

DOWNLOAD PDF LARS VON TRIER : THE MAN WHO WOULD BE DOGME

SHARI ROMAN

Chapter 1 : Dogme 95 - Wikipedia

Shari Roman is an American artist, Lars from about Danish Dogme film maker Lars von Trier won a slot at the Her essay on von Trier, The Man Who Would Be.

Lars von Trier b. Lars Trier, 30 April is a Danish film director and screenwriter. He has a prolific and controversial career spanning almost four decades. His work is known for its genre and technical innovation, confrontational examination of existential, social, and political issues, and treatment of subjects like mercy, sacrifice and mental health. His political and humanitarian work was honored in with the Cinema for Peace awareness award. Lars von Trier is the founder and shareholder of international film production company Zentropa Films, which has sold more than million tickets and garnered seven Academy Award nominations over the past 25 years. The director would later become famous for his honesty to journalists about his complex family and upbringing, as well as the impact it had on his identity, beliefs, and artistic process. At 25, he won two best school film awards at the Munich International Festival of Film Schools for the films *Nocturne* and *Last Detail*, was branded the German nobiliary particle "von" for his name possibly as a satirical homage to the equally self-invented titles of directors Erich von Stroheim and Josef von Sternberg , and saw his graduation film *Images of Liberation* released as a theatrical feature. The film features two storylines that ultimately collide: Trier has occasionally referred to his films as falling into thematic and stylistic trilogies. This pattern began with *The Element of Crime* , the first of the Europa trilogy, which illuminated the traumas of Europe both in the past and the future. It is based on a screenplay by Carl Th. Dreyer and stars Udo Kier. Trier completed the Europa trilogy in with *Europa* released as *Zentropa* in the US , which won the Prix du Jury at the Cannes Film Festival and picked up awards at other major festivals. In he also directed the music video for "Bakerman" by Laid Back. The Dogme 95 concept, which led to international interest in Danish film, inspired filmmakers all over the world. A documentary chronicling the project was directed by Jesper Jargil, and was released in with the title *De Udstillede* *The Exhibited*. From international sensation to auteur director Lars von Trier achieved his greatest international success with his Golden Heart trilogy. While all three films are sometimes associated with the Dogme 95 movement, only *The Idiots* is a certified Dogme 95 film. The "Land of Opportunities" Trilogy The proposed trilogy consists of *Dogville* , *Manderlay* and *Washington*, which is yet to be made. The two movies were shot in the same distinctive style, on a bare sound stage with no set and with buildings marked by lines on the floor. This style is inspired by s televised theatre. Both films are extremely stylised, with the actors playing their parts on a nearly empty sound stage with little but chalk marks on the floor to indicate the sets. It was shot using a process that he has called Automavision, which involves the director choosing the best possible fixed camera position and then allowing a computer to randomly choose when to tilt, pan or zoom. It was followed by an autobiographical film, *The Early Years: Exploring popular genres, cinematic limits and the personal struggle* The Depression Trilogy consists of *Antichrist*, *Melancholia*, and *Nymphomaniac*. All three star Charlotte Gainsbourg and deal with characters who suffer depression or grief in different ways. This trilogy is said to represent the depression that Trier himself experiences. The film stars Willem Dafoe and Charlotte Gainsbourg. *Melancholia In* , Lars von Trier released *Melancholia*, a psychological drama. The film was in competition at the Cannes Film Festival. The director who was brought up Jewish and only found out that his real father is a non-Jewish German in later life appeared offended by the connotation and responded discussing his German identity. He joked that since he is no longer Jewish he now "understands" and sympathizes with Hitler, that he is not against the Jews except for Israel which is "a pain in the ass" and that he is a Nazi. The remarks caused a stir in the media that in its majority presented the incident as an antisemitism scandal. The director released an apology statement immediately after the controversial press conference and kept apologizing for his joke during all of the interviews he gave the weeks succeeding the incident, admitting that he was not sober and that he does not need to explain that he is not a Nazi. *Nymphomaniac* Following *Melancholia*, Lars von Trier commenced the

DOWNLOAD PDF LARS VON TRIER : THE MAN WHO WOULD BE DOGME SHARI ROMAN

production of *Nymphomaniac*, a film about the sexual awakening of a woman played by Charlotte Gainsbourg. In early December, a four-hour version of the five-and-a-half-hour film was shown to the press in a private preview session. They become as natural as seeing someone eating a bowl of cereal. In interviews prior to the release date, Gainsbourg and co-star Stacy Martin revealed that prosthetic vaginas, body doubles, and special effects were used for the production of the film. The film was also released in two "volumes" for the Australian release on 20 March, with an interval separating the back-to-back sections. Nelson also mentioned filmmaker Andrei Tarkovsky as another influence whom Trier himself has also cited. In February, an uncensored version of Volume I was shown at the Berlin Film Festival, with no announcement of when or if the complete five-and-a-half-hour *Nymphomaniac* would be made available to the public. Upcoming projects Lars von Trier is working on a new feature film *The House That Jack Built*, which was originally planned as an eight-part television series. Shooting is planned to start in the autumn of .

