

Film



Spring 2018
National Gallery of Art



Spring 2018

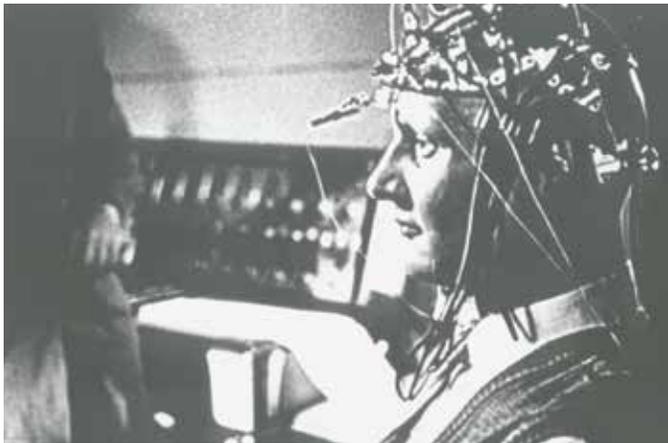
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The spring film season at the National Gallery of Art features many special cinematic events, Washington premieres, archival retrospectives, and discussions with filmmakers and artists. Part two of the series *Avant-Garde to Underground: Outliers and Film* includes a presentation by American artist Vanessa Renwick, films by legendary found-footage doyen Craig Baldwin, and an afternoon with filmmaker James Benning, whose *Stemple Pass* is included in the exhibition *Outliers and American Vanguard Art*. Experimental filmmaker and self-taught artist Ernie Gehr returns to the Gallery with recent digital works and a presentation about his practice. Coinciding with the fiftieth anniversary of the May 1968 student revolts in Paris, a series from the French experimental collective known as Zanzibar is featured in May. The occasional series *From Vault to Screen* focuses on restorations from two collections in Finland: the National Audiovisual Institute (KAVI) and the Finnish Film Foundation, both in Helsinki. In conjunction with the exhibition *Heavenly Earth: Images of Saint Francis at La Verna*, three interpretations of the life of Saint Francis of Assisi by three contemporary Italian filmmakers are shown in sequence. Serge Bromberg, renowned for his work in rescuing and restoring unusual cinematic “orphans” and forgotten gems, returns to the Gallery for a new iteration of *Retour de Flamme*. Also on the bill for the new season are Brent Green and Brendan Canty in performance with Green’s most recent handmade work; community access pioneer DeeDee Halleck; Thomas Bena with his diary film *One Big Home*; and two new art documentary features, *Beuys* and *Leaning into the Wind*.

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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Thomas Riedelsheimer
Leaning into the Wind, 2016
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Special Events

Apr 1 – Jun 30

Francesco d'Assisi

Sun Apr 1 (12:00)

In the history of Italian cinema, narratives about Francis of Assisi occur with some regularity. In conjunction with the exhibition *Heavenly Earth: Images of Saint Francis at La Verna*, three divergent interpretations of his life and teachings are presented in sequence. In *Francesco d'Assisi*, Liliana Cavani opted to evoke the cultural milieu of the mid-1960s. A youthful rebel against corrupt institutions and worn-out hierarchies, Cavani's Saint Francis (Lou Castel) eventually retires to La Verna where he receives the stigmata. (Cavani tackled the subject of Saint Francis again in her 1989 film *Francesco*). (Liliana Cavani, 1966, subtitles, 35mm, 126 minutes)

The Flowers of Saint Francis

Sun Apr 1 (2:30)

Roberto Rossellini avowed that his *The Flowers of Saint Francis* was not intended as biography or a look at Franciscan doctrine. Inspired in part by the classic fourteenth-century text *I fioretti di San Francesco*, his film is similarly composed of parables from the life of Francis and his followers. "The merrier aspect of the Franciscan experience... the freedom that the spirit finds in poverty and in an absolute detachment from material things" — Rossellini. (Roberto Rossellini, 1950, subtitles, 35mm, 90 minutes)

Uccellacci e uccellini (Hawks and Sparrows)

Sun Apr 1 (4:30)

Advancing a Marxist view of class struggle, Pier Paolo Pasolini's reading of Saint Francis has little to do with the facts of the renunciant's life. Instead, Francis's spirit is evoked in the film's second part, in a tale-within-a-tale where actors

