

david o. russell directs a prada-filled fever dream

The Oscar-nominated director of *Silver Linings Playbook* makes his fashion film debut with *Past Forward*. He tells us about making abstract art with Miuccia Prada and why it feels so politically relevant.



Abstract clips of the short film David O. Russell created with Miuccia Prada debuted at her brand's spring 17 show in September. *Past Forward* debuted in full yesterday on [Prada.com](#), feeling more intensely surreal and suspenseful than it might have two months ago. The film follows three glamorous heroines – Freida Pinto, Allison Williams, and Kuoth Wiel – in a fragmented pursuit through parallel worlds. It's both dreamlike and uncomfortably real. "I'm very drawn to Hitchcock and the feeling of that pursuit movie, because unconsciously I knew that the way we were approaching this point in history, we were about to go over a waterfall," the Oscar-nominated director tells i-D. "Now that we have gone over that waterfall, it's interesting to me that some people say, 'I thought your movie was about all the experiences and emotions in life,' and some people would say, 'I thought your movie was about all the people who were going to be deported.' I never saw it like that, but it completely makes sense."

[Prada's](#) spring/summer 17 collection weaves through the layered narratives seamlessly. Minimalist 90s suits and uncluttered trench coats, free from the flamboyant ostrich feathers that appeared on the runway, are less important than emotions and identities. O. Russell wanted to approach the project as an abstract

art project that demands to be experienced rather than interpreted. "It wasn't a job or anything – nobody got paid," he tells i-D. "I didn't know which actors were going to show up. There were numerous actors I was talking to." We spoke to the director about referencing classic movies and futuristic landscapes in the context of an uncertain today.



This is your first big fashion project. What appealed to you about working with Miuccia Prada?

She's not just a designer. She's also a patron of the arts. She has a museum of contemporary art, which is really amazing. She has done projects with other filmmakers, and she just likes collaborating on works of art. We were having a conversation about contemporary artists for about a year, and I was intrigued by what she found interesting in contemporary art. What I find interesting involves surrealism, and the emotion of a Hitchcock film, and following your instincts, which I think pure cinema does. It's emotional and visual, and even if you don't understand it it's still a poignant experience.

Did the layering of fragmented identities, feelings, and narratives pose a challenge for you or was it rather liberating?

It was sort of a cinematic experiment. And to me, it's fascinating, because it feels different to me as I watch it, as I watch each actor experience the same moment emotionally. Why is it so different when you look at Freida Pinto or Kuoth Wiel versus Allison Williams. Which poses a really interesting question about identity, culture, and race... It feels like a Hitchcock film in the way that it has romance and love in it, but it's placed in an experience where you don't really know what is happening. You don't know if you're going to be protected or not. That, to me, is a way that the unconscious said something, and when you look at it in today's context, there's a feeling of the whole security experience, of being treated like a suspect. How will people be regarded? How will they be treated? All three women have to go through such a strange test, and the meaning of it is unclear.



You can certainly experience it in a very real and relevant way. Yet the overwhelming sense of abstract emotions is almost childlike. How far back do you go in your own life when referencing dreams, emotions, and movies?

I do think that dreams are purely emotional, and I think paintings or images can be purely emotional. There are images in the film that are from dreams I had in my childhood, and I look back and think, "What was that? What was that image?" I think art, at its best, is instinctual, and I just found it very interesting and liberating to not have dialogue, and to be purely visual. I think there are some emotional chapters in the film that are universal, and are experienced by each person.

What was your dynamic like with Nancy Collini, the costume stylist?

In all my films, I like a kind of elegance and simplicity of design. I knew I wanted to have that simplicity in design. I love that people can go through experiences in suits regardless of what they're experiencing and they still have some shred of dignity. There's one scene with a trench coat, and I bunched it up in the back, because I knew how I wanted it to look and fall on the body. I didn't want it to look too structured or boxy, I wanted it to look more natural. It felt like a classic movie to me – a movie memory. It's special for that reason. Those movies have feelings, and those feelings overlap with feelings we have in our own lives.

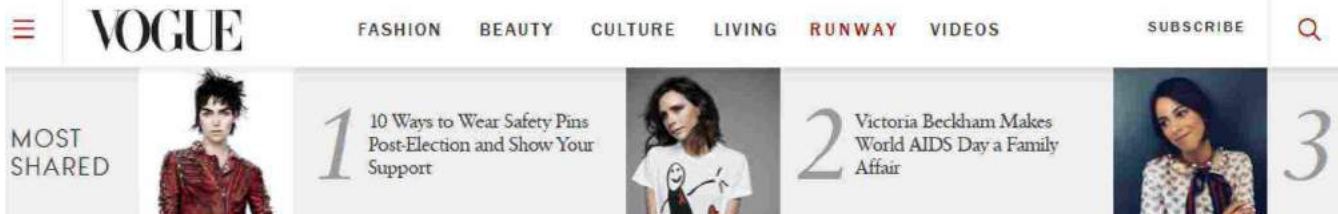
Credits

Text Hannah Ongley
Images courtesy of Prada

Connect to i-D's world! Like us on [Facebook](#), follow us on [Twitter](#) and [Instagram](#).



Topics: [news](#), [fashion](#), [fashion news](#), [prada](#), [david o. russell](#), [past forward](#), [culture](#), [film](#)



RUNWAY

It's Dada **Prada!** David O. Russell on His Surreal Fashion Film for **Prada**



NOVEMBER 17, 2016 5:01 AM
by STEFF YOTKA



SUBSCRIBE NOW
6 Issues for \$6

SUBSCRIBE



Photo: Courtesy of Prada



Early this summer, David O. Russell, he of incomparable films like *I Heart Huckabees*, *The Fighter*, *American Hustle* . . . the list goes on, set out to make a movie for **Prada**. The result is a black-and-white silent film that starts out with somewhat routine ladies in trenches, played by Allison Williams, Freida Pinto, and Kuoth Wiel, and quickly segues into a Dadaist plot that cycles through everything from a choreographed fight sequence to making love on the beach. In the film, titled *Past Forward*, Connie Britton and Paula Patton play shoeless adversaries—or are they friends? John Krasinski, Jack Huston, and Sinqua Walls are all love interests—or love enemies? Sacha Baron Cohen is a spooky doctor without a mouth.

Ritaglio stampa ad uso esclusivo del destinatario, non riproducibile.

What makes *Past Forward* so riveting is not only the utter chaos that unfolds, but the way that it plays with fashion film tropes—dramatic music, no dialogue, lots of pretty people in pretty settings—and amplifies them to a new, hyper-Surreal degree. It's not surprising that Russell namechecks Alfred Hitchcock's classic *North by Northwest*; the work of Franz Kafka; or automatic writing as popularized by André Breton, Robert Desnos, and their Surrealist crew in the 1920s as references. What is surprising is that the esteemed director manages to pack so much into a 14-minute film made for a fashion brand.

"What can I tell you? I love clothes in movies, whether it's *Shampoo* or *North by Northwest*," he says over the phone from Los Angeles, where he's just celebrated the film with a party at the Hauser Wirth & Schimmel gallery. He continues, rapidly, "Part of what I love about people and memories is what they happen to be wearing. It's almost inexpressible. Those who understand, no explanation is necessary; those who don't, no explanation will suffice. People who understand the sublimeness of Jack Warden's turtleneck and brown velvet sport coat in *Shampoo*, we understand each other immediately. Other people see that and say, 'What do you mean? That movie seems like a light comedy to me?'"

Don't understand yet? Watch the film on [Prada's](#) website and see for yourself—or let Russell walk you through it. In our somewhat Dadaist conversation with the director he talked about intuition, emotion, and how Mrs. [Prada](#) is like Robert De Niro.



Photo: Courtesy of Prada



How did the opportunity to shoot this film for Prada come about?

[Miuccia Prada] has a museum, so she's someone who's a patron of the arts, and we were talking about contemporary artists that she was going to visit in New York City, and I was trying to ascertain what intrigued and didn't interest her in art. We fell into a conversation about how emotion or identity is presented and how we think about it or feel about it. This led us to a conversation where she just said, "Maybe you could do something [for Prada]." To me, it was a very special opportunity to do something for no other reason than to base it on emotions or memories and movies that I remembered.

Did you receive any directives from Mrs. Prada?

No. It was completely what I wanted to do. It was so open that I didn't think it was going to happen. Because nobody got paid or anything—it wasn't like that. It was to do it just to do it. We were talking about it, and talking about it, and I kept thinking *This is never going to happen*. I kept proposing stream of consciousness memories and ideas, and she just said, "Do what you want to do." So it coalesced into this memory that's also sort of a future. I almost think the whole thing is almost a premonition of how the country feels right now to me. Because the movies that I love, the dreams that I love, have a feeling of uncertainty in them. You can still find love or locate yourself in them, but they're tinged with a feeling of uncertainty. Somebody oddly pointed out to me last night, one of my writers I'm working with now, said they thought it was about all the people who were afraid of being deported. Which I had not. . . . But that's what an early Hitchcock film felt like to me: Everybody's under suspicion and doesn't feel exactly sure of what is going to happen.



Photo: Courtesy of Prada



I know you made the film months ago, but those ideas are especially timely now.

Yeah. When you work from instinct, it's almost like automatic writing. I was obviously drawing from that and those inspirations that I've loved for years. That just means you let your unconscious speak. *North by Northwest* has that feeling. *What is happening? I don't understand what's happening. It feels like some big powers are at work, but I'm not sure why.* To see three different casts playing the three stories with three different colors [in the Prada film] is something I did purely out of instinct, but when you look at it in today's context, it has a meaning that presents itself in a very specific way. That's what I think is a very interesting thing about the unconscious: that you don't know what messages it's going to send you, but it is sending you a message.

Your film with Prada is quite unlike typical fashion films. Did you have any reservations about making a "fashion film" and did you watch any others?

I didn't think of it as a fashion film! [laughs] I still don't, I just think of it as a film. She never told me to do anything. She just kept saying, "Whatever you want to do, whatever you want to do." I happen to love romance, and I happen to love a certain feeling of timelessness, which I aspire to create in my other movies where you're living in an almost cinematic dream time where clothing and things feel timeless and classic, but they also feel like they could be in the future or the present or the past. To me, that idea just worked out with the kind of clothes that we designed in the film. It's about feeling. It's about an emotion. A dream is about an emotion. A short film is an emotion. And you may not even be able to explain it.

Ritaglio stampa ad uso esclusivo del destinatario, non riproducibile.

You asked me about trepidation. No, it was an opportunity to do a creative work of pure cinema that I chose to do without dialogue and to do in black and white. How often do you get an opportunity to do something like that?

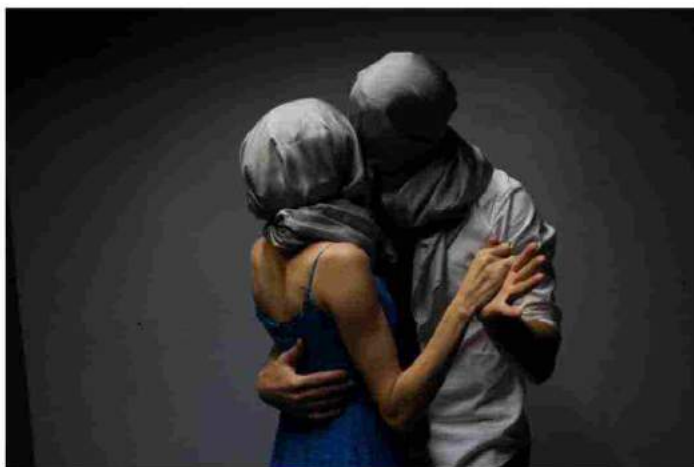


Photo: Courtesy of Prada



Were there any challenges or exciting moments that you experienced making this film that you don't get making feature-length movies?

I joke that I'm done with talkies, you know, no more talkies for me, because there's something very pure and instinctive about working in a purely visual story where it's all about camera movement, emotion, and faces, as it is in silent films. We act from instinct in our movies. Jennifer [Lawrence] has said that working together is very much pure instinct, so in a way, no, it was not that different. It was fun for us. It sort of kicked off the summer. We started at the start of summer and we ended in the ocean—the cast went into the ocean in their clothes and that was the end of the shoot and the beginning of summer. It was just fun to take an exciting visual adventure together. I didn't know who was going to show up. I didn't know Sacha [Baron Cohen] was going to show up. We're friends and he said he's going to stop by. I didn't know which actors were going to show up. I invited different actors to come, so it had that quality to it. I said, "We're going to do something exciting."

Ritaglio stampa ad uso esclusivo del destinatario, non riproducibile.

A sort of inexplicable, mysterious predicament that someone is living, whether it's Kafka or Hitchcock for today, is to me exciting. It's exciting because it's riveting, and it's a mystery, and you don't understand it but it grips you. What was also exciting is shooting in The Broad and making it look like an apartment building in the future. . . . Then it was, *Well, let's tell it with three different people.* What does that feel like? It's almost like a painter experimenting with paint. And I was surprised in the edit room to say, "Look how different this feels when Freida is doing it. Look how this feels when Kuoth is doing it. How does it feel when Allison is doing it?" It's a process of discovery. I feel something different every time I watch it when it changes from one person to the next. I feel something inside me that says something about identity or culture or race, and in time they change.



Photo: Courtesy of Prada



You attended the **Prada** show this September in Milan where a clip from the film debuted—what did you think of all the feathers, prints, and slick bob-haired models? Her work always feels to me . . . like her. I think she's very special. I don't know many people like her. She reminds me of De Niro in some ways. They have the same kind of mannerisms, the same kind of no-nonsense, unadorned . . .

Ritaglio stampa ad uso esclusivo del destinatario, non riproducibile.

