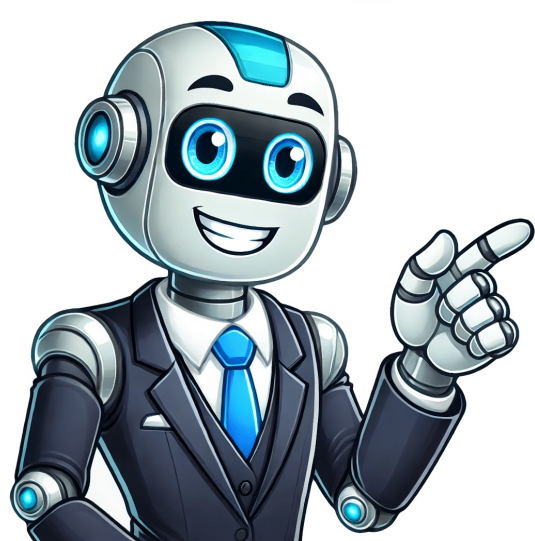


Click to prove
you're human



Tarkovsky Russian Solaris (1972, USSR, 165 mins)Dir: Andrei Tarkovsky; Writer: Andrei Tarkovsky and Friedrich Gorenstein; Cinematography: Vadim Lusov; Editor: Sergei M. Eisenstein; Music: Eduard Artemyev; Art Director: Mikhail Romadin;Cast: Donatas Banionis, Natalya Bondarchuk, Yuri Jarvet, Anatoli Aolonsin, Vladislav DvorzhetskiAndrei Tarkovsky Solaris is a visually stunning, deeply affecting story of conscience, love, and reconciliation. The film opens with a view of a lake, as seaweed undulate beneath the current. The camera then pans to reveal a pensive psychologist, Dr. Kris Kelvin (Donatas Banionis), out for an afternoon stroll at his estranged fathers country house. Kelvin has been writing a highly influential report for the Solaristics board in response to the strange data being transmitted to ground control by the three remaining cosmonauts aboard the orbiting space station: Dr. Snouth (Yuri Jarvet), Dr. Sartorius (Anatoli Solonitsyn), and Dr. Gibarian (Sos Sarkisyan). The Solaris program is at a crossroads, and Kelvin has been appointed to visit the crew, report on their mental health, and recommend a course of action to the agency. On the day before his flight, a former cosmonaut, Berton (Vladislav Dvornitsky), his fathers personal friend and colleague, visits him. Years earlier, Berton was sent on a search and rescue mission for a missing cosmonaut, and had a first-hand encounter with the bizarre metamorphosis of the Solaris ocean. Despite Berton's impassioned pleas not to stifle the exploration of the unknown, Kelvin is unimpressed, believing that human emotion has no bearing in the search for Truth, and refuses the possibility of, not only abandoning the Solaris mission, but irradiating the turbulent ocean in order to destroy an inexplicable activity. Upon arriving at the space ocean, Kelvin is greeted with apathy and evasion, along with the tragic news of Gibarians suicide. A videotaped message shows a frail, disheveled Gibarian driven to despair by the recurrent visions of a lost loved one, and a profound sense of isolation. The restless high seas of Kelvin's evening, realigned with the hallucinations of Berton, lead to a meeting with the station's psychologist, Dr. Snouth (Yuri Jarvet), who is also a former cosmonaut. Berton's death, the station's malfunction, and the strange behavior of the Solaris ocean, all seem to be part of a larger, more complex mystery. The film's narrative is a complex, multi-layered exploration of the human condition, the nature of reality, and the power of memory. It is a film that has inspired a new generation of filmmakers, and its influence is still felt today. The film's themes of conscience, love, and reconciliation are universal, and its stunning visuals are a testament to the power of cinema. The film's ending is a powerful statement on the human condition, and its message is one of hope and redemption. The film is a masterpiece of Soviet cinema, and its influence is still felt today. The film's themes of conscience, love, and reconciliation are universal, and its stunning visuals are a testament to the power of cinema. The film's ending is a powerful statement on the human condition, and its message is one of hope and redemption. The film is a masterpiece of Soviet cinema, and its influence is still felt today.

only when it is based on science. It might be said that man exploits science keeping alive moral values, Hiroshima is an infamous and traumatic example of that. Tarkovskys distaste for science is also reflected when Sartorius tells Kris who is collecting Habis blood sample, that these examples are much more humane than experimenting on rabbits. The same opinion is reflected in Kris fathers words to Burton that he does not like innovation and his house has been built the same as his grandfathers house. When Sartorius wants to celebrate Snauts bravery and devotion to the duty of scientific research, Snaut argues, Science? Nonsense. In this situation, mediocrity and genius are equally useless. We have no interest in conquering any cosmos. We want to extend the earth to the border of the cosmos. We dont know what to do with other worlds. We need a mirror. We struggle for contact, but we will never find it. We are in the foolish human predicament of striving for a goal that he fears, that he has no need for. Man needs a man. Even though Hari herself mentioned in a short note that she contemplated suicide, ultimately, it is the science that kills Hari with the annihilator using the burst of light and wind. Solaris features Tarkovskys signature styles like slow and subtle camera movement, long takes, wide-angle long shots, usage of rain, water, and horse, and magnificent views of nature. His vision is beautifully portrayed by Vadim Yusovs magnificent cinematography. Tarkovskys reluctance toward city life is highlighted when Burtons five-minute chaotic driving scene in the city is suddenly cut to the serene natural beauty of Kris countryside. He uses Johann Sebastian Bachs soothing and melancholy music for the countryside scenes, but Eduard Artemyevs terrifying electronic music for the space scenes. The same emotion is reflected in the romantic scene when the space station loses gravity, Kris and Hari are floating and embracing each other, and Bachs music is playing in the background. Then, it is cut to Kris childhood in the tranquil countryside. After that, it slowly dissolves into the terrifying view of Solaris and haunting electronic sound. In multiple ways, Tarkovsky differentiates the beautiful life from the artificial one. If Kubricks 2001: A Space Odyssey is about the progress of science, then Tarkovskys Solaris is the celebration of life on Earth. Tarkovsky always despised the artificial form of life. When Sartorius refers to Gibarian as a coward, Kris objects to that and says that his courage is inhuman and he and Snaut will never understand the earthly pleasures and basic human emotions as they are in illusion amidst the mechanical form of life. Gibarian was not a coward, but hopeless of his inability to save mankind. Over time, artificiality has engulfed humanity. Snaut reads a book that states mankind has lost the ability to sleep. Tarkovsky points out Sartorius mechanical mentality when he tells Kris that all the heartbreaking lamentations are nothing but second-rate Dostoyevsky. A man was created by nature so that he could learn her ways. In his endless search for the truth, he is condemned to knowledge. Everything else is a whim. An amazing Natalya Bondarchuk as Hari Science cannot wipe out our past life and memories. As humans, we will always be beckoned by our past life. That Solaris is creating the replicas of humans based on our memories is a metaphor that no matter how much logical we are or advanced in science, basic human emotions like love, past life, memories, and relationships cannot be erased from our life. We will deeply long for those. Haris disappearance shows how deeply and desperately we need them in life. Above all, Solaris is all about the celebration of life on Earth. Tarkovsky shows that the colors and vigor of life are eternal and can never be forgotten even if humans cross the boundaries of earth and reaches some other planets. Gibarian missed earth deeply and made a paper strip and attached that to the air ventilators. Snaut still uses it and Sartorius, though he initially mocked, uses it hidden. Solaris is also Tarkovskys