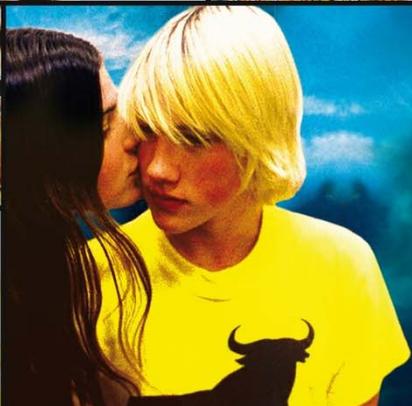
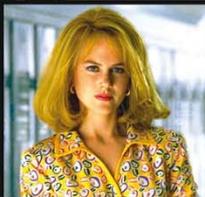


LA  
CINÉMATHÈQUE  
FRANÇAISE



# GUS VAN SANT

EXPOSITION & FILMS



13.04 / 31.07.2016 | M BERCY



MISE EN SCÈNE CINÉMATIQUE FRANÇAISE



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# PRESS KIT

## GUS VAN SANT, THE EXHIBITION

13 April-31 July 2016

An exhibition designed by La Cinémathèque française  
Co-produced with the Museo Nazionale del Cinema (Turin),  
the Musée de l'Elysée (Lausanne) and la Cinémathèque suisse (Lausanne)



With participation from the Ministry of Culture and Communication  
and the Centre national du cinéma et de l'image animée



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In partnership with



Curator

Matthieu Orléan (La Cinémathèque française)

Exhibition designed by berton+kravtsova

The GUS VAN SANT/ICONS exhibition catalogue is co-published by  
La Cinémathèque française and Actes-Sud



The Museo Nazionale del Cinema (Turin) will present the exhibition from 6 October 2016 to 9 January 2017  
and the Musée de l'Elysée with la Cinémathèque suisse (Lausanne) from 25 October 2017 to 7 January 2018

### GUS VAN SANT, THE EXHIBITION

Every day (except Tuesday and 1 May): noon to 7:00 pm, Thursdays until 10 pm.

Full price: €11 – Reduced price: €8.50\* - Under 18: €5.50 - Libre Pass: free

Exhibition + film or exhibition + Musée de La Cinémathèque: €12.50

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Alicia Miles and John Robinson in *Elephant* by Gus Van Sant (2003) © HBO

# 1- GUS VAN SANT, THE EXHIBITION

(13 April – 31 July 2016)



Gus Van Sant *Untitled*, 2010.

© Gus Van Sant. Courtesy of the artist and Gagosian Gallery

# GUS VAN SANT/ICONS

The exhibition is a journey through Gus Van Sant's films, works (photographs, visual art and music unknown in France) and collaboration with other artists (William Burroughs, William Eggleston, Bruce Weber and David Bowie). It explores the world of this cult director, the epitome of bold, radical, anti-conformist cinema.

Gus Van Sant's films are the photosensitive plate of post-modern (post-pop, post-New Hollywood, post-activist) American history. French audiences discovered this figurehead of independent American cinema's renewal when *Drugstore Cowboy* came out in 1989. With neither a banner nor a manifesto, he secretly, quietly spearheads and upholds a form of artistic freedom that shines outward from the fringes. Taken one by one, independently of each other, his films are surprising. Their complex narrative structure (in the form of mosaics or collages) and shifts in tone are disconcerting: this is a dissonant cinema where melancholy and humour are never considered opposites. Taken together as a whole, the 16 features are staggering, so extremely different are they from one another, as though Van Sant continuously reinvents his cinema one film after another. One wonders whether the director who stopped time during a massacre in *Elephant* (based on Columbine) is the same person who sped up the life of gay activist **Harvey Milk** and filmed youth with such gravity (*Elephant*, *Paranoid Park*) and the Beat Generation as *enfants terribles*. The spiritual heir to that poetic protest movement, Van Sant echoes their aesthetic anti-conformity mixing political, sexual and spiritual demands. In *Drugstore Cowboy*, for example, **William Burroughs**, who wrote his own lines for the film, plays a drug-addicted priest. His poetic writings also inspired two of Van Sant's shorts, including *The Discipline of DE* in 1977. A few years later, Van Sant repeated the exercise with *Ballad of the Skeletons*, a film-collage in the art video tradition, where **Allen Ginsberg**, another Beat bard, reads his eponymous poem, a seemingly endless broadside against the vanities of contemporary society.

