



Film
Spring 2015

Film

Spring 2015

National Gallery of Art

with

American University School of Communication

American Film Institute

Goethe-Institut Washington

National Portrait Gallery



Introduction 5

Schedule 7

Special Events 11

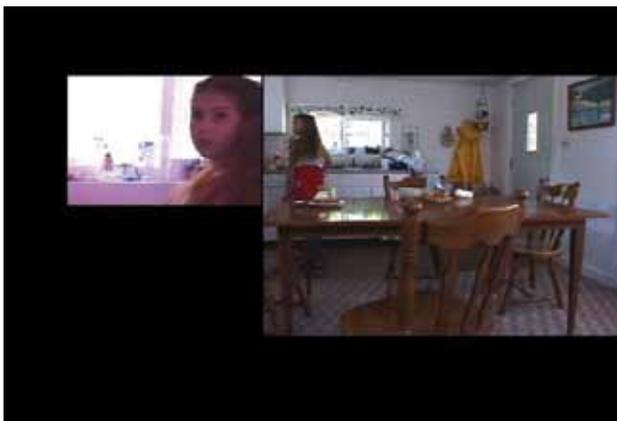
Sound of My Soul: Wojciech Bąkowski 19

Heinz Emigholz: Architectural Record 21

**American Experiments in Narrative:
2000–2015 25**

American Originals Now: Barbara Hammer 33

Index 36



Pretend p30

Cover: Parabeton—Pier Luigi Nervi and Roman Concrete p21



Depositions p12
To the Editor of Amateur Photographer p12

This spring, the National Gallery of Art continues collaborations with other cultural institutions in the Washington area during the ongoing East Building renovations. We are pleased to welcome several exceptional contemporary filmmakers to share their work: Paris-based Georgian director Nino Kirtadze will introduce two of her features at the American Film Institute, rounding out the series *Discovering Georgian Cinema*. German avant-garde filmmaker Heinz Emigholz will speak in person about his cinematic engagement with architecture during a visit in May to the Goethe-Institut Washington, while a series of his films screens at the National Portrait Gallery and the National Gallery of Art. Emerging Warsaw-based artist Wojciech Bąkowski will present and discuss examples of his practice with sound and animation in early April, and groundbreaking film artist Barbara Hammer will visit in June to speak about her work as part of the *American Originals Now* series. *American Experiments in Narrative: 2000–2015*, a series exploring the best in recent innovative storytelling curated by independent media historian Jon Gartenberg, includes visits by filmmakers Thomas Allen Harris, Matthew Porterfield, Jennifer Reeves, Mark Street, and Chris Sullivan. Other special events not to be missed are anniversary screenings of Orson Welles's infamous work of nonfiction, *F for Fake*; the Washington premiere of a nonfiction work by Ken Loach; two recent films based on rare photographic collections; a compilation of historic shorts on the city of London; a visit by artistic director for jazz at the Kennedy Center, Jason Moran, who presents *In My Mind*; selections from the recent Rural Route Film Festival; and the Washington premiere of a documentary on Spanish architect J. L. Sert introduced by its maker, Pablo Bujosa Rodríguez.

Seating for all events is on a first-come, first-seated basis unless otherwise noted. Doors open thirty minutes before show time. While the East Building is undergoing renovations, screenings take place in the following locations and the venue for each film is noted. For more information, visit www.nga.gov/film, e-mail film_department@nga.gov, or call (202) 842-6799.

AFI American Film Institute, Silver Theater,
8633 Colesville Rd, Silver Spring, MD

AU American University School of Communication,
Malsi Doyle and Michael Forman Theater,
McKinley Building, 4400 Massachusetts Ave NW

GI Goethe-Institut Washington, 812 7th St NW

NPG National Portrait Gallery, McEvoy Auditorium,
8th and F Sts NW

WB National Gallery of Art, West Building Lecture Hall,
6th and Constitution Ave NW