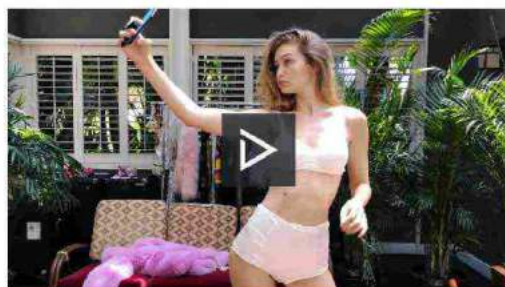
there's something peasant-like about her and also noble, at the same time. It's interesting she's in the world of fashion which you expect to be thinking so much about pretense and stuff like that. She's not like that. She's like Bob Dylan, who said, "You can't read reviews." She acts from her own instinct and she follows her own fierce, childlike vision and grown-up vision. Her clothes to me always feel like, *Gee, that's one of the most amazing outfits, is that from Katharine Hepburn's closet in 1950 or is that futuristic?* Her clothes feel like both things. I love her prints and I love the dresses that the women were wearing last night, Allison [Williams] and Connie [Britton]. Jesus! Those dresses are just to-die-for for me. You'd believe you discovered them in a thrift store in Old Lyme, Connecticut, or no, that's a new design. To me, it's just amazing. There's a sense of life, an aliveness.

I love people in elegant clothing who have a sense of dignity that cannot be taken away from them. You're getting me to deconstruct something that I told myself I wasn't going to deconstruct, but I'm almost discovering it like you are. What is Cary Grant in *North by Northwest*? He has dignity that cannot be taken away from him even though he's being put through a Kafka-esque nightmare. These people in this movie that I made have dignity in their clothing and they go through all chapters and stations of life from the excitement of an adventure and travel to the chase to security where everyone's a suspect and in the new environment, it feels even more odd. Then, you're being pursued and you're running and it's athletic, but you're still wearing these elegant dignified clothes, and then you're fighting.

It's also interesting that you haven't seen many people of color go through a classic-attired adventure like that, that's one of the things that the founder of the Ghetto Film School said to me when he saw the film, which I frankly hadn't thought of because I was just coming from instinct and following my intuition. I didn't think about that, but I knew it was something that was exciting to me. I knew it was exciting to me to have different identities going through this adventure. I didn't exactly analyze why.

Past Forward by David O. Russell debuts on Prada.com today.

This interview has been edited and condensed.



Most Popular Videos

1 / 11

Ritaglio stampa ad uso esclusivo del destinatario, non riproducibile.

VARIETY

Editions: U.S

SIGN IN



Search

Subscribe Today!

FILM +

TV +

DIGITAL +

CONTENDERS +

VIDEO +

DIRT +

SCENE +

MORE +

HOME | SCENE | VPAGE

David O. Russell Gets Artsy With Prada for New Short

Ericka Franklin



NOVEMBER 16, 2016 | 11:36AM PT

JOHN SALANGSANG/BFA/REX/SHUTTERSTOCK

"I did it from feeling, I did it from instinct," said director **David O. Russell** of his new film in collaboration with **Prada** titled "Past Forward."

The silent short was previewed at a private downtown L.A. screening with many well-known actors in attendance.

Miuccia Prada provided creative feedback on the film and Russell described the fashion label leader as his "patron of the arts."

"Past Forward" follows **Allison Williams**, **Freida Pinto**, and **Kuoth Wiel** — all playing the same role — who are trapped in a suspenseful dream. Surreal visual imagery and a dramatic score add to the drama.

On his diverse cast, Russell noted, "It was great for me to have three different actresses in one role and three different men in one role — especially in today's society. Seeing three different cultures in one part, which is a classic kind of an iconic role like in a Hitchcock film, is something we haven't always seen. For me, it's interesting."

2016-2017 OSCAR PREDICTIONS



In Contention



Playback: Viggo Mortensen on 'Captain Fantastic' and the Secret to Longevity



Listen to 'City of Stars' From the 'La La Land' Soundtrack, Arriving Dec. 9



As Ben Affleck Rolls Out 'Live by Night,' Crafts Take Center Stage



No Frontrunner in Sight for Supporting Actor Oscar Race

VARIETY JOBS

Creative Development



Freida Pinto, [Connie Britton](#), Sacha Baron Cohen and Kuoth Wiel sit in the front row for the "Past Forward" screening. (Billy Farrell/BFA/REX/Shutterstock)

Shortly after 8 p.m., the crowd poured into the Hauser Wirth & Schimmel Gallery viewing room that was just large enough to include Russell, his leading ladies, as well as other cast members: **Sinqua Walls**, **Sacha Baron Cohen**, **Connie Britton**, and **Thomas Matthews** in addition to Muccia [Prada](#), **Sarah Paulson**, **Zoe Deutch**, **Milla Jovovich**, **Logan Lerman**, **Zosia Mamet**, **Demi Moore**, **Mandy Moore**, **Olivia Munn**, **Fuschia Kate Sumner**, **Christoph Waltz**, and **Kate Mara**. Mara admitted after screening "Past Forward," she hadn't quite figured out the reason for using black and white, saying, "I have no idea, but who cares." "I loved it anyway," she laughed. "I thought it was very relevant."

Sarah Paulson told *Variety* she'd love to work with the acclaimed director. "I'm desperately jockeying to work with him in any way I possibly can," she said. "I don't care if I brought a napkin in the scene to feed someone who was actually eating, as long as he's saying action and cut."



Sarah Paulson said she would love to work with the director some day. (Richard Shotwell/REX/Shutterstock)

Pinto talked about working with Russell, saying, "You can never predict what he has in mind. For example, there was a scene where we were staring at a painting, and he said, 'Stare at the painting like a dog.' Then you go, 'What does that even mean?' It's just the curiosity of it all. He's got a very different way of explaining things. It's such an honor to work with someone like him. He's such a real artist."

"Past Forward" will be available to view starting Thursday on [Prada.com](#)

FILED UNDER: Allison Williams, Connie Britton, David O. Russell, Prada

Want to read more articles like this one? **SUBSCRIBE TO VARIETY TODAY.**

Post A Comment

0

Ritaglio stampa ad uso esclusivo del destinatario, non riproducibile.

CREATIVE DEVELOPMENT Coordinator
Triptyk Studios, New York, New York

Account/Project Coordinator (Ad Agency)
Petrol Advertising, Burbank, California

Media Specialist
Bridgewater Associates, Westport, Connecticut

Executive Director, Aspen Film
Company Confidential, Aspen, Colorado

Associate Director, YouTuber & Gamer Partnerships
Save the Children, Fairfield, Connecticut

[See More Jobs »](#)

«Il mio viaggio guidato dai ricordi», il corto di Russell per Prada

Il lavoro del regista di «American Hustle» in collaborazione con la stilista. Un progetto multiplatforma

«Ogni donna porta sul corpo frammenti della propria storia, delle proprie esperienze, dei propri amori, dei propri drammi». Le parole di Miuccia Prada fanno da cornice ideale a *Past Forward*, il progetto cinematografico multiplatforma frutto della collaborazione fra la stilista e David O. Russell, regista di *American Hustle*, *The Fighter*, *Il lato positivo*.

I tre personaggi femminili

del corto paiono costruiti proprio partendo da questa idea di «accumulo» di storie, esperienze, amori, drammi, che si srotolano senza una vera narrazione — «il mio è un viaggio guidato da strati di ricordi, senza altro scopo se non quello di creare arte, libero dalla normale narrativa e dalle aspettative del pubblico», ha spiegato il regista — con lo sfondo di un paesaggio onirico, surreale e silenzioso.

Le tre donne — che forse

sono una sola, colta da tre angolazioni diverse — corrono, corrono sempre. Scappano da qualcosa che non si capisce cosa sia, come negli incubi migliori, lasciando allo spettatore il compito di codificare ogni gesto, scelta, ogni singolo fotogramma. «La cosa magica e strana del cinema è anche la cosa magica e strana della vita — riprende il regista —. Che nella quotidianità può essere normale, ma nello stesso tempo può avere risvolti strani,

inaspettati, ricchi di suspense». Complessità di senso e uno sguardo indagatore che non si ferma mai: sono elementi che uniscono questo ultimo lavoro di Russell all'idea di moda che da sempre connota la stilista, che ha proiettato frammenti di *Past Forward* durante l'ultima sfilata. I protagonisti del corto sono attori del calibro di Allison Williams, Freida Pinto, Kuothe Wiel, John Krasinski, Jack Huston, Sinqua Walls, Paula Patton, Connie Britton e Sacha Baron Cohen.

Da. Mo.

© RIPRODUZIONE RISERVATA



Bianco e nero Allison Williams, in alto, e Freida Pinto in due scene del film «Past Forward» del regista americano David O. Russell

Online

● «Past Forward» è stato presentato alla Hauser Wirth & Schimmel Gallery di Los Angeles, poi proiettato in simultanea a Tokyo, Londra, Pechino, Mosca, Istanbul, Berlino, Milano, Parigi, New York, Sidney. Ora è visibile su prada.com



IL FILM NATO DALL'INCONTRO TRA IL REGISTA DAVID O. RUSSELL E MIUCCIA PRADA

Metti una sera a cena cinema, arte e moda

MARCO ROMANI

Metti una cena a New York. Da una parte del tavolo c'è Miuccia Prada che parla di come immagina il futuro e di quando, buttando giù una pillola (chissà se rossa o blu), saremo in grado di connetterci con tutti i media esattamente allo stesso tempo. Dall'altra parte c'è David O. Russell, regista hollywoodiano che però Hollywood ha sempre un po' maltrattato: nel 2014 è entrato al Dolby Theatre di Los Angeles con 10 nomination per *American Hustle* e ne è uscito senza nemmeno un Oscar.

Da quella serata è nato *Past Forward*, un film di 14 minuti che è stato presentato ieri in simultanea a Tokyo, Londra, Pechino, Mosca, Istanbul, Berlino, Milano, Parigi, New York e Sydney (da oggi sul sito prada.com) con la partecipazione di Connie Britton e Sacha Baron Cohen.

Libero dall'ansia di riempire le sale, Russell si è concesso il lusso di usare la macchina da presa per creare un'opera onirica, al tempo stesso romantica e terro-

rizzante. Al centro del film, spiega il regista, c'è la voglia di provare a rivelare «quante esperienze diverse viviamo, dove sta la bellezza (in ricordi, suoni, frammenti di vecchi film, dipinti), gli strati di tempo, strati di identità, strati di memoria». A raccontare per immagini l'inquietante giornata di una stessa donna sono tre attrici (la bionda Allison Williams, l'indiana Freida Pinto, l'etiope di origini sudanesi Kuoth Wiel): rappresentano pezzetti non ricomponibili di un'identità. *Past Forward* non ha intenzione di spiegare, ha semmai l'ambizione di suggerire associazioni psichiche e di provare a far esplode-



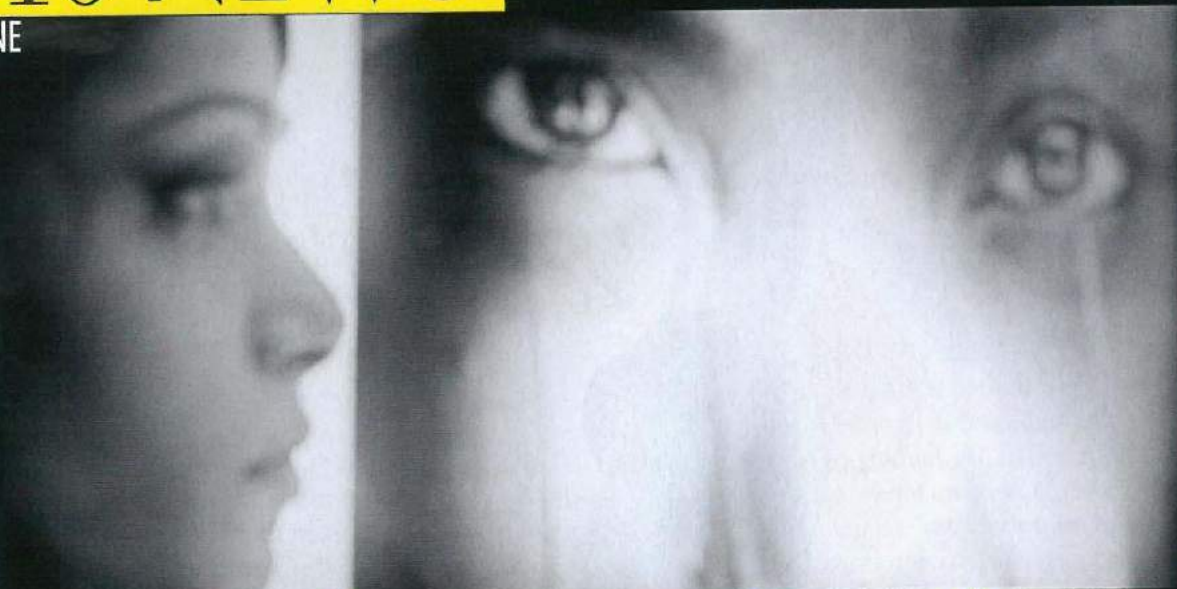
re, come in un esperimento chimico incontrollato, le emozioni. «La cosa magica e strana del cinema» dice il regista «è anche la cosa magica e strana della vita. Che nella quotidianità

può essere normale (andare al lavoro, tornare a casa e così via) ma allo stesso tempo può avere risvolti strani, inaspettati, sorprendenti, ricchi di suspense».

