

PROA
CINE

PATIENCE

[AFTER SEBALD]

A film by Grant Gee

Press kit

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Screenings:

April
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May
5-12-19
6 PM

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APRIL 20-21-28 / MAY 5-12-19 / 6 PM

Fundación Proa's Auditorium



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Short Synopsis

A richly textured essay film on landscape, art, history, life and loss, **Patience (After Sebald)** offers a unique exploration of the work of internationally acclaimed writer W.G. Max Sebald (1944 – 2001) via a walk through East Anglia tracking his most influential book, *The Rings of Saturn*.

The much anticipated new feature by the Grierson Award-winning Director of **Joy Division, Patience...** is the first film about Sebald internationally, marking ten years since the writer's untimely death, and with contributions from major writers, artists and film-makers.

About W.G. Sebald

W.G. Sebald was born in Wertach im Allgau, Germany in 1944. He studied German language and literature in Freiburg, Switzerland and Manchester. In 1966 he took up a position as an assistant lecturer at the University of Manchester, and settled permanently in England in 1970. He was Professor of European Literature at the University of East Anglia, and the author of *Austerlitz*; *The Emigrants*, which won a series of major awards, including the Berlin Literature Prize, the Heinrich Boll Prize, the Heinrich Heine Prize and the Joseph Breitbach Prize; *The Rings of Saturn*; and *Vertigo*, among





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other important works.

W.G. Sebald wrote in his native tongue, German, and worked closely with his translators, especially Michael Hulse and Anthea Bell, to translate his work into English. He died in December 2001. He is widely regarded as one of the most important post-War European authors, and his work has proved decisively influential on numerous artists, writers and film-makers.

Commentators

Tacita Dean

Tacita Dean is an English visual artist who works primarily in film. She is one of the Young British Artists, and was a nominee for the Turner Prize in 1998.

William Firebrace

William Firebrace is an architect, and teaches in various London schools of architecture. He has published one book, *Things Worth Seeing*, has completed a second, *Awake*,

and is now finishing a third, *Marseille Mix*.

Dan Gretton

He is co-director and co-founder of the pioneering arts and social sciences group PLATFORM. His book *Desk Killer*, examines the world of the bureaucrats, planners and businessmen who colluded in the Holocaust.

Barbara Hui

Barbara Hui's work lies at the intersection of the humanities and digital technology: she holds a PhD in Comparative Literature and has also been a computer programmer for many years. Before coming to the CDL, she worked at the UC Humanities Research Institute, and was also a developer on several digital humanities projects including Hypercities and The Danish Folklore Data Nexus.

Arthur Lubow

Arthur Lubow is an American journalist known for his biography *The Reporter Who Would Be King: A Biography of Richard Harding Davis*, and as a writer for The New York Times Magazine.

Robert Macfarlane

Robert Macfarlane is a British travel writer and literary critic, *and author of Mountains of the Mind; The Wild Places and The Old Ways* (2012). Educated at Nottingham High School, Pembroke College, Cambridge and Magdalen College, Oxford, he is currently a Fellow of Emmanuel College, Cambridge, and teaches in the Faculty of English at Cambridge. Worked for BBC, Granta, and Guardian.

Christopher MacLehose

Sebald's first British publisher, Christopher MacLehose was previously publisher of the Harvill Press for 21 years. During his illustrious career he has published works by Raymond Carver, Richard Ford, Peter Høeg, Henning Mankell, Haruki Murakami and W.G. Sebald. In 2006 he was given the LIBF Lifetime Achievement Award for International Publishing.

Jeremy Millar

Jeremy Millar is an artist living in Whitstable and tutor in art criticism at the Royal College of Art, London. He has exhibited widely in the UK and abroad including



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Tramway, Glasgow; NGCA, Sunderland; CCA, Vilnius; Rooseum, Malmö; Bloomberg Space, London; and the Metropole Galleries, Folkestone.

Katie Mitchell

Katrina Jane Mitchell OBE is an English theatre director. She is an Associate of the Royal National Theatre. Mitchell was raised in Hermitage, Berkshire and educated at Oakham School. Upon leaving Oakham she went up to Magdalen College, Oxford to read English. She is particularly inspired by Eastern European theatre and by choreographers such as Pina Bausch and Siobhan Davies.