ode to love. It does not disappear even when humans travel to a different planet. Love forms humans and humans are made up of love. WhenSartorius and Snaut remind Kris that Hari is not real and merely a reproduction,Kris does not care whether she is original or an artificial replica. What matters is thatKris loves her deeply and he does not mind staying back in the space station. Above all, he wants to live with Hari at any cost. Sartorius and Snaut cant feel it as they have become mechanical and forgotten the purity of love. Later on, Snaut admits to Kris that he hasreally lost heart andhumans are losing dignity and character. When Kris tells him that he is a good man but looks awful, he sarcastically asks him, Doesnt a man who is ready to give up his life just to have contact in order to know more about it have the right to get drunk? He further says, We have lost our sense of the cosmic. The ancients understood it perfectly. They never would have asked why or what for. Through the last conversation between Snaut and Kris, Tarkovsky shows that humans mostly live in an illusion during their lifetime. They do not really grasp the true meaning of life.Kris asks Snaut, Having spent so many years in the space station, do you still feel a clear connection to your life down there? Snaut replies, When a man is happy, the meaning of life and other eternal themes rarely interest him. These questions should be asked at the end of ones life, Kris continues. But we dont know when life will end. Thats why we are in such a hurry. Snaut replies, Dont rush. Happiest people are those who are not interested in these cursed questions. Kris says, To ask is always the desire to know. Yet, the preservation of simple human truths requires mystery. The mysteries of happiness, death, and love. Snaut tells him, Maybe you are right, but try not to think about all that now. To think about it is to know the day of ones death. Not knowing that day makes us practically immortal. In the end, Kris does not really harbor the hope that Hari will return. But then, why should he keep staying in the space station? New miracles? Snaut tells him to return to earth, for which he smiles,however, the final scene shows him on an island exactly like his countryside on the planet Solaris. Film analysis and review on YouTube by Mainak Misra The films of Russian director Andrei Tarkovsky are more like environments than entertainments. Its often said theyre too long, but thats missing the point: He uses length and depth to slow us down, to edge us out of the velocity of our lives, to enter a zone of reverie and meditation. When he allows a sequence to continue for what seems like an unreasonable length, we have a choice. We can be bored, or we can use the interlude as an opportunity to consolidate what has gone before, and process it in terms of our own reflections. At Telluride in 1983, when Tarkovsky (1932-1986) was honored and his Nostalgia had his North American premiere, there were long talks afterwards under the stars. We argued about a sequence in which the films hero stands in an abandoned swimming pool and lights a candle and attempts to walk back and forth without the candle going out. When he fails, he tries again. During the movie there was audible restlessness in the audience, and some found the scene merely silly. Others found themselves thinking of times in their own lives where some arbitrary action, endlessly repeated, was like a pot with fate: if I can do this, it means I will get my wish. Tarkovsky at that festival was given the Telluride Medal and then stalked to the edge of the stage, a fierce mustached figure in jeans and cowboy boots, to angrily say (in words translated by the gentle Polish director Krzysztof Zanussi): The cinema, she is a whore! First she charge a nickel, now she charge five dollars. When she wants to give it away, she will be free, (The next night, the actor Richard Widmark, also honored, replied: I want to name you some pimps. Hitchcock Fellini Bergman Orson Welles)Tarkovskys brief manifesto was nevertheless of value as an insight into his approach to filmmaking. His later films are uncompromised meditations on human nature and the purpose of existence, and they have a profound undercurrent of spiritualityenough to get him into trouble with the Soviet authorities, who cut, criticized and embargoed his films, and eventually drove him into exile. He consciously embodied the idea of a Great Filmmaker, making works that were uncompromisingly serious and ambitious, with no regard whatever for audience tastes or box office success.I saw his 1972 film Solaris at the Chicago Film Festival that year. It was my first experience of Tarkovsky, and at first I balked. It was long and slow and the dialogue seemed deliberately dry. But then the overall shape of the film floated into view, there were images of startling beauty, then developments that questioned the fundamental being of the characters themselves, and finally an ending that teasingly suggested that everything in the film needed to be seen in a new light. There was so much to think about afterwards, and so much that remained in my memory. With other Tarkovsky filmsAndrei Rublev, Nostalgia, The SacrificeI had the same experience.Solaris is routinely called Tarkovskys reply to Kubricks 2001, and indeed Tarkovsky could have seen the Kubrick film at the 1969 Moscow Film Festival, but the film is based on a 1961 novel by the Polish science fiction writer Stanislaw Lem. Both films involve human space journeys and encounters with a transforming alien intelligence, which creates places (2001) or people (Solaris) from clues apparently obtained by reading minds. But Kubricks film is outward, charting mans next step in the universe, while Tarkovskys is inward, asking about the nature and reality of the human personality.Solaris begins with a long conversation between the psychologist Kelvin (Donatas Banionis) and the cosmonaut Burton (Vladislav Dvorzhetsky), at the country home of Kelvins father. This home will be seen again at the end of a film in a transformed context. Burton tells him about a Soviet space station circling the planet Solaris, and of deaths and mysteries on board. Eventually Kelvin arrives at the station (his journey is not shown) and finds one crew member dead and two more deeply disturbed by events on the station. The planet, we learn, is entirely covered by a sea, and when X-ray probes were used to investigate it, the planet apparently replied with probes of its own, entering the minds of the cosmonauts and making some of their memories real. Within a day, Kelvin is presented with one of the Guests that the planet can create: A duplicate of his late wife Khari (Natalya Bondarchuk), exact in every detail, but lacking her memories. This Guest is not simply a physical manifestation, however. She has intelligence, self-consciousness, memory, and lack of memories. She does not know that the original Khari committed suicide. She questions Kelvin, wants to know more about herself, eventually grows despondent when she realizes she cannot be who she appears to be. To some extent her being is limited by how much Kelvin knows about her, since Solaris cannot know more than Kelvin does; this theme is made clearer in Steven Soderbergh and George Clooneys 2002 remake of the film.When we love someone, who do we love? That person, or our idea of that person? Some years before virtual reality became a byword, Tarkovsky was exploring its implications. Although