

FTIS Foundation Gazette

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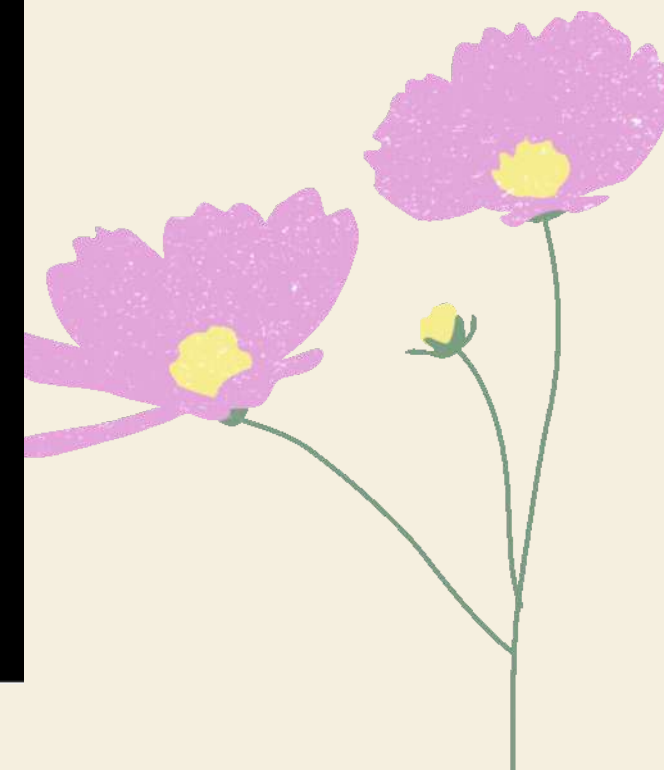


Monthly Newsletter Since Dec 2021

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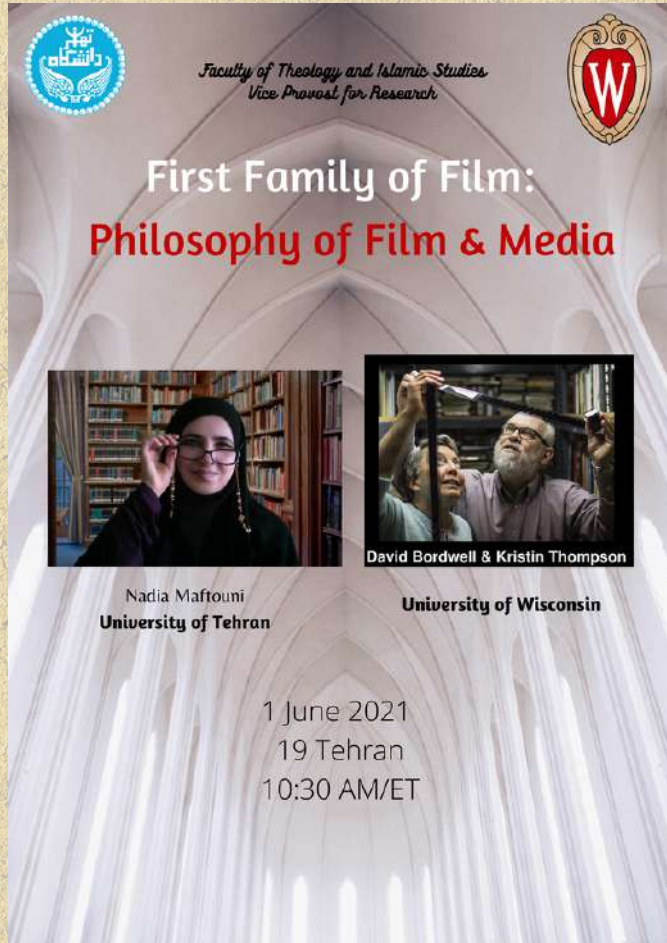




David Bordwell and Kristin Thompson

1 June 2021 FTIS Webinar

First Family of Film



Remembering Late Professor David Bordwell with Whom We Held a Webinar Less than 3 Years Ago

Scholar Who Demystified the Art of Film, Passed Away at 76

The late film scholar revolutionized the academic study of film.

