

FILM



FALL 2012 National Gallery of Art



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National Gallery of Art

Films are screened in the Gallery's East Building Auditorium, Fourth Street and Pennsylvania Avenue NW. Works are presented in original formats and seating is on a first-come, first-seated basis. Doors open thirty minutes before each show and programs are subject to change. For more information, visit www.nga.gov/programs/film, e-mail film_department@nga.gov, or call (202) 842-6799.

This autumn's offerings celebrate work by cinematic pioneers, innovators, and master filmmakers. The ciné-concert *Alice Guy Blaché, Transatlantic Sites of Cinéma Nouveau* features films by this groundbreaking director, accompanied by new musical scores, presented in association with a University of Maryland symposium. Other rare screenings include three titles from the 1960s by Czech filmmaker František Vlácil; feature films made in Italy by German Werner Schroeter; two programs of work by the late French film essayist Chris Marker; an illustrated lecture about, a feature by, and a portrait of Italian auteur Pier Paolo Pasolini; a series devoted to the film scores of composer Dmitri Shostakovich; highlights from the 2012 International Festival of Films on Art; and recent documentaries on a number of Switzerland's notable contemporary artists. *Marcel Carné Revived* highlights two of the director's most famous midcentury works of poetic realism, now beautifully restored. *Ernie Kovacs: Video Art for the Intimate Vacuum* contextualizes the experiments of this television pioneer, while two screenings of an interview with Barnett Newman offer a lively perspective on the painter whose work is currently on display in the Gallery's Tower. Cultural historian Thomas Elsaesser presents an illustrated lecture, *Germany in the 1920s: Expanding the Film Avant-Garde beyond the Political Divide*. And, toward the end of the year, the Gallery will host internationally renowned artist James Benning in the presentation of his most recent recordings, including a work in progress about two radical Russian art collectives that are currently in the news.



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Art Films and Events

Oct 13–Dec 22

JOURNEY TO ITALY

Sat Oct 13, Sun Oct 14 (4:30)

Journey to Italy (*Viaggio in Italia*, 1954), director Roberto Rossellini's modernist breakthrough often compared to James Joyce's writings or Michelangelo Antonioni's films, has just been restored by L'Immagine Ritrovata, Bologna, in collaboration with CSC—Cineteca Nazionale, Rome. Ingrid Bergman and George Sanders, an upper-class English couple trying to find a buyer for their villa near Naples, experience new anxieties in their marriage. Evoking the ancient southern Italian surroundings, *Journey to Italy* alludes to the power of this timeless place to transform and heal. (Roberto Rossellini, 1954, DCP, 97 minutes)

CINÉ-CONCERT: THE PATSY
Ben Model, piano

Sat Oct 27 (2:00)

Marion Davies, forever linked with the name of publishing magnate William Randolph Hearst, enjoyed a successful career in the silent cinema. In King Vidor's *The Patsy* she plays Patricia Harrington, an innocent victim in family feuds involving her mother (Marie Dressler) and sister (Jane Winton), who coyly collects boyfriends. Devising a plot that employs her talents as a mimic—Mae Murray, Lillian Gish, and Pola Negri are specialties—she tries to trap a man. (King Vidor, 1928, 35 mm, 78 minutes) *A Library of Congress restoration.*

ERNIE KOVACS: VIDEO ART FOR THE INTIMATE VACUUM
Bruce Bennett, David Bianculli, Ben Model in person

Sat Oct 27 (4:00)

“Intimate vacuum” was comedian Ernie Kovacs' tongue-in-cheek definition of television, the medium he broadened in the 1950s with his



absurdist sight gags and pioneering video effects, novel experiments in network TV's early years. This program brings together a variety of dada-like sketches, from the silent *Eugene Show* to the musical Nairobi Trio to a Dutch Masters commercial in which Kovacs smokes a cigar under water. The comedian's love for classical music, fostered by his wife and collaborator Edie Adams, blossomed on the shows of the late 1950s, and several of his "sound into sight" musical pieces from the ABC specials—early masterworks of video art—are also part of this mix. A discussion with three Kovacs historians—Bruce Bennett, David Bianculli, and Ben Model—follows the screening. (Total running time approximately 120 minutes)

CINÉ-CONCERT: ALICE GUY BLACHÉ, TRANSATLANTIC SITES OF CINÉMA NOUVEAU

Musical accompaniment by Kim and Kathryn Kluge

Sat Nov 10 (2:00)

