

A woman is lying down, wearing an elaborate historical costume. She has a large, green, pleated ruff collar and a dark, patterned bodice with gold embroidery and a wide gold border. Her hands are resting on her chest. She is wearing a pearl earring and a necklace with pearls and gold. The background is a blue fabric with white and red flowers.

Film

Fall 2017
National Gallery of Art



Fall 2017

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A celebration of the art of the cinema at the National Gallery of Art continues this fall with several new film series: *From Vault to Screen* includes six recent restorations from the Czech National Film Archive, with two events introduced by Michal Bregant, the archive's executive director; *Revolutionary Rising: Soviet Film Vanguard* highlights the artistic significance of early Soviet filmmakers; the survey *Lateral Time: John Akomfrah and Smoking Dogs Films* examines more than thirty years of work from the Black Audio Film Collective cofounder; three French films are presented in honor of the exhibition *Fragonard: The Fantasy Figures*; and a review of highlights from the past two Flaherty Film Seminars heralds recent international works of nonfiction. Live performances by Alloy Orchestra, Dennis James, Donald Sosin and Joanna Seaton, Stephen Horne, and Andrew Simpson pepper the season with original scores to classics. Among the Washington premieres is *Immortality for All: A Trilogy on Russian Cosmism*, introduced by Anton Vidokle. Special guests including artist Amy Halpern, film historian Aboubakar Sanogo, and scholar Kelley Conway — delivering this year's annual Rajiv Vaidya Memorial Lecture on the career of Agnès Varda, followed by a screening of Varda's most recent work, *Visages Villages* — offer context and insight. The National Gallery of Art joins the American Film Institute in a special Veterans Day presentation of *Wings* (1927, William Wellman), with pianist Christine Niehaus performing the original score: Saturday, November 11, 2017, at 3:30 at the Silver Theatre, Silver Spring, Maryland.

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 showtime. For more information, visit nga.gov/film, email film-department@nga.gov, or call (202) 842-6799.

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Anton Vidokle
*Immortality for All: A Trilogy on Russian
Cosmism, 2014–2017*
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Special Events

Oct 8 – Dec 31

Havarie

Philip Scheffner in person

Sun Oct 8 (4:00)

A few miles off the Spanish coast, the blurred silhouette of a refugee boat is visible to passengers aboard a nearby cruise liner. A three-minute vacationer's video of this small boat, shot from the cruise ship deck, replays again and again. Adding a textured, multilingual soundtrack, *Havarie* slowly builds its distinctive perspective. (Philip Scheffner, 2016, subtitles, 93 minutes) *Presented in association with Goethe-Institut Washington and Films Across Borders*

Falling Lessons

Amy Halpern in person

Sat Oct 14 (12:00)

A self-described “independent New York filmmaker working in Los Angeles,” Amy Halpern has been involved with moving images since the early 1970s, crafting her own experimental cinema but also working on crews for others and organizing screening spaces and cooperatives in support of artists’ work. A rare screening of *Falling Lessons*, described by Ornette Coleman as “a healing film,” is followed by a discussion with Halpern. (1992, 16mm, 64 minutes). *Special thanks to Margaret Rorison, Maryland Film Festival, and Maryland Institute College of Art*

Capitaine Thomas Sankara

Washington premiere

Introduced by Sally Shafto

Sun Oct 15 (4:00)

The gifted African leader Thomas Sankara (1949 – 1987), Burkina Faso’s president in the mid-1980s, was known as “the Che of Africa” for his visionary ideas and Marxist views.

