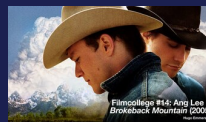
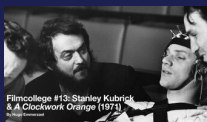


Hugo Emmerzael

FILM CRITIC · PROGRAMMER · SPEAKER

FILM LECTURES & INTRODUCTIONS

A repertoire of lectures, series, masterclasses and introductions,
available to book in Dutch or English.



LantarenVenster · LAB111 · Forum Groningen · Lumière Maastricht · Eye Filmmuseum · Rialto
IFFR · IDFA · Studium Generale · Filmschuur · Slieker Film · Nederlandse Filmacademie

Edition 2026 / 2027

How this works

Every lecture in this document has been given at least once, in front of a paying audience, and can be rebooked as it stands or adapted to a programme. I write and design each one myself, built around film clips rather than slides of text.

I speak in Dutch and English and switch between them without changing the substance. Venues I work with regularly include LantarenVenster, LAB111, Forum Groningen, Lumière Maastricht, Eye Filmmuseum, Rialto, Filmschuur, Filmtheater Almere, Slieker Film and the Noorderlijk Film Festival.

Formats

Introduction 10 to 20 min

A framing before the screening. Context, a question to watch for, then out of the way.

Lecture 45 min

My standard shape. A director or theme in depth, with clips, before or alongside the film.

Series 90 min per part

A modular run across several evenings. Celluloid No More has been programmed twice this way.

Masterclass or Q&A 60 to 75 min

On stage with a filmmaker. I prepare from the work, not from a press kit.

Workshop half or full day

Practical training: how to introduce a film, how to write a review, how to interview.

Technical setup

I present from a MacBook Pro (M1) with native HDMI output, running the lecture in Keynote with the film clips embedded in the presentation file. All I need from the venue is a microphone and an HDMI connection to the projector. Other technical setups can always be discussed.

To book, or to commission something new

Email hugo.emmerzael@gmail.com. Tell me the slot, the audience and the film, and I will say honestly whether an existing lecture fits or whether it is worth building something. The next page lists what I am ready to build.

New work, ready to commission

These have not been given yet. Each is built on research or writing I have already published, so the material exists and the lecture can be ready within weeks. If one suits a programme you are planning, say so and it gets made.

The new wave of film composers *Built on published interviews*

A generation is rewriting what a film score is. Max Richter, Oneohtrix Point Never, Kangding Ray and Jerskin Fendrix, all interviewed on the record, on what replaced the orchestra: club music, ambient, modular synthesis and scores written before a frame is shot.

The mind-game film *In preparation for November 2026*

Donnie Darko as the way into puzzle films, unreliable structure and the particular pleasure of being lost inside a story.

The screenlife film *Built on a published essay*

Cinema made entirely of screens, from Unfriended to LifeHACK, and how the desktop quietly became a genre.

Cinema in wartime: Ukraine *Built on years of festival coverage*

Beyond the war documentary. What Ukrainian filmmakers are actually making, and the ethics of watching it from a seat in the Netherlands.

Digital cinema in one evening *Condensed from Celluloid No More*

The four-part series compressed into a single 90-minute lecture, for venues without room for a run.

Lectures

Forty-five minutes with clips, standing alone or paired with a screening. All have been programmed at least once.



Jean-Luc Godard & the Nouvelle Vague *LantarenVenster*

NL / EN

How a critic became the century's most restless filmmaker, from À bout de souffle to the late video essays.

Brigitte Bardot & Le mépris *LantarenVenster*

NL / EN

Bardot as image, product and problem, and Godard turning a star into a study of looking.

Stanley Kubrick & A Clockwork Orange *LantarenVenster*

NL / EN

From boxing photographer to control freak. Why the ultraviolence still implicates the viewer.

Ang Lee & Brokeback Mountain *LantarenVenster*

NL / EN

A director who changes genre every film, and the restraint that made this one land.

Bernardo Bertolucci & Il Conformista *LantarenVenster*

NL / EN

Politics, psychoanalysis and cinematography as one inseparable act, in Bertolucci's own words.

Quentin Tarantino & Inglourious Basterds *LantarenVenster*

NL / EN

Rewriting history on purpose, and what cinema is allowed to do to the past.