other persons no doubt exist in independent physical space, our entire relationship with them exists in our minds. When we touch them, it is not the touch we experience, but our consciousness of the touch. To some extent, then, the second Khari is as real as the first, although different.The relationship between Kelvin and the new Khari plays out against the nature of reality on the space station. He glimpses other Guests. He views a taped message from the dead cosmonaut, filled with information and warning. Khari, it develops, cannot be killed, although that is tried, because she can simply be replaced. Physical pain is meaningless to her, as we see when she attempts to rip through a steel bulkhead door because she does not know how to open it. Gentle feelings are accessible to her, as seen in a scene that everybody agrees is the magic center of Solaris, when the space station enters a stage of zero gravity and Kelvin, Khari and lighted candles float in the air.The last sequence of the film, which I will not reveal, invites us to reconsider the opening sequence, and to toy with the notion that there may be more Guests in the film than we first thought. It is a crucial fact that this final shot is seen by us, the viewers, and not by those on the space station. The arc of discovery is on the part of the audience, not the characters., writes the critic N. Medlicott. That they may be trapped within a box of consciousness that deceives them about reality is only appropriate, since the film argues that we all are.The 2002 Soderbergh version was a good film, attentive to the vision and ideas of Tarkovsky, but much shorter (99 minutes to 165 minutes). Its shorter running time did not prevent audiences from rejecting it decisively; there was an enormous gap between the overwhelmingly favorable reviews and audience members who said in exit surveys that they hated it. The problem obviously was that the film attracted the wrong audience, drawing people who were seeking a George Clooney science fiction film, not a philosophical meditation, and had no knowledge or interest in Tarkovsky. If they thought Soderberghs smart, seductive rhythms were boring, they would have been catatonic after the Tarkovsky version.It may be, indeed, that Tarkovskys work could have benefited from trimming. A producer with the scissors of a Harvey Weinstein could have deleted hours from his oeuvre, sometimes no doubt for the better. No director makes greater demands on our patience. Yet his admirers are passionate and they have reason for their feelings: Tarkovsky consciously tried to create art that was great and deep. He held to a romantic view of the individual able to transform reality through his own spiritual and philosophical strength. Consider the remarkable sequence in Andrei Rublev (1966) set in medieval times, when a young boy claims he knows the secret of recasting a broken bell, and commands a team of workers in a process about which, in fact, he knows nothing. When the bell peals, what we are hearing is the sound of Tarkovskys faith. Fri 11 November 2022 6:00, UK Fifty years have now passed since the legendary Russian filmmaker Andrei Tarkovsky released his sci-fi epic, Solaris in 1972. The film is often referred to as Tarkovskys (Donatas Banionis) and the cosmonaut Burton (Vladislav Dvorzhetsky), at the country home of Kelvins father. This home will be seen again at the end of a film in a transformed context. Burton tells him about a Soviet space station circling the planet Solaris, and of deaths and mysteries on board. Eventually Kelvin arrives at the station (his journey is not shown) and finds one crew member dead and two more deeply disturbed by events on the station. The planet, we learn, is entirely covered by a sea, and when X-ray probes were used to investigate it, the planet apparently replied with probes of its own, entering the minds of the cosmonauts and making some of their memories real. Within a day, Kelvin is presented with one of the Guests that the planet can create: A duplicate of his late wife Khari (Natalya Bondarchuk), exact in every detail, but lacking her memories. This Guest is not simply a physical manifestation, however. She has intelligence, self-consciousness, memory, and lack of memories. She does not know that the original Khari committed suicide. She questions Kelvin, wants to know more about herself, eventually grows despondent when she realizes she cannot be who she appears to be. To some extent her being is limited by how much Kelvin knows about her, since Solaris cannot know more than Kelvin does; this theme is made clearer in Steven Soderbergh and George Clooneys 2002 remake of the film.When we love someone, who do we love? That person, or our idea of that person? Some years before virtual reality became a byword, Tarkovsky was exploring its implications. Although other persons no doubt exist in independent physical space, our entire relationship with them exists in our minds. When we touch them, it is not the touch we experience, but our consciousness of the touch. To some extent, then, the second Khari is as real as the first, although different.The relationship between Kelvin and the new Khari plays out against the nature of reality on the space station. He glimpses other Guests. He views a taped message from the dead cosmonaut, filled with information and warning. Khari, it develops, cannot be killed, although that is tried, because she can simply be replaced. Physical pain is meaningless to her, as we see when she attempts to rip through a steel bulkhead door because she does not know how to open it. Gentle feelings are accessible to her, as seen in a scene that everybody agrees is the magic center of Solaris, when the space station enters a stage of zero gravity and Kelvin, Khari and lighted candles float in the air.The last sequence of the film, which I will not reveal, invites us to reconsider the opening sequence, and to toy with the notion that there may be more Guests in the film than we first thought. It is a crucial fact that this final shot is seen by us, the viewers, and not by those on the space station. The arc of discovery is on the part of the audience, not the characters., writes the critic N. Medlicott. That they may be trapped within a box of consciousness that deceives them about reality is only appropriate, since the film argues that we all are.The 2002 Soderbergh version was a good film, attentive to the vision and ideas of Tarkovsky, but much shorter (99 minutes to 165 minutes). Its shorter running time did not prevent audiences from rejecting it decisively; there was an enormous gap between the overwhelmingly favorable reviews and audience members who said in exit surveys that they hated it. The problem obviously was that the film attracted the wrong audience, drawing people who were seeking a George Clooney science fiction film, not a philosophical meditation, and had no knowledge or interest in Tarkovsky. If they thought Soderberghs smart, seductive rhythms were boring, they would have been catatonic after the Tarkovsky version.It may be, indeed, that Tarkovskys work could have benefited from trimming. A producer with the scissors of a Harvey Weinstein could have deleted hours from his oeuvre, sometimes no doubt for the better. No director makes greater demands on our patience. Yet his admirers are passionate and they have reason for their feelings: Tarkovsky consciously tried to create art that was great and deep. He held to a romantic