



# TARKOVSKY REVISITED

DIALOGUE BETWEEN THE MOVING IMAGE AND OTHER ARTS

UNIVERSITY OF PORTO **16 DECEMBER 2021**

// PROGRAMME

09:00	<i>Opening session</i>
09:15	<b>KEYNOTE LECTURE</b> TARKOVSKY AND RENAISSANCE PAINTING IN THE AGE OF MECHANICAL REPRODUCTION with STEVEN JACOBS GHEENT UNIVERSITY
10:15	<i>Coffee break</i>
10:30	<b>VISUAL ARTS AND THE REPRESENTATION OF THE SACRED AND THE INEFFABLE</b>  JORA VASO POMERANIAN UNIVERSITY IN SŁUPSK RUIN AND RENEWAL: THE JOURNEY BEYOND NOSTALGIA IN ANDREI TARKOVSKY'S <i>NOSTALGHIA</i>  MILJA RADOVIC . MINA RADOVIC GOLDSMITHS, UNIVERSITY OF LONDON TOWARDS A POETIC CINEMA: ORTHODOX ICONOGRAPHY AND TARKOVSKY'S FILMS AS WINDOWS TO ETERNITY  LÓRÁNT STÖHR UNIVERSITY OF THEATRE AND FILM ARTS, BUDAPEST SIMULATION OF SACREDNESS IN A POST-SACRAL AGE  JAN ZACHARIAS CHARLES UNIVERSITY IN PRAGUE INDIRECT SACRED? IMAGES OF CHRIST IN TARKOVSKY'S <i>ANDREI RUBLEV</i>  Q&A SESSION
12:30	<i>Lunch break</i>
14:00	<b>KEYNOTE LECTURE</b> CLASSICAL MUSIC IN TARKOVSKY'S CINEMA: <i>SOLARIS</i> (1972), <i>MIRROR</i> (1975) AND <i>STALKER</i> (1979) with TOBIAS PONTARA UNIVERSITY OF GOTHENBURG
15:00	<i>Coffee break</i>
15:15	<b>SOUNDSCAPES, ATMOSPHERES, AND SPIRIT OF PLACE</b>  LARSON POWELL UNIVERSITY OF MISSOURI INTERMEDIAL CATACHRESIS: TARKOVSKY'S BACH IN <i>THE MIRROR</i>  MARC SCHOONDERBEEK DELFT UNIVERSITY OF TECHNOLOGY THE HOUSE THAT EVADES US: TARKOVSKY'S (NON) SILENCE IN ARCHITECTURE  VINCENT BOHLINGER RHODE ISLAND COLLEGE LANDSCAPE, TRAUMA AND CHARACTER SUBJECTIVITY IN <i>SOLARIS</i> AND <i>STALKER</i>  GUDRUN FILIPSKA LANCASTER UNIVERSITY TARKOVSKY'S MICRO WORLDS: TIME, DISTANCE AND HYDRO-FEMINIST ECOLOGIES  Q&A SESSION
16:45	<i>Coffee break</i>

**17:00** *ECHOES ON CONTEMPORARY PRACTICES*

DEAN KAVANAGH

THE HIDDEN IMAGE: TIME IS OF THE ESSENCE

SARAH K BECKER HUMBOLDT UNIVERSITY OF BERLIN

STILLNESS AND FLOW IN *SOLARIS*, *UNDER THE SKIN* AND *MELANCHOLIA*

CINTIA GUTIÉRREZ REYES UNIVERSIDAD DE MÁLAGA . CARLOS G PRANGER UNIVERSIDAD DE MÁLAGA

AMONG THE RUINS OF *STALKER*: THE MEANING OF TARKOVSKY IN THE WORK OF JUAN MUÑOZ

CÉLINE DE POTTER UNIVERSITÉ DE LILLE 3/UNIVERSITÉ LIBRE DE BRUXELLES . JAN BAETENS KATHOLIEKE UNIVERSITEIT LEUVEN . OLIVIER DEPREZ

TARKOVSKY AND THEATRICALITY. A READING MEDIATED BY THE *SCÈNES ET MÉCÈNES* PROJECT

Q&A SESSION

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**18:30** *Closing session*

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*A RETURN TO TRANSCENDENTAL FILMMAKING*

The following films will be made available online:

RETURN OF SUSPICION, an experimental feature film by Dean Kavanagh (2014), Ireland. 92 minutes.