April

1	Wed	2:00	Chris Marker's Level Five p11 WB
----------	-----	------	--

4	Sat	11:00	Jason Moran: In My Mind p11 WB
		2:30	Wojciech Bąkowski: Spoken Movies and Other Animations p19 WB

5	Sun	4:00	To the Editor of Amateur Photographer; Depositions p12 WB
----------	-----	------	---

10	Fri	7:00	Ken Loach: The Spirit of '45 p12 AU
-----------	-----	------	---

11	Sat	2:30	The Miners' Hymns p13 WB
-----------	-----	------	--

12	Sun	4:00	London: Day In, Day Out p13 WB
-----------	-----	------	--

13	Mon	7:00	The Pipeline Next Door p14 AFI
-----------	-----	------	--

14	Tue	7:00	Don't Breathe p14 AFI
-----------	-----	------	-------------------------------------

18	Sat	2:30	Others Will Love the Things I Have Loved: João Bénard da Costa p16 WB
-----------	-----	------	---

26	Sun	4:00	J. L. Sert—A Nomadic Dream p16 WB
-----------	-----	------	---

May

2	Sat	2:30	Heinz Emigholz: Parabeton p21 WB
----------	-----	------	--

3	Sun	4:00	F for Fake p17 WB
----------	-----	------	---------------------------------

6	Wed	12:30	F for Fake p17 WB
----------	-----	-------	---------------------------------

10	Sun	4:00	American Experiments in Narrative: This Side of Paradise; Our Nixon p25 WB
-----------	-----	------	--

11	Mon	6:30	Heinz Emigholz: Loos Ornamental p22 GI
-----------	-----	------	--

15	Fri	12:30	American Experiments in Narrative: The Great Flood p26 WB
-----------	-----	-------	---

16	Sat	2:00	American Experiments in Narrative: Consuming Spirits p26 WB
-----------	-----	------	---

17	Sun	4:00	American Experiments in Narrative: A Year; Hamilton p28 WB
-----------	-----	------	--

30	Sat	2:00	American Experiments in Narrative: Native New Yorker; NYC Weights and Measures; The Time We Killed p28 WB
		2:00	Heinz Emigholz: Two Museums; D'Annunzio's Cave p22 NPG
		4:00	Heinz Emigholz: Goff in the Desert p22 NPG

31	Sun	4:00	American Experiments in Narrative: Through a Lens Darkly p29 WB
-----------	-----	------	---

June

6	Sat	2:30	American Experiments in Narrative: Set Set Spike; Pretend p29 WB
		3:30	Heinz Emigholz: Sullivan's Banks; Schindler's Houses p23 NPG

7	Sun	4:00	American Experiments in Narrative: The Suburban Trilogy p31 WB
----------	-----	------	--

13	Sat	2:30	American Experiments in Narrative: Phantom Limb; A Horse Is Not a Metaphor p31 WB
-----------	-----	------	---

14	Sun	4:00	Select Shorts from Rural Route p17 WB
-----------	-----	------	---

20	Sat	2:30	Barbara Hammer: Maya Deren's Sink; Generations p33 WB
-----------	-----	------	---

21	Sun	4:00	Barbara Hammer: Resisting Paradise p34 WB
-----------	-----	------	---

27	Sat	3:00	Barbara Hammer: Diving Women of Jeju-Do; My Babushka p34 WB
-----------	-----	------	---

28	Sun	4:00	Barbara Hammer: Tender Fictions; Lover/Other p35 WB
-----------	-----	------	---



Level Five p11

Special Events

Chris Marker's *Level Five*

SHOWING Wed Apr 1 (2:00)

VENUE West Building

Chris Marker's low-tech, sci-fi essay was completed in the late 1990s, but not released in the United States until recently. Like much of this filmmaker's remarkable oeuvre, *Level Five* is a hybrid of history, memoir, and fantasy. The subject here is the Battle of Okinawa, which began on April 1, 1945, and which (in Marker's view) was the start of the atomic age. The story is told through the testimony of Laura (Catherine Belkhodja), who, speaking to the camera, is trying to finish her absent lover's life work: a video game based on the battle, but with eclectic footage ranging from depictions of Japanese customs to cinematic history. "A prophetic text... an exemplary, resonant letter on the life of the mind" — Glenn Kenny. (Chris Marker, 1996, French with subtitles, 106 minutes)

In My Mind

IN PERSON Jason Moran

SHOWING Sat Apr 4 (11:00)

VENUE West Building

Jason Moran, piano prodigy and artistic director for jazz at the Kennedy Center, pays homage to his mentor, the legendary Thelonious Monk. Moran introduces the documentary, based on his group the Big Bandwagon's 2009 original interpretation of Thelonious Monk's historic 1959 Town Hall performance. The film was produced by the Center for Documentary Studies at Duke University (Gary Hawkins, 2010, 97 minutes). *This program is presented in collaboration with the John F. Kennedy Center for the Performing Arts.*

To the Editor of Amateur Photographer

PRECEDED BY *Depositions*

SHOWING Sun Apr 5 (4:00)

VENUE West Building

Glasgow-based artist Luke Fowler mines archival collections to assemble cinematic montages that reveal little-known histories. In *To the Editor of Amateur Photographer* Fowler and fellow artist Mark Fell combine extracts from recorded testimonies and other documents associated with an amateur arts center in Leeds (active in the 1980s and 1990s) known as the Pavilion, a place dedicated to the production of women's photography. With its unconventional approach, the film foregrounds the problems of representing history through personal recollection and pictorial remains. (Luke Fowler and Mark Fell, 2014, 68 minutes)

In his short *Depositions*, Fowler combines sounds and images from the television archive of BBC Scotland to create a tender statement about vanished possibilities. (Luke Fowler, 2014, 24 minutes)

Ken Loach: The Spirit of '45

INTRODUCED BY Paul Smith

SHOWING Fri Apr 10 (7:00)