view of the individual able to transform reality through his own spiritual and philosophical strength. Consider the remarkable sequence in Andrei Rublev (1966) set in medieval times, when a young boy claims he knows the secret of recasting a broken bell, and commands a team of workers in a process about which, in fact, he knows nothing. When the bell peals, what we are hearing is the sound of Tarkovskys faith. Fri 11 November 2022 6:00, UK Fifty years have now passed since the legendary Russian filmmaker Andrei Tarkovsky released his sci-fi epic, Solaris in 1972. The film is often referred to as Tarkovskys (Donatas Banionis) and the cosmonaut Burton (Vladislav Dvorzhetsky), at the country home of Kelvins father. This home will be seen again at the end of a film in a transformed context. Burton tells him about a Soviet space station circling the planet Solaris, and of deaths and mysteries on board. Eventually Kelvin arrives at the station (his journey is not shown) and finds one crew member dead and two more deeply disturbed by events on the station. The planet, we learn, is entirely covered by a sea, and when X-ray probes were used to investigate it, the planet apparently replied with probes of its own, entering the minds of the cosmonauts and making some of their memories real. Within a day, Kelvin is presented with one of the Guests that the planet can create: A duplicate of his late wife Khari (Natalya Bondarchuk), exact in every detail, but lacking her memories. This Guest is not simply a physical manifestation, however. She has intelligence, self-consciousness, memory, and lack of memories. She does not know that the original Khari committed suicide. She questions Kelvin, wants to know more about herself, eventually grows despondent when she realizes she cannot be who she appears to be. To some extent her being is limited by how much Kelvin knows about her, since Solaris cannot know more than Kelvin does; this theme is made clearer in Steven Soderbergh and George Clooneys 2002 remake of the film.When we love someone, who do we love? That person, or our idea of that person? Some years before virtual reality became a byword, Tarkovsky was exploring its implications. Although other persons no doubt exist in independent physical space, our entire relationship with them exists in our minds. When we touch them, it is not the touch we experience, but our consciousness of the touch. To some extent, then, the second Khari is as real as the first, although different.The relationship between Kelvin and the new Khari plays out against the nature of reality on the space station. He glimpses other Guests. He views a taped message from the dead cosmonaut, filled with information and warning. Khari, it develops, cannot be killed, although that is tried, because she can simply be replaced. Physical pain is meaningless to her, as we see when she attempts to rip through a steel bulkhead door because she does not know how to open it. Gentle feelings are accessible to her, as seen in a scene that everybody agrees is the magic center of Solaris, when the space station enters a stage of zero gravity and Kelvin, Khari and lighted candles float in the air.The last sequence of the film, which I will not reveal, invites us to reconsider the opening sequence, and to toy with the notion that there may be more Guests in the film than we first thought. It is a crucial fact that this final shot is seen by us, the viewers, and not by those on the space station. The arc of discovery is on the part of the audience, not the characters., writes the critic N. Medlicott. That they may be trapped within a box of consciousness that deceives them about reality is only appropriate, since the film argues that we all are.The 2002 Soderbergh version was a good film, attentive to the vision and ideas of Tarkovsky, but much shorter (99 minutes to 165 minutes). Its shorter running time did not prevent audiences from rejecting it decisively; there was an enormous gap between the overwhelmingly favorable reviews and audience members who said in exit surveys that they hated it. The problem obviously was that the film attracted the wrong audience, drawing people who were seeking a George Clooney science fiction film, not a philosophical meditation, and had no knowledge or interest in Tarkovsky. If they thought Soderberghs smart, seductive rhythms were boring, they would have been catatonic after the Tarkovsky version.It may be, indeed, that Tarkovskys work could have benefited from trimming. A producer with the scissors of a Harvey Weinstein could have deleted hours from his oeuvre, sometimes no doubt for the better. No director makes greater demands on our patience. Yet his admirers are passionate and they have reason for their feelings: Tarkovsky consciously tried to create art that was great and deep. He held to a romantic view of the individual able to transform reality through his own spiritual and philosophical strength. Consider the remarkable sequence in Andrei Rublev (1966) set in medieval times, when a young boy claims he knows the secret of recasting a broken bell, and commands a team of workers in a process about which, in fact, he knows nothing. When the bell peals, what we are hearing is the sound of Tarkovskys faith. Fri 11 November 2022 6:00, UK Fifty years have now passed since the legendary Russian filmmaker Andrei Tarkovsky released his sci-fi epic, Solaris in 1972. The film is often referred to as Tarkovskys (Donatas Banionis) and the cosmonaut Burton (Vladislav Dvorzhetsky), at the country home of Kelvins father. This home will be seen again at the end of a film in a transformed context. Burton tells him about a Soviet space station circling the planet Solaris, and of deaths and mysteries on board. Eventually Kelvin arrives at the station (his journey is not shown) and finds one crew member dead and two more deeply disturbed by events on the station. The planet, we learn, is entirely covered by a sea, and when X-ray probes were used to investigate it, the planet apparently replied with probes of its own, entering the minds of the cosmonauts and making some of their memories real. Within a day, Kelvin is presented with one of the Guests that the planet can create: A duplicate of his late wife Khari (Natalya Bondarchuk), exact in every detail, but lacking her memories. This Guest is not simply a physical manifestation, however. She has intelligence, self-consciousness, memory, and lack of memories. She does not know that the original Khari committed suicide. She questions Kelvin, wants to know more about herself, eventually grows despondent when she realizes she cannot be who she appears to be. To some extent her being is limited by how much Kelvin knows about her, since Solaris cannot know more than Kelvin does; this theme is made clearer in Steven Soderbergh and George Clooneys 2002 remake of the film.When we love someone, who do we love? That person, or our idea of that person? Some years before virtual reality became a byword, Tarkovsky was exploring its implications. Although other persons no doubt exist in independent physical space, our entire relationship with them exists in our minds. When we touch them, it is not the touch we experience, but our consciousness of the touch. To some extent, then, the second Khari is as real as the first, although different.The relationship between Kelvin and the new Khari plays out against the nature of reality on the space station. He glimpses other Guests. He views a taped