
 LA CICATRICE INTÉRIEURE

One mustn't ask oneself questions whilst watching The Inner Scar; it should just be watched for pleasure, as one can take pleasure from walking in the desert. These are traces with what goes through my head at the time I'm shooting; it can only be traces or landmarks.

Philippe Garrel



Managing to receive more money for making films than for living; breaking with the systems of fiction, narration, and production, towards a free art, even freer than with Godard. Henri Langlois could only fall in love, stupefied, with the magical escape films made by Philippe Garrel. *The Inner Scar*, his first film, shot with Nico between 1970 and 1972, was produced by Sylvina Boissonnas, a godsend for the arts of that time and patroness of the Zanzibar group.

Henri Langlois wrote¹:

The proof of everything that I have advanced is The Inner Scar. The Inner Scar is a masterpiece for whomever does not understand German, it would seem². Personally, I find this film a masterpiece. A total masterpiece. I can't explain it... Suddenly, it's mankind, the whole earth that speaks – the earth in the ancient sense of mother. But it is not even the earth that speaks, it is the humus... It's incredible: everything is there.

A regular lover of cinema, Philippe Garrel has been shooting since the age of 16. He is the secret child of modernity, its little knight. The 27 films he has sent us, from 1964 up to the present day, are like so many letters of blue intimacy, in which he reports his journeys (but it is the English word 'trip', so much more psychedelic, that is appropriate here) in the land of modern cinema. A place where experience rubs shoulders with innocence, where the living can no longer live without the entourage of their dead. [...] Garrel met Nico at the home of Frédéric Pardo and Tina Aumont in Positano. With her, he began a dreamlike period, the rough sketch of a new mediaeval art. Alchemical, symbolist films, cinema in suede boots of which The Inner Scar is the black sun. It is the so-called hieratic period, surrounded, as fascinating as it is abstract. To shoot, Garrel salvages out-of-date film stock. These yellowed films, he shoots them alone, with a hand-cranked camera. The films are not released. Henri Langlois, with his cosmic intuition, shows them at the Cinémathèque, every Christmas evening.

Philippe Azoury, *L'enfant secret de la modernité*, programme of La Cinémathèque française, June 2004.

¹ Henri Langlois, *Écrits de cinéma*, texts collected by Bernard Benoliel and Bernard Eisenschitz, Ed. Flammarion / Cinémathèque française, 2014

² In *The Inner Scar*, Pierre Clementi speaks in French, Nico in English and German; Philippe Garrel does not speak.

THE AGITATORS

Programming
Thanks to Henri Langlois

The Inner Scar / La Cicatrice intérieure

France, 1970 – 60 minutes

Direction, script, editing: Philippe Garrel

Music: Nico

Sound designer: Antoine Bonfanti, René Levert

Photography: Jean Chiabaud, Micher Fournier

Production: Openfilm

Cast: Philippe Garrel, Nico, Pierre Clémenti, Balthazar Clémenti, Daniel Pommereulle.

The wandering of a woman, two men and a child in a deserted land, in Egypt, Iceland or New Mexico.

From the original elements (sound and image negatives) deposited by Philippe Garrel at the Cinémathèque, establishment of preservation material and duplication of a new 35mm print in 2004 at the LTC laboratories.

