

Locarno Official Selection
Out of competition

A FILM BY
BARBET SCHROEDER
RICARDO
AND
PAINTING

Produced by LIONEL BAIER, RÉGINE VIAL, CHARLES GILLIBERT Cinematography VICTORIA CLAY Sound ELIE PEYSARD Music HANS APPELQVIST Editing JULIE LÉNA Sound Mixing and Editing ÉTIENNE CURCHOD Color Grading and Special Effects PATRICK LINDENMAIER A Swiss-French coproduction BANDE À PART FILMS and LES FILMS DU LOSANGE
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PHOTO: GUY LAWRENCE FOR THE NETWORK

Ricardo and Painting is Barbet Schroeder's portrait of his friend, the painter Ricardo Cavallo, who has devoted his life to painting. From Buenos Aires to Brittany, via Paris and Peru, this film is an invitation to delve into the history of painting, but also to discover the life of an extraordinary man who, with simplicity and humility, has always been completely committed, and has even passed on his passion to the children of his village.

Don't miss www.ricardocavallo.fr





Interview with Barbet Schroeder

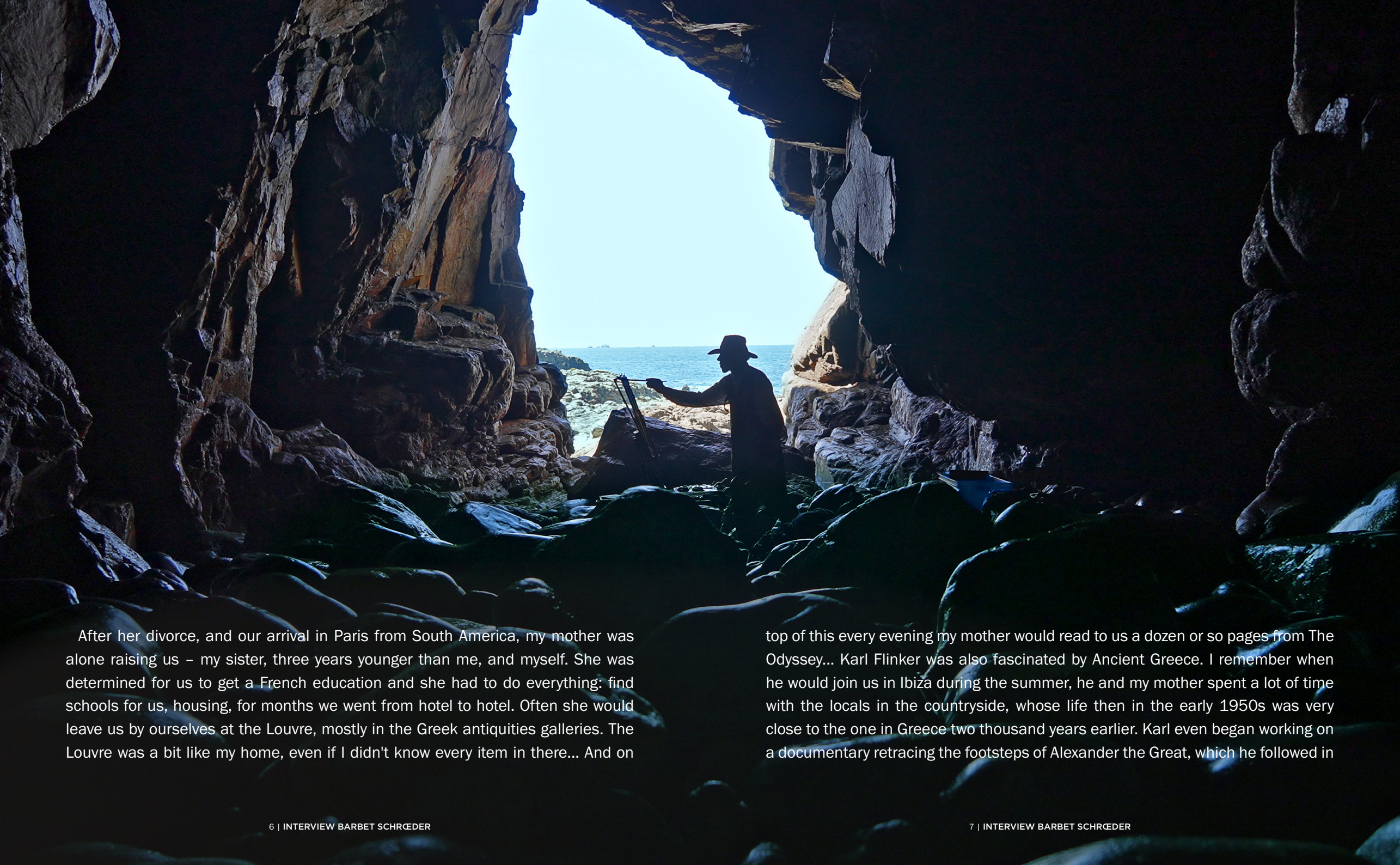
What charmed you first? Ricardo Cavallo or his painting?

