



## The Zanzibar Films LONDON

Back in the heat of Paris circa 1968, a youthful collective of film-makers (like Philippe Garrel, pictured), models, dandies, and dilettantes, later known as the Zanzibar Group, took it upon themselves to pick up where the French New Wave left off and continue exploring the possibilities of film. Loosely connected with Warhol's Factory, Donald Cammell and the Rolling Stones, they made 15 films in the next two years, that typically mixed revolutionary fervour with a finely tuned fashion sense, and unashamedly made statements like, "this evening will be the end of meaning". The films were commercial failures, of course, that all but disappeared from history

for the next 30 years, steadily accumulating cult value in a forgotten vault. Now they are on view for the first time — a mixed bag but a must for cinephiles who think they've seen it all. *at ICA Cinema, SE1, Friday 8 until February 14*



Time Out, 6-13 Feb 2002



Radical revelations from Paris and elsewhere circa May '68, in a retro of 'Zanzibar' films at the ICA from Fri ('Le Reveleateur', pic). *Repertory: Festivals & Seasons, pages 100-102*

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### THE REEL WORLD *6006* Film shorts with Nina Caplan



From left to right: Jeffrey Wright, David Bowie, Gary Oldman and Dennis Hopper, from *Basquiat*

■ A series of double bills by and about the late unremitting self-publicist Andy Warhol is being screened at Tate Modern (Bankside SE1. Tel: 020 7887 8888) to coincide with its major exhibition of his art. His are the little-seen efforts from 1963 to 1968, including screen tests in which a static camera focuses endlessly on a member of Warhol's Factory, usually doing very little. Edie Sedgwick talks about the trials of profligacy in *Poor Little Rich Girl* (paired with Lupe, Mar 17 3pm); Maria Montez and co eat bananas to dialogue in *Harlot* (running with *Screen Test #2*, Feb 24 3pm). If these seem too obscure, try this Sunday's double bill of rather more conventional films about Warhol: Mary Harron's *I Shot Andy Warhol* (1.30pm) and Julian Schnabel's equally entertaining, if controversial, *Basquiat* (4pm).

■ Warhol's weird take on cinema had a strong effect on the makers of the Zanzibar films, a selection of 35mm films shot between 1968 and 1970 by a group of dandy revolutionaries in France, financed by young heiress Sylvie Bolssonas. The films disappeared for 30 years but were rediscovered last year by Sally Shafto who, along with several of the film-makers and models involved in their making, will be talking as part of a season of the films at the ICA (The Mall SW1. Tel: 020 7930 3647), running from today until Thursday.

■ Cinematographer Robby Müller has worked with the best, creating the kind of strikingly innovative visuals that the films of artists such as Wim Wenders, Jim Jarmusch and Lars Von Trier require and deserve. Add to this the fact that no-one honours cinematographers very often, and a month-long season at the NFT (South Bank SE1. Tel: 020 7928 3232) appears more and more welcome. It's a great excuse to show such gems as *Dead Man* (tomorrow 8.40pm) and *The American Friend* (Wed 8.50pm, Feb 19 8pm), although even Müller couldn't do much for the execrable *My Brother Tom* (Wed 6.15pm, Feb 16 4pm): some things are the director's, not the cinematographer's, responsibility.