

A woman with long, dark, curly hair stands in a field of tall, golden-brown grass. She is wearing a long, flowing, light-colored dress that reaches down to her ankles. Her arms are outstretched horizontally to the sides. The background is a soft, hazy landscape with a pale sky. The overall mood is serene and ethereal.

Film

Winter 2017
National Gallery of Art



Winter 2017

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Jean Desmet's Dream Factory, 1906–1916, is a selection of six programs, all with live piano accompaniment, celebrating the work of the influential Belgian-born film impresario Jean Desmet. The series *Il Cinema Ritrovato: From Vault to Screen* presents highlights from one of Europe's oldest and most distinguished film archives, Cineteca di Bologna, including hand-tinted silent Italian films and a 35mm print of the rarely screened Franco-German adaptation of Arthur Miller's 1953 play *The Crucible*. *Alternate Takes: Jazz and Film*, programmed in conjunction with *Stuart Davis: In Full Swing*, includes narratives, documentaries, and rare archival short films that celebrate the great American musical form. *Reseeing Iran: Twenty-First Annual Iranian Film Festival*, presented in collaboration with the Freer Gallery of Art and AFI Silver Theatre, includes a selection of seven new Iranian films as well as a tribute to the late, world-renowned director Abbas Kiarostami who passed away this year. The eclectic short films that form the series *El Pueblo: Searching for Contemporary Latin America* address the multidimensional meanings of the term *el pueblo*—“of the people”—and evoke diverse geographies both regional and specific. This season also includes the Washington premiere of *Tony Conrad—Completely in the Present*, followed by a live string concert of Conrad's music and a ciné-concert with the Secret Quartet and two Mexican American vocalists performing to accompany *Pancho Villa's Revenge*. *Virginia Dwan Selects* presents five of the noted gallerist's favorite feature films from the 1950s and 1960s.

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 nga.gov/film, e-mail film-department@nga.gov, or call (202) 842-6799.

January

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		2:30	El Pueblo: Against Ethnography p35
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12	Sun	4:00	From Vault to Screen: Rapsodia Satanica and Inaugurazione di Campanile di San Marco; Assunta Spina p36
18	Sat	2:00	A Land for War; Fort Ord: A Sense of Place p12
19	Sun	4:00	Dmitri Shostakovich: Sonata for Viola p12
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Félix and Edmundo Padilla
Pancho Villa's Revenge, c. 1935
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Special Events

Jan 7 – Mar 25

Brillo Box 3¢ Off

Introduced by Lisanne Skyler

Sat Jan 7 (4:00)

Four decades ago, Lisanne Skyler's family paid a thousand dollars for a bright yellow Andy Warhol *Brillo Box*. Recently, the sculpture sold at auction for over three million. In her film, Skyler recounts her personal tale of the family's own *Brillo Box* and provides her compelling take on the course of the art world over the last half-century. Warhol's yellow three-cent *Brillo Boxes* were first exhibited at Dwan Gallery. (Lisanne Skyler, 2016, 40 minutes)

Tony Conrad — Completely in the Present

Washington premiere

Introduced by Tyler Hubby

Sat Jan 28 (2:00)

Filmmaker, composer, performer, professor, and polymath Tony Conrad (1940–2016) influenced generations of artists from the 1960s onward. Tyler Hubby's new portrait of his mentor reveals just how integral Conrad was to the development of minimalism, video art, avant-garde cinema, and education. Recorded over two decades, the film includes rare footage of installations, performances, and discussions with Conrad himself as well as with his collaborators Tony Oursler, Jim O'Rourke, and Brandon W. Joseph (author of *Beyond the Dream Syndicate: Tony Conrad and the Arts after Cage*). (Tyler Hubby, 2016, 102 minutes) *A special performance by Tony Conrad's Amplified Drone Strings will follow the screening. With thanks to Paige Sarlin.*

Ciné-Concert: Pancho Villa's Revenge

The Secret Quartet with vocalists Kiko Rodriguez and Tania Rodriguez Glenn, in performance

Sun Feb 19 (4:30)