During his presidency, Sankara oversaw sweeping societal changes and his legacy is still celebrated on the African continent. Director Christophe Cupelin obtained access to private archives of 16mm and video footage, recordings, and related documentary material; *Capitaine Thomas Sankara* is compiled entirely from this footage. (Christophe Cupelin, 2013, subtitles, 100 minutes)

Immortality for All: A Trilogy on Russian Cosmism

Introduced by Anton Vidokle

Sun Nov 19 (4:00)

Artist Anton Vidokle's three-part *Immortality for All* traverses the utopian tenets of a now all-but-forgotten, but once-persuasive, twentieth-century philosophy known as cosmism—a movement that combined ideas from Western enlightenment, Eastern spiritual thought, Russian Orthodox tradition, and Marxism—and a doctrine that motivated many Soviet-era artists and thinkers. Through visual essay, documents, objects, and performance, Vidokle (founder of e-flux) links the writings of cosmism's forefather, Nikolai Fyodorov (1829–1903), with remnants of Soviet architecture, art, and engineering, while his camera wanders from the steppes of Kazakhstan to the museums of Moscow in search of evidence. The final segment makes a case for the cosmist view that museums must be places of “resurrection.” (Anton Vidokle, 2014–2017, subtitles, 96 minutes)

Ciné-Concert: The Crowd

Stephen Horne, pianist

Fri Nov 24 (2:30)

The mystique of the American Dream is often treated in film, though rarely as astutely as in King Vidor's expressionistic masterwork *The Crowd*. John Sims (James Murray), born on the Fourth of July, seems headed for greatness, but as time goes by, his big successes and painful defeats start to look like those of the average guy. “Made at the height of America's dizzying 1920s business boom, *The Crowd* has lost none of its capacity to dazzle and unsettle”—David Fiore. (King Vidor, 1928, 35mm, 98 minutes)

Ciné-Concert: Blue Jeans

Donald Sosin, pianist, and Joanna Seaton, vocalist

Sat Nov 25 (1:00)

A favorite melodrama of late nineteenth-century American theater, *Blue Jeans'* popularity derived, in part, from the hero's chillingly close encounter with a buzz saw in the play's final moments. For his 1917 movie adaptation, director John H. Collins cast his partner, petite American actress Viola Dana, as the tomboy who ultimately saves the day, while in the background a bitter local election provides counterpoint to the textures and charms of small-town life. (John Hancock Collins, 1917, 72 minutes)

Rajiv Vaidya Memorial Lecture:

Agnès Varda and the Art of the Documentary

Lecture by Kelley Conway

Sun Dec 3 (2:00)

Agnès Varda is often associated with the French New Wave but her importance transcends that historical moment. Her latest work, *Visages Villages* (2017), codirected by photographer and installation artist JR, exemplifies Varda's experimentation with documentary form. Film historian Kelley Conway explores Varda's career and her documentary practice, followed by a screening of *Visages Villages*. Kelley Conway is professor in the department of communication arts at the University of Wisconsin–Madison and author of *Chanteuse in the City* (2004) and *Agnès Varda* (2015). (Approximately 60 minutes)

Visages Villages

Sun Dec 3 (4:00)

Agnès Varda's most recent feature, *Visages Villages* is a witty portrait of France and a friendship and, in Varda fashion, a madcap mission. Varda teams up with installation-and-graffiti artist JR, forming an unlikely duo that travels to pastoral hamlets and secluded spots, meeting local workers, shooting outsized portraits, and plastering these images on the sides of buildings (even, in one case, on a freight train). “In the glory of her golden years, Varda has become a humanist magician”—Owen Gleiberman. (2017, subtitles, 90 minutes)



Zuzana: Music Is Life

Peter Getzels and Harriet Gordon Getzels in person
Sat Dec 16 (12:00)

Czech harpsichordist Zuzana Ruzickova is the only musician to have recorded the complete keyboard works of Bach. Even while staying in Nazi camps and living under communism, the now ninety-year-old Zuzana never abandoned her work. Dispatched by the regime to perform in international competitions, she became a tour de force abroad. *Zuzana: Music Is Life* is a compelling portrait of an artist who persevered through Europe's traumatic twentieth century. (Peter and Harriet Getzels, 2017, subtitles, 83 minutes)

Ciné-Concert: The Student Prince

Dennis James, organist
Sat Dec 16 (3:30)

