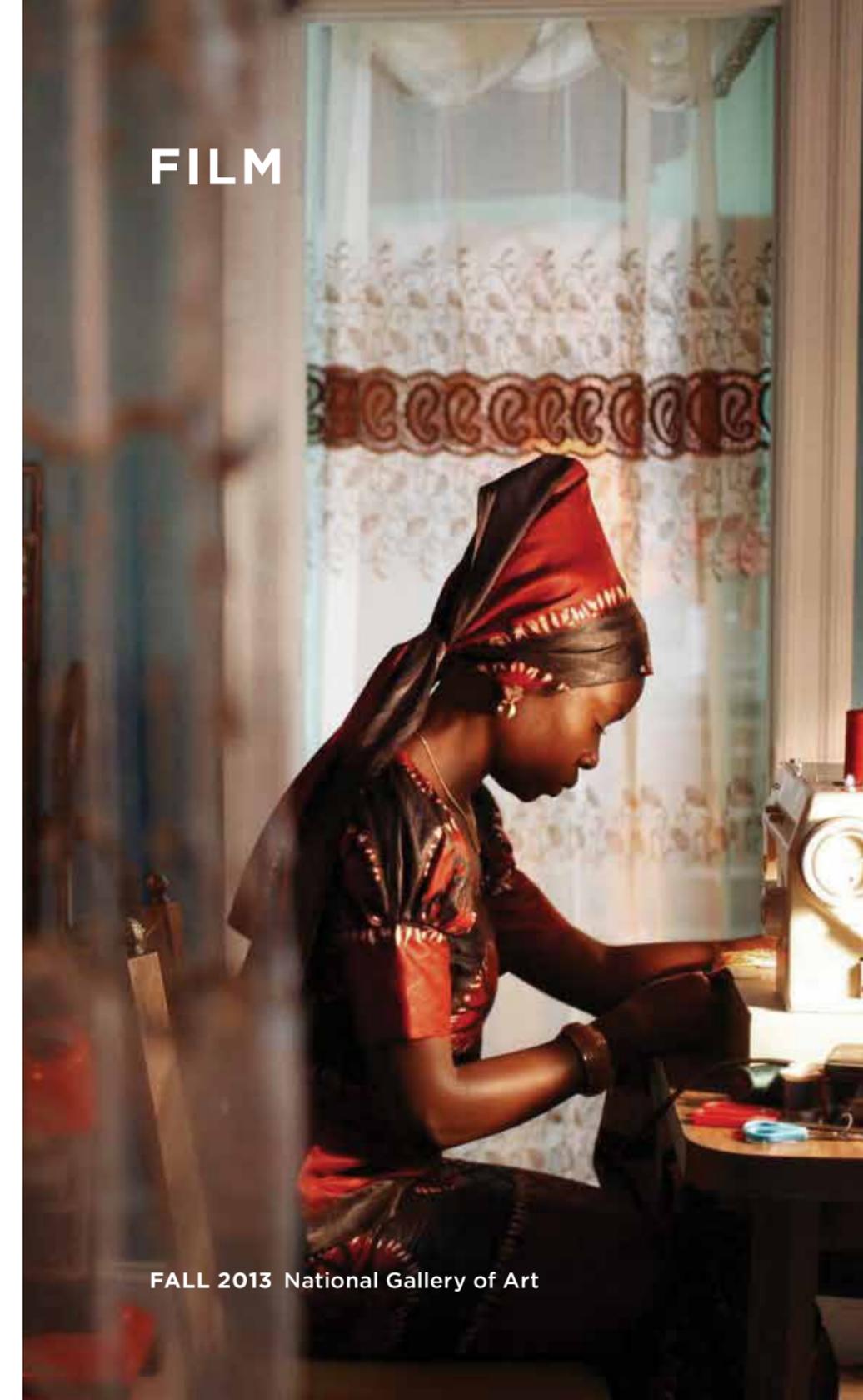


FILM

FALL 2013 National Gallery of Art





- 11 Art Films and Events
- 18 The Play's the Thing: Václav Havel, Art and Politics
- 22 Richard Wagner Revisited
- 25 American Originals Now: Moyra Davey
- 27 Pier Paolo Pasolini
- 32 Réalité Tales: Young French Cinema

Mamma Roma p.32
cover: Mother of George p.12

nga.gov/film

Unless otherwise noted, films are screened in the East Building Auditorium, Fourth Street and Pennsylvania Avenue NW. Works are presented in original formats, and seating is on a first-come, first-seated bases. Doors open thirty minutes before each show and programs are subject to change.

For more information, e-mail film_department@nga.gov, call (202) 842-6799, or visit nga.gov/film.