Writing Filming techniques Trier has said that "a film should be like a stone in your shoe". To create original art he feels that filmmakers must distinguish themselves stylistically from other films, often by placing restrictions on the filmmaking process. The most famous such restriction is the cinematic "vow of chastity" of the Dogme 95 movement with which he is associated, though only one of his films, *The Idiots*, is an actual Dogme 95 film. In *Dancer in the Dark*, he used jump shots and dramatically-different color palettes and camera techniques for the "real world" and musical portions of the film, and in *Dogville* everything was filmed on a sound stage with no set, where the walls of the buildings in the fictional town were marked as lines on the floor. Trier often shoots digitally and operates the camera himself, preferring to continuously shoot the actors in-character without stopping between takes. In *Dogville* he let actors stay in character for hours, in the style of method acting. Often he uses the same regular group of actors in many of his films: Production Approach to actors In a Skype interview for IndieWire, Trier compared his approach to actors with "how a chef would work with a potato or a piece of meat," clarifying that working with actors has differed on each film based on the conditions of the production. Trier has occasionally courted controversy with regards to the treatment of his leading ladies. Frequent collaborators Trier has a known penchant for working with actors and production members more than once. His main crew members and producer team has remain intact since the film *Europa*. The list of actors reappearing on his films, even for small parts or cameos is also extensive and many of them have repeatedly expressed their devotion to Lars von Trier and willingness to return on set with him, even without payment.

DOWNLOAD PDF LARS VON TRIER : THE MAN WHO WOULD BE DOGME

SHARI ROMAN

Chapter 2 : Lars von Trier - Wikipedia

In , von Trier's mother told him on her deathbed that the man von Trier thought was his biological father was not, and that he was the result of a liaison she had with her former employer, Fritz Michael Hartmann (), who was descended from a long line of German-speaking, Roman Catholic classical musicians.

He had believed that his biological father was Ulf Trier 1978 , until his mother revealed to him on her deathbed that he had been conceived as a result of an affair she had with her employer, Fritz Michael Hartmann. His mother considered herself a Communist, while his father was a Social Democrat, and both were committed nudists , [7] and the young Lars went on several childhood holidays to nudist camps. His parents regarded the disciplining of children as reactionary. Trier has noted that he was brought up in an atheist family, and that although Ulf Trier was Jewish, he was not religious. The name is sort of an inside-joke with the von German "of" or "from" used as a nobiliary particle , suggesting nobility and a certain arrogance, while Lars is a very common and Trier not an unusual name in Denmark. It was based on a screenplay by Carl Th. Dreyer and starred Udo Kier. He completed the Europe-trilogy in with *Europa* released as *Zentropa* in the US , which won the Prix du Jury at the Cannes Film Festival [17] and picked up awards at other major festivals. In he also directed the music video for the worldwide hit "Bakerman" by Laid Back. It has also produced hardcore sex films: To make money for his newly founded company, [19] Trier made *The Kingdom* Danish title *Riget*, and *The Kingdom II* *Riget II* , a pair of miniseries recorded in the Danish national hospital, the name "Riget" being a colloquial name for the hospital known as *Rigshospitalet* lit. It would however take a while before the first of these films appeared, and at this point many thought of the concept mainly as a radical idea with no future. A documentary chronicling the project was directed by Jesper Jargil , and was released in with the title *De Udstillede* *The Exhibited*. *Dancer in the Dark* was the final component of the trilogy. As originator of the Dogme 95 concept, which has led to international interest in Danish film as a whole, Trier has inspired filmmakers all over the world. Both films are extremely stylised, with the actors playing their parts on a nearly empty sound stage with little but chalk marks on the floor to indicate the sets. Controversy erupted in late March of during the filming of *Manderlay*, when actor John C. He refused to continue filming when he learned that an upcoming scene involved the slaughter of a donkey for food. It was shot using a process that he has called *Automavision* , which involves the director choosing the best possible fixed camera position and then allowing a computer to randomly choose when to tilt, pan or zoom. The film, which includes sexually explicit content, stars Willem Dafoe and Charlotte Gainsbourg. He urged me not to fall into the trap that so many aging directors fall into 1997 that the women get younger and younger and nuder and nuder. I most definitely intend for the women in my films to get younger and younger and nuder and nuder. They become as natural as seeing someone eating a bowl of cereal. In interviews prior to the UK release date, Gainsbourg and co-star Stacy Martin revealed that prosthetic vaginas, body doubles, and special effects were used for the production of the film. Nelson also mentioned filmmaker Andrei Tarkovsky as another influence whom Trier himself has also cited. Shooting is planned to start in 2001. Lars von Trier is the first to have realised this and produced valuable quality porn films for women. To create original art he feels that filmmakers must distinguish themselves stylistically from other films, often by placing restrictions on the filmmaking process. The most famous restriction is the cinematic "vow of chastity" of the Dogme95 movement with which he is associated, though only one of his films, *The Idiots* , is an actual Dogme 95 film. In *Dancer in the Dark* , jump shots [45] and dramatically-different color palettes and camera techniques were used for the "real world" and musical portions of the film, and in *Dogville* everything was filmed on a sound stage with no set where the walls of the buildings in the fictional town were marked as lines on the floor. Trier often shoots digitally and operates the camera himself, preferring to continuously shoot the actors in-character without stopping between takes. In *Dogville* he let actors stay in character for hours, in the style of method acting. Often he uses the same regular group of actors in many of his films: This pattern began with his first feature film, which turned