Sir Andrew Motion

Sir Andrew Motion, FRSL is an English poet, novelist and biographer, who presided as Poet Laureate of the United Kingdom from 1999 to 2009. The Independent describes the stalwart poet as the “charming and tireless defender of the art form”. Motion has won the Arvon Prize, the John Llewellyn Rhys Prize, Eric Gregory Award, Whitbread Prize for Biography and the Dylan Thomas Prize.

Rick Moody

Rick Moody is an American novelist and short story writer best known for the 1994 novel *The Ice Storm*, a chronicle of the dissolution of two suburban Connecticut families over Thanksgiving weekend in 1973, which brought widespread acclaim, became a bestseller, and was made into a feature film of the same title. Pieces written in *The New Yorker*, *Esquire*, *Conjunctions*, *Harper’s*, *Details*, *The New York Times*, and *Grand Street*.

Lise Patt

Los Angeles-based artist and curator Lise Patt directs the Institute of Cultural Inquiry, the mission of which is “to educate the public about the visual methods used in society to describe and discuss cultural phenomena.” The ICI sponsors art projects, performances, exhibitions, symposia, and publications related to its major areas of interest, which include the AIDS pandemic, obsolete technologies, and marginal cultural figures. The ICI published the pathbreaking *Searching for Sebald: Photography after W.G. Sebald* (2007).

Chris Petit

Chris Petit is an English novelist and film-maker. During the 1970s he was Film Editor for *Time Out* and wrote in *Melody Maker*. His 1982 film *An Unsuitable Job for a Woman* was entered into the 32nd Berlin International Film Festival.

Adam Phillips

Adam Phillips is a British child psychoanalyst, literary critic and essayist. He is known for his books dealing with topics related to psychoanalysis. Phillips is also the general editor of the second Penguin edition of the selected works of Sigmund Freud and a contributor to the *London Review of Books*.

Michael Silverblatt

Michael Silverblatt is the host of *Bookworm*, a nationally syndicated radio program about books and literature, originating from Los Angeles public radio station KCRW. A graduate of SUNY Buffalo, Silverblatt created the half-hour interview show in 1989 to share his love of literature, poetry and fiction with the widest possible audience. Underwritten by the Lannan

Foundation, Bookworm has been heard in over a hundred markets coast to coast over the years.

Iain Sinclair

Iain Sinclair FRSL is a British writer and filmmaker. Much of his work is rooted in London, most recently within the influences of psychogeography.

Bill Swainson

Sebald's British Editor, Bill Swainson read English at Leeds University and has worked in publishing since 1976, at John Calder (Publishers) Ltd (1976-80), Allison & Busby (1980-87), Fourth Estate (1987-88) and the Harvill Press (1989-1995). He has also worked as a freelance editor and literary consultant (1996-2000). In 2000 he joined Bloomsbury, a leading independent publisher (winner of the 1999 and 2000 Publisher of the Year awards), where he is currently Senior Commissioning Editor.

Marina Warner

Marina Sarah Warner, CBE, FBA is a British novelist, short story writer, historian and mythographer. She is known for her

many non-fiction books relating to feminism and myth. She is currently Professor in the Department of Literature, Film and Theatre Studies at the University of Essex.

Christopher Woodward

Christopher Woodward took up a new role as Director of the Garden Museum in September 2006. He was previously Director of the Holburne Museum of Art in Bath, and has worked as Assistant Curator at Sir John Soane's Museum. He is author of the book *In Ruins*.

Notes towards a film. By Grant Gee

W.G. Sebald has, in the ten years since his sudden death in a car crash (14.12.2001), begun to exert an almost uncanny influence over contemporary art and writing. He's become one of those rarest of writers: the adjectival author, in the shortest possible time. 'Sebaldian' has entered the

language. I wanted to find out why this is, and trace his influence through the zeitgeist.

Both my previous major long-form works – Radiohead's **Meeting People Is Easy** and **Joy Division** – as well as the recent short film **The Western Lands**, examined iconic contemporary artists in the context of the landscapes they inhabited, respectively the 'non-places' of international touring, the post-industrial wreckage of late 1970s Manchester and the lethal cliff faces of the Orkney Islands. These artists could not be understood fully without an understanding of the landscapes and locations they occupied. The dialogue between personality and place is thus central to my own artistic investigations.