Alice Guy Blaché (1873–1968) is a unique figure in the history of cinema—a woman positioned squarely at the front lines of international technological change that first distinguished the cinema as a form of mass entertainment. From production and distribution to early sound technology and independent direction, she participated in all aspects of the evolving motion picture business. This program features a selection of early films that Guy made in France for Gaumont, followed by restored single-reel subjects produced by her American company Solax, and finally a reconstruction of one of her three surviving independent features. The original score by composers Kim and Kathryn Kluge creates a conversation between past and present. The program is presented in association with the University of Maryland symposium "Alice Guy Blaché: Transatlantic Sites of Cinéma Nouveau, 1896–1920." With special thanks to Caroline Eades, Elizabeth Papazian, Brian Real, Kim Tomadjoglou, Swedish Film Institute, Embassy of France, and Library of Congress. Films on the program include: *Alice Guy tourne une phonoscène* (1905), early Gaumont films from the Sieurin Collection (1899–1900), *Five O'Clock Tea* (1905), *Greater Love Hath No Man* (1911), *Mixed Pets* (1911), *Falling Leaves* (1912), *The Ocean Waif* (1916), and *Parson Sue* (1912). (Total running time approximately 100 minutes, followed by discussion)

LEAVING

Sat Nov 17 (2:00)

Václav Havel (1936–2011)—poet, playwright, and cherished first president of the Czech Republic—returned to the stage in 2008 with the new play *Leaving* (*Odcházení*). He adapted this absurdist comedy, in which an ex-government official tries to reenter his former life, for the screen. As the action unfolds on a rural estate, comparisons to Havel's own life become clear: "Before the 1989 Revolution, I had an idea for a character like King Lear, who loses power. It might have been the influence of the generation of 1968—the people who had been party members...after '68 they were thrown out and started to live ordinary lives, and they pretended that they didn't mind, but in fact they did"—Václav Havel. (2011, Czech with subtitles, DCP, 94 minutes)

MARINA ABRAMOVIĆ: THE ARTIST IS PRESENT

Sat Nov 17 (4:00), Sun Nov 18 (4:30)

Over half a million visitors to Marina Abramović's groundbreaking 2010 Museum of Modern Art retrospective lined up for hours for the most alluring aspect of this show—a chance to sit opposite Marina at a table and silently stare, as she stared back. Many were completely devastated by this rigorous, disquieting, and often moving experience. *Marina Abramović: The Artist Is Present* chronicles not only the landmark exhibition but the intriguingly evocative career of this Serbia-born, New York-based performance artist, one of the most charismatic public figures of our time. (Matthew Akers, 2011, DCP, 106 minutes)

CINÉ-CONCERT: KINDRED OF THE DUST

Donald Sosin and Joanna Seaton, piano and voice

Sat Nov 24 (1:00)

Raoul Walsh's 1922 silent melodrama of romantic intrigue in a north-west logging town, based on a popular novel by the prolific Peter B. Kyne, features Walsh's wife, Miriam Cooper, as Nan of the Sawdust Pile, a wronged woman who returns to her hometown to find that her old sweetheart still loves her but cannot marry her. Art direction is by William Cameron Menzies, who moved on to one of the most brilliant careers in Hollywood production design. Pianist Donald Sosin and

vocalist Joanna Seaton provide their original musical accompaniment. Print courtesy George Eastman House. (Raoul Walsh, 1922, 35 mm, 90 minutes) *Preservation funded by The Film Foundation.*

THE WOODMANS

preceded by THE FANCY

Wed Nov 28, Thu Nov 29, Fri Nov 30 (12:30)

The Woodmans investigates the legacy of photographer Francesca Woodman as experienced by her parents and older brother, all of whom are successful practicing artists. Not surprisingly, their perspectives — at once familiar and distanced — rely heavily on the impressive body of provocative work Francesca left before her suicide at age twenty-two. (C. Scott Willis, 2010, HDCAM, 82 minutes)

The Fancy, completed before the recent spate of scholarly interest in Woodman's work, is groundbreaking in its approach to its highly elusive subject. The filmmaker "meticulously sifts physical evidence and sketchy facts in an attempt to uncover the traces of a seemingly suppressed history embedded behind the photographer's pictures" — Nicole Armour. (Elizabeth Subrin, 2000, DigiBeta, 36 minutes)

GERMANY IN THE 1920S: EXPANDING THE FILM AVANT-GARDE BEYOND THE POLITICAL DIVIDE

Illustrated lecture by Thomas Elsaesser

Sun Dec 2 (2:00)

Cultural historian Thomas Elsaesser, one of our most creative and unconventional thinkers on cinematic culture, film history, and digital media, speaks on the interconnections between the cinematic avant-gardes of the 1920s and modernist architecture, the nonfiction film, and advertising. Among Elsaesser's twenty authored and edited books is an in-depth study of German cinema in the 1920s (*Weimar Cinema and After: Germany's Historical Imaginary*), a monograph on Fritz Lang's masterpiece *Metropolis*, and *European Cinema: Face to Face with Hollywood*, covering a broad range of topics from film festivals to national cinemas, and from the high-low culture debate to the cinematic auteurs of France, Britain, and Germany. Elsaesser is presently a senior fellow at the International College of Cultural