Totò and Ninetto Davoli portray thirteenth-century monks assigned by Saint Francis to teach hawks and sparrows (the haves and the have-nots) to love one other. "*Hawks* was made at a unique and charged point in Italy, shortly after the assassination of socialist leader Palmiro Togliatti in 1964.... If Pasolini argues anything here, it seems to be that, in theory at least, communism can be an extension of Christian moral codes" — Ben Sillis. (Pier Paolo Pasolini, 1966, subtitles, 35mm, 89 minutes)

Beuys

Fri May 11 (1:00)

Sat May 12, Sat May 26 (12:00)

Joseph Beuys (1921 – 1986), a charismatic, visionary, and controversial cultural figure in twentieth-century Germany, was a leader in the emergent media art environment of the 1960s. A new feature documentary by Andres Veiel, *Beuys* is compiled from recently discovered photographs and rare television footage of installations, happenings and performances, conversations, and public teaching and debates. With his outspoken and imaginative views on the role of art in society, Beuys continues to influence the contemporary art world three decades after his death. (Andres Veiel, 2017, subtitles, 111 minutes)

One Big Home

Thomas Bena in person

Sat Jun 2 (3:00)

On Martha's Vineyard in recent years the number of outsized homes has been on the rise — endangering, for many, the island's unique character. Twelve years in the making, *One Big Home* is constructed as a diary, a film chronicle documenting this new trend. Thomas Bena is a carpenter and self-taught filmmaker who has lived on the island for decades. At various stages in the film, he turns to his own house-rebuilding project, and his debates about whether to tear down or restore provide some of the film's more surprising views. Assorted local people become his interview subjects, and most are remarkably blunt on the topic of architecture, zoning, and renovation. (Thomas Bena, 2016, 88 minutes)

Andres Veiel

Beuys, 2017

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Leaning into the Wind

Sun Jun 3 (4:00)

Nearly two decades after *Rivers and Tides*, Thomas Riedelsheimer revisits artist Andy Goldsworthy, the British sculptor famed for his mutable earthworks crafted from driftwood, rocks, ice, leaves, and other ephemeral things. “You can walk down the path, or you can walk through the hedge,” states Goldsworthy, who uses his own body as a critical part of his practice. *Leaning into the Wind* shares *Rivers and Tides*’ wistful and mesmerizing beauty as it follows the artist through forests, jungles, thickets, fields, and even urban settings, all accompanied by Fred Frith’s music. (Thomas Riedelsheimer, 2016, 93 minutes)

Hearts in a Heartless World: Access and Community Media

DeeDee Halleck in person

Sat Jun 9 (2:00)

Free-speech champion and community access pioneer, author of *Hand-Held Visions: The Impossible Possibilities of Community Media*, founder of Paper Tiger Television, and cofounder of Deep Dish TV, DeeDee Halleck introduces a presentation of her rarely screened early documentary portraits in their original formats. The program includes *Children Make Movies* (1961, 16mm, 13 minutes); *Mural on Our Street* (1965, 35mm, 26 minutes), nominated for an Academy Award; the lyrical *Jaraslawa* (1973, 16mm, 15 minutes); and *Bronx Baptism* (1980, 16mm, 27 minutes), observing, in Halleck’s words, “community creation in the midst of economic devastation: the heart of a heartless world” (with additional camera work by artists Richard Serra and Babette Mangolte). Followed by a recently digitized episode from Paper Tiger Television, *Donna Haraway: National Geographic of Primates*. (Total running time 120 minutes)

AFI Docs Special Screening

Sat June 16 (4:00)

AFI Docs showcases many of the best new documentary films from the United States and around the world. Screenings during this annual five-day event take place in landmark venues around Washington and at the AFI Silver Theatre

in Silver Spring. The National Gallery of Art is pleased to present a premiere screening as part of this year’s AFI Docs festival. Title and further details to be announced in May on the AFI website at afi.com/afidocs.