Rarely has the idea and importance of place been more prominent in culture and thought than it is at the moment. There are many reasons for this, not least the effect of globalization, with its spread of 'sameness' and the subsequent alienation and lack of belonging people feel. As things are erased, so they become even more significant.

This destruction of 'place' is a kind of

sebald_4.jpg



catastrophe in our imaginative lives. It doesn't have to take the form of explicit environmental or topographic change. Perhaps even more pernicious is the long-term psychological effect. Sebald's body of work is profoundly aware of this and offers the richest statement I have come across about the importance of attention to place and the histories it holds and has made.

Properly to honour the associative nature of the book and the themes discussed, the 'essay film', a 'genre' employed to great effect by the likes of Chris Marker, Harun Farocki, Patrick Keiller and Chris Petit, seems a very helpful and productive means to explore such material.

Such a form allows for multiple tones and textures, essential when considering Sebald and place. It is also a personal form, not governed by pre-ordained structures and templates. I am extremely glad to have had the opportunity to work with this approach, and hope in a small way to have done justice, on film, to the remarkable work of this most important and influential writer.

Interview with Grant Gee

- Interview by Craig Hubert for *Bookforum.com*

In **Patience (After Sebald)**, a former publisher of the late author W.G. Sebald shares an anecdote about the difficulty he had assigning a genre to *The Rings of Saturn*. Is it fiction, non-fiction, travel, or history? The work, ultimately, is unclassifiable. The same can be said of the film, a meditation on Sebald's walking tour of the Suffolk coast. Directed by Grant Gee, best known for his documentary **Joy Division**, the film explores Sebald's work through landscape, image, and atmosphere.

A few days before **Patience's** premiere at the New York Film Festival, Gee took some time to speak to *Bookforum* about the project.

You're known for your work on music documentaries, but this film is different in subject matter. How did the project originate?

There's a company called Artevents who have this big project called *The Re-Enchantment*, which consists of five original commissions: a conceptual art piece, a performance piece, a book, a sculpture, and a film, all about various artists' response to place. It takes place over the course of a year, and these things are rolled out every two months or so. A guy named Gareth Evans, who's been a long term supporter of mine, who kind of kept me going with the short, non-commercial films I was making, said to me, 'Look. I like your films, and I realize that all your films are essentially about place, even the rock n' roll films.' He told me what I've been doing for the past ten years, unbeknownst to myself. So we got talking and we both discovered that we really loved Sebald. In fact, the climbing film I'd just done (**Western Lands**) had a line in it, "west is where the light died," and we both hit on the fact

● sebald_5.jpg



that in *The Rings of Saturn*, there's this line, "east is the direction of lost causes." It was a real hodge-podge of an idea initially, really messy. But after about a month or so of banging it around, I sort of hit on the idea of hanging it around the walk of *The Rings of Saturn*.

What was your level of interest in Sebald's work before you started the project?

I knew very little about him and I came to him very late, like a year or so before I started work on the film. A friend of mine said, 'have you read this yet,' and shamefully I hadn't. There's a very good article by Rick Moody about Sebald in which Moody comes up with the term "textual compulsion," to describe the feeling of discovering a writer and reading one book, then getting this itch soon after to read something else, and then having to read the next one, and the next one, until you've read everything that they've published. That's very much how it happened with me. So I read *The Rings of Saturn*, and I still can't quite work out what it is, how it operates on some people the way it does. It's a mental space that's quite troubling but is very addictive. Over the course of six months I just read everything by him, not so much about him.

In the film, different people have different opinions on the benefits of retracing Sebald's steps from the book. How important was it for you to do the walk from the book?

I knew the film was going to be very digressive—I wanted it to be about him, about the book, about the landscape, about people's responses to the book, about people's own personal stories that have nothing to do with Sebald. It was necessary to find a really tight, strong, structural device to hang all this diverse stuff on. The stronger and simpler I could make that structural device the easier it was going to be to structure the film. So it became very important for me to go through the book line by line, to get the best maps possible, and to go, 'Okay, he talked about this, so he must have gone down that path, he wouldn't have gone down that main road.' I spent quite a long time doing that, and it was really important.

Also, I've only just remembered this, actually. I'd recently been to see an exhibition of the artist Richard Long. I don't know if you know him.

No I'm not familiar.