Fall 2013 celebrates a rich history and vibrant new cinema through area premieres, in-person presentations, and unique retrospectives. The influence and legacy of two of Europe's most distinguished twentieth-century artistic and political figures is explored in two programs. First, *The Play's the Thing: Václav Havel, Art and Politics* focuses on the playwright-statesman's long-standing relationships with Prague's Theatre on the Balustrade and with visionary directors of the Czech New Wave. Second, a retrospective of the films of Pier Paolo Pasolini (1922-1975) is offered following the 90th anniversary of his birth last year. *Richard Wagner Revisited* includes lectures and screenings that explore the composer's lasting significance in the arts, while *Réalité Tales: Young French Cinema* introduces Washington audiences to films associated with the contemporary Paris-based alliance known as Association du Cinéma Indépendant pour sa Diffusion (ACID). The Gallery welcomes five filmmakers in person: veteran documentarian Perry Miller Adato introduces two of her films from the late 1960s; experimental filmmaker Kevin Jerome Everson opens the Washington premiere of his new film *The Island of St. Matthews*; Nigerian-American filmmaker and photographer Andrew Dosunmu presents his breakthrough feature *Restless City*; photographer and writer Moyra Davey presents two recent video essays; and Agnieszka Holland, revered screenwriter and director of both theatrical features and broadcast productions, delivers a special lecture, *Viewing History through the Filmmaker's Lens*, followed by the Washington premiere of Holland's HBO miniseries *Burning Bush*.





-
- 3** Thu 12:30 Paris the Luminous Years p.11
-
- 4** Fri 12:30 Paris the Luminous Years p.11
-
- 5** Sat 2:00 The Play's the Thing: The Uninvited Guest; Every Young Man p.19
4:30 The Play's the Thing: The Mist; A Report on the Party and the Guests p.19
-
- 6** Sun 4:00 From the Archive: Dylan Thomas—The World I Breathe; The Film Generation: On Dance p.11
-
- 9** Wed 1:30 Augustus Saint-Gaudens p.12
-
- 11** Fri 12:30 The Play's the Thing: The Heart above the Castle p.20
-
- 12** Sat 2:00 Richard Wagner Revisited: Images of Wagner p.22
4:00 The Play's the Thing: Joseph Kilian; Who Is Václav Havel...; And the Beggar's Opera Again p.20
-
- 13** Sun 4:00 The Play's the Thing: Leaving p.22
-
- 19** Sat 2:30 Fifeville; The Island of St. Matthews p.12
-
- 20** Sun 4:00 Richard Wagner Revisited: L'Age d'or p.24
5:30 Richard Wagner Revisited: Melancholia p.24
-
- 23** Wed 12:30 Augustus Saint-Gaudens p.12
-
- 24** Thu 12:30 Augustus Saint-Gaudens p.12
-
- 26** Sat 2:30 Richard Wagner Revisited: Wagner According to Hollywood p.24
-
- 27** Sun 4:30 Moyra Davey: Les Goddesses; My Necropolis p.27
-
- 30** Wed 12:30 Augustus Saint-Gaudens p.12
-

-
- 2** Sat 2:00 Pier Paolo Pasolini: Oedipus Rex p.28
4:00 Pier Paolo Pasolini: The Walls of Sana'a; Notes for an African Oresteia p.28
-
- 3** Sun 4:30 Pier Paolo Pasolini: Medea p.30
-
- 10** Sun 4:30 Pier Paolo Pasolini: Accattone p.30
-
- 16** Sat 2:30 Pier Paolo Pasolini: La Ricotta and other shorts p.30
-
- 17** Sun 4:30 Pier Paolo Pasolini: The Decameron p.31
-
- 23** Sat 2:30 Restless City p.12
-
- 24** Sun 4:30 Pier Paolo Pasolini: Comizi d'amore p.31
-
- 29** Fri 2:00 Pier Paolo Pasolini: The Gospel According to Matthew p.31
-
- 30** Sat 2:00 East Side, West Side p.15
4:30 Pier Paolo Pasolini: Mamma Roma p.32
-

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- 1** Sun 2:00 Agnieszka Holland: Viewing History through the Filmmaker's Lens p.15
3:30 Agnieszka Holland: Burning Bush p.16
-
- 7** Sat 2:00 Réalité Tales: Au bord du monde p.32
4:00 Réalité Tales: Bovines p.34
-
- 8** Sun 4:30 Réalité Tales: Braddock, America p.34
-
- 14** Sat 2:00 Réalité Tales: Time of Thanksgiving p.34
4:30 Réalité Tales: Entrée du personnel p.35
-
- 15** Sun 4:30 Réalité Tales: Swandown p.35
-
- 21** Sat 2:00 Richard Wagner Revisited: Ludwig p.25
-
- 22** Sun 2:00 Becoming Traviata p.16
4:30 Contempt p.18
-
- 28** Sat 2:30 Contempt p.18
-
- 29** Sun 2:00 Becoming Traviata p.16
-



Art Films and Events

Oct 3 - Dec 29

PARIS THE LUMINOUS YEARS

Thu Oct 3 and Fri Oct 4 (12:30)

Paris was the focal point for modernism during the early decades of the twentieth century, when Picasso, Matisse, Stravinsky, Hemingway, Nijinsky, Diaghilev, and many artists were *habitués* of the city's cafes, concert halls, and studios. *Paris the Luminous Years* explores Paris as muse from a range of perspectives, personalities, and works of art. (Perry Miller Adato, 2010, HDCam, 120 minutes)

FROM THE ARCHIVE: DYLAN THOMAS—THE WORLD I BREATHE followed by THE FILM GENERATION: ON DANCE

Perry Miller Adato in person

Sun Oct 6 (4:00)