out to be the first of the Europa trilogy , although he claims a trilogy was not initially planned, instead being applied to three films in retrospect. The Europa trilogy illuminated the traumas of Europe both in the past and the future. Land of Opportunities trilogy follows a character called Grace and is set in a stylised American past. Lars von Trier has said he was inspired to make a trilogy about the United States as a reaction to Americans at the Cannes film festival who said he had no right to make *Dancer in the Dark*, [10] which was often viewed as being critical of a country he has never set foot in and has no intention of ever visiting, due to his phobia of air travel; however, Trier himself has stated in interviews he did not intend *Dancer in the Dark* to be critical of the real America, as the film takes place in a "fictional America". All three movies would be shot in the same distinctive style, on a bare sound stage with no set and with buildings marked by lines on the floor. This style is inspired by s televised theatre. The trilogy consists so far of *Dogville* and *Manderlay* and will be completed with *Washington* yet to be made. All three star Charlotte Gainsbourg and deal with characters who suffer depression or grief in different ways. This trilogy is said to represent the depression that von Trier himself experiences. What can I say? I understand Hitler, but I think he did some wrong things, yes, absolutely. I am of course very much for Jews, no not too much, because Israel is pain in the ass, but still how can I get out of this sentence. Yeah, maybe you could persuade me into the final solution with journalists. I am not anti-semitic or racially prejudiced in any way, nor am I a Nazi. His first remark to the Danish journalists was: I will enjoy it. I have nothing against Jews. I have a Jewish name, and all my children have Jewish names. At the press conference with Danish journalists, there were no problems, but I do not think the international journalists understand my Danish humor. It is perhaps the first time in cinematic history, it has happened. Therefore, it is a sensitive topic for them. I respect the Cannes festival very highly, but I also understand that they are very angry at me right now. I feel this obligation, which is completely stupid and very unprofessional, to kind of entertain the crowd a little bit. He subsequently declared his further intention no longer to issue statements or grant interviews. He feels that whatever he says can be turned into something outrageous. This survey has been going since and has become the most recognised of its kind in the world. She stated that she did this to give her son "artistic genes". Before she died, my mother told me to be happy that I was the son of this other man. She said my foster father had had no goals and no strength. But he was a loving man. And I was very sad about this revelation. And you then feel manipulated when you really do turn out to be creative. I would have shown her. Denmark is a very Protestant country. Perhaps I only turned Catholic to piss off a few of my countrymen. Trier has had a number of his films featured at the Cannes Film Festival over the course of his career, and each time has insisted on driving from Denmark to France for the festival and back. On numerous occasions Trier has also stated that he suffers from occasional depression which renders him incapable of performing his work and unable to fulfill social obligations.

Chapter 3 : Lars von Trier : interviews (eBook,) [racedaydvl.com]

Dogme 95 was a filmmaking movement started in by the Danish directors Lars von Trier and Thomas Vinterberg, who created the "Dogme 95 Manifesto" and the "Vows of Chastity" (Danish: kyskhedsl fter).

