

DECEMBER 6 7:30PM

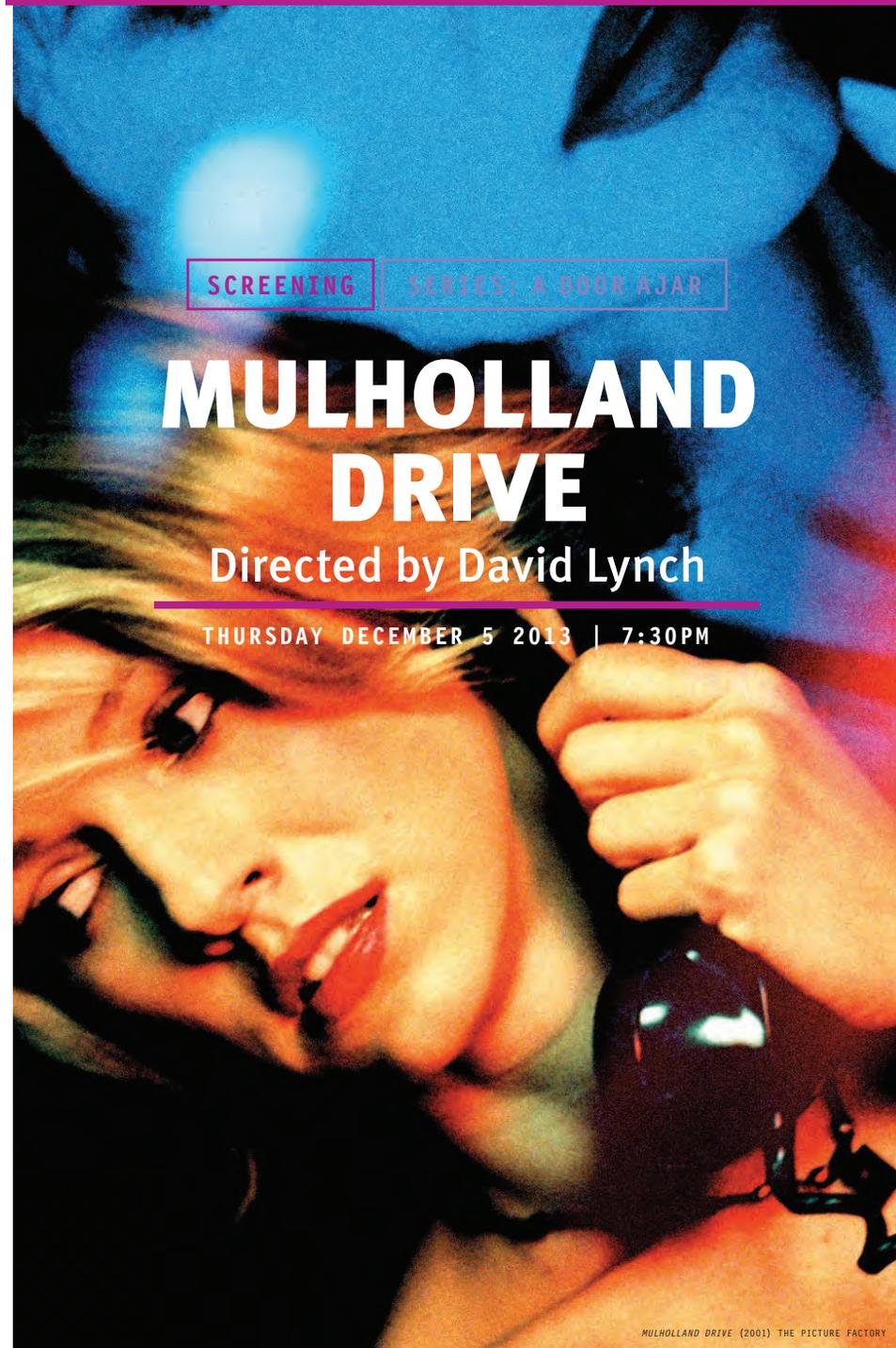


PERFORMANCE

Craig Taborn + Vicky Chow

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SCREENING

SERIES: A DOOR AJAR

MULHOLLAND DRIVE

Directed by David Lynch

THURSDAY DECEMBER 5 2013 | 7:30PM

MULHOLLAND DRIVE (2001) THE PICTURE FACTORY

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David Lynch's last work on real celluloid film, 2001's *Mulholland Drive* is a surrealist neo-noir thriller that scrutinizes the collective dream that is Los Angeles through a famously disjointed narrative. After a car wreck on the winding Mulholland Drive renders Rita amnesic, she sneaks into the apartment of aspiring actress, Betty. As she and the Hollywood-hopeful search for answers about what happened to Rita, reality unravels into a Lynchian dream. Starring Justin Theroux, Naomi Watts, and Laura Harring, Lynch originally conceived of *Mulholland Drive* as a television series and then turned it into a feature film. It received the Best Director award at the 2001 Cannes Film Festival, as well as an Oscar nomination for Best Director.