Serge Bromberg’s Retour de Flamme: New Discoveries

Serge Bromberg in person

Sun Jun 17 (4:00)

A César-winning director, former head of the Annecy Animation Film Festival, and TV producer, Parisian Serge Bromberg is most of all a collector of rare and enchanting films, which he frequently discovers at auctions and flea markets, archives and attics, and other unlikely places. His company, Lobster Films, is one of the premier corporations in the world specializing in the conservation, restoration, and presentation of lost classics and curiosities, in collaboration with major film archives, studios, and festivals to bring back these lost treasures. Bromberg is also an extraordinary showman; his famous *Retour de Flamme* is full of humor, emotions, and surprises. This special program, which Bromberg also accompanies on piano, includes many of his most recent discoveries. Among the stars of today’s show: Laurel and Hardy’s lost masterpiece, Georges Méliès’s *Trip to the Moon* in color, legendary opera singer Enrico Caruso, early animation, and much more. (Approximately 90 minutes)

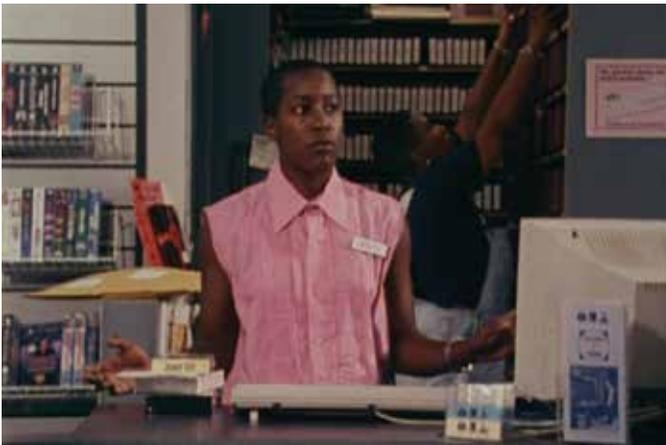
A Brief Spark Bookended by Darkness

Brent Green and Brendan Canty in performance

Sat Jun 30 (3:00)

Percussionist Brendan Canty (Fugazi) and self-taught animator Brent Green present Green’s latest handmade film. Accompanied by live narration, Foley sound, drums, and piano, the moments within *A Brief Spark* weave an intricate and delicate narrative of everlasting love in an increasingly dark time. (Brent Green, 2017, approximately 65 minutes)

Cheryl Dunye
The Watermelon Woman, 1996
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Avant-Garde to Underground:
Outliers and Film, Part 2
Apr 7 – May 13

Part two of the series *Avant-Garde to Underground*, organized in conjunction with the exhibition *Outliers and American Vanguard Art*, features screenings and discussions with a range of self-styled underground filmmakers in person, including the fabled found-footage pioneer Craig Baldwin, documentarian Marco Williams, artist Vanessa Renwick, and filmmaker James Benning in conversation with *Outliers* exhibition curator Lynne Cooke, among other guests. With special thanks to all the artists, Artists Television Access, Harvard Film Archive, and the Austrian Film Museum.

The Watermelon Woman

Introduction by Alexandra Juhasz

Sat Apr 7 (2:00)

Cheryl Dunye's trailblazing debut *The Watermelon Woman*—the first feature film directed by and about a lesbian African American—centers on the protagonist's search for information about the fictional Fae Richards, a black actress from 1930s Hollywood. The main character (played by Dunye) is determined to make a documentary about her elusive subject, and her research leads to an undiscovered archive of photographs of the actress and her milieu. Constructed by artist Zoe Leonard in collaboration with Dunye to be used as props in *The Watermelon Woman*, the *Fae Richards Photo Archive* is on display in the *Outliers* exhibition. Theorist and coproducer of the film, Alexandra Juhasz, introduces the new digital restoration. (Cheryl Dunye, 1996, 90 minutes)

Who Is Bozo Texino?

preceded by Richart

Vanessa Renwick in person

Sun Apr 8 (4:00)

More than sixteen years in the making, *Who Is Bozo Texino?* explores a secret history of hobo and railway-worker graffiti while chronicling the search for the source of a ubiquitous tag—a simple sketch of a character with an infinity-shaped hat and the scrawled moniker *Bozo Texino*, a drawing seen on railcars for over eighty years. This experimental documentary in black-and-white was completed in collaboration with Vanessa Renwick, who introduces (Bill Daniel, 2005, 56 minutes). It is preceded by Renwick's short *Richart* (codirected with Dawn Smallman, 2001, 23 minutes), a revelatory and loving portrait of obsessive collagist and front-yard artist Richard Tracy. (Total running time 79 minutes)

