



19th Bobigny Film Festival

Théâtres au cinéma

Derek Jarman, Jean Cocteau

March 28th to April 13th 2008



After Glauber Rocha in 2005, Robert Kramer in 2006 and Serguei Paradjanov in 2007, **the 19th edition of the « Théâtres au cinéma » Film Festival (Bobigny, France)** will pay tribute to **Derek Jarman**, British iconoclastic director, eccentric painter and set designer; and to French filmmaker, poet and playwright **Jean Cocteau**.

The festival is a coproduction of Magic Cinéma, the City of Bobigny and the County Council of Seine-Saint-Denis Department, with the support of the Regional Council of Ile-de-France, the Drac Île-de-France, the British Council and the Cocteau Committee.

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Presentation

- > **Since 1990**, in March of each year, **the Magic Cinéma in Bobigny** (Seine-Saint-Denis) organizes a film festival called *Théâtres au cinéma*, meaning from theatre to cinema. It is a joint production between the Magic Cinéma, the City of Bobigny and the Seine-Saint-Denis County Council. It is also supported by the DRAC Ile-de-France, the Ile-de-France Regional Council and the British Council. It takes place at the unique Bobigny film theatre, **the Magic Cinéma, an art cinema created and supported by the city**, which first opened in 1987 and celebrated **its 20th birthday this year**. Thanks to **two screens**, *Théâtres au cinéma* attracts up to **9,000 spectators** each year, **coming from the whole region**, and in particular the cities of Bobigny and Paris, and the department of Seine-Saint-Denis.
- > It shows the complete works of one director who had a great influence on the world cinematography and it pays tribute to one author, whose works have been adapted for the big screen. In addition to a selection of unreleased films, premieres, feature and short films, tribute screenings, each edition displays a cine-concert, several films dedicated to a young audience, an exhibition and many interviews with numerous guests coming from various places. All these screenings and events bring different artistic worlds to light: literature, music, theatre, the visual arts and cinema.
- > **For 17 days, 4 to 8 screenings** a day are offered to the public (be it film enthusiasts, students, film lovers, young people or bystanders) as well as many encounters with guests coming from various places. The theatre also shows an exhibit of the honored artists, and for each edition, publishes a book "*Derek Jarman, Jean Cocteau Alchemy*" that gathers texts, interviews and excerpts of scripts from and around the works of the filmmakers. The book then **circulates internationally thanks to its singularity**.
- > Beyond the organization of this 17-days long event, the Festival offers screenings only accessible to the **young audience, through school and youth centers screenings** during daytime. These actions are part of the Junior High-School & Cinema (Collège au Cinéma), High School students & Cinema (Lycéens au Cinéma) programs.



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Program
Derek Jarman
Jean Cocteau

Derek Jarman retrospective

In the seventies, being British was already, in itself, a mark of eccentricity. At that time, London looked like an open-air asylum, and Derek Jarman was by far the most insane. He made films in Latin, designed costumes for the London Opera, wrote poems on the color blue, dressed up as a drag queen, managed a rock band in Hong-Kong and painted. He is the star of the underground movement and the master of the post-punk movement. He died of Aids at 52 years old, in 1994 and left a matchless cinematographic legacy.

Biography:

Michael Derek Elworthy Jarman was born in Northwood, Middlesex, on 31 January 1942; he died in London on 19 February 1994. He was educated at the University of London and at the Slade School of Art. His first work in the cinema was as a set designer on Ken Russell's *The Devils* (1971) and *Savage Messiah* (1972).

Having begun making his own experimental films on a Super-8 camera in the early 1970s, Jarman's first feature film was the low budget *Sebastiane* (co-d. Paul Humfress, 1976), a story about the martyrdom of St. Sebastian, which created a stir on the art cinema market because of its overt depiction of homosexual desire. Its implications as "camp" were further enhanced by its dialogue being in Latin.

Jarman's next venture, *Jubilee* (1977), was fiercely anti-Establishment in its post-punk vision of a social wasteland, depicting the occasion of Queen Elizabeth II's twenty-fifth year on the throne, partly through the eyes of Queen Elizabeth I and her astrologer magician John Dee, a typical Jarman anachronism. This use of the anachronistic was further employed in his bold adaptation of Shakespeare's *The Tempest* (1979). Jarman continued throughout his career to make films on Super 8, films which were later cut together and blown up into cinema formats. This was his major form of artistic practice in the early 1980s, perhaps most famously so in *The Angelic Conversation* (1985), a film in which the imagery is accompanied by a voice reciting Shakespeare's sonnets, obviously chosen for their openness to a homoerotic re-reading.

