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Silent Film Never Gets Old: *Le Giornate del Cinema Muto 2016*

When summer is over and festivals such as Cannes, Venice and Bologna have shown their treasures, silent film lovers long for one last ray of sunshine (or 35mm projector light) before winter moves in. At the film festival *Le Giornate del Cinema Muto*, the first week of October is dedicated to making rare archival treasures of the silent film era accessible to a broader audience. Unlike the festival *Il Cinema Ritrovato* in Bologna, which has similar focuses on archival and restored films, the festival of the Cineteca de Friuli limits its program to silent film only. The 35th edition of the festival took place, as usual, in Pordenone, a small town in northern Italy. Visiting the festival for the first time, I prepared for a demanding week filled with silent cinema gems from around the world – and I was not disappointed.

A fresh breeze was blowing into this year's edition, partly due to the unusual crisp weather and artistic director Jay Weissberg's first time programming. Weissberg's young charismatic style of presenting together with David

Robinson's rather modest presence during panels and occasional inputs resulted in a smooth handover and additionally a very rich programme. Among the impressive rarities that were shown was the newly restored *Behind the Door* (1919) by Irvin V. Willat. Known for its brutal imagery and setting and compelling story, the film is hard to forget, not only because of its violence towards women, but also due to the way violence is depicted both on and off screen. When only suggested, the violence is still disturbingly present. Likewise, the meticulous work done by Camille Blot-Wellens, independent researcher at the Svenska

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EKPHRASIS, 2/2016

POST-CINEMA ATTRACTIONS

pp. 122-126