

**NATIONAL GALLERY OF MODERN ART BENGALURU
(Ministry of Culture, Government of India)**

in collaboration with

Bangalore Film Society

invites you for the screening of films

All the films will start @5 pm. Entry is Free on first come first serve basis. All are invited!

Tea/coffee will be served after the screening.

*f*ILM *within* *f*ILM

Movies about movies are catnip for critics, turning the camera back on not only the faces behind it but also on us. Why do we love movies? What drives us to go for a movie and derive pleasure watching them?

Some of the most iconic films in cinema history are actually movies about movies.

The best movies about movies are those which capture the magic of film making in an actual film. That's no easy task. But some of the films listed here are indeed a movie within a movie, taking viewers on a wild and sometimes confusing ride. Some of the movies that earned a spot on the list are critically acclaimed films, considered among the best movies of all time, and with good reason.

Why are there so many films about filmmaking? For many directors, their movie becomes their mouthpiece to speak about their philosophies and perception of realities. For some, it's a paean to a bygone era. Yet for some others while claiming to hold a mirror to society, is instead admiring its own reflection. Just as authors cannot resist writing about a frustrated novelist, so screenwriters are seen to struggle for their art, directors dying for that perfect take. However there's more to it than narcissism and nostalgia. It is a search for the self in an extremely paradoxical world of meanings we encounter in our everydayness.

Tuesday 17th October, 2017

Contempt

/ Directed by Jean-Luc Godard / France, Italy / 102mins/1963

Based on an Alberto Moravia novel, Contempt finds Jean-Luc Godard ruefully moping over cinema's lost glories while pushing the art form towards a radical future. The setting is Italy - Rome's Cinecittà studios, then Capri - where the great German director Fritz Lang (playing himself) is trying to film The Odyssey under the aegis of a philistine American producer (a magnificent Jack Palance). With its sublime Georges Delerue score, and a strange prelude featuring Brigitte Bardot's meta-commentary on her own body, Contempt is the only Godard film that could make you conceivably cry as much as it makes you furrow your brow.

Thursday 19th October, 2017

Cinema Paradiso

/ Directed by Giuseppe Tornatore / Italy / 174 minutes / 1988

Young Salvatore Di Vita (Salvatore Cascio) discovers the perfect escape from life in his war-torn Sicilian village: the Cinema Paradiso movie house, where projectionist Alfredo (Philippe Noiret) instills in the boy a deep love for films. When Salvatore grows up, falls in love with a beautiful local girl (Agnese Nano) and takes over as the Paradiso's projectionist, Alfredo must convince Salvatore to leave his small town and pursue his passion for filmmaking.

Friday 20th October, 2017

8 ½

/ Directed by Federico Fellini / Italy / 138 minutes / 1963

Fellini's hyper-flamboyant autobiographical fantasia is, depending on your tolerance for the mirror gazing of maestros, one of the visionary peaks of cinematic modernism or an exercise in self-aggrandising solipsism that had the disastrous effect of encouraging generations of auteurs to take themselves deadly seriously. Marcello Mastroianni - who made agonised intellectuals look cooler and suaver than they ever do in real life - played Fellini surrogate Guido, a director running short of inspiration and making a movie in his head, out of his own life and loves. Nino Rota's kaleidoscopic score keeps the whole crazy circus metaphor spinning to

Saturday 21st October, 2017

The Purple Rose of Cairo

/ Directed by Woody Allen / United States / 82 minutes / 1985

A Depression-era waitress spends every free moment she has at the cinema because the grand stories she finds there distract her from her pitiful life, but when a dashing character from one of the films becomes smitten with her and leaves his celluloid world, she finds herself in the middle of her own fantasy romance.

Sunday 22nd October, 2017

Close-Up

/ Directed by Abbas Kiarostami / Iran / 98 min 1990

Internationally revered Iranian filmmaker Abbas Kiarostami has created some of the most inventive and transcendent cinema of the past thirty years, and Close-up is his most radical, brilliant work. This fiction-documentary hybrid uses a sensational real-life event—the arrest of a young man on charges that he fraudulently impersonated

the well-known filmmaker Mohsen Makhmalbaf—as the basis for a stunning, multilayered investigation into movies, identity, artistic creation, and existence, in which the real people from the case play themselves. With its universal themes and fascinating narrative knots, *Close-up* has resonated with viewers around the world.