message from the dead cosmonaut, filled with information and warning. Khari, it develops, cannot be killed, although that is tried, because she can simply be replaced. Physical pain is meaningless to her, as we see when she attempts to rip through a steel bulkhead door because she does not know how to open it. Gentle feelings are accessible to her, as seen in a scene that everybody agrees is the magic center of Solaris, when the space station enters a stage of zero gravity and Kelvin, Khari and lighted candles float in the air.The last sequence of the film, which I will not reveal, invites us to reconsider the opening sequence, and to toy with the notion that there may be more Guests in the film than we first thought. It is a crucial fact that this final shot is seen by us, the viewers, and not by those on the space station. The arc of discovery is on the part of the audience, not the characters., writes the critic N. Medlicott. That they may be trapped within a box of consciousness that deceives them about reality is only appropriate, since the film argues that we all are.The 2002 Soderbergh version was a good film, attentive to the vision and ideas of Tarkovsky, but much shorter (99 minutes to 165 minutes). Its shorter running time did not prevent audiences from rejecting it decisively; there was an enormous gap between the overwhelmingly favorable reviews and audience members who said in exit surveys that they hated it. The problem obviously was that the film attracted the wrong audience, drawing people who were seeking a George Clooney science fiction film, not a philosophical meditation, and had no knowledge or interest in Tarkovsky. If they thought Soderberghs smart, seductive rhythms were boring, they would have been catatonic after the Tarkovsky version.It may be, indeed, that Tarkovskys work could have benefited from trimming. A producer with the scissors of a Harvey Weinstein could have deleted hours from his oeuvre, sometimes no doubt for the better. No director makes greater demands on our patience. Yet his admirers are passionate and they have reason for their feelings: Tarkovsky consciously tried to create art that was great and deep. He held to a romantic view of the individual able to transform reality through his own spiritual and philosophical strength. Consider the remarkable sequence in Andrei Rublev (1966) set in medieval times, when a young boy claims he knows the secret of recasting a broken bell, and commands a team of workers in a process about which, in fact, he knows nothing. When the bell peals, what we are hearing is the sound of Tarkovskys faith. Fri 11 November 2022 6:00, UK Fifty years have now passed since the legendary Russian filmmaker Andrei Tarkovsky released his sci-fi epic, Solaris in 1972. The film is often referred to as Tarkovskys (Donatas Banionis) and the cosmonaut Burton (Vladislav Dvorzhetsky), at the country home of Kelvins father. This home will be seen again at the end of a film in a transformed context. Burton tells him about a Soviet space station circling the planet Solaris, and of deaths and mysteries on board. Eventually Kelvin arrives at the station (his journey is not shown) and finds one crew member dead and two more deeply disturbed by events on the station. The planet, we learn, is entirely covered by a sea, and when X-ray probes were used to investigate it, the planet apparently replied with probes of its own, entering the minds of the cosmonauts and making some of their memories real. Within a day, Kelvin is presented with one of the Guests that the planet can create: A duplicate of his late wife Khari (Natalya Bondarchuk), exact in every detail, but lacking her memories. This Guest is not simply a physical manifestation, however. She has intelligence, self-consciousness, memory, and lack of memories. She does not know that the original Khari committed suicide. She questions Kelvin, wants to know more about herself, eventually grows despondent when she realizes she cannot be who she appears to be. To some extent her being is limited by how much Kelvin knows about her, since Solaris cannot know more than Kelvin does; this theme is made clearer in Steven Soderbergh and George Clooneys 2002 remake of the film.When we love someone, who do we love? That person, or our idea of that person? Some years before virtual reality became a byword, Tarkovsky was exploring its implications. Although other persons no doubt exist in independent physical space, our entire relationship with them exists in our minds. When we touch them, it is not the touch we experience, but our consciousness of the touch. To some extent, then, the second Khari is as real as the first, although different.The relationship between Kelvin and the new Khari plays out against the nature of reality on the space station. He glimpses other Guests. He views a taped message from the dead cosmonaut, filled with information and warning. Khari, it develops, cannot be killed, although that is tried, because she can simply be replaced. Physical pain is meaningless to her, as we see when she attempts to rip through a steel bulkhead door because she does not know how to open it. Gentle feelings are accessible to her, as seen in a scene that everybody agrees is the magic center of Solaris, when the space station enters a stage of zero gravity and Kelvin, Khari and lighted candles float in the air.The last sequence of the film, which I will not reveal, invites us to reconsider the opening sequence, and to toy with the notion that there may be more Guests in the film than we first thought. It is a crucial fact that this final shot is seen by us, the viewers, and not by those on the space station. The arc of discovery is on the part of the audience, not the characters., writes the critic N. Medlicott. That they may be trapped within a box of consciousness that deceives them about reality is only appropriate, since the film argues that we all are.The 2002 Soderbergh version was a good film, attentive to the vision and ideas of Tarkovsky, but much shorter (99 minutes to 165 minutes). Its shorter running time did not prevent audiences from rejecting it decisively; there was an enormous gap between the overwhelmingly favorable reviews and audience members who said in exit surveys that they hated it. The problem obviously was that the film attracted the wrong audience, drawing people who were seeking a George Clooney science fiction film, not a philosophical meditation, and had no knowledge or interest in Tarkovsky. If they thought Soderberghs smart, seductive rhythms were boring, they would have been catatonic after the Tarkovsky version.It may be, indeed, that Tarkovskys work could have benefited from trimming. A producer with the scissors of a Harvey Weinstein could have deleted hours from his oeuvre, sometimes no doubt for the better. No director makes greater demands on our patience. Yet his admirers are passionate and they have reason for their feelings: Tarkovsky consciously tried to create art that was great and deep. He held to a romantic view of the individual able to transform reality through his own spiritual and philosophical strength. Consider the remarkable sequence in Andrei Rublev (1966) set in medieval times, when a young boy claims he knows the secret of recasting a broken bell, and commands a team of workers in a process about which, in fact, he knows nothing. When the bell peals, what we are hearing is the sound of Tarkovskys faith. Fri 11 November 2022 6:00, UK Fifty