The two at the same time. And that was more than forty years ago, thanks to Karl Flinker, a big art lover, a bookseller and gallery owner, who was also a close friend of my mother. From when I arrived in Paris at the age of 11 he was a bit like my spiritual father. We always stayed in touch and one day, in 1982, he told me I had to meet one of his new painters, who had become a friend and who was a real genius. That's how I came to climb the seven floors of a Neuilly apartment building, all the way up to a little maid's room where Ricardo Cavallo lived and had set up his workshop. Both his painting and his personality captivated me immediately. I knew right away that in a lifetime, you rarely meet people like him. Ricardo is someone with an extreme sensibility,

an exceptional openness to other people, a generosity at every moment. After that I had the chance to be the first to see the completely secret part of his oeuvre emerge: the thousands of extraordinary gouaches that constitute what he calls the "active imagination". I was also so drawn to his large oil paintings that they eventually appeared on most of the walls of all my apartments.

In 1982, you were a young fortysomething. What was your relationship with art, and with painting in particular?

Over the years, Karl had introduced me in detail to the painters whose books he was publishing, among them, Paul Klee, and the portraits by Picasso. I was also completely fascinated by Manet, Baudelaire and cinema.



After her divorce, and our arrival in Paris from South America, my mother was alone raising us – my sister, three years younger than me, and myself. She was determined for us to get a French education and she had to do everything: find schools for us, housing, for months we went from hotel to hotel. Often she would leave us by ourselves at the Louvre, mostly in the Greek antiquities galleries. The Louvre was a bit like my home, even if I didn't know every item in there... And on

top of this every evening my mother would read to us a dozen or so pages from The Odyssey... Karl Flinker was also fascinated by Ancient Greece. I remember when he would join us in Ibiza during the summer, he and my mother spent a lot of time with the locals in the countryside, whose life then in the early 1950s was very close to the one in Greece two thousand years earlier. Karl even began working on a documentary retracing the footsteps of Alexander the Great, which he followed in



a Land Rover all the way to the heart of Afghanistan. A few years later, before the Russian invasion, I went to the location he had chosen, in Nuristan, and tried to pursue the project, though I didn't manage it. Karl had found some blue-eyed mountain people whose music was different to the one typical to the country, and had also discovered locations showing traces of the cult of Dionysus. So, I can say that this passion for Ancient Greece that I shared with Ricardo, came through Karl.

You sometimes talk about

Ricardo Cavallo as though he were a monk from ancient times...

Rossellini's film *The Flowers of St Francis* (1950) had been very important for me so I found it easy to see in Ricardo a modern-day monk of that time. He has this Christian dimension about him, people are drawn to him, they gather around him knowing they will be listened to, and he speaks to them with absolute simplicity and generosity. So quite naturally I sometimes saw him as a kind of modern saint. I used Ricardo a bit like I had used Dionysus when I was working with Bukowski. Just like

Dionysus, Bukowski hated rich people and always said what he thought, he was fiercely independent. I have always been attracted to independent people. I started out with Eric Rohmer, after all! A man who never went to the restaurant, never took a taxi, only public transport, had no telephone whatsoever and even refused to live in an apartment with a lift! I have always been attracted to extreme artistic personalities! Actually, Rohmer wasn't really extreme, but he sacrificed everything for his art, without making any compromise at all.

How did Ricardo react when you spoke to him about your project to make a film about him ?

He said: "If you want to...". Ricardo sacrifices everything for what interests him, and never does anything that does not interest him. I had invited him to work with me on my film that I shot in Colombia (*Our Lady of the Assassins*, 2000), I thought he could help me with the colours. He refused, very sweetly but firmly. I was crazy to ask him to do something like that! He had worked on the set design for a play by Luc

Bondy, another of his close friends, but concluded he had wasted about six months of his time...

What role has the history of art played in these forty years of friendship?

When we both have time, we go to museums and see exhibitions together. Our meetings are always based around what works of art we will discover or revisit – art is always present between us. For example, yesterday when I went to the church of Saint-Paul-Saint-Louis to see Delacroix's *Christ in the Garden of Olives* (1824–26) again, it's thanks to Ricardo twenty years ago. He always knows about everything that's going on. All these visits made me realize how wonderfully Ricardo speaks about the history of painting, he has the gift of being able to draw connections between art works and make them speak to each other. It's starting from this incredible talent that I developed this film, which seeks to navigate through the history of art. From the prehistoric Chauvet caves to the one of Saint-Jean-du-Doigt, where Ricardo works today, some 36 million

years later.

At what point in the process did you decide on the art works that would be shown ?

From the start, I had a list of art works that were essential for the movie. And still we had to clear the rights to be allowed to show them all! For the most important elements, I wanted our exchanges on art that had created our friendship to retrace the history of art in an original and lively way. I love so much what Ricardo says, who he is, what he does, the shared feeling was established so the groundwork was already prepared. The film is really born from the coming together of our two minds. So often it happened that Ricardo would guess what I wanted from him, and he would respond far beyond my expectations. So when he spreads out a bedsheet, this gesture leads him to talk about icons – a reference that was cut in the editing – he naturally goes on to the Fayoum portraits, which Ricardo had introduced me to very long ago and had always

impressed me. I knew they had to be shown in the film. Then we would move onto Greek painting. Ricardo's thought process allowed me to show how intimately linked everything is, how the history of art reflects an uninterrupted flow. From the very first paintings we move on to Cubism, Braque, Picasso, who absolutely had to be part of the movie so we understand that art does continue to exist.