Professor Emeritus of Film Studies at the University of Wisconsin-Madison, died on February 29, 2024 at the age of 76 after a lengthy illness. A prolific researcher, dedicated teacher, and passionate cinephile, he guided countless colleagues, students, and film lovers to heightened awareness of the medium’s artistic possibilities. “One thing that I loved and greatly admired about Bordwell was how – with passion, analytic precision and boundless enthusiasm for the medium – he carved out an inviting, sui generis intellectual space that could be enjoyed by scholars and general readers alike,” wrote New York Times film critic Manohla Dargis upon learning of his passing. “He was a paragon of scholarly achievement, yes and of course, but he was also a lot of fun to read – which isn’t something you can say of most academics.”

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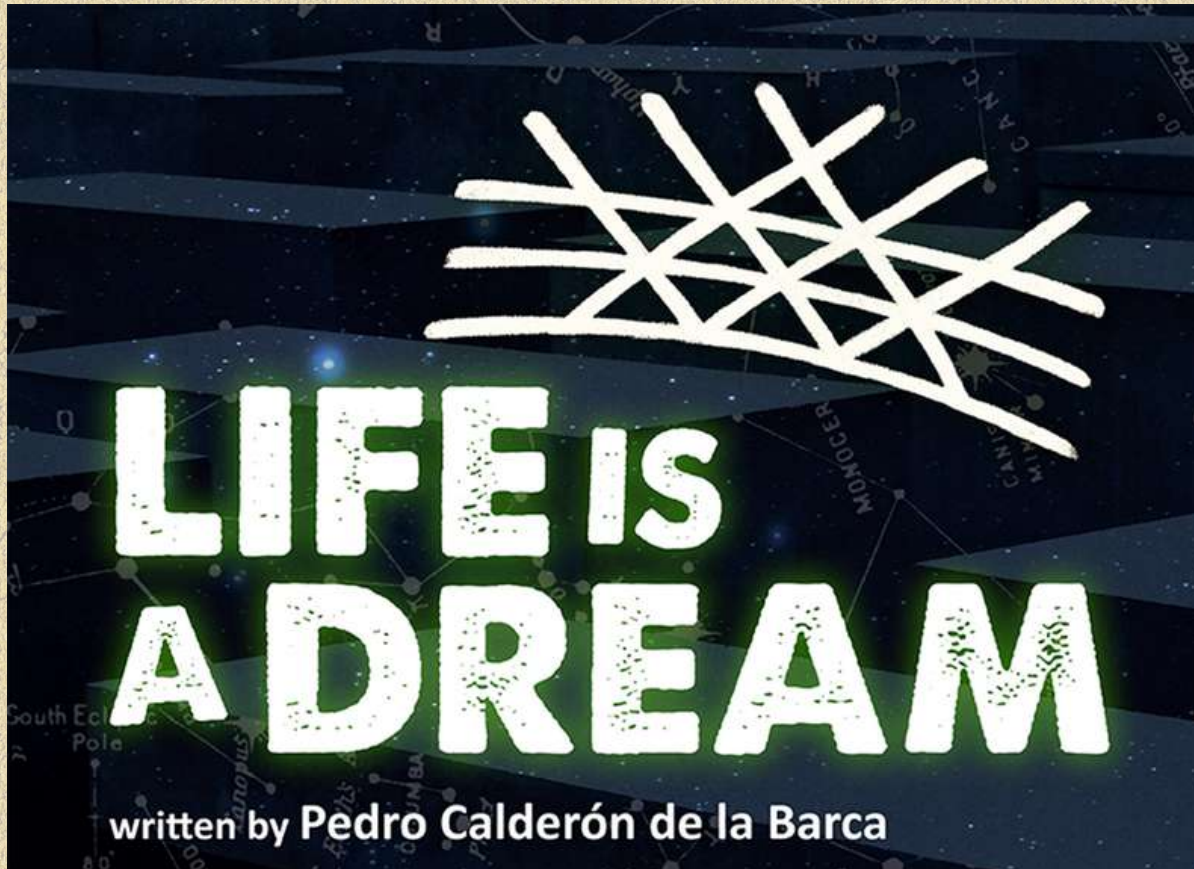
Kristin here:

The speed with which the news of David's death, early on the morning of February 29, 2024, spread has amazed me. I expected many responses: condolences, tributes, and most of all stories of how he had affected people's lives. I didn't expect the tidal wave of messages and posts and emails that followed. The authors range from his students and colleagues to casual acquaintances met at film festivals to filmmakers whose work was influenced by his writings. His legacy will clearly be vast and lasting, which to me provides the best consolation for his loss.