Séraphine

Sat Apr 14 (2:30)

Winner of several César Awards—including best actress and best film in the year of its release—*Séraphine* focuses on the true story of Séraphine Louis, a middle-aged domestic living in the nineteenth century, whose deep love of and connection to the French countryside motivated her colorful paintings of flora and fauna. Exquisitely shot pastoral scenes (from which the title character draws inspiration as well as source material for her paint colors) heighten the parallels between nature and the artist's oeuvre. As her paintings garner admiration, Séraphine's mental decline and eventual institutionalization lead to the cessation of her art until she is reunited with her beloved nature. (Martin Provost, 2008, 35mm, subtitles, 125 minutes)

Sonic Outlaws

Craig Baldwin in person

Sat Apr 21 (2:00)

Craig Baldwin has influenced or collaborated with countless other artists dedicated to mining archival films for their recombinant, critical power. As curator of the *Other Cinema* series at the Artists Television Access media gallery (one of the last underground art spaces in San Francisco's Mission

District), he is also dedicated to the exhibition of political documentaries, agit-prop, and experimental films. Baldwin is known for a genre he himself has called “pseudo-pseudo documentaries,” political commentaries on cultural imperialism and the military-industrial complex. The films consist of a highly energized, rapid-fire succession of both original and found footage. *Sonic Outlaws*, perhaps one of Baldwin's most accessible “documentaries,” focuses on the (then) Bay Area recording and performance group Negativland and their legal battles to protect their culture-jamming practices. (Craig Baldwin, 1995, 98 minutes)

Spectres of the Spectrum

Craig Baldwin in person

Sun Apr 22 (4:00)

Utilizing old kinescopes (filmed records of early TV broadcasts, before the advent of videotape) Baldwin creates an eerie, haunted “media-archaeology” zone for a sci-fi time-travel tale. Throughout this high-octane collage film, live-action actors search for a hidden electromagnetic secret to save the planet from a futuristic war machine inspired by HAARP (High-Frequency Active Auroral Research Program). (Craig Baldwin, 1999, 94 minutes)

Swimming in Nebraska

Sat Apr 28 (1:00)

Jon Jost describes his *Swimming in Nebraska* as “an essay-documentary of what I suppose most would call an experimental kind. It is meant as an oblique critique of the kind of provincialism in which New Yorkers or Parisians or Angelinos say things like, ‘Nebraska, there's nothing there’ or refer to the American Midwest as ‘fly-over country.’...But for myself it seems to have become a paean to pure being, the richness of existence itself. Even in supposedly dull boring Nebraska—which of course I find neither dull nor boring, but rather a place of beauty and rich with interesting vital people, of whom I met only a few.” (Jon Jost, 2010, 74 minutes)

American Dreams (lost and found)

James Benning in person

Sat Apr 28 (3:00)

American Dreams (lost and found) is James Benning's personal take on the history of the United States from 1954 to 1976 (mainly the years of his own youth), told through a complex and thought-provoking amalgamation of image, text, and sound. "The issue of gender seems very central in *American Dreams*, which offers a comment on a certain kind of macho engagement with the world" — Scott MacDonald. (James Benning, 1984, 35mm, 57 minutes)

Coming to Terms

Sat Apr 28 (4:45)

Jon Jost, like his friend James Benning, has been a force in American vanguard cinema since the 1970s. Self-taught and regularly directing, producing, photographing, and editing his own work, Jost has created unpredictable and often candid chronicles dealing with a range of human concerns. In *Coming to Terms*, Jost casts James Benning as the head of a household who requests his family's assistance in an effort to commit suicide. The stark and poetically minimalist narrative slowly unravels the family's responses, as they try to process his request. (Jon Jost, 2013, 89 minutes)

James Benning in conversation with Lynne Cooke

followed by measuring change

Sun Apr 29 (4:00)