He's a walker. He's an artist whose walks are his art. He does these very minimal but potent graphics based on each walk—a very straight formula that he devises for each piece. Something as simple and direct and formulaic as that was really important, because I knew everything else was going to drift, and I didn't know what people were going to say, or where the film was ultimately was going to go. That made the concreteness of the walk really important.

Were you a walker before the film?

No, not really. Well, I only learned to drive two years ago. I'm not a great country walker; I'm a pedestrian and a cyclist more than anything else. The challenge of it—not that it's hugely strenuous, but I'd never done anything like it—was important to me. Here is a task, the simplicity of it.

The title of the film, *Patience*, doesn't have any direct relation to the book, but feels very Sebaldian.

Truth be told, the title came before this particular idea for the film. We went through about three major attempts and different proposals about how to do a film about Sebald. When we came up with the title *Patience*, it was because in the book *Austerlitz* there's a key scene in which the Sebaldian narrator comes across the *Austerlitz* character, sees him from behind in a room, and he has a stack of black-and-white photographs. The narrator says he can see *Austerlitz* dealing them out in a sequence like he's playing a game of *Patience*, which is like Solitaire in the States. The idea was that this guy is putting down family photos or location photos and hoping that a certain sequence of images will unlock the secret of his trauma. Obviously, thinking about montage and filmmaking, the idea of putting a certain sequence together that can unlock everything is very important. So I thought, okay, we can use this idea of dealing hands of images as a structural device. So we came up with this title, and when we decided not to take that

approach, the title stuck. Luckily, thank God, when we interviewed Rick Moody, there's a bit in the film where he says a lot of people don't like *The Rings of Saturn* because there's not a narrative drive pushing you through it. He says, 'I think that's a sign of impatience, that you're not being led through the book.'

While watching the film, I kept thinking of it in terms of an essay film, akin to the work of Chris Marker or Patrick Keiller. Were you looking at this type of work, or thinking of this form?

Robinson in Space and *Sans Soliel* are my favorite films. The trouble is—and I would love to be able to make films like that—I really don't like my writing voice. I'm not a writer. I can do short text, quirky writing, but nothing that can sustain ninety minutes. I certainly wouldn't like my voice slapped all over it. It's not really an essay film; it's my eye, it's me carrying the camera, it's me being more formally experimental with documentary than usual. It has some elements of the essay film. It is a very subjective assembly of comments; it's not supposed to be an objective portrait.

Sebald is well known for the use of images in his work. Do you see Sebald's work as cinematic?

He says very little about cinema. There is one reference in an essay he wrote about *Kings of the Road* by Wim Wenders. He opens the essay with an interesting recollection of watching the film. He's that generation; he's absolutely of Wenders' generation. Once you know that, you can feel the similarities between Wenders and Sebald, but Sebald willfully took himself away from that culture. I think of Sebald more as a photographer. There's a quote I read somewhere where says he wasn't very interested in school and he spent most of his time in the darkroom of the school's photography lab. And there is something—I'm not sure if I've made this up or imagined it—about the way images work in his book: it feels to me like a black-and-white print developed under a red light, like it comes up out of whiteness, and if you leave it there it will black out in the tray. It's this kind of rising and sinking of the image; it's a very strange feeling in Sebald. The film I made is barely cinematic at all. It contains very

basic, postcard compositions, more like photographs.

There are moments in the film when you incorporate footage of your own footsteps, shot with a digital camcorder – a small personal touch in the film, as if the conversations in the film are your own little tangents akin to Sebald’s.

It’s a horrible little flip camera; I don’t know why I took it with me. It’s great you picked up on that because most people just think it’s horrible, these little feet. I knew in the absence of my narration or recorded voice, I wanted to put myself in it. I spent eight days walking on my own carrying this fucking heavy, heavy bag on my back, and I thought the physical aspect of the walk, the fact that it was actually a walk through it, seemed important. I wanted to get a sense of that. The imagery is all slightly archaic and I thought this kind of hugely compressed, very low-quality, digital stuff—absolutely vintage 2010 equipment—would somehow be a little hole through the middle of the film imagery to let you see the 21st century. It doesn’t quite work, but that was the idea.

Do you see similarities between the work of Sebald and the work of other subjects you’ve documented? I was thinking of Joy Division while watching the film—of a certain atmosphere they share.