His work is distinct for its use of genre and technical innovation, [7] [8] the confrontational examination of existential , social, [9] [10] and political [5] [11] issues, and the treatment of subjects [11] like mercy, [12] sacrifice and mental health. The film features two storylines that ultimately collide: Trier has occasionally referred to his films as falling into thematic and stylistic trilogies. This pattern began with *The Element of Crime* , the first of the Europa trilogy , which illuminated the traumas of Europe both in the past and the future. It is based on a screenplay by Carl Th. Dreyer and stars Udo Kier. Trier completed the Europa trilogy in with *Europa* released as *Zentropa* in the US , which won the Prix du Jury at the Cannes Film Festival [30] and picked up awards at other major festivals. In he also directed the music video for "Bakerman" by Laid Back. *Zentropa* films Main article: It has also produced hardcore sex films: To make money for his newly founded company,[22] von Trier made *The Kingdom* Danish title *Riget*, and *The Kingdom II* *Riget II* , a pair of miniseries recorded in the Danish national hospital, the name "Riget" being a colloquial name for the hospital known as *Rigshospitalet* lit. The Dogme 95 concept, which led to international interest in Danish film , inspired filmmakers all over the world. A documentary chronicling the project was directed by Jesper Jargil, and was released in with the title *De Udstillede* *The Exhibited*. From international sensation to auteur director Lars von Trier achieved his greatest international success with his Golden Heart trilogy. The two movies were shot in the same distinctive style, on a bare sound stage with no set and with buildings marked by lines on the floor. This style is inspired by s televised theatre. Both films are extremely stylised, with the actors playing their parts on a nearly empty sound stage with little but chalk marks on the floor to indicate the sets. It was shot using a process that he has called *Automavision* , which involves the director choosing the best possible fixed camera position and then allowing a computer to randomly choose when to tilt, pan or zoom. It was followed by an autobiographical film, *The Early Years: Exploring popular genres, cinematic limits and the personal struggle* *The Depression Trilogy* consists of *Antichrist* , *Melancholia* , and *Nymphomaniac*. All three star Charlotte Gainsbourg and deal with characters who suffer depression or grief in different ways. This trilogy is said to represent the depression that Trier himself experiences. The film stars Willem Dafoe and Charlotte Gainsbourg. The film was in competition at the Cannes Film Festival. He joked that since he is no longer Jewish he now "understands" and sympathizes with Hitler, that he is not against the Jews except for Israel which is "a pain in the ass" and that he is a Nazi. The director released an apology statement immediately after the controversial press conference [48] and kept apologizing for his joke during all of the interviews he gave the weeks succeeding the incident, [49] [50] [51] admitting that he was not sober [52] and that he does not need to explain that he is not a Nazi. They become as natural as seeing someone eating a bowl of cereal. In interviews prior to the release date, Gainsbourg and co-star Stacy Martin revealed that prosthetic vaginas, body doubles, and special effects were used for the production of the film. Nelson also mentioned filmmaker Andrei Tarkovsky as another influence whom Trier himself has also cited. To create original art he feels that filmmakers must distinguish themselves stylistically from other films, often by placing restrictions on the filmmaking process. The most famous such restriction is the cinematic "vow of chastity" of the Dogme95 movement with which he is associated, though only one of his films, *The Idiots* , is an actual Dogme 95 film. In *Dancer in the Dark* , he used jump shots [68] and dramatically-different color palettes and camera techniques for the "real world" and musical portions of the film, and in *Dogville* everything was filmed on a sound stage with no set, where the walls of the buildings in the fictional town were marked as lines on the floor. Trier often shoots digitally and operates the camera himself, preferring to continuously shoot the actors in-character without stopping between takes. In *Dogville* he let actors stay in character for hours, in the style of method acting. Often he uses the same regular group of actors in many of his films: His

**DOWNLOAD PDF LARS VON TRIER : THE MAN WHO WOULD BE DOGME
SHARI ROMAN**

main crew members and producer team has remain intact since the film Europa.

DOWNLOAD PDF LARS VON TRIER : THE MAN WHO WOULD BE DOGME

SHARI ROMAN

Chapter 4 : Digital Babylon: Hollywood, Indiewood & Dogme 95 - Shari Roman - Google Books

Shari Roman is an American artist, author, screenwriter and director.. Biography. Originally commissioned by John Pierson for his Independent Film Channel (USA) program, Roman's first short film, about Danish Dogme film maker Lars von Trier won a slot at the Sundance Film Festival in and went on to screen at Edinburgh, London, Los Angeles, Tokyo, NYC's Museum of Modern Art, on.

History[edit] Lars von Trier and Thomas Vinterberg wrote and co-signed the manifesto and its companion "vows". Vinterberg said that they wrote the pieces in 45 minutes. The cinema world had gathered to celebrate the first century of motion pictures and contemplate the uncertain future of commercial cinema. Called upon to speak about the future of film, Lars von Trier showered a bemused audience with red pamphlets announcing "Dogme 95". In response to criticism, von Trier and Vinterberg have both stated that they just wanted to establish a new extreme: Since the two films were released, other directors have made films based on Dogme principles. Lovers Dogme 5. In total, thirty-five films made between and are considered to be part of the movement. Finally, the director decided he did not want to be so severely constrained as by Dogme principles. Since the late s, the emergence of video technology in DSLR photography cameras, such as the Canon EOS D , has resulted in a tremendous surge of both feature and short films shot with most, if not all, of the rules pertaining to the Dogme 95 manifesto. However, because of advancements in technology and quality, the aesthetic of these productions typically appears drastically different from that of the Dogme films shot on Tape or DVD-R Camcorders. Largely erasing the primitive and problematic features of past technologies, newer technologies have helped Dogme 95 filmmakers achieve an aesthetic of higher resolution, as well as of lower contrast, film grain, and saturation. Goals and rules[edit] The goal of the Dogme collective is to purify filmmaking by refusing expensive and spectacular special effects, post-production modifications and other technical gimmicks. They believe this approach may better engage the audience, as they are not alienated or distracted by overproduction. To this end, Lars von Trier and Thomas Vinterberg produced ten rules to which any Dogme film must conform. These rules, referred to as the "Vow of Chastity," are as follows: Props and sets must not be brought in if a particular prop is necessary for the story, a location must be chosen where this prop is to be found. The sound must never be produced apart from the images or vice versa. Music must not be used unless it occurs where the scene is being shot. The camera must be hand-held. Any movement or immobility attainable in the hand is permitted. The film must be in colour. Special lighting is not acceptable. If there is too little light for exposure the scene must be cut or a single lamp be attached to the camera. Optical work and filters are forbidden. The film must not contain superficial action. Temporal and geographical alienation are forbidden. That is to say that the film takes place here and now. The film format must be Academy 35 mm. The director must not be credited. Uses and abuses[edit] The above rules have been both circumvented and broken from the first Dogme film to be produced. For instance, Vinterberg "confessed" to having covered a window during the shooting of one scene in *The Celebration Festen*. With this, he both brought a prop onto the set and used "special lighting. Like the No Wave Cinema creative movement, Dogme 95 has been described as a defining period in low budget film production. The founding "brothers" have begun working on new experimental projects and have been skeptical about the later common interpretation of the Manifesto as a brand or a genre. The movement broke up in