## A MULTI-FACETED FILMMAKER

**Gus Van Sant's** rich, heterogeneous filmography forces us to rethink the definition of *auteur*. The multi-faceted American director clouds the issue and tangles the red thread, painting a picture with unprecedented motifs, even trying to disappear when he copied **Alfred Hitchcock's** legendary *Psycho* shot by shot. As with any *auteur*, of course there are recurring themes and faces (**Matt Damon** as a troubled genius in *Good Will Hunting* in 1997, a lost hiker in *Gerry* in 2002 and an oil company employee struggling to find his ethical bearings in *Promised Land* in 2012), but above all an ability to start all over again from scratch, at each step, to re-invent a new dream of cinema. At one point in his career, the dream involved finding shelter in the studios (Universal, Miramax and Columbia) in order to tell stories within a superstructure where the hierarchy and rules protect the obedient craftsman that he is. At others, on the contrary, the dream is the quest for unconditional freedom: experimental films (climaxing with *Mala Noche*) self-produced with a beginner's fervour and, later, the "Death Tetralogy" (*Gerry*, *Elephant*, *Last Days* and *Paranoid Park*, in chronological order), a series of radical formal experiments that gracefully, acutely redefine the American space (the desert, high school, forest and skate park have never looked as menacing since **Raoul Walsh**, **David Lynch**, **Terrence Malick** and **Larry Clark**, respectively).

Although Van Sant is nurtured by influences from elsewhere, especially Europe (from **Béla Tarr** to **Bernardo Bertolucci** and **Chantal Akerman**), he always remains attuned to the state (real or subconscious) of his country: the violent America of outsiders and down-and-outs, of scrapbooks and the all-pervasive media, of scorched earth and an endangered environment. He is also the filmmaker of the America that invented folk and psychedelic music, an irreverent way of being in the world and on the road: the metaphysical matrix road from which one comes (*My Own Private Idaho*) or, on the contrary, the labyrinthine road that goes nowhere (*Gerry*); the road that sets Will Hunting free in the last shot of the film (accepting responsibility, for the first time, for his choice to leave) or the one **Marion Crane** (**Anne Heche**) takes at night at the same speed as her alter-ego **Janet Leigh** in **Hitchcock's Psycho**, of which Van Sant's remake is the sick, twisted, uncontrollable double. The shots are the same, or almost; so is the fear, the driving rain and the detective with his big dark glasses. Van Sant enjoys venturing out onto new ground or, on the contrary, to the centre of ordinarily untouchable empires. The point is to play with the latitude he likes, as a pure filmmaker, as though *doing* always matters more than *seeing*: cinematographic writing on reception.

Van Sant enjoys challenging cinema, without a capital "C" and without turning it into a sacred cow, positioning his discourse in light of his personal practice with a passion for describing the tools allowing him to create it: camera lenses, types of film, the grain's pictorial quality (which brings him back to his first passion, painting); the exhibition will feature around 20 large-scale works that have never been on display before in France, most

created specially in the Gagosian Gallery in Los Angeles in 2011), the spatialisation of sound and mixing. His work process blossoms within the framework of a team bound together by trust, resulting in paradoxically complex and effective directing. In particular, he is in osmosis with cinematographers **Christopher Doyle** and, especially, **Harris Savides**, who made the magical light in six of his films. Van Sant openly embraces his obsession with abstraction, even when his work is based on actual events (*Milk*), crime (*To Die For*) or his own life (*Mala Noche*, *Drugstore Cowboy*). Even in his most political films, the point has never been to denounce injustice but to touch us, as though they were above all a tangible, tactile, sensorial essence (*Milk*, edited with the imperious energy of a political flyer in the form of a film where archival footage echoes the hero's joys and cries). The political dimension, which evolves in his body of work depending on continuously updated operating methods, is never incompatible with the emotion that inhabits his characters when doing the most mundane or incongruous things: caressing each other in the shower before committing a massacre (*Elephant*), figure-skating over a corpse (*To Die For*), falling off a huge boulder without a scratch (*Gerry*), dressing as a rifle-toting woman (*Last Days*), outlining a body in chalk on asphalt (*Restless*).

Van Sant's photography, which occupies a key place in the exhibition, underpins those actions. He spontaneously started taking hundreds of Polaroid shots in the 1980s. Everything in them depends on the deceptively simple-looking balance between shadow and light. Van Sant captures nothing. On the contrary, he frees the people he meets when preparing his films (whether actors, dancers, writers or singers), a metonymic sample of the American people, and puts them on an equal footing with each other. He does not shy away from the starkest, most unvarnished figuration. On the contrary, he believes in the apparition of the body and (like, before him, **Mapplethorpe** and **Warhol**, about whom he plans to make a film) openly asserts his same-sex desire. A desire that, beyond theoretical formalism, is signified by signs of recognition associated with youth—the grace of the gaze and the unique intensity of the present instant—the better to subvert and transform them.