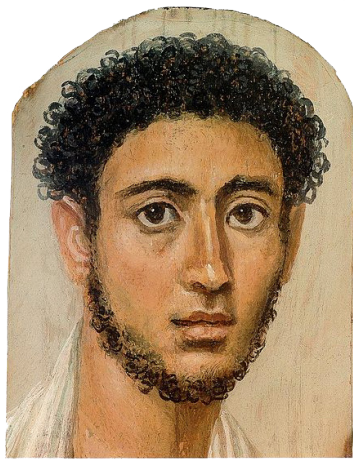
For this to be possible, the filmmaking choices had to correspond. What choices did you make ?

We did the filming in three parts, each one lasting between one week and ten days. There was no special lighting, which today's cameras make possible. We worked with three cameras mostly, sometimes four, a set-up that made some lovely "accidents" inevitable, such as the sound microphone in the frame, or one of the crew, or indeed the director, appearing on screen suddenly. I love the moment in the movie when the young boy is drawing, the soundman



is in the frame and Ricardo comes to look through the camera objective, and I lean in closer, to focus on what the boy is drawing. It's a magical moment. We weren't looking for accidents, which as a result wouldn't have been accidents, but they were welcome when they came. For the rest, the idea was for Ricardo to be as comfortable as possible during filming, which is something I always try to ensure during any film shoot, with all the crew. The

movie is a movie about the daily life of a painter while also at the same time being about the film being made. For Ricardo, there is no difference between the moments of life and the moments of painting. Eating lunch together in his kitchen is an opportunity to "introduce" the portrait of Madame Cézanne that I knew from the start would be in the film, but without knowing when exactly. For Ricardo, there is no separation between the moments of everyday life



In search of Greek painting : Portraits from Fayum, 1st century AD.

and art. This was also part of what the movie had to show. If the windows are always open in Ricardo's house, even when it's really cold, it's because he always wants to be ready to be outside, painting from observation. For him it's a way of preparing himself. He says this, that he never wants to feel the difference between the inside and outside temperature...

Would you say that Ricardo Cavallo's words teach you a way of seeing ?

Often using his hands, he draws a frame out of nothing and tells you that this frame adheres to the same

principals as this or that painting by Monet. Before he speaks you just see a gravel path, a wall, some greenery... but his words allow you to enter the painting, and so you see a table, a white tablecloth or a cathedral. With him it's a constant movement. You're at the seaside with him, you talk, he works, you ask him a simple question, like who was the first painter to paint from observation, you mention the Impressionists of course, and Ricardo mentions Annibale Carracci (1560–1609), and explains that at first nature in painting only appeared as the background in religious art works, but when these were no longer de rigeur,

nature found a new place... And from this Ricardo moves on to talk about still life paintings... He then explains that Caravaggio (1571–1610) and Velasquez (1599–1660) were the first to paint directly, without preliminary sketches, they threw themselves straight in, without a safety net.

His gift for transmission led you naturally to the school he runs in Saint-Jean-du-Doigt...

I knew from the start that the film had to finish with the children, but for a long time I was worried the pandemic would prevent us from filming them. I had even filmed them myself with a little camera just in case, but this would not have been technically satisfactory, so I tried to think of alternative endings, without much success. The children were a way of emphasizing one of the essential aspects of Ricardo's personality, his extraordinary generosity, the attention he gives to everyone, his obsession for transmission, his passion for sharing...

At the end of the film you say: "It would be great to maintain this happiness every day". What will

you now do to rediscover this happiness ?

It is a film about someone who only does what they want to do, who chooses to only eat rice, who devotes himself entirely to his art, who avoids thinking about pointless things. This is a model for life. But the end had to come, we could not carry on without finishing the film. So the happiness is in the film.

Interview conducted by Pascal MERIGEAU.



BIOGRAPHY Ricardo Cavallo

Ricardo Cavallo was born in 1954 in Argentina. He took his first drawing and painting lessons with his brothers from an early age. At the age of eight, always outdoors and fascinated by the animals living in the pampas, Cavallo constantly explored the dunes in search of herds of Argentine horses. When he was eleven he developed a passion for Greek mythology that has remained a vital reference in his art throughout his life.

Between 1966 and 1971

In his adolescence Cavallo aspires to follow an austere and virtuous life. He practices yoga, meditation, and immerses himself in reading the Gospels, in a small wooden cell that his father had built for him, in the family's garden.

From the age of fifteen, he attends the spiritual commune, "Community of the Ark", and meets Lanza del Vasto.



La table, 130x552 cm, 1984

In 1971 he goes on a retreat to the monastery in Argentina, La Trappe d'Azul, where he meets the hermit and artist Father Amadeo. After obtaining his baccalaureate, Cavallo travels to Peru. On his journey, he meets the monk and philosopher Alberto Pierotti. He is introduced to the work of Carl Gustav Jung. In 1973, Cavallo enters the veterinary school in Buenos Aires, where he soon realizes this reality does not coincide with his own. He decides to devote himself completely to art.

Cavallo then works on painting and drawing with the engraver José Rueda and takes classes in stone cutting with Ramon Castejon between 1974 and 1976, a period during which he is in-

troduced to the ideas of the cubist movement.