Jacques Tati & Playtime *LantarenVenster*

NL / EN

Comedy as architecture. The film that bankrupted its maker and predicted the city we live in.

Greek mythology & Medea *No Gods No Glory*

NL / EN

Pasolini, Cocteau and Camus reaching for myth, and what cinema wants from antiquity.

Frames of war & The Battle of Algiers *LantarenVenster*

NL / EN

How war is filmed, staged and re-staged, from Tarawa to Pontecorvo.

Horror & zeitgeist: The Blair Witch Project *LantarenVenster*

NL / EN

Horror as a seismograph, from Caligari and Cannibal Holocaust to found footage.

Jack Nicholson & One Flew Over the Cuckoo's Nest *LAB111*

NL / EN

Corman apprentice to American institution, told through six performances.

Akira Kurosawa *LantarenVenster, Lumière*

NL / EN

Programmed twice. Kurosawa from Sanshiro Sugata to Dreams.

The five M's of Michael Mann *Forum Groningen*

NL

Men, crime, modernity, machines and music. Mann as chronicler of professional life.

David Lynch (1946 to 2025) *Slieker, Bussum, Focus*

[NL / EN](#)

Written after his death. Dream logic, sound, and transcendental weirdness as practice.

Aki Kaurismäki *Noorderlijk Film Festival*

[NL](#)

Deadpan, dignity and the Finnish working class, built around Drifting Clouds.

Celluloid No More

A four-part series on cinema as a digital medium in the 21st century, 90 minutes per part. Programmed in full twice: Studium Generale at Lumière Maastricht, and LAB111 Amsterdam. Bookable as a complete run or as single evenings.



I. The Digital Revolution: Attack of the Pixels *Episode I*

EN / NL

How the image stopped being photographic. Jurassic Park, Toy Story, the prequels, and what was lost.

II. Endless Possibilities: The New Frontier of Digital *Episode II*

EN / NL

Dogme, DV, Kiarostami, Soderbergh. What cheap cameras made newly possible.

III. Unfriended: Cinema's Tense Relationship with the Internet *Episode III*

EN / NL

Screenlife, surveillance and the desktop as a stage, from Videodrome to Baby Invasion.

IV. Time Is Luck: Framing Globalism and Capitalism *Episode IV*

EN / NL

Michael Mann, container ships and the logistics of the image. Time, flux and money on screen.

Themed lectures and keynotes

Lights, Camera, Politics *Forum Groningen, election night*

EN

How American movies shape and reflect politics, from Griffith to Southland Tales.

Tussen preuts en porno: climax op het witte doek *Forum Groningen*

NL

Sex on screen from El Satrio to Babygirl, and what censorship taught cinema instead.

Ukrainian war documentaries *IDFA Groningen*

NL / EN

20 Days in Mariupol, Intercepted, Songs of Slow Burning Earth. Filming a war from inside it.

Film as a Catalyst for Social Change *Keynote*

EN

What films actually change, and what they only appear to. From Loach to Parasite.

Introductions

Ten to twenty minutes, written for the specific screening. I have given more than forty in the past two years. A selection:

The Searchers, 70mm

Eye Filmmuseum

Intolerance

Eye Filmmuseum

Southland Tales

Eye Filmmuseum

Blue Sun Palace

Eye Filmmuseum

Kom en zie

Forum Groningen

Jim Jarmusch, IFFR opening

Forum Groningen

Nuestra Tierra

Forum Groningen x IFFR

In the Mood for Love

Cinecitta Tilburg

Joker

Cinecitta Tilburg

Letter Never Sent

Filmschuur

Eraserhead

Slieker Film, Focus Filmtheater

2000 Meters to Andriivka

Slieker Film

Velvet Goldmine

LAB111

Intercepted

IDFA x Forum Groningen

The Sweet East

Cineville

SONS (Prison Pictures)

Noorderlijk Film Festival

De Propagandist

DAF

Metropolis, Moroder edition

Eye Filmmuseum

Synecdoche, New York

Eye Filmmuseum

Apichatpong Weerasethakul shorts

Eye Filmmuseum

Barry Lyndon

Forum Groningen

To Be or Not to Be & fascism in film

Forum Groningen

Sirât

Forum Groningen x IFFR

Amrum

Forum Groningen x IFFR

Nouvelle Vague x À bout de souffle

Cinecitta Tilburg

The Cranes Are Flying

Filmschuur

Hard Truths

Filmschuur

Twin Peaks: Fire Walk With Me

Filmhuis Bussum

Sherman's March

Slieker Film

Songs of Slow Burning Earth

LAB111, IDFA

One from the Heart

Celebrating Cinema

Godard evening

Filmhuis Breda

Carriage to Vienna

KINO

Dune

Cinecitta Tilburg

Cine of the Times

My own recurring programme at LAB111 Amsterdam: a film from the recent past, reintroduced as a document of its moment. The Fast and the Furious (2001), No Country for Old Men (2007). I curate and introduce each edition.