Technologies and Media Theory in Weimar, Germany. (Approximately 70 minutes) *This program is made possible by funds given in memory of Rajiv Vaidya.*

INTERNATIONAL FESTIVAL OF FILMS ON ART — I

Fri Dec 14 (12:30)

The first of two events featuring the award-winning works from this year's International Festival of Films on Art — a unique annual event in Montreal, now in its thirty-first year — includes the Washington premieres of *Coloring Light: Brian Clarke* (2011, 58 minutes), a portrait of the British superstar of architectural stained glass; *Unfinished Spaces* (2011, 86 minutes), on the remarkable complex of Cuban art schools built by Fidel Castro; and *Frédéric Back: Grandeur nature* (2011, 78 minutes), on the Canadian artist whose animations are among the most beloved short works in the world.

INTERNATIONAL FESTIVAL OF FILMS ON ART — II

Sat Dec 15 (noon)

The second program of new films from this year's acclaimed art film festival includes *Ai Weiwei: Without Fear or Favor* (2010, 55 minutes), BBC Imagine's recent program on the celebrated Chinese artist; *!W.A.R. Women Art Revolution* (2011, 82 minutes); and *Romain Gary — Le roman du double* (2010, 89 minutes), the story of the enigmatic French author, director, and diplomat who was also the spouse of actress Jean Seberg.

BARNETT NEWMAN

Thu Dec 13, Fri Dec 21, Sat Dec 22 (12:30)

A 1960s interview with Barnett Newman from the legendary era of National Educational Television was originally produced for the NET series *Television USA: Artists*. The film is screened in association with the National Gallery exhibition *In the Tower: Barnett Newman*. (Lane Slate, 1966, 16 mm, 30 minutes)



A Sense of Place: František Vlášil

Oct 7–13

František Vlášil's historical pageants summon a far-off time and place in a naturalistic style suited to his training in aesthetics and art history. His small body of work stands out from the gritty Czech new wave films of the era and, not surprisingly, was seen as subversive by censors in his native Czech Republic. Thwarted after the 1968 Soviet invasion, Vlášil (1924–1999) maintained that he was only interested in “pure film” and applying poetic license to shape allegory out of ancient tales. His work suggests parallels to other metaphorically rich work of the last century including films by Tarkovsky and Eisenstein. This program encompasses his best known epics and includes the premiere of the new restoration of the medieval *Markéta Lazarová*. With special thanks to the Embassy of the Czech Republic, the Czech National Film Archive, Barbara Karpetová, Mary Fetzko, and Michal Bregant.

THE DEVIL'S TRAP

Sun Oct 7 (2:00)

In a drought-stricken Bohemian village, a church inquisitor probes the local miller to find out if his flourishing grain mill is the work of the devil. In this first of Vlášil's three historical-allegorical epics, the miller's discovery of an underground aquifer has become a source of ridicule from villagers. “The opening shot of a gnarled effigy of Christ in agony, dwarfing a distant figure on the horizon, neatly establishes a cruel world where religious authority holds absolute sway and an innocent miller's knowledge of the land is interpreted as evidence of a diabolical pact” —Michael Brooke. (*Ďáblova past*, 1962, 35 mm, Czech with subtitles, 85 minutes)

MARKÉTA LAZAROVÁ

Premiere of the restoration

Sun Oct 7 (4:30)

One of only a handful of filmmakers who has ever tried to recreate the mood of medieval society, Vlášil based *Markéta Lazarová* on Vladislav Vančura's best-selling 1931 novel, in turn based on a story handed down within Vančura's family. Sets and costumes were even made with traditional tools, and actors tried to portray the raw and unfiltered emotions that presumably prevailed. Heroine Markéta, raped, kidnapped, and forced to serve an enemy clan, finds refuge in the orderliness of religion. Zdeněk Liška's haunting musical score mixes vocal, percussive, and electronic motifs that beautifully buttress the narrative. This screening represents the American premiere of the latest restoration involving a complicated digital scan at 4K resolution, followed by a painstaking cleanup of scratches and other damage to reinstate as closely as possible the original look of the 35 mm film in the form of a new digital cinema print. (1967, DCP, Czech with subtitles, 180 minutes)

THE VALLEY OF THE BEES

Sat Oct 13 (2:00)

From another novel by Vančura, *The Valley of the Bees* tells the odyssey of Ondřej, exiled as a child to a strict order of religious knights—his punishment after attempting to sabotage his father's wedding. When Ondřej reaches maturity, he returns to his native village to seek retribution, even as his monk-guardian tries to bait him back to the order. In bold black-and-white Cinemascope, “Vlášil's spectacular orchestration of landscape, violent chaos, wild animals, and medieval iconography is never less than impressive” —Michael Atkinson. (*Údolí včel*, 1968, 35 mm, Czech with subtitles, 97 minutes)