With the advent of Channel 4 funding in the mid-80s and the ensuing wave of internationally distributed low-budget British art cinema, Jarman was able to develop his status as a major European *auteur*. *Caravaggio* (1986), a pastiche period biopic based on the life of Italian seventeenth-century painter Michelangelo da Caravaggio, funded by the BFI and produced by film theorist Colin MacCabe, became Jarman's most famous film. Here, his trademark aesthetics flourished: the overt depiction of homosexual love, the narrative ambiguity, the superb visuals, particularly the live representations of Caravaggio's most famous paintings, the imposing art design invoking the artistic spirit of Michael Powell

and Emeric Pressburger, and the deployment of anachronisms, as when *Caravaggio's* angriest critic writes his condemnations on a typewriter in his bath, an image alluding to both David's painting of the murdered Marat in his tub and to Waldo Lydecker, played by Clifton Webb, typing vigorously in his bath in Otto Preminger's film noir *Laura* (US, 1944). *The Last of England* (1987) was another collage of Super-8 films and a harsh judgement on the Thatcherite politics of the late '80s; the title ingeniously re-interpreted Maddox Brown's famous painting of emigrants leaving the English shores for a life in the New World. The film has been compared to Humphrey Jennings's documentary *Listen to Britain* (1941) which constitutes its very antithesis. Where *Listen to Britain* indulges in the idyllic, *The Last of England* tries to expose the decay.

Towards the end of the 1980s Jarman became a well-known person in Britain. He had been diagnosed as HIV positive and became a major public spokesman against what he perceived to be anti-gay politics. He published some well-received monographs and he moved to a cottage on the Kent coast where he cultivated a much-publicised garden. He directed *War Requiem* (1989), a film version of Benjamin Britten's musical treatment of Wilfred Owen's war poetry, and subsequently *Edward II* (1991), a visually magnificent adaptation of Christopher Marlowe's Elizabethan drama, blending theatricalised staging, pop video aesthetics, overt homoeroticism, covert misogyny, and poetic dialogue. *Edward II à la Jarman* emphasised the tragedy of martyrdom, political violence, and sexual oppression against the homosexual king and his followers.



Set of « Edward II »

This return to more narrative forms continued in Jarman's next tour de force, *Wittgenstein* (1993), a brilliantly surrealistic and provocative film on the biography of homosexual philosopher Ludwig Wittgenstein. Jarman's last film, if the posthumously released, but much earlier made Super 8 collage *Glitterbug* (1994) is excluded, is *Blue* (1993). As a metaphorical reflection of his own blindness, caused by his disease, Jarman here showed just a blue frame, a monochrome surface - inspired by French painter Yves Klein - shown throughout the performance. The blue frame was accompanied by Simon Fisher Turner's synthesised music and words spoken by Nigel Terry, John Quentin and Tilda Swinton, three of Jarman's favourite actors. *Blue*, first shown at the Biennial in Venice in 1993 and later as an installation at various museums of modern art around the world, was a considerable artistic achievement in a commercial medium, much in line with the high spirits and aesthetic extravaganza of Derek Jarman, surely one of Britain's most significant *avant-garde* filmmakers.

Biography by Erik Hedling

Program:

Feature films:

Sebastiane (1976)

Jubilee (1977)

The tempest (1979)
In the shadow of the sun (1974-1980)
The Angelic Conversation (1985)
Caravaggio (1986)
Aria / Épisode : Depuis le Jour (1987)
The Last of England (1987)
War Requiem (1988) with Laurence Olivier
The Garden (1990) with Tilda Swinton
Edward II (1991) with Nigel Terry
Wittgenstein (1993)
Blue (1993)
Glitterbug (1994)

Short films:

Studio bankside (1970)
A journey to Avebury (1971)
Miss Gaby (1971-1972)
Tarot (1972)
Garden of Luxor (1972)
Ashden' walk on møn (1972)
Stolen apples for Karen Blixen (1973)
The art of mirrors (1973)
Andrew Logan's miss world (1973)
Duggie's fields (1974)
Fire island (1974)
Sloane square (1974-1976)
Sulphur (1975)
Sebastiane wrap (1975)
Gerald's Film (1976)
TG: Psychic rally in heaven (1980)
Pirate Tape (1982)
B2 Movie (1983)
Imagining October (1984)
The dream machine (1984)