years have now passed since the legendary Russian filmmaker Andrei Tarkovsky released his sci-fi epic, Solaris in 1972. The film is often referred to as Tarkovskys (Donatas Banionis) and the cosmonaut Burton (Vladislav Dvorzhetsky), at the country home of Kelvins father. This home will be seen again at the end of a film in a transformed context. Burton tells him about a Soviet space station circling the planet Solaris, and of deaths and mysteries on board. Eventually Kelvin arrives at the station (his journey is not shown) and finds one crew member dead and two more deeply disturbed by events on the station. The planet, we learn, is entirely covered by a sea, and when X-ray probes were used to investigate it, the planet apparently replied with probes of its own, entering the minds of the cosmonauts and making some of their memories real. Within a day, Kelvin is presented with one of the Guests that the planet can create: A duplicate of his late wife Khari (Natalya Bondarchuk), exact in every detail, but lacking her memories. This Guest is not simply a physical manifestation, however. She has intelligence, self-consciousness, memory, and lack of memories. She does not know that the original Khari committed suicide. She questions Kelvin, wants to know more about herself, eventually grows despondent when she realizes she cannot be who she appears to be. To some extent her being is limited by how much Kelvin knows about her, since Solaris cannot know more than Kelvin does; this theme is made clearer in Steven Soderbergh and George Clooneys 2002 remake of the film.When we love someone, who do we love? That person, or our idea of that person? Some years before virtual reality became a byword, Tarkovsky was exploring its implications. Although other persons no doubt exist in independent physical space, our entire relationship with them exists in our minds. When we touch them, it is not the touch we experience, but our consciousness of the touch. To some extent, then, the second Khari is as real as the first, although different.The relationship between Kelvin and the new Khari plays out against the nature of reality on the space station. He glimpses other Guests. He views a taped message from the dead cosmonaut, filled with information and warning. Khari, it develops, cannot be killed, although that is tried, because she can simply be replaced. Physical pain is meaningless to her, as we see when she attempts to rip through a steel bulkhead door because she does not know how to open it. Gentle feelings are accessible to her, as seen in a scene that everybody agrees is the magic center of Solaris, when the space station enters a stage of zero gravity and Kelvin, Khari and lighted candles float in the air.The last sequence of the film, which I will not reveal, invites us to reconsider the opening sequence, and to toy with the notion that there may be more Guests in the film than we first thought. It is a crucial fact that this final shot is seen by us, the viewers, and not by those on the space station. The arc of discovery is on the part of the audience, not the characters., writes the critic N. Medlicott. That they may be trapped within a box of consciousness that deceives them about reality is only appropriate, since the film argues that we all are.The 2002 Soderbergh version was a good film, attentive to the vision and ideas of Tarkovsky, but much shorter (99 minutes to 165 minutes). Its shorter running time did not prevent audiences from rejecting it decisively; there was an enormous gap between the overwhelmingly favorable reviews and audience members who said in exit surveys that they hated it. The problem obviously was that the film attracted the wrong audience, drawing people who were seeking a George Clooney science fiction film, not a philosophical meditation, and had no knowledge or interest in Tarkovsky. If they thought Soderberghs smart, seductive rhythms were boring, they would have been catatonic after the Tarkovsky version.It may be, indeed, that Tarkovskys work could have benefited from trimming. A producer with the scissors of a Harvey Weinstein could have deleted hours from his oeuvre, sometimes no doubt for the better. No director makes greater demands on our patience. Yet his admirers are passionate and they have reason for their feelings: Tarkovsky consciously tried to create art that was great and deep. He held to a romantic view of the individual able to transform reality through his own spiritual and philosophical strength. Consider the remarkable sequence in Andrei Rublev (1966) set in medieval times, when a young boy claims he knows the secret of recasting a broken bell, and commands a team of workers in a process about which, in fact, he knows nothing. When the bell peals, what we are hearing is the sound of Tarkovskys faith. Fri 11 November 2022 6:00, UK Fifty years have now passed since the legendary Russian filmmaker Andrei Tarkovsky released his sci-fi epic, Solaris in 1972. The film is often referred to as Tarkovskys (Donatas Banionis) and the cosmonaut Burton (Vladislav Dvorzhetsky), at the country home of Kelvins father. This home will be seen again at the end of a film in a transformed context. Burton tells him about a Soviet space station circling the planet Solaris, and of deaths and mysteries on board. Eventually Kelvin arrives at the station (his journey is not shown) and finds one crew member dead and two more deeply disturbed by events on the station. The planet, we learn, is entirely covered by a sea, and when X-ray probes were used to investigate it, the planet apparently replied with probes of its own, entering the minds of the cosmonauts and making some of their memories real. Within a day, Kelvin is presented with one of the Guests that the planet can create: A duplicate of his late wife Khari (Natalya Bondarchuk), exact in every detail, but lacking her memories. This Guest is not simply a physical manifestation, however. She has intelligence, self-consciousness, memory, and lack of memories. She does not know that the original Khari committed suicide. She questions Kelvin, wants to know more about herself, eventually grows despondent when she realizes she cannot be who she appears to be. To some extent her being is limited by how much Kelvin knows about her, since Solaris cannot know more than Kelvin does; this theme is made clearer in Steven Soderbergh and George Clooneys 2002 remake of the film.When we love someone, who do we love? That person, or our idea of that person? Some years before virtual reality became a byword, Tarkovsky was exploring its implications. Although other persons no doubt exist in independent physical space, our entire relationship with them exists in our minds. When we touch them, it is not the touch we experience, but our consciousness of the touch. To some extent, then, the second Khari is as real as the first, although different.The relationship between Kelvin and the new Khari plays out against the nature of reality on the space station. He glimpses other Guests. He views a taped message from the dead cosmonaut, filled with information and warning. Khari, it develops, cannot be killed, although that is tried, because she can simply be replaced. Physical pain is meaningless to her, as we see when she attempts to rip through a steel bulkhead door because she does not know how to open it. Gentle feelings are accessible to her, as seen in a scene that everybody agrees is the magic center of Solaris, when the space station