Shostakovich and the Cinema

Oct 20 – Nov 4

Films featuring scores by Dmitri Shostakovich plus a screening of Tony Palmer's *Testimony* are presented in association with PostClassical Ensemble's Interpreting Shostakovich festival. "When talking about Soviet film we must remember Lenin's famous statement that 'of all the arts, the most important for us is the cinema.' It was Stalin who turned the dictum into reality.... Stalin loved the movies" — Solomon Volkov. Volkov (author of *Testimony: The Memoirs of Dmitri Shostakovich*) is a participant in the series, along with filmmaker Tony Palmer, film historian Peter Rollberg, music historian Roy Guenther, and PostClassical Ensemble's music director Angel Gil-Ordóñez and artistic director Joseph Horowitz.

KING LEAR

**Musical prelude with Georgetown University Chamber Singers
Roy Guenther and Peter Rollberg, discussants**

Sat Oct 20 (2:30)

Before World War II Russian film director Grigori Kozintsev directed a stage version of *King Lear* in a Russian translation by Boris Pasternak. In 1970 he revisited this text to make his film adaptation, shooting on austere landscapes in Estonia with a cast of Baltic actors including the revered Jüri Järvet in the title role. On the subject of Shostakovich's music, Kozintsev noted, "I can hear a ferocious hatred of cruelty, the cult of power, and the oppression of justice... a fearless goodness which has a threatening quality." (Grigori Kozintsev, 1971, 35 mm, Russian with subtitles, 139 minutes)

HAMLET**Musical prelude: Shostakovich Satires, op. 109****Irina Mozyleva, soprano, and Vera Danchenko-Stern, piano****Roy Guenther and Peter Rollberg, discussants**

Sun Oct 21 (4:00)

Creatively pruning the text of Shakespeare's play, Russian director Grigori Kozintsev remains true to the structure, although a number of familiar scenes have been shortened or rendered in visual terms sans dialogue. "*Hamlet* has always been filmed in studios but it seems to me that the key to reincarnating Shakespeare's words in visual imagery can only be found in nature....In decisive places, [we must] oust period stylization of the Tudor era and of English affectation, and express the essentials. I have in mind stone, iron, fire, earth, and sea." Laurence Olivier proclaimed it the best adaptation ever. (Grigori Kozintsev, 1964, 35 mm, Russian with subtitles, 140 minutes)

FIVE DAYS, FIVE NIGHTS**North American premiere****Roy Guenther, Tony Palmer, Peter Rollberg, and Solomon Volkov, discussants**

Sun Oct 28 (4:30)

When Red Army captain Lenov arrives in Dresden in May 1945, the city has been reduced to rubble. Ordered to find hundreds of old master paintings (including Raphael's *Sistine Madonna* altarpiece) that had disappeared from the State Art Collection, Lenov succeeds in locating a hidden cache with the help of Dresden residents eager to rebuild. Several more days and nights will go by, however, before the remainder of the collection is found. The first ever GDR-Soviet coproduction, *Five Days, Five Nights* is a rare fictional work about the wartime looting of art. This screening represents the first time the film has been subtitled in English. Shostakovich composed the score using parts of his String Quartet no. 8. (*Fünf Tage, Fünf Nächte*, Lew Arnstam, 1960, 35 mm, German and Russian with subtitles, 100 minutes). *Made possible through the support of DEFA—Stiftung, Berlin, and the DEFA Film Library, University of Massachusetts Amherst.*

TESTIMONY**Roy Guenther, Tony Palmer, Peter Rollberg, and Solomon Volkov, discussants**

Sat Nov 3 (3:30)

Director Tony Palmer's epic version of Solomon Volkov's edition of Shostakovich's memoirs is a milestone of the biographical film, in part for the way the music illustrates the life. With Ben Kingsley as Shostakovich and Terence Rigby as Stalin, the film features the London Philharmonic conducted by Rudolf Barshai, who in fact knew Dmitri Shostakovich. Palmer notes, "It is clear to me now that if we want to know what it was like to live under Stalin in the Soviet Union from 1924 until 1953, the year of Stalin's death, listen to Shostakovich. It's all we've got." (Tony Palmer, 1988, 35 mm, 157 minutes)

SONG OF THE RIVERS**Roy Guenther, Tony Palmer, Peter Rollberg, and Solomon Volkov, discussants**

Sun Nov 4 (4:00)