Ernst Lubitsch's beloved silent was inspired by two earlier works: Wilhelm Meyer-Förster's romantic play *Alt Heidelberg* (1901) and its musical adaptation, the operetta *The Student Prince* by Sigmund Romberg, which had a New York premiere in 1924. Tracing the most tender of scenarios, the plot revolves around the handsome crown prince Karl Heinrich (Ramón Novarro) who, as a young student at Heidelberg, falls for Käthie (Norma Shearer), the tavern owner's daughter. (Ernst Lubitsch and John M. Stahl, 1927, 35mm, 106 minutes)

My Journey through French Cinema

Sun Dec 17 (4:00), Sat Dec 23 (2:30)

My Journey through French Cinema is a wide-ranging and subjective roam through the history of French film with director Bertrand Tavernier, whose ardor, expertise, and capacity to recall detail make him an appealing raconteur. "I don't like the idea of schools of filmmaking, like the New Wave or poetic realism," Tavernier says. "When you put a label on a film, it prevents you from discovering what makes it unique. All my life I have fought against general statements. I refuse these fights; I want to praise all kinds of film." (Bertrand Tavernier, 2016, subtitles, 195 minutes)

Vermeer, Beyond Time

Dec 20, 21, 22, 23, 27, 28, 29, 30 (12:00) and Dec 31 (2:00)

Shown in conjunction with the exhibition *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*, *Vermeer, Beyond Time* focuses on the artist's family life, his artistic contemporaries, his conversion to Catholicism, and the wider world of the seventeenth-century Dutch Golden Age. The filmmakers explore specific paintings, looking for what has come to be known as the Vermeer style: the representation of light, the interplay of color, and the effects of perspective across the same themes, places, and objects. (Jean-Pierre Cottet and Guillaume Cottet, 2017, 86 minutes)

The Flaherty Seminar

Oct 1–7

The longest-running film exhibition forum in the United States, the Flaherty Seminar is a unique annual gathering in rural upstate New York, bringing together academics, artists, students, and curators for critical viewing, study, and debate. Inaugurated in 1955 by Frances Flaherty in memory of American independent filmmaker Robert Flaherty, the seminar has an annual theme chosen by a guest curator. The six films presented at the National Gallery of Art were chosen from the 2016 and 2017 seminars with the respective themes “play” and “future remains.” With thanks to Linda Lilienfeld, Anita Reher, Anthony Svatek, David Pendleton, and Nuno Lisboa.

The Human Surge

preceded by La Libertad

Sun Oct 1 (4:00)

La Libertad captures the working processes of the women of the Navarro Gómez family, whose finely woven cotton textiles

are made with backstrap looms, a pre-Hispanic technique preserved for centuries by indigenous women. (Laura Huertas Millán, 2016, 30 minutes)

The Human Surge explores the interconnected phenomena of work and leisure in an age of edgy global networking, as it navigates the globe with multiple cameras. “Winding and wondrous, magical and mysterious, Eduardo Williams’s stunning debut tracks an evolving world, one with different looks and textures but similar concerns.... Possessed of a quiet radicality and an invigorating cinematic freedom, *The Human Surge* announces the arrival of a bold new talent” — Andréa Picard. (Eduardo Williams, 2016, subtitles, 99 minutes)

Death and Devil

preceded by Compositions

Sat Oct 7 (1:30)

Peter Nestler’s observations on history, politics, and society are among the most finely crafted nonfiction cinema of recent decades. In *Death and Devil (Tod und Teufel)*, he uses archival journals, photographs, and other documents to recreate the incongruous personal history of his own grandfather, the Swedish count Eric von Rosen (1879–1948), an aristocrat, sportsman, and dilettante ethnographer who stubbornly clung to many disturbing stereotypes. (Peter Nestler, 2009, subtitles, 56 minutes) In *Compositions (Aufsätze)*, the daily life at a primary school in the Swiss village of Reid is revealed through the voices of its children. (Peter Nestler, 1963, subtitles, 11 minutes)

Fish Tail

preceded by Katatumori

Sat Oct 7 (3:30)

Katatumori is an intimate study of the filmmaker’s great-aunt, known as “Grandmother.” Naomi Kawase chose to shoot her portrait in 16mm format, with camera closely trained on her subject. (Naomi Kawase, 1994, 16mm, subtitles, 40 minutes)