The first of two early films by Perry Miller Adato, *Dylan Thomas—The World I Breathe* includes the Welsh poet reading from his work, plus a focused look at his life and character and the places where he lived and worked. Photographs by Rollie McKenna provide much of the film's visualization. (Perry Miller Adato, 1968, digibeta from 16 mm, 60 minutes)

The Film Generation: On Dance features leading independent filmmakers Shirley Clarke, Hilary Harris, Norman McLaren, Ed Emshwiller, and others discussing their innovative dance films, multimedia performance pieces, and experiments in cinedance. *The Film Generation* series was the first major TV program on the creative work of independents. (Perry Miller Adato, 1969, digibeta from 16 mm, 60 minutes)

AUGUSTUS SAINT-GAUDENS: MASTER OF AMERICAN SCULPTURE

Wed Oct 9 (1:30), 23, and 30 (12:30)

Thu Oct 24 (12:30)

The life and career of one of America's most celebrated artists, whose work ranged from large public monuments to portraits in relief, cameos, and coins, is told through narratives based on six works including the Standing Lincoln in Chicago, the Shaw Memorial in Boston, the Sherman Monument in New York's Central Park, and the Adams Memorial in Washington. (Paul Sanderson, 2007, HDCam, 74 minutes)

THE ISLAND OF ST. MATTHEWS

preceded by FIFEVILLE

Kevin Jerome Everson in person

Sat Oct 19 (2:30)

Kevin Jerome Everson's latest feature delves into his own family history near the town of Westport, Mississippi, along the Tombigbee River. When flooding devastated the region in 1973, the Army Corps of Engineers intervened by building a dam, creating the Island of Saint Matthews. Everson travels to this unique region to capture images and stories as the residents reflect on the flood of '73 and the meaning of water on the island. When he asked his relatives where the old family albums had gone, he was told they were "lost in the flood." The life of the local black community is episodically disclosed. (Kevin Jerome Everson, 2012, 16 mm, 70 minutes)

Fifeville focuses on a traditionally working-class neighborhood in Charlottesville, Virginia, as local denizens divulge mixed feelings toward recent developments and the likelihood of gentrification. Kevin Everson is on the faculty of the University of Virginia. The program is presented in association with exhibition *In the Tower: Kerry James Marshall*. (2005, 16 mm, 15 minutes)

RESTLESS CITY

Andrew Dosunmu in person

followed by excerpts from MOTHER OF GEORGE

Sat Nov 23 (2:30)

Senegalese musician Djibril (Sy Alassane), recently arrived in America, negotiates his way around Harlem taking odd jobs and gigs. When he rescues Trini (Sky Grey) from the clutches of gangster





Bekay (Tony Okungbowa), the pretty young woman falls for him. “On a formal level, *Restless City* is an expressive and deeply felt collection of sequences structured around the theme of the isolation of a population of immigrants in New York. Dosunmu has an eye for compositions that evoke the simultaneous splendor and loneliness of life in a bustling community. A scene of young, mostly Senegalese immigrants dancing in a crowded New York club is conveyed in an exquisitely succinct collection of shots that revel in the intoxication of fleeting release” — Chuck Bowen. (Andrew Dosunmu, 2011, HDCam, 80 minutes) *Special thanks to Adrian Loving.*

Mother of George is Dosunmu's new feature on the immigrant community. He will discuss this work and show excerpts. The film is now in theaters.

EAST SIDE, WEST SIDE

Donald Sosin and Joanna Seaton in performance

Sat Nov 30 (2:00)

One of the best of the late American silents is Allan Dwan's rags-to-riches tale of John Breen (George O'Brien), a self-made architect in a New York City literally on the rise. “The film pivots on the dual nature of Manhattan, as a home on the Lower East Side to a struggling immigrant population of Irish and Jews, and on the Upper West Side as the domicile of the city's ruling aristocracy of Protestant bankers and businessmen.... O'Brien's trajectory takes him from the depths of a subway excavation to the top of a skyscraper of his own design. Plus, at no extra charge, the sinking of the Titanic” — Dave Kehr. (Allan Dwan, 1927, 35 mm, 91 minutes) *Preserved by The Museum of Modern Art with support from the National Endowment for the Arts and The Film Foundation.*

VIEWING HISTORY THROUGH THE FILMMAKER'S LENS

Illustrated lecture by Agnieszka Holland

Sun Dec 1 (2:00)

Revered director and screenwriter Agnieszka Holland graduated from the Film and Television School of the Academy of Performing Arts in Prague in 1971, and went on to assist directors Andrzej Wajda and Krzysztof Zanussi in her native Poland before her directorial debut (*Provincial Actors*) in 1978. Since then her feature films and, more recently, her work for television have been marked by an ability

to develop complex characters that are direct, sensitive, and human. Holland discusses her latest narrative feature *In Darkness* (2011) and the HBO miniseries *Burning Bush* (2013). Both works are based on historic events—the struggle to survive in Nazi-occupied Poland and the revolutionary reaction to the Soviet invasion of Czechoslovakia in 1969, respectively—and illustrate with empathy the humanitarian and existential plight of various individuals. *This event is made possible by funds given in memory of Rajiv Vaidya. With thanks to Embassy of Poland*

