

April 16, 10:02 am

Art of the Real: A Celebration of Non-Narrative Filmmaking

**[Dustin Chang](#)**FEATURED CRITIC; BROOKLYN, NEW YORK ([@FLOATINGARTIST](#)) 1  Sign-In to Vote

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As an adventurous spectator of cinema who writes about films and is very much interested in where cinema is headed as an art form, I can say that Art of the Real, a film series that showcases innovative, daring, non-narrative films, has been a great wealth of resources and a place of discovery over the years.

Since its inception in 2013, Art of the Real at New York's Film Society of Lincoln Center has been celebrating genre-bending, non-narrative filmmaking. In its sixth year, the series presents new such works by filmmakers from around the world, plus a retrospective featuring Japanese experimental filmmaker Toshio Matsumoto's non-fiction work and a tribute to the late Lebanese filmmaker Jocelyne Saab. If you are a curious about the possibilities of cinema as an art form, and hungry for something new and thought provoking as well as entertaining, the Art of the Real series is the place to be.

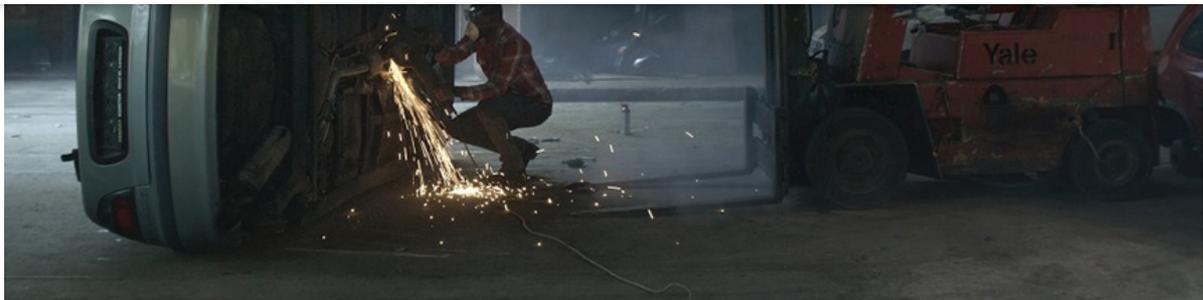
The series runs from Thursday, April 18 through Sunday, April 28. For tickets and more info, please visit [FSLC website](#).



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Movement of a Nearby Mountain

Movement of a Nearby Mountain starts with a narration which tells of a water fairy who was captured by hunters. In order to free herself from impending enslavement, the fairy promises the eternal riches pointing to the mountains. Iron.

"Gold lasts a breath, silver lasts a lifetime and iron lasts forever." Soon as the fairy was let go, it disappears into the water laughing. Its laughter forever lingers in the forest. This narration repeats at the end of the film; once in German, the other in Igbo.

Cliff is a Nigerian man who owns and operates a chopshop in the Austrian Alps. He works there, cooks and eats there, shaves there; it seems like he spends his waking life there. He buys cars, refurbishes them, sells them whole or in parts, and also exports them to Nigeria. He deals with Hungarians and other Eastern European customers, sometimes in English, sometimes in German. Sometimes things heat up haggling the prices, but he seems to have his usual customers and is well-liked. But he is usually alone, spending his days working. He sings Christian hymns under his breath.

We see a man of two worlds, bound by metal. The chorus of insects in the Nigerian jungle at night carries over the driving shot in the snowy Austrian Alps on the autobahn. Sebastian Brameshuber's contemplation on these contrasts and the intimate portrait of one man against the stunning forest backdrop speaks volumes without saying much.

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