Fish Tail’s in-depth portrait of a small fishing community (Rabo de Peixe) in the Azores is a collage of footage shot over many years. Rather than crafting just another ethnography about a disappearing lifestyle, the filmmakers mix their vérité



Eduardo Williams
The Human Surge, 2016
p18

footage with personal anecdote, storytelling, and classically composed imagery for a reflective and eloquent outcome. (Joaquim Pinto and Nuno Leonel, 2015, subtitles, 103 minutes)

Dziga Vertov
Man with a Movie Camera, 1929
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Revolutionary Rising: Soviet Film Vanguard

Oct 13–Nov 12

The year 2017 marks a century since the 1917 October Revolution, an event that not only shook the world politically but also empowered revolutionary art and artists and spawned a synthesis within the arts urging sociopolitical change. Large-scale, state-sponsored experimental filmmaking — at a time when commercial imperatives were already dominant — was one of the results of this revolutionary rising. Made for Soviet audiences, many of these films were nonetheless exhibited internationally. This series, revisiting a few of these landmarks, recognizes their pioneering aesthetic. According to Lenin, “Of all the arts, for us the cinema is the most important.” With special thanks to Alla Verlotsky, the series is a copresentation of the National Gallery of Art and the American Film Institute Silver Theatre.



The Fall of the Romanov Dynasty

Fri Oct 13 (2:30)

Esfir Shub was a gifted editor who compiled archival nonfiction footage to advance political aims. Working with home movies, newsreels, prerevolutionary features, and other documents, she realized the worth of preserving moving images. *The Fall of the Romanov Dynasty* — assembled for the tenth anniversary of the October Revolution — is a landmark of new and found footage featuring Czar Nicholas II and his circle, contextualized through intertitles and editing. (Esfir Shub, 1927, subtitles, 88 minutes)

Ciné-Concert: Man with a Movie Camera

Alloy Orchestra in performance

Sat Oct 14 (4:00)

Evoking the mood of cinema vérité with his experiments in documentary montage, Dziga Vertov captured an ethos of Soviet art and life that went beyond filmmaking. *Man with a Movie Camera* is a paean to the modern city, a tribute to the Soviet worker, a treatise on camera technique, a model of constructivism, and a film about the experience of cinema itself. Its aesthetic complexities—famously criticized as “camera hooliganism” by Sergei Eisenstein—are palpable in this new digital restoration. (Dziga Vertov, 1929, subtitles, 65 minutes)

Ciné-Concert: Mother

Andrew Simpson, pianist

Introduction by Peter Rollberg

Sat Oct 21 (4:30)

Pudovkin’s best-known work was inspired by Maxim Gorky’s iconic 1906 novel *The Mother* (also the source material for Brecht’s *Die Mutter*) about a woman (Vera Baranovskaya) who fails to comprehend why her son would risk his life as an activist for the revolution. Set during the 1905 conflict, *Mother’s* aesthetic led Pudovkin to formulate his famous editing theories—the expressive juxtaposition of shots became the foundation for subsequent film construction. (Vsevolod Pudovkin, 1926, subtitles, 83 minutes)

Ciné-Concert: Old and New (The General Line)

Andrew Simpson, pianist

Sat Nov 4 (2:30)

In *Old and New*, Eisenstein evokes Russia’s changeover from individual to cooperative agriculture, with a utopian nod toward the mechanized and industrialized farms of the future. A female dairy farmer called Marfa Lapkina abides by socialist principles, leading a band of local peasants in the struggle toward collectivization. Originally titled *The General Line*, the film features playful and eccentric touches deemed aberrant at the time, and shortly after release, all prints were shelved. (Sergei Eisenstein and Grigori Aleksandrov, 1929, subtitles, 125 minutes)

Ciné-Concert: Fragment of an Empire

followed by *Earth*

Andrew Simpson, pianist

Sun Nov 12 (4:00)