BURNING BUSH

Washington premiere

Sun Dec 1 (3:30)

Agnieszka Holland's new three-part miniseries for HBO Europe is shown in its entirety after the director's lecture on her cinematic adaptations of historic central European events. Following Czech student Jan Palach's dramatic self-immolation in 1969 as a political protest against the Soviet invasion, the regime attempted to downplay Palach's sacrifice and conceal its own totalitarian brutality. Holland's direction of Stepan Hulik's script further establishes her abilities as a master storyteller and visual translator of history, resolved to show the repercussions of political aggression through the lives of ordinary people who decide to resist. (Agnieszka Holland, 2013, DCP, 240 minutes with intermission) *With thanks to Embassy of Poland and Embassy of Czech Republic*

BECOMING TRAVIATA

Sun Dec 22 (2:00)

Sun Dec 29 (2:00)

Becoming Traviata is an astute, contemporary look at the creation of a single performance: the 2011 production of Verdi's opera at the Aix-en-Provence Festival, directed by Jean-François Sivadier and starring Natalie Dessay. Without slipping into the showiness of other opera films, Philippe Béziat captures the working relationship between diva and director, focusing on how the two minds met to achieve the final production. Music is performed by the London Symphony Orchestra, conducted by Louis Langrée. (Philippe Béziat, 2012, DCP, English, French, and Italian with subtitles, 112 minutes)



CONTEMPT

Sun Dec 22 (4:30)

Sat Dec 28 (2:30)

Jean-Luc Godard's *Contempt (Le Mépris)* was released in France on December 20, 1963. Fifty years on, the film retains its appeal and inventiveness. A screenwriter (Michel Piccoli) is weighing an offer to jazz up *The Odyssey* for a Hollywood mogul (Jack Palance) and trying to fathom why his wife (Brigitte Bardot) no longer likes him. *Contempt* makes a bold statement on everything from Greek epic to American modernity. "The greatness of the work is not that Godard is nostalgic for Homeric harmony. He knows that ship has sailed. Instead everything, ancient or modern, 'real' or 'unreal,' has its own stunned dignity, and the movie wants us to see it all—as its people, tragically, cannot.... The audacity, we now see, is breathtaking"—Terrence Rafferty. (Jean-Luc Godard, 1963, DCP, French, English, German, and Italian with subtitles, 102 minutes)

The Play's the Thing: Václav Havel, Art and Politics

Oct 5–Oct 13

Václav Havel (1936–2011), the dissident and imprisoned dramatist who went on to become a world-renowned statesman as first president of the Czech Republic, changed the course of twentieth-century history by mixing theater with politics and peacefully ending communism in his country. His plays, filled with metaphor and pointed innuendo, exposed the failings of the system, and Havel became a hero in an epic struggle. This program is based on the places and people that Havel knew, from the influential Theatre on the Balustrade, where his theatrical career began, to his friendships with filmmakers of the Czech New Wave, and to his political ascendancy in Prague. Special thanks to the National Film Archive Prague, Václav Havel Library, Embassy of the Czech

Republic in Washington, the Mutual Inspirations Festival 2013, and Czech Television. Several related screenings take place at the West End Cinema, Washington.

THE UNINVITED GUEST**followed by EVERY YOUNG MAN**

Sat Oct 5 (2:00)

When a boorish official enters and makes himself at home in a young couple's flat, it's soon apparent that all the flats in the building face the same dilemma—each has its own intruder. After completing this short parable on socialist living, director Vlastimil Venclík was forbidden to make a film for twenty years. (Vlastimil Venclík, 1969, 35 mm, Czech with subtitles, 22 minutes)

A soldier's life under socialism is the focus of *Every Young Man*, Pavel Juráček's absurdist drama in two parts. The first part follows a young recruit and his corporal on an outing into town to find a doctor (Václav Havel has a role as a patient awaiting treatment) while the second is set in an army camp, as young soldiers tackle their daily routines. The film ends with a heart-rending and unforgettable dancehall sequence. (*Každý mladý muž*, Pavel Juráček, 1966, 35 mm, Czech with subtitles, 83 minutes)

THE MIST**followed by A REPORT ON THE PARTY AND THE GUESTS**

Sat Oct 5 (4:30)

In the early 1960s, Prague's celebrated Theatre on the Balustrade was a center for experimentation, mime, and theater of the absurd. It's the place where Václav Havel began as a dramaturge and stagehand, and where his plays were later produced. *The Mist* poetically captures this famous theater from different perspectives, as well as other Prague landmarks at dawn. (*Mlha*, Radúz Činčera, 1966, 35 mm, Czech with subtitles, 28 minutes)

In *A Report on the Party and the Guests*, a pleasant afternoon outing is cut short when a few pushy intruders force a group of friends to play a round of ridiculous party games. Jan Němec's absurdist parable on the behavior of authority figures is a landmark of the Czech New Wave of the brief Prague Spring. (*O slavnosti a hostech*, Jan Němec, 1966, 35 mm, Czech with subtitles, 68 minutes)

THE HEART ABOVE THE CASTLE

Fri Oct 11 (12:30)

In *The Heart above the Castle* Havel takes director Jan Němec behind the scenes of the 2002 NATO Summit in Prague. Traveling into areas normally inaccessible and interviewing people normally unreachable (heads of state, for example), the footage shows a surprisingly “human side” of top politicians, capturing comical commentaries, hesitations, and small stresses, and bringing the formal world of politics and the grandeur of NATO into the realm of the everyday. (*Srdce nad Hradem*, Jan Němec, 2007, HDCam, Czech with subtitles, 48 minutes)

AND THE BEGGAR'S OPERA AGAIN

preceded by JOSEPH KILIAN and WHO IS VÁCLAV HAVEL...