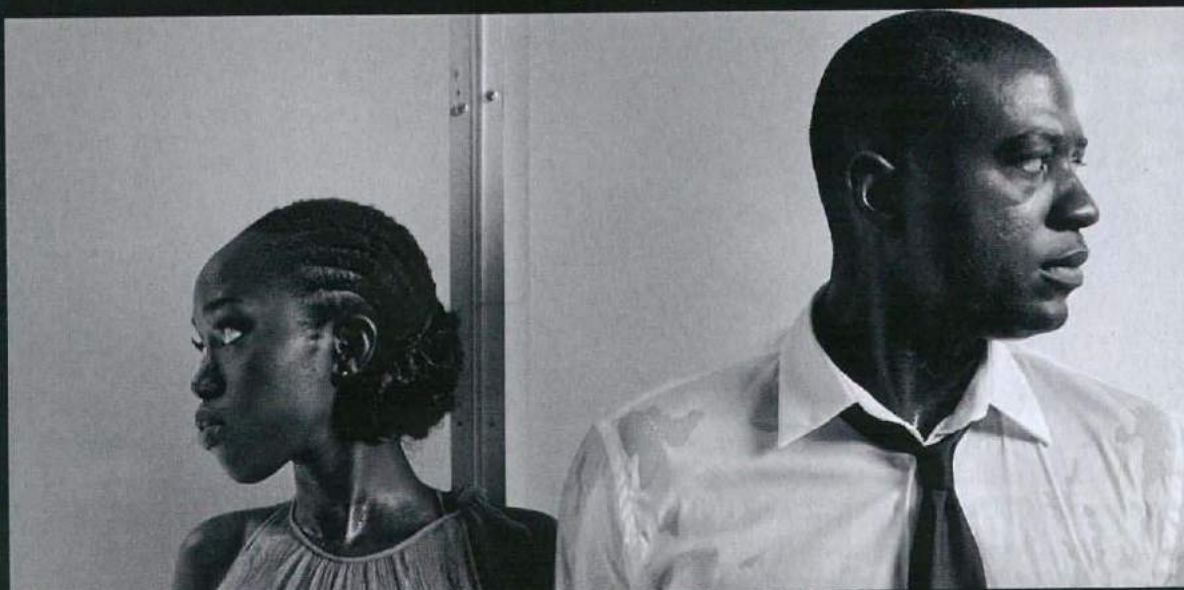
Ed è proprio lungo questo percorso che Russell deve aver incrociato la stilista italiana. Al di là di qualche inquadratura dedicata al marchio, *Past Forward* è Prada nel linguaggio, nella volontà di mettere da parte i tradizionali concetti di elegante e di bello in cambio di un inquieto disordine, di un ostinato squilibrio che interroga il passato. Russell, che ne *Il lato positivo* ha raccontato sotto forma di commedia sentimentale la malattia mentale (il film valse un Oscar a Jennifer Lawrence) e che da anni finanzia associazioni che sostengono chi ne soffre, qui dà forma agli incubi attraverso l'omaggio a registi e a pittori. Ci sono Luis Buñuel e René Magritte, ma anche riferimenti molto più pop, come quello all'assassino senza bocca della serie tv *Teen Wolf*. «I film sono emozione» dice Russell, «le immagini sono emozione. Per esempio alcune inquadrature, determinati movimenti di macchina, li ho in mente da una vita, e alcuni arrivano da alcuni miei sogni infantili ricorrenti». Che, per fortuna, al risveglio non sono svaniti.



Ritaglio stampa ad uso esclusivo del destinatario, non riproducibile.



MÉCÈNE EXTRÊME



Habitué aux embardées cinématographiques, **Prada** dévoile cette semaine *Past Forward*, un court-métrage d'une rare intensité, réalisé par l'Américain David O. Russell. Décryptage. Par **Caroline HAMELLE**

Pour un réalisateur, un espace d'expression créative libre et sans contrainte est un doux rêve qu'il ne peut espérer caresser qu'à très peu de reprises au cours de sa carrière. Soit lorsqu'il débute et qu'il est suffisamment fauché pour que sa vision ne soit prête à céder à aucune contingence, surtout pas monétaire. Soit lorsqu'il est suffisamment chevronné pour prendre le risque de faire ce qui lui plaît. Pourtant, il existe une troisième voie, celle offerte par Miuccia Prada. On sait que la créatrice vvvitalienne à la réputation intello entretient depuis longtemps des liens étroits avec le monde de l'art en général, et du cinéma en particulier. En témoignent les bandes-son de ses défilés (dialogues de films d'Antonioni ou de Fassbinder, participation à l'élaboration d'un festival du film à Séoul en 2009 avec Alejandro González Iñárritu, etc.), ou son rôle de mécénat artistique, qu'elle souhaite détaché de son activité de création, par refus d'instrumentaliser les artistes avec qui elle collabore. On ne s'étonne donc pas de la carte blanche qu'elle accorde chaque saison à une réalisatrice dans le cadre de Miu Miu Women's Tales, pour lui permettre d'exprimer sa vision de la femme Miu Miu, la collection de cette autre griffe étant le point de départ du film. Depuis janvier 2011, douze cinéastes, dont Zoe Cassavetes, Miranda July ou encore Agnès Varda, ont ainsi signé un objet visuel original.

UN OVNI POUR AMOUR DE L'ART

Mais c'est l'intégralité de l'univers de cette Italienne, qui a étudié la politique – section la plus facile selon elle – pour avoir le temps de faire du théâtre à côté, que le 7^e art envahit. Résultat, chez Prada, après Roman Polanski en 2012 et Wes Anderson en 2013, c'est au tour du réalisateur David O. Russell de collaborer avec elle. Moins connu que ses prédécesseurs, cet Américain de

58 ans a pourtant réalisé *American Bluff*, *Happiness Therapy* ou encore *Les Rois du désert*. Si on est loin de la noirceur d'un Polanski ou de la poésie raffinée d'un Anderson, sa vision critique d'une Amérique désillusionnée et imparfaite a plu à Miuccia Prada, qui n'est pas à une contradiction près. Et, comme toujours avec la créatrice, c'est au cours d'un dîner que cette envie est née. «*Elle parlait d'un artiste à qui elle venait de rendre visite à New York. Il croyait que dans le futur on pourrait prendre une pilule qui nous permettrait d'expérimenter tous les médias en même temps. Puis la conversation a évolué sur la nature même du temps, sur le nombre d'expériences et de personnalités qui habitent un individu, les couches d'identités, de souvenirs, le futur qu'on imagine ou qu'on vit dans un film ou dans la vie. Mme Prada m'a offert la chance de faire un objet de cinéma, comme un rêve, injecté de mystère, de suspense, de peur, de danger, de beauté, de conflit, de romance, d'amour, d'identité et de temps. Avec aucun autre but que celui de créer de l'art, libéré de toute forme de narration et d'attente du public*», explique David O. Russell. L'art pour l'art : qui aujourd'hui peut se targuer de ça ? Surtout dans cette industrie très connectée à ses chiffres de vente. Projeté lors du dernier défilé printemps-été de Prada, à Milan, et aujourd'hui diffusé sur le Net (1), *Past Forward* (littéralement, passé en avant), effectivement incompréhensible dans sa forme, explore la complexité de l'identité féminine avec une décharge émotionnelle brute. Le tout servi par un casting d'acteurs cinq étoiles, Freida Pinto, Allison Williams, Paula Patton ou encore John Krasinski. Un véritable ovni pour l'amour de l'art. Une formidable incohérence signée Miuccia Prada. •

(1) *Past Forward* à voir sur Prada.com

Un collage visuel complexe

Page de gauche : des extraits du film. Son séquençage très rapide procure une émotion intense qui fait oublier une structure narrative éparpillée.

Ci-contre, le making-of :

1. David O. Russell et Allison Williams.
2. Freida Pinto.



Interview

***THE WOMEN
WHO WEAR
PRADA***



Full Text:

The subjective experience of the modern woman is comprised of an intersection of her varying identities, dreams, and histories—an experience that Miuccia Prada has always embraced in her women's collections. In 2012, she told *Interview*, "I would say there is no Prada woman. I'm interested in women in general."

It is that intersection between a woman's future and past, fantasy and reality that sparked an imaginative collaboration between the Italian designer and the film director and writer known for *The Fighter* and *Silver Linings Playbook*, David O. Russell. Multi-platform film project *Past Forward* conveys an unconventional narrative that blurs the line between three female characters' real lives and dreams, infusing their desires and nightmares into one 1930s-inspired short film.

Starring Allison Williams, Freida Pinto, Kuoth Wiel, John Krasinski, Jack Huston, Sinqua Walls, Paula Patton, Connie Britton, and Sacha Baron Cohen, and launched today on Prada's website, *Past Forward* is an undertaking of the woman's experiences of beauty, love, drama, and ambition. "Here was the opportunity to make a journey of cinema guided by layers of movie memories, life images and emotions, with no aim except to create art—as if it were a painting or a sculpture—free from normal

narrative or audience expectations," says Russell. "The cast and I worked simply for the joy of making art."

The experimental narration Russell leaves Past Forward's viewers with is that same state of the Prada woman whom Miuccia Prada said cannot be defined. "What is magical and strange about cinema is also magical and strange about life," Russell continues. "Life can be ordinary day to day, go to work, come home, etcetera, and yet at the same time it can turn strange, unexpected, surprising, suspenseful. Emotions, histories, memories, the past living in the future, the future living in the past."

W WATCH DAVID O. RUSSELL'S SURREAL, STAR-STUDED SHORT FILM FOR PRADA





Full Text:

The seed for director David O. Russell's new star-studded short film for Miuccia Prada began when the designer and director were talking about art, and the conversation soon turned to the idea of Russell making a piece of art for Prada. Russell says the designer gave him almost carte blanche to do what he wanted, and Russell, in turn, gave that power to his unconscious mind by taking cues from the surrealist movement of the 1920s. The result is *Past Forward*, a silent thriller set within a dream, shot in high contrast black and white and packed with familiar faces including Allison Williams, Freida Pinto, John Krasinski, and Connie Britton.

The film was first previewed through fragments at Prada's most recent presentation in Paris, and debuted in full on Tuesday in Los Angeles. It is now available to view on Prada.com and via YouTube, below. Designed as something of a multi-media experience, the film will also play in Prada boutiques.

If the result happens to bring to mind particularly of-the-moment thoughts of anxiety, a sense of uncertainty, or fears of deportation, Russell says he didn't intend it to. Though, he's certainly open to that interpretation.

"One person told me last night it's like we took all our experiences you could possibly have and put them in the film," Russell said of the response to his film at the L.A. screening. "Another person told me last night that they thought it was about all the people who might have fears about being deported."

Though Russell has a notable list of repeat players (Jennifer Lawrence and Robert De Niro among them) in his feature work, including *American Hustle* and *Silver Linings Playbook*, the short gave him a chance to work with new collaborators.

PAST FORWARD

01 / 20

Behind the scenes on Past Forward, a film by
Prada and David O. Russell

Courtesy of Prada

SHARE   



Previous Image

Next Image

DAZED

Dazed 100

News

Video

Fashion

Music

Art+Culture

Photography



Prada's new film references surrealism, Hitchcock and dreams

Director David O. Russell discusses working with Mrs. Prada and getting inspired by memories, the unconscious and archetypes of femininity

Fashion Feature

Text Emma Hope Allwood



Past Forward, a film by Prada and David O. Russell
Courtesy of Prada

x20

Past Forward





In attempting to describe – or better yet, understand – Prada and director David O. Russell's new film *Past Forward*, Freud's *Interpretation of Dreams* might be a more useful companion than a press release. Debuted this week in its entirety (rather than as the backdrop to the runway, as it was for [their September womenswear show](#)) the silent, black and white film is perhaps best described as an unreliable narrative. There isn't one heroine and hero, but three of each – we follow them for 20 minutes through a world that doesn't quite make sense, chasing the characters through airports and crowds, watching them dance and kiss in the rain as they enact the same surreal scenes, pair by pair. But when is this futuristic world set? Are we watching a moment unfold on a television in one of the women's apartments, or are we inside a dream? If, so, whose? Like the idea that every decision we make creates a parallel universe, with alternate worlds splitting off into strings of infinite possibilities, here there is no ultimate truth.

Prada has a history of teaming up with acclaimed directors, having previously tapped names including Wes Anderson and Ridley Scott. The collaboration with O. Russell (the man behind *Silver Linings Playbook*, *American Hustle*, and *Joy*) began with a conversation he had with Miuccia Prada at dinner, leading them to discuss "what cinema is, what memory is, what life is, what dreams are" – for, as he says, "these are all related."

The resulting film can be read as a combination of these things, of the ways that cinema crosses over with life, that scenes become archetypes, entangled with our collective memories. Part of the joy of the film is the way its references spark moments of recognition – eerie sets of identical twins like something out of *Brave New World*; a moment mirroring the part in Dalí and Buñuel's similarly greyscale silent film *Un Chien Andalou*, where a man's mouth is replaced by a horrifying expanse of smooth skin; two lovers kissing, their faces entangled in cloth recalling Rene Magritte's *The Lovers*; the score which takes its cues from *Vertigo* (and yes, there's even a Hitchcock blonde). But more than anything, you get the feeling like it's appealing to something deeper in us, something more human, more elemental. After all, haven't we all had dreams like this?

Below, O. Russell discusses working with Mrs. Prada, getting inspired by his subconscious and the multifaceted nature of femininity.

ON THE COLLABORATION WITH MIUCCIA PRADA

"We had a conversation about contemporary art and movies. What emotions and images live in a painting or a movie or a sculpture or a memory. She follows her instincts and encourages you to do the same, she is no nonsense, and direct and real and she loves movies and memories and mysteries that somehow point to an unknown future."

Eventi

Prada battezza *Past forward*

Sarà visibile da oggi sul sito della griffe il corto realizzato da David O. Russell per dare forma alla complessa interpretazione dell'identità femminile elaborata da Miuccia Prada. **Chiara Bottoni**

Un progetto cinematografico multicanale, un viaggio dal sapore onirico. È così che si potrebbe descrivere *Past forward*, l'opera realizzata dal regista David O. Russell per raccontare la complessa interpretazione dell'identità femminile, che da sempre accompagna il lavoro di Miuccia Prada, anima creativa della maison Prada. «Miuccia Prada mi ha lanciato la sfida di realizzare un'opera cinematografica, come un sogno, che si nutre di uno strano mistero, suspense, paura, pericolo, bellezza, conflitto, romanticismo, amore, identità e tempo», ha osservato Russell. «Mi veniva data l'opportunità di compiere un viaggio cinematografico guidato da strati di ricordi di film, immagini ed emozioni della vita, senza altro scopo se non quello di creare arte». Presentato in anteprima martedì alla nuova Hauser Wirth Schimmel gallery di Los Angeles e proiettato ieri in simultanea per un pubblico selezionato a Tokyo, Londra, Pechino, Mosca, Istanbul, Berlino, Milano, Parigi, New York e Sydney, il corto sarà disponibile da oggi sul sito prada.com. Protagonisti della pellicola sono gli attori Allison Williams, Freida Pinto, Kuoth Weil, John Krasinski, Jack Huston, Sinqua Walls, Paula Patton, Connie Britton e Sacha Baron Cohen. (riproduzione riservata)



Qui sopra, un frame di *Past forward*





Freida Pinto, Allison Williams at Prada's Screening of David O. Russell's "Past Forward"

Joined by Olivia Munn, Edgar Ramirez, Jamie Bell, Kate Mara and Miuccia Prada, the actresses screened the short film co-starring Connie Britton and Sacha Baron Cohen in Los Angeles.