Attracted by the artistic richness of the French capital, by its many museums and its cultural prestige, in 1976 Cavallo decides to emigrate and settle in Paris.

He then becomes a non-enrolled student in the studio of Gustave Singier at the École des Beaux-Arts, and, in the company of this mentor, finds himself naturally drawn to abstraction.

In 1977 he officially joins the École des Beaux-Arts in Paris.

The Psychology of Art courses by Christian Gaillard that he follows, and those in Morphology by Jean-François Debord, and his constant visits to the Louvre

and Natural History Museum play a formative part in Cavallo's training.

A radical change takes place during a trip to Madrid in 1978 when Cavallo comes face-to-face with the paintings by Velasquez at the Prado. For him this is the revelation of painting at its peak.

From 1980 to 1982

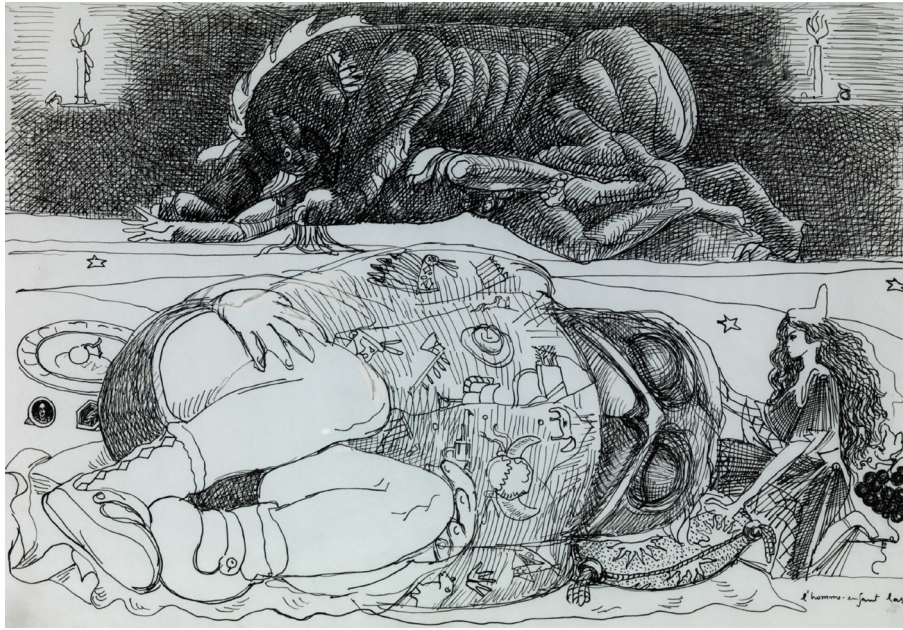
Cavallo devotes two years to an introspective exercise through a work of imagination. **[\(VIDEO LINK: Active imagination on the search for a monastery and falcons\)](#)**. Inspired by Carl Gustav Jung's methodology and from his own fascination for the Greek vases in the Louvre and later Picasso's Volland Suite, this cathartic venture allows Cavallo to establish a completely

personal cosmography, an anchor point for his work to come.

In the privacy of his own room, Cavallo fills up thirty-seven notebooks using Indian ink.

An important encounter in 1983, Cavallo meets Karl Flinker, who loves and supports his work, and organizes the artist's first exhibition in 1984. At the FIAC, Cavallo displays his work in the Karl Flinker gallery booth.

In 1986 Cavallo spends six months in Berlin where he designs the set for the play *Un coeur ardent* by Alexandre Ostrovski for the director Luc Bondy, with whom he becomes friends.



Active Imagination



Active Imagination



The illustrations Ricardo calls "Active Imagination" are very personal works that are rarely shown, and made up of a collection of more than two thousand plates.

1987

Art of Trento.

At the end of August 1991, Karl Flinker dies.

Cavallo produces his first large composition using his plate method. From his balcony in Neuilly, he paints La Ville. This idea of fragmentation comes from the vast panorama he sees from the five windows on the sixth floor, and will characterize his work in future.

For two years, from 1987 to 1989, Cavallo devotes himself exclusively to modelling work, with Serge de Filippi in the City of Paris workshops, and those of the ADAC at the Lycée Henri IV with Dino Quartana.

In 1990 he returns to painting.

In 1991, Jean Clair selects Cavallo to represent France at the Young Painting in Europe exhibition organized by Italy's Museum of Modern and Contemporary

In 1992 Immacolata Rossi de Montelera, in collaboration with Jean Clair, Maurice Rheims and Karl Flinker, organizes an exhibition in Lucca, Italy. Between 1991 and 1997, Cavallo works regularly with models in his workshops in Neuilly. He produces many works representing the roofs of buildings and his workshops.

1993 marks the beginning of his collaboration with the Pierre Brullé gallery, where he regularly exhibits his paintings.

His name is chosen for the Italian selection at the 1995 Venice Biennale, but his Argentinian nationality prevents him from participating. After this misfortune, Cavallo decides to take



La Ville, 192 x 570 cm, 1987

French nationality.

He stops working in his workshops in 1995 and instead every day goes to the Bois de Boulogne, where he paints, notably, Le Hêtre Pourpre du Pré Catelan. Between 2001 and 2002 Cavallo resumes his "active imagination" work in a collection of large gouaches.