Sat Oct 12 (4:00)

Through Olga Sommerová's creatively intercut film, two productions of Václav Havel's *Beggar's Opera* reveal the political dynamics of the former Czechoslovakia before and after the Velvet Revolution in 1989. The dress rehearsal of the play's world premiere in 1975 captures the stress of artists who conspired through theater against the totalitarian regime. The production is contrasted with the relaxed atmosphere of the dress rehearsal of the play performed again in 1995 by the theatrical group Divadlo na tahu at Havel's cottage in the village of Hrádeček. Informal dialogue among the artists, Havel, and his wife Olga offers an intimate view of the changing tides. (*A znovu Žebrácká opera*, Olga Sommerová, 1996, HDCam, Czech with subtitles, 60 minutes)

In *Joseph Kilian*, a man searches for an old acquaintance in Prague. On a whim, he enters a state-run cat rental shop and leases a feline for a day. When his search for Kilian proves futile, he attempts to drop off the cat, but finds that the rental store has completely vanished. (*Postava k podpírání*, Pavel Juráček, 1963, 35 mm, Czech with subtitles, 38 minutes)

Who is Václav Havel... is a short propaganda film, produced for the communist regime in the 1970s to disparage Havel, his plays, and his supposed wealth. (*Kdo je Václav Havel...*, 1977, Czech Television, Czech with subtitles, 11 minutes)



LEAVING

Sun Oct 13 (4:00)

In 2008, Havel returned to the theater with a new play, *Leaving*, in which an ex-government official tries to reenter his former life. His film version premiered shortly before his death in December 2011. 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 1968 generation—the people who had been party members...after '68 they were thrown out and started to live ordinary lives, and pretended they didn't mind, but they did." (*Odcházení*, Václav Havel, 2011, DCP, Czech with subtitles, 94 minutes)

Richard Wagner Revisited

Oct 12–Dec 21

In this 200th anniversary year of Wagner's birth (1813–1883), the National Gallery of Art joins Goethe-Institut Washington in presenting a program of lectures and screenings that explores the composer's unique legacy in the arts. With special thanks to James Holman, Sylvia Blume, and Norma Broadwater.

IMAGES OF WAGNER IN ART AND FILM**Illustrated lecture by David Gariff**

Sat Oct 12 (2:00)

The life and music of Richard Wagner have provided inspiration and controversy from the composer's earliest days. The influence of his music on later composers is well documented. Wagner's life, his writings on art, and the mystique and misinterpretation of his music have served as a fertile source of ideas for a wide range of artists and thinkers in many fields. David Gariff, senior lecturer at the National Gallery of Art, discusses the continuing resonance of the composer's



achievements through an examination of Wagner's image and music in painting, sculpture, and film. (Approximately 60 minutes)

L'AGE D'OR

Sun Oct 20 (4:00)

One of the most celebrated artistic collaborations of all time, Luis Buñuel and Salvador Dalí's *L'Age d'or* is a surreal commentary on lust and the absurdities of modern bourgeois living. An early sound film that uses classical music for ironic effect, the soundtrack features—in addition to Wagner's *Tristan und Isolde*—works by Beethoven, Mozart, Mendelssohn, and Debussy. The film purportedly caused the audience to riot at its Paris premiere; it was banned by the French authorities. (Luis Buñuel, 1930, 35 mm, French with subtitles, 63 minutes)

MELANCHOLIA

Sun Oct 20 (5:30)

Melancholia opens with boldly beautiful landscape tableaux and, on the soundtrack, *Tristan und Isolde*, suggesting from the start an enigmatic homage to German romanticism. Lars von Trier's film, in contrast to Buñuel's, broaches the idea that foreboding, rather than frustration, is the distinguishing mood of modern life. "We, the audience, in watching the concluding end-of-the-world sequence, have a parallel experience to [the heroine's]. We experience the overwhelming, unbounded image of Melancholia's destruction of earth, which sends the screen hurtling into black—this rendering of our own fundamental powerlessness somehow preventing us from getting out of our seats"—Matthew Shields. (Lars von Trier, 2011, 35 mm, 136 minutes)

WAGNER ACCORDING TO HOLLYWOOD

Illustrated lecture by Carolyn Abbate

Sat Oct 26 (2:30)