Latvian-born Fridrikh Ermler tells a tale of contemporary Russia through the personality of Filimonov, a noncommissioned officer in the imperial army. Losing his memory during World War I, Filimonov recovers and tries to salvage his old life but finds out that everything has changed—his employer, his wife, even his hometown. As time goes by, Filimonov embraces the new and even becomes a spokesperson for Soviet progress. (Fridrikh Ermler, 1929, subtitles, 72 minutes)

Nature and home are at the forefront in *Earth*, as Dovzhenko records the farms of his native Ukraine in protracted shots of pastoral simplicity. A village is trying to carry out collectivization. As the erstwhile landowners resist, the story turns dark, but the spirit of the workers remains unshaken. (Alexander Dovzhenko, 1930, subtitles, 83 minutes)

From Vault to Screen:
Czech National Film Archive
Oct 21 – 29

Five restorations of groundbreaking Czech modernist works from the early sound period (including recent rediscoveries), in addition to a new digital restoration of *Black Peter*, Miloš Forman’s early New Wave masterwork of the 1960s, are presented in partnership with Národní Filmový / National Film Archive, Prague. With special thanks to the Czech Embassy, Washington, and to Michal Bregant, executive director of the National Film Archive of the Czech Republic.

Karl Anton
Tonka of the Gallows, 1930
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Gustav Machaty
Ecstasy, 1932
p28



On the Sunny Side

followed by Such Is Life

Sat Oct 21 (1:30)

Pioneering linguist Roman Jakobson and avant-garde novelist Vítězslav Nezval contributed as writers to *On the Sunny Side*, a story of two children flanked on one side by disinterested parents and on the other by a liberal boarding school. “Vančura draws on a wide range of styles, from the surrealist-inflected stylization of René Clair to the frenzied montage of Dziga Vertov” — Museum of Modern Art. (Vladislav Vančura, 1933, 35mm, subtitles, 72 minutes)

Such Is Life is the poignant tale of an aging laundress whose daily grind supports a worthless husband. Combining the social concerns of a new European realism with stylistic qualities of the Soviet cinema, the film’s lead actress is Vera Baranovskaya, also the star of Pudovkin’s *Mother*. (Carl Junghans, 1929, subtitles, 63 minutes)

Ecstasy

Sun Oct 22 (4:00)

Vienna-born Hedy Lamarr, in a tantalizing role that first brought her to the attention of Hollywood, plays an unhappy young wife who finds love with a handsome stranger. “No longer scandalous, *Ecstasy* can now be seen as a film of exquisite compositions, precise montage, and resonant visual metaphors” — Museum of Modern Art. (Gustav Machatý, 1932, subtitles, 35mm, 83 minutes)

Tonka of the Gallows

Sat Oct 28 (2:30)

Tonka of the Gallows is an emotionally delicate, graceful tale of a naive but tender prostitute (Ita Rina) who comforts a poor condemned man one evening, then suffers an unlucky fate for the rest of her life. An early achievement of post-synchronized sound, this recent rediscovery combines the distinctly realistic genre of street film (*Strassefilme*) with touches of poetic expressionism. (Karl Anton, 1930, subtitles, 81 minutes)

Black Peter

Introduction by Michal Bregant

Sat Oct 28 (4:30)

Miloš Forman, lauded in North America for Oscar winners like *Amadeus* and *One Flew Over the Cuckoo’s Nest*, had been a key player in the Czechoslovak New Wave. His early *Black Peter*, with its lyrical naturalism, location shooting, and offbeat humor, was typical of this new aesthetic. In a gentle coming-of-age story, the film’s ingenuous characters are eccentric and endearing—the awkward youth of 1960s society. Premiere of the restoration. (*Černý Petr*, Miloš Forman, 1963, subtitles, 85 minutes)

From Saturday to Sunday

Introduction by Michal Bregant

Sun Oct 29 (4:30)

Modernist photographer Alexander Hackenschmied and avant-garde director Gustav Machatý were two of the celebrated artists involved in the making of this rediscovered masterpiece of the early sound period. Tempted to join a night out on the town, an innocent clerk falls into a lecherous trap, dodges unwanted advances, then finds a nice, honest man in a working-class bar. Before Monday rolls around, though, she has to face another close call. (Gustav Machatý, 1931, subtitles, 69 minutes)

