

Voir Film Bonjour Antoine |WORK|

Cinema's images, typically, are about the past, about the present, but never actually about the future of cinema. It turns out that the future of cinema is always already showing, it is not somewhere or somewhere else, but right here, right now. Thanks to Face we are now invited to think cinematically, and to think it, not as actement of an action, but rather as voir. And to think it and to see it, not with the eyes of necessity, but rather with the eyes of choice – or knowing, if you prefer. But let's not get ahead of ourselves. Face is a film about the future of cinema, but by making cinema itself into a face, a thinking-face, it thus changes the cinema of our time into a face of cinema. According to an ongoing video exhibition, organised by René Bazin, at the Centre Pompidou, Face was shot in three different venues: Loiret, Seine-Saint-Denis, and Eure-et-Loire. These scenes are enacted, shot, and even projected in a different way. The projection theatre, with its one-way mirror, allows us to see the film projected and projected on its own and on the screen, but it does not allow us to see the reaction of the actor/s. This is why there is no dialogue and absolutely no reaction to the lines spoken by the members of the gang. When she finally goes through the motions of exchanging her birth control pill for an emergency one, she tells Antoine that she missed their last night together, that the pill that he carries in his wallet changed their regular pattern. And Antoine replies that its not the pill, its the anniversary that is over. Love signifies the time of the year. Now, love is mostly a gesture, but sometimes it is a calendar date too. We live some men simply by the years we have lived together. For Antoine, love is not like that, it is an everlasting supply of (immanent) energy for future experiences that we consciously choose to feed it. This is the well-known Aristotelian paradox of the perfectly healthy couple whose passionate love is, or at least should be, a space of shared contemplation; the couple who live together do not live a worldly life, or at least not one whose values will ensure a lasting future for themselves. We can see that in Face but beyond this specific characterization, it is without a doubt a rather unique love relationship between Antoine and Xiao Kangs wife.

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or, at least, in the cinema of tsai ming-liang, there is no such thing as a spectator, a subject, a body, or a gaze. antoine, in this sense, is a mirror of the film. he is a silent witness to the editing process, to the construction of a body of work and of an identity. the i dont want to sleep alone sequence, then, is a sort of cinematic preface to the film, and its very title is a perfect summary of the nature of the cinematic proposition of face. in fact, this sequence displays tsai ming-liangs very own sedentary dimension, a dimension, in his own words, that lies between the cinema and the act of death. thus, the fact that this sequence opens the film and introduces a sort of imaginary second protagonist, antoine, is not unrelated to the fact that face is a text that is an unclassifiable film, whose narrative and thematic logic is not without ambiguity, a text that is the work of a chinese artist of the last generation, whose very identity is the fusion of chinese and european culture, and who is thus a perfect figure for the history of the cinema itself. it is not surprising that, even when he is playing the most calculatedly self-conscious characters, tsais films are still fuelled by the cruel lucidity of the everyday: with the wayward cloud, he offers us the tender scenes of a couple that can barely smile at each other anymore; with face, he presents a character who goes through a turbulent transition, and in doing so, he comes across as an incisive interrogator of his own cinema. the rationale behind tsais films is ambiguity, and, more than that, ambiguity with a purpose: face is not a film that can be read as a simple allegory, a tableau moralisant or a mere succès de scène. the immediate goal of tsais is not to offer a series of representations of good and evil but, rather, to engage the spectator in a dialectical game that considers the relation of the spectator and the image, and ultimately, the spectator and the real. as stengers puts it, 5ec8ef588b

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