



that, the veteran of *United 93* and *Bloody Sunday* embarks on *Memphis*, about Martin Luther King Jr.'s final FBI-tormented days and the manhunt for his killer. Wait, there's more: Greengrass is also slated to direct a presumably fictional film set in the New York criminal underworld and starring George Clooney. Which, compared to brigandry on the high seas and soul-crushing assassination, comes as something of a relief.



NORTHERN PROMISES

"A re-telling of a fairy tale based on fact." That's how Clio Barnard described her second feature, *The Selfish Giant*, now in postproduction. In her hybrid debut, *The Arbor*, the English filmmaker deployed lip-synching, open-air theater, and BBC archival footage to chronicle the work and family life of alcoholic playwright Andrea Dunbar. *The Selfish Giant*, named after an Oscar Wilde story, is set in the small world of copper-scrap hustling, where a young outsider's greed threatens his friendship with his best mate. Barnard's interlacing of fact and fiction continues with the new film, which draws on stories told to her by kids she met while making *The Arbor*, also shot in Yorkshire. To the North!



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Music of the Spheres

DATA, DIGITAL, AND WEB ART have inherited the tendency to demystify, détourne, and decode their medium's dominion. The studied and stunning videos by the media-art duo Semiconductor observe a more optimistic bargain between information and the instruments that transmit it.

Active since 1997, Ruth Jarman and Joe Gerhardt create videos, installations, and audiovisual projector performances that can be more comfortably aligned with (but not confined to) a long tradition of experimental science films than the vagaries of New Media. Semiconductor transposes the rarefied metrics of magnetic fields, geological vibrations, and planetary orbits into cross-pollinations of audio ciphers, software visualizations, and schematized camera-play. In the jaw-droppers *Black Rain* (09) and *Brilliant Noise* (06), oblique outer-atmospheric snapshots and static-laden solar surveillance meld into experiences all the more cosmic for their man-made myopy. Neither material abstractions nor outright appropriations, the accidental language of digital artifacts and mechanical noise in these works becomes part of the story.

Limited peepholes on the empirical, rejiggered and recombined into sublime visual manifestations, bespeak a generative relationship between an image of the world and our means of picturing it. Cities become strata of sculpturalized data, acoustic frequencies inscribe undulating natural landscapes (*Earthmoves*, 06), weather patterns spawn digital architecture.

Holding science and technology in separate but equal esteem, Semiconductor's project might be considered counter-Heisenberg: if our construction of the world is at best an imperfect proxy, what use in damning the tools?—Jesse P. Finnegan



THE LAST 10 FILMS I'VE SEEN: MICHAEL APTED DIRECTOR (56 UP)

1. *The Impossible* Juan Antonio Bayona, 2012
2. *Life of Pi* Ang Lee, 2012
3. *Argo* Ben Affleck, 2012
4. *Lincoln* Steven Spielberg, 2012
5. *Rust and Bone* Jacques Audiard, 2012
6. *Skyfall* Sam Mendes, 2012
7. *The Sessions* Ben Lewin, 2012
8. *Into the Storm* Thaddeus O'Sullivan, 2009
9. *With a Friend Like Harry...* Dominik Moll, 2000
10. *A Separation* Asghar Farhadi, 2011

After the partly crowdsourced *Tricked*, Paul Verhoeven is keeping a few pots simmering: the Dutch-Muslim colonial drama *Hidden Force*, which is almost a third financed; *Rogue*, a noir set among Mexican drug cartels; and his, ahem, passion project, *Jesus of Nazareth*, now in need of a writer to replace Roger Avary ... This spring Benoît Jacquot will shoot the McCarey-esque melodrama *3 Coeurs* ("3 Hearts") with Catherine Deneuve, Charlotte Gainsbourg, and Benoît Poelvoorde ... Double-take time: Gus Van Sant is writing a martial-arts film influenced by Stephen Chow.

PAUL GREENGRASS: UNIVERSAL/KOBAL; EARTHMOVES: COURTESY OF SEMICONDUCTOR FILMS; MICHAEL APTED: FIRST RUN FEATURES; CLIO BARNARD: ARTANGEL MEDIA/KOBAL

THE INNER WORKINGS OF
'DJANGO UNCHAINED'

'AMOUR' AND THE
CINEMA OF MORTALITY

BACK IN ACTION: THE
WALTER HILL INTERVIEW

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JANUARY/FEBRUARY 2013 | PUBLISHED BY THE FILM SOCIETY OF LINCOLN CENTER | VOLUME 49/NUMBER 1

A TIME OF RECKONING SPIELBERG'S LINCOLN



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