Full Text:

As "For Your Consideration" billboards began popping up across Los Angeles in anticipation of awards season, **Miuccia Prada** came to Tinseltown on Tuesday night to solidify her standing with stylish celebrities. Following her first flirtation with Hollywood expressed via a lavender dress worn by Uma Thurman at the Oscars in 1995, the designer welcomed an array of guests at Hauser Wirth & Schimmel's sprawling gallery for a screening of David O. Russell's short film that she helped create.

Christoph Waltz and Jamie Bell represented the leading men who had modeled in the Italian luxury brand's past ad campaigns, and **Freida Pinto** and Sacha Baron Cohen acted in "Past Forward," which premiered in front of Sarah Paulson, Demi Moore, Zosia Mamet, Michelle Monaghan, Mandy Moore, Zoey Deutch, Logan Lerman, Nicola Peltz, Kimberly Peirce, Scoot McNairy and Jacki Weaver.

In the black and white movie that was filmed at signature Southern California spots, spanning from The Broad to the beach, Pinto, Allison Williams and Kuoth Wiel portray heroines who were rescued from Cohen's man with no mouth by Jack Huston, John Krasinski and Sinqua Walls, respectively. Connie Britton and Paula Patton play a pair of fierce females who, like the other characters, aren't overtly good or evil. After the film premiered in front of a crowd that squeezed onto benches and overflowed toward the doorway in a cavernous room stocked with unopened wood crates in one corner, one man told Michele Lamy, Rick Owens' wife: "I was thinking of 'Fahrenheit 451.'"

"That was the whole idea," Britton said of the characters' ambiguity. "You weren't sure. Nobody can be defined in one way." In addition to having fun working on the film, the actress with ravishing red hair also relished in "just getting to wear **Prada**," she said. To be sure, on TV, "I get to wear pretty amazing stuff on 'Nashville.'" She realized how good she had it once she stepped onto the set for her low-budget movie called "Beatriz at Dinner," which she likened to "Who's Afraid of Virginia Woolf?" "It was a beautiful Banana Republic dress," she deadpanned.

Walls also eased from a **Prada** suit to Nineties-era hip-hop duds for his role as a music manager in "The Breaks," a series that will air on VH1 next spring. "I like to mix it up," he said.

Milla Jovovich is tossing together contrasting roles and wardrobes in a trio of new projects: "Future World" featuring James Franco, which she dubbed a "post-apocalyptic fairy tale," "Shock and Awe," in which she plays a war journalist's wife, and the sixth edition in the "Resident Evil" video game movie franchise, which was directed by her husband, Paul W.S. Anderson. "It's even better," he assured of the action flick, which is out in January.

The Hollywood set also made time for charity. When not feeling "so much sadness" for the final season of "Girls," Williams traveled to Rwanda and Kenya for the charity Red and

worked on a documentary about education. Describing her producer role on the series, she said, “I’m the Willy Wonka of it.”

While Williams and other celebrities made a discreet exit shortly after the credits for “Past Forward” rolled, Olivia Munn and Edgar Ramirez lingered at the bar. Bell, who’s finishing the final season of “Turn: Washington’s Spies” and played the young lover of Annette Bening’s Gloria Grahame in the movie titled “Film Stars Don’t Die in Liverpool,” made the most of his free time with Kate Mara. Earlier that day, the two checked out director Guillermo del Toro’s exhibition at the Los Angeles County Museum of Art.

“She’s a massive art collector,” Bell said of his paramour. Bursting into laughter, Mara replied, “He’s being sarcastic. We have zero intellect when it comes to art. If there’s a movie involved, we’re there.” They were certainly at the right place for date night.

24 heures de la vie d'une femme Prada

PROJECTION Demain, la maison italienne mettra en ligne le court-métrage d'anticipation «Past Forward», réalisé par David O. Russell, habitué des Oscars.

ÉMILIE FAURE efaure@lefigaro.fr

Un simple film de marque, pensé pour promouvoir un sac à main ou une ligne de souliers? C'est mal connaître Prada. Sans paroles et sans couleurs, *Past Forward*, petit bijou d'anticipation, a d'abord été dévoilé, par bribes, lors du dernier défilé femme de la maison italienne, en septembre dernier à Milan. Dès demain, le site prada.com diffusera l'intégralité de ce court-métrage de vingt minutes, réali-

sé par... David O. Russell, tout de même, le cinéaste américain des multi-oscarisés *Fighter*, *Happiness Therapy*, *American Bluff* et autre *Joy*.

N'attendez pas de ce film aux accents surréalistes une leçon de mode, on est bel et bien au cinéma. D'ailleurs, dans un futur proche, la femme Prada, aux airs d'héroïne de Hitchcock, se contente d'un trench beige, d'une jupe droite et d'une paire d'escarpins en cuir noir. Jamais vraiment la même mais reconnaissable entre mille, elle prend tour à tour les traits des trois actrices Freida Pinto (l'Indienne de *Slumdog Millionaire*), Allison Williams (de la série *Girls*) et

Kuoth Wiel, la jeune première soudanaise. Entre Miuccia Prada et David O. Russell, c'est une histoire singulière sur laquelle revient le cinéaste.

« Voyage cinématographique »

« Le projet a vu le jour il y a quelques mois, au détour d'une conversation avec Mme Prada. Elle évoquait un artiste auquel elle rendait visite à New York et qui pensait que, bientôt, nous aurons simplement à gober une pilule pour expérimenter tous les médias instantanément et en simultané. De fil en aiguille,

notre discussion s'est portée sur les liens entre le futur, le présent et le passé. Aussi, les lieux où se niche la beauté - dans des souvenirs, des extraits de vieux films, des peintures, explique le réalisateur oscarisé. Mme Prada m'a donné la chance d'écrire et de réaliser ce film comme un rêve, un mélange d'étrange, de suspense, de peur, de beauté. Il compte également des conflits, de l'amour, du romantisme, une quête d'identité, la notion de temps... *Past Forward* est composé de séquences montées en boucle pouvant se répéter à l'infini et même se lire dans le désordre. De qui parle-t-on? Est-ce l'histoire qu'une femme regarde chez elle à la télévision ou est-ce son propre souvenir? Un rêve? Un fantasme? Et pourquoi pas tout cela à la fois? Ce qui semble magique et bizarre dans le cinéma l'est aussi dans la vie. Notre quotidien paraît ordinaire - métro, boulot, dodo - et, soudain, il peut basculer dans quelque chose de bizarre, inattendu et surprenant. Vos ennemis deviennent vos alliés, les relations amoureuses vrillent et on se croit au cœur d'un thriller ou d'un film d'aventures sauf qu'en fait il s'agit de votre vie de tous les jours. »

« J'ai vu dans *Past Forward* l'opportunité de faire un voyage cinématographique au cœur de différentes couches de souvenirs de films, de tranches de vie et d'émotions, précise encore David Russell, sans aucune autre intention que de faire de l'art - comme on réalise une peinture ou une sculpture -, sans aucune obligation narrative ni pression de réaliser un grand nombre d'entrées. » ■



Extrait du court-métrage de David O. Russell, qui est diffusé sur le site prada.com. PRADA



O

LES TENDANCES DE "L'OBS"



LA MODE POUR TOUS

par

SOPHIE FONTANEL

Votre serviteuse a déjà dit ici comment c'était pas amusant de remettre des collants. Quand on est une femme, j'entends (non, Delfeil de Ton, t'emballe pas, cette chronique n'est pas sur les Frères Jacques). « Les collants, c'est pas marrant », pourrait être un bon slogan. Sauf que, bon, ça tient chaud, c'est « utile » (mot atroce en mode). Des amis bobos à moi ont cet adage saisonnier :

« Jamais de collants avant la Fiac. » Le mien d'adage, c'est plutôt : « Jamais de collants avant la flotte. » Et ça y est, il flotte. Je suis donc allée m'acheter des Dim Up, genre pour tergiverser. C'est pas mal, je dois dire. Mais ça pose une question : pourquoi on a tant de mal avec les collants, pourtant si vitaux en hiver, pourtant invention géniale. Eh bien, je crois que ça vient (encore !) des magazines féminins. Ça fait des années que les filles, été comme hiver, sont là-bas jambes nues. Dans les années 1970, les séries de mode ne se faisaient pas sans collants. Et petit à petit, ça a disparu. Je me souviens d'une styliste, quand je bossais à « Elle », qui avait fait un psoriasis parce que je lui demandais (j'étais chef, sur un malentendu) de rajouter des collants dans ses « looks ». Ah il fallait la voir, couchée, à agiter ses petits pieds en train de hurler que ça allait foutre en l'air tout son concept esthétique. Lequel concept était : « Forcément que la fille n'a pas froid, elle n'existe pas ! » Les épisodes de la série culte « Sex and the City » n'ont pas aidé. Peut-être parce qu'elles faisaient beaucoup l'amour, les héroïnes n'avaient jamais froid aux jambes. Déjà du passé ? Ces temps-ci, les collants reviennent. C'est timide, certes. On en a vu, de couleur, chez Céline. Pour l'été 2017, sinon c'est pas drôle. Si on en a vu là, c'est qu'il y en aura. En attendant, moi je préconise ceci : mettons-en déjà. Soyons précurseurs, pour une fois que c'est si facile. La photo de moi en Dim Up est disponible sur la version web de cette chronique. Je ferais n'importe quoi pour mon journal.

ON EN PARLE

Le film, nouvel accessoire chez Prada

La marque italienne a confié à David O. Russell, le cinéaste de "Happiness Therapy", la réalisation d'un étonnant court-métrage en hommage au cinéma des années 1960



Depuis que Wim Wenders a déclaré dans « l'Obs », il y a tout juste un an, « *au risque de vous surprendre, j'ai réalisé plus de 100 publicités. Et je trouve ce monde plus créatif que tout* », nous regardons avec un œil plus attentif ces films mettant en scène les marques et leurs égéries. Celui réalisé par Spike Jonze cet été pour le parfum Kenzo World a totalisé 4 millions de vues sur YouTube en l'espace de deux mois. Que des millions d'internautes regardent volontairement, à l'heure du zapping et d'Adblock, une réclame de quatre minutes pose question.

L'examen du dernier-né dans cette famille d'objets aux contours flous que

Prada vient de produire peut apporter un début de réponse. Mardi, ce court-métrage réalisé par David O. Russell, le réalisateur de « Joy », « Happiness Therapy » et « American Bluff », a été présenté en avant-première mondiale non pas dans une boutique de la marque, ni dans un cinéma, mais à la Hauser Wirth & Schimmel Gallery de Los Angeles. Dans les autres salles, le visiteur découvrirait une rétrospective de la peintre Maria Lassnig, les œuvres de Joan Miró et, dans quelques jours, on y écouterait l'historienne Judith Stein deviser sur l'art moderne.

Art aux frontières duquel le groupe de luxe italien a pris l'habitude de se positionner. Ainsi, sa nouvelle fondation créée à

Milan avec l'architecte Rem Koolhaas figure aujourd'hui parmi les meilleurs musées d'art contemporain. A peine y distingue-t-on sa présence sur la façade et à l'intérieur. Il en est de même pour « Past Forward », film d'une durée d'un quart d'heure, impossible à diffuser à la télévision et dont il existe plusieurs versions avec des castings différents et des fins alternatives, toutes pensées pour internet.

Celle que nous avons vue montre trois jeunes femmes fuir une menace dans un aéroport avant d'y trouver l'amour, le tout sous la forme d'un hommage en noir et blanc au cinéma des années 1960. Les cinéphiles y reconnaîtront des scènes de « la Jetée » de Chris Marker, les bandes-son de Bernard Herrmann pour « la Mort aux trousses » d'Alfred Hitchcock et « Fahrenheit 451 » de François Truffaut, ou encore le fantôme de Monica Vitti. Loin des castings tapageurs avec mannequins et superstars, Russell a choisi Allison Williams (*photo ci-contre*), une comédienne de la série « Girls », l'actrice indienne Freida Pinto et Kuoth Wiel, interprète venue du Soudan. Seul Sacha Baron Cohen fait une apparition en forme de clin d'œil. Sont présentes aussi quelques-unes des obsessions actuelles de la mode telles que les images surexposées, les dystopies et les structures en béton.

A mi-chemin entre « Alphaville » de Godard et les séries de mode de William Klein pour « Vogue », « Past Forward » laisse une impression étrange. « *Miuccia Prada, explique le réalisateur trois fois nommé aux Oscars, m'a demandé de créer un objet de cinéma, une sorte de rêve alimenté par le mystère. C'était l'occasion de voyager guidé par des couches de souvenirs cinématographiques, des images de la vie et des émotions, sans but si ce n'est celui de faire de l'art. Libéré des contraintes narratives et d'audience.* » On aurait tort d'y voir un simple collage confié au cinéaste, cet objet – la marque utilise le terme de « *plateforme* » – semble moins destiné à plaire qu'à décoder. Il ne s'agit plus de faire envie ou d'acheter, mais d'adresser des signes aux initiés parlant un nouveau langage, celui des cinéastes, photographes de mode et directeurs artistiques qui peuplent les salons VIP des aéroports justement, celui d'une élégance puisant dans tous les arts majeurs. Ce n'est plus le diable qui s'habille en Prada mais l'artiste du XXI^e siècle tel qu'il se regarde dans un miroir. ARNAUD SAGNARD





Talking to David O. Russell About *Past Forward*, His Dreamy Film for Prada



Full Text:

We're firmly in the era of elaborate fashion films, but *Past Forward* — David O. Russell's directorial effort for Prada — might be the most ambitious of its kind, unspooling a mile-long list of Hollywood credits at the end. Selections from the 18-minute film were shown during the brand's spring 2017 show in Milan this September, and the full-length version premiered last night in Los Angeles.