La Venganza de Pancho Villa—compiled from newsreels, fiction footage, and other sources about the exploits of the revolutionary Mexican leader Pancho Villa—was inspired by the legendary film *The Life of General Villa* (1916). Itinerant showmen Félix Padilla and son Edmundo of twin cities Juárez, Mexico, and El Paso, Texas, created the film. The Padillas presented cinema throughout the Mexico-US border regions during the 1920s and 1930s, often featuring hand-cranked 78rpm recordings as musical accompaniment. Live music for this performance has been composed for string quartet, two Mexican American vocalists, and a track consisting of historic 1920s recordings from the Mexican American borderlands. (Félix and Edmundo Padilla, c. 1935, digital projection of 35mm restoration, 50 minutes) *Preserved by the American Film Institute at L'Immagine Ritrovata Film Laboratory with support from the Film Foundation. Special thanks to Kim Tomadjoglou, Tamar Muskal, and the Library of Congress.*

The Cranes Are Flying

Introduced by Peter Rollberg

Sat Mar 11 (2:30)

Mikhail Kalatozov's mid-fifties feature won the Cannes Palme d'Or in 1958, signaling an aesthetic shift in Russian cinema of the era. A disarming love story tragically undone by war, *The Cranes Are Flying* surprised Soviet audiences by seeming to undermine the techniques of socialist realism in favor of greater ambiguity and moral flux. With a notable musical score by Mieczyslaw Weinberg, the film's brilliant visual style draws on earlier traditions of constructivism and Soviet montage. Presented in association with PostClassical Ensemble. (Mikhail Kalatozov, 1957, 35mm, subtitles, 97 minutes)

Fort Ord: A Sense of Place

preceded by *A Land for War*

Enid Baxter Ryce and students in person

Sat Mar 18 (2:00)

Artist Enid Baxter Ryce documents the lands and ruins of the historic Fort Ord decommissioned military base where for over a decade she has lived and worked. *A Land for War* weaves together hundreds of long-hidden murals painted by former soldiers at the base, archival training footage from the Vietnam War era, landscapes from one of the last stretches of California coastal wilderness, and portraits of homeless veterans occupying the land today. This poetic documentary portrays the impact of the military base on the terrain and the people. Original musical score by Lanier Sammons. (Enid Baxter Ryce, 2017, 16mm and HD video, 55 minutes)

Fort Ord: A Sense of Place is a compilation of new documentary and experimental shorts centering on the ecology, community, and history of what was once the largest US Army base in the American West. Soldiers deployed to the Vietnam War were trained at Fort Ord—an activity that inadvertently preserved the wilderness areas. Students at California State University, Monterey Bay, recorded video footage and veterans' oral histories for inclusion in the Veterans History Project of the Library of Congress. (Various titles and filmmakers, HD video, approximately 60 minutes)

Dmitri Shostakovich: Sonata for Viola

Introduced by Alexander Toradze

Sun Mar 19 (4:00)

An eloquent portrait of Soviet-era composer Shostakovich, *Sonata for Viola* uses expressive and repetitive personal and historical imagery to relate its story about the life of one of the twentieth century's most influential prodigies and his painful fight for artistic freedom in the context of a brutal century. Presented in association with PostClassical Ensemble. (Aleksandr Sokurov and Semyon Aranovich, 1981, subtitles, 77 minutes)

Zeva Oelbaum and Sabine Krayenbühl

Gertrude Bell: Letters From Baghdad, 2016

p14



Gertrude Bell: Letters from Baghdad

Introduced by the filmmakers

Sat Mar 25 (3:00)

One of the most powerful figures to emerge in the Middle East before and during World War I was a British spy, explorer, writer, and dynamo named Gertrude Bell—the “female Lawrence of Arabia” who in many respects was more influential than her colleague T. E. Lawrence. *Letters from Baghdad* reveals Bell’s unusual story through historical footage recently unearthed in private archives, and chronicles her journey into both an uncharted Arabian desert and the inner sanctums of British colonial power. Tilda Swinton reads from Bell’s letters, diaries, and other primary documents as the film makes a profound statement about a woman who not only mastered the Arabic language but studied the region’s rich cultural legacies while setting a course for the future of the Middle East. (Zeva Oelbaum and Sabine Krayenbühl, 2016, 95 minutes)

Virginia Dwan Selects

Jan 7 – 29

In conjunction with the National Gallery of Art exhibition *Los Angeles to New York: Dwan Gallery, 1959 – 1971*, the noted gallerist and art patron Virginia Dwan has selected several of her favorite films from the 1950s and 1960s for this series.