At bottom, each of his films seems to show us the eternal teenager he once was, allowing him to relive, in cinema, fragments of his prior life, his earliest encounters, his fascination with **Matisse** (*Good Will Hunting*) and the Velvet Underground (*Last Days*). Van Sant needs images to tell his story or quite simply to *be*, as though each film were a deep reconciliation with himself and the dreamer he is. In his films, reality, full of chiaroscuro, ellipses and poetic falls, irremediably flirts with the fantastic and the ominous: a pagan beyond. Death is a running theme. On the one hand, there are those who leave; on the other, those who stay and resist. Gus Van Sant is one of the latter: an artist who is continuously reborn and embodies the most human in American cinema.

## **Matthieu Orléan**

Curator of the exhibition

1) About which **Serge Daney** enthusiastically wrote in 1990, "*The formula film based on drugs: a real theory of cinema. It is, roughly speaking, the feeling of the next moment, the art of reading signs (superstition), the practice of bifurcation. A good definition of film, which has precisely that freedom of movement.*" (*L'Exercice a été profitable, Monsieur*, Editions P.O.L, 1993)

# WALKING THROUGH THE EXHIBITION

## The texts

### 1- PHOTOGRAPHY

Gus Van Sant bought his first camera when he was 16, but did not take up photography until later, around 1975, after graduating from the Rhode Island School of Design, where he majored in art. Filmmaking was still a fantasy. Photography, more immediate and more solitary, is what set him on his path.

In the mid-1980s, while preparing to shoot *Mala Noche* and *Drugstore Cowboy*, his first feature films, in Portland, Van Sant bought a Polaroid camera with a very good lens, operating with negatives. He used it to spontaneously record the places and, especially, the people who inspired him, photographing hundreds of talented, attractive actors, writers and strangers. A magnetic gaze and the interplay between shadow and light are what mattered most to him. With disarming obviousness and no fancy conceptualisation, he allowed a literally *chemical* encounter with these bodies to touch him, creating strange solarisation effects when the prints were developed. Andy Warhol had his *Screen Tests* to reveal the stars of alternative America. Van Sant has his Polaroids: they pack the power to show the sublimation underway, the decisive instant when desire takes shape and the imaginary overtakes reality. Van Sant stopped using his Polaroid in the late 1990s but continued taking pictures, at the same time as making films, whether shooting for a fashion magazine or a rock band. This was ostensibly a way for him to push his boundaries further, perfect his sense of composition and, above all, seek sources of inspiration outside the realm of cinema.



Drew Barrymore, Keanu Reeves, Matt Damon and Nicole Kidman photographed by Gus Van Sant.  
Gus Van Sant, Polaroids, 1983-1999 © Gus Van Sant.

### 2- CINEPARK

Gus Van Sant's films are the photosensitive plate of post-modern (post-pop, post-New Hollywood, post-activist) American history. *Drugstore Cowboy* introduced French audiences to this figurehead of independent American cinema's renewal in 1989. With neither a banner nor a manifesto, he secretly, quietly spearheads and upholds a form of artistic freedom that shines outward from the fringes. Taken individually, his 16 feature films are surprising: their complex narrative structure and unusual pace disconcert the viewer. It is a male-dominated cinema (**Phoenix, Reeves, Dillon, Damon, Affleck, Penn, Franco**) where violence and desire, melancholy and humour are never thought of as opposites.

Van Sant's rich, heterogeneous filmography prompts us to rethink the definition of *auteur*. He clouds the issue and likes to start all over again from scratch to re-invent a new dream of cinema with each film. Sometimes, the dream involved finding shelter in the studios (Universal, Miramax and Columbia) in order to think up stories within a superstructure where the hierarchy and rules protect the obedient craftsman that he is. Other times, on the contrary, the dream is the quest for unconditional freedom: fervently self-produced experimental films climaxing in the 2000s with the "Death Tetralogy" (*Gerry*, *Elephant*, *Last Days* and *Paranoid Park*, to which *Restless* can be said to have been added in 2011)—a series of radical formal experiments that gracefully, acutely redefine the American space. The desert, high school, forest and skate park have never looked so poetic and menacing.

