

Film



Spring 2016
National Gallery of Art

Spring 2016

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Spring brings with it special film events, including Washington premieres of two rare classic nonfiction essays on the city of Kyoto, new portraits of artists, unique ciné-concerts, and several series hailing acclaimed auteurs. Documentary screenings present the works and lives of such disparate artists as Samuel Beckett, John James Audubon, James McNeill Whistler, Yvonne Rainer, and contemporary painter Rackstraw Downes. Two film series—Chantal Akerman: A Traveler's Tale and The Vision of Ousmane Sembène—feature recent documentaries on these masters alongside key works from their enduring filmographies, including the Washington premiere of Belgian director Akerman's last work, *No Home Movie*, and a digital restoration of Senegalese director Sembène's 1966 debut feature, *La Noire de...* (*Black Girl*), the first film by an African filmmaker to be seen widely in the west.

Other film series include Bernard Herrmann: Stage, Screen, and Radio, an investigation into the contributions of the American composer and conductor, produced in association with PostClassical Ensemble, and The Cinema I: Mangolte Film, a three-part series that highlights the original films of influential French-American cinematographer Babette Mangolte, whose camera work for artists such as Akerman and choreographer-filmmaker Yvonne Rainer (*Film About a Woman Who...*) is legendary. Three distinct ciné-concerts bring to life two classics: *Faust* (with a score by contemporary Swiss composer Daniel Schnyder) and *Die Nibelungen* (accompanied by Dennis James on organ), as well as *Kannapolis: A Moving Portrait*, a set of mid-century silent portraits of everyday people filmed by H. Lee Waters and accompanied by folksong and field sounds arranged by Jenny Scheinman.

Films are shown in the East Building auditorium, in original formats whenever possible. Seating for all events is on a first-come, first-seated basis unless otherwise noted. Doors open thirty minutes before show time. For more information, visit www.nga.gov/film, e-mail film-department@nga.gov, or call (202) 842-6799.

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Kyoto

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Special Events

Apr 2 – Jun 26

Kyoto

followed by *Kyoto, My Mother's Place*

Sat Apr 2 (2:00)

A ciné-poem to Japan's ancient capital where director Kon Ichikawa began his career, *Kyoto* (produced by Olivetti Arte and recently re-released) reveals the city's tranquil beauty through forays into local life, including visits to the Ryoanji Temple Stone Garden, the Meditation Hall of Tenryuji Temple, a Geisha residence, the Katsura Imperial Villa, and the Gion Festival. With music by Toru Takemitsu. (Kon Ichikawa, 1968, 37 minutes)

Nagisa Oshima's *Kyoto, My Mother's Place* is both a portrait of his own mother and a muted study of the town where he was born. Visiting locations that are both personally familiar and historically notable, Oshima reveals his mixed emotions: as a youth, he struggled with the city's rigid traditions and patriarchal past. (Nagisa Oshima for the BBC, 1991, 55 minutes)

Rara Avis: John James Audubon and The Birds of America

Al Reinert, Jamie Wyeth, and Roberta Olson in person

Sat Apr 9 (2:30)

Besides his remarkable talents as an artist, John James Audubon was one of the greatest American naturalists. His understanding of the untamed American wilderness is lavishly displayed in *The Birds of America*, his magnum opus. *Rara Avis* is a beautifully crafted and researched documentation of the artist's life and legacy, and includes interviews with artist Jamie Wyeth and Roberta J.M. Olson, curator of drawings at the New-York Historical Society. Director Al Reinert is a two-time Oscar nominee. (Al Reinert and Cina Alexander, 2015, 91 minutes)

Notfilm

followed by *Film*

Washington premiere

Sun Apr 24 (4:00)

Notfilm delves deeply into the complicated, turbulent story behind the making of *Film*. Not only a history of the production, it is also an expansive essay on Samuel Beckett, art and life, and the creative process. “Ross Lipman’s archaeological approach is combined with interviews from those who knew Beckett personally, his muse Billie Whitelaw, biographer James Knowlson, other friends, and film historians, thus painting an illustrious picture of Beckett’s work and irreversibly changing the way in which it is viewed.” — Harriet Clugston (Ross Lipman, 2015, DCP, 128 minutes)