VENUE American University

A rare work of nonfiction from Ken Loach — whose dramatic portrayals of the lives of working people in the United Kingdom (*Kes*, *Poor Cow*) have been embraced by critics and the public, but at times maligned by the establishment — *The Spirit of '45* is constructed entirely of archival footage from the postwar years, a watershed era in Britain that witnessed the start of the welfare state and National Health Service, as well as the nationalization of industry under the Labor Party. Interviews with trade unionists, nurses, miners, and other workers returning from the battlefields are seamlessly woven into a distinctively anti-authoritarian portrait. "The Loach '45 spirit may now be mocked — yet it seems preferable to the twenty-first-century spirit of austerity and paradox... and I found myself increasingly swept along by the calm simplicity of the film's presentation" — Peter Bradshaw. (Ken Loach, 2013, 94 minutes) *With thanks to American University and The British Council*

The Miners' Hymns

SHOWING Sat Apr 11 (2:30)

VENUE West Building

Artist Bill Morrison's compilation of rare footage from the British Film Institute, BBC, and other archives pays poignant tribute to the former coal-mining communities of northeastern England, evoking not only the hardship of pit work but also the social and cultural life of a now-vanished industrial region. While the tale is told without commentary, the film itself is far from silent: the sensitive musical score was created by Icelandic composer Jóhann Jóhannsson. (Bill Morrison, 2012, 52 minutes)

London: Day In, Day Out

SHOWING Sun Apr 12 (4:00)

VENUE West Building

The city symphony has prevailed as a poetic nonfiction genre since the earliest days of cinema. These five shorts, mosaics that capture the city's moods, aspire to the particular form of music, developing themes and rhythmic cadences while depicting ordinary Londoners at work and play. Films include *London Can Take It!*, an early masterpiece from Britain's free cinema movement that presents a robust portrayal of daily life during the war era (Humphrey Jennings, 1940, 9 minutes); *Every Day Except Christmas*, a poetic montage of market workers, lorry drivers, flower sellers, and vegetable merchants that shows Covent Garden preparing for yet another bustling round (Lindsay Anderson, 1957, 37 minutes). *London's Sunday* is a pre-sound-era look at what Londoners typically did on their days off (1924, 10 minutes), while *Henry Moore London, 1940–1942* features Moore's bomb-shelter drawings, sketches of city dwellers finding refuge in the subway tunnels (Anthony Roland, 1962, 12 minutes). *Hungerford: Symphony of a London Bridge* features a mélange of Londoners enjoying the new Hungerford Footbridge over the Thames, a reincarnation of a famous nineteenth-century pedestrian suspension bridge (2009, 3 minutes). (Total running time approximately 71 minutes)

The Pipeline Next Door

IN PERSON Nino Kirtadze

SHOWING Mon Apr 13 (7:00)

VENUE American Film Institute

Concluding a retrospective of Georgian cinema that began in Washington in January are two films by Paris-based Georgian director Nino Kirtadze, one of the brightest stars of contemporary European film. "David faces Goliath in *The Pipeline Next Door*, as a village of Georgian farmers takes on the BP oil corporation in an evenhanded, character-driven documentary. Kirtadze's vérité approach captures the negotiations, breakdowns, heartbreaks, and anger surrounding BP's purchase of a portion of Georgian countryside to construct a 1,700-kilometer pipeline from Kazakhstan to the Black Sea. The villagers, trying for solidarity, discover envy and mistrust as their way of life is crudely upended, while the BP spokespeople seem caught in an unending march toward a supposedly ever-brighter future" — Museum of Modern Art. (Nino Kirtadze, 2006, 90 minutes)



Don't Breathe

IN PERSON Nino Kirtadze

SHOWING Tue Apr 14 (7:00)

VENUE American Film Institute

Don't Breathe's darkly comedic scenario delves into the anxieties of middle-age health and wellness issues. Fortysomething Levan receives a vague diagnosis following a routine exam. "Levan's feisty partner Irma feeds him a steady stream of advice, as do doctors, friends, and even strangers.... Levan and Irma are a real couple living out an actual situation on camera. Kirtadze spent over a year with them, combining a variety of film techniques: observation, re-enactment, and setting up situations before letting real life take over. In a director's statement Kirtadze recalls being inspired by Charlie Chaplin's dictum 'Life is a tragedy when seen in close-up, but a comedy in long-shot'" — Thom Powers, Toronto International Film Festival. (Nino Kirtadze, 2014, 86 minutes)



Others Will Love the Things I Have Loved p16

Others Will Love the Things I Have Loved:

João Bénard da Costa

SHOWING Sat Apr 18 (2:30)

