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LE RÉVÉLATEUR

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*If cinema is an art, it was so, as I learnt from Langlois, right from the start.  
(Philippe Garrel, 1992)*



- I wanted to refer to dreaming, and I told myself that the way one received the dream was in itself mute. We have relations with signs, which are codified afterwards by language; but the way of perceiving is mute. I have tried to approach the state of shooting that you have on the dream; i.e., you do not react intellectually, you are lost in a kind of labyrinth that you are going through.

- For you, dreams never have sound?

- No, I think we transpose afterwards, or in parallel, with words, but I don't think we dream anything other than imaginary signs: 'imaginary' clearly saying that these are images. The proof is that an outside element - speech, for example - wakes you up.

Philippe Garrel (interview with Jean-Louis Comolli, Jean Narboni, Jacques Rivette, *Cahiers du cinéma*, September 1968)



*Shooting in 35mm is really enjoyable. Synchronism is the arrival of the work in cinema. Sound is the invention of the work. Sound is the irruption of the rational. The image is something whose beauty we can't define or explain. Image and sound, it's the irrational and the rational.*

Philippe Garrel (*Philippe Garrel*, interviews with Gérard Courant, Editions du Studio 43, 1983)

# THE AGITATORS

Programming  
Thanks to Henri Langlois

## Le Révélateur

France, 1968 – 64 minutes

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**Direction, script, editing:** Philippe Garrel  
**Production:** Philippe Garrel, Claude Nedjar  
**Photography:** Michel Fournier

**Cast:** Bernadette Lafont, Laurent Terzieff, Stanislas Robiolles

'*Le Révélateur* is a deliberately dreamlike film that turns round what psychoanalysis calls the "primal scene": how is a film born? How is a baby made? The first time a child sees its parents making love. It's "a silent" lasting an hour, in black and white, shot with derisory means, showing a little boy battling with his parents (Bernadette Lafont and Laurent Terzieff). All three move about in a space marked out with the representations of the dream (a staircase, a road, a forest...), and as I had had to settle for lighting with a torch, the highly contrasted blacks and whites that violently share the screen contribute to producing an impression of unreality.'

Philippe Garrel (*Une caméra à la place du cœur*, interviews with Thomas Lescure, Editions Admiranda/Institut de l'image, 1992)

***Le Révélateur* was safeguarded, and a new duplicate made in 1996 by La Cinémathèque française.**

