Dear Cinema 2: Anne Charlotte Robertson
2018. 6. 6. - 6. 10.
Dear Cinema 1: Zhou Tao  
May 23 – 26, 2018

Dear Cinema 2: Anne Charlotte Robertson  
June 6 – 10, 2018

Dear Cinema 3: Byung Jun Kwon, Minouk Lim  
June 13 – 16, 2018 / June 20 – 23, 2018

Dear Cinema 4: Jongkwan Paik, Kwang-Ju Son,  
Ellie Kyungran Heo, Ayoung Kim,  
The Otolith Group  
August – September, 2018

Screening Schedule

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Lecture

① 1  
Time: Friday, June 8, 17:30 – 19:30  
Venue: MMCA Film & Video  
Lecturer: Haden Guest, Director, Harvard Film Archive  
Subject: Five Year Diary by Anne Charlotte Robertson

② 2  
Time: Saturday, June 9, 17:30 – 19:30  
Venue: MMCA Film & Video  
Lecturer: Soon-Mi Yoo, Professor, Massachusetts College of Art and Design  
Subject: Women Filmmakers and First-Person Cinema Traditions

Dear Cinema 2: Anne Charlotte Robertson
The Diary Films of Anne Charlotte Robertson (1949–2012)

A small living room in an apartment. As Anne Charlotte Robertson sits at a table, her bedroom comes into view over her shoulder. She writes something on a typewriter, reads a book, then at some point cooks a tofu and vegetable dish and eats a dessert. Her cat casually strolls around. This daily documentary which was repeated in the same pattern is changed into calmer and more peaceful scenes with nature after Robertson moved to her mother’s house. Harvesting melons from her garden and relaxing with her niece Emily, she enjoys simple happy moments. But the happiness is gone with the sudden death of Emily, who was only three years old. In her grief, Robertson gains weight day-to-day and shouts to herself asking where her true love is. The latter years of her life, marked by uncontrollable weight gain, alcohol use, and nervous breakdowns, become a film in themselves.

Living her entire life in Massachusetts, Robertson filmed her life with a Super–8 camera. Unlike other essay films which contain subjective thoughts about the world and cinema, her diary films record moments of life instinctively as if the movement of the camera was that of the artist’s own body. While capturing the rawness of breath, exclamation and sigh, Robertson’s films are more than a collection of personal episodes or a portrayal of intimate moments.

The artist’s complex multilayered voice-overs and extreme close-ups of her face thrust into the camera do not only linger on her absorption in self-pity and sadness. They sublimate the artist’s feelings into the pure nature of film. The artist’s entire existence, and the passing of a normal life consisting of simple but deeply intense emotions, the voice of a lonely soul in pain from the loss of love and youthful beauty, all of these breathe life into her films. What happens when one opens oneself in front of a camera and observes the world only with one’s own eyes? Who is looking through the camera? Robertson’s films bring up many questions.

MMCA Film and Video, as the second chapter of a screening program of Dear Cinema, hosts two lectures to rethink the possibility of cinema’s extension through first-person films, focusing on Ann Charlotte Robertson who maintained a close relationship between her life and film. Firstly, Haden Guest, who, as the Director of Harvard Film Archive, led the project to preserve Robertson’s work, joins us to talk about the preservation process, the artist’s oeuvre and experimentation. Secondly, Soon-Mi Yoo, Associate Professor of Film and Video at Massachusetts College of Art and Design, introduces her research concerning works by female filmmakers and also the traditions of first-person films.

KIM Eunhee
Curator, MMCA
앤 살롯 로버트슨의
5년간의 일기

앤 살롯 로버트슨(1949-2012)은 독립영화 감독이라는
말에 새겨도 서러운 의미를 부여했다. 로버트슨의
작품은 독립영화라는 인생을 무방할 것 같기까지도
존자 삶임에도 불구하고 공백을 빛낸 이녀, 예술을
로렌 오라진의 내면적인 독립성에 대해 그의 영화가 가 shm
어마무반일적신의 한 방향이었다. 특히 그 대하 《5년간의
일기》의 수에 일정하게 써져 있다. 《5년간의 일기》는
1981년에 시작해 17년 후 완성된, 로버트슨의 삶에
대한 서른 여섯 시간짜리 연대기이다.