VENUE West Building

To say that a passion for the art of cinema denotes a fervor for life itself might be one way to characterize João Bénard da Costa, longtime director of Lisbon's Cinemateca Portuguesa. "*Others Will Love the Things I Have Loved* is a film of deep soul assembled from blended texts by da Costa (mostly on cinema, many with nested quotations of others), documentary images of scattered places dear to his biography, and connected together by scenes of filmmaker Manuel Mozos viewing key films and scenes of strong meaning to da Costa.... It is as much a glancing reflection on a life as it is on an impending death, and thereby its musings on film and a life working in cinema is expressive of, and analogous to, grand concerns of memory, love, and mortality.... Not a biopic, more about a sensibility, an attitude towards the world. Part of that sensibility was to keep cinema alive within himself, and then to share that fire with others" — Daniel Kasman. (Manuel Mozos, 2014, Portuguese with subtitles, 76 minutes)

J. L. Sert—A Nomadic Dream

IN PERSON Pablo Bujosa Rodríguez

SHOWING Sun Apr 26 (4:00)

VENUE West Building

A new feature documentary on the life and career of José Luis (J. L.) Sert, a groundbreaking architect and innovator in city planning and urban development, is screened in association with the Embassy of Spain. Before arriving in the United States, where he received many of his most important commissions and later served as dean of Harvard University's Graduate School of Design, Sert worked in Paris and counted among his friends Le Corbusier, Joan Miró, Alexander Calder, and Pablo Picasso, who painted the renowned *Guernica* for Sert's Spanish Pavilion at the 1937 Paris World's Fair. (Pablo Bujosa Rodríguez, 2013, 100 minutes)

F for Fake

SHOWINGS Sun May 3 (4:00) and Wed May 6 (12:30)

VENUE West Building

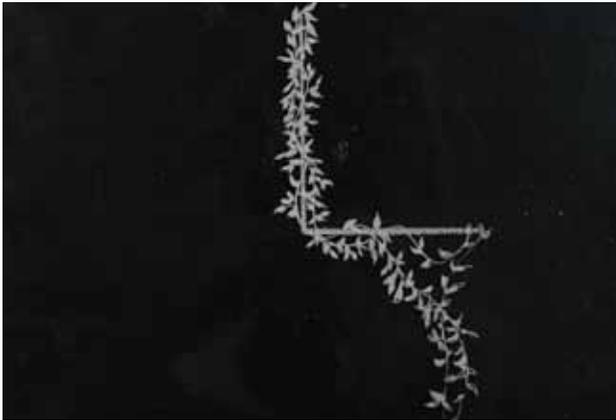
Screening in honor of what would have been Orson Welles's one-hundredth birthday (May 6, 2015), *F for Fake* is the director's legendary essay on the world of art forgery, evoking the wit and the renowned faux storytelling stratagems for which he was ultimately celebrated. Focusing on painter Elmyr de Hory, an artist who mimicked the styles of Picasso and Amedeo Modigliani, and notorious novelist Clifford Irving, the film brings to light the tricks of several trades: "undeniably effective... a filmic manifestation of a magic show" — Adam Lippe. (Orson Welles, 1973, 89 minutes)

Select Shorts from Rural Route

SHOWING Sun Jun 14 (4:00)

VENUE West Building

The Rural Route Film Festival in New York City is a unique showcase for international short films that focus on traditional cultures, personal and experimental narratives, amateur and home movies, and innovative works neglected by the mainstream media. This compilation features ten winning shorts from the 2014 festival: *Lomax* (Jesse Kreitzer, 2013); *County Fair* (Michael Mercil, 2012); *The Last Ice Merchant* (Sandy Patch, 2013); *The Sea [Is Still] Around Us* (Hope Tucker, 2012); *White Earth* (J. Christian Jensen, 2013); *Brimstone Line* (Chris Kennedy, 2012); *Ngaben: Emotion and Restraint in a Balinese Heart* (Robert Lemelson, 2013); *Prospect* (Zeek Earl and Chris Caldwell, 2013); *A Hole in the Sky* (Alex Lora and Antonio Tibaldi, 2013); and *Symphony No. 42* (Réka Bucsi, 2013). (Total running time approximately 100 minutes)



Spoken Movies and Other Animations p19

Sound of My Soul:
Wojciech Bąkowski
April 4

Warsaw-based poet, visual, and sound artist Wojciech Bąkowski (b. 1979, Poznan, Poland) creates visceral animations that hover between abstract and deeply subjective realms. Using a dark, raw sensibility to investigate a post-analog world, Bąkowski's low-monotone and deceptively simple videos harness banal, everyday moments along with glimmers of the otherworldly. Bąkowski received the Deutsche Bank Foundation's 2009 Views Award, as well as honors from the National Festival of Auteur Animation in Krakow and the Łódź Film Festival, among other distinctions. A solo exhibition of his work was recently on view at Audio Visual Arts in New York and a retrospective of his animations was presented at the fifty-third Ann Arbor Film Festival. *With thanks to the Embassy of the Republic of Poland, David Dinell, Łukasz Mojsak, and Mónica Savirón*