Originally produced on behalf of the 1953 congress of the World Federation of Trade Unions, *Song of the Rivers* is a footage compilation that became a classic expression of the international solidarity movement. Shot by crews on the Volga, Mississippi, Nile, Yangtze, Amazon, and Ganges, the workers' destinies are united by these rivers coursing through their native lands. At the East German DEFA Stiftung studio in Berlin, the editing was supervised by Joris Ivens and then distributed in twenty-eight languages. The project brought together many artists including Shostakovich, Bertolt Brecht, and Paul Robeson, as well as Ivens and the other filmmakers. (*Das Lied der Ströme*, Joris Ivens and others, 1954, 35 mm, subtitles, 103 minutes) *Made possible through the support of DEFA—Stiftung, Berlin, and the DEFA Film Library, University of Massachusetts Amherst.*

Chris Marker: A Tribute

Nov 11–23

An homage in two parts to the late French filmmaker Chris Marker (1921–2012) recalls his oeuvre through recurring motifs — the mysterious workings of memory and of politics, and his avowed fascination for cats. Marker refined the genre now known as the essay film — a reflective montage of images, ideas, and narrative that goes beyond traditional form to unfold a poetic theme. “We do not remember, we rewrite memory, much as history is rewritten.”

À BIENTÔT, J’ESPÈRE

followed by **CASE OF THE GRINNING CAT**
and **CAT LISTENING TO MUSIC**

Sun Nov 11 (4:30)

À bientôt, j’espère immerses the viewer in a 1960s-style protest through dialogue with workers in the midst of a strike at a textile plant in the city of Besançon. The working class, they believe, is at the mercy of a system dedicated to keeping them powerless. Though they achieved very few gains, these strikers helped lay the groundwork for the revolutionary protests of May 1968. (1968, DigiBeta, French with subtitles, 39 minutes)

In *Case of the Grinning Cat*, Marker illustrates a more recent sort of political consciousness by investigating a wave of graffiti murals around Paris — drawings of an oddly toothy cat. These graffiti first appeared following September 11, 2001, and continued through a period of mounting international discontent. Thoughts about the purpose of public protest and the state of international politics are juxtaposed with ruminations on art. “*La poésie est dans la rue*” (Poetry is in the street) — Chris Marker. (2004, DigiBeta, French with subtitles, 58 minutes)

The program closes with the reclusive Guillaume-en-Egypte, Marker’s beloved pet cat and alter ego, enjoying the mellow rhythms of a piano sonata by Federico Mompou. (1990, DigiBeta, 3 minutes)

SANS SOLEIL

preceded by **LA JETÉE**

Fri Nov 23 (3:00)

In *Sans Soleil* Marker uses modern Japan, “with its electronic games, its age-old obsessions and atomic bomb memories, as a gameboard for a system of references connecting such diverse subjects as the poverty of Africa, the open spaces of Iceland, and the vertigo of memory as perceived by Hitchcock in San Francisco. He explores memory as an alternate reality; his Japan is one of captured movements and absurd moments, of rituals and inadvertent theatrics.... what was memory becomes fiction” — Judy Bloch. (1982, 35 mm, English and French with subtitles, 100 minutes)

In *La Jetée*, Marker’s half-hour futuristic photonoel about the power of memory, a prisoner is haunted by a photographic image from the past. The man is promised a chance to rediscover the meaning of this image, as a participant in a time travel experiment. (1962, 35 mm, English, French, and German with subtitles, 29 minutes)

From Tinguely to Pipilotti Rist — Swiss Artists on Film

Nov 23–Dec 29

A series of new documentary works by Swiss filmmakers on the country’s contemporary artists is presented in association with the Embassy of Switzerland.

TINGUELY

Fri Nov 23 (1:00)

Jean Tinguely cast a spell with his kinetic sculptures and moving machines — the self-destructing *Homage to New York* (1960) was one of the most celebrated. Twenty years after his death the *bande à*



Jean—old friends and acquaintances—recalls the life and personality of this revolutionary artist, who was as daring in his private life as he was in his work. (Thomas Thümena, 2011, 35 mm, German and French with subtitles, 87 minutes)

URS FISCHER

Sun Nov 25 (2:00)

Writing in *The New Yorker*, Calvin Tomkins noted that “Urs Fischer’s art, like Fischer himself, is highly memorable but hard to pin down.” His Bread House is a case in point—a life-size alpine chalet constructed entirely from loaves of bread in different sizes and shapes. As filmmaker Schumacher notes, “he combines a pop immediacy with a neo-baroque taste for the absurd.” (Iwan Schumacher, 2010, DCP, Swiss-German and Italian with subtitles, 98 minutes)

MAX BILL, THE MASTER’S VISION

Sat Dec 1 (4:30)

One of the most influential designers of the last century was Max Bill (1908–1994). Studying at the Bauhaus under Albers, Kandinsky, Klee, and Schlemmer, he relied on mathematical precision and “creating rhythm in an enclosed shape.” Conceiving everything from watches to typography, Max Bill was also an ardent antifascist with a social awareness and early environmental concern. (Erich Schmid, 2008, 35 mm, German with subtitles, 94 minutes)