Samuel Beckett’s only screenplay, *Film*, was commissioned by the author’s legendary American publisher, Barney Rosset of Grove Press. One of the most intriguing short films ever conceived—featuring the aging Buster Keaton in an eloquent, tragicomic performance trying to avoid the camera’s gaze—it is both a homage to the iconic actor and a thoughtful treatise on mortality. (Alan Schneider and Samuel Beckett, 1965, 35mm, 24 minutes)

Ciné-concert: Faust

Daniel Schnyder, David Taylor, and

Kenny Drew Jr. in performance

Sat Apr 30 (2:30)

Featuring Emil Jannings in a brilliant star turn as Mephisto, F. W. Murnau’s *Faust* was a showcase in the mid-1920s for visual virtuosity—chiaroscuro, experimental camera moves, and over-the-top effects. Daniel Schnyder, one of the leading composers of his generation, conceived the score in collaboration with David Taylor and Kenny Drew Jr. Incorporating classical evocations of Faust and Mephisto (as well as magic, virtue, and death), there are also passages of pure Schnyder, with improvisation a constant feature. Schnyder’s saxophone is often Faust, Taylor’s trombone Mephisto, and Drew’s piano Gretchen. (F. W. Murnau, 1926, 116 minutes)

Alan Schneider
and Samuel Beckett

Film

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Louise Bourgeois: The Spider, the Mistress, and the Tangerine

Amei Wallach in person

Sun May 1 (4:00)

For over a decade, filmmakers Marion Cajori and Amei Wallach watched and recorded Louise Bourgeois, attempting to get inside the life and mind of one of the most inventive and mercurial artists of the past century—“a link between the arts and culture of the medieval world and the Renaissance and the modern world of cubism, surrealism, psychoanalysis and the postwar, post-Freudian openness about sexuality,” according to curator Anthony d’Offay. “We filmed intense and sometimes hilarious encounters in both her Brooklyn studio and Manhattan home... conversations where she trusted us with the childhood sources of her pain and invited us into the ritualistic process by which her memories become embodied in objects and installations.” —Amei Wallach (Marion Cajori, Amei Wallach, 2008, 99 minutes)

Paris Belongs to Us: Recalling Rivette

Sat May 7 (2:30)

Jacques Rivette’s enigmatic *Paris nous appartient*, the film that launched his distinctive oeuvre, remains one of the most original works of the 1960s. Following entanglements among a group of actors in bohemian Paris ostensibly rehearsing a performance of the problematic Shakespeare play *Pericles, Prince of Tyre*, the film exhibits the playfulness, poetry and intrigue that became the director’s hallmark. The self-taught Rivette, who died in January, developed his deep flair for film at La Cinémathèque Française, while forming lasting bonds with Nouvelle Vague contemporaries such as Jean-Luc Godard and François Truffaut. “*Paris Belongs to Us* evokes the fearsome mysteries beneath the surface of life and the enticing illusions that its masterminds, whether human or divine, create.” —Richard Brody. (Jacques Rivette, 1961, 35mm, subtitles, 141 minutes)

Jacques Rivette

Paris Belongs to Us

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Ciné-concert: Die Nibelungen, Parts I and II

Dennis James in performance

Sat May 14 (1:00)

Fritz Lang's two-part fantasy *Die Nibelungen*—inspired by the medieval epic *Nibelungenlied*, with origins in myth and oral tradition—was a commercial and artistic triumph in its day, and is now prized as a boldly extravagant production of the silent era. About its music, Lang said, "I chose a composer [Gottfried Huppertz] who knew cinema, and asked him to write an original score." Organist Dennis James performs his commanding arrangement of this 1920s thunder-and-lightning composition. The nearly five-hour epic film is shown on the occasion of the Washington National Opera's performances of Wagner's *Der Ring*. Restored digital print from Friedrich-Wilhelm-Murnau-Stiftung, Wiesbaden. (Fritz Lang, 1924, subtitles, 287 minutes with intermission)