DOWNLOAD PDF LARS VON TRIER : THE MAN WHO WOULD BE DOGME

SHARI ROMAN

Chapter 5 : shari roman : dÃ©finition de shari roman et synonymes de shari roman (anglais)

A film writer explores the influence and technologies of the Dogme 95 cinematic movement through essays and interviews with the likes of Wim Wenders, Lars Von Trier, Thomas Vinterberg, Miquel Arteta, Scott Macaulay, Rick Linklater, and others.

Italian For Beginners, Dogme film 5â€™”the first of the second-wave of Dogmeâ€™”smashed box office records in Denmark and was a big hit in most foreign markets, becoming, for example, one of the most-seen Danish films ever in America. Olesen, have subsequently also been deemed successes. To the joy of its fans and the torment of its detractors, Dogme lives! They made the first splash. Their films constituted a kind of first wave that swept through the film world in a spray of hype and controversy. Seemingly every film journalist wrote a piece about Dogme and every film magazine ran a spread on it. Dogme was hot stuff in and At the start of , young, fresh-faced Thomas Vinterberg himself visited the Cave of the Cyclops to have lunch with Steven Spielberg and challenge him to make a Dogme film. Heady stuff for the young filmmaker from little Denmark who came clutching what was just his second feature film. Dogme was his ticket to the inner-sanctums of the Hollywood Temple, the magic key to film festival acclaim and adulation around the world. Dogme gossip and Dogme rumors seemed to dominate every film-related cocktail party and every indie-film panel discussion. But under the sizzling glare of so much media scrutiny, the novelty of Dogme began to evaporate. And while film nerds the world over continued to devote themselves to arcane speculation as to which of the rules in the Vow of Chastity so-and-so director had violated, the general film-going public tired of the obscurantism Dogme had wrought. The promise of Dogme had yet to be redeemed and many interesting questions were left hanging in the air. Some people were, in fact, alienated by all the hype and branded the whole thing a publicity stunt. The backlash had begun. Finally indifference set in. By late , Dogme seemed to have run out of gas. In fact much was about to happen with the movement. Italian For Beginners, as noted, kicked off a kind of second wave and Dogme found a new head of steam as more films were released. It now entered what was perhaps its most diverse and interesting phase, and certainly its most successful if judged by the impressive box-offices grosses. And of course that was a problem in its own right. As noted, two more Danish Dogme films have come out since the official counting stopped and more films, both Danish and international, are in the pipeline. The Brothers had created something beyond their control. Maybe they even created a Frankenstein. Thomas Vinterberg might know something about that. He gave so many interviews about Dogme that he eventually grew sick of it and tried to make this film as anti-Dogme as possible. So much greater the shock, then, when the selection committee rejected it. Vinterberg had sold out the gospel of Dogme: Now what kind of muddled story was this? In launching his new film he laid so much stress upon the fact that it was the opposite of Dogme that it began to seem like that was all that it was. It was quite a bit more than just that of course, but Vinterberg seemed to have psyched himself out. Despite the closing of the Secretariat, Dogme Anno is anything but dead. It has in fact changed, broadened, developed. It has survived the departure of the four founding Dogme brothers and it has moved out from under the shadow of Lars von Trier. It has survived the failure of individual films and it has survived the success of individual films, such as The Celebration and Italian for Beginners whose popularity threatened to overshadow what Dogme was all aboutâ€™”the will to challenge oneself and experiment. It has survived innumerable charges of hype and fraud, and it has survived what many consider to be the failure and illegitimacy of many of the foreign non-Danish Dogme films. The first chapter is over and much about Dogme that was inscrutable can now be examined with the benefit of hindsight. The next chapter is writing itself as we speak, and the jury is still out in many respects. Many say it has proven to be a more elastic and adaptable concept than was originally thought possible. Others assert that yes, Dogme is adaptable, but in the best sense, that it provides a framework that is loose enough to let each film breathe on its own. Dogme, they say, is still ripe for experimentation and can still lead to new discoveries. The debate goes on, more polarized than ever. This Dogme discussion, carried on