*David was ill for two and a half years, starting with a cancer diagnosis in June, 2021. Treatment got rid of the cancer, but his chronic degenerative lung disease very slowly progressed. He went into hospice treatment at home last September. Hospice is supposed to last for six months, with an option to renew for another six. He lived almost exactly six months. Though growing weaker toward the end, he remained lucid. We watched a movie together every evening. In the last few days he did not feel up to a complex feature film, so on the night before he died, we rewatched two episodes of *The West Wing*. His fingers have grown stiff in recent months, but he managed to post [a blog entry](#) three days before his death. It was a re-post of an old entry on Hou Hsiao-hsien, with a short new*

introduction. It was relevant, because the Criterion Collection is streaming some of Hou's early films, which David loved.

He wanted to die at home rather than spending his last days at a hospice facility, and he did. I was with him. It was brief, and I don't think he suffered. It happened within a few months of the fiftieth anniversary of when we moved in together in the summer of 1974. He was as wonderful a spouse as he was a scholar and a friend.



Spanish poet and dramatist

Calderon de la Barca

(1600–1681) reflected the philosophical thought experimentation of

Descartes's *Discourse on Method*



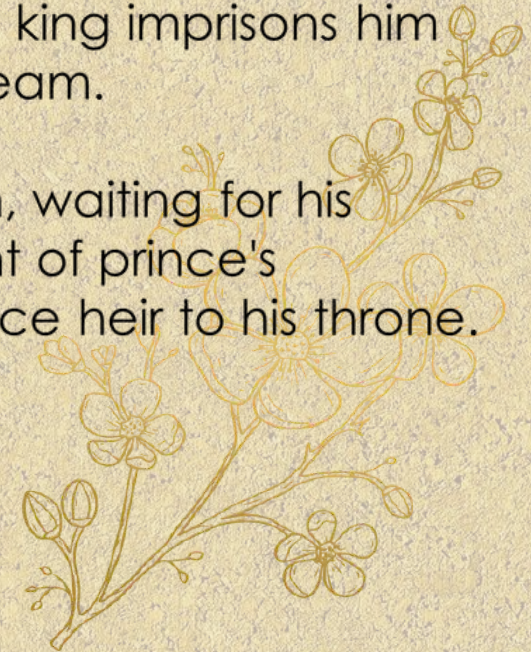


The play is:

the supreme example of Spanish Golden Age drama. It blurs the lines between dreams and reality, destiny and free will. The story focuses on the fictional Segismundo, Prince of Poland, who has been imprisoned in a tower since birth by his father, King Basilio. The astrologers predicted that if the prince were allowed to roam free he would leave nothing but destruction and death. Basilio briefly frees the prince, but when the prince goes on a rampage, the king imprisons him again, persuading him that it was all a dream.

End:

The prince arrives and Basilio faces his son, waiting for his death, but the prince spares his life. In light of prince's generous attitude, the King proclaims Prince heir to his throne.