Represented in the exhibition *Outliers and American Vanguard Art* by his media artwork *Stemple Pass*, Benning returns to the Gallery to discuss his films and projects with exhibition curator Lynne Cooke. Their discussion is followed by a screening of *measuring change*, one of the artist's landscape films. Over many years, Benning has visited the site of Robert Smithson's *Spiral Jetty*; *measuring change* looks at *Spiral Jetty* in the morning and afternoon of December 28, 2015, with both subtle and surprising consequences. (James Benning, 2016, HD, 61 minutes)

Anne Charlotte Robertson: Selections from Five Year Diary

Introduction by Haden Guest

Sat May 5 (2:00)

"Influenced by filmmakers as diverse as Ed Pincus and Carolee Schneemann, Anne Charlotte Robertson (1949–2012) was a Boston area Super 8 filmmaker who examined and shared her life through her work—a mix of essay, performance, and stop-motion animation. Robertson completed her graduate degree at Massachusetts College of Art in the 1980s, honing her filmmaking skills under the tutelage of Saul Levine. Diagnosed with various and changing mental disorders, Robertson faced several breakdowns and mental hospitals—experiences she documented and exorcised thoroughly through her films—particularly within the annals of *Five Year Diary* (1981–1997), a project spanning nearly two decades"—Harvard Film Archive. (Total running time 101 minutes)

Lonnie Holley: The Truth of the Dirt

followed by Crafting an Echo

Marco Williams in person

Sun May 13 (4:00)

An observed portrait complemented by an intimate interview with the artist, *Lonnie Holley: The Truth of the Dirt* (2017) documents a man who sees beauty in what others step on, step over, and leave behind. Instead, Holley transforms "junk, trash, garbage and debris" into art. Followed by the documentary *Crafting an Echo*, about the creative process of Greek choreographer Andonis Foniadakis's commissioned dance for the Martha Graham Dance Company (2016). (Total running time approximately 120 minutes)



Ernie Gehr:
Recent Work
May 5–6

Laboring to push the form — as well as his own investigation into perception and the prospects for time-based media — veteran filmmaker Ernie Gehr returns to the National Gallery of Art to discuss his most recent work. Gehr's richly negotiated pieces meld and offset concrete soundscapes with sometimes barely perceptible slivers of place. These collisions between identifiable spaces and conceptual realms activate forms that are unique to Gehr's practice and career, now spanning over five decades.

Transport and Other Shorts (2016–2017)

Ernie Gehr in person

Sat May 5 (4:30)

Featuring recently completed titles including *Autumn*, a multilayered observation of New York's Lower East Side, its inhabitants, and permutations; *A Commuter's Life (What a Life!)*, developed from manipulated recordings made during the artist's regular train travel between New York and Boston; and *Transport*, a stirring first-person meditation through a train museum in Germany, among other titles. (Total running time 75 minutes)

New Work: A Talk by Ernie Gehr

Ernie Gehr in person

Sun May 6 (4:00)

Gehr discusses his work and presents excerpts from several new digital films, including *Cotton Candy*, *Glider*, *Greene Street*, *Waterfront Follies*, and *Brooklyn Series*. "Gehr seeks the complete humanizing of the [motion picture] medium by transgressing the mechanical boundaries that have historically hidden the true nature of the film experience from the

viewer.... The closer Gehr's work brings us to the threshold of the illusion of motion, the clearer it becomes that the camera is simply a collection of hammered metal and molded plastic. The real technology that permits the phantasmagoria of cinema lies within the viewers themselves" — Chris Shields, *Film Comment*. (Approximately 70 minutes)