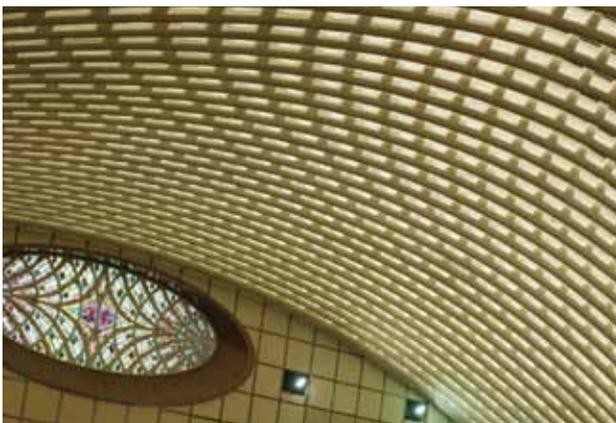
Spoken Movies and Other Animations

IN PERSON **Wojciech Bąkowski**

SHOWING Sat Apr 4 (2:30)

VENUE West Building

A mixed program of animation and video collage includes recent segments from Bąkowski's Spoken Movies series, "featuring his explorations of liaisons between animation and the spoken word as well as experiments with combining the two. In each of the films, the artist shifts [focus] to different elements, uses different formal solutions, and puts language to the test by exploring the boundaries of communicativeness" — Filmoteka Narodowa. Also included are *Dry Standpipe*, *Worsening of Eyesight*, and *Exercises for True Friends*, among other works. (Total running time approximately 75 minutes)



Parabeton—Pier Luigi Nervi and Roman Concrete p21

Heinz Emigholz:
Architectural Record
May 2–June 6

For more than thirty years German avant-garde filmmaker Heinz Emigholz (b. 1948) has been documenting the work of architects and designers, most notably Louis Sullivan, Rudolph Schindler, Adolf Loos, Bruce Goff, and a few other visionaries: “I look at architectural spaces that I believe have been sorely neglected by architectural history.” Fundamental to Emigholz’s practice is a careful methodology (he usually films in 35 mm, for example, and several works in the series are screened in this format) that finds a rapport between moving images and architecture. Emigholz does not add voiceover commentary to his films—instead, he allows the viewer to reflect on the interior and exterior detail while listening to local sounds. True knowledge, he believes, occurs only when conscientious filmic documentation supplements the existing written record. This series is presented in conjunction with Goethe-Institut Washington, where Heinz Emigholz will be present to discuss his work with the audience.

Parabeton—Pier Luigi Nervi and Roman Concrete

SHOWING Sat May 2 (2:30)

VENUE West Building

Part of Emigholz’s Architecture as Autobiography series, *Parabeton* illustrates the great ancient Roman concrete buildings and compares them with the structures of Pier Luigi Nervi (1891–1979), the modern Italian master of constructing with reinforced concrete. Nervi was responsible for a handful of buildings outside Italy, among them the George Washington Bridge Bus Station in New York and Saint Mary’s Cathedral in San Francisco, though most of his creations are to be found in his native land. The film visits seventeen sites, mainly in and around Rome. (2012, 100 minutes)

Loos Ornamental

IN PERSON Heinz Emigholz

SHOWING Mon May 11 (6:30)

VENUE Goethe-Institut Washington

Loos Ornamental documents twenty-seven structures (and their interiors) designed by architect Adolf Loos (1870–1933). A leading pioneer of European modernism whose theoretical writings have had a lasting influence, Loos was known for the austerity of his designs and his divisive shift away from exterior ornamentation. Following the screening, Heinz Emigholz will discuss his distinctive ideas on filming architecture. (2008, 72 minutes)

D'Annunzio's Cave

PRECEDED BY *Two Museums*

SHOWING Sat May 30 (2:00)

VENUE National Portrait Gallery

The result of elaborate cinematic teamwork carried out at Villa Cargnacco, the home of Italian poet and military hero Gabriele d'Annunzio, *D'Annunzio's Cave* records (in 35 mm) fifteen rooms of this extraordinary dwelling, today a cult destination on Lake Garda, where the poet lived until his death. The villa is part of the Vittoriale degli Italiani, a museumlike theme park assembled by D'Annunzio and his architect Giancarlo Maroni between 1921 and 1938. (Heinz Emigholz with Irene von Alberti, Elfi Mikesch, and Klaus Wyborny, 2005, 52 minutes)

Two Museums explores the interesting parallels between two luminous white structures in different parts of the world—the mid-twentieth-century Museum of Art in Ein Harod, Israel, designed by Samuel Bickels, and Renzo Piano's 1980s Menil Collection in Houston. (2014, 18 minutes)

Goff in the Desert

SHOWING Sat May 30 (4:00)

VENUE National Portrait Gallery

The iconoclastic American architect Bruce Goff (1904–1982) is best known for his inventive, organic, and often extravagant structures, mainly in the American Midwest. Emigholz's 35 mm film essay—a comprehensive visual record of nearly all of Goff's

surviving creations—catalogs sixty-two buildings, from gas stations to museums. The film is from Emigholz's series *Architecture as Autobiography*. (2003, 110 minutes)

Sullivan's Banks

FOLLOWED BY *Schindler's Houses*

SHOWING Sat June 6 (3:30)