enters a stage of zero gravity and Kelvin, Khari and lighted candles float in the air.The last sequence of the film, which I will not reveal, invites us to reconsider the opening sequence, and to toy with the notion that there may be more Guests in the film than we first thought. It is a crucial fact that this final shot is seen by us, the viewers, and not by those on the space station. The arc of discovery is on the part of the audience, not the characters., writes the critic N. Medlicott. That they may be trapped within a box of consciousness that deceives them about reality is only appropriate, since the film argues that we all are.The 2002 Soderbergh version was a good film, attentive to the vision and ideas of Tarkovsky, but much shorter (99 minutes to 165 minutes). Its shorter running time did not prevent audiences from rejecting it decisively; there was an enormous gap between the overwhelmingly favorable reviews and audience members who said in exit surveys that they hated it. The problem obviously was that the film attracted the wrong audience, drawing people who were seeking a George Clooney science fiction film, not a philosophical meditation, and had no knowledge or interest in Tarkovsky. If they thought Soderberghs smart, seductive rhythms were boring, they would have been catatonic after the Tarkovsky version.It may be, indeed, that Tarkovskys work could have benefited from trimming. A producer with the scissors of a Harvey Weinstein could have deleted hours from his oeuvre, sometimes no doubt for the better. No director makes greater demands on our patience. Yet his admirers are passionate and they have reason for their feelings: Tarkovsky consciously tried to create art that was great and deep. He held to a romantic view of the individual able to transform reality through his own spiritual and philosophical strength. Consider the remarkable sequence in Andrei Rublev (1966) set in medieval times, when a young boy claims he knows the secret of recasting a broken bell, and commands a team of workers in a process about which, in fact, he knows nothing. When the bell peals, what we are hearing is the sound of Tarkovskys faith. Fri 11 November 2022 6:00, UK Fifty years have now passed since the legendary Russian filmmaker Andrei Tarkovsky released his sci-fi epic, Solaris in 1972. The film is often referred to as Tarkovskys (Donatas Banionis) and the cosmonaut Burton (Vladislav Dvorzhetsky), at the country home of Kelvins father. This home will be seen again at the end of a film in a transformed context. Burton tells him about a Soviet space station circling the planet Solaris, and of deaths and mysteries on board. Eventually Kelvin arrives at the station (his journey is not shown) and finds one crew member dead and two more deeply disturbed by events on the station. The planet, we learn, is entirely covered by a sea, and when X-ray probes were used to investigate it, the planet apparently replied with probes of its own, entering the minds of the cosmonauts and making some of their memories real. Within a day, Kelvin is presented with one of the Guests that the planet can create: A duplicate of his late wife Khari (Natalya Bondarchuk), exact in every detail, but lacking her memories. This Guest is not simply a physical manifestation, however. She has intelligence, self-consciousness, memory, and lack of memories. She does not know that the original Khari committed suicide. She questions Kelvin, wants to know more about herself, eventually grows despondent when she realizes she cannot be who she appears to be. To some extent her being is limited by how much Kelvin knows about her, since Solaris cannot know more than Kelvin does; this theme is made clearer in Steven Soderbergh and George Clooneys 2002 remake of the film.When we love someone, who do we love? That person, or our idea of that person? Some years before virtual reality became a byword, Tarkovsky was exploring its implications. Although other persons no doubt exist in independent physical space, our entire relationship with them exists in our minds. When we touch them, it is not the touch we experience, but our consciousness of the touch. To some extent, then, the second Khari is as real as the first, although different.The relationship between Kelvin and the new Khari plays out against the nature of reality on the space station. He glimpses other Guests. He views a taped message from the dead cosmonaut, filled with information and warning. Khari, it develops, cannot be killed, although that is tried, because she can simply be replaced. Physical pain is meaningless to her, as we see when she attempts to rip through a steel bulkhead door because she does not know how to open it. Gentle feelings are accessible to her, as seen in a scene that everybody agrees is the magic center of Solaris, when the space station enters a stage of zero gravity and Kelvin, Khari and lighted candles float in the air.The last sequence of the film, which I will not reveal, invites us to reconsider the opening sequence, and to toy with the notion that there may be more Guests in the film than we first thought. It is a crucial fact that this final shot is seen by us, the viewers, and not by those on the space station. The arc of discovery is on the part of the audience, not the characters., writes the critic N. Medlicott. That they may be trapped within a box of consciousness that deceives them about reality is only appropriate, since the film argues that we all are.The 2002 Soderbergh version was a good film, attentive to the vision and ideas of Tarkovsky, but much shorter (99 minutes to 165 minutes). Its shorter running time did not prevent audiences from rejecting it decisively; there was an enormous gap between the overwhelmingly favorable reviews and audience members who said in exit surveys that they hated it. The problem obviously was that the film attracted the wrong audience, drawing people who were seeking a George Clooney science fiction film, not a philosophical meditation, and had no knowledge or interest in Tarkovsky. If they thought Soderberghs smart, seductive rhythms were boring, they would have been catatonic after the Tarkovsky version.It may be, indeed, that Tarkovskys work could have benefited from trimming. A producer with the scissors of a Harvey Weinstein could have deleted hours from his oeuvre, sometimes no doubt for the better. No director makes greater demands on our patience. Yet his admirers are passionate and they have reason for their feelings: Tarkovsky consciously tried to create art that was great and deep. He held to a romantic view of the individual able to transform reality through his own spiritual and philosophical strength. Consider the remarkable sequence in Andrei Rublev (1966) set in medieval times, when a young boy claims he knows the secret of recasting a broken bell, and commands a team of workers in a process about which, in fact, he knows nothing. When the bell peals, what we are hearing is the sound of Tarkovskys faith. Fri 11 November 2022 6:00, UK Fifty years have now passed since the legendary Russian filmmaker Andrei Tarkovsky released his sci-fi epic, Solaris in 1972. The film is often referred to as Tarkovskys (Donatas Banionis) and the cosmonaut Burton (Vladislav Dvorzhetsky), at the country home of Kelvins father. This home will be seen again at the end of a film in a transformed context. Burton tells him about a Soviet space station circling the planet Solaris, and of deaths and