2003

Ricardo Cavallo is leaving Paris for Brittany.

« For me [this place] quenches a thirst, a nostalgia for painting that I have. This

place, I call it the place of 'Revelation', in relation to a quest carried out by drawing and painting over thirty years of work in Paris. I have worked here for ten years now. This place has become like my laboratory where I find the lights, the shapes, the ever-changing depths that come together in my work in a constant movement of back and forth. Between my studio, where I see what I do, and the open air, where I gather information, by immersion. To live in this dimension, to be close to the elements, you have to pay a certain price. To the one of solitude, which is essential to my

creation, I also add that the outdoors are cold, it rains, everything changes, you have to carry weight, be attentive to everything... All mistakes are quickly punished, oversights too. It takes determination, focus, patience. But the things that hurt us also bless us. »

Extract from an interview with Ricardo Cavallo in September 2013 by Freddy Denaës and Gaël Teicher.

2008: trip to New York, exhibition in the Earl McGrath gallery
2009: works on an urban landscape in Morlaix for four years
2012: exhibition "painting en plein air" (painting outside) in the domain of Kerguéhennec
2016: exhibition at the Jacobins de Morlaix museum

Find all the information about Ricardo Cavallo on:
<http://ricardocavallo.fr>



"Pierrot le Fou", (1965) Jean-Luc Godard

THE NEW WAVE AND PAINTING

We often forget that the New Wave thought a lot about cinema through painting. Particularly those I felt closest to: Eric, Rohmer, Jacques Rivette, Jean-Luc Godard and Jean Douchet, who also introduced me to museums before Ricardo.

ERIC ROHMER

SUCH VANITY IS PAINTING, BY ÉRIC ROHMER

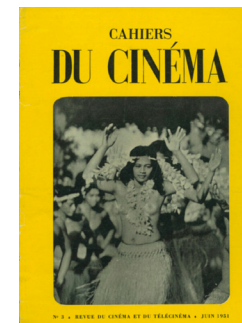
(Published in *Les Cahiers du cinéma*,
issue number 3, 1951)

« Such vanity is painting, which is admired
because it resembles things whose originals

we do not admire. ».
PASCAL.

« Art does not change nature. In the past, Cézanne, Picasso, or Matisse gave us new eyes to see the world. Such vanity is painting, which has given up telling the world to exist according to its laws. But the truth is that things are as they are, regardless of how we see them. At the same time as they hang up on our walls, the cube, the cylinder, and the sphere disappear from our space. And so art pays its debt to nature. It creates beauty out of ugliness, but would beauty be truth if it did not exist

despite, almost against us? Art's role is not to confine us in an enclosed world. Born of things in the world, it brings us back them. It does not offer to purify, which is to say extract whatever conforms to our canons, but rather, to rehabilitate and lead us continually to reform them.» ■



JACQUES RIVETTE

Dans *La Belle Noiseuse* Rivette concentrated on describing a painter and his great master, both interested in the same model. The great master manages to create a painting of such a strong inner identity that the model is overwhelmed. This four-hour film won the Grand Jury Prize at the Cannes Film Festival in 1991. ■

JEAN-LUC GODARD

Romain Goupil on France Culture says Jean-Luc Godard demanded of those who worked with him to read Elie Faure's History of Art. "At his place in Rolle there were countless art books on painting, we looked at them together. The only book he forced me to read was Elie Faure, the only one." Romain Goupil on France Culture on 13 September 2022. In Pierrot le Fou (1965) Jean-Paul Belmondo reads an important passage on Velasquez in the History of Art by Elie Faure. ■

[\(VIDEO LINK : Godard and Painting\)](#)

ÉLIE FAURE

Extracts from
**HISTORY OF ART, VOLUME II:
MEDIEVAL ART**

« No doubt, we need faith. It is only from this that we draw the necessary strength to resist our disillusion and maintain the image of hope before our eyes. But this faith we decorate with new labels when a new system of metaphysics or a new morality imposes itself on our needs – this faith

only changes its appearance, it does not change in spirit, and as long as it lives in us, whatever the era in which our action takes place and the religion that serves as its pretext, the most diverse forms of art will always express it. This faith is just the confidence that comes after long sleeps and is dulled by extended contact with the mystery that our ardour for living pushes us to penetrate»

«if the primeval fire, even when locked beneath the crust of the earth, does not consume his nerves, if the hearts of all men, even the dead, even those still to be born, do not beat in his heart, if abstraction does not rise from his senses to his soul to join with the laws which animate him. » ■

KARL FLINKER



(to whom this film is dedicated) Text by Christian DEROUET

« Shortly after the opening of the Flinker gallery, President Pompidou decided to build a centre for art and culture on the desolate site of the Beaubourg plateau. A big hole was dug there. Pontus Hulten was chosen to experiment with the idea. Karl, Nina Kandinsky and Jean Hélon joined the project which would, to the great damnation of museum culture, revolutionize life that was blandly cultural and incidentally Parisian. Some still remember that one entered the museum by the corridor on the third floor and that one crossed a living room, that of Juryfreie painted in 1922 in Berlin by Kandinsky and his pupils of the Bauhaus. Karl Flinker had been no stranger to this reconstruction and design. » ■

Karl Flinker died at the end of August, 1991.