Music videos:

Marianne Faithfull : Broken English
Patti Smith, Suede, Bob Geldof, The Smiths... : a 75-minute program of videos shot between 1986 and 1993
Pet Shop Boys: Projections

Around Jarman:

Cinematon n°105 by Gérard Courant (1978)
Ostia by Julian Cole (1986)
Derek Jarman: life as art by Andy Kimpton-Nye (2004)

Tribute to Jean Cocteau

"The worst tragedy for a poet is to be admired through being misunderstood."
Jean Cocteau, *Le Rappel à l'Ordre*, 1926

French artist and writer, who made his name widely known in poetry, fiction, film, ballet, painting, and opera. Jean Cocteau's works reflect the influence of surrealism, psychoanalysis, Cubism, Catholic Religion; occasionally they were opium influenced. In his time Cocteau was a promoter of avant-garde styles and fashions. His friends included such prominent figures as the French actor Jean Marais, Pablo Picasso, the composer Erik Satie, the writer Marcel Proust, and the Russian director Serge Diaghilev. He is now regarded as one of the most important avant-garde film directors.

Biography:

Cocteau was born in Maisons-Laffitte, a small town near Paris to Georges Cocteau and his wife Eugénie Lecomte, a prominent Parisian family. His father was a lawyer and amateur painter, who committed suicide when Cocteau was nine. At the age of fifteen, Cocteau left home. Despite his achievements in virtually all literary and artistic fields, Cocteau insisted that he was primarily a poet and that all his work was poetry. He published his first volume of poems, *Aladdin's Lamp*, at nineteen. Soon Cocteau became known in the Bohemian artistic circles as 'The Frivolous Prince'—the title of a volume he published at twenty-one. Edith Wharton described him as a man "to whom every great line of poetry was a sunrise, every sunset the foundation of the Heavenly City..."

In his early twenties, Cocteau became associated with Marcel Proust, André Gide, and Maurice Barrès. The Russian ballet-master Sergei Diaghilev challenged Cocteau to write for the ballet - "*Astonish me*," he urged. This resulted in *Parade* which was produced by Diaghilev, designed by Pablo Picasso, and composed by Erik Satie in 1917. An important exponent of Surrealism, he had great influence on the work of others, inclus
In 1918 he met the 15-year-old poet Raymond Radiguet. The two collaborated extensively, socialized, and undertook many journeys and vacations together. Cocteau also got the youth exempted from military service. In admiration of Radiguet's great literary talent, Cocteau promoted his friend's works in his artistic circling the group of composer friends in Montparnasse known as Les Six.

Cocteau's experiments with the human voice peaked with his play *La Voix Humaine*. The story involves one woman on stage speaking with her (invisible and inaudible) departing lover, who is leaving her to marry another woman, on the telephone. The invention of Alexander Graham Bell in 1875 grew out of the teacher of the deaf's long-time desire to develop a "harmonic telegraph" and the newer idea of a telephone. Cocteau acknowledged in the introduction to the script that the play was motivated, in part, by complaints from his actresses that his works were too much writer/directed dominated and gave the players little opportunity to show off their full range of talents. *La Voix Humaine* was written, in effect, as an extravagant aria for Madame Berthe Bovy. Before came *Orphee*, later turned into more of his more successful films; after came *La Machine Infernale*, arguably his most fully realized work of art.

In the 1930s, Cocteau had an unlikely affair with Princess Natalie Paley, the beautiful daughter of a Romanov grand duke and herself a fashion-plate, sometimes actress, model, and former wife of couturier Lucien Lelong. She became pregnant. To Cocteau's distress and Paley's life-long regret, the fetus was aborted. Cocteau's longest-lasting relationships

were with the French actors Jean Marais, whom he cast in *Beauty and the Beast* and *Ruy Blas*, and Edouard Dermit, whom Cocteau formally adopted.



Jean Cocteau and Jean Marais discussing with Swedish producer Lorens Marmsted in Cannes (1951)

In 1940, *Le Bel Indifférent*, Cocteau's play written for and starring Édith Piaf, was enormously successful. He also worked with Picasso on several projects and was friends with most of the European art community. He struggled with an opium addiction for most of his adult life and was openly gay, though he had a few brief and complicated affairs with women. He published a considerable amount of work criticising homophobia. Cocteau's films, the bulk of which he both wrote and directed, were particularly important in introducing Surrealism into French cinema and influenced to a certain degree the upcoming French New Wave genre.