Van Sant is keenly attuned to the real or subconscious state of his country: the America of outsiders, the all-pervasive media and the endangered environment, but also the America that invented an irreverent way of being in the world and on the road. His films flirt with the dreamlike and psychedelic while, paradoxically, embodying what is most human in contemporary cinema. Gus Van Sant is always on the move.



Casey Affleck and Matt Damon in *Gerry* by Gus Van Sant (2002)  
My Cactus Inc. Copyright (US) All Rights Reserved

### 3- CONSTELLATIONS

Gus Van Sant has lived in Portland since 1983. In front of his camera, the forest-ringed city with anti-spectacular topography has become a place of real encounters and fictional stories. The group is a leitmotiv: the gang of hold-up men on acid in *Drugstore Cowboy*, the tribe of celestial hustlers in *My Own Private Idaho* or the jobless youths in *Paranoid Park*.

*Mala Noche*, a veritable chronicle of Portland, shows the city's disadvantaged neighbourhoods and hordes of illegal Mexican seasonal workers. An expressionist drama full of chiaroscuro and abyssal low-angle shots, it is loosely based on a 1977 story by **Walt Curtis**, a local artist associated with the Beat Generation. From that generation, Van Sant inherited a political and sexual activism climaxing in *Harvey Milk*, a biopic about the famous assassinated gay activist. He also claims an affiliation with other members of that generation, including writer **William S. Burroughs**, whom he directed on three occasions, notably in the short *A Thanksgiving Prayer*, declaiming his vitriolic poems against imperialist America in front of the camera.

Nurtured by this underground past, Van Sant jubilantly shakes up the codes of cinema. He stresses the importance of working within a community bound together by trust in the heart of a constellation of virtuous influences: an example is the actors **Matt Damon** and **Casey Affleck**, who also co-wrote *Gerry*. His penchant for risk-taking clearly



William S. Burroughs and Matt Dillon in *Drugstore Cowboy* by Gus Van Sant (1987) © DR

comes across in *Psycho* and *Elephant*, both of which are influenced by other films: Hitchcock's *Psycho* (1960), which Van Sant copied shot by shot; and *Elephant*, by British director **Alan Clarke** (1989), which shows, "like a nose in the middle of the face, what everybody would rather not see" (Van Sant). In these films haunted by violence, the director puts the social context into perspective. In *Good Will Hunting*, for example, the hero is an uncontrollable delinquent in the process of discovering that he is a mathematical genius. Van Sant films youth with as much gravity and sensuality as the originality and offhandedness with which he pays tribute to his spiritual fathers.

## 4- PAINTING

Gus Van Sant has made paintings and drawings at various times in his life. Some of his collages go back to the 1970s, while the series of large-scale watercolours exhibited at the Gagosian Gallery in Los Angeles date from 2011. Some were made to put dreamlike flashes on canvas, delirious visions set against the backdrop of the American West's desert landscapes. Others are portraits of unknown teenagers with rebels' faces stolen from the



Internet, their lines recalling some of **David Hockney's** paintings—surrealistic humour on one hand, youthful confusion on the other.

In every case, painting is a separate activity from filmmaking. The two media obviously share some common ground, contributing to the coherence of an œuvre rich in recurring motifs. On canvas, the giant nude stepping on Los Angeles recalls the oversized thumbs of the heroine in *Even Cowgirls Get the Blues*. The wild, golf-playing Elvis evokes **Nicole Kidman** as Janice figure-skating on the frozen lake where the corpse of her hated sister-in-law lies in *To Die For*. The man in the bordeaux sweatsuit brings to mind the exhausted bearing of the hero in *Last Days*.

Van Sant's painting is amateur, in the original sense of *he who loves*. Painting has allowed him to create a work space that reveals moments of pure emotion. He never talks about his life but, with painting more than anything else, tames and metaphorizes it. He paints his childhood home. He paints the landscapes that shaped him. He paints the obscure objects of his desire. He paints his icons. He paints his demons.

Gus Van Sant *Untitled (Man with Hat)*, 2011.

Watercolour on paper. © Gus Van Sant.

Courtesy of the artist and Gagosian Gallery

## 5- MUSIC

Gus Van Sant has made film music, by its very heterogeneity, a language in its own right: specially composed soundtracks (k. d. lang's country songs for *Even Cowgirls Get the Blues*); classical music (Beethoven's *Moonlight Sonata* illuminating the grey sky in *Elephant*); or scores composed by the director himself, who performs in *Mala Noche* and *Restless*, rounding out his directorial choices with another medium.

