

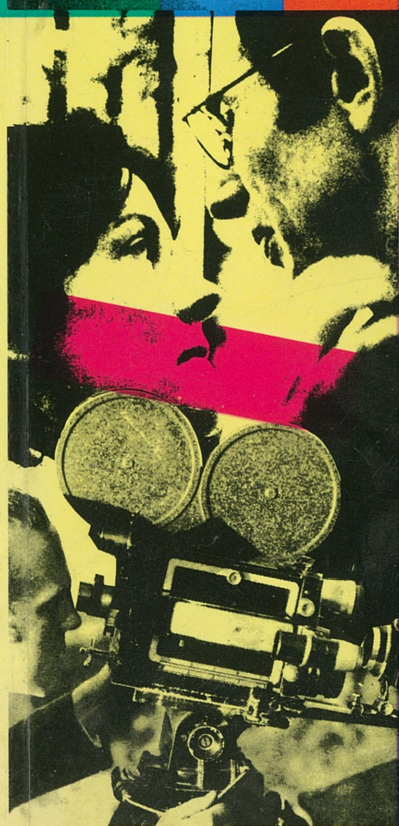
The Sixth Hong Kong International Film Festival

第六屆香港國際電影節

電影

PROD:
SCENE

DO



Presented by
the Urban Council
市政局主辦

The Endless Land of Alexis Droeven (Le grand paysage d'Alexis Droeven)

Belgium 1981

Director:

Jean-Jacques Andrien

Screenplay:

Jean-Jacques Andrien

Dialogue:

Franck Venaille

Photography (Colour):

Georges Barsky

Editor:

Jean-Francois Naudon

Music:

Wagner, Monteverdi,
J.F. Maljean

Sound:

Henri Morelle

Principal Cast:

Jean-Pierre
Jerzy Radziwilowicz

Elizabeth

Nicole Garcia

Alexis

Maurice Garrel

Jacob

Jan Declair

and the inhabitants of
the Aubel district

Production:

Les Films de la Dreve
(Brussels), R.T.B.F. (Liège),
Les Radio-Cinés S.A. (Paris)

88 minutes

French dialogue/
English subtitles

Source:

Cactus Film AG,
Dorfstrasse 4, P.O. Box 258,
CH-8037, Zurich,
Switzerland

The Film

The story is of a young farmer — Jean-Pierre Droeven — who has to decide what to do with the family-owned milk producing farm after the death of his father. The whole tale is compressed in the four days that follow the death, the preparation of the burial, the ceremony itself and the aftermath.

Jean-Pierre's hesitations are complicated by the presence of his aunt, who abandoned the narrow country life to work as a lawyer in the city of Liège. There are subtle shifts in the relationship between the young farmer and his aunt, with confrontations of their sometimes contradictory memories of the dead father and their uneasiness as to where their roots lie.

Comment

A movie made in contemplative long shots, *The Endless Land of Alexis Droeven* expands our idea of cinematic possibility by defying conventional wisdom. Supposedly, the fact that film is a realistic medium dictates that it reaches the abstract through the concrete. But Andrien, incredibly, manages the opposite, making us understand the tactile qualities of farming without once showing his hero so much as putting a finger to the earth.

— Stuart Byron, *The Village Voice*,
March 18-24, 1981

Andrien's film won the 'best cinematography' prize at Berlin this February. It deserved the Golden Bear since, as the *Village Voice* remarked, it was probably the only masterpiece among the competition films. Their critic noted that the movie is 'audacious and intellectual — audacious *because* it is intellectual'. Happily it is much more, being rapturously beautiful and containing a densely evocative soundtrack which recalls Bresson's early 'experiments' in *Journal...* That great director is echoed in the economy and rigour of Andrien's vision. But like his graceful debut, *Le fils d'Amr est mort*, his new film refines the language of cinema in a totally original way. The story concerns a young man who returns to the family farm when his father dies. He struggles with what to do: sell up or take it over. Personal and family problems interweave with the complex background of sociopolitical and linguistic struggles.