Richard Wagner's operatic works are widely recognized as models for film music composition, both technically (in approaches to musical symbolism and orchestration) and aesthetically (the ideal of a multimedia work of art whose parts fit seamlessly into a whole). Yet in the classic Hollywood period, film composers were largely ambivalent toward Wagnerian sound and theory. The best scores from this time

represent a kind of vernacular thinking about both film sound and the legacy of Wagner. Carolyn Abbate is professor of music at Harvard University. Her most recent book is *A History of Opera: The Last Four Hundred Years*, coauthored with Roger Parker. (Approximately 75 minutes)

LUDWIG

Sat Dec 21 (2:00)

Bavarian King Ludwig II became Richard Wagner's patron, supporting him financially and permitting the composer to create such works as *Der Ring des Nibelungen* and *Parsifal*, to premiere his *Tristan und Isolde*, and even to establish the Bayreuth Festival. Filled with Wagner's music (and that of other German composers), Luchino Visconti's lavish depiction of Ludwig's life is a stunning visual tour de force with Armando Nannuzzi's brilliant cinematography, Piero Tosi's extraordinary costumes, and Mario Chiari and Mario Scisci's opulent production design. This print, the uncut, restored, four-hour version, is loaned through the courtesy of Centro Sperimentale di Cinematografia-Cineteca Nazionale, Rome. (Luchino Visconti, 1972, 35 mm, Italian with subtitles, 238 minutes with intermission)

American Originals Now: Moyra Davey

Oct 27

Best known for her still photography, Moyra Davey also uses video art to explore her ongoing fascination with the personal interpretation of public spaces and philosophical discourse. The National Gallery of Art welcomes Davey as part of the ongoing series American Originals Now. She discusses two recent moving image works, her development process, and her current practice across various media and exhibition contexts, including gallery and theater spaces. With thanks to the artist and to Murray Guy, New York.



LES GODDESSES

followed by MY NECROPOLIS

Moyra Davey in person

Sun Oct 27 (4:30)

The romantic legacy of Mary Wollstonecraft, mother of Mary Shelley and author of *A Vindication of the Rights of Woman*, becomes the starting point for Davey's *Les Goddesses*, an homage to personal remembrance and the compulsion to record private experience. Wollstonecraft's life and the known history of her daughters—filled with tales of lost love, longing, genius, and tragedy—become integrated with Davey's personal history and early photography, specifically portraits of rebellious teenage girls. Davey recites one of her own essays for the camera while listening to an earlier recitation of it through headphones, at once inviting the viewer into her apartment and also keeping them at a distance. (2011, HD, 61 minutes)

With *My Necropolis*, the theme of interiority is developed through personal interpretations, friends on camera, and a line from Walter Benjamin's 1931 letter to his friend, the historian and philosopher Gershom Scholem. (2009, HD, 32 minutes)

Pier Paolo Pasolini

Nov 2–Nov 30

The National Gallery of Art and the American Film Institute present a retrospective of the films of Pier Paolo Pasolini (1922–1975) following the 90th anniversary of his birth last year. Many are shown in newly struck or restored prints. Restoration work was performed by Cineteca di Bologna in conjunction with the filmmaker's artistic collaborators. Poet, painter, intellectual, and prophetic philosopher who depicted, for example, the evils of state-supported consumerism, Pasolini's ability to evoke deeper truths set his films apart during his short life. "It is only at our moment of death that

our life, to that point undecipherable, ambiguous, suspended, acquires a meaning." The exhibition is organized by Camilla Cormanni and Paola Ruggiero, of Luce Cinecittà, with Roberto Chiesi, of Fondo Pier Paolo Pasolini/Cineteca di Bologna. Pier Paolo Pasolini is produced in association with Luce Cinecittà, Rome, and Fondo Pier Paolo Pasolini/Cineteca di Bologna. Presented in association with the Ministry of Culture of Italy. Special thanks to the Italian Cultural Institute, Washington. All copies in 35 mm with English subtitles realized by Luce Cinecittà, unless otherwise noted.

OEDIPUS REX

Sat Nov 2 (2:00)

"Pasolini did not make Greek tragedy, he made visually striking films about the myths on which tragedy is based" — Michael Cacoyannis. Shot in Morocco, *Oedipus Rex* opens with a modern prologue in which a young officer in Mussolini's army feels unwarranted jealousy toward his son, an event that Pasolini claimed was autobiographical. As the film tells Pasolini's version of the tale, the power of his mise-en-scène pulls the viewer into vast desert landscapes and timeless antiquity. Franco Citti is Oedipus and Silvana Mangano plays Jocasta, with Pasolini in the role of Thebes' high priest. (1967, 35 mm, Italian with subtitles, 104 minutes)

NOTES FOR AN AFRICAN ORESTEIA

preceded by THE WALLS OF SANA'A

Sat Nov 2 (4:00)

Notes for an African Oresteia documents Pasolini's 1970 journey to Tanzania and Uganda to select locations and cast members for a never-realized adaptation of the story of Orestes. Setting the tale in Africa in 1960, when many colonies were following Ghana's lead and establishing independence, Pasolini envisioned the play's transformation of the Furies into the Eumenides paralleling Africa's move from tribalism to democracy. (1970, 35 mm, Italian with subtitles, 73 minutes)