Lateral Time:

John Akomfrah and Smoking Dogs Films

Nov 5–Dec 10

Ghanaian British filmmaker John Akomfrah’s work asks audiences to engage with colonialism and the African diaspora through memory and montage, creating meaning by connecting history with lived experience. Across exhibition contexts, in gallery settings through immersive

multichannel installations, and also in the cinema space, Akomfrah is a leading voice in contemporary time-based media art. This series surveys Akomfrah's works for screen and television with sixteen single-channel films from the influential Black Audio Film Collective (BAFC) to newer works by the present iteration of the collective, known as Smoking Dogs Films. With thanks to John Akomfrah, Lina Gopaul, David Lawson, Emma Gifford-Mead, and Lisson Gallery, London. Film historian Aboubakar Sanogo, Carleton University, Ottawa, and BAFC cofounder Reece Auguiste, University of Colorado Boulder, introduce selected screenings.

The Nine Muses

Sun Nov 5 (4:30)

The Nine Muses is a layered meditation on human mass migration and its relationship to land use and culture. Combining footage of isolated places and rarely traveled roads, readings from classic texts by Homer, Dante, T. S. Eliot, Emily Dickinson, and others, and the music of Arvo Pärt and India's Gundecha Brothers, Akomfrah has created an evocative journey through myth and environment, a self-described "Proustian attempt to suggest the idea of migration." (2011, 94 minutes)

The Genome Chronicles and Other Shorts

Sat Nov 11 (2:00)

These four shorter works highlight the intricate soundscapes of longtime collaborator Trevor Mathison: *The Genome Chronicles* (2008, 33 minutes), a "song cycle" in ten distinct parts utilizing the late British artist Donald Rodney's archive; *Memory Room 451* (1997, 22 minutes), a "fake documentary" featuring a twenty-third-century time traveler interviewing subjects in the present day; the enigmatic *All That Is Solid (Melts into Air)* (2015, 30 minutes), a documentary about transience and sound recordings; and *The Call of Mist Redux* (2016, 13 minutes), an elegy to Akomfrah's mother and a meditation on death, memory, and cloning. (Total running time 88 minutes)

Black Audio Film Collective

Handsworth Songs, 1986

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Tropikos

preceded by Peripeteia

Introduced by Aboubakar Sanogo

Sat Nov 18 (2:30)

Peripeteia (2012, 18 minutes) personifies two drawings by Albrecht Dürer, *Head of a Negro Man* (1508) and *Portrait of the Moorish Woman Katharina* (1520), evoking the presence and absence of African experience in European history. *Tropikos* (2016, 36 minutes)—a meditation on, and reimagining of, sixteenth-century expeditions to Africa by the British, based on historic testimonials and first-person narratives—follows. (Total running time 54 minutes)

The Stuart Hall Project

Introduced by Aboubakar Sanogo

Sat Nov 18 (4:00)

The celebrated Jamaica-born sociologist and theorist Stuart Hall (1932–2014) was the founding father of cultural studies, the popular interdisciplinary field that has reworked the way in which cultural patterns are studied within societies. Combining archival imagery, home movies, and found footage with new material and a uniquely crafted soundtrack, “Akomfrah’s filmmaking approach matches Hall’s intellect, its intimate play with memory, identity, and scholarly impulse traversing the changing historical landscape of the second half of the twentieth century”—British Film Institute. (2013, 95 minutes)

Urban Soul

followed by Oil Spill: The Exxon Valdez Disaster

Sat Dec 2 (12:30)

Over the years, Akomfrah and his partners have been commissioned by many television channels, in the United Kingdom and elsewhere, to produce original programming. Two examples of Smoking Dogs Films’ works made for broadcast, *Urban Soul* (2004, 75 minutes) and *Oil Spill: The Exxon Valdez Disaster* (2009, 60 minutes), each use pop culture subjects—the phenomenon of R&B and the devastation of man-made ecological disasters, respectively—as criteria to investigate deeper themes of corporate corruption and greed. (Total running time 135 minutes)