Rackstraw Downes: A Painter

Rackstraw Downes and curator Harry Cooper in discussion

Washington premiere

Sat May 21 (2:30)

English artist Rackstraw Downes (b. 1939) paints urban environments with dazzling precision. Proud of the fact that he spends a lot of his time walking New York's streets ("as a pedestrian, I observe"), Downes critiques the city as being out of its mind, yet he clearly is fascinated by it. His apparent pessimism ("can individualization survive urban density?") never suppresses his obvious fondness, as he cogently discusses his work. "His subjects range from the roadways, urban detritus, and industrial backyards of the East Coast to the oil fields and empty terrain of Texas. In painting the American landscape as it is—not as it's been idealized—Downes imbues ordinary subjects with extraordinary power." —MacArthur Foundation. Screening followed by discussion. (Rima Yamazaki, 2014, DCP, 40 minutes)

Ciné-concert: Kannapolis: A Moving Portrait

Jenny Scheinman, Robbie Fulks, Robbie Gjersoe in performance

Sun May 22 (4:30)

Depression-era itinerant filmmaker H. Lee Waters documented more than a hundred towns in the Carolinas, Virginia, and Tennessee from 1936 to 1942 in his series *Movies of Local People*. Waters recorded people going about their lives in the small-town South, and then worked with municipal movie theaters to screen his silent shorts, inviting his subjects to view themselves on the silver screen alongside Hollywood stars of the day. In *Kannapolis: A Moving Portrait*, musician Jenny Scheinman offers her original score to Waters's footage, masterfully reworked into a new film by Finn Taylor and edited by Rick LaCompte. Scheinman, with musicians Robbie Fulks and Robbie Gjersoe, mixes folksongs, fiddle music, and field sounds, evoking a transcendent quality that speaks to any place or time. The full slate of Waters's movies are now housed at Duke University's Rubenstein Rare Book & Manuscript Library. Commissioned by Duke Performances. (H. Lee Waters, compiled by Finn Taylor and Jenny Scheinman, 1936–2015, 60 minutes)

James McNeill Whistler: Art on Film Dialogue

Karen Thomas in person

Sun May 29 (2:00)

American-born visionary James McNeill Whistler introduced groundbreaking ideas and forms that ultimately thrust him into the first rank of modern artists. Filmmaker Karen Thomas immersed herself in his life and work, and created this hour-long profile using dramatic recreations, paintings, graphics, and a variety of interview footage. It premiered in 2014 as part of *PBS Arts*. Kevin Kline provides the voice of Whistler, and Anjelica Huston narrates. (Karen Thomas, 2014, 60 minutes)

Laura Israel

Don't Blink – Robert Frank

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Don't Blink – Robert Frank

Laura Israel and curator Philip Brookman in discussion
Washington premiere

Sun Jun 19 (4:00)

Robert Frank's long-standing editor and coworker Laura Israel connects with the famously reticent photographer, getting him to look back on his life and career in a seemingly effortless flow of quips and anecdotes. Frank's adage, "you must shoot them before they are aware of the camera," has produced one of the most recognizable bodies of work in the history of contemporary art. Not only his photography but also his highly personalized filmmaking is treated here — part essay, part chronicle of an age, part tale of an uncommon individualist. (Laura Israel, 2015, DCP, 82 minutes) *Presented in association with AFI Documentary Festival*

Film About a Woman Who...