DOWNLOAD PDF LARS VON TRIER : THE MAN WHO WOULD BE DOGME SHARI ROMAN

among otherwise polite critics, professors, and film buffs, has actually turned into a shoving match. In fact today there is a scuffle taking place amongst cineastes, a brawl between partisans that is tinged with the scent of class warfare as charges of heresy, sell-out, and rank opportunism fly through the air. That is a central aim of this book, drawing as it does upon many sources of information and opinion thus far confined to the Danish language. Dogme is a legitimate movement that should be taken seriously by film scholars, but it is also a story that contains a lot of the grist of raw human drama. There is hubris and humility, perseverance and perfidiousness, back-slapping and bandwagon jumping. It is the story of a great success that was never expected or predicted, a story that the film world is still attempting to understand. A story that is still unfolding.

DOWNLOAD PDF LARS VON TRIER : THE MAN WHO WOULD BE DOGME

SHARI ROMAN

Chapter 6 : Lars von Trier | Biography, Movie Highlights and Photos | AllMovie

/ JÃrn Rossing Jensen --Lars von Trier: the man who would be dogme / Shari Roman --Dance in the dark / Gavin Smith --Lars von Trier comes out of the dark / Anthony Kaufman --There will be no fun-poking today / Jan Lumholdt a.m., Thursday, September 7, Lars von Trier / Kjeld Koplev --Lars von Trier in Dogville / Marit Kapla.

His parents considered themselves both communists and committed nudists , [1] and the young Lars went on several childhood holidays to nudist camps. They regarded the disciplining of children as hopelessly reactionary. Trier notes that he was brought up in an atheist family, and that although his stepfather was Jewish , he was not religious. He did not discover the identity of his biological father until He began making his own films at the age of 11 after receiving a Super-8 camera as a gift and continued to be involved in independent moviemaking throughout his high school years. His peers at the film school nicknamed him "von Trier". The name is sort of an inside-joke with the von part suggesting nobility , while Lars and Trier are quite common names in Denmark. He reportedly kept the "von" name in homage to Erich von Stroheim and Josef von Sternberg , both of whom also added it later in life. He graduated from film school in The Europa trilogy After graduation he began work on the Europe-trilogy, which started with a cerebral serial killer drama, The Element of Crime Forbrydelsens element The film, which won a technical award at the Cannes Film Festival , was extremely stylized and marked a radical departure from normal Danish cinema. This film was followed by Epidemic , which was also shown as part of the official programme at Cannes. It was based on a screenplay by Carl Th. Dreyer and starred Udo Kier. He completed the Europe-trilogy in with Europa released as Zentropa in the U. In he also directed the music video for the worldwide hit "Bakerman" by Laid Back. In order to make money for his newly founded company, [6] he made The Kingdom Riget, and The Kingdom II Riget II, , a pair of miniseries recorded in the Danish national hospital, the name "Riget" being a colloquial name for the hospital known as Rigshospitalet lit. After four awkward meetings with his real father, the man refused further contact. It would however take a while before the first of these films appeared, and at this point many thought of the concept mainly as a radical idea with no future. Its grainy images and hand-held photography pointed towards Dogme Also in , von Trier conducted an unusual theatrical experiment in Copenhagen involving 53 actors, which he titled Psychomobile 1 â€” The World Clock. A documentary chronicling the project was directed by Jesper Jargil, and was released in with the title De Udstillede The Exhibited. As originator of the Dogme95 -concept, which has led to international interest in Danish film as a whole, he has inspired filmmakers all over the world. Lars von Trier is the first to have realised this and produced valuable quality porn films for women. Both films are extremely stylized, with the actors playing their parts on a nearly empty soundstage with little but chalk marks on the floor to indicate the sets. Controversy erupted on the set for "Manderlay" when actor John C. Reilly walked off the Trollhattan, Sweden, set in late March. Reilly walked off the film when he learned that an upcoming scene involved the slaughter of a donkey for food. Reilly, who was applauded by animal rights activists everywhere, was replaced by Zeljko Ivanek. It starred Jamie Bell and Bill Pullman and dealt with gun worship. Both Manderlay and Dear Wendy failed to attract much of an audience, and were along with other simultaneous flops from important local directors perceived as confirmation of a creative crisis in Danish cinema. It was shot using a process that von Trier has called Automavision, which involves the director choosing the best possible fixed camera position and then allowing a computer to randomly choose when to tilt, pan or zoom. The film, which has sexually explicit content, stars Willem Dafoe and Charlotte Gainsbourg. Von Trier has had a number of his films featured at the Cannes Film Festival over the course of his career, and each time has insisted on driving from Denmark to France for the festival and back. On numerous occasions von Trier has also stated that he suffers from occasional depression which renders him incapable of performing his work and unable to uphold social relations. In order to create original art he feels that filmmakers must distinguish themselves stylistically from other films, often by placing restrictions on the filmmaking process. The most famous restriction is the cinematic "vow of chastity"