That’s funny you use the word atmosphere, because the last moments of the Joy Division film feature the song “Atmosphere” and a walk in silence. At the end of the Radiohead film, the last words spoken are, “we hope that you choke,” and then after the Joy Division film, you get a film about Sebald. And strangely enough, Sebald lived in Manchester when he first moved to England. In *The Emigrants*, there’s a section where he’s walking down Palatine Road, where Factory Records was. So that’s a very bizarre connection. Other than that, I don’t know. I bet there are a lot of people who have Sebald books on their shelves who have Joy Division records as well.

W.G. Sebald: Darkness on the edge of Anglia

– By Stuart Jeffries for *The Guardian*
http://www.guardian.co.uk/film/2011/jan/25/wg-sebald-suffolk-walk

In 1992, W.G. Sebald turned a walk through Suffolk into an extraordinary book. As a film inspired by the work is premiered, Stuart Jeffries retraces his steps:

The sea wind whips through my thermals and the driving rain mocks my decision to leave the waterproofs in the car. Cliff-top paths, walkable last spring, have toppled into the sea. The nearest pub is miles away. Yet here we are, standing on the cliff at Covehithe in Suffolk, on the very spot where the great writer W.G. Sebald stood, in August 1992. Hmm, perhaps we shouldn’t have come in January.

We, that is film-maker Grant Gee and I, are retracing a portion of the walk Sebald did over several days for what is arguably his greatest book, 1995’s *The Rings of Saturn*. Gee has broken off from editing *Patience (After Sebald)*, his film based on the book. We’re hoping to go from Covehithe to Southwold and then on to Dunwich, the great middle ages port that collapsed into the sea. If we’re lucky, we will be rewarded by hearing church bells ringing out from this British Atlantis: legend has it they can be heard tolling from under the sea.

But first, we imagine Sebald in Covehithe. In *The Rings of Saturn*, he writes of crouching here and seeing a couple on the beach below: “. . . it seemed as if the man’s feet twitched like those of one just hanged . . . Misshapen, like some great mollusc washed ashore, they lay there, to all appearances a single being, a many-limbed two-headed monster that had drifted in from the sea, the last of a prodigious species, its life ebbing from it with each breath expired through its nostrils.”

Pure Sebald: al fresco coitus turned into horror by his melancholic vision. But there’s a twist, even more typical of Se-

bald: after scampering off, he looks back and feels he could “no longer have said whether I had really seen the pale sea monster at the foot of the Covehithe cliffs or whether I had imagined it”.

It’s this kind of narrative unreliability that makes you wonder if Sebald’s stories can be trusted at all. At a hilariously dismal-sounding Lowestoft hotel, did he really bend his fork on a battered fish “that had doubtless lain entombed in the deep-freeze for years”? And can it really be true that the narrow-gauge railway near here once carried a train originally built in China to convey the emperor?

“Well,” says Gee, whose last film was the award-winning 2007 documentary *Joy Division*, “I’ve spoken to Southwold train-spotters and they say the train, which last ran in the late 1920s, wasn’t Chinese. It didn’t have the imperial dragon motif on it that Sebald claimed. Perhaps he made up that story so he could go off on a meander about China.” Such meandering is one of Sebald’s principal tactics. In *The Rings of Saturn*, he leaps from Suffolk to slavery in the Belgian Congo, while touching on the lugubrious history of herring fishing and the dismal lives of silkworms. Since his meander to China becomes a superb digression into the Anglo-Chinese opium wars, perhaps it doesn’t matter that he made the train thing up. And anyway, how likely is it that a train designed as a Chinese emperor’s plaything would end up in East Anglia?

We stop at the Crown hotel in Southwold, where Sebald, who taught German literature at the University of East Anglia, had sat leafing through the Independent as a grandfather clock ticked. “For some time I had been feeling a sense of eternal peace,” wrote Sebald of this moment. Then he reads an article about wartime mass murders of Serbs, Bosnians and Jews by Croatian thugs, backed by the Nazis, one of whom was a young clerk who was given an award by the king of Croatia for preparing memoranda on “the necessary resettlements”. That clerk later became secretary-general of the UN and, Sebald relates, recorded a message of greeting for aliens that was placed on board Voyager II before it flew off to the edge of our solar system.