Weekend

Sat Jan 7 (1:30)

A Parisian couple’s weekend motor trip descends into chaotic breakdown as road rage and traffic snarls incite pandemonium and violence. Jean-Luc Godard’s blackly comedic attack on the values of the automobile age is the culmination of his work of the 1960s, oddly foreshadowing the anarchic May ’68 riots. “By the end, all a car is good for is providing heat to the

marauding hordes of lost souls and burning the dead”—David Jenkins. (Jean-Luc Godard, 1967, 35mm, 105 minutes)

Cul-de-sac

Sun Jan 8 (4:00)

Iconic actress Françoise Dorléac (elder sister of Catherine Deneuve) gives a dazzling performance as the willfully outlandish wife of an older, ponderous Donald Pleasence. This odd couple inhabits a medieval castle (Lindisfarne) on a lonely island off of Northumberland’s coast. One of Roman Polanski’s own favorites, the macabre and ironic *Cul-de-sac* has sadly been underrated—possibly due to the tragic death of Dorléac just a few months after shooting—but its screenplay brilliantly combines gangster genre with theater of the absurd. (Roman Polanski, 1966, 112 minutes)

La Strada

Mon Jan 16 (2:30)

Like the films of Godard and Polanski, the work of Federico Fellini fueled America’s emerging film culture in the late 1950s and 1960s. In *La Strada* he cast his wife, Giulietta Masina, as a childlike peasant girl “acquired” (and then exploited) by the loutish traveling entertainer Zampanò (Anthony Quinn). Despite the seeming futility of its scenario, *La Strada*’s combination of post-neorealist cinematography, allegorical imagery, larger-than-life portrayals, Nino Rota score, and enigmatic charm delivered distinctive art-house fare for the era. (Federico Fellini, 1954, 35mm, 104 minutes)

Orpheus

Sun Jan 22 (4:00)

Jean Cocteau’s early play *Orphée*, a modern variant on the Orpheus myth, has been adapted for opera and film but never as elegantly as in Cocteau’s own 1950 movie version. Jean Marais plays Orpheus, a celebrated contemporary poet who becomes romantically obsessed with death. When he travels to Hades through the agency of the imperious Princess (Maria Casares), the gesture expresses the plight of a poet as much as an effort to reclaim the dead Eurydice. (Jean Cocteau, 1950, 35mm, 95 minutes)



Woman in the Dunes

Sun Jan 29 (4:00)

When an entomologist (Eiji Okada) on a research mission misses the last bus back to the city, he shelters with a woman living in a shack at the bottom of a sandpit. The woman (Kyoko Kishida) spends much of her time loading sacks with the sand that is steadily filling her home. Hiroshi Teshigahara's elegantly minimalist work, filmed in a spare black and white to accentuate its production design, is based on Kōbō Abe's novel of the same name, a psychosocial allegory about the human condition with two characters negotiating their lives together. (Hiroshi Teshigahara, 1964, 35mm, 123 minutes)

Jean Desmet's Dream Factory, 1906–1916

Jan 14–21

Belgian-born film impresario Jean Desmet (1875–1956)—carnival showman turned successful theatrical exhibitor and distributor—spurred the growth of a new urban film culture in Europe before and during World War I. Desmet's collection of 35mm prints and related materials (including posters, handbills, correspondence, and other ephemera) is now a vast visual-historical archive preserved at the EYE Film Museum in Amsterdam. In 2011 the Desmet collection was inscribed on UNESCO's Memory of the World register—one of the few film collections in the world to receive this designation. In association with EYE Film Institute, the Gallery presents six programs chosen from Desmet's holdings, each event recreating an evening's entertainment akin to what Desmet himself might have chosen with a mixture of genres, studios,

and countries of origin. Films have been transferred to DCP format and subtitled in English. *Special thanks to Marleen Labjit and Elif Rongen of the EYE Film Institute.*

Ciné-concert: Up in the Air!

Introduced by Elif Rongen

Andrew Simpson, pianist

Sat Jan 14 (1:30)

Aviation, one of the big fascinations of the era, is represented in this program as wartime reconnaissance and as motif in comedy, drama, thriller, and travelogue. The feature-length *Filibus* (Corona Films, 1915, 70 minutes) introduces an air pirate—a mysterious burglar who uses a zeppelin-like vehicle to break into villas. Other works are *Une Promenade dans Los-Angeles* (Independent Motion Picture Corporation, 1912), *It All Came Out in the Wash* (Vitagraph, 1912), *Rosalie et son phonographe* (Pathé Frères, 1911), and more. (Total running time 90 minutes)

Ciné-concert: Ladies First

Introduced by Elif Rongen

Andrew Simpson, pianist

Sat Jan 14 (3:30)