VENUE National Portrait Gallery

In the final two films of the *Architecture as Autobiography* series, Emigholz follows a line of historical influence from Louis Sullivan (via Adolf Loos) to Rudolph Schindler. In *Sullivan's Banks*—documenting in 35 mm the last eight bank buildings of Sullivan's career—Emigholz affirms his interest in this American architect whose writings set out the central tenets of modernism. (1993–2000, 38 minutes)

Schindler's Houses focuses on the residences designed by this groundbreaking Austrian American modernist, mainly in the Los Angeles suburbs of Glendale and Pasadena. “Some houses he offers only a cursory glance; others he seems to commune with, lingering over their every nook and cranny. A few human figures also pass fleetingly through Emigholz's frames, including the filmmaker Thom Andersen (seated at his writing desk in his own Schindler-renovated abode), whose essay film *Los Angeles Plays Itself* was criticized for failing to include Schindler in its extended discussion of the relationship between LA architecture and Hollywood movies. I, for one, would happily rank *Schindler's Houses* alongside Andersen's film, Michael Mann's *Heat* and Charles Burnett's *Killer of Sheep* on the short list of essential movies about our city's physical and social geography”—Scott Foundas. (Heinz Emigholz, 2007, 99 minutes)



Hamilton p28

American Experiments in Narrative: 2000–2015

May 10–June 13

An eclectic look at independent artist-made cinema of this century, *American Experiments in Narrative* includes found-footage works, hand-crafted animations, hybrids of fiction and documentary, as well as live-action movies that defy classic conventions. Thematically speaking, the program presents reflections on identity, community, family, political culture, and a variety of social issues. The artists represented are well versed in historic avant-garde technique but are also consciously engaged with the film industry canons—often subverting those traditions with novel storytelling strategies. While the majority of filmmakers may lack the sort of financial backing bestowed by Hollywood, this absence of monetary support actually allows greater freedom of expression. Jon Gartenberg, curator for the series, has worked extensively on the preservation, distribution, and programming of experimental cinema. He introduces the first program.

This Side of Paradise

FOLLOWED BY *Our Nixon*

IN PERSON Jon Gartenberg and Penny Lane

SHOWING Sun May 10 (4:00)

VENUE West Building

Two major events in American political culture—the assassination of John F. Kennedy in 1963 and the resignation of Richard M. Nixon in 1974—inspired two independent artists from different generations, Jonas Mekas and Penny Lane. A few years after the Kennedy shooting, Mekas was invited by artist and art historian Peter Beard to Andy Warhol's Montauk estate to teach the Kennedy children and their cousins how to make movies. Later, he assembled this footage into his avant-garde diary *This Side of*

Paradise—Fragments of an Unfinished Biography (Jonas Mekas, 1999, 35 minutes).

Our Nixon deftly combines Super 8 mm home movie footage shot by Nixon's senior aides with secret audio recordings the president made in the Oval Office. (Penny Lane, 2013, 84 minutes)

The Great Flood

SHOWING Fri May 15 (12:30)

VENUE West Building

From archival footage of the overflow of the Mississippi River in 1927, filmmaker Bill Morrison fashions an epic narrative on the massive dislocation and northward migration of African Americans as catalyst for the Delta Blues that flourished around Chicago. Guitarist Bill Frisell's original soundtrack heightens the film's emotional impact, and the sense of human fragility is underscored by the chemical deterioration embedded in the images. (Bill Morrison, 2013, 80 minutes)

Consuming Spirits

IN PERSON Chris Sullivan

SHOWING Sat May 16 (2:00)

VENUE West Building

Nearly fifteen years in the making, Chris Sullivan's *Consuming Spirits* is a meticulously constructed, cinematic tour-de-force of experimental animation. Shot frame by frame in 16 mm, Sullivan seamlessly blends together a range of animation techniques combining pencil drawing, collage, cutout, and stop-motion into a signature visual style. In the process, he constructs a hypnotic, layered narrative, a suspenseful gothic tale that tracks the intertwined lives of three kindred spirits working at a local newspaper in a midwestern rust-belt town. (Chris Sullivan, 2012, 136 minutes)



The Great Flood p26

Hamilton

PRECEDED BY *A Year*

IN PERSON Matthew Porterfield and Mark Street

SHOWING Sun May 17 (4:00)

VENUE West Building

This program presents two distinctive portraits of American family life. Approaching a midlife crisis, filmmaker Mark Street reassesses his own destiny in terms of family and work. A frank and honest portrait, the personal nature of *A Year* is captured through a combination of long takes and rapid montage, self-referential shots, and sequences of abstraction—all overlaid with a combination, in confessional manner, of intertitles and voiceover narration. (Mark Street, 2006, 26 minutes)

Independent filmmaker Matthew Porterfield's *Hamilton* delves into the quotidian lives of an all-too-young married couple in suburban Baltimore. The filmmaker combines long observational takes with a minimum of dialogue, modeled stylistically on the films of Robert Bresson—where gesture is paramount—to create a narrative that evolves in seemingly improvisational yet deliberate fashion. (Matthew Porterfield, 2006, 65 minutes)