Paris, May '68:
Zanzibar and Philippe Garrel
May 12–27

During the volatile late 1960s in Paris, the film-making collective known as Zanzibar began creating outsider underground movies, many of which are now lost or neglected. The group (consisting of Philippe Garrel, Jackie Raynal, Serge Bard, Daniel Pommereulle, Olivier Mosset, Frédéric Pardo, Patrick Deval, Caroline de Bendern, Zouzou, and one or two others) resembled a clique of Warhol Factoryesque characters — artists, writers, actors, and models, a few of whom had actually worked at the Factory. Though all were cinephiles, jointly they had only modest movie-making experience. Yet the Zanzibar films, with their refreshing lack of regard for revenue, are infused with the countercultural energy and restlessness of May 1968. Zanzibar's benefactor, hippie heiress Sylvina Boissonnas, generously funded many of these works in expensive 35mm format. Within two years' time, however, Boissonnas had moved on to other projects. Similarly, most members of the group eventually abandoned filmmaking, though Jackie Raynal made a few more films and Patrick Deval worked for French TV. Only Philippe Garrel — the group's nominal leader — achieved notable fame as an arthouse director. Special

thanks to Sally Shafto, Jacob Perlin, Jackie Raynal, and Patrick Deval for their assistance.

Détruisez-vous

Introduction by Sally Shafto

Sat May 12 (2:30)

The first of the Zanzibar productions, shot between March and April 1968, borrows a title from a phrase scrawled on the walls of the University of Paris's Nanterre campus: *Aidez-nous, détruisez-vous* (Help us, destroy yourselves). A student of sociology, Serge Bard was dissatisfied with his university life and decided to drop out. In the process, he began experimenting with a movie camera. Foreshadowing the growing spirit of revolt, Bard cast in this early film the artist and activist Alain Jouffroy who plays a professor lecturing to a nearly empty classroom on the necessity of revolution. (Serge Bard, 1968, subtitles, 75 minutes)

Le Révélateur

preceded by Les enfants désaccordés

Introduction by Sally Shafto

Sat May 12 (4:30)

Silent and dreamlike, *Le Révélateur* was filmed in the Black Forest by cinematographer Michel Fournier. "[Director Philippe] Garrel permitted the greatest liberty to improvise, with minimal lighting and an extremely sensitive film stock." Bernadette Lafont and Laurent Terzieff play a couple who wander the landscape with their young child, menaced by some unknown force. "If the photography of this little silent film [its title is a pun on a term for photographic developer] borders on the amateurish, it is nonetheless one of the most beautiful in the history of cinema...." — Michel Fournier. (Philippe Garrel, 1968, subtitles, 67 minutes)

Garrel made the short *Les enfants désaccordés* when he was sixteen years old. Two teenagers, Pascal and Christiane, run away from home and inhabit a mansion on the edge of town where they act out problems from their respective families. (Philippe Garrel, 1964, subtitles, 15 minutes)

Patrick Deval
Acéphale, 1968
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Les amants réguliers
preceded by Actua 1
Sat May 19 (2:30)

A participant observer in the events of May '68, Philippe Garrel used his son Louis as his leading actor and the classically trained Parisian cinematographer William Lubtchansky—a favorite among the directors of the French new wave—to shoot this poetic evocation of the era. With a subdued monochromatic palette and existential aura, *Les amants réguliers's* rendering is reflective rather than active; impressionistic, not precise. "It is an un-rewritten kind of history that Garrel is creating here, and for all the poetic license... there is a notable absence of anything resembling nostalgia"—Peter Bradshaw. (Philippe Garrel, 2005, 35mm, subtitles, 178 minutes)

Actua 1, Garrel's short real-time documentation of May 1968 (until recently, believed lost) precedes the feature. (Philippe Garrel, 1968, 16mm, 8 minutes)

La cicatrice intérieure (The Inner Scar)
Sun May 20 (4:30)

Philippe Garrel shot *The Inner Scar* with Warhol superstar Nico, his then partner and co-scriptwriter. As the actress wanders through a desert, she comes upon a man (Garrel) who leads her hither and yon, then disappears. Other characters materialize: Nico's own young son, Pierre Clémenti playing an archer, and various animals. The soundtrack features music from Nico's album *Desertshore* and minimal dialogue in English, German, and French, but no subtitles, per Garrel's request. (Philippe Garrel, 1972, 60 minutes)

Le Lit de la Vierge
followed by On the Set of Le Lit de la Vierge
Sat May 26 (2:00)

