense color in places such as the humble home of laborers and the deep colors in the illustrated story the woman tells to her child, drive home the plainness, the ugliness of the bleak modern landscape more effectively than black and white could ever achieve.

22nd September

2018, Sunday

Cries and Whispers | Directed by Ingmar Bergman | Sweden | 91 minutes | 1972

Bergman speaks to the levels upon which *Cries and Whispers* (1972) works. It is a deeply emotional picture and its cinematography, for which Sven Nykvist won an Academy Award, uses a rich contrast of colors to represent blood, death, and faith. It is a tight film, largely set indoors between the walls of an elegant 19th-century manor, and its saturated color and light scheme makes for some of Bergman and Nykvist's most evocative work.

Red, black, and white are film's primary colors, each capable of standing up powerfully against the others to create striking visual comparisons. Their metaphoric presence helps drive the narrative above all other elements. *Cries and Whispers* is so heavily reliant on its colors and the images they create that it could almost exist as a silent film, with facial expressions, camera angles and visual contrasts proving more important and expressive than the dialogue. In truth, the language of the film is defined through its cinematography, not by its literal words.

26th September

2018, Wednesday

Three Colors: Blue | Directed by Krzysztof Kieślowski | France | 94 minutes | 1993

The films are *Three Colours: Blue* (1993), *Three Colours: White* (1994) and *Three Colours: Red* (1994), notionally colour-schemed in the manner of the French flag, and – again, notionally – structured around the classic themes of the French republic: liberty, equality and brotherhood. With a little effort, the relevance of each can be detected in each film, but as Kieślowski himself cheerfully conceded, these concepts were there because the production funding was French. The real themes of the trilogy are more disparate, more chaotic, less high-minded, and far more interesting: the unending torture of love, the inevitability of deceit, the fascination of voyeurism and the awful potency of men's fear and loathing of women. To throw everything away, including one's very identity, and start again – that is another powerful, recurrent motif.

28th September

2018, Friday

In the Mood for Love | Directed by Wong Kar-wai | Hong Kong | 98 minutes | 2000

In the Mood for Love, centers on their mates, who happen to meet at odd moments while doing daily tasks. They realize they are falling in love but don't want to go down the same hurtful road as their spouses. Wong takes on the daunting task of showing the deep emotions of two characters who are being restrained spatially (symbolized by the cramped living quarters), by convention (the setting is the early 1960s, when propriety was dominant), and by the decency of their own emotions.

The colors are deep but always held in check, perfectly embodied by the woman's beautifully colorful but always modest and appropriate dresses. This and the director's choices of shots and editing demonstrate that it's never going to quite happen for these two but the depth of feeling is truly there.

at

Auditorium, National Gallery of Modern Art

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the detailed e-invitation embedded



National Gallery of Modern Art, Bengaluru

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Bangalore Film Society

presents

Poetics *of* COLOUR

Date	Day	Title	Duration
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22 Sep	Sat	Cries and Whispers Ingmar Bergman Sweden 1972	91 min
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All above films have English subtitles

Film screening will start @ 5.00 p.m. Entry free, on first come first serve basis

Coffee-Tea will be served after the screening

at *National Gallery of Modern Art*

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