The Time We Killed

PRECEDED BY *Native New Yorker; NYC Weights and Measures*

IN PERSON Jennifer Reeves

SHOWING Sat May 30 (2:00)

VENUE West Building

In *Native New Yorker* (2005, 13 minutes, score by William Susman), Steve Bilich creates a city symphony using a hand-cranked 1920s camera while recording Shaman Trail Scout Coyote traveling from Inwood Park (where legend has it that Manhattan was first traded) to lower Manhattan. As filmmaker Jem Cohen was shooting his observational *NYC Weights and Measures* (2006, 6 minutes), the FBI confiscated his camera, an illustration of post-9/11 paranoia. Jennifer Reeves's ambitious *The Time We Killed* delves inside the mind of an agoraphobic writer unable to leave her New York apartment amid the background of the war in Afghanistan. (Jennifer Reeves, 2004, 94 minutes)

Through a Lens Darkly: Black Photographers and the Emergence of a People

IN PERSON Thomas Allen Harris

SHOWING Sun May 31 (4:00)

VENUE West Building

Central to Thomas Allen Harris's ongoing cinematic quest is the exploration of facets of his own identity as an African American. In *Through a Lens Darkly*, he addresses the portrayal of African Americans by white photographers from the time of the medium's invention. Harris uncovers his own family albums, and expands his research to black portrait photographers and artists who profoundly reshape the image of a people, constructing a powerful message of hope and self-determination. (Thomas Allen Harris, 2014, 92 minutes)

Pretend

PRECEDED BY *Set Set Spike*

SHOWING Sat Jun 6 (2:30)

VENUE West Building

The deconstruction of family life via experimental filmmaking techniques is a central theme of this retrospective, and is represented in this program by two directors with distinctly different cinematic approaches. In *Set Set Spike* artist Emily Hubley forms an original visual narrative by deftly and seamlessly combining live-action sequences with her unique brand of experimental animation technique, resulting in a humorous and affectionate portrait of suburban life, sports, and adolescent love. (Emily Hubley, 2003, 6 minutes)

Pretend is a dazzling portrayal of a post-World War II American nuclear family in crisis, advancing the narrative across multiple quadrants within the same frame, enhanced by on-screen graphics. Writer-director Julie Talen's early coining of the term "glimpse culture" foreshadowed the manner in which present-day society absorbs multiple storylines unfolding within a uniform field of vision—a practice exemplified by news broadcasts containing split-screen images on crawling scrolls in different parts of a television frame. (Julie Talen, 2003, 75 minutes)



The Suburban Trilogy p31

The Suburban Trilogy

SHOWING Sun Jun 7 (4:00)

VENUE West Building

The three interrelated short films that comprise *The Suburban Trilogy* chronicle the emergence of postwar American suburban culture. Employing a variety of inventive image and sound montage techniques in masterful fashion, filmmaker Abigail Child explores interrelated issues of emigration and assimilation, as well as gender and class identity. (Abigail Child, 2011, 73 minutes)

Phantom Limb

FOLLOWED BY *A Horse Is Not a Metaphor*

SHOWING Sat Jun 13 (2:30)

VENUE West Building

In *Phantom Limb*, Jay Rosenblatt, famed for his found-footage compilations, creates a deeply moving portrait of the death of his brother in a narrative arranged according to progressive stages of grief. (Jay Rosenblatt, 2005, 28 minutes)

A Horse Is Not a Metaphor is Barbara Hammer's depiction of her own struggle to recover from ovarian cancer. Using both black-and-white and color film, superimpositions, negative images, live action, found footage, split-screen techniques, scrolling text, and poetic voiceover to articulate the fight toward remission, the film underscores her effort to focus on her art at the height of illness. (Barbara Hammer, 2009, 30 minutes)



Maya Deren's Sink p33
Tender Fictions p35

American Originals Now:

Barbara Hammer

June 20–28

Barbara Hammer (b. 1939) has been making groundbreaking films for more than forty years. Often hailed as the creator of the queer cinema genre, and committed to the portrayal of the untold histories of women, Hammer has presented retrospectives of her work internationally, most recently at the Museum of Modern Art, New York; Tate Modern, London; Jeu de Paume, Paris; and the Toronto International Film Festival. In 2013 she received a Guggenheim Fellowship for her latest film (in progress), titled *Welcome to This House*, about the poet Elizabeth Bishop. Hammer currently teaches concentrated summer workshops in filmmaking at the European Graduate School, Switzerland. This series presents a selection of her work in both 16 mm and video formats (note that her film *A Horse Is Not A Metaphor* screens on June 13 as part of the American Experimental Narratives series; see above).