Women formed an essential part of the early film industry. Not only were there female executives but women on screen came across as daring and modern. Miss Clever, for example, in the feature *Das Geheimschloss* (Apollo, 1914) dons disguises to help the police catch criminals. Initially, coveted roles were given to renowned stage actresses such as Sarah Bernhardt, but gradually younger unknowns such as Gigetta Morano in *Le Acque miracolose* (Eleuterio Rodolfi, Ambrosio, 1914) and Norma Talmadge in *A Lady and Her Maid* (Vitagraph, 1913) acquired huge followings. Other titles are *Fleurs des champs* (Gaumont, 1912) and *Anna Karenina* (Pathé Frères, 1911). (Total running time 89 minutes)

Léonce Perret, Gaumont

Le Mystère des Roches de Kador, 1912

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Ciné-concert: The Colorful World of Cinema

Introduction by Elif Rongen

Andrew Simpson, pianist

Sun Jan 15 (4:00)

Theater audiences were eager to experience a richly colored screen. In this program the main feature, *Ved Faenglets Port* (Nordisk, 1911, 38 minutes), uses applied color expressively as a plot element. *Tra le pinete di Rodi* (Savoia, 1912), with monochromatic tinting, conveys the exoticism of the Greek island of Rhodes while *L'Obsession d'or* (Pathé Frères, 1906) displays a colorful fantasy world. Other titles are *Lily ménagère* (Eclair Coloris, 1914), *Le Royaume des fleurs* (Gaumont, c. 1914), *L'Orgie romaine* (Louis Feuillade, 1911), and *La Légende des ondines* (Pathé Frères, 1911). (Total running time 75 minutes)

Ciné-concert: When the Earth Trembled

Andrew Simpson, pianist

Sun Jan 15 (5:30)

A sensational adventure film on global disasters (including the San Francisco earthquake of 1906), *When the Earth Trembled* (Lubin Manufacturing Co., 1913, 42 minutes) reconstructs an evening's event that includes the feature preceded by a newsreel and short subjects *Constantine* (Éclair, 1913), *The High Born Child and the Beggar* (Kalem, 1913), *L'Apiculture* (Éclair Scientia, 1913), and *Le Désespoir de Pétronille* (Éclair, Georges Rémond, 1914). (Total running time 72 minutes)

Ciné-concert: Perils of the Pictures

Andrew Simpson, pianist

Sat Jan 21 (1:30)

From the start, cinema had a tendency to fetishize celebrities and studios, and even theaters themselves. Topics in this program range from ways to prevent a nitrate fire in a movie house to flirtations in a darkened auditorium. The ability to replay moving images is a form of therapy in *Le Mystère des Roches de Kador* (Léonce Perret, Gaumont, 1912), while a video-telephone (a prototype of Skype) figures into *Amour et science*. Other titles are *The Picture Idol* (Vitagraph,

1912), *Arthème opérateur* (Eclipse, 1913), *Una Tragedia al cinematografo* (Cines, 1913), and more. (Total running time 90 minutes)

Ciné-concert: Cinema Fashionista

Andrew Simpson, pianist

Sat Jan 21 (3:30)

In the early decades, at deluxe movie theaters, filmgoers would wear their newest outfits. Fashion was everywhere on the screen—in newsreels, comedy, and, of course, on the stylish diva costumed by couturiers like Mariano Fortuny or Rosa Genoni. The feature *Fior di male* (Cines, 1915, 65 minutes) with Lyda Borelli is one of the highlights of the Desmet collection. Among the other titles are *La Moda vuole l'ala larga* (Ambrosio, 1912) and *Concorso di bellezza fra bambini a Torino* (Aquila Films, 1909). (Total running time 85 minutes)

Alternate Takes: Jazz and Film

Feb 3–Mar 4

In association with the exhibition *Stuart Davis: In Full Swing*, a film series composed of archival jazz rarities, classic narratives, documentaries, and TV programs considers a range of jazz interpretations for the screen.