All of Van Sant's films have musical counterpoints to the image that destabilise the story. He thinks of music as a zone of friction between what is seen and what is felt, echoing the characters' inner states. *Last Days* (2005) is the film that most brilliantly explores this musical palimpsest. It is dedicated to Kurt Cobain, who tried to escape the curse of show business before committing suicide. Deliberately playing on the viewer's frustration and stunned shock at the singer's death, Van Sant did not use a single note written by **Nirvana** and asked **Michael Pitt**, the lead, to compose some of the film's diegetic music. The soundtrack also features **The Velvet Underground's Venus in Furs**, **Hildegard Westerkamp's Doors of Perception** (concrete music, already used in *Good Will Hunting* and *Elephant*) and *On Bended Knee* by **Boyz II Men**, with Van Sant making the bold choice of showing the R & B group's music video in its entirety.

Music videos fascinate us because they are unclassifiable objects between art and commerce. Van Sant has made many—for **David Bowie**, **Red Hot Chili Peppers** and **Hanson**—since 1990. At the crossroads of music and film, their fierce energy recalls the history of experimental cinema, to which Gus Van Sant undeniably belongs.



Michael Pitt in *Last Days* by Gus Van Sant (2005) © HBO

# THE EXHIBITION CATALOGUE

Co-published by La Cinémathèque française and Actes Sud



ACTES SUD

A previously unpublished interview with Gus Van Sant

Since the late 1980s, Gus Van Sant has been both the figurehead of independent American, staking out his claim to artistic freedom in such films as *My Own Private Idaho* and *Elephant*, and the director of some of Hollywood's biggest hits, including *To Die For* and *Good Will Hunting*.

Organised around interviews exhibition curator **Matthieu Orléan** conducted with the filmmaker expressly for the catalogue, *Gus Van Sant/Icons* presents, for the first time, the full spectrum not only of his cinematographic output, but also of his photographs and paintings. It also highlights his sources of inspiration and major collaborations (**William S. Burroughs**, **William Eggleston** and **Bruce Weber**), relating Van Sant's body of work to his innermost thoughts, first-hand anecdotes and in-depth analyses of how his films are made.

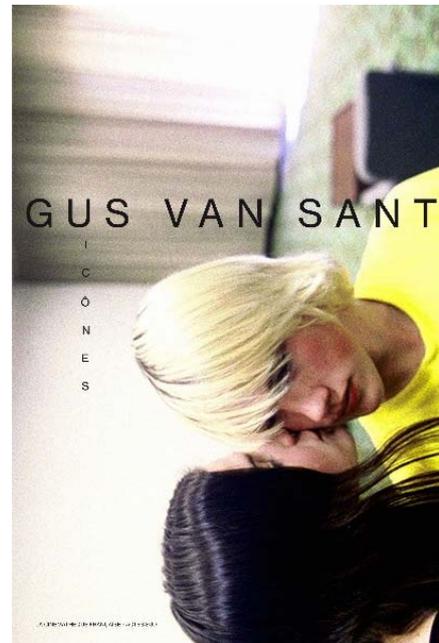
The catalogue also contains previously unpublished texts by **Matthieu Orléan**, **Stéphane Bouquet**, **Stefano Boni**, **Bertrand Schefer** and **Benjamin Thorel**, who provide keys to understanding Van Sant's protean body of work. Each author focuses on a specific facet of the director's creative output, but all of them base their reflections on the heterogeneous nature of his method and practice.

€39 - 208 pages - Over 200 illustrations - Hardcover/20 x 30 cm

In bookshops on 13 April 2016

ACTES SUD PRESS RELATIONS Charlotte Magné

Tel.: 01 55 42 63 08 [c.magne@actes-sud.fr](mailto:c.magne@actes-sud.fr)



On Thursday 14 April 8:30 pm, the filmmaker will sign copies of GUS VAN SANT/ICONS at La Cinémathèque française bookshop.



# TOURS

## GUIDED TOURS

The tours compare Gus Van Sant's various artistic practices—photography, painting and music—to explore what is specific about each and how they nurture his films, the core of his work.

**Length: 90 minutes. Every Sunday at 2:00 pm. Admission: full price €13, reduced price €10.50, under-18s €7.50**



## GUIDED TOURS IN FRENCH SIGN LANGUAGE (LSF)

**Thursday 21 April at 7:00 pm, Friday 6 May at 5 pm Admission: €6**

## WORKSHOP TOUR

This tour starts out by exploring Gus Van Sant's directorial work with a lecturer, who comments on film clips shown on a big screen, before visiting the exhibition.