Cocteau died of a heart attack at his chateau in Milly-la-Forêt, France, on 11 October 1963 at the age of 74, only hours after hearing of the death of his friend, the French singer Édith Piaf.

Program:

Feature films:

As director

La belle et la bête (1946)

L'aigle à deux têtes (1947)

Les parents terribles (1948)

Orphée (1949)

Le testament d'Orphée (1960)

As scriptwriter

L'éternel retour by Jean Delannoy (1943)

Ruy Blas by Pierre Billon (1947)

Les enfants terribles by Jean Pierre Melville (1949)

As author of the original piece

La voce umana, episode from L'Amore by Roberto Rossellini (1947)

Le mystère d'Oberwald by Michelangelo Antonioni (1980)

Denise Duval ou "La Voix retrouvée" by Dominique Delouche (1984)

As screenwriter

Le baron fantôme by Serge de Poligny (1942)

Les dames du Bois de Boulogne by Robert Bresson (1944)

La princesse de Clèves by Jean Delannoy (1960)

As author of commentaries

Les noces de sable by André Zwobada (1948)

As actor

Une mélodie, quatre peintres by Herbert Seggelke (1954)

8x8 by Hans Richter (1956)

Short films:

As director and scriptwriter

Le sang d'un poète (1930)

La villa Santo-Sospir (1951)

As writer of the original piece

Le bel indifférent by Jacques Demy (1958)

Charlotte et son Jules by Jean-Luc Godard (1958)

La dame de Monte-Carlo by Dominique Delouche (1979)

As author of commentaries

Légende de Sainte Ursule by Luciano Emmer & Enrico Gras (1948)

L'amitié noire by François Villiers & Germaine Krull (1949)

Tennis by Marcel Martin (1949)

Le rouge est mis by Hubert Knapp & Igor Barrère (1953)

Pantomimes by Paul Paviot (1954)

Égypte Ô Égypte : dans ce jardin atroce by Jacques Brissot (1963)

As actor

Désordre à 20 ans by Jacques Baratier (1947)

Le musée Grévin by Jacques Demy (1959)

Documentaries on Jean Cocteau :

Jean Cocteau répond à Roger Stéphane by Paul Seban (1964)

Cocteau ou la traversée du miroir by Claude Jean Philippe (1979)

Cocteau sur le théâtre de l'amour by Claude Jean Philippe (1979)

Portrait d'un Inconnu by Eduardo Cozarinski (1983)

Le Mystère Babilée by Patrick Bensard (2000)

Les deux vies du chat Radiguet by Jean-Christophe Averty & Pierre Trividic (2000)

Jean Cocteau cinéaste by François Chayé & Sandrine Treiner (2001)

Jean Cocteau – Le passeur by Pierre Philippe (2003)

Jean Cocteau – Le phénix by Pierre Philippe (2003)

Cocteau et compagnie by Jean-Paul Fargier (2003)

Jean Cocteau sur le fil du siècle by Philippe Puycouyol (2004)



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Films around...

(Program in progress, subject to change)

Queer cinema:

- **Amour et mort à Long Island** by Richard Kwietniowski
- **The long day closes** by Terence Davis
- **My way home** by Bill Douglas
- **Young soul rebels** by Isaac Julian
- **A bigger splash** by Jack Hazan
- **Dans l'espace** by Patrick Keiller
- **London** by Patrick Keiller
- **Love is the devil** by John Maybury
- **Orlando** by Sally Potter
- **L'homme que je suis** by Jack Gold

Around Jean Cocteau:

- **Chant d'Amour** by Jean Genet
- **Un Chien Andalou** by Luis Buñuel
- **Alphaville** by Jean-Luc Godard
- **Fireworks** by Kenneth Anger
- **Charlotte et son Jules** by Jean-Luc Godard
- **Histoire de Marie et Julien** by Jacques Rivette
- **Les 400 Coups** by François Truffaut
- **Fahrenheit 451** by François Truffaut
- **Peau d'Ane** by Jacques Demy
- **Mauvais Sang** by Léos Carax
- **Les Oiseaux** by Alfred Hitchcock
- **La Loi du Désir** by Pedro Almodóvar
- **Femmes au bord de la Crise de Nerfs** by Pedro Almodóvar
- **Un été à Paris** by René Gilson
- **L'Anglaise et le Duc** by Eric Rohmer
- **Merlin** by Adolfo Arrieta
- **Querelle** by Rainer Werner Fassbinder
- **Hiroshima, mon amour** by Alain Resnais