Handsworth Songs

followed by Twilight City

Introduced by Reece Auguiste

Sat Dec 2 (3:30)

Handsworth Songs investigates the civil disturbances of September and October 1985 in the Birmingham district of Handsworth and in the urban centers of London as symptoms of ongoing racism in British society. Winner of numerous awards, including the British Film Institute’s prestigious John Grierson Award for Social Documentary, this film essay marked a turning point for the Black Audio Film Collective and influenced nonfiction storytelling approaches internationally. (1986, 59 minutes)

Twilight City develops a deft portrait of London during the Thatcher era through powerful archival footage and stories of social and economic injustice. (1989, 52 minutes) (Total running time 111 minutes)

Testament

preceded by The Last Angel of History

Sat Dec 9 (2:30)

The Last Angel of History (1995, 45 minutes) traverses the intersections between music and stories in science fiction, featuring interviews with musician George Clinton, and writers Samuel R. DeLaney and Octavia Butler, among other cultural figures. *Testament* (1988, 79 minutes) focuses on the Kwame Nkrumah era in Ghanaian history through the experiences of Abena, a fictional character “torn apart at the crux of public history and private memory, (who) inhabits the terrain of the ‘unknowable’ that each of BAFC’s films address as a body of work that patiently explores the slow time it takes to come to terms with post-colonial trauma”—Kobena Mercer. (Total running time 124 minutes)

The March

preceded by Seven Songs for Malcolm X

Sun Dec 10 (4:00)

BAFC's multilayered portrait *Seven Songs for Malcolm X* (1993, 52 minutes) is followed by *The March* (2013, 60 minutes), Akomfrah's BAFTA-nominated documentary that weaves archival footage of the famous 1963 March on Washington for Jobs and Freedom with contemporary interviews of some of the participants, including Senator John Lewis, Clarence B. Jones, Joan Baez, and Andrew Young. (Total running time 112 minutes)

The Warrior, the Reader, the Writer: Fantasy Figures in French Period Film

Nov 25 – Dec 1

To complement the exhibition *Fragonard: The Fantasy Figures*, which brings together fourteen paintings by rococo artist Jean Honoré Fragonard (1732 – 1806) representing preening individuals in masquerade costume, each with an attribute of a different profession, this series presents three French films set in the eighteenth-century that convey a similar ethos. Character types as much as portraits, fantasy figures (in painting and film) offer viewpoints into different walks of life. Three of the most compelling paintings, including the Gallery's own *Young Girl Reading*, provide the point of departure into this cinematic exploration of professional life in eighteenth-century France.

Édouard Molinaro

Beaumarchais, l'insolent, 1996

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Fanfan la Tulipe

Sat Nov 25 (3:30)

Fanfan la Tulipe features the fabled Gérard Philipe playing a warrior figure — “as bold as he is brave,” according to Madame de Pompadour. As it happens, Fanfan is also a real rogue, but then he meets his match in Gina Lollobrigida’s gypsy. (Christian-Jaque, 1952, 35mm, subtitles, 102 minutes)

Farewell, My Queen

Sun Nov 26 (4:00)

Farewell, My Queen is told from the perspective of Sidonie (Léa Seydoux), Marie Antoinette’s personal reader during the rocky final days of the French monarchy. Benoît Jacquot based his film on Chantal Thomas’s novel, with virtually all of the action occurring at Versailles. As the official reader, Sidonie selects books and then reads them aloud to the queen, affording her a privileged position as she moves about the court. (Benoît Jacquot, 2012, subtitles, 100 minutes)

Beaumarchais, l’insolent

Fri Dec 1 (2:30)

Pierre Beaumarchais lived an extravagant life as a writer who also dabbled in music, politics, horticulture, and even watchmaking, but his fame is based on his comedies *The Barber of Seville* and *The Marriage of Figaro*. Adapted from a play by Sacha Guitry, *Beaumarchais, l’insolent* portrays him as a character who wangles his way into the capricious court of Louis XV. “One of the virtues of Molinaro’s film is that it dramatizes the lighter sides of its hero without losing sight of the serious” — Thomas E. Kaiser. (Édouard Molinaro, 1996, 35mm, subtitles, 96 minutes)



