



# The Turin Horse (A Torinói ló)

Autumn  
Season  
2012

**Release:** 2011

**Cert (UK):** 15

**Runtime:** 145 mins

**Director:** *Béla Tarr, Ágnes Hranitzky*

**Cast:** János Derzsi, Erika Bók and Mihály Kormos

**Country/Language:** Hungary/Hungarian with English Sub-titles



Hungarian Grandmaster Béla Tarr uses a technique made famous by Russian director Andrei Tarkovsky – that of incredibly long takes. This immerses us in real time, experiencing the minutiae of existence (and its totality) in the same way the characters do.

The works of Bela Tarr are films designed to make you think, rather than make you entertained. They are works that stay long in the memory. For some viewers this may not be a good thing!

We are told, to begin with, that Frederick Nietzsche once saw a horse being beaten in Turin and threw his arms around its neck, before collapsing to the ground. This (possibly apocryphal) tale is reasonably well-known; afterwards Nietzsche barely spoke again for the remaining ten years of his life. But what, it is reasonable to ask, happened to the horse?

Béla Tarr's deceptively simple movie – it is widely reported to be his last – begins with this question. If indeed it is his last work then the ending is even more poignant. For its 145 minutes, each frame is perfectly composed with care and attention paid to the texture of faces, farmhouse walls and objects.

It's rare, also, for a director to dare to linger on a totally black screen, but Tarr does so, forcing us to listen to confused voices and the distant wind, plunging us into the same bewildering situation as the father and daughter. And when the end does come then what better way is there than that chosen by Tarr (and co-director Agnes Hranitsky, his long-standing Editor and wife)?