ANIMAL KINGDOM, an experimental feature film by Dean Kavanagh (2017), funded by The Arts Council/An Chomhairle Ealaíon, Ireland. 121 minutes.

// Dean Kavanagh is an experimental filmmaker from Ireland, whose past affiliations include Remodernist Film, Experimental Film Society, IFI Irish Film Institute. His filmmaking is supported by the Arts Council of Ireland.

THE DREAM IN THE MIRROR, a documentary by Louise Milne and Seán Martin (Lanterna Magicka, 2021), commissioned by The Criterion Collection, NYC. 52 minutes.

// Dr Louise Milne is Professor of Film at Edinburgh Napier University and Lecturer in Visual Culture at the University of Edinburgh. Séan Martin is an author and filmmaker from Scotland, affiliated with 891 Filmhouse and Lanterna Magicka Films.

We kindly thank the filmmakers for allowing us to feature their work as part of our programme and have them made available online for all attendees. Access links to be provided upon registration.

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*synopses*

*RETURN OF SUSPICION*, an experimental feature film by Dean Kavanagh (2014), Ireland. 92 minutes.

A man investigates his past through the places and people he once knew. On this journey he questions the origin of certain memories. A film that presents the idea of memory as a virus.

*Return of Suspicion* pushes characters toward the furthest reaches of their projected memory. The viewer is presented with a slowly forming quasi-narrative event, which disintegrates as narrative lines spasmodically cross, resulting in a complete breakdown of image and sound.

*Return of Suspicion* aims to decompose the detective thriller while positioning itself somewhere between slow cinema and a formal experiment in sensory provocation. Completed with a zero-budget, the film is also noted as part of a 'domestic trilogy' of feature films exclusively created with friends and members of the filmmaker's immediate family: *A Harbour Town* (2013) and *History of Water* (2012).

*ANIMAL KINGDOM*, an experimental feature film by Dean Kavanagh (2017), funded by The Arts Council/An Chomhairle Ealaíon, Ireland. 121 minutes.

Earth. Wind. Fire. Water. Sacrifice. In *Animal Kingdom* a ritual carves a dimension that melds character, object, landscape, and the very tactile makeup of the film itself into one mutating symphonic mass of spell casting, storytelling, living, and dying. An explosive account of cinema as witchcraft.

Exploring the notion that all one needs to make a film is 'a girl and a gun', *Animal Kingdom* proposes an entirely fragmented narrative in which all characters are led like lambs to the slaughter as the film turns the gun on itself. Shot across an array of cameras and formats, *Animal Kingdom* is a sensory experience that depicts characters voyaging into the mechanistic recesses of the very film that projects them.

*THE DREAM IN THE MIRROR*, a documentary by Louise Milne and Seán Martin (Lanterna Magicka, 2021), commissioned by The Criterion Collection, NYC. 52 minutes.

In Andrei Tarkovsky's beautiful classic film, *Mirror* (1975), he connects individual childhood experience with collective memories of war and trauma, using documentary newsreel footage to amazing effect. In documentary *The Dream in the Mirror* (2021), witnesses of the same history, speaking in Moscow, New England, London, and Cambridge, comment on and illuminate Tarkovsky's decisions. We hear from Tarkovsky's sister and brother-in-law, his composer, his translator, as well as noted Russian, British and American scholars. Using super8 and archive footage, the film is also a visual response to Tarkovsky and the subject matter of *Mirror*, bringing together scholarly and practice-based research in the history of dreams.

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## Organizing Committee

ANDRÉA M DIOGO (QUEEN'S UNIVERSITY BELFAST, CITCEM)

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