The nonlinear story centers around three glamorous women — played by Freida Pinto, Allison Williams, and newcomer Kuoth Wiel — who act out parallel stories, set in a dreamlike, black-and-white world. The cast also features Connie Britton, Sacha Baron Cohen, and John Krasinski, among others. Today, the film is going wide, with simultaneous screenings set to take place in Tokyo, Shanghai, Berlin, London, Milan, Paris, Moscow, Istanbul, and Sydney.

"Nobody made a nickel; we all just made it to do it. We made it in four days," a silver suit-clad Russell told the Cut last night at the premiere. He felt lucky, he said, to have Miuccia Prada's blessing to take the story in an unusual direction: she told him, "You can do whatever you want."

Miuccia Prada and David O. Russell Photo: Donato Sardella/Getty Images for PRADA

The film's Hitchcock influences are immediately apparent — in the piled-high hairdos of its three heroines, the creeping sense of menace as they navigate futuristic worlds, and the score, which includes selections from Bernard Herrmann's soundtracks for *North by Northwest* and *Vertigo*. Russell noted that the film “was obviously influenced by Hitchcock, which I feel is timeless, so I guess it's me loving that.” Fashion is a through-line as well, but it's seen subtly — in shots of a Prada bag or high heels abandoned on an airport floor, for example. His focus, he said, was “really about the emotions, and that specific memory of what people are wearing.”

The multiracial casting — including the triple-casting of Williams, Pinto, and Wiel — was an important part of the project for him. “It was interesting for me to see three different actors as an experiment in cultural identity,” he said. “I showed it to the founder of the Ghetto Film School and his one comment, which I never thought of, was ‘It's very unusual to see people of color in that world, which is a sort of a classic '50s world but also a futuristic world.’ So I just thought it was a great experiment, as a director and a filmmaker to see three different people play each part.”

The film ends with a kinetic dance sequence choreographed by Mandy Moore (no, not that Mandy Moore) who worked with Russell on *Silver Linings Playbook* and also choreographed the upcoming *La La Land*. That finale helps cut the tension of the earlier scenes. “The celebration of love and music is one of those experiences I just love seeing in film,” Russell said. “So it's a really joyous way to enter the third act.”

Past Forward premieres on Prada.com tomorrow.



VOGUE

FASHION

BEAUTY

CULTURE

LIVING

RUNWAY

VIDEOS

SUBSCRIBE

MOST
SHARED

1 Eddie Redmayne on
Playing the Leading Man in
J. K. Rowling's Pre-Potter
World



2 The 13 Gilmore Girls
Episodes to Watch Before
the Show Returns



LIVING > PARTIES

Inside Prada's Los Angeles Screening of *Past Forward* by David O. Russell



NOVEMBER 16, 2016 11:04
A.M.
by CAMERON BIRD



**SUBSCRIBE
NOW**
6 Issues for \$6

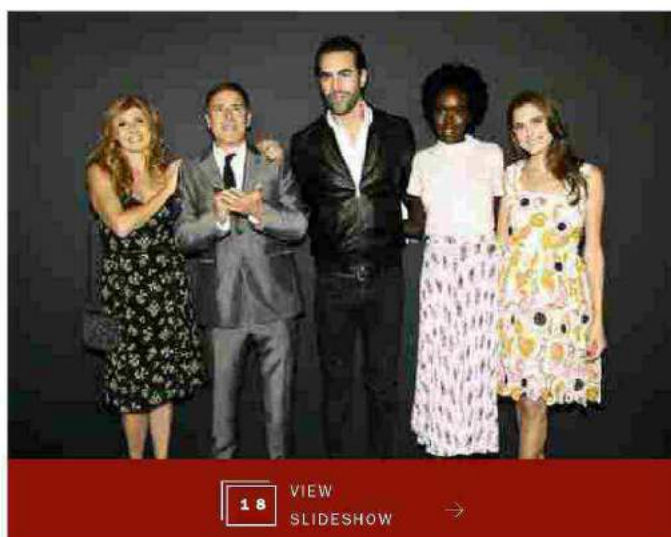
SUBSCRIBE

Photo: BFA



Last night, a large crowd of Los Angeles's finest gathered in the dark, expansive Hauser Wirth and Schimmel gallery in downtown L.A. and were greeted by the words *Prada presents*. Indeed, the fashion label not only presented one of the chicest gatherings of gallerists, artists, and actors the Eastside has seen, but *Miuccia Prada* also presented her

Ritaglio stampa ad uso esclusivo del destinatario, non riproducibile.

latest film collaboration, this time with director David O. Russell, titled *Past Forward*. This particular piece made its debut in September during the brand's Spring 2017 runway show, but this time around, Ms. Prada and Russell hosted the screening in the outdoor space of the Arts District gallery and welcomed the movie's stars—Allison Williams, Freida Pinto, and Kuoth Wiel—who were all appropriately adorned in Prada frocks for the occasion. They were joined by some of the city's inner circle, with Demi Moore, Katherine Ross, and artist Doug Aitken all there to support Prada's latest masterpiece.

After the screening, guests migrated back into the outdoor space, where a dinner of venison chili, roast chicken, and salmon served with pureed potatoes was meticulously laid out among the trays of Champagne and vodka cocktails. As attendees whisked from table to table praising Prada's latest collaboration, it was clear that the Italian brand had seamlessly integrated itself into the worlds of Hollywood, art, and all things L.A.



Most Popular Videos

1 / 11



Supermodel Gigi Hadid
Does Los Angeles...



Serena Williams's Version
of "7/11" L...



Jennifer Lawrence
the Awkward L...



SHARE



TWEET



ADD A COMMENT

Esquire

David O. Russell Explains Why It's the Perfect Time for His New Prada Film



Full Text:

For her Spring/Summer 2017 fashion show, which ran this past September in Milan, Miuccia Prada wanted something more ambitious than just a line of models walking down a runway. She wanted something that would appropriately communicate her vision of feminine identity—with its complex intersection of history, experience, love, and drama. So she turned to her friend, filmmaker David O. Russell (*American Hustle*, *Silver Linings Playbook*, *The Fighter*), to create a multi-platform film project that would bring that vision to life. The resulting short film, titled *Past Forward*, is a surrealist dreamscape of mystery, suspense, paranoia, romance, love, conflict, and beauty, all of which unfolds beyond the strictures of linear time.

Devised over a string of conversations between Russell and Prada, the finished film—parts of which were screened during the September fashion show—feels somehow both new and old, familiar and foreign. Along with references to Hitchcock and surrealist art, there are also elements of classic sci-fi movies, romance films, and suspense thrillers, not to mention a lot of cool clothes. The full version of the film debuts Thursday on Prada's site. On the evening of the release, we spoke to David O. Russell about how it came to be, how he wrangled such a cool cast (Freida Pinto, Allison Williams, and Kuothe Wiel all play a version of the lead character), and how its paranoia and disorientation feels way too appropriate in today's political atmosphere.

ESQ: How did this project originally come about?

Russell: Just from having a conversation with Miuccia about art—contemporary art—that she was looking at for her museum in Milan. I think it's just from our friendship, and having conversations. She's a very specific, meticulous person. She reminds me of De Niro in some respects. We were just talking about what she personally looks for in art, or responds to. She responds in a very pure, no bullshit way. That's how she is. And that turned into a conversation about layers of identity, and experience. Layers of cinema memory and layers of personal memory. She just kept inviting me to do something, and I couldn't really believe it was going to happen.

It wasn't for money or anything; it was just to do it. I didn't even know which actors were going to show up. We just did it to create something that was a pure silent film, that is associative like a dream. I'm a fan of surrealism. I believe in letting the unconscious speak and guide you, like in a dream. Now, in retrospect, I think this dream is filled with feelings and identities and shifts and uneasiness, but still very appropriate to this time right now.

The film has a really cool cast. How did you get everyone on board?

It was all serendipitous. Allison Williams and I have crossed paths many times. Michael B. Jordan introduced me to Freida Pinto, and Freida and I hit it off. John Krasinski and I happened to be talking about other projects at the time, and I said, "Would you want to do this?" I didn't know if he would show up, I didn't know if Sacha Baron Cohen would show up. He said he happened to be in town, and I happened to pay him a visit, and the next thing we knew we put him in the picture. It was all sort of

fortuitous like that. I'm working on a project with Robert De Niro that has a family that reflects the color of our families, which is mixed, so I wanted to meet new actors of color. Sinqua [Walls] and Kuoth [Weil] were great for me to meet and work with.

Were you tied at all to Prada's designs for the film? Or did Miuccia give you free rein to do whatever you wanted?

No, she just told me to do whatever I wanted to do. And I happened to be watching *North by Northwest* a lot.

That's interesting. I was going to mention that many of the scenes feel like a Hitchcock film.

Yes, and we actually got a Bernard Herrmann score [Herrmann composed scores for *North by Northwest*, *Vertigo*, and *Psycho* among other Hitchcock films], which we got from a couple of different films. [I wanted] to have a pure visual experience like that, though—that's like a dream, that is emotional, that feels almost like a Kafka experience, but is also romantic, and has all these different colors that life or a dream can have, or a movie can have, without words or explaining it. To me, what I loved about those [Hitchcock] films is the dignity of the people and their clothes. No matter whether they're falling down a mountain or climbing across Mount Rushmore, there's something dignified about their clothing.

That was also important to me in *American Hustle*, that there's a sort of beauty and a love of their clothing. In *American Hustle*, they're always trying clothes on, they're loving clothes, trying different identities on. That kind of element is something that I like. Cary Grant's tailor told him to sleep in his suit, which is why it's in [*North by Northwest*]. I like someone having to go through the rain and the fight and everything, and they're still in this clothing that wouldn't be made for that.

You've mentioned Hitchcock—were there any other cinematic reference points for you?

Probably just surrealism. And also, I love something that feels like a fever dream. Whether it's *Mulholland Drive* or Hitchcock, where you aren't exactly sure what's happening, but it's emotional, and there are moments of beauty in it. Those were my references, I think. Other than that, I was just

sort of operating from my own unconscious. I have dreams, and I have dreams that I have thought a lot about since my childhood that were in there. These big things that I have experienced in recurring dreams. Images I've had in my mind, or shots I've wanted to do in many movies.

I've had filmmaker friends who say, "If it's great, don't talk about it a lot," because it is what it is. That's the thing about this film. It's interesting to hear what other people say about it. I've had some people tell me, "It's like you took all the different stations or experiences one can have—medical, security, the airport, being a teenager, fighting, love, romance, and the uncertainty of being a loner—and put them together in one story."

It makes sense, then, that the film feels so much like a fever dream.

I felt that's interesting, because when you just follow your unconscious, you're not sure how or what it's going to apply [to]. It's like automatic writing; you just let your unconscious speak. Then, the application of it presents itself at another time. I think in today's context, the film does look like a great feeling of unease and uncertainty. Uncertainty regarding security people, who are either there to treat you right or not, and you can't be sure. The fact that there were three races in the picture was something I was drawn to instinctively. It has kind of a different meaning today [after the election].

It gives the film an interesting context given that so much of the driving force in America today seems to be subconscious fear.

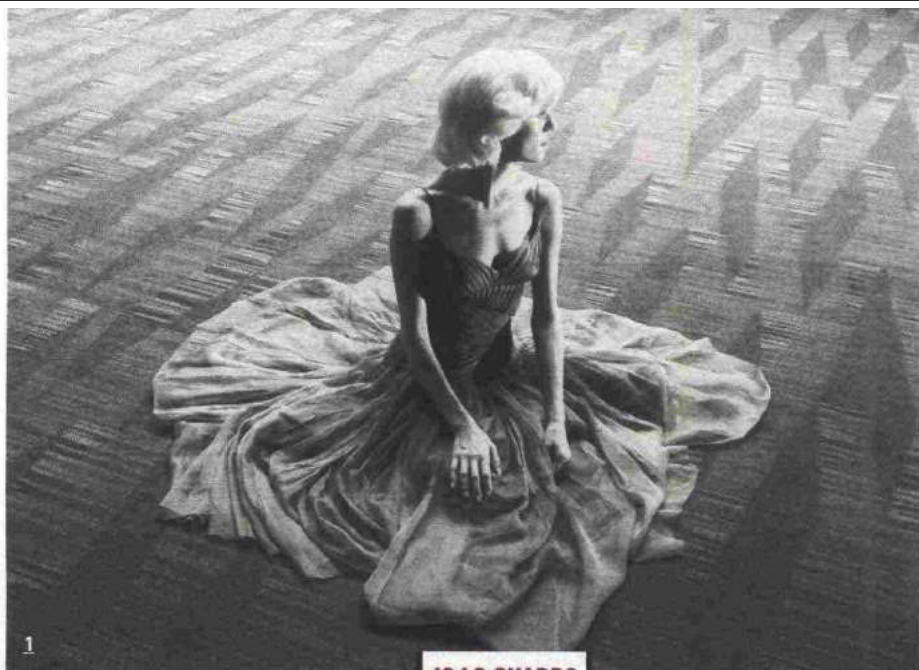
I know. The movie feels like a dream I had two nights before the election.

Really?

Yeah, it felt like that. Like I'm living in an uncomfortable moment and I don't understand it. And it's an uncomfortable regime and I don't understand it. A dream can feel like you're a captive in some place. Right now, what are we in? We don't know what we're in right now.

You talked earlier about all of the colors of life and of dreams, yet the film is in black and white. What was the decision behind that?

Well, I love black and white. I think it's very beautiful. There's something about black and white that, for me, makes it in another timeless state. It's in a different state. It's like movie time, or dream time, or it's the past, but it's the future. We got to shoot in the Broad [art museum in L.A.], which we used as an apartment building in the future. To me, it's the past, but it's also the future, and there's something that feels classic about it. I feel that way about my favorite films from 60 years ago. There's something timeless about them.