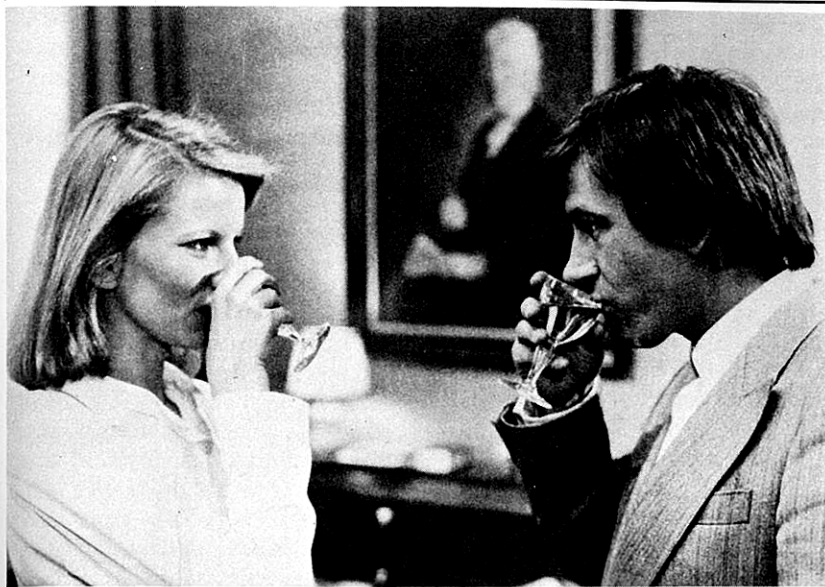
— Brian Baxter, *London Film Festival 1981*



Jean-Jacques ANDRIEN

was born in Verviers, Belgium, in June 1944. He graduated from the film department of INSAS, the Belgian arts academy, in 1970 and three years later formed the film co-operative Les Films de la Dreve. In 1976 he founded the Belgian Association of Film Directors & Producers.

Films: *La pierre qui flotte* (*The Stone That Floats*, short, 1970), *Le rouge, le rouge et le rouge* (short, 1971), *Le fils d'Amr est mort* (*The Son of Amr is Dead*, 1975), *Le grand paysage d'Alexis Droeven* (*The Endless Land of Alexis Droeven*, 1981).



導演：

尚·積葵·安德里昂

編劇：

尚·積葵·安德里昂

攝影(彩色)：

佐治·巴斯基

剪接：

尚·法蘭素·羅頓

錄音：

亨利·摩紐利

主演：

傑西·雷斯域勞維茲

尼高里·嘉西亞

片長：88分

1981 柏林/倫敦電影節

二次世界大戰之後，歐洲的農業社會備受衝擊，農民以前那種自給自足、不理外界的淳樸生活已消失殆盡。拖拉機的普及與供應與額外增加的牲口畜養，使中等農莊經費負擔沉重，很多農莊因需向外借取款項，從而與社會發生較多的接觸，而農民的思想亦產生了重大的改變。

據導演尚·積葵說，本片故事是寫「一個農夫死後，他的兒子感覺豫疑，不知是否要去繼承父親的一切。」扮演父親的摩里斯加路花費一生的忙碌不休地為改進其農場而辛勤努力，但所見到的農業前景却是暗淡渺茫，便希望兒子會賣去土地過一種不同於自己的生活方式。兒子因此而猶豫不決，在決定期間，兒子從父親的葬禮悼詞中首次知道他曾經怎樣的掙扎過及在抗議團體中所作出的重要功能。但他亦同時了解到，父親一生所爭取的，只是換來人們在他的墳頭上寫上幾句讚揚他苦幹和服務的字句。

本片的故事由幾方面來發展：其中之一，兒子在辦理父親喪禮的時候，倒叙出父親生前的重要事蹟，配合着兒子對往事的回憶。兒子回想起當日農民的暴動抗議，要求得到融入社會裏成為社會一分子，以及獲得同社會其他人仕相等的生活權利。當時警察強

暴地鎮壓，但他們只喊叫「土地是我們的！」

另一的劇情發展線是由大聲讀出兒子所寫給他姑姑的信帶出來。娜歌·嘉茜亞所扮演的姑姑，在片中是一個重要角色，與兒子的角色有着互相輝映的功用。因為她是從比利時的鄉村出來，隨着她哥哥的逝世，使她想到她的父母，與及自己的孤寂，亦因此可以感受到她姪兒所處的孤立的環境。

究竟兒子是否可以一方面保持他的農莊，另一方面又過着與他父親不同的生活呢？

本片是沿近荷蘭邊境的地方歐伯拍攝，景色異常秀麗。導演手法很富獨創性及實驗性，紐約一份週刊《村聲》說本片「因為知識份子味道重，所以十分大膽放肆」。曾獲去年柏林電影節最佳攝影獎。

尚·積葵·安德里昂於一九四四年六月生於比利時之法英阿市。父母皆是農稼人，童年時在田野中渡過，對音樂有濃厚興趣。一九七〇年在比利時藝術學院電影系畢業，七三年成立了一間電影合作社。兩年後完成首部作品《艾瑪的兒子死了》。本片是他的第二部長片。