BON VENT CLAUDE GORETTA

Fri Dec 7 (12:30)

Filmmaker Lionel Baier travels to Geneva to interview his spiritual mentor, Claude Goretta, one of the most successful Swiss movie directors of all time, to learn a few new tricks. During the encounter, which also included Isabelle Huppert (Goretta directed the actress in her first major role), Nathalie Baye, Frédérique Meininger, and Michel Robin, Goretta opens up about his life and his methods. (Lionel Baier, 2011, DigiBeta, French with subtitles, 58 minutes)

BIRD’S NEST—HERZOG AND DE MEURON IN CHINA

Wed Dec 12 (12:30)

The National Stadium in Beijing (“Bird’s Nest”), built for the 2008 summer Olympics, was a complicated venture helmed by the Basel



firm of Jacques Herzog and Pierre de Meuron. Joined by artist Ai Weiwei and others, the team came up with their master plan by carefully studying traditional Chinese forms, an interesting opportunity to build bridges between two cultures. (Christoph Schaub and Michael Schindhelm, 2008, DigiBeta, 87 minutes)

THE VISUAL LANGUAGE OF HERBERT MATTER

Thu Dec 27, Fri Dec 28 (12:30)

With the help of historical footage and films shot by Swiss-American artist Herbert Matter (1907–1984) himself, this feature documentary portrays the career of an almost forgotten creative genius who contributed a vast expertise to the evolution of twentieth-century graphic design, typography, and their related fields, such as advertising. (Reto Caduff, 2011, DigiBeta, German with subtitles, 86 minutes)

THE COLOR OF YOUR SOCKS—A YEAR WITH PIPILOTTI RIST

Sat Dec 29 (12:30)

Renowned Swiss video artist Pipilotti Rist—known for her colorful, cheery, and earthy work about gender and the human body—is seen here in her Zurich studio as well as at a Museum of Modern Art exhibition. For the first time, she has permitted a documentary filmmaker to record her creative process. (Michael Hegglin, 2009, DigiBeta, German with subtitles, 52 minutes)

Werner Schroeter in Italy

Nov 24 and 25

Opera, theater, and film director Werner Schroeter (1945–2010) resists easy classification. Linked with the new German cinema—the rebellious group of directors who hoped to revitalize postwar film culture—Schroeter’s edgy romanticism and fondness for high camp kept him on the margins. He worked with an extraordinary range of actors (Isabelle Huppert, Bulle Ogier, Carole Bouquet, and Magdalena

Montezuma, his muse.) “What Schroeter does with a face, a cheekbone, lips, the expression of the eyes...is a multiplying and burgeoning of the body, an exultation” — Michel Foucault. These two early features reveal a deep affection for the south of Italy — Schroeter had once been a student in Naples and knew the region’s lore. With thanks to the Munich Film Museum and the Goethe-Institut in Washington.

PALERMO OR WOLFSBURG

Sat Nov 24 (4:00)

Young Nicola leaves his home in Sicily to seek a fortune in the industrial north, finding employment at a Volkswagen plant in Wolfsburg, Germany, “a land without light, without sun, without song.” Humiliation and isolation eventually drive him to settle some scores in this far-off and stressful place, culminating in the film’s surreal final act. One of the best of the New German Cinema films to depict complex cultural differences through tales of the guest worker (*Gastarbeiter*), *Palermo oder Wolfsburg* was awarded the Golden Bear at the Berlinale. “The Passion of the Sicilian migrant in the holy land of capitalism” — Olaf Moller. (Werner Schroeter, 1980, DigiBeta, Italian and German with subtitles, 175 minutes)

THE KINGDOM OF NAPLES

Introduction by Roy Grundman

Sun Nov 25 (4:30)

Schroeter took to the streets of Naples to make this unusual chronicle of a poor family, tracing the lives of brother and sister Massimo and Vittoria from the 1940s through the 1970s, while painting a broad context both political and cultural (even reenacting the historic 1964 departure of Michelangelo’s *Pietà* from the port of Naples as it headed to New York for the World’s Fair). “Impassioned, bemused, even at times hallucinatory....Friends and acquaintances in Italy joined in the project, to such an extent that this could be called more an Italian film for Italians than a German one shot in Italy...” — Kevin Thomas. (*Il Regno di Napoli*, 1978, DigiBeta, Italian with subtitles, 125 minutes)

American Originals Now: James Benning

Dec 8 and 9

Renowned artist and faculty member at the California Institute of the Arts, James Benning has been lauded as a structural filmmaker though his work is grounded in a variety of film practices. For more than four decades, he has influenced the international avant-garde. Known for composed long takes with an acute sensitivity to out-of-frame sound, Benning’s films (and now high-definition recordings) are intense studies of places, travels, landscapes, and more recently, individuals. These three programs are presented in association with the photography exhibition *The Serial Portrait: Photography and Identity in the Last One Hundred Years*.