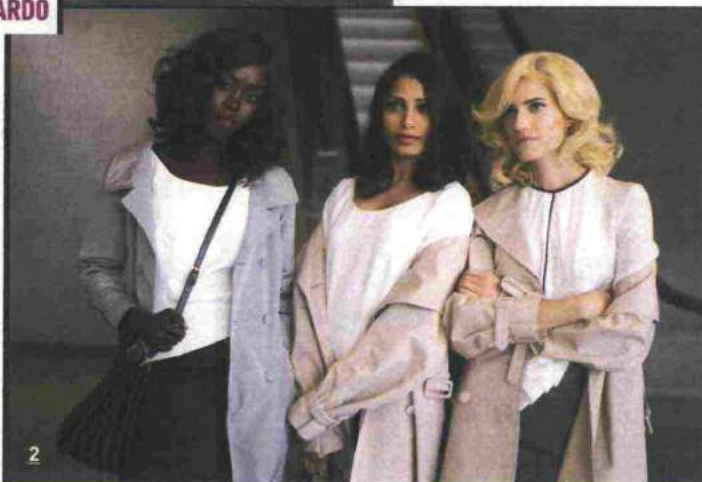


IO LO GUARDO

1 Allison Williams in un momento di *Past Forward*.
2 Da sinistra, Kuoth Wiel, Freida Pinto, Allison Williams, le tre protagoniste del cortometraggio firmato da David O. Russell.
3 Il regista e Allison Williams sul set. 4 Freida Pinto durante le riprese di *Past Forward*.

SE LA MODA È UN THRILLER

Il regista David O. Russell firma un corto da vedere anche on line. Con un cast stellare che interpreta mistero ed eleganza



Non c'è errore. Il titolo è *Past Forward*. Come dire: procedere veloce, ma guardando indietro, al passato, con il suo carico di «mistero, suspense, paura, pericolo, bellezza, conflitto, romanticismo, amore, identità e tempo». Se la musica poi è quella di Bernard Herrmann, il compositore di Alfred Hitchcock, Orson Welles, François Truffaut e Brian De Palma, il destino delle tre protagoniste dell'opera breve cinematografica, che David O. Russell ha realizzato per cogliere «la sfida» di Miuccia Prada, subito si confonde con quello delle protagoniste di *La donna che visse due volte*, *Intrigo internazionale*, *Fahrenheit 451*. *Past Forward* è un progetto cinematografico multiplatforma: può essere un cortometraggio, un'installazione, si può vedere online, sui social. Chiamati a partecipare al progetto di David O. Russell, regista assai in auge anche per l'indubbio talento nella creazione di atmosfere d'epoca, (*Il lato positivo*, *American Hustle*, *Joy*) sono Allison Williams, Freida Pinto, Kuoth Wiel, John Krasinski, Jack Huston e - guardate fino all'ultimo fotogramma - Sacha Baron Cohen. **Paola Piacenza**

Merle Weismiller Wallace (3)

Ritaglio stampa ad uso esclusivo del destinatario, non riproducibile.

Codice abbonamento: 04119

Вызов ПРИНЯТ!

16 НОЯБРЯ в кинотеатр ГУМа просто невозможно было попасть, потому что все места заняли столичные звезды. И собрались они здесь неслучайно: дом Prada представил международный проект Past Forward – короткометражный фильм Дэвида О. Расселла. В нем сыграли Фрида Пинто, Саша Барон Коэн, Эллисон Уилльямс и многие другие. *Grazia*, кстати, уже рассказывала о видео читателям – ведь нам посчастливилось посмотреть отрывки из него еще во время показа весенне-летней коллекции марки в Милане. Эта черно-белая артхаусная лента была создана совместно с Миуччей Прадой. Как говорится, одна голова хорошо, а две – лучше. Сообща

Актеры разыгрывали одни и те же сцены в постоянно меняющихся сочетаниях



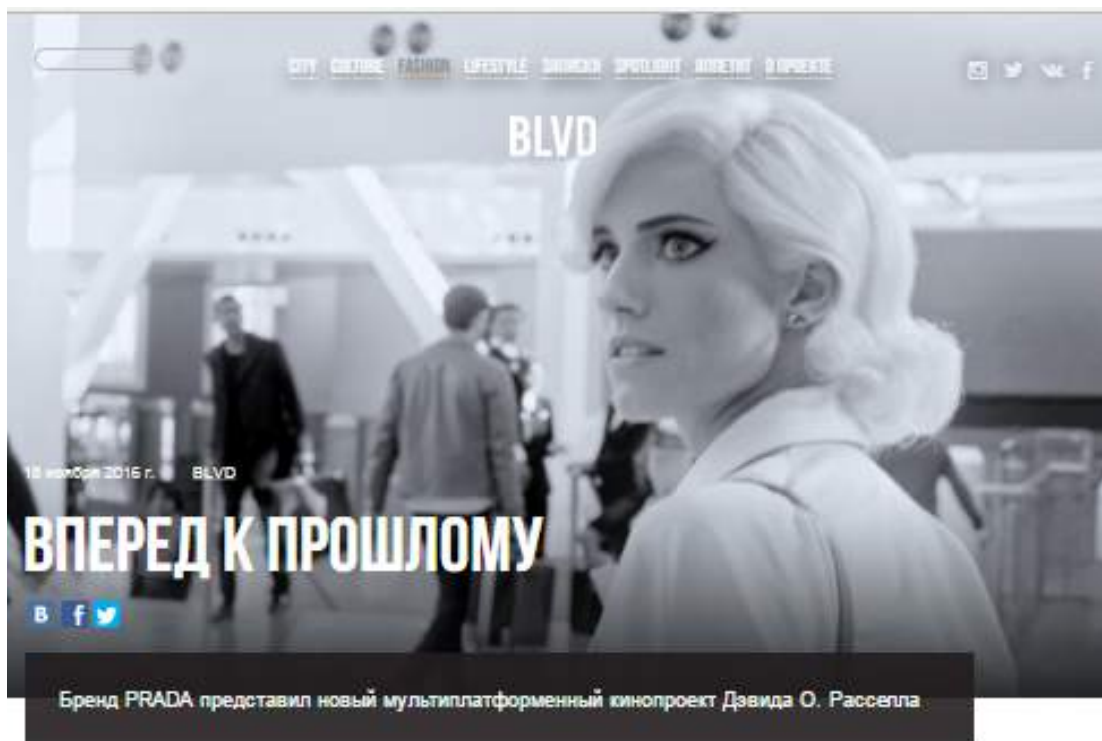
Зрители смотрели картину с замиранием сердца. А потом долго обменивались впечатлениями и трактовками сюжета



По часовой стрелке: Анастасия Рязцова, Наталья Туровникова, Виталий Козак, Галина Агапова, Наталья Гольденберг, Андрей Артемов, Дмитрий Исхаков и Полина Гагарина



креативные умы сняли картину, путанный сюжет которой никого не оставляет равнодушным. «Миучча бросила мне вызов, предложив создать произведение, похожее на сон, полное удивительных тайн, напряженного ожидания, страха, опасности, красоты, конфликта, романтики, любви, самосознания и ощущения времени, – рассказал *Grazia* Дэвид О. Расселл. – Для меня это было возможностью сделать фильм о странствованиях. И я, и актеры работали просто ради того, чтобы сотворить прекрасное». В это «путешествие» посчастливилось отправиться зрителям в Москве, Париже, Лондоне, Берлине, Стамбуле, Нью-Йорке, Пекине, Токио и Сиднее. Премьера же прошла днем ранее в Лос-Анджелесе. Не смогли попасть на сеанс? Не расстраивайтесь! Видео можно оценить на официальном сайте Prada. Приятного просмотра!



Амбициозный проект был представлен в новой галерее Hauser Wirth Schimмель Gallery в Лос-Анджелесе 15 ноября. На следующий день фильм был одновременно показан во время специальных мероприятий в Токио, Пекине, Москве, Стамбуле, Берлине, Милане, Риме, Париже, Нью-Йорке и Сиднее.

В своем творчестве Миучча Прада исследует личность и самоидентификацию женщины – ее коллекции отображают женщину как пространство сложных переживаний субъективности. Каждая женщина, по ее мнению, несет на себе фрагменты собственной истории, свой опыт, свою любовь и свои трагедии.

Именно это стало темой ее уникального творческого союза с американским сценаристом и режиссером Дэвидом О. Расселлом, в рамках которого был создан мультиплатформенный кинематографический проект PAST FORWARD.

Широко известный своими работами, в числе которых «Афера по-американски» (American Hustle), «Боец» (The Fighter) и «Мой парень – псих» (Silver Linings Playbook), Расселл задумал проект как сюрреалистический и безмолвный фантастический ландшафт, в котором множество актеров разыгрывают одни и те же сцены в постоянно меняющихся сочетаниях.

На этой основе рождается зыбкий и ненадежный сюжет с постоянной сменой фокуса, где сцены, персонажи, костюмы, жанры и даже многочисленные варианты финала повторяются, преобразуются и перетекают один в другой, отвергая логику традиционного повествования.

Персонажи Расселла превращаются в элементы сложного коллажа, в котором зритель сам должен разобраться, что есть опыт, что – воспоминание, а что – сон, и распознать переживания и различия между ними. Воплотили идею в жизнь такие актеры, как Эллисон Уильямс, Фрида Пинто, Кут Вил, Джон Крастински, Джек Хьюстон, Синква Уолло, Пола Паттон, Конни Бриттон и Саша Барон Коэн.

«Миучча Прада бросила мне вызов – создать кинематографическое произведение, напоминающее сон, исполненное удивительных тайн, напряженного ожидания, страха, опасности, красоты, конфликта, романтики, любви, самосознания и времени, – говорит Расселл. – Для меня это была возможность создать фильм-путешествие, путеводителем по которому станут слои киновоспоминаний, образов из жизни, эмоций – без какой-либо иной цели, кроме цели создать объект искусства, подобный картине или скульптуре, свободный от привычного повествования или ожиданий зрителя. И я, и актеры работали просто ради радости создавать прекрасное» – комментирует сам режиссер.

Проект PAST FORWARD предназначен для демонстрации в разнообразных условиях: в кинотеатрах, в галерейных инсталляциях, в социальных сетях и онлайн. Фрагменты фильма были использованы в декорациях состоявшегося в прошлом месяце показа коллекции весна-лето 2017. Инсталляция демонстрировалась в реальном времени на Instagram Stories.

Три актрисы спасаются от рутины под музыку из фильмов Хичкока

Дэвид О. Расселл снял короткометражку для Prada



фото: youtube.com

18.11.2016, 19:42

Отсутствие сюжетной линии, повторяющиеся ситуации и музыка Бернарда Херрманна - таков рецепт успеха Дэвида О. Рассела и модного дома Prada

Несколько дней назад в Лос-Анджелесе в галерее Hauser Wirth & Schimmel Gallery состоялась премьера короткометражного фильма *Past Forward*, созданного для Prada режиссёром Дэвидом О. Расселлом («Афера по-американски», «Мой парень — псих», «Боец»). После этого показы прошли в десяти мировых столицах: Париже, Лондоне, Милане, Берлине, Стамбуле, Нью-Йорке, Пекине, Токио, Сиднее и Москве, а теперь *Past Forward* может увидеть каждый.

Оскаровский номинант работал вместе с дизайнером Миуччей Прада. Результатом стал немой чёрно-белый фильм. На протяжении 12 минут актёры — а в съёмках участвовали, например, Эллисон Уильямс, Фрида Пинто, Джон Красински и Саша Барон Коэн — меняются ролями, разыгрывая повторяющиеся ситуации. При этом каждый проживает события по-своему. Сюрреализм происходящего подчеркивает аллюзия на полотно Магритта «Влюблённые» — во время финального танца героев их головы обернуты шелковым шарфом. А музыка Бернарда Херрманна усиливает сходство мини-триллера с картинами Хичкока — произведения именно этого композитора звучат в «Головокружении» и «Психе».

TURCHIA - Hurriyet Daily Newspaper

26.11.2016

Exclusive Interview with David O. Russell

#

interpress®
medya takip merkezi 1940

HURRIYET CUMARTESİ
HAFTALIK ULUSAL GAZETE EK
İSTANBUL
MAGAZİN

Tarih : 26.11.2016
Sayfa No : 13
Tiraj : 336056
StkCm : 75



Sinemanın en moda hali

Son dönemin en çok konuşulan ödül rekortmeni filmlerin yönetmeni o: David O. Russell. 'American Hustle' ve 'Silver Linings Playbook' gibi başyapıtların yaratıcısı, moda devi Prada ile bir işbirliği yaptı. Ortaya çıkan proje, 20 dakikalık sessiz film: 'Past Forward'... Russell'la moda ve sinema arasındaki aşkı konuştuk.



Aslı Barış
abaris@hurriyet.com.tr

Bir moda markası için kısa film çekme fikri nereden doğdu?

-Aylar önce Miuccia (Prada) ile bir yemek sırasındaki sohbetimizde ortaya çıktı. Sohbetimiz, onun New York'ta ziyaret ettiği bir sanatçı hakkındaydı. Anlattığına göre sanatçı, gelecekte alacağımız bir hapla her türlü ortamı aynı zamanda, tek bir anda deneyimleyebileceğimize inanıyordu. Bu fikir bana bir rüya gibi geldi. Sohbetin konusu buradan zamanın doğasına geçti ve bir dizi fikir ortaya çıktı. Sinemanın, hafızanın, hayatın ve rüyaların ne olduğu; çünkü bunlar hep birbiriyle alakalı...

Peki moda bu ilgi-alaka zincirinde nerede? Filmlerinizde hep kritik bir rol oynuyor. Özellikle 'American Hustle'dan sonra '70'lere dair ne var ne yoksa saldırmıştık...

-Modayı seviyorum, ne diyebilirim ki? Filmler, hayaller, hisler; bunların hepsi benim için birer macera. Ve bu macera geçmişe dair bir dönemi de yansıtabilir, geleceğe ait de olabilir. İşin büyüleyiciliği de burada. Ve biz bu macerayı anlatırken, o dönemdeki insanlar ne giymiş, nasıl görünmüş, bunları iyi tasvir etmek durumundayız. "Bir zamanlar nasıl görünmüşler" hissini vermek için modaya ihtiyacımız var.