Sat Jun 25 (4:00)

Yvonne Rainer's landmark 1974 avant-garde film is a reflection on ambivalence that plays with cliché and the conventions of soap opera while telling the story of a woman whose frustration conceals her resentment. "When Yvonne Rainer made her first feature-length film (*Lives of Performers*), she had already influenced the world of dance and choreography for nearly a decade. From the beginning of her film career she inspired audiences to think about what they saw, interweaving the real and fictional, the personal and political, the concrete and abstract, in imaginative, unpredictable ways." — Los Angeles Filmforum. (Yvonne Rainer, 1974, 16mm, 105 minutes)

Feelings are Facts: Yvonne Rainer

Sun Jun 26 (4:00)

In the 1960s Yvonne Rainer transformed modern dance with her performance *Trio A* by exploring the repertoire of human movement in an understated way. "Influenced by Merce Cunningham and John Cage, she developed sociopolitical choreographies in which she explored on stage everyday movements that deliberately thwarted audience expectations. She also began experimenting with film. Making use of film excerpts, archive footage, and reinterpretations of Rainer's

Alfred Hitchcock

Vertigo

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choreographies, director Jack Walsh succeeds in illustrating the artistic development of an unswerving yet likeable avant-gardist, from the 1950s to the present day... Now at eighty, she is still working on the stage, after Mikhail Baryshnikov persuaded her to make a belated comeback.” — *Berlinale Panorama*. (Jack Walsh, 2015, DCP, 83 minutes)

Bernard Herrmann:
Stage, Screen, and Radio

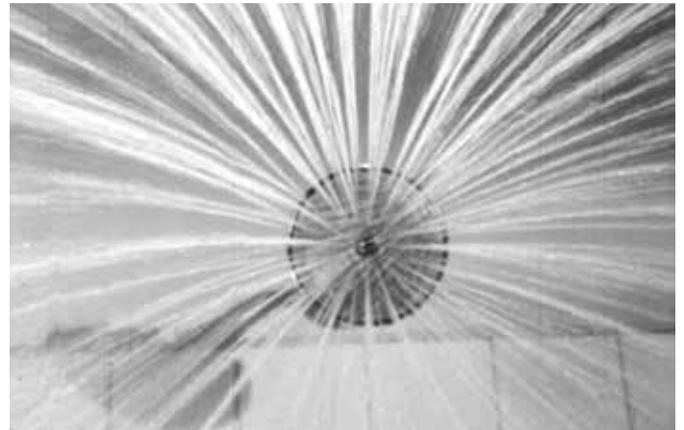
Apr 2–23

A towering figure in twentieth-century American music, Bernard Herrmann (1911 – 1975) has long been regarded as a Hollywood composer. Although he is widely acknowledged as one of the greatest American composers for film, his concert output remains virtually unknown. Working closely with the young Orson Welles and later with radio and screenwriter Norman Corwin, Herrmann was also America’s foremost radio composer and the conductor of a radio orchestra — William Paley’s visionary CBS Symphony — that boldly promoted new music. This series is the first ever to celebrate Herrmann “in the round,” including work for film, television, radio, and the concert hall in a varied selection of screenings and performances. Produced by PostClassical Ensemble in collaboration with the National Gallery of Art, AFI Silver Theatre, and Georgetown University. With thanks for generous support from the Andrew W. Mellon Foundation, National Endowment for the Arts, Art Mentor Lucerne, WAMU, and the Estate of Norman Corwin. For screenings at the AFI Silver Theatre, see www.afi.com/silver. For a comprehensive list of all events, including concerts, visit www.postclassical.com

Alfred Hitchcock

Psycho

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The Man Who Knew Too Much

Sat Apr 2 (4:00)

The McKennas' Marrakesh vacation is cut short by a sudden encounter with a secret agent on the verge of giving up the ghost, leading to a kidnapping, murder, and a nerve-shredding race with a cymbalist at the Royal Albert Hall during a performance of *Storm Clouds Cantata*. That chorale, created by composer Arthur Benjamin for Hitchcock's earlier (1934) version of *The Man Who Knew Too Much* and performed here by the London Symphony Orchestra with the Covent Garden Opera Chorus, is conducted on screen by Bernard Herrmann in one of the more memorable musical sequences from Hitchcock's entire oeuvre. (Alfred Hitchcock, 1956, DCP, 120 minutes)

The Day the Earth Stood Still

Introduced by Neil Lerner

Sun Apr 3 (4:00)