TO LEARN MORE

THE COATLICUE GODDESS

Coatlicue is the goddess of fertility, of the earth in Aztec mythology. She is also known as Teteoinan (or Teteo Inan), "mother of the gods", having given birth to the moon, the stars and the god of the sun and war. She was also given the names of Toci ("our grandmother"), Tonantzin, and Cihuacoatl ("the lady of the snakes"), goddess of women who died in childbirth.

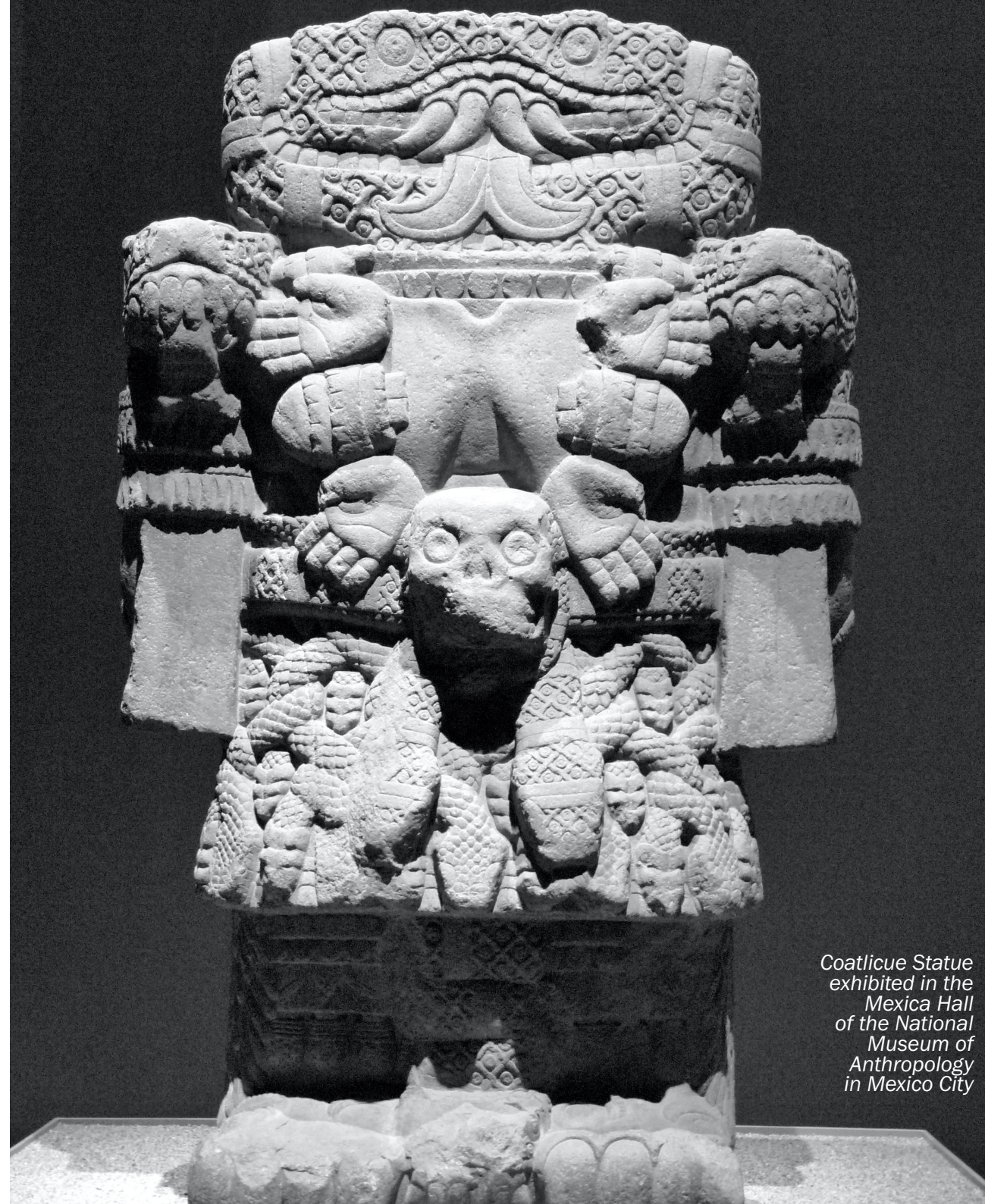
In Nahuatl, her name means "She who wears a skirt of snakes". Her epithets are "Goddess-Mother of the Earth who gave birth to all the stars", "Goddess of fire and fertility", "Goddess of life, death and rebirth" and "Mother of the stars of the south".

