

Season 1
February to July, 2008



ADELAIDE CINÉMATHÈQUE

THE SOUTH AUSTRALIAN FILM SOCIETY DEVOTED TO SCREEN CULTURE

THE FOUNTAIN

DIRECTOR: Darren Aronofsky
WRITER: Darren Aronofsky
PRODUCER: Arnon Milchan, Iain Smith, Eric Watson & Nick Wechsler (EP)
CINEMATOGRAPHER: Matthew Libatique
EDITOR: Jay Rabinowitz
ORIGINAL MUSIC: Clint Mansell & Kronos Quartet
CAST: Hugh Jackman, Rachel Weisz, Cliff Curtis, Stephen McHattie, Ethan Suplee & Ellen Burstyn.
PRODUCTION COMPANY: Warner Bros.
YEAR OF RELEASE: 2006
RUNNING TIME: 96mins
FORMAT: 35mm

RECOMMENDED READING:

RECOMMENDED LINKS:



AWARDS:

It can be argued that Stanley Kubrick's iconic *2001: A Space Odyssey* is a look at the birth of humanity. The film literally opens with the "Dawn of Man", a sequence set in a prehistoric era demonstrating the first inkling of conscious thought. In a single cut the film shifts many thousands of years into the future, as humanity is reaching out into the solar system. The film ends with the birth of the "Star Child", the next stage in humanity's evolution. Darren Aronofsky's *The Fountain* takes a similarly bold stance towards time, moving between Inquisition-era Spain, the present day, and hundreds of years in the future. Rather than birth however, Aronofsky is looking at the other great unifier of humanity – death.

Aronofsky has been noted as an intensely visual director. His first feature *Pi* was shot in a stark black-and-white which took the audience into the fragile mind of the protagonist. His 2000 follow-up *Requiem for a Dream* is famous for its "hip-hop montages", a recurring sequence of images that become even more rapid-fire as the characters' lives spiral out of control. His third film, the thanatophobic odyssey *The Fountain* is marked by its unique space-bound sequences, themselves an achievement in cinematic visual effects rivaling the "Star Gate" sequence of Kubrick's film. To invoke the expansive beauty of the cosmos, Aronofsky's effects crew eschewed the typical route of computer-generated imagery and travelled inward - specifically into a minute mixture of chemicals and bacteria, shooting 20,000 feet of the resulting reactions.

ETERNAL SUNSHINE OF THE SPOTLESS MIND

DIRECTOR: Michel Gondry
WRITER: Charlie Kaufman
PRODUCER: Anthony Bregman & Steve Golin
CINEMATOGRAPHER: Ellen Kuras
EDITOR: Valdis Oskarsdottir
ORIGINAL MUSIC: Jon Brion
CAST: Jim Carrey, Kate Winslet, Kirsten Dunst, Mark Ruffalo, Elijah Wood & Tom Wilkinson.
PRODUCTION COMPANY: Focus Features
YEAR OF RELEASE: 2004
RUNNING TIME: 108mins
FORMAT: 35mm

RECOMMENDED LINKS:

RECOMMENDED READING:



AWARDS:

Winner Oscar Best Original Screenplay 2005
Winner BAFTA Best Original Screenplay & Best Editing 2005

Screenwriter Charlie Kaufman rose to prominence in 1999 with the decidedly quirky *Being John Malkovich*, a smart look at identity, celebrity, monkeys and architectural oddities. In his next collaboration with Spike Jonze, 2002's unconventional *Adaptation*, Kaufman deconstructed the conventions of modern Hollywood, inserting himself into his own script to create a meta-comedy as much about cinema itself as it was about flowers. He achieved acclaim again in 2004 with this entry into the neglected genre of science-fiction romantic comedy, *Eternal Sunshine of the Spotless Mind*. This time he has taken Hollywood's favourite psychological condition – the dramatically convenient amnesia – and used it to reflect upon the impact of memories, both good and bad.

Kaufman's most notable work has been with directors Spike Jonze (*Being John Malkovich*, *Adaptation*) and Michel Gondry (*Human Nature*, *Eternal Sunshine of the Spotless Mind*), both of whom first made their mark as innovative music video directors. To these collaborators, Kaufman's scripts provide the wit, the paranoia, and the narrative intelligence to complement their inventive visual styles. With these directors, Kaufman has delivered high-concept stories that would be viewed as simple gimmicks if it weren't for their emotional core.

"The insight of "Eternal Sunshine" is that, at the end of the day, our memories are all we really have, and when they're gone, we're gone." – Roger Ebert



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