Maya Deren's Sink

FOLLOWED BY *Generations*

IN PERSON Barbara Hammer

SHOWING Sat Jun 20 (2:30)

VENUE West Building

With *Maya Deren's Sink*, Hammer investigates the life and work of the legendary avant-garde filmmaker by visiting her homes in New York and Los Angeles (the latter, where Deren wrote and directed her classic 1943 *Meshes of the Afternoon*). Hammer projects footage from the iconic director's films onto the sink, using that as a kind of screen and gateway to exploring the artist's life. (2011, 30 minutes)

Generations, a collaboration with Gina Carducci, finds both filmmakers drawing comparisons and similarities between bod-

ies, places, and materials using the last days of the now-defunct Astroland amusement park at Coney Island, New York, as their touchstone theme. (2010, 30 minutes)

Resisting Paradise

IN PERSON Barbara Hammer

SHOWING Sun Jun 21 (4:00)

VENUE West Building

As the war in Kosovo exploded in 1998, Hammer found herself reluctantly committed to completing a painting residency in Cassis, France. She asked herself how she could possibly be making art during a time of war. *Resisting Paradise* (screened in original 16 mm) reflects on this question through the relationship between painters Henri Matisse and Pierre Bonnard, their correspondence during the last years of World War II, and their family histories in the antifascist resistance movement — all of which develop this “compelling look at the intersection of art and life in complex times” — Maria-Christina Villaseñor. (2003, 80 minutes)

My Babushka: Searching Ukrainian Identities

PRECEDED BY *Diving Women of Jeju-Do*

SHOWING Sat Jun 27 (3:00)

VENUE West Building

By joining the famous women free divers (*haenyo*) of South Korea's Jeju province in their search for marine life off the coast of the nation's largest island, Hammer sought to highlight the great skill and tradition of their now-dwindling trade. The resulting film, *Diving Women of Jeju-Do*, is both a tribute and a remarkable first-person account of a fascinating yet diminishing community. (2007, 25 minutes)

With *My Babushka*, Hammer focuses attention on her own heritage and the developing self-identity of contemporary women in the Ukraine during the difficult post-Glasnost era. (2001, 53 minutes)

Lover/Other

PRECEDED BY *Tender Fictions*

SHOWING Sun Jun 28 (4:00)

VENUE West Building

As a lyrical expression of women's history that is seldom taught in schools, the hybrid documentary *Lover/Other* unearths the stories of Claude Cahun and Marcel Moore — surrealist artists, lovers, stepsisters, and resistance fighters (Cahun was imprisoned by Nazi occupiers of the Jersey Isles in 1944). Hammer's homage to the couple utilizes photography and theater with dramatic readings from their letters and personal accounts. (2006, 55 minutes)

A montage of home movies, experimental films, news footage, and personal photographs, *Tender Fictions* is “a moving and provocative look at the role of community in an artist's life and the role of the artist in her community.” — Lisanne Skyler (1995, 58 minutes)

Index

- Brimstone Line 17
Chris Marker's Level Five 11
Consuming Spirits 26
County Fair 17
D'Annunzio's Cave 22
Depositions 12
Diving Women of Jeju-Do 34
Don't Breathe 14
Dry Standpipe 19
Exercises for True Friends 19
F for Fake 17
Generations 33
Goff in the Desert 22
Great Flood, The 26
Hamilton 28
Hole in the Sky, A 17
Horse Is Not a Metaphor, A 31
In My Mind 11
J. L. Sert—A Nomadic Dream 16
Ken Loach: The Spirit of '45 12
Last Ice Merchant, The 17
Lomax 17
London: Day In, Day Out 13
Loos Ornamental 22
Lover/Other 35
Maya Deren's Sink 33
Miners' Hymns, The 13
My Babushka: Searching Ukrainian
Identities 34
Native New Yorker 28
Ngaben: Emotion and Restraint in a
Balinese Heart 17
NYC Weights and Measures 28
Others Will Love the Things I Have Loved:
João Bénard da Costa 16
Our Nixon 25
Parabeton—Pier Luigi Nervi and Roman
Concrete 21
Phantom Limb 31
Pipeline Next Door, The 14
Pretend 29
Prospect 17
Resisting Paradise 34
Schindler's Houses 23
Sea [Is Still] Around Us, The 17
Select Shorts from Rural Route 17
Set Set Spike 29
Spoken Movies and Other Animations 19
Suburban Trilogy, The 31
Sullivan's Banks 23
Symphony No. 42 17
Tender Fictions 35
This Side of Paradise 25
Through a Lens Darkly: Black
Photographers and the Emergence of
a People 29
Time We Killed, The 28
To the Editor of Amateur Photographer 12
Two Museums 22
White Earth 17
Worsening of Eyesight 19
Year, A 28

Image Credits

Cover, p20: Filmgalerie 451; p2: Julie
Talen; p4: Luke Fowler and LUX, London;
p10, 27: Icarus Films; p15: Rosa Filmes;
p18: Wojciech Bąkowski; p24: Hamilton
Film Group; p30: Abigail Child; p32:
Barbara Hammer