"Sana'a, like all of the Third World for Pasolini, was two things: an intact, sublimely beautiful medieval Arab city of the past, and a corrupted, degraded city being developed in the present. Pasolini made *The Walls of Sana'a* in the form of a plea to UNESCO to save Sana'a's



beauty from the destruction of modernization” — Sam Rohdie.
(1971–1974, 35 mm, 13 minutes)

MEDEA

Sun Nov 3 (4:30)

Medea, shot in Turkey, is based on Euripides' text and features Maria Callas in the title role. “Unlike Euripides, who in his tragedy concentrates solely on the final outcome of Medea's jealousy, Pasolini devotes almost half of his film to an evocation of the primitive culture of Colchis in which Medea was brought up and from which she flees with the Golden Fleece under the influence of her love for Jason. The tragedy arises not simply from an excess of passion or a conflict of character but also from a profoundly observed clash of civilizations” — Roy Armes. (1969, 35 mm, Italian with subtitles, 110 minutes)

ACCATTONE

Sun Nov 10 (4:30)

In *Accattone*, Pasolini first introduced Franco Citti, the actor whose distinctive face defined the look of his films. “Set in the milieu of Pasolini's early novels *Ragazzi di Vita* (1955) and *Una Vita Violenta* (1959) — the world of layabouts and hookers on the outskirts of Rome, far from bourgeois morality — *Accattone* (the word means pimp or slacker) shares some qualities with neorealism but...it's a Dantean netherworld, and, like the central character, is of interest to Pasolini precisely for its refusal of redemption. The filmmaker graces it with his understated visual passion, at once lyrical and honest, not incongruously set to Bach” — Judy Bloch. (1961, 35 mm, Italian with subtitles, 120 minutes)

LA RICOTTA and other shorts

Sat Nov 16 (2:30)

We present four short works: *La Ricotta* (1962, 34 minutes), Pasolini's satirical look at filmmaking featuring Orson Welles as an obsessive director; *What Are the Clouds?* (1967, 22 minutes), an episode from the comedy *Capriccio all'italiana*; *The Paper Flower Sequence* (1968, 12 minutes), in which a man carries a fake flower through the streets of Rome; and *The Earth as Seen from the Moon* (1967, 30 minutes), the director's absurdist tale from the portmanteau film *Le Streghe*. (Total running time 98 minutes)

THE DECAMERON

Introduction by Millicent Marcus

Sun Nov 17 (4:30)

For the first film in his Trilogy of Life, a series of classic literary adaptations, Pasolini chose eleven tales from Giovanni Boccaccio's fourteenth-century work, “loosely weaving them together using the thread of his own vision, cloaked in that of a character added to the story and played by Pasolini himself, the painter and Boccaccio-contemporary Giotto. While the stories are good-naturedly sexual, in a particularly anti-clerical kind of way, the film gains gravitas and focus from the sheer beauty and precision of its creation; every scene is a set piece, every shot quite literally a work of art” — Judy Bloch. Millicent Marcus is professor of Italian at Yale University. (1970, 35 mm, Italian with subtitles, 111 minutes)

COMIZI D'AMORE

Sun Nov 24 (4:30)

Human social behavior and its basis captivated Pasolini. In the mid-1960s, he conducted his own research: a survey of Italian attitudes toward sexual mores and mating rituals. As *Comizi d'amore* progresses, interesting variations emerge from region to region, and class to class, on such subjects as prostitution, virginity, marriage, homosexuality, gender equality, and divorce (which was illegal in Italy at the time). Through interviews and illuminating footage, the film becomes a fascinating portrait of a particular time and place, with Pasolini inserting his own analyses on the period's sexual revolution. (1964, 35 mm, Italian with subtitles, 90 minutes)

THE GOSPEL ACCORDING TO MATTHEW

Fri Nov 29 (2:00)

Pasolini's naturalistic account of Christ's life was both an artistic tour de force and a predictable choice for the left-leaning filmmaker — his Jesus seems more social revolutionary than religious leader. “Aiming to strip away the sanctimony typical of screen adaptations of the Gospels, Pasolini sought to recover the rough poetry of the original texts, pointedly omitting ‘Saint’ from his title to secularize Matthew. With a visual style heavily influenced by Rossellini's *The Flowers of St. Francis*, the film contains a number of static shots that reveal

an artist's love of early Renaissance painting and point toward the radical classicism of his late films" — Harvard Film Archive. (1964, 35 mm, Italian with subtitles, 137 minutes)

MAMMA ROMA

Sat Nov 30 (4:30)

Mamma Roma, a hooker on the fringes of Rome who tries to rise above her tormented past into lower middle class respectability for the sake of her son, is played by the larger-than-life actress Anna Magnani at her operatic best. The notable combination of neo-realist style, intelligent direction, and Pasolini's ironic commentary about the self-gentrification process (as well as Antonio Vivaldi's compositions on the soundtrack) make *Mamma Roma* one of the director's most accessible works. (1962, 35 mm, Italian with subtitles, 110 minutes)

Réalité Tales: Young French Cinema

Dec 7 – Dec 15

The Paris-based collective of independent filmmakers known as Association du Cinéma Indépendant pour sa Diffusion (ACID) looks for innovative ways to foster and promote new talent from across the globe through non-traditional screenings and events. This selection includes six recent, non-fiction works from French producers or coproducers, presented under the auspices of ACID. As a group, these films signify new and dynamic trends in documentary filmmaking. With thanks to Séverine Kandelman, Florence Almozini, Alice Chamblas, and Embassy of France.

