

1st film in our Tarkovsky
Season

25th October 2016 at 6:30pm

Eden Court Theatre

Director

Andrei Tarkovsky

Cast

Anatoliy Solonitsyn

Nikolay Grinko

Nikolay Sergeev

Nikolay Burlyaev

Ivan Lapikov

Screenplay

Andrei Tarkovsky, Andrei Mikhalkov-
Konchalovsky

Photography

Vadim Yusov

Art Director

Evgeni Cherniaev

Editor

Ludmila Feganova

Sound

E. Zelentsova

Music

Vyacheslav Ovchinnikov

A Mosfilm Production

Run time: 183 minutes

Certificate: 15

Russian with English subtitles

USSR 1966

Black and White & Part Colour

Aspect Ratio: 2.35:1

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#SculptingTime

ANDREI RUBLEV

Screening as part of Sculpting Time: Andrei Tarkovsky Nationwide Touring Programme



Religion is no longer the heart of social life, but in 1966 Andrei Tarkovsky used the semi-biographical, medieval setting of Russian icon-painter Andrei Rublev to express a worldly Christianity that encompasses everyone, even non-believers.

Rublev (played by the craggily handsome Anatoly Solonitsyn) is an artist, a monk and a wanderer. The film is a chronicle of what he sees over a period of 24 years marshalled into eight parts. There are long sequences in which a first-time viewer may struggle to understand a scene's significance to the overall story. This doesn't matter. The atmosphere transmits more than any sub-plot, character or exchange. What seems like a challenging runtime contains nothing extraneous, but this is only clear in retrospect, when you cast your eye back over the meticulously crafted landscape. All that happens in the film contributes to the spirit of the artist. All that he has witnessed and endured years to him, hours to the viewer – give rise to a payoff that is as pure an illustration of redemption as anything I have ever seen. But what exactly came before? What do you watch when you watch the film?

It's hard to write calmly or clearly about a work of filmic art which has a perspective that binds the tiny and the tremendous in endless symbiosis. Tarkovsky depicts the difficult labour that serious industry requires (the last hour shows the building of a large bronze bell), but the whole is concerned with the shape of life – showing in long gracefully shot sequences, Andrei's encounters with naked pagans, violent royals, dogs, horses, men, women and children.

The most infamous fact about *Andrei Rublev* is that you see a horse (which Tarkovsky bought from an abattoir) killed on screen. During battle, the noble beast collapses down a flight of wooden stairs, then lands on a spear – its fall caused by a bullet fired out of sight. The scene lasts less than ten seconds. The sacrifice was for a flicker of celluloid. This anecdote is indicative of the whole, grave procession, which took six years to realise. Everything is rooted in preparation that spans way beyond the film world. Everything is in black and white until it meaningfully attains colour. The breadth and depth of natural vistas are so spectacular that it's sometimes hard to concentrate on foreground conversations, although each wagging tongue is an extension of each character's soul.

Andrei Rublev's main stress is over his own moral value and the fate of the Russian people. There are countless faces in this film, all lingered over lovingly, whether on screen for seconds or hours. Andrei Rublev (the film and the man within the film) is about love. Not earthly love, and certainly not sexual love, but a type of fraternal kinship that finds release from personal burdens by sinking into the mud to comfort another. Andrei Rublev (the film and the man within the film) is also about the point at which after years of bearing witness in a state of speechless despair hope, wisdom and talent alchemise to create an enduring work of art. **By Sophie Monks Kaufman, contributing editor at Little White Lies**

Next Film: *Mirror*, 8th November 2016 at Eden Court at 7:15pm



A dying man in his forties remembers his past. His childhood, his mother, the war, personal moments and things that tell of the recent history of all the Russian Nation. Second film in INFIFA's Andrei Tarkovsky season and part of *Sculpting Time: Andrei Tarkovsky Nationwide Touring Programme*.