A. O. Scott of *The New York Times* wrote that while some might consider the plot an "offense against narrative order... the film is an intoxicating liberation from sense, with moments of feeling all the more powerful for seeming to emerge from the murky night world of the unconscious."

TO REACH A CONCLUSION

A man stands in front of a small opening in a temple's ancient stone wall; a blue haired woman sitting in a majestic empty theater whispers "silencio"; a girl looks directly at the camera, turning her head back and forth in the wind, while a narrator speaks of eternal things; an eyelid opens to reveal a murky eye, and stays open. These are the last images, the filmmakers' closing remarks, of four films that offer up more questions than answers.

In the continuous drive to create meaning from experience, a conclusion can constitute a promised respite from endless perceptual work. Why are we haunted by those stories that do not resolve neatly, that do not provide us with the answers to questions posed? A film series about endings, *A Door Ajar* presents films that frustrate our desire to create meaning. The enigmatic films presented break cinematic formulas, stymie sense-making, revel in the poetics of openness, and leave the door open for further interpretation.

A film's ending is frequently the site of meaning production. The narrative structures of traditional Hollywood films have often pivoted around the creation of closure, by setting up tensions that then find their resolution in the film's dénouement. The strategies for establishing closure have been refined over cinema's 125-year history, including, for example, the technique of bracketing, in which a film is bookended by the voice of the primary narrator, or by musical overtures and reprises. Such methods are used time and again in Hollywood film, following cinematic clichés that are all too easily read. The 1960s and 1970s poststructuralist approaches to narratives revealed a wariness of closure in narrative, eventually finding similarities "between narrative closure and virtually every 'conservative' impulse in Western culture. In varied contexts it is said to have de facto parallels with patriarchy...repressive law and order, dominant models of history, the Western capitalist system, and the workings of Ideology tout court."

The experience of open-ended narratives can be unsettling and uncomfortable. This discomfort is embedded in the word "ajar," which not only indicates something that is neither entirely open nor closed, occupying a suspended state where definitions are withheld, but also "at discord," "in contradiction to," and "at variance with," planting it firmly within the realm of otherness, akin to those jarring experiences which disrupt and irritate.

As a series about the desire for closure in sense-making, *A Door Ajar* begins with a reflection on perception through the short film, *Film*, directed by Alan Schneider. Written by the famed modernist playwright Samuel Beckett, *Film* issues from Berkley's pronouncement *esse est percipi*, "to be is to be perceived." Beckett once summarized *Film* in the following manner: "It's a movie about the perceiving eye, about the perceived and the perceiver—two aspects of the same man. The perceiver desires like mad to perceive and the perceived tries desperately to hide."

A door left slightly open is a classic horror trope, an image exploited throughout Nobuhiko Obayashi's 1977 experimental film *House (Hausu)*. The script for *House* was created under the advisement of Obayashi's teenage daughter, with a resulting plot that so radically disobeys logic that its very structure might be called psychotic.

Wong Kar Wai's *In the Mood for Love* is a film that relies on a poetic openness, in which plot lines are never resolved, much like life itself. Telling a tale of infidelity and unfulfilled relationships, the film creates an open dance between its characters in which little is said and much is felt. As film critic Roger Ebert forecasted, "in the Hollywood version, there'd be a happy ending. That would kind of miss the point and release the tension, I think; the thrust of Wong's film is that paths cross but intentions rarely do."

Frequently described as cryptic, David Lynch's *Mulholland Drive* (2001) has incited confusion since its premiere. A. O. Scott of *The New York Times* wrote that "while some might consider the plot an offense against narrative order... the film is an intoxicating liberation from sense, with moments of feeling all the more powerful for seeming to emerge from the murky night world of the unconscious."

Each of the films presented as part of *A Door Ajar* employs a domestic structure as a key symbol in the narrative. In Beckett's *Film* the home serves as a metaphor for a man's memory; the house in Obayashi's *House* takes on the role of the lead antagonist; the abutting apartments of Mrs. Chan and Mr. Chow reflect the binary of partnership that unpins the plot for *In the Mood for Love*; and an apartment brings together the two main characters in David Lynch's *Mulholland Drive*.

— Emily Zimmerman

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