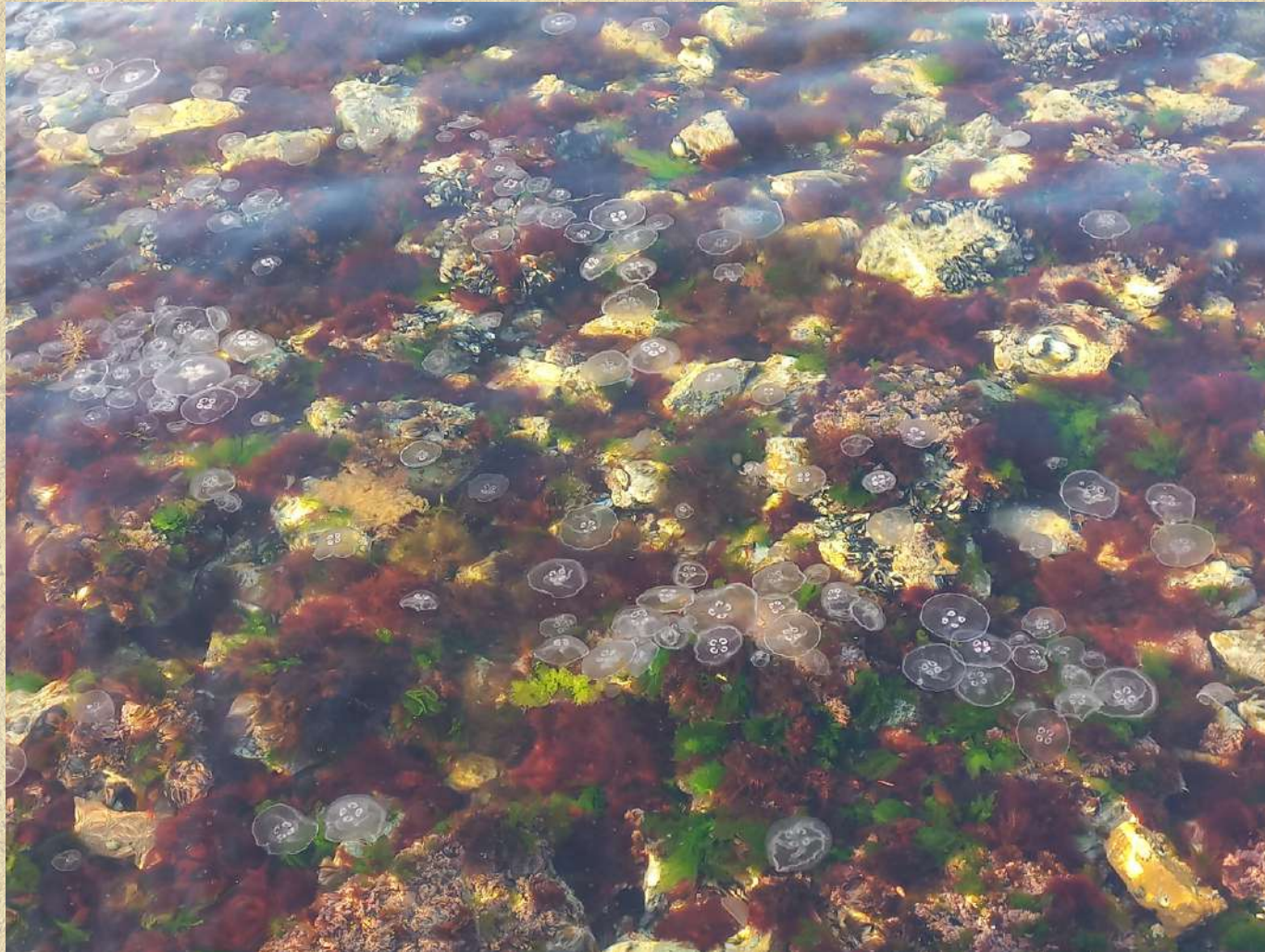


A prince chained in a mountain. A young woman disguised as a man in search of vengeance. Revolution, love, murder – but in *Life is a Dream*, is the real truly real, or is it all just a dream?

2023- A version by Declan Donnellan and Nick Ormerod performed in Spanish with surtitles

THE IDEA THAT THE entire life we take ourselves to be living might in reality be only a dream has origins that are lost in the impenetrable mists of antiquity. The thought is adumbrated in the Hindu belief that this world of ours is *maya*, a mere illusion. And it recurs in Plato's allegory of the cave,¹ whose cave dwellers—we denizens of this world—must come to realize that what they experience is not reality but a mere seeming—a “meaningless illusion,” a world of shadows. The idea subsequently gained considerable traction in the seventeenth century, being prominent in the thematics of the celebrated play *Life Is a Dream* (*La vida es sueño*) by the Spanish poet and dramatist Calderon de la Barca (1600–1681), which reflected the philosophical thought experimentation of Descartes's *Discourse on Method*.





*Spring under Water
Kinaliada
2024*



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Your Contributions Are Welcome!

Send them to the Editor-in-Chief
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