Son dönemde yaptığımız tüm filmlerde, Jennifer Lawrence vardı. Ama bu projede sürekli ters köşeye yatırdınız bizi: Freida Pinto, Allison Williams ve Kuothe Wiel yeni ilham perileriniz mi?

-Açıkçası onları klasik film yıldızı kalıbında gördüğüm için seçtim. Ama yanlış anlaşılmasın, asla sıradan değiller... Aynı hikâyede yer alsalar da, aynı şeyleri yaşasalar da verdikleri hisler farklı. Onları seyretmek tıpkı tepelerin üzerine vuran güneş ışığını izlemek gibi. Yani bilirsiniz, tepenin üzerine bir ışık vurur ve doğa birdenbire gözünüze farklı görünür. Onların verdiği his böyle işte...

'Verdikleri hisler' kısmı sanırım bu projede daha büyük bir önem taşıyor. Zira film sessiz...

-Tabii ki! Sinemada her zaman önceliğimiz o his değil mi? Hayatta olduğu gibi... Sinema ne kadar büyüleyici ve acayip ise, hayat da öyle. Hayat, günden güne yaşanan, işe gidip eve gelmekten ibaret ve acayip sıradan olabileceği gibi, ilginç, sürprizlerle dolu bir hal de alabilir. Düşmanlar aniden dosta dönüşür, aşkın tarifi değişir. Gündelik hayat da polisiye ya da macera filmi gibi. 'Past Forward' da böyle işte... Bir kadının evindeyken televizyonda gördüğü bir hikâye mi, yoksa kendi hatıraları mı fantezileri mi? Veya sadece bir rüya mı? Ya da hepsinin birden olması mümkün mü? Bu hisleri vermek istedim...

'Past Forward' filminden çarpıcı bir kare...

#



Modada "gelecek" etkisi

"Geleceği bugünden yaşadığımız bir dönemdeyiz, moda da kuşkusuz bundan etkileniyor" diyen Volkan Akı, David O. Russell'ın Prada için çektiği "Past Forward" filminden yola çıkarak modanın geleceğine dair sorular soruyor. ►Sayfa 3



TURKEY- PAST FORWARD SCREENING –DUNYA -25.11.2016

Moda "mavi hapi mı kırmızı hapi mı içecek?"

Moda kavramı nasıl değişiyor? Moda ikonu markalar bunu nasıl ifade ediyor? Yönetmen ve yazar **David O. Russell** tarafından Prada için çekilen "Past Forward" filmi, zihinlerde bu soruları uyandırması açısından hayli ilginç...



VOLKAN AKI
volkan.aki@dunya.com

Geleceği bugünden yaşadığımız bir dönemdeyiz... Moda da kuşkusuz bundan etkileniyor. Sürekli dijitalleşen yaşam, giyilebilir teknolojiler ya da teknolojik kumaşlar. Nasıl bir dünyaya doğru gidiyoruz? Moda kavramı nasıl değişiyor? Moda ikonu markalar bunu nasıl ifade ediyor? Yönetmen ve yazar David O. Russell tarafından, Prada için çekilen "Past Forward" filmi, projeksiyon açısından ilginç bir deneyimdi benim için... Filmin siyah-beyazlığı 1930'lar Amerika'sını tam anlamıyla anlatıyordu. Peki üçgen ve şeffaf dijital telefonlar, âdeta rüyada bir geleceği yaşayan kadınlar için neyi ifade ediyordu? Âdeta "Matrix" filmi gibiydi... "Mavi hapi mı, yoksa kırmızı hapi mi içeceğiz?"

Yönetmenin notundan bir gelecek tasvirini çıkarmaya ve durumu özetlemeye çalışalım... Film

sinematik devrim olarak tanımlayan Russell aynı şekilde diyor: "Bu sinematik devrim, yıllar önce Miuccia Prada ile bir yemek masasındaki sohbetimizden doğdu. Sohbetimiz, kendisinin New York'ta ziyaret ettiği bir sanatçı hakkındaydı. Anlatığına göre sanatçı, gelecekte alacağımız bir hapi her türlü medyaya/ortama aynı zamanda, tek bir anda deneyimleyeceğimize inanıyordu. Bu fikrin bana, bir rüyaya da nöbet hâli gibi geldiğini söyledim. Sohbetin konusu buradan zamanın doğasına geçti, bir insanın kaç tane öz veya deneyim barındırdığını, güzelliğin anılarda, seslerde, eski film parçalarında ve resimlerde mi yoksa zaman, kimlik ve hafıza katmanlarında mı bulunduğu, bir filmde veya hayatın içinde yaşanan ya da hayal edilen geleceği konuştuk. Ardından bu projeye nelerin yaratılabileceğini veya ifade edilebileceğini konuşmaya başladık ve bir dizi ham fikir ortaya çıktı. Sinemanın, hafızanın, hayatın ve rüyaların ne olduğu, bunlar hep birbiriyle alakalı..." Nasıl? De-



diğim kadar var sanıyorum. Gerçek hayatımız mı, yoksa bu filmle-

rin ifade ettikleri mi daha gerçek... Evet modanın ikonik markasının başındaki isim ve yönetmenin sohbeti, 'modayı' veya 'markaların' temsil ettiklerini tekrar dü-

şünmeye itiyor...

Bir endüstri nasıl yaratılıyor, markalar nasıl oluşuyor? Düşünce biçimleri nasıl ve nelerle doğuyor? Bu projeler belki bizim markalarımız için de ilham verir... Film ve temsil ettiklerini, yönet-

menin bir "moda markası filmi" için düşündükleriyle bitirelim:

"Filmlerden hatıralar, hayattan görüntüler ve duygular gibi katmanların yol gösterdiği bir sinema yolculuğu yapma fırsatı vardı önümüzde ve tıpkı bir resim veya heykel gibi normal bir öyküden ya da izleyicinin beklentilerinden uzak, tek amaç sanat eseri yaratmak olan bir film yaptık. Tüm ekip ve ben yalnızca sanat yapma keyfi için çalıştık. Peki bu kimin hikâyesi? Bir kadının evindeyken televizyonda gördüğü bir hikâye mi, yoksa kendi hatıraları mı, fantazileri mi veya sadece bir rüya mı ya da hepsinin birden olması mümkün mü? Bir not, Prada "Past Forward" filmi, prada.com'da izlenebiliyor.

TURKEY- PAST FORWARD SCREENING -DUNYA -25.11.2016



MODA-SİNEMA BİLİKTELİĞİ: AŞK



Eylül ayında Milano'da gerçekleşen moda haftası kapsamında izlediğim Prada SS17 defilesinde, büyüleyici koleksiyonun yanında başka bir büyüleyici detaydan da bahsetmiştim: David O. Russell'ın yönetmenliğinde ortaya çıkan kısa film 'Past Forward'ın görsel şölen tadındaki görüntüleri...

Öyle ki, her bir look için heyecanla modelleri seyrederken, bir yandan da görüntüleri kaçırma korkusuyla defile alanına konumlandırılan ekranlara kilitlenmiştik. Geçtiğimiz hafta bu filmin özel gösterimi için çok keyifli bir etkinlik gerçekleşti.

Soho House İstanbul'un kendinizi bir film sahnesinde hissetmenize neden olan sinema salonunda "Filmler duygudur, resimler duygudur" diyen yönetmenin birçok duyguyu barındıran görsel hikayesine tanık olduk.

Modayla sinemanın her daim büyük bir aşk içinde olmasını savunan biri olarak, bu tip projelerin artarak devam etmesini umuyorum. Her daim bize ilham olma konusunda yerleri doldurulamayacak bu değerli isimlere teşekkür ediyorum.



Prada'dan şiirsel bir film: Past Forward

Tasarımcı Miuccia Prada ve yönetmen David O. Russell'ın yaratıcı dehaı "Past Forward" adlı kısa filmi ilham verdi. Hollywood'un yıldız isimlerinin rol aldığı filmin ön gösterimi dünya başkentleriyle eş zamanlı olarak İstanbul'da Soho House'da gerçekleşti.



ALEM 62

Kamera arkası fotoğrafları: Merie Weismiller Wallace / Courtesy of Prada

Prada'nın kreatif direktörü Miuccia Prada ve "American Hustle", "The Fighter" "Silver Linings Playbook", "Joy" filmlerinin başarılı yönetmeni David O. Russell'in bir öğün yemekinde yaptıkları sohbet "Past Forward" adlı kısa filmi ilham verdi. Prada ve Russell'in bir gün bir ilaça tüm ortamların aynı anda deneyimlenebileceğine odaklanan sohbetleri gerçeklik, düşünce, hatıralar ve filmlerden parçaları buluşturan bir "sinema şiiri"nde hayat buldu. Russell'in korku sinemasının efsane ismi Alfred Hitchcock'dan ilham aldığı siyah-beyaz film, süpheli bir rüyanın içinde kapana kısılmış bir kadının

TURCHIA - ALEM - PAST FORWARD - 23.11.16

#



DAVID O. RUSSELL'İN YÖNETTİĞİ KISA FILMDE FREIDA PINTO, ALLISON WILLIAMS VE KUOTH WIEL AYNI KADINI CANLANDIRIYOR.





DÜNYA PRÖMİYERİ LOS ANGELES'DA GERÇEKLEŞEN "PAST FORWARD", SOHO HOUSE'DA DÜZENLENEN ÖZEL GÖSTERİMLE İSTANBUL CEMİYET HAYATININ ÖNDE GELEN SIMALARI İLE BULUŞTU. SİYAH-BEYAZ ÇEKİLEN KISA FİLM KORKU SINEMASININ EFSANE İSİMLERİNDEN ALFRED HITCHCOCK'DAN İLHAM ALIYOR.



ALEM 64

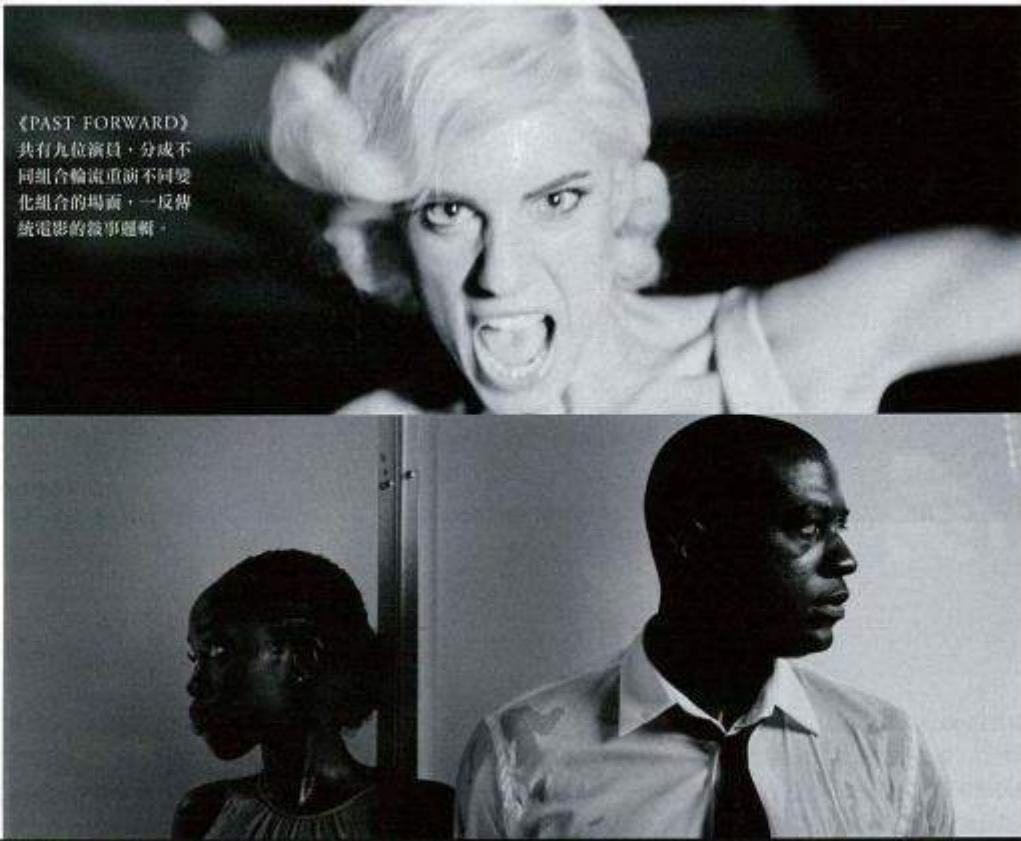
TURCHIA - ALEM - PAST FORWARD - 23.11.16

#

#

#

《PAST FORWARD》共有九位演員，分成不同組合輪流重演不同變化組合的場面，一反傳統電影的敘事邏輯。



THE PAST FORWARD

撰文·Chan Kay 圖片由品牌提供

一向熱愛藝術的Miuccia Prada每季時裝周都會搞搞新意思，在剛結束的2017春夏米蘭時裝秀，場內就設置多部電視機播放與美國著名導演David O. Russell合作拍攝的《PAST FORWARD》短片節錄，為聯乘企劃賣個噱頭；最近，完整版短片終於在近期開幕的洛杉磯Hauser Wirth Schimmel畫廊首播，並於東京、北京、莫斯科、伊斯坦布爾、柏林、米蘭、巴黎、紐約及悉尼同步放映；更有趣的是，觀眾可在品牌網頁中選擇不同演員組合、調子和結局。

《PAST FORWARD》演員共有九位，包括Allison Williams、Freida Pinto、Kurt Russell、John Krasinski、Jack Huston、Sinnia Walls、Paula Patton、Connie Britton和Sacha Baron Cohen，Russell在訪問中表示：「Miuccia Prada向我提出挑戰，希望我能製作一套夢境再添加神秘、懸疑、恐懼、危險、美麗、衝突、浪漫、愛、身份，以及時間等元素的電影級短片，我藉此機會打造

