

**Ok, so this is me in conflict.**

Which, I think, film (and art) are mirrors and window to.

Mirrors, in the sense that the right film at the right time can bring clarity to something you've been feeling but hadn't been able to articulate to yourself; and sometimes never can - the film can do that for you.

Windows, as in they have the ability to let you glimpse into something that can otherwise feel elusive, banned, or unimaginable.

Sometimes, a film has a way of adding to a

conflict that is arising within you and around you but you can't seem to clear away. Sometimes, you just need motion (film motion) to help feel that there is something out there, produced by someone else, also trying to make sense of a conflict that they can't describe to themselves.

**The three films I've chosen for this program, I think, do this for me at this time.**

They don't really connect to one another directly, but there is a

sense of motion - of physical bodies, of sound, of flickering video images - that I think creates a mish-mash of cohesion here for me. I see these three pieces as people trying to make sense of something that is otherwise elusive and bigger than themselves.

In **Run Lara Run**, we see the director herself in a loop running through a frame of a deserted hot city in a hefty biker helmet and stealthy black clothing.

Very much the opposite of Lola in Tom Tykwer's

**Run Lola Run**

(1998), where the character (re)runs through attempts at obtaining/stealing money and causing havoc all to save her boyfriend.

The scenery is also different. The play of hot Mediterranean sun vs. the Berlin cityscape. The dichotomy is present, but the film doesn't seem to replicate the original for much more. The endless loop of running, the helmet and black clothing - all seem to be a grappling of the repetitive nature of running around aimlessly but with intent, never finding what she is looking for, and never getting out of the loop.

## program 05



Larissa Sansour  
**Run Lara Run**,  
2008  
2m 13s  
[ubu.com/film/sansour\\_lara.html](http://ubu.com/film/sansour_lara.html)



Ture Sjölander  
and Lars Weck  
from **Monument**,  
1968  
9m 53s  
[handmadecinema.com/filmmaker/ture-sjolander/](http://handmadecinema.com/filmmaker/ture-sjolander/)



Katia Kameli  
**Nouba**, 2000  
5m 12s  
[katiakameli.com/videos/nouba/](http://katiakameli.com/videos/nouba/)

**total run time:**  
**17 m 18 s**

Films, like all art, can help us make sense of our world, challenge us on our worldviews, or provide a safe space from which to grapple with the things that colour and shape our existence.

Continuing from

**PROGRAM 02:**  
**THE TRAIL TO**  
**SUMBER AND SEX**

like fairytales, we learn to create and question our perspectives from the films we watch.

These three films came to me during a time where world events were once again making me question the progress our society claims to

have made and the underlying ways in which the image is altered.

**Monument** really struck with me in regards to this, whereas **Run Lara Run** is a cheeky take on the film it takes its name from and the society that produced many of the issues that make these women run around aimlessly in pursuit of...what? Kameli's colourful distorting of an everyday event makes me think of the vibrancy of life that remains even as we live with those grey distortions of life.

 **bonus feature**

[Run Lola Run](#)