A flying saucer lands on the Ellipse and an amicable alien emerges with a pacifist message for a nation submerged in postwar politics. Now sixty-five years old, the themes of *The Day the Earth Stood Still* continue to resonate, although the film's familiar sites—the Washington, Lincoln, and Jefferson Memorials, the Capitol, Union Station, and Supreme Court—appear, decades later, the worse for wear. Herrmann's score featuring two theremins (an early electronic instrument) is eerily disturbing, even though we know “there's nothing strange about Washington, Mr. Carpenter.” Musicologist Neil Lerner discusses the film and demonstrates the theremin. (Robert Wise, 1951, 92 minutes)

The Wrong Man

preceded by *The Twilight Zone: Walking Distance*

Introduced by Bruce Crawford

Sun Apr 10 (4:00)

The true case of Manny Balestrero, mild-mannered musician at Manhattan's Stork Club, arrested for a robbery he did not commit, became the inspiration for Hitchcock's *The Wrong Man*—a Kafkaesque tale of a family's palpably nightmarish clash with the system. Shot on black-and-white film in

Academy ratio, *The Wrong Man* evokes the television series *Alfred Hitchcock Presents*, with gritty location cinematography and a factual premise bolstered by Herrmann's haunting musical score and a stellar cast (led by Henry Fonda and Vera Miles). (Alfred Hitchcock, 1956, 105 minutes)

In *Walking Distance*, an episode from the CBS series *The Twilight Zone*, a man's car breaks down on a country road close to his childhood home. He decides to walk the distance to see the town of his youth again, then discovers that the place literally has not changed at all since he left decades ago. (Rod Serling, 1959, 27 minutes)

Psycho

Sat Apr 16 (3:00)

The most iconic thriller in film history, with arguably the most familiar musical score (solely stringed instruments), was a masterful display of Grand Guignol that proved an immediate commercial and artistic success in 1960, and guaranteed Hitchcock a permanent place in the pantheon of great filmmakers. “Terror is in all cases the ruling principle of the sublime.” —Edmund Burke. (Alfred Hitchcock, 1960, DCP, 109 minutes) *Note: Psycho is presented as part of a public symposium on Herrmann's music. For speakers and details related to the symposium, go to www.postclassical.com*

Vertigo

Introduced by Christopher Husted

Sat Apr 23 (2:30)

Ex-cop Scottie Ferguson's (James Stewart) fixation is the seemingly death-obsessed Kim Novak. Hired to tail her, Scottie saves her from drowning in the shadow of the Golden Gate Bridge but is powerless to save her from a fall off a mission steeple. Later, however, he meets her again—or does he? “The theme of obsession receives its definitive sound in Herrmann's endless circlings, re-circlings, and suspensions. The sounds constitute an independent force, a dangerous fever enveloping the audience as well as the characters.... This music is modern to be sure, but it is also unabashedly romantic, the most Wagnerian score in the movies.” —Jack Sullivan. (Alfred Hitchcock, 1958, DCP, 128 minutes)

Ousmane Sembène

Xala

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The Vision of Ousmane Sembène

May 8–Jun 5

Before becoming a filmmaker in midlife, acclaimed Senegalese novelist Ousmane Sembène (1923–2007) had worked as a laborer, dockworker, tradesman, and union activist—roles that assured him a unique perspective as a creative artist. His eloquently crafted films deftly deploy parable, irony, satire, comedy, ritual, and melodrama in their pursuit of the recurring problems he felt were crushing Africa's soul and suppressing its cultural legacies. With very few resources, Sembène managed to forge a film industry at a time when colonial sub-Saharan Africans were banned from making movies. This series includes the Washington premiere of *Sembène!*, a new documentary about this influential artist, as well as his recently restored first feature *La noire de...* and the brilliant, riotous *Xala*.

Sembène!