Workshops and teaching

Practical, participatory, and built for people who have to speak or write themselves.

Spreeken over film *Filmtheater Almere, three parts*

NL

How to introduce a film. Structure, nerves, clips, and how to stop reciting Wikipedia.

Hoe kijkt een criticus *Rialto, LA Riot*

NL

A review workshop. Watching with intent, then writing 400 words that argue something.

Critical writing *Nederlandse Filmacademie*

NL

For filmmakers: how criticism works, and how to read it without flinching.

Interview and Q&A technique *Nederlandse Filmacademie*

NL

Preparing from the work, and asking the question nobody asked all festival.

Masterclass moderation *IFFR, IDFA, Vers Film Festival*

NL / EN

Robby Müller Award masterclass with Yorick le Saux, Mees Peijnenburg at Vers, IDFA x NSC.

What programmers say

"Few film critics speak with the eloquence and passion that Hugo brings, grounded in a deeply researched understanding of cinema. A captivating public speaker, he is also a wayward sage; championing contrarian perspectives with clarity, wit, and conviction. If there's one thing Hugo does like no other, it's making you watch cinema with a fresh set of eyes."

Tom Ooms, head of cinema at LAB111, founder of Odyssey Classics, Amsterdam

"It's a true pleasure to work with someone as organized, enthusiastic, and well-informed as Hugo. Bringing a high level of professionalism and genuine enthusiasm to every step of the process, Hugo has a remarkable ability to connect with a wide range of speakers and audiences alike, and his thoughtful questions always grant surprising, meaningful, and insightful conversations."

Nina Rodriguez Lima, programmer, International Film Festival Rotterdam

"Hugo gives inspiring and substantial film lectures at LantarenVenster. His vast knowledge of film, his careful preparation, and his ability to bring his story to life with clips and examples are consistently received with great enthusiasm by our audience. He is an excellent storyteller, in both Dutch and English, and effortlessly adapts to the theme and angle. We invariably receive glowing feedback, Hugo is a real asset to us."

Esmée van Loon, programmer filmspecials, LantarenVenster

"Hugo has given a lecture or introduced a film at Lumière Maastricht many times, always managing to place the medium seamlessly in a broader social context. He has a polished delivery and a warm, engaged presence. I highly recommend Hugo as a speaker."

Wouter Greven, head of programme, Lumière Cinema Maastricht

"Hugo is a passionate, knowledgeable, and enthusiastic speaker who has given many strong introductions and moderated many post-screening discussions at Filmtheater Hilversum. Sometimes short and punchy, sometimes longer, and in my favourite introductions, he showed relevant film clips. Hugo brings essential depth and greatly sparks our visitors' enthusiasm to explore films, directors, and film history further."

Marloes den Hoed, programmer, Filmtheater Hilversum

"Hugo Emmerzael analyzes complex cinema in a way that is just as engaging for beginning filmgoers as it is for seasoned cinephiles. With his own insights, he offers interpretations you will not find in reviews or online. Time and again, with his bravado and youthful energy, he knows how to get the audience at Cinecitta excited."

Sam Simons, programmer, Cinecitta Tilburg

"Hugo Emmerzael's film talks are always interesting and thought-provoking. With a sharp eye and an inexhaustible knowledge of film, Hugo guides the audience smoothly toward in-depth analyses of a wide range of topics, always richly supported with relevant film material."

Harmen Huizenga, programmer, Filmhuis Slieker and Noordelijk Film Festival

"We have been working with Hugo since 2017. He's a very competent and knowledgeable speaker and moderator. And getting better every year."

Marek Stolarczyk, programmer, Rialto Amsterdam

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Lectures in Dutch and English · Edition 2026 / 2027