AU BORD DU MONDE

Sat Dec 7 (2:00)

As the opening of Wagner's *Parsifal* is heard on the soundtrack, dazzling images of Paris at night introduce a world that is both exotic



and bewildering—the street people of Paris as they come out from hiding and inhabit the city's streets in the deep hours of darkness, just before dawn. The spectacle is instructive and poignant, as the camera creates a sort of mythological underworld that parallels the life of the daytime people. (Claus Drexel, 2012, DCP, French with subtitles, 97 minutes)

BOVINES

Sat Dec 7 (4:00)

By the end of *Bovines*, the placid pastoral lives of the white Charolais cows of Normandy have made a deep impression. There's a sense of returning to life's origins as we view their grazing, grooming, and, of course, birthing on screen. Then suddenly, small human encroachments start to disrupt their idyll. Daily routines of farmers and even odd occurrences (such as the appearance of a drifting plastic bag) are folded seamlessly into the film in a way that needs no narration. (Emmanuel Gras, 2011, HDCam, 62 minutes)

BRADDOCK, AMERICA

Sun Dec 8 (4:30)

Once a thriving steel town, proud of its past, Braddock, Pennsylvania, is today a classic example of Rust Belt neglect. A team of French filmmakers—including Jean-Loïc Portron, Gabriella Kessler, Véronique Ségot, and Valentin Portron—went to this section of Allegheny County, not far from the mouth of the Monongahela River, to chronicle the community's present day as well as its earlier life. Setting up shop in Braddock, they captured an engaging slice of regional Americana filtered through a French *point de vue*. (Jean-Loïc Portron and Gabriella Kessler, 2013, HDCam, 103 minutes)

TIME OF THANKSGIVING

Sat Dec 14 (2:00)

Director Dominique Marchais creates an unusually thoughtful and beautiful survey of farmers in France, revealing aspects of their practice through interviews and observation of a variety of sources—the farmers themselves, historians, legislators, and contemporary writers and artists. The rural world has withstood many shocks, encroachments, and setbacks, as well as the assault of industrialized agriculture. Yet French farmers continue to maintain traditions, time-

honored methods, and the ties between generations. Not only about the land, the film contains useful implications about the future of the planet itself. (*Le Temps des grâces*, Dominique Marchais, 2010, DCP, French with subtitles, 123 minutes)

ENTRÉE DU PERSONNEL

Sat Dec 14 (4:30)

Employees at an *abattoir* and meatpacking plant on the margins of a semi-industrial French city talk about working conditions, their daily lives, and why and how they got there in the first place. In spite of the highly charged subject, the camera maintains a distance, imparting a sort of elusive beauty and pathos. A formal experiment in documentary style, *Entrée du personnel* (*Staff Entrance*) delves into the heart of a working-class milieu, while presenting a twist on an age-old topic. (Manuela Frésil, 2011, HDCam, French with subtitles, 59 minutes)

SWANDOWN

Sun Dec 15 (4:30)

Artist Andrew Kötting and writer Iain Sinclair spent four weeks in a white plastic swan boat (a pedalo, as the English would say) traveling a water route to the London Olympics from Hastings in East Sussex, around the coast, through streams and rivers. While the subject initially seems the sort of caper a director like Werner Herzog might take on, *Swandown* quickly becomes one of the most outlandish, even absurd, boating adventures in recent memory. In the end one feels a sort of tenderness for their Sisyphean task and silly English chauvinism, in spite of the deliberately ironic posturing, as they liken their journey to Homer's *Odyssey*. (Andrew Kötting, 2012, HDCam, 98 minutes)

Index

- Accattone* 30
And the Beggar's Opera Again 20
Au bord du monde 32
Augustus Saint-Gaudens: Master of American Sculpture 12
Becoming Traviata 16
Bovines 34
Braddock, America 34
Burning Bush 16
Comizi d'amore 31
Contempt 18
Decameron, The 31
Dylan Thomas—The World I Breathe 11
East Side, West Side 15
Entrée du personnel 35
Every Young Man 19
Fifeville 12
Film Generation: On Dance, The 11
Gospel According to Matthew, The 31
Heart above the Castle, The 20
Images of Wagner in Art and Film 22
Island of St. Matthews, The 12
Joseph Kilian 20
L'Age d'or 24
La Ricotta 30
Leaving 22
Les Goddesses 27
Ludwig 25
Mamma Roma 32
Medea 30
Melancholia 24
Mist, The 19
Mother of George 12
My Necropolis 27
Notes for an African Oresteia 28
Oedipus Rex 28
Paris the Luminous Years 11
Restless City 12
Swanown 35
Time of Thanksgiving 34
Uninvited Guest, The 19
Viewing History through the Filmmaker's Lens 15
Wagner According to Hollywood 24
Walls of Sana'a, The 28
Who Is Václav Havel... 20



Burning Bush p.16



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