### **A journey through the films of Gus Van Sant**

The tour helps us understand how Van Sant's films immerse the viewer into the characters' subjectivity. Participants see how their "inner" view of the world is built and how the narrative mixes temporal strata. It also focuses on the films' soundtracks and specific work.

**Length: 2 hours and 30 minutes. Thursday 21 April, 26 May and 23 June at 7:00 pm - Admission: €18**



River Phoenix in *My Own Private Idaho* by Gus Van Sant (1991) © Warner Bros Inc.

# 2- MASTER CLASS, CATALOGUE SIGNING AND LECTURES

## MASTER CLASS

### “GUS VAN SANT BY GUS VAN SANT”

Thursday 14 April at 7:00 pm

Moderated by [Matthieu Orléan](#)

“I’ve always been influenced by films with powerful messages. Films that challenge the system and sacrosanct rules.” *Gus Van Sant/Icons* La Cinémathèque française/Actes Sud, 2015.

Admission: full price €10, reduced price €8, Libre Pass €5.



## THE FILMMAKER SIGNS COPIES OF GUS VAN SANT/ICONS

From 8:30 pm at La Cinémathèque française bookshop.

## LECTURES

Thursday 21 April at 7:00 pm: “*Dreamachine Cinema*” by [MATTHIEU ORLÉAN](#)

Gus Van Sant may be a lone *auteur* unlike any other, outside the well-marked bounds of mainstream American cinema, but he is nonetheless an artist under influence. The director was close to the Beat Generation, his non-conformism making him their proclaimed, discreet heir. The lecture will explore not just the sources of that influence (William Burroughs, Allen Ginsberg, Ken Kesey, etc.), but also its most subliminal resurgences, climaxing with *Gerry*, an ultra-sensorial, trance-like film that, in a way, embodies this Dreamachine.

[Matthieu Orléan](#) is the director of temporary exhibitions at La Cinémathèque française and curator of *Gus Van Sant/Icons*.

After the lecture, at 9:15 pm there will be a screening of a film chosen by Mr. Orléan: *Gerry* by Gus Van Sant.

Thursday 5 May at 7:00 pm: “*River Phoenix: An Angel*” by [JEAN-MARC LALANNE](#)

In *My Own Private Idaho*, River Phoenix plays a narcoleptic hustler between assumption and unconsciousness, saintliness and self-destruction, carefree youth and imminent death, embodying the quintessential Van Sant character. He seems to have played the role in real life, dying of an overdose at the age of 23. Follow in the footsteps of the most vibrant fallen angel, from his short but intense filmography to works that portray him as an icon (James Franco’s *My Own Private River*, based on rushes of Van Sant’s film).

[Jean-Marc Lalanne](#) is editor-in-chief of *Les Inrockuptibles* and former editor-in-chief of *Les Cahiers du Cinéma*. He has written several books and co-authored *Cocteau et le cinéma-Désordres* as well as, with Stéphane Bouquet, an essay on the work of Gus van Sant.

After the lecture, at 9:15 pm there will be a screening of a film chosen by Mr. Lalanne: *My Own Private River* by James Franco.

Thursday 19 November at 7:00 pm: “*Gus Van Sant: The Song of Tracks*” by [CYRIL BÉGHIN](#)

*Gerry*, *Elephant* and *Last Days* share a singular treatment of sounds, distorting auditory perspectives, mixing heterogeneous sources and using pieces of concrete music. The “Death Trilogy” invented an ontology of sounds, music and voices where the soundtrack becomes a *soundwalk*. Clips from films by Gus Van Sant as well as Parajanov and Sokurov will shed light on this song of tracks.

[Cyril Béghin](#) is on the *Les Cahiers du Cinéma* editorial board. He also writes about film and contemporary images for other journals, catalogues and collectively authored books. He recently published *Duras/Godard, Dialogues* (Post-éditions, 2014). Since 2002, he has been working with the choreographer Valeria Apicella.

After the lecture, at 9:15 pm there will be a screening of a film chosen by Mr. Béghin: *Last Days* by Gus van Sant.

Lecture: full price €4, reduced price €3, Libre Pass free.

Lecture + film: €8.50 (instead of €10.50).