由一層層電影回憶、生動圖像和情緒交疊而成的旅程。製作短片別無目的，純為藝術創作，於是將短片當作畫作或雕塑，跳出尋常電影的敘事框架或觀眾的期望。劇組和我純粹為了藝術創作的喜悅，參與拍攝。」說到Miuccia Prada發起的短片拍攝，大家必定想到Miu Miu的《Women's Tale》（女人心事）系列微電影，由世界各地不同女性導演操刀拍攝，探索女性的內心世界，發揮女性別具一格的想像力。今次與Russell的合作，同樣透過作品探究女性身份，將女性描繪成主觀性複雜交錯的混合體；Prada女士認為，每位女性的身體部分都蘊藏自身的經歷、經驗、愛和生命點滴，因此，Russell為短片營造超現實和寂靜的場景，演員輪流重演不同變化組合的場面，在故事場景、角色、服裝、類型均出現視差，多個不同的結局都不斷重播和漸變更改，一反傳統電影的敘事邏輯。Russell將片中角色化作複雜拼圖中的不同元素，留待觀眾解讀什麼是經歷、什麼是回憶、什麼是夢想，並分辨三者之間的異同。》

（上）在剛結束的2017春夏米蘭時裝秀，品牌場內就設置多部電視機播放《PAST FORWARD》短截錄。

（下）Miuccia Prada今次聯得美國著名導演David O. Russell合作，透過作品探究女性身份，將女性描繪成主觀性複雜交錯的混合體。





COLUMN

看Prada电影的女魔头

编辑 / 陈悦欣 文 / 曹芳 时尚编辑 / <http://www.bqmag.com/wuzhiyuan>
封面 / 王梓珊 开版 / 编辑 / 陈悦欣 摄影 / 陈悦欣 图片 / 东方 IC

Prada 将《回疏向前》这个项目称为“多平台电影项目”，因为导演在创作时便考虑在不同平台如电影院、线上如 Instagram 等不同环境里进行播放，完全是品牌电影的一种全新体验！



我物质狂

曹芳

陈悦欣

喜欢嘛，卡不喜欢嘛

在

这个三天一续电影自创的月份，设计师 Miuccia Prada 来潮更热闹。作家大卫·拉塞尔 David O. Russell 创作打动的《国殇向前》PA5T FORWARD 这一多平台电影项目，一点也不逊色。

原挂 2018 年 11 月 15 日在洛杉矶举行的首映。第二天此片就在北京 751 前门艺术中心首映，11 月 17 日更是全天候在北京观众《国殇向前》就以半打更的手法，突破传统叙述的局限，将原有影片元素如场景、角色、造型等不断叙述与改变，让观众得以窥见这部影片信息背后的价值和营销等情感层面的东西。

“Prada 品牌对环保主义已只是一个时尚品牌的身份。”彼时对这个项目深以为然。

记得早前 Miuccia Prada 女士接受第 8 期《System》杂志的采访时，她就说过：“我一直都想让人们会穿上名牌，否则的话我就会转行当一名艺术家。”(“I've always wanted to make clothes that people wear, otherwise I'd change my job and become an artist.”)

是的，她的确是一个狂热的艺术爱好者，她一直醉心于艺术，也是与时尚艺术圈。在 Miuccia Prada 女士心目中她是一名设计师而非艺术家，她并不认为时尚是艺术，在服装并不和时尚圈艺术圈。1983 年 Prada 就成立了 Prada 基金会 (Fondazione Prada)，2015 年在米兰总部正式开设了 Fondazione Prada 的永久性展馆，当年在开幕前，整个展馆还放满了艺术家的作品，在展览开幕前不可不提前去参观的时候，你会发现，那些在米兰的“蓝色国度”会让人们感到一种，那种发自内心的喜悦，与每次米兰时装周结束后所获得的赞誉是不一样的认真和喜悦。

“那为哈不干脆衣服，又去开摄影展了呢？”

“那是因为，Prada 的创始人 Miuccia Prada 热爱看电影，她与世界最著名最有名的电影导演合作过，其中就包括波兰青年电影家 Roman Polanski 和 Wes Anderson，所以在米兰这个小镇是很有趣的，她会对上，几乎所有的对艺术感兴趣的青年从四面八方赶来，听一听，真的很有趣，这不是一个时尚品牌的活动，而是像文化圈的一次聚会聚会。

相信关注中国艺术家的朋友们不会忘记 Prada 早在 2010 年就与中国当代最著名国际级的艺术家之一杨明合作的作品《一年之计》，这部黑白照片时长 8 分钟，以几位在上海生活 Prada 买手——周晓霞因为这部影片在片上有了国际级的曝光，一起演出的还有文艺界知名人士——作为主角，模拟了一个像梦一样的场景：空幻的街道和神秘莫测的人物，将来自不同国家不同背景的人聚在一起，看的人好像马上就要开始一段奇妙的旅程！当然，这部影片也并未参加 Prada 年度艺术与时尚气息的展览对公众中。

“真的如果你们能好好！”因为品牌创始人本人性格很现代女艺，所以会看的东西，合作的也是出类拔萃，就像这部影片所展示，也不像一般的品牌活动突然搞个大礼，而只是以一种低调，而是很自然地融入品牌的气质中。

这一次导演 David O. Russell 将《国殇向前》设计为一部“电影诗”，片于就是一个充满未来感的超现实主义梦境，据说，数月前导演与 Miuccia Prada 在一个晚上交流，设计了这个未来影片，他们的对话围绕着 Miuccia Prada 在纽约拜访的一个艺术家，这个艺术家相信未来所有的人都可以服用一种药物，以便在第一时间体验全球，导演 David O. Russell 觉得这一切听起来很荒唐，但很快就被说服。

“这部电影故事？是一个女人在回忆她童年上看到的，还是她的回忆，还是她的幻想，还是她的一些事。”

實驗式時裝電影

各大時裝品牌除了要在天橋上爭一日之長短，網絡世界亦成為了它們的戰場，就連高級品牌都要和網上購物網合作，落力進軍各網上銷售網。Prada由2015年開始就投資大量資源在網上平台，單是Instagram的追蹤者就在2014到2015年間升了167%。

網上平台建造品牌的形象也同時造就不同的討論話題，今年Prada就與美國導演David O. Russell合作，製作了一條18分鐘長的跨平台電影*Past Forward*。設計師Miuccia Prada一直透過作品探究女性身分，她認為每位女性的身體都蘊藏著自身經歷、經驗、愛和生命的點滴，是一個主觀性複雜交錯的混合體，所以她的男女裝設計從不挑顏色和形式限制，如這條早在女裝5817時裝騷上率先曝光的短片，當中零碎的片段在舞台中的多個螢幕上播出，低沉和懸疑的音樂、慢鏡和重疊的影

像、複雜、立體和多角度的手法，令人未能割離其中玄機。

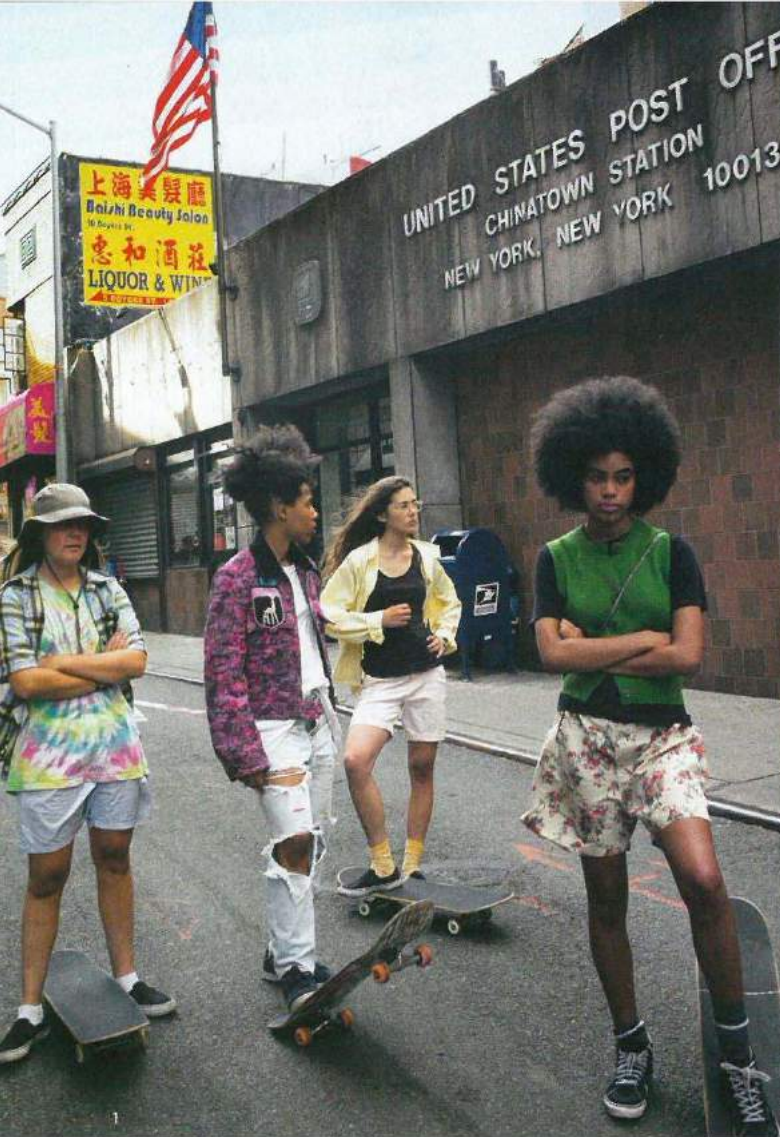
經歷回憶夢想 朦朧交錯

David O. Russell是1990年代後北美重要的獨立導演，曾執導的作品如《駭海豪情》（*American Hustle*）和《擊情手足》（*The Fighter*）。雖然他的電影中都有不同程度的神經質角色，一個又一個故事主人翁抱著難離社會常態的奇怪心理，但電影卻叫好叫座，他更連續三年獲得奧斯卡最佳導演獎提名，更捧紅了三位奧斯卡得主，包括《失戀自傳》（*Silver Linings Playbook*）中的Jennifer Lawrence。今次David接受Miuccia Prada的挑戰，要「製作一套猶如夢境、增加神秘、懸疑、恐懼、危險、美麗、衝突、浪漫、愛、身分，以及時間等元素的電影感短片」。於是*Past*

*Forward*以黑白片現身，中間出現多個超現實和寂靜的場景，多位演員輪流重複著簡單的動作——換衣服、走入電梯等。David把一段段鬆散的、零碎的、交錯的電影影像拼湊成一部短片，當中多個不同的結局不斷重播並慢慢出現微細的變改，跳出了傳統電影的敘事模式和框架，就如Miuccia Prada一直挑戰時裝設計常態的態度。他希望觀眾自行解讀當中哪些是經歷、哪些是回憶、哪些是夢想，並分辨三者之間的異同。這或許是奇特怪異的現象，但David卻覺得人生正是如此。

2a *Past Forward*短片中的演員包括 Alison Williams、Freida Pinto、Kwesi Wiel和John Kozinski等，有不同类型的演員組合、調子和結局版本供大眾選擇，是一次跳脫藝術衍生的創作。





Les marques prennent soin de choisir des cinéastes compatibles avec leur univers. Miu Miu ne sollicite ainsi que des femmes du cinéma d'auteur, comme Crystal Moselle (1, *That One Day*). D'autres favorisent des poids lourds ou des talents plus underground (2, *Brave* de Spike Lee pour Moncler ; 3, *The Tale of Thomas Burberry*, d'Asif Kapadia pour Burberry, avec l'actrice Sienna Miller et sa consœur « Instagrammeuse » Lily James ; 4, *The Realist Real* de Carrie Brownstein pour Kenzo ; 5, *Past Forward* de David O. Russell pour Prada, avec l'actrice Allison Williams).

PRADA PAST FORWARD

DECEMBER 14TH, 2016

A film for Prada by David O. Russell.

Taken from the Winter Issue of *Wonderland*.



MIUCCIA PRADA, THE DESIGNER famed for her investigative feminist works has just revealed *Past Forward* — a quixotic new multi-faceted film project directed by the mastermind of all things wondrous, (*Joy*, *American Hustle*, and *Silver Linings Playbook*, you name it, he's probably done it) David O. Russell. Previous brand filmic-collaborations have included the whimsical workings of Wes Anderson, who's French-themed series featured the incandescent Lea Seydoux, starring as the label's ingenue to promote their perfume Candy as well as the quintessentially Italian delight *Castello Cavalcanti*, starring Jason Schwartzman.

Past Forward has been imagined as a surreal and silent dreamscape, where the actors feature in a unreliable narrative, constantly shifting combinations in replaying scenes. The result is disorientating, complex and gripping; contrasting the logic of convention, Russell purposefully leaves the viewer to decode what is seemingly elements of a beguiling black and white collage. The director pushes us to question our meaning of experience, memory, and dream; and thus to distinguish our ontological differences between them.

"Miuccia Prada challenged me to make a work of cinema, like a dream, fuelled by strange mystery, suspense, fear, danger, beauty, conflict, romance, love, identity, and time," Russell explains. "Here was the opportunity to make a journey guided by layers of movie memories, life images and emotions, with no aim except to create art — as if it were a painting or a sculpture — free from normal narrative or audience expectations. The cast and I worked simply for the joy of making art."

A stellar crew of actors feature in the short: Allison Williams, Freida Pinto, Kuoth Weil, John Krasinski, Jack Huston, Sinqua Walls, Paula Patton, Connie Brittan, and Sacha Baron Cohen. You

may have already seen some of their faces at the set of the Prada SS17 fashion presentation this past month, where fragments of the film were integrated into the set.

Past Forward has been specifically designed to play in multiple media spaces: the cinema, social media, the gallery, and online. You can catch the first glimpse of the film at the new Hauser Wirth Schimmel Gallery in Los Angeles 15 November, where Prada will be initially showcasing it. Can't quite afford trip to La-la Land, even if it is for Prada? You can catch *Past Forward* at prada.com as of 17 November. Be prepared to hit repeat and revel in the gorgeously cryptic tale.





Words: Sophia Lee

<http://www.wonderlandmagazine.com/2016/12/prada-past-forward/> ¹

¹ GRAN BRETAGNA-WONDERLANDMAGAZINE.COM-PRADA-15.12.16