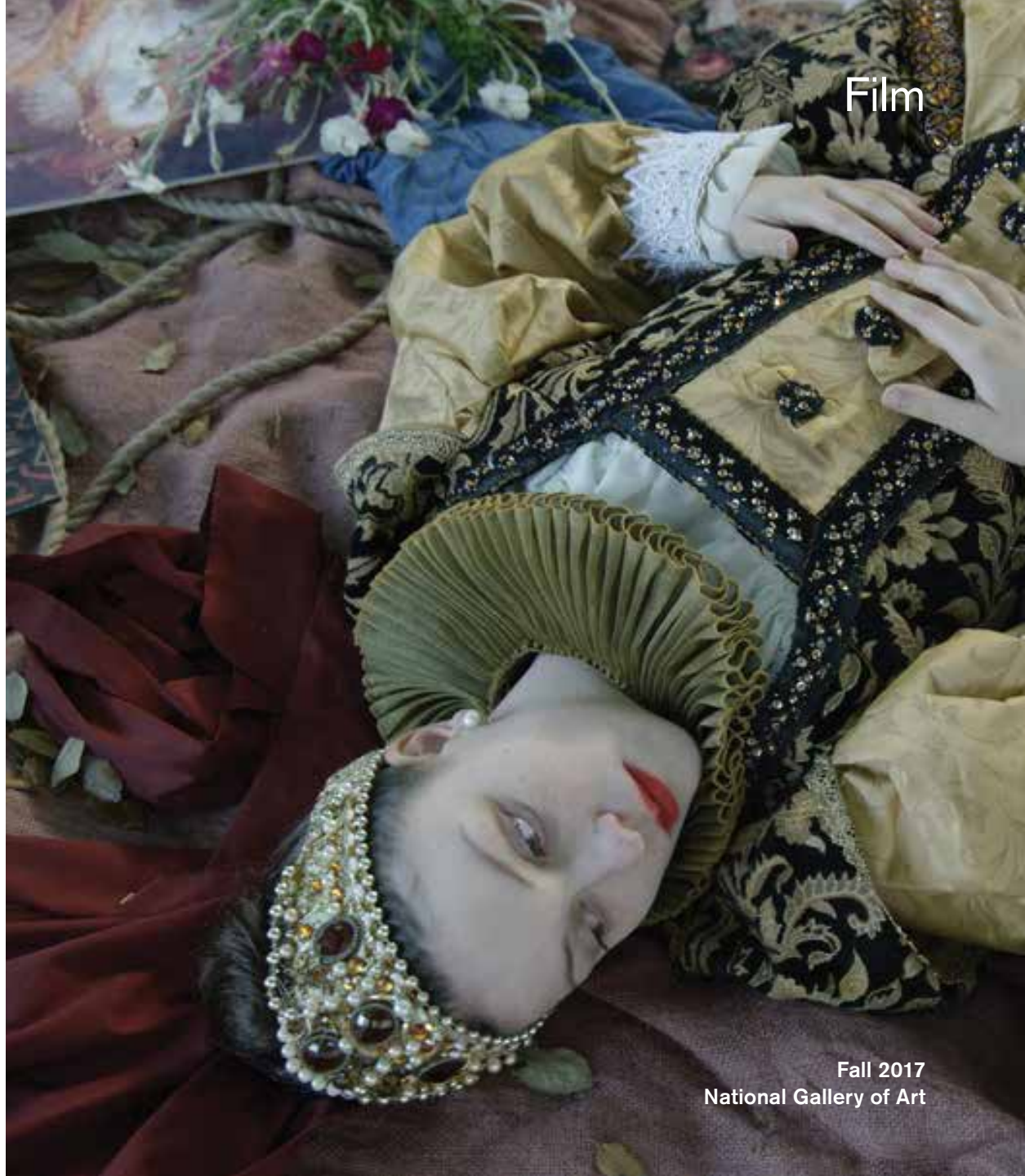
Film



Fall 2017
National Gallery of Art

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Film

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