Sebald doesn’t mention Kurt Wald-

heim's name in the book, nor does he need to clinch the thought: how disgusting that a bureaucrat of the Holocaust is humanity's representative out there in space. In a lovely touch, Gee's film includes audio of Waldheim's message to other life forms.

Patience [...] features contributions from Iain Sinclair, author of *London Orbital*, which traced his walks along the M25. He warns that, if you want to get to the heart of Sebald, walking the path recorded in *The Rings of Saturn* won't get you there. We also encounter Robert McFarlane, an English don at Cambridge and an award-winning travel writer, who tries to retrace Sebald's walk but gives up. "He arrived in Lowestoft," laughs Gee, "and saw everybody was happy, that the weather was lovely, and then he went and had a swim in the sea. He realised he was having too much fun – that what he was doing was unSebaldian – so he packed it in after two days."

We drop in on the Sailors' Reading Room on the Southwold seafront, where Sebald would go for some peace. It's cold and empty inside. The Daily Express has been laid out, but there's no one to read it. "Perhaps by now all the sailors are dead," suggests Gee.

In December, it will be 10 years since Sebald died, aged 57. This year will see a flurry of conferences, books and commemorative East Anglian walks in the tracks of Sebald. There are even suggestions that, to make your mini-break in Suffolk perfect, you take along *The Rings of Saturn*. This is a strange notion: yes, after a nice walk and a hearty meal, why not tuck up with some light reading about Holocaust victims being killed in Banja Luka with hammers and knives?

Sebald set out "in the hope of dispelling the emptiness that takes hold of me whenever I have completed a long stint of work". McFarlane says this is typical of how the British walk. In America, he says, it's about discovery; in Britain, it's about recovery. *The Rings of Saturn*, then, is a flight from a previous project. But here's the twist: it propels him to hellish places from which there is really no escape, least of all when he retreats to his study to write up the sense of paralysing horror he experienced on his meanders.

Gee and I stand on the old railway

bridge between Southwold and Halesworth, the one Sebald claims carried the Chinese imperial train. The light's failing, the mizzle unceasing. You wouldn't want be on Suffolk's beaches after dark, not with all those reports about two-headed monsters with many limbs. Perhaps that's why we don't make it to Dunwich. Or perhaps it's because there's a deli in Saxmundham with our name on it.

Gee says filming **Patience** and taking solitary coastal walks was nothing but pleasure. "I thought I could do something with the book," he says. "There's a strange comfort in it – I don't find it in the least miserable. Being in the middle of Sebald's melancholy isn't depressing. In any case, I can't believe Sebald's walk was as miserable as he makes it sound. He was walking in the summer, staying at a pleasant hotel, visiting old friends, going to places that interested him."

Good point: the German edition was subtitled *Eine Englische Wallfahrt* (An English Pilgrimage). And Sebald was, in part, a pilgrim paying surely pleasurable homage at the homes of some of his literary friends, the poet Michael Hamburger for instance.

As I closed *The Rings of Saturn* on the train home, I didn't feel at all depressed either. Like Gee, and many others, I felt oddly consoled by its unremittingly miserable pages. To have that effect on so many people was, I thought, as the dark rain-soaked countryside streaked by, Sebald's greatest literary coup.

Biographies

Grant Gee / Director

Grant Gee is a prolific cinematographer and film-maker, best known for directing definitive studies of music and musicians. He has been Grammy-nominated twice, for **Meeting People Is Easy** – about Radiohead – in 2000 and **Demon Days** – about Gorillaz – in 2006.

His recent feature length work **Joy Division** premiered at the 2007 Toronto International Film Festival in 2007 and won the Sound and Vision award for 'Best Music



● GrantGee . jpg

Film 2007' at the CPH:DOX festival in Copenhagen, and the Audience Awards for Best Film at the Gdansk film festival 2008 and 'In-Edit' festival in Barcelona 2008. It also won the prestigious Grierson Award 2008 for Best Cinema Documentary.

He also films and directs short, artists' moving image works including **City Symphony**, **400 Anarchists** and **Mr. Fred Zentner's**. These have been shown internationally by the British Council, onedotzero and others. The most recent, **The Western Lands**, about climber and writer Jim Perrin's climb of The Old Man of Hoy won best short film awards at the Banff and Vancouver film festivals.

He also shot, edited and made motion graphics for the acclaimed feature documentary **Scott Walker: 30 Century Man**, for director Stephen Kijak in 2006.