of the Dogme95 movement with which he is associated, though only one of his films, *The Idiots* , is an actual Dogme 95 film. In *Dancer in the Dark* , dramatically-different color palettes and camera techniques were used for the "real world" and musical portions of the film, and in *Dogville* everything was filmed on a sound stage with no set where the walls of the buildings in the fictional town were marked as a line on the floor. Von Trier often shoots digitally and operates the camera himself, preferring to continuously shoot the actors in-character without stopping between takes. In *Dogville* he let actors stay in character for hours, in the style of method acting. Trilogies Von Trier has on occasion referred to his films as falling into thematic and stylistic trilogies. This pattern began with his first feature film, marking the beginning of *The Europa Trilogy* , though he claims a trilogy was not initially planned, instead being applied to the films in retrospect. The Europe trilogy illuminated the traumas of Europe in the past and future. While all three films are sometimes associated with the Dogme 95 movement, only *The Idiots* is a certified Dogme 95 film. Von Trier has stated he was inspired to make a trilogy about the United States as a reaction to Americans at the Cannes film festival who said he had no right to make *Dancer in the Dark*, [4] which was often viewed as being critical of a country he has never been to and has no intention of ever visiting, due to his phobia of travel ; however, von Trier himself has stated in interviews he did not intend it to be a criticism of America, saying the film takes place in a "fictional America". All three movies will be shot in the same distinctive style, on a bare sound stage with no set and buildings marked by lines on the floor. This style is inspired by s televised theatre. The trilogy will consist of *Dogville* , *Manderlay* and the so far unproduced *Washington*.

DOWNLOAD PDF LARS VON TRIER : THE MAN WHO WOULD BE DOGME

SHARI ROMAN

Chapter 7 : Lars von Trier - Infogalactic: the planetary knowledge core

Shari Roman is an American artist, author, screenwriter and director. Biography Originally commissioned by John Pierson for his Independent Film Channel (USA) program Split Screen, Roman's first short film, Lars from about Danish Dogme film maker Lars von Trier won a slot at the Sundance Film Festival in and went on to screen at Edinburgh, London, Los Angeles, Tokyo, NYC's Museum.

The film features two story lines that ultimately collide: Von Trier has occasionally referred to his films as falling into thematic and stylistic trilogies. This pattern began with *The Element of Crime*, the first of the Europa trilogy, which illuminated traumatic periods in Europe both in the past and the future. It is based on a screenplay by Carl Th. Dreyer and stars Udo Kier. In he also directed the music video for the song "Bakerman" by Laid Back. It has also produced hardcore sex films: *Helmer*, and that of Kirsten Rolffes, who played Mrs. Druse, in, two of the major characters. A documentary chronicling the project was directed by Jesper Jargil, and was released in with the title *De Udstillede The Exhibited*. From international sensation to auteur director[edit] Von Trier achieved his greatest international success with his Golden Heart trilogy. Each film in the trilogy is about naive heroines who maintain their "golden hearts" despite the tragedies they experience. This trilogy consists of: *This style is inspired by s televised theatre. Both films are extremely stylised, with the actors playing their parts on a nearly empty sound stage with little but chalk marks on the floor to indicate the sets. Both films have casts of major international actors including: It was shot using a process that he has called Automavision, which involves the director choosing the best possible fixed camera position and then allowing a computer to randomly choose when to tilt, pan, or zoom. This comedy was followed by an autobiographical film, The Early Years: Exploring popular genres, cinematic limits and the personal struggle[edit] The Depression trilogy consists of Antichrist, Melancholia, and Nymphomaniac. The three films star Charlotte Gainsbourg, and deal with characters who suffer depression or grief in different ways. This trilogy is said to represent the depression that Trier himself experiences. He joked that since he was no longer Jewish he now "understands" and "sympathizes" with Hitler, that he is not against the Jews except for Israel which is "a pain in the ass" and that he is a Nazi. The director released a formal apology immediately after the controversial press conference [51] and kept apologizing for his joke during all of the interviews he gave in the weeks following the incident, [52] [53] [54] admitting that he was not sober, [55] and saying that he did not need to explain that he is not a Nazi. They become as natural as seeing someone eating a bowl of cereal. In interviews prior to the release date, Gainsbourg and co-star Stacy Martin revealed that prosthetic vaginas, body doubles, and special effects were used for the production of the film. Nelson also mentioned filmmaker Andrei Tarkovsky as another influence whom Trier himself has also cited. Aesthetics, themes, and style of working[edit] Influences[edit] Von Trier is heavily influenced by the work of Carl Theodor Dreyer [67] and the film The Night Porter.*

Chapter 8 : Lars von Trier - The Full Wiki

In , Lars von Trier and Thomas Vinterberg presented their manifesto for a new cinematic movement which they called Dogme The Dogme 95 concept, which led to international interest in Danish film, inspired filmmakers all over the world.