Pierre Clémenti plays a modern Christ figure who is reluctant to assume his earthly mission. Zouzou is the Virgin Mary (she also plays Mary Magdalene) and attempts to reconcile him with his duty. "In naming his characters Mary and Jesus, Garrel reminds us of the contestatory attitude of the '68 generation, for whom Jesus was a hippie *avant la lettre*.... *Le Lit de*

la Vierge is minimally concerned with religion. It does, however, suggest the ways in which Garrel and his friends saw themselves as belonging to a kind of religious sect” — Harvard Film Archive. (Philippe Garrel, 1969, 35mm, subtitles, 95 minutes)

On the Set of Le Lit de la Vierge goes behind the scenes with a few of the actors in the film — Pierre-Richard Bré, Jean-Pierre Kalfon, Babette Lamy, and the iconic Tina Aumont. In certain ways, the film is a Zanzibar version of Warhol's *Chelsea Girls*. (Frédéric Pardo, 1968, 16mm, silent, 30 minutes)

Acéphale

Sat May 26 (4:30)

“With its title from Georges Bataille’s journal *Acéphale* (literally, a headless man, but figuratively expressing the need to go beyond rational ways of thinking), Deval’s film is the most literary of the Zanzibar works. It opens with a head in the process of being shaved. This image is accompanied not by the sound of an electric razor but an electric saw, suggesting the need to achieve a tabula rasa by radical means. The story follows the adventures of a young man and his friends as they wander through a barely recognizable post-*May 1968* Paris. In documenting the expressions and gestures of the ‘68 generation, *Acéphale* becomes something of an anthropological film that reveals the rites and beliefs of the ideological novitiates” — Harvard Film Archive. (Patrick Deval, 1968, 35mm, subtitles, 65 minutes) *Special thanks to Centre Georges Pompidou for loan of their 35mm print*

Deux fois

Sun May 27 (4:00)

Jackie Raynal launched her legendary film career in Paris in the early 1960s as a film editor (notably for Eric Rohmer’s series *Six Moral Tales*), then directed her own films with Zanzibar and, much later in New York, programmed the renowned Bleecker Street Cinema. *Deux fois* was shot during a week in 1968 in Barcelona where Raynal met, and then cast, Francisco Viader as her leading man. A sequence of disconnected but riveting episodes, the film gained fame as a breakthrough work of feminist cinema. “She put in her film

Jackie Raynal
Deux fois, 1968
p30



the visionary crazed coldness of major paranoiacs” —Serge Daney. (Jackie Raynal, 1968, subtitles, 70 minutes)

Vite

followed by The Revolution Is Only a Beginning:

Let's Continue

Sun May 27 (5:30)

Artist Daniel Pommereulle's *Vite*, though only a half hour in length, was one of the most expensive of the Zanzibar films, featuring shots of the moon through a Questar telescope.

“Pommereulle transformed the word *vide* [empty] to *vite* [quickly], signifying his profound disenchantment with the aftermath of the revolution of May '68” — Sally Shafto. (Daniel Pommereulle, 1969, subtitles, 37 minutes)

Famed French actor Pierre Clémenti made several underground films, including the madcap *The Revolution Is Only a Beginning: Let's Continue*—his declaration of eternal revolt and poetry in the streets. “Like the Warhol Factory, Clémenti and friends were interested in an expanded notion of art; here we see their band Les Fabuleux Loukoms practicing, together with other activities that form an important document of the period and a portrait of key figures in Zanzibar” —Harvard Film Archive. (Pierre Clémenti, 1968, silent, 16mm, 25 minutes)

From Vault to Screen:

Finland

Jun 10–24

The occasional series *From Vault to Screen* brings together new restorations and overlooked gems from treasured film archives around the world. During June, the focus is on the holdings of Finland's National Audiovisual Institute (KAVI) and the Finnish Film Foundation in Helsinki. The series also coincides with the commemoration of one

Aki Kaurismäki

Le Havre, 2011

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hundred years of Finnish independence. Special thanks to Antti Alanen, Tommi Partanen, Jenni Domingo, Annina Aalto, KAVI, the Finnish Film Foundation, and the Embassy of Finland.