TWENTY CIGARETTES

Sat Dec 8 (2:30)

Film stock and tobacco usage are both purported to be in decline, seen as cultural remnants only dabbled in by diehards. While recording with cutting-edge digital technology, Benning uses the duration of a lit cigarette as the framing device for each subject in this series of portraits. One pack, twenty people: each intimately framed and alone with the camera in as long as it takes to smoke just one. (2011, HD, 99 minutes)

SMALL ROADS

James Benning in person

Sat Dec 8 (4:30)

Forty-seven shots of roads crisscrossing the United States from the Pacific coast to the Midwest: a film best described, according to Benning, “by making a list of the roads in question and the cars that drive on them.” An excerpted list of shots 11 through 14: “11. CA Hwy 178: no



vehicles. 12. Badwater Rd: 2004 Chevrolet Tahoe, black; 2001 Toyota Sequoia, green. 13. Arizona Hwy 85: 2003 Ford F350 pickup, black; 2009 Lincoln MKX, black; 2008 and 2009 Ford F150 (Border Patrol) pickups, white. 14. White Sands Rte 10: 2008 Toyota Tundra pickup, black.” (2011, HDCAM, 103 minutes)

THE WAR

Work in progress

James Benning in person

Sun Dec 9 (4:30)

Benning’s most recent work utilizes YouTube footage from the radical Russian art collectives Voina (War) and Pussy Riot, both recently involved in legal struggles with the Russian government. (2012, HDCAM, approximately 60 minutes)

On Pier Paolo Pasolini

Dec 15–29

Pier Paolo Pasolini (1922–1975)— radical poet, philosopher, painter, intellectual, novelist, and filmmaker — would have been ninety years old this year. Controversial during his lifetime for his dissident views on Italian politics and contemporary culture, he is now recognized as a visionary, a creative thinker whose writings continue to influence European writers, politicians, and intellectuals. This three-part program considers his contributions from distinct points of view.

FROM GIOTTO TO PASOLINI: NARRATIVE IN FRESCO AND FILM

Illustrated discussion by David Gariff

Sat Dec 15 (4:00)

Art historian and lecturer David Gariff discusses the life and career of Pier Paolo Pasolini focusing on his use of Italian medieval and Renaissance painting. “What I see in my mind,” said Pasolini, “are the

frescoes of Giotto and Masaccio. I cannot conceive any [film] image, landscape, or composition outside the fourteenth century." (Approximately 50 minutes)

HAWKS AND SPARROWS

Sun Dec 16 (4:30)

Pasolini's alleged favorite among his works is this madcap fable featuring the incomparable "prince of laughter" Totò, young comic actor Ninetto Davoli, and an officious talking crow who recites a tale of two friars (also Totò and Ninetto) asked by Saint Francis to preach a doctrine of love to the overbearing hawks and lowly sparrows of the field. The three travelers ramble around the countryside, seeing only a defiled and dreary landscape, abused by the greed of industrial society. Ennio Morricone's score features the great singer-songwriter Domenico Modugno (*Volare*) vocalizing the opening credits in a teasingly self-mocking style. (*Uccellacci e uccellini*, 1966, 35 mm, Italian with subtitles, 86 minutes) *Print courtesy Harvard Film Archive.*

LA RABBIA: THE RAGE OF PASOLINI

Washington premiere

Sat Dec 29 (3:30)

This 1963 feature essay—a collagelike compilation of moments caught on newsreels, including the revolution in Cuba, workers at a Fiat plant, floods in Europe, even the death of Marilyn Monroe—was stripped of its radical undertone when producer Gastone Ferrante added a section featuring conservative ideologue Giovanni Guareschi. In 2008, forty-five years after its release (and thirty years after the filmmaker's death), Giuseppe Bertolucci recaptured his friend's original purpose by reconstructing a new version from Pasolini's notes and original dialogue transcript. (1963–2008, 35 mm, Italian with subtitles, 84 minutes) *Restoration from Fondazione Cineteca di Bologna.*

Marcel Carné Revived

Dec 22–30

Two of Marcel Carné's most famous works of poetic realism have been rereleased in bright new digital cinema prints. With special thanks to Rialto Pictures and Janus Film Collection.