Her representations are rare. The best known is an enormous monolithic Coatlicue sculpture discovered by the

astronomer Antonio de Leon y Gama in 1790 during restoration work on the Cathedral of Mexico City, near where the Stone of the Sun was excavated. After its discovery, offerings were made to it so the statue was buried again. It was unearthed in 1823 to make a cast of it to be exhibited in Britain, then it was buried again. The Englishman William Bullock, who had been the one to make a cast of it, said:

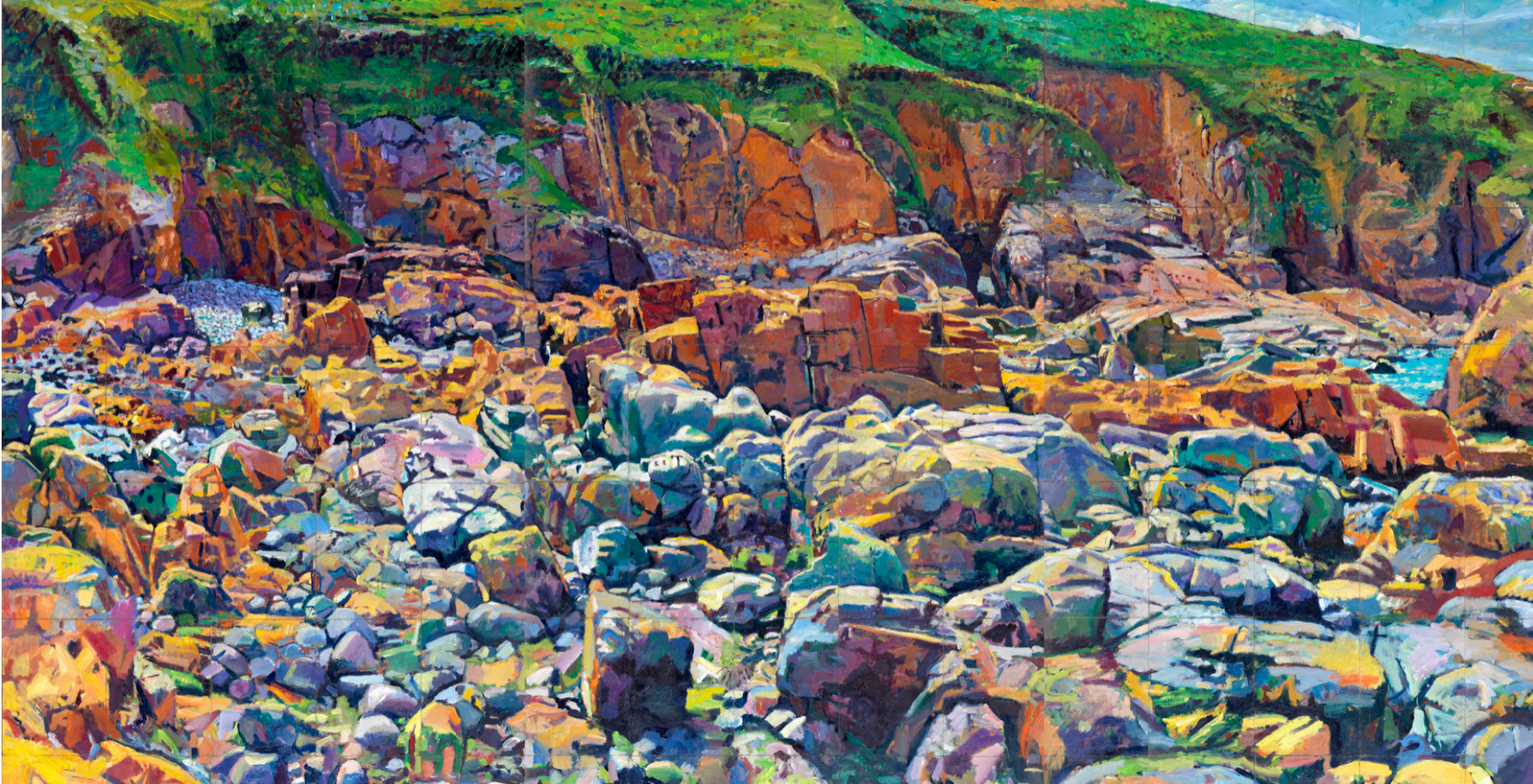
« And I was told later that in the evening some natives crept in to lay wreaths on this statue – proof that, despite the greatest care taken by the Spanish clergy for 300 years, there were still the remains of pagan belief among the descendants of the natives. »

Two other statues of the same type, but in less good condition, were also found in Mexico City. In these she is depicted as a woman wearing a skirt of twisted snakes and a necklace of human hearts, hands and skulls. Her feet and hands are adorned with claws (for digging graves) and her breasts sag, flabby from a lot of breastfeeding. On Coatlicue's breast the hands, hearts and heads of her children are there to purify them. According to the Florentine



Coatlicue Statue exhibited in the Mexica Hall of the National Museum of Anthropology in Mexico City

Codex her husband was Mixcoatl, the serpent of the clouds and the god of the hunt. Alone, she also gave birth to Quetzalcoatl and Xolotl. She is the mother of Coyolxauhqui, the Centzon Huitznaua, and Huitzilopochtli. The latter was born after a ball of feathers fell into the temple she was sweeping and touched her chest. This mysterious conception offended her four hundred sons (the Centzon Huitznaua), who, encouraged by Coyolxauhqui, decided to kill their disgraced mother. They did so, but Huitzilopochtli emerged armed from his mother's womb and killed his siblings. He cut off his sister Coyolxauhqui's head and threw her up to the sky, where she transformed into the moon. She is known as Cuetlaciuhatl, the one who treated women's secret illnesses. ■



GABBRO ROCK LANDSCAPES

Unlike basalt, a rock formed by the rapid cooling of magnesium-rich and iron-rich magma (mafic lava), gabbro was formed by the slow cooling of mafic lava. It began to form over millions of years in the oceanic crust through

crystallization. It is estimated that this stone is also present on the Moon's surface and it is possible to find it everywhere on the Earth's surface. The stone is part of the dolerite family...