mysteries on board. Eventually Kelvin arrives at the station (his journey is not shown) and finds one crew member dead and two more deeply disturbed by events on the station. The planet, we learn, is entirely covered by a sea, and when X-ray probes were used to investigate it, the planet apparently replied with probes of its own, entering the minds of the cosmonauts and making some of their memories real. Within a day, Kelvin is presented with one of the Guests that the planet can create: A duplicate of his late wife Khari (Natalya Bondarchuk), exact in every detail, but lacking her memories. This Guest is not simply a physical manifestation, however. She has intelligence, self-consciousness, memory, and lack of memories. She does not know that the original Khari committed suicide. She questions Kelvin, wants to know more about herself, eventually grows despondent when she realizes she cannot be who she appears to be. To some extent her being is limited by how much Kelvin knows about her, since Solaris cannot know more than Kelvin does; this theme is made clearer in Steven Soderbergh and George Clooneys 2002 remake of the film.When we love someone, who do we love? That person, or our idea of that person? Some years before virtual reality became a byword, Tarkovsky was exploring its implications. Although other persons no doubt exist in independent physical space, our entire relationship with them exists in our minds. When we touch them, it is not the touch we experience, but our consciousness of the touch. To some extent, then, the second Khari is as real as the first, although different.The relationship between Kelvin and the new Khari plays out against the nature of reality on the space station. He glimpses other Guests. He views a taped message from the dead cosmonaut, filled with information and warning. Khari, it develops, cannot be killed, although that is tried, because she can simply be replaced. Physical pain is meaningless to her, as we see when she attempts to rip through a steel bulkhead door because she does not know how to open it. Gentle feelings are accessible to her, as seen in a scene that everybody agrees is the magic center of Solaris, when the space station enters a stage of zero gravity and Kelvin, Khari and lighted candles float in the air.The last sequence of the film, which I will not reveal, invites us to reconsider the opening sequence, and to toy with the notion that there may be more Guests in the film than we first thought. It is a crucial fact that this final shot is seen by us, the viewers, and not by those on the space station. The arc of discovery is on the part of the audience, not the characters., writes the critic N. Medlicott. That they may be trapped within a box of consciousness that deceives them about reality is only appropriate, since the film argues that we all are.The 2002 Soderbergh version was a good film, attentive to the vision and ideas of Tarkovsky, but much shorter (99 minutes to 165 minutes). Its shorter running time did not prevent audiences from rejecting it decisively; there was an enormous gap between the overwhelmingly favorable reviews and audience members who said in exit surveys that they hated it. The problem obviously was that the film attracted the wrong audience, drawing people who were seeking a George Clooney science fiction film, not a philosophical meditation, and had no knowledge or interest in Tarkovsky. If they thought Soderberghs smart, seductive rhythms were boring, they would have been catatonic after the Tarkovsky version.It may be, indeed, that Tarkovskys work could have benefited from trimming. A producer with the scissors of a Harvey Weinstein could have deleted hours from his oeuvre, sometimes no doubt for the better. No director makes greater demands on our patience. Yet his admirers are passionate and they have reason for their feelings: Tarkovsky consciously tried to create art that was great and deep. He held to a romantic view of the individual able to transform reality through his own spiritual and philosophical strength. Consider the remarkable sequence in Andrei Rublev (1966) set in medieval times, when a young boy claims he knows the secret of recasting a broken bell, and commands a team of workers in a process about which, in fact, he knows nothing. When the bell peals, what we are hearing is the sound of Tarkovskys faith. Fri 11 November 2022 6:00, UK Fifty years have now passed since the legendary Russian filmmaker Andrei Tarkovsky released his sci-fi epic, Solaris in 1972. The film is often referred to as Tarkovskys (Donatas Banionis) and the cosmonaut Burton (Vladislav Dvorzhetsky), at the country home of Kelvins father. This home will be seen again at the end of a film in a transformed context. Burton tells him about a Soviet space station circling the planet Solaris, and of deaths and mysteries on board. Eventually Kelvin arrives at the station (his journey is not shown) and finds one crew member dead and two more deeply disturbed by events on the station. The planet, we learn, is entirely covered by a sea, and when X-ray probes were used to investigate it, the planet apparently replied with probes of its own, entering the minds of the cosmonauts and making some of their memories real. Within a day, Kelvin is presented with one of the Guests that the planet can create: A duplicate of his late wife Khari (Natalya Bondarchuk), exact in every detail, but lacking her memories. This Guest is not simply a physical manifestation, however. She has intelligence, self-consciousness, memory, and lack of memories. She does not know that the original Khari committed suicide. She questions Kelvin, wants to know more about herself, eventually grows despondent when she realizes she cannot be who she appears to be. To some extent her being is limited by how much Kelvin knows about her, since Solaris cannot know more than Kelvin does; this theme is made clearer in Steven Soderbergh and George Clooneys 2002 remake of the film.When we love someone, who do we love? That person, or our idea of that person? Some years before virtual reality became a byword, Tarkovsky was exploring its implications. Although other persons no doubt exist in independent physical space, our entire relationship with them exists in our minds. When we touch them, it is not the touch we experience, but our consciousness of the touch. To some extent, then, the second Khari is as real as the first, although different.The relationship between Kelvin and the new Khari plays out against the nature of reality on the space station. He glimpses other Guests. He views a taped message from the dead cosmonaut, filled with information and warning. Khari, it develops, cannot be killed, although that is tried, because she can simply be replaced. Physical pain is meaningless to her, as we see when she attempts to rip through a steel bulkhead door because she does not know how to open it. Gentle feelings are accessible to her, as seen in a scene that everybody agrees is the magic center of Solaris, when the space station enters a stage of zero gravity and Kelvin, Khari and lighted candles float in the air.The last sequence of the film, which I will not reveal, invites us to reconsider the opening sequence, and to toy with the notion that there may be more Guests in the film than we first thought. It is a crucial fact that this final shot is seen by us, the viewers, and not by those on the space station. The arc of discovery is on the part of the audience, not