Gee was born in 1964 in Plymouth. He studied Geography at the Universities of Oxford and Illinois. He has worked in film / video since 1990. He lives in Brighton with his wife and son.

Gareth Evans / Producer

Gareth Evans works as an independent moving image / event curator, editor and writer. He is Co-Director of the innovative production agency Artevents (www.artevents.info), a registered Charity.

In 2008, he was awarded one of five

major Breakthrough Grants by the Paul Hamlyn Foundation (www.phf.org.uk) with Di Robson, for curation and production by Artevents of a new three year project *The Re-Enchantment*, developing artists' responses to place and its meanings across the UK through five original commissions, presented from July 2010-June 2011 (www.artevents.info).

He has curated many international film seasons and festivals, including the major season *John Berger: Here Is Where We Meet* (www.johnberger.org; 2005) and *All Power to the Imagination! 1968 and Its Legacies* (2008).

From 2002 – 2009, he edited the international moving image journal *Vertigo* and now co-edits the cross arts magazine *Artesian* (www.gotogetherpress.com).

Di Robson / Producer

Di Robson is an independent cultural producer, consultant and lecturer with over thirty years experience, working nationally and internationally. She is Co-Artistic Director of Artevents and Director of DREAM (Di Robson Event and Arts Management), and Co-Curator / Producer of *The Re-Enchantment*.

Current contracts include the production of *Road Show*, the 2012 event in Exhibition Road for The Royal Borough of Kensington and Chelsea. She has produced and / or programmed a wide range of festivals and events including *John Berger: Here Is Where We Meet* (2005) and the Jaipur Heritage International Festival (2003–2006).

Di has worked extensively in experimental performance, is a mentor on a number of programmes including Space 11 in Glasgow (www.vanishing-point.org/space11.html) and for the Roundhouse, London and was the Consultant producer of SPILL Festival, London 2007.

Sarah Caddy / Producer

Sarah Caddy is lead producer at Red Bee Media working across platforms, short film and live event.

Credits

Featuring

Tacita Dean
William Firebrace
Dan Gretton
Barbara Hui
Arthur Lubow
Robert Macfarlane
Christopher MacLehose
Jeremy Millar
Katie Mitchell
Rick Moody
Andrew Motion
Chris Petit
Adam Phillips
Iain Sinclair
Bill Swainson
Lise Patt
Marina Warner
Christopher Woodward

Readings from

The Rings of Saturn, by Jonathan Pryce
Salt Water & After Nature and So On, written and read by Andrew Motion
Bookworm, interview with W.G. Sebald (6.12.2001) by Michael Silverblatt

Filmed and Directed by

Grant Gee

Produced by

Sarah Caddy
Gareth Evans
Di Robson

Executive Produced by

Keith Griffiths (Illuminations Films)

Music by

The Caretaker ('Winterreise')

Edited by

Jerry Chater
Grant Gee

Production and Archive Manager

Ed Webb-Ingall

Associate Producer

Niloufer Sagar

Creative Consultant

Chris Darke

Researcher

Matthew Robinson

Interviews by

Chris Darke
Grant Gee

Camera Assistants: England

Mark Adcock

Nick Edwards

Camera and Production Assistants

Jan Zabeil (Berlin)

Rad Roubeni (New York)

Production Assistant

Ira Brand

Runner

James Page

Interview Transcriptions

Olivia Humphreys

Archive Assistance

John Cary Studios Ltd.

Ysanne Cole, ITV Anglia

Marc Lecomber, ITN Source

Katherine Mager, East Anglian Film

Archive

Mark Parlett, ITN Source

Laura Summerton, Bridgeman Art

Location Assistance

Amanda Bettinson, Butley

David Cook, Dunwich Reading Room &

Museum Charity

Cathy Hatt, Estate Secretary, Somerley-

ton Estate

Equipment Rental

Nick Edwards & Rashad Omar

Processing

Len Thornton, Soho Film Lab

Telecine Operation

Richard Ferron, Prime Focus

Post Production

Factory Studios Insurance Brokers

Hui Yu, Media Insurance Brokers Limited

Insurance Cover

Hiscox Insurance Company Limited

Legal Assistance

Ryan Gracey, Lee & Priestley LLP

Public Relations

Anna Arthur, ArthurLeone PR