Unapologetically confident in his artistry and an unabashed provocateur, von Trier could kick up a fuss about his behavior, but his stylistic brio, extreme narratives, and ability with actors prevented such films as *Zentropa* , *The Kingdom* , *Breaking the Waves* , and *Dancer in the Dark* from being eclipsed by their creator. After winning prizes at the Munich Film Festival in and for his student films, the graduate managed to put together his low-budget debut feature, *The Element of Crime* A highly stylized neo-noir cop thriller set in a sepia-toned, water-logged future, *The Element of Crime* attracted favorable notice at the Cannes Film Festival, winning a prize for technical achievement. Von Trier continued his feature trilogy about Europe with the reflexive thriller *Epidemic* After a version of *Medea* for Danish television, von Trier completed his European trio with *Europa* Retitled *Zentropa* for its American release, *Europa* earned von Trier his first substantial international recognition as well as film festival notoriety. Von Trier continued to experiment and stretch his cinematic vision, announcing plans to make a film called *Dimension*, to be shot in three-minute increments over 30 years. While the results of that project remain to be seen, what von Trier made in the ensuing eight years vaulted him from cult status to bona fide directorial stardom. Turning his terror of hospitals into superb entertainment, von Trier mounted the chilling miniseries *The Kingdom* for Danish TV. Shot on location in a Copenhagen hospital in 16 mm with available light, *The Kingdom* was an inspired blend of *Twin Peaks* freakiness with *ER* procedural kineticism in its story of a haunted hospital. *Breaking the Waves* became an international sensation. *Breaking the Waves* became an art house hit and earned von Trier another dissatisfying Cannes prize the second place Grand Jury citation and Watson an Oscar nomination for Best Actress. Before his own entry in the Dogme canon, von Trier returned to his terrifying hospital for the miniseries sequel to *The Kingdom*. Whatever its weaknesses, *The Idiots* helped to strengthen the Dogme 95 movement, which continued to expand with such films as *Mifune* , *Julien Donkey-Boy* , and *Italian for Beginners* After executive-producing the popular Danish TV romance *Morten Korch* , von Trier completed his "Golden Hearts" film trilogy about disturbed near-saintly women with perhaps his most divisive work to date, *Dancer in the Dark* Combining melodrama with the musical, another of his favorite genres, and shot in washed-out handheld video, save for the deliriously colorful, kaleidoscopic musical interludes, *Dancer in the Dark* upended musical conventions while inflicting an almost unbearable amount of suffering on doomed heroine Selma. While some critics slammed *Dancer* for its depiction of America where plane-phobe von Trier has never been , its aesthetic ugliness, and emotional battery, others praised its daring style and visceral impact. Taking the uproar in stride as always, von Trier began shooting his next film, *Dogville*, in Eschewing digital video for HDTV and casting Nicole Kidman in the lead, von Trier all but guaranteed that *Dogville* would be another noteworthy endeavor. Greater controversy was still to come, however. Then, after the *Manderlay* a story about slavery set in the American South and his *The Boss of it All*, von Trier reportedly succumbed to extreme emotional difficulties including a nervous breakdown. While recovering, he wrote what became the most controversial picture of his career - the *Antichrist*. The tale of a disintegrating marriage presented as a bloody horror show, it starred Willem Dafoe and Charlotte Gainsbourg, and featured such extreme elements as talking forest animals, gruesome sexual self-mutilation, pornographic inserts and a climax of Biblical proportions where arms extend from the bowels of the Earth. Critical and audience reactions were immediate and extreme - both for and against the picture. For his next opus, the *Melancholia*, von Trier tapped Gainsbourg and Kirsten Dunst to play sisters in an apocalyptic saga that finds the Earth being devoured by a larger planet. The presentation of this picture - much more restrained than that of *Antichrist* - engendered less controversy than its predecessor, though a good deal of tumult erupted off camera, where Von Trier - in a Cannes press conference, with a squirming Dunst beside him - made sympathetic remarks about

DOWNLOAD PDF LARS VON TRIER : THE MAN WHO WOULD BE DOGME SHARI ROMAN

Adolf Hitler and Albert Speer. Cannes officials then banned the director from the festival indefinitely, declaring him "persona non grata.

Chapter 9 : Lars Von Trier's controversial career - BBC News

Along with the four original Dogme films; "Celebration," "The Idiots," "Mifune" and "The King is Alive," two of her short films were selected for 's official Dogme' 95 DVD collection, celebrating the 10th anniversary of von Trier's filmmaking manifesto.