PORT OF SHADOWS

Sat Dec 22 (2:00 and 4:00)

In the first of two new restorations of classic works by Carné—for both projects, Carné was joined by writer Jacques Prévert and production designer Alexandre Trauner—a waterfront café in the lower depths of Le Havre becomes a shadowy backdrop for criminal low-lives and ill-fated love. Despairing army defector Jean Gabin, hiding from authorities, falls for the restless beauty Michèle Morgan while waiting to get out of town. Maurice Jaubert's score and Eugen Schüfftan's camera work reinforce the menace below the murky surface in this prime example of French poetic realism. (*Le quai des brumes*, 1938, DCP, French with subtitles, 91 minutes)

CHILDREN OF PARADISE

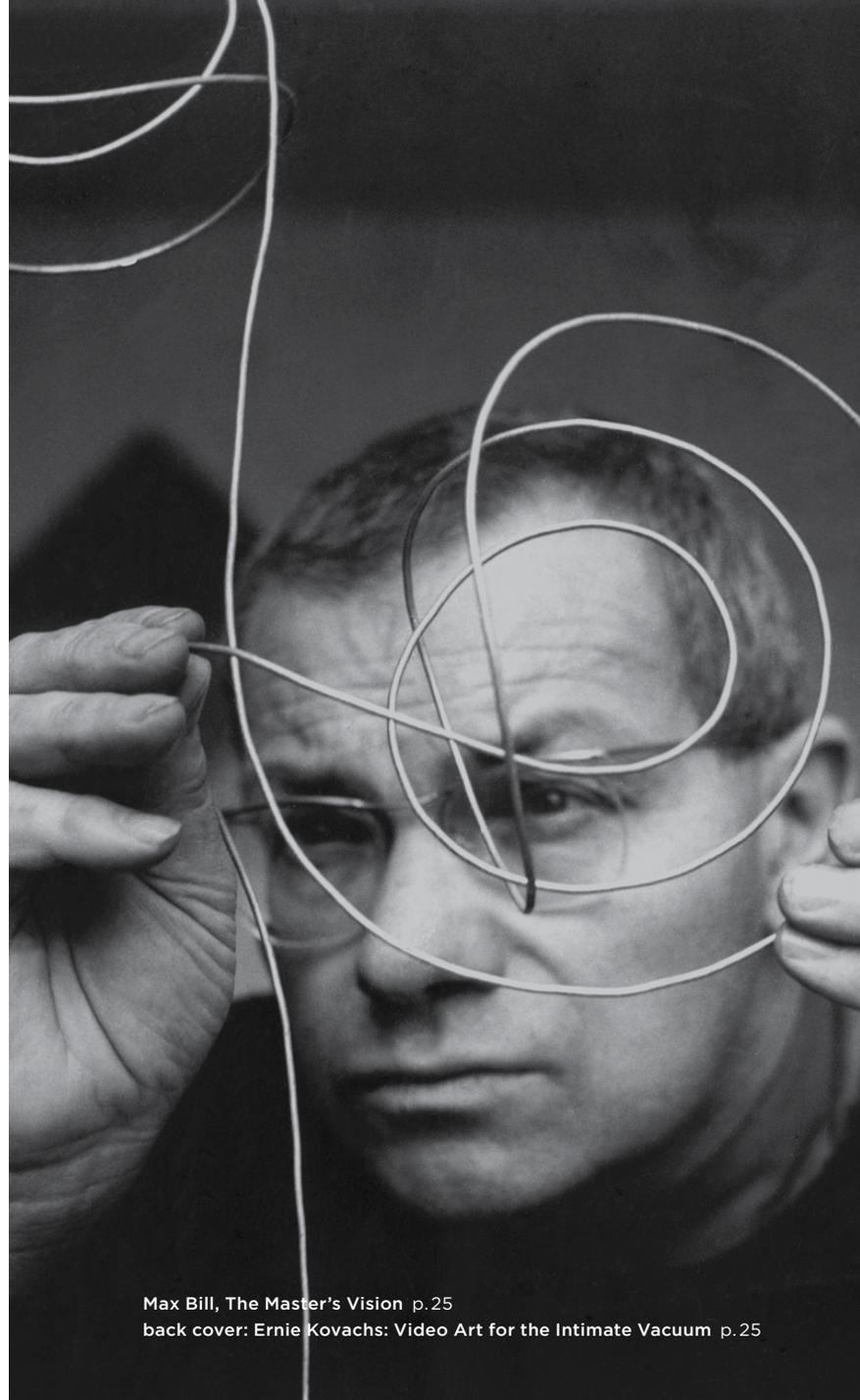
Sun Dec 23, Sun Dec 30 (2:00)

A celebration of theatrical life on the famous Boulevard du Crime—once the site of small playhouses (including Théâtre des Funambules) where Parisians strolled nightly, until the city was rebuilt in the 1860s—the tale unfolds around a romantic rivalry for the love of Garance (Arletty), adored courtesan of the boulevard. Several characters are based on historical figures, including the Bohemian-French mime Jean-Gaspard Debureau known as Baptiste (Jean-Louis Barrault). Marred for many years by poor or incomplete commercial prints, *Les enfants du paradis* has been digitally restored to its full black-and-white brilliance. (1945, DCP, French with subtitles, 163 minutes)



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