# 3- RETROSPECTIVE

(13 April-28 May 2016)

## **FINDING FORRESTER**

BY GUS VAN SANT  
ETATS-UNIS/2000/136'/VOSTF/35MM  
WITH SEAN CONNERY, ROB BROWN, F. MURRAY ABRAHAM.  
Sun 17 Apr 6:30pm / Sat 14 May 9pm / Thur 26 May 9:15pm

## **CHACUN SON CINÉMA : PREMIER BAISER**

FRANCE/2007/118'/VOSTF/35MM  
Frid 11 May 4:30pm

## **DRUGSTORE COWBOY**

BY GUS VAN SANT  
ETATS-UNIS/1989/100'/VOSTF/35MM  
WITH KELLY LYNCH, MATT DILLON, JAMES LE GROS.  
Wed 13 Apr 8pm / Sat 07 May 7pm / Sat 21 May 7pm

## **ELEPHANT**

BY GUS VAN SANT  
ETATS-UNIS/2003/81'/VOSTF/DCP  
WITH ALEX FROST, ERIC DEULEN, JOHN ROBINSON.  
Fri 15 Apr 7pm / Wed 27 Apr 7:30pm / Thur 12 May 2:30pm

## **EVEN COWGIRLS GET THE BLUES**

BY GUS VAN SANT  
ETATS-UNIS/1994/108'/VOSTF/35MM  
WITH UMA THURMAN, LORRAINE BRACCO, PAT MORITA.  
Fri 22 Apr 9:15pm / Wed 04 May 7:15pm / Fri 13 May 9:15pm

## **GERRY**

BY GUS VAN SANT  
ETATS-UNIS/2002/103'/VOSTF/35MM  
WITH MATT DAMON, CASEY AFFLECK.  
Thur 21 Apr 9:15pm / Thur 5 May 2:30pm / Thur 26 May 7pm

## **MILK**

BY GUS VAN SANT  
ETATS-UNIS/2008/127'/VOSTF/35MM  
WITH SEAN PENN, ÉMILE HIRSCH, JOSH BROLIN, JAMES FRANCO.  
Thur 20 Apr 9:15pm / Sun 08 May 9pm / Sat 21 May 9:15pm

## **LAST DAYS**

BY GUS VAN SANT  
ETATS-UNIS/2005/97'/VOSTF/35MM  
WITH MICHAEL PITT, ASIA ARGENTO, LUKAS HAAS.  
Sat 16 Apr 5:15pm / Thur 12 May 9:15pm / Sat 28 May 9:45pm

## **MALA NOCHE**

BY GUS VAN SANT  
ETATS-UNIS/1985/78'/VOSTF/35MM  
WITH DOUG COOEYATE, NYLA MCCARTHY, RAY MONGE.  
Thur 14 Apr 9:45pm / Thur 27 Apr 9:30pm / Sat 28 May 5pm

## **MY OWN PRIVATE IDAHO**

BY GUS VAN SANT  
ETATS-UNIS/1991/102'/VOSTF/35MM  
WITH RIVER PHOENIX, KEANU REEVES, JAMES RUSSO.  
Sat 16 Apr 7:30pm / Wed 04 May 5pm / Tue 18 May 9:45pm

## **PARANOID PARK**

BY GUS VAN SANT  
ETATS-UNIS/2007/85'/VOSTF/35MM  
WITH GABE NEVINS, DANIEL LIU, JAKE MILLER.  
Sun 17 Apr 9:15pm / Thur 28 Apr 7pm / Thur 26 May 2:30pm

## **PARIS, JE T'AIME : LE MARAIS**

FRANCE/2006/120'/VOSTF/VIDÉO  
Fri 13 May 4:30pm

## **TO DIE FOR**

BY GUS VAN SANT  
ETATS-UNIS/1995/106'/VOSTF/DCP  
WITH NICOLE KIDMAN, MATT DILLON, JOAQUIN PHOENIX.  
Wed 20 Apr 7pm / Fri 06 May 9:30pm / Thur 19 May 2:30pm

## **PROMISED LAND**

BY GUS VAN SANT  
ETATS-UNIS/2012/106'/VOSTF/35MM  
WITH MATT DAMON, JOHN KRASINSKI, FRANCES MCDORMAND.  
Sat 16 Apr 9:45 / Wed 04 May 9:30 / Fri 13 May 7pm

## **PSYCHO**

BY GUS VAN SANT  
ETATS-UNIS/1998/103'/VOSTF/35MM  
Fri 22 Apr 7pm / Sat 07 May 9:30pm / Wed 18 May 7:30pm

## **RESTLESS**

BY GUS VAN SANT  
ETATS-UNIS/2011/95'/VOSTF/35MM  
WITH HENRY HOPPER, MIA WASIKOWSKA, RYO KASE.  
Mon 2 May 2:30pm / Fri 6 May 7:30pm / Wed 25 May 5pm