Gabbro contains darker substances (labradorite and bytownite). The latter contains no quartz and little silica. But in the crystals of the plagioclases, one

Les Rois, 245×405 cm, 2014

can find pyroxenes, amphiboles and olivines. It is not uncommon to find low contents of gold, silver, platinum, copper sulphide, chromium, nickel or cobalt. ■

[\(VIDEO LINK: The collapse of the cave in 2023\)](#)



VICTORIA CLAY
IMAGE

Director of fives documentaries, DOP and Assistant director, she has collaborated with Barbet Schroeder throughout his career. She was Director of Photography for The Venerable W. She also directed the documentary "Some More: Barbet Schroeder".



PATRICK LINDENMAIER
PICTURE DESIGN

Picture designer for Barbet Schroeder for « The Venerable W » and « Amnesia ». He was Director of Photography for the feature films « Vanity » and « Longwaves » by Lionel Baier and for « Thousand Years of Good Prayers » by Wayne Wang.



JULIE LENA
EDITING

Editor of the documentaries The Opera and The Brain by Jean-Stéphane Bron, she has also edited features by Pierre Salvadori, Charlotte Le Bon and Steve Achiepo. In 2018 she was nominated for a César for Bloody Milk by Hubert Charuel.



ETIENNE CURCHOD
SOUND EDITING AND MIX

Sound designer and mixer, he has contributed to the sound post-production of some 70 feature films and has collaborated with Chantal Ackerman, Ursula Meier, Jean-Stéphane Bron, Frédéric Mermoud, Lionel Baier and Pippo Delbono, among many others. In 2022, he was nominated for a Swiss Cinema Award for Azor by Andreas Fontana.



HANS APPELQVIST
MUSIC

Swedish composer of short films, documentaries and features that have premiered at the festivals of Sundance, Cannes and Berlin. In 2019, he won Best Original Score at the IDA Awards, for the soundtrack of the documentary The Raft.

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Produced by **Lionel Baier - Bande à part Films**
And **Régine Vial, Charles Gillibert**
- **Les Films du Losange**

In coproduction with **RTS Radio Télévision Suisse**
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Steven Artels et Bettina Hofmann

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French distribution & International Sales **Les Films du Losange**
Swiss distribution **Bande à part distribution**

FILMOGRAPHY

Barbet Schroeder

- 1969 **MORE** with Mimsy Farmer, Klaus Grünberg (Semaine de la Critique - Cannes)
- 1972 **THE VALLEY, OBSCURED BY CLOUDS** with Bulle Ogier, Jean-Pierre Kalfon (Official Selection, Venice)
- 1974 **GENERAL IDI AMIN DADA** (*Quinzaine des Réalisateurs à Cannes, New York, Telluride*)
- 1975 **MAÎTRESSE** with Bulle Ogier and Gérard Depardieu
- 1977 **KOKO, A TALKING GORILLA** (*Official Selection Un Certain Regard, Cannes*)
- 1982/84 **THE CHARLES BUKOWSKI TAPES** (50 videos of 4 minutes)
- 1984 **CHEATERS** with Bulle Ogier, Jacques Dutronc
- 1987 **BARFLY** with Mickey Rourke, Faye Dunaway (Official Selection, Cannes)
- 1990 **REVERSAL OF FORTUNE** with Glenn Close, Ron Silver and Jeremy Irons (Oscar, Best Actor, Oscar, and Golden Globe Nominations for Best Director)
- 1992 **SINGLE WHITE FEMALE** with Bridget Fonda, Jennifer Jason Leigh
- 1994 **KISS OF DEATH** with David Caruso, Nicolas Cage, Samuel L. Jackson (Official Selection, Out of Competition, Cannes)
- 1995 **BEFORE AND AFTER** with Meryl Streep, Liam Neeson
- 1997 **DESPERATE MESURES** with Andy Garcia, Michael Keaton
- 2001 **OUR LADY OF THE ASSASSINS** with Germán Jaramillo (Official Selection, Venice)
- 2002 **MURDER BY NUMBERS** with Sandra Bullock, Ryan Gosling (Official Selection, Out of Competition, Cannes)
- 2007 **TERROR'S ADVOCATE JACQUES VERGES** (*Official Selection, Un Certain Regard-Cannes, César for Best Documentary, Etoile d'Or for Best Documentary, DGA Nomination*)
- 2008 **INJU** with Benoît Magimel (Official Selection, Venice)
- 2009 **MAD MEN** - Season 3/Episode12: THE GROWN-UPS (KENNEDY ASSASSINATION)
- 2014 **AMNESIA** with Marthe Keller, Max Riemelt (Official Selection Séance spéciale, Cannes)
- 2017 **THE VENERABLE W.** (Official Selection Séance spéciale, Cannes)
- 2017 **HATE (où en êtes-vous Barbet Schroeder ?)** Short (Opening complete retrospective Barbet Schroeder - Centre Pompidou in Paris)
- 2023 **RICARDO AND PAINTING**





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Completed in 2023, this painting is shown in the film for the viewers who stayed until the end of the closing credits

Grotte, 300 x 270 cm, 2022