Washington premiere

Sun May 8 (4:00)

In fable-like fashion, *Sembène!* traces the course of this pivotal Senegalese filmmaker's life from his youth on the shores of the rural Casamance River, to his years as a manual laborer and then as celebrated novelist and filmmaker. At the same time, it tells the story of Samba Gadjigo (one of the movie's directors) who was motivated by Sembène's work. "In an era when many of us were afraid to speak out, Sembène was a fearless advocate, establishing himself as an icon.... 'Africa will disappear if it loses its stories,' he told me. Sembène used his camera as a weapon, and he gave us our stories back."—Samba Gadjigo. (Samba Gadjigo and Jason Silverman, 2015, DCP, subtitles, 86 minutes)

Xala

Sun May 15 (4:00)

A scathing look at the pretensions of the upper classes in post-colonial Africa, *Xala* tells the tale a nouveau-riche official abruptly afflicted with the curse of “xala” (impotence) when he takes his third wife. Though the film’s mockery is comical, the message is sincere and, according to Sembène, a true story “of today’s third-world bourgeoisies who, having beaten French, English, or American colonialism, have formed new classes that only know how to imitate Western values... the reign of these new bourgeoisies will necessarily run its term some day.” (1975, 35mm, subtitles, 123 minutes)

La Noire de... (Black Girl)

preceded by *Borom Sarret*

Washington premiere of the restoration

Sun Jun 5 (4:00)

Ousmane Sembène’s debut feature *La Noire de...*, the first work by an African filmmaker to be seen widely in the west, adapts Sembène’s own short story, a contemporary tale of a naïve young woman lured to France by a white couple who enslaves her as their domestic. Poetically evoking the Nouvelle Vague in style, *La Noire de...* seems both real and illusory, “a seminal work, a revealing and richly metaphoric perspective on a never-before-seen Africa.... Fifty years after its initial screenings, it remains a gorgeous, shocking, and an of-the-moment African story.” — Samba Gadjigo and Jason Silverman. (1966, DCP, subtitles, 80 minutes)

Borom Sarret, made on a shoestring budget using a secondhand 16mm camera and donated stock, is a beautiful short story about a horse-drawn cart driver who refuses to charge his passengers and appears to lack the skill to run a business. (1963, DCP, subtitles, 18 minutes)

La Noire de... was restored by *Cineteca di Bologna*, *L’Immagine Ritrovata* in association with the *Sembène Estate*, *Institut National de l’Audiovisuel*, *Éclair Laboratories*, and the *Centre National de Cinématographie*, and funded by *The Film Foundation’s World Cinema Project*.

Samba Gadjigo and Jason Silverman

Sembène!

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Marianne Lambert

I Don't Belong Anywhere:

The Cinema of Chantal Akerman

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Chantal Akerman: A Traveler's Tale

Jun 4 – 12

Brussels-born cinéaste Chantal Akerman (1950–2015) referred to herself as a nomad, a wanderer who never remained, physically or mentally, in one spot. Her restiveness is reflected in her pioneering experiments with fiction, essay, documentary, abstraction, literary adaptation, and other forms (even musical), as she constantly probed themes of family, gender, performance, and history with her characteristic penchant for minimal budgets and small crews, and her distinctive gift for dramaturgy. Critic Dennis Lim observed that Akerman's work “forged a link between the high modernism of golden-age European cinema and the emerging trend of postmodernist deconstruction.” The program begins with the Washington premiere of a new documentary on her remarkable career.

I Don't Belong Anywhere: The Cinema of Chantal Akerman

Washington premiere

Sat Jun 4 (2:00)

I Don't Belong Anywhere — The Cinema of Chantal Akerman is the directorial debut of Akerman's one-time production manager Marianne Lambert who was in a good position to survey the late filmmaker's methods and aesthetics, search for her sources, and follow her itinerant life between Brussels, Paris, Tel Aviv, and New York. (Marianne Lambert, 2015, DCP, subtitles, 67 minutes)

News from Home

Sat Jun 4 (3:30)

Akerman's reflection on her own nomadic lifestyle, realized through readings of letters from her Belgian mother juxtaposed against Babette Mangolte's images of mid-1970s

Manhattan, explores the disjunction between a mythic, monumental New York and the reality of place. “What might otherwise have been a mere aestheticized travelogue becomes a work of aching psychological sleight of hand: like Akerman, the viewer observes the workaday tumult of New York and thinks of [home], watches the strolling strangers, and imagines.” —Richard Brody. (1977, 35 mm, subtitles, 85 minutes)

Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles

Sat Jun 11 (2:00)

Akerman's early tour de force — an examination of a woman's ritualized behavior inside her bourgeois Brussels flat, composed of simple visuals made in real time — gradually reaches the intensity of tragedy. The woman (Delphine Seyrig in a virtuoso performance) unravels when her internal timetable is thrown off. “So familiar have we become with the structure of this woman's life that an excruciating Hitchcock-like tension emerges when she simply forgets to turn off a light.” —Judy Bloch. “As in *Psycho* or *The Birds*, Akerman reveals the sinister in the commonplace, but does so to a far more astute social purpose.” —J. Hoberman. (1975, DCP, subtitles, 201 minutes)

No Home Movie

Sun Jun 12 (4:00)

No Home Movie is both an unassuming recording of Akerman's mother made on a small consumer-grade digital camera within her Brussels apartment, and a poignant reference to the inevitability of having “no home,” as Akerman is clearly laboring to let go of her mother's presence toward the end of her life. “I realized my mother was at the heart of my work. And now that she is no longer there, will I have something to say?” This homage to her mother is also a statement about the power of video to straightforwardly capture and sustain the moment. (2015, DCP, subtitles, 115 minutes)

Chantal Akerman

Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles
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The Cinema I: Mangolte Film

Jun 18–25

Emigrating from France to New York City in 1970, Babette Mangolte (b. 1941) defined the “look” of many seminal avant-garde films when she collaborated with Chantal Akerman, Yvonne Rainer, Michael Snow, and Richard Foreman, among other artists. Her collaborations in the conceptual art, dance, theatre, and film worlds led to many astonishing works of clarity, directness, and feeling, thanks to her cinematographic skills. While Mangolte continues to work as the director of photography on others’ projects, she has all the while produced her own experimental films. Three programs celebrate Mangolte as maker, over the last four decades, of her own works in which (serving as cinematographer and director) she distills her inquiry into vision and meaning via the camera. With thanks to Filmmakers’ Cooperative and Broadway 1602, and to Babette Mangolte.

I. Portraiture

Sat Jun 18 (1:00)

Four short films explore ideas of portraiture and formalism. Included are *Yvonne with Tape* (1972, 3 minutes); *Now* (1976, 11 minutes); *Richard Serra, Film Portrait* (1977–2007, 6 minutes), and the ciné-essay *Je, Nous, I or Eye, Us* (2014, 6 minutes), followed by *The Camera: Je or La Camera: I* (1977, 88 minutes), a reflection on Mangolte’s relationship to still photography, both in the controlled environment of a studio and, less predictably, in moments on the street. (Total running time 114 minutes)

II. Performance

Sat Jun 18 (3:30)

Two short documents of dance performances by choreographers, Lucinda Childs *Calico Mingling* (1973, 10 minutes) and Trisha Brown *Water Motor* (1978, 7 minutes), each with a unique twist on the idea of duration, precede the film *Four Pieces by Morris* (1993, 94 minutes), a “reconstitution of the seminal performance work done in the early sixties by the sculptor Robert Morris. The filmmaker’s problematic was to create a film which . . . can give a sense of the aesthetics of another generation without debasing it by transforming it.” —B.M. (Total running time 111 minutes)

III. Space

Sat Jun 25 (1:15)

With *Sky in Location* (1982, 77 minutes), Babette Mangolte studies the landscapes of the American West. “In addition to pictorialism and wilderness, the film explores how looking at empty spaces frees the mind from preconceived ideas as the changing light acts as a source of endless stimulation and demonstrates to the spectator the concept of transience.” —B.M. Preceded by *Edward Krasinski’s Studio* (2012, 30 minutes), a day in the life of artist Edward Krasinski who lived in a studio with his friend Henryk Stażewski and constructed in situ the minute objects that became both a shrine to his friend and a homage to his own installation work. (Total running time 107 minutes)

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