《5년간의 일기》는 감독 자신의 연기, 특히 오로라나리REA히는 음악적 꼭대기를 꾸준히 관찰하고 측정하기
위해 시작되었으나, 결과적으로 전체 82부 — 로버트슨이
환하는 대로 말하면서 82개의 팀 — 로 구성된 이성적
일장치 서사적 전환과정이 되었다. 이 작품은 천적 전방, 
신경질성, 가족의 충격적인 즉음과 같이 주요고 크
사진 촬영을 중심으로 이루어진다. 카메라가
자신의 일상을 홍해 몸을 둘러싸면서 로버트슨은 생명을
위해 필수적인 자기자신을 발견하고, 이는 서로
접착하는 음성 대화를 통해 가장 직접적으로 나타난다.
로버트슨은 자신의 이미지에 숨은 힘이되어야만
했는데, 어떤 체질은 《5년간의 일기》를 상징하는 중에
실시간 퍼포먼스를 했던 것을 후에 깨달았다. 이작
같은 술에 헹한 해이든은 로버트슨의 세계에 정의하는 길고
불안정한 경험들을 드러내고 동시에 따뜻하고 자기
비판의 유희감각에 풍성한 목소리를 다한다.

《5년간의 일기》는 다양한 탱크나 방식들을 꾸며없이
蛩حال의 예술가의 지속적으로 장기적인 전환에 대한
중요한 기록이기도 하나. 로버트슨은 대립적이고 강렬적
으로 다가오지 않는 낙서처럼 서정적이고 차분하며
제작된 이에 이르기까지 폭넓고 복잡적인 작품 세계를
창조해냈다. 이번 개관작 회고전은 국립영화박물관의
사물관 상영을 위해 특별히 기획한 것으로, 어릴 징크로
구성된다. 로버트슨의 메사세트 예술대학 학사원에서
수학하기 이전에 만든 초기 작품부터 학생 시절에 만든
작품까지 폭넓게 보여주며, 《5년간의 일기》를 선보이는
중요한 기회이기도 하다. 로버트슨의 영화 대부분이
대학원 학제 중, 그 또는 이 때문에 만들어졌지만 영화
제작에 대한 로버트슨의 독특한 시각과 접근법은 영화
학도가 되기 이전에 만든 첫 작품에도 그대로 나타난다.
로버트슨은, 본 편의 외로움에 분명한 느낌을 얻으며
그의 전작들이 비평과 비평자들이 모호한 주변의
비판한 공간을 창조하는 예술가의 꿈이 되어도 모른다.
이렇게 로버트슨은 아버지로부터 영화를 바탕에 나머지
이나 요나스 메카스 같은 중년 감독들이 만들어낸 전통과
장면이고 신규한 대화를 나누는 동시에, 자신의 유일한
살의 경험에 화고부동하고 일관되게 집중했다.
앤 살롯 로버트슨은 2012년 세상을 떠나기 얼마 전
자신의 영화와 글을 허버트 필름아카데미에 기증했다.

헤이든 키스트
하버드 필름아카데미 대학
하버드대학교 시각디자인학부이사

Anne Charlotte Robertson (1949-2012) was an independent filmmaker who gave new and melancholy meaning to the term. For to call Robertson’s cinema “independent” is to recognize not only the minimum financial or institutional support given to her work, but also the ways her films speak with poignant directness to her own extreme independence as an artist and a woman who lived and worked largely alone. Indeed, Robertson’s struggles with loneliness and clinically diagnosed manic depression were integrally woven into the complex fabric of her films, most especially her magnum opus, Five Year Diary, a thirty-six-hour chronicle of her life begun in 1981 and completed seventeen years later.

Intended first as a means to carefully monitor and measure her changing self-image, and her fluctuating weight in particular, Robertson’s Five Year Diary became an ambitious first-person epic comprised in total of eighty-two parts (or “reels”, as Robertson preferred), most often centered around single major and minor events—a visit to a relative, a nervous breakdown, the traumatic death of a family member. By turning the camera upon her daily life, Robertson discovered a mode of vital self-therapy most directly expressed through the multiple layers of spoken dialogue she frequently layered over her imagery, frank commentary (some of it performed live during screenings of the Five Year Diary and added later) that revealed the deep, unstable emotions that defined Robertson’s world, while also giving rich voice to her warm and self-deprecating sense of humor.

The Five Year Diary also offers an important record of Robertson’s continuing creative evolution as an artist who restless experimented with various techniques and approaches throughout her career to create a complex oeuvre that spans from the confrontationally and emotionally raw to the lyrically quiet and understated. This expansive

Dear Cinema 2: Anne Charlotte Robertson

Haden Guest
Director, Harvard Film Archive
Senior Lecturer, Department of Visual and Environmental Studies, Harvard University
Program 1

1. ① 60 min.
Pixilation
Pixilation
1976 | 3 min. | Silent | B&W

1976년의 점신
Spirit of ’76
1976 | 10 min. | Silent | Color

나에게 말하기
Talking to Myself
1985 | 3 min. | Sound | Color

5년간의 일기 뜨 22.
First Time (and) Going Crazy, Aug. 23. – Sept. 1, 1982
1982 | 27 min. | Sound | Color

미안합니다
Apologies
1986 | 37 min. | Sound | Color

Program 2

2. ② 64 min.
잡지 입
Magazine Mouth
1983 | 7 min. | Sound | Color

카프카 카메라
Kafka Kamera
1985 | 3 min. | Sound | Color

5년간의 일기 뜨 23.
First Time and After the Mental Hospital, September 1 – December 13, 1982
1982 | 27 min. | Sound | Color

5년간의 일기 뜨 24.
First Time and After the Mental Hospital, October 11 – November 2, 1986
1986 | 27 min. | Sound | Color
Program 3

5년간의 잡기 디어 80.
Five Year Diary Reel 80.
May 14 – September 26, 1994:
Untitled
1994 | 27 min. | Sound | Color

5년간의 잡기 디어 81.
1994. 9. 27. - 1995. 1. 29. : 돌볼리를 에도하며
Five Year Diary Reel 81.
September 27, 1994 – January 29, 1995:
Mourning Emily
1994/95 | 27 min. | Sound | Color

5년간의 잡기 디어 28.
1983. 5. 25. - 6. 28. : 아파트를 떠나 엄마 집으로 들어가다
Five Year Diary Reel 28.
May 25 – June 28, 1983:
Leaving the Apartment and Moving Home
1983 | 27 min. | Sound | Color

5년간의 잡기 디어 40.
Five Year Diary Reel 40.
July 17 – August 26, 1984:
Visiting Grandmother, My Insanity and Wyoming
1984 | 27 min. | Sound | Color

5년간의 잡기 디어 83.
Five Year Diary Reel 83.
December 24, 1995 – March 19, 1997:
Untitled
1995/97 | 27 min. | Sound | Color

Program 4

67 min.

Dawn
1979 | 13 min. | Silent | Color

Five Year Diary Reel 83.
December 24, 1995 – March 19, 1997:
Untitled
1995/97 | 27 min. | Sound | Color

Mélons, Temps, ou la fin d’un amour
Melo, Patches, or Reason to Go on Living
1998 | 27 min. | Sound | Color

Program 5

81 min.

Five Year Diary Reel 2.
Definitions of Fat and Thin,
December 13 – 22, 1981
1982 | 27 min. | Sound | Color

Five Year Diary Reel 22.
A Short Affair (and) Going Crazy,
Aug. 23. – Sept. 1, 1982
1982 | 27 min. | Sound | Color

Five Year Diary Reel 47.
October 21 – November 2, 1986:
I Thought the Film Would End
1986 | 27 min. | Sound | Color

Five Year Diary Reel 31.
August 19 – 28, 1983:
Niagara Falls
1984 | 27 min. | Sound | Color

Five Year Diary Reel 80.
May 14 – September 26, 1994:
Emily Died
1994 | 27 min. | Sound | Color

Five Year Diary Reel 81.
September 27, 1994 – January 29, 1995:
Mourning Emily
1994/95 | 27 min. | Sound | Color
Opening Hours
Mon, Tue, Wed, Thu, Sun: 10am – 6pm
Fri, Sat: 10am – 9pm

MMCA Film & Video Opening Hours
Wed, Thu, Sun: 10am – 6pm
Fri, Sat: 10am – 9pm

Admission Fee
Entrance Ticket: 4,000 won
Under 24s or over 66s: Free
Free admission every Friday & Saturday from 6pm – 9pm

Parking
Daily Hours: 8am – 11pm
2,000 won per hour

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National Museum of Modern and Contemporary Art, Korea

In Partnership with
Harvard Film Archive