Duke Ellington: Black and Tan Fantasy, Love You Madly,

Symphony in Black, and At the White House

Fri Feb 3 (12:30)

A medley of shorts with Duke Ellington features *Black and Tan Fantasy*, the orchestra's first appearance on film as a jazz band (Dudley Murphy, 1929, 19 minutes); *Symphony in Black* (Fred Waller, 1935, 9 minutes); *Duke Ellington—Love You Madly* (KQED, 1967, 45 minutes); and *Duke Ellington at the White House* (USIA, 1969, 18 minutes). (Total running time 91 minutes)



Bert Stern and Aram Avakian
Jazz on a Summer's Day, 1959
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Anatomy of a Murder

Fri Feb 3 (2:30)

Duke Ellington's first major musical score for the cinema adds a cool jazz counterpoint to a steamy storyline. Some critics were only lukewarm in their praise, but today this score is considered one of Ellington's finest. Based on a novel by Michigan Supreme Court Justice John D. Voelker (pseudonym Robert Traver), *Anatomy of a Murder*—with a cast that includes James Stewart, Ben Gazzara, Lee Remick, George C. Scott, and Ellington himself—follows an infamous 1952 Michigan murder trial. The film was nominated for seven Oscars. (Otto Preminger, 1959, 35mm, 160 minutes)

Alternate Takes—Big Ben: Ben Webster in Europe
preceded by *Jammin' the Blues* and *Cab Calloway's Hi-De-Ho*

Sat Feb 4 (1:00)

Tenor saxophonist Ben Webster, already a jazz legend when he moved to Amsterdam in the mid-1960s, joined forces with the celebrated Dutch documentarian Johan van der Keuken to make this vérité short subject. (Johan van der Keuken, 1967, 31 minutes)

Preceded by *Jammin' the Blues* (Gjon Mili, 1944, 35mm, 10 minutes) with Lester Young, Red Callender, Barney Kessel, Jo Jones, and Marie Bryant in May 1944, and *Cab Calloway's Hi-De-Ho*, a narrative short featuring the great Cotton Club bandleader. (Fred Waller, 1934, 11 minutes)

I Called Him Morgan

Washington premiere

Sat Feb 4 (2:30)

"Few musical genres connote as specifically refined a visual aesthetic as jazz: alongside those complex, clattering notes, a lot of immaculate lighting, styling and tailoring went into the birth of the cool. So it's fitting that Kasper Collin's excellent *I Called Him Morgan*, a sleek, sorrowful elegy for the prodigiously gifted, tragically slain bop trumpeter Lee Morgan, is as much a visual and textural triumph as it is a gripping feat of reportage. Binding its charismatic gallery of talking heads with woozy, moody evocations of Morgan's New York, Collin's

film is most moving when it delves past the expected struggles with fame, creation, and addiction to etch the unusual, affectionate and finally fatal relationship between Morgan and his common-law wife Helen"—Guy Lodge. (Kasper Collin, 2016, 91 minutes)

Elevator to the Gallows

Sat Feb 11 (1:00)

Another of the great unions of film narrative and jazz, *Ascenseur pour l'Echafaud*—a melodramatic thriller shot in Paris with a young Jeanne Moreau (in memorable cinéma vérité sequences)—features a haunting score by Miles Davis performed by him and a local pickup quintet, including American expat drummer Kenny Clarke, recording in a single all-night session. (Louis Malle, 1958, 92 minutes)

The Jazz Loft According to W. Eugene Smith

Fri Feb 17 (12:30)

In the 1950s and 1960s, photojournalist William Eugene Smith recorded many hours of reel-to-reel audiotape with randomly hidden microphones and took thousands of photographs of jazz musicians (including legends like Henry Grimes, Charles Mingus, Thelonious Monk, and Hall Overton) at the Jazz Loft, a rundown edifice on New York's lower Sixth Avenue. In addition to its beautifully concentrated sketch of bohemian life during one of the twentieth century's most electrifying eras, *The Jazz Loft According to W. Eugene Smith* seeks out surviving veterans of that erstwhile scene, from Carla Bley to Steve Reich, as they reflect on a more romantic age. (Sara Fishko, 2015, 87 minutes)

Souffle au Coeur (Murmur of the Heart)

Fri Feb 17 (2:30)

Fourteen-year-old Laurent (first-time actor Benoît Ferreux) boldly navigates his coming-of-age scenario — though not without some fumbling. Louis Malle's portrayal of bourgeois life in mid-fifties France is poignant and persuasive and, like its recurring jazz theme, its rhythms are ultimately rewarding. "My passion for jazz, my curiosity about literature, the tyranny of my two elder brothers, how they introduced me to

sex—this is pretty close to home”—Louis Malle. (Louis Malle, 1971, 35mm, 118 minutes)

Kansas City

Fri Feb 24 (12:30)

With contemporary musicians Joshua Redman, Craig Handy, Geri Allen, James Carter, and David Murray, *Kansas City* suffuses the soundtrack with the jazz style that took root in the region during the 1930s. The shady Hey Club, the film’s gangster-backed nightspot, is a place where jazz greats like Coleman Hawkins, Charlie Parker, Mary