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Our guests

Around Derek Jarman:

- **Keith Collins**, Derek Jarman's works contributor
- **Tony Peake**, Derek Jarman's biographer
- **James Mackay**, contributor and producer
- **Christopher Hobbs**, set designer
- **Didier Roth Bettoni**, film critic and journalist
- **Simon Fisher-Turner**, music composer
- **Mike Laye**, photograph on the film sets: **The Last of England** and **Caravaggio**

Around Jean Cocteau:

- **Pierre Bergé**, President of the Cocteau Committee
- **Dominique Païni**, art critic, Chief of the 2003 exhibit on Jean Cocteau at the Georges Pompidou Museum
- **Claude Arnaud**, Jean Cocteau's biographer
- **René Gilson**, director and author of *Jean Cocteau cinéaste*
- **Claude Pinoteau**, Jean Cocteau's assistant director
- **Jacques Brissot**, director of **Egypte O Egypte**
- **Serge Bozon**, réalisateur
- **Dominique Reymond**, actress (*upon confirmation*)

Special events

Young Audience

All through the festival

- **La Belle et la Bête** by Jean Cocteau
- **Peau d'Ane** by Jacques Demy
- **Les 400 Coups** by François Truffaut
- **Le tour du monde de Sadko** by Alexandre Ptouchko

Opening night

Wednesday, March 26th

- **Opening of the exhibit** « Face to face » / Music by a jazz band
- Followed by the screenings of **Jean Cocteau s'adresse à l'an 2000** & **Orphée** by Jean Cocteau, with Juliette Gréco (*upon confirmation*) and Pierre Bergé

Tribute to Alain Robbe-Grillet, special guest of the festival in 2002

Thursday, April 3rd

- **Reading of various unpublished texts** by actor Didier Flamand
- Followed by the screening of **L'immortelle** by Alain Robbe-Grillet with Catherine Robbe-Grillet and Olivier Corpet

Reading of "La voix humaine"

Saturday, April 5th

- Screening of **Denise Duval ou « la voix retrouvée »** by Dominique Delouche
- Followed by *La Voix Humaine* by Jean Cocteau read by Dominique Reymond
- and **La voce umana, episode from L'Amore** by Roberto Rossellini with Anna Magnani

Travel to Egypt

Sunday, April 6th

- **3 Super 8 films** by Derek Jarman
 - **Lucifer rising** by Kenneth Anger
 - **Égypte Ô Égypte** by Jacques Brissot
- with Jacques Brissot and Tony Peake

Super 8 films night

Tuesday, April 8th

- **Program 1 of Super 8 films** by Derek Jarman
 - **Program 2 of Super 8 films** by Derek Jarman
- with James Mackay

Closing night with a concert by Simon Fisher Turner

Saturday, April 12th

- **Simon Fisher Turner** plays an original composition around **Blue** by Derek Jarman

Several other interviews/meetings with numerous guests

They will happen during the whole festival. For more information, please refer to the program or contact us.



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Price list:

1 ticket full price: 5€
1 ticket reduced price: 4€ (students and partners)
Festival Pass 5 tickets (several people can use it): 20€
Festival Pass 10 tickets (several people can use it): 30€
All Festival Access Pass + book *Derek Jarman, Jean Cocteau, Alchemy*: 50€
Simon fisher Turner concert: 12€

On sale at: Magic Cinéma, FNAC (for concert only)

19th Volume Collection "Théâtres au cinéma"

Derek Jarman, Jean Cocteau, Alchemy

Unpublished texts, scripts and interviews

Published for the 19th edition of the Festival, under the supervision of Dominique Bax
in collaboration with Cyril Béghyn

Publisher Magic Cinéma

256 pages / 30 Euros



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Our partners

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- Magic Cinéma in Bobigny
- City of Bobigny
- County Council of Seine-Saint-Denis

With the support of several institutions and medias:

- DRAC Ile-de-France
- Regional Council of Ile-de-France
- Jean Cocteau Committee
- British Council in Paris
- The French cinémathèque
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