The Unknown Soldier

Sun Jun 10 (4:00)

As the chords of *Finlandia* reverberate on the soundtrack, members of a machine-gun troop emerge from the woodlands to join the national Continuation War counterattack on the Soviets after the Winter War standoff. Different character types come into view — the screwball, the grumbler, the coward (all with distinct regional accents), and, most memorably, the irrepressible and seemingly indestructible Rokka (played by an amateur, soon-to-become-expert agronomist). On its first theatrical run, *The Unknown Soldier* was seen by literally half the Finnish population, and for over a decade (despite two remakes), it was nationally broadcast every Independence Day. A true national epic, and one of the world's great war sagas, the film was based on Väinö Linna's eponymous novel. (Edvin Laine, 1955, subtitles, 169 minutes)

People of the Summer Night

Sat Jun 16 (1:00)

Many of Valentin Vaala's films are adaptations of popular Finnish novels, including *People of the Summer Night*, based on Frans Eemil Sillanpää's 1934 novel (*Ihmiset suviyössä*). An early realist in Finnish cinema, Vaala (along with cinematographer Eino Heino) portrays the Finnish landscape in brilliant yet understated black-and-white images. The narrative, told from varying viewpoints, focuses on the fates of several people during two long summer nights as they carouse, fall in love, fight, give birth, or die. (Valentin Vaala, 1948, subtitles, 66 minutes)

Loviisa (Louisa)

Sat Jun 23 (2:00)

Loviisa is considered the best adaptation from the Niskavuori play cycle — “a saga of matriarchy, where the master of the house is crushed under the female scepter” — by

noted Estonian-Finnish writer Hella Wuolijoki. A tale of love between young Juhani Niskavuori and a local dairy worker named Malviina, *Loviisa* focuses on the family's frustration triggered by their affair. Juhani's mother brings the prudent and wealthy Loviisa from a nearby village to marry her son, despite the fact that Malviina has given birth and remains in the household. “Finnish women have always dominated the world of theatre as playwrights, producers, and directors alike . . . the long list of playwrights includes Minna Canth, Elvira Willman-Eloranta, Maria Jotuni, Hagar Olsson, and Hella Wuolijoki” — Anneli Vapaavuori. (Valentin Vaala, 1946, subtitles, 85 minutes)

Ciné-Concert: Anna-Liisa

Andrew Simpson, pianist

Sat Jun 23 (4:00)

Anna-Liisa is an adaptation of the acclaimed nineteenth-century play by Minna Canth, a writer whose work focused on interesting female characters. Young Anna-Liisa, seduced and abandoned by a farmhand, is terrified by her ensuing pregnancy. Years later, on the verge of marrying a different man, Anna-Liisa's former life haunts her, crushing her chance for happiness. The film's carefully reconstructed sets and open-air cinematography (underscored by this new digital restoration) draw attention to the unspoiled landscapes and the lives of local workers. (Teuvo Puro and Jussi Snellman, 1922, subtitles, 88 minutes)

Shadows in Paradise

followed by Le Havre

Sun Jun 24 (4:00)

The first of two restored classics from Finland's famous contemporary auteur Aki Kaurismäki, *Shadows in Paradise* is an early illustration of his memorably quirky style — muted satire mixed with fantasy and empathy in a minimal and boldly colored mise-en-scène. The first entry in Kaurismäki's so-called workers' trilogy, *Shadows* stars two Kaurismäki regulars, Matti Pellonpää and Kati Outinen, playing garbage collector and supermarket cashier who meet by happenstance. Their bonds grow stronger through shared

misfortunes and fragile uncertainties. (Aki Kaurismäki, 1986, subtitles, 74 minutes)

In *Le Havre*, Marcel Marx (André Wilms) lives a quiet life with Arletty (Kati Outinen) in the French port city. Having abandoned his youthful aspirations, he spends his time shining shoes or sitting in bars. Suddenly, by chance, he befriends a young illegal immigrant from Africa and, with a few neighbors and other locals, tries to hide him from the authorities. “A contemporary fable set in a place constructed from blocks of French cinematic history...one of Kaurismäki’s warmest, most engaging films” — Mark Jenkins. (Aki Kaurismäki, 2011, 35mm, subtitles, 93 minutes)

Cover: Aki Kaurismäki, *Shadows in Paradise*, 1986

Inside front cover: Craig Baldwin, *Spectres of the Spectrum*, 1999

Inside back cover: Teuvo Puro and Jussi Snellman, *Anna-Liisa*, 1922

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