## **GOOD WILL HUNTING**

BY GUS VAN SANT  
ETATS-UNIS/1997/126'/VOSTF/35MM  
WITH MATT DAMON, ROBIN WILLIAMS, BEN AFFLECK.  
Un jeune homme de condition modeste se révèle surdoué pour les mathématiques. Un psychologue va essayer de l'aider à tirer profit de cette découverte.  
Fri 15 Apr 9pm / Sat 14 May 6:30pm / Sat 28 May 7:15pm

## **MY OWN PRIVATE RIVER**

BY JAMES FRANCO AND GUS VAN SANT  
ETATS-UNIS/2012/102'/VOSTF/VIDÉO  
Thur 05 May 9:15pm / Wed 25 May 7:30pm

## CARTE BLANCHE TO GUS VAN SANT

### **FALLEN ANGELS**

By KAR-WAI WONG  
HONG-KONG/1996/97'/VOSTF/DCP  
WITH LEON LAI, TAKESHI KANESHIRO, CHARLIE YOUNG.  
Thu 28 Apr 9pm

### **STROSZEK**

BY WERNER HERZOG  
RÉPUBLIQUE FÉDÉRALE D'ALLEMAGNE/1976/107'/VOSTF/DCP  
WITH BRUNO S., EVA MATTES, CLEMENS SCHEITZ.  
Sat 23 Apr 4:30pm

### **ORDINARY PEOPLE**

BY ROBERT REDFORD  
ETATS-UNIS/1979/124'/VOSTF/DCP  
WITH DONALD SUTHERLAND, MARY TYLER MOORE.  
Sun 15 May 9pm

**JEANNE DIELMAN, 23, QUAI DU COMMERCE 1080 BRUXELLES**  
BY CHANTAL AKERMAN  
BELGIQUE-FRANCE/1975/202'/DCP  
WITH DELPHINE SEYRIG, HENRI STORCK, JACQUES DONIOL-VALCROZE.

Une veuve de quarante-cinq ans, Jeanne Dielman, vit avec son fils Sylvain. Elle subvient à leurs besoins en recevant à domicile ses « clients ».

[Wed 11 May 7pm](#)

**JULIEN DONKEY-BOY**

BY HARMONY KORINE  
ETATS-UNIS/1999/99'/VOSTF/35MM  
WITH EWEN BREMNER, CHLOË SEVIGNY, WERNER HERZOG.

Atteint de schizophrénie, orphelin de sa mère, Julien Donkey-Boy est de plus en plus solitaire et paranoïaque.

[Sat 21 May 2pm](#)

**LA LUNA**

BY BERNARDO BERTOLUCCI  
ITALIE-ETATS-UNIS/1978/142'/VOSTF/35MM  
WITH JILL CLAYBURGH, TOMAS MILIAN, ALIDA VALLI.

[Fri 29 Apr 8.30pm](#)

**PROPERTY**

BY PENNY ALLEN  
CANADA-ETATS-UNIS/1979/92'/VOSTF/VIDÉO  
WITH WALT CURTIS, LOLA DESMOND, NATHANIEL HAYNES.  
[Thur 19 May 9:30pm](#)

**SATANTANGO**

BY BÉLA TARR  
HONGRIE-ALLEMAGNESUISSE/1994/450'/VOSTF/35MM  
WITH MIHÁLY VIG, PUTYI HORVÁTH, LÁSZLÓ FELUGOSSY.  
[Sat 30 Apr 2pm](#)

**SUPERSTAR: THE KAREN CARPENTER STORY**

BY TODD HAYNES  
ETATS-UNIS/1988/43'/VOSTF/VIDÉO  
[Fri 27 May 8.30pm](#)

**THE TREE OF LIFE**

BY TERENCE MALICK  
ETATS-UNIS/2011/138'/VOSTF/DCP  
WITH BRAD PITT, SEAN PENN, JESSICA CHASTAIN.  
[Thur 19 May 7pm](#)

# 4- ONLINE AT CINEMATHEQUE.FR

## The Gus Van Sant Galaxy





Gabe Nevins in *Paranoid Park* by Gus Van Sant (2007) © 2007 MK2



Casey Affleck and Matt Damon in *Gerry* by Gus Van Sant (2002)  
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Keanu Reeves and River Phoenix in *My Own Private Idaho*  
By Gus Van Sant (1991) © Warner Bros Inc..