

Encounters at the End of the World

USA 2007

Director

Werner Herzog

Written By

Werner Herzog

Cinematography

Peter Zeitlinger

Original Music

Henry Kaiser

David Lindley

Cast

Werner Herzog

Narrator

David Ainley

Marine Ecologist

Ashrita Furman

World Record Holder

David R Pacheco Jr

Journeyman Plumber

Clive Oppenheimer

Volcanologist

97 minutes

*Our final screening of the
2009/10 season*

End of season party !

Thurs 20 May 2010

6:50pm at The Vault

Short films, Director

Q&As, cake & a raffle!

With an extraordinary back catalogue of over 50 films going back to the 1960s, Werner Herzog is undoubtedly one of the most important living film-makers. Documentaries have featured strongly throughout his work, the most recent of which is tonight's Oscar-nominated gem.

Herzog is a romantic wanderer, drawn to the extremes. He makes as many documentaries as fiction films, is prolific in the chronicles of his curiosity and here moseys about McMurdo, chatting with people who have chosen to live here in eternal day or night. The movie is a poem of oddness and beauty. Herzog is like no other filmmaker, and to return to him is to be welcomed into a world vastly larger and more peculiar than the one around us. The underwater photography alone would make a film, but there is so much more. Herzog's method makes the movie seem like it is happening by chance, although chance has nothing to do with it. He narrates as if we're watching movies of his last vacation - informal, conversational, engaging. Herzog is nudged toward his conclusions by what he sees. In a sense, his film journeys through time as well as space, and we see what little we may end up leaving behind us.

Roger Ebert, Chicago Sun-Times

Herzog has a history of making nature films that seem to set themselves against other nature films. He is slowly reshaping the genre, and in this regard *Encounters* is no exception. It recalls its many predecessors: a visit to Mount Erebus, an active volcano on Ross Island, suggests scenes from Herzog's *La Soufrière* (1977); the seal-scientist sequence reproduces images from *Bells from the Deep* (1995); and footage of a plane landing on a wide frozen space brings the opening moments of *Fata Morgana* (1971) to mind. Each of these films are stages in the director's continuing dialogue with the nature film, but even more they concern our relationship to nature itself.

Brad Prager, Electric Sheep Magazine

Herzog spots one tiny bird waddling off in completely the wrong direction. It grows smaller and smaller, disappearing off into Antarctica's sprawling oblivion. Herzog lets the camera run. And slapstick comedy slowly melts into a haunting realisation. It's not a penguin at all. It's Klaus Kinski. It's Timothy Treadwell. It's us.

Jonathan Crocker, Total Film

Don't forget the last film of our main season - *Waltz with Bashir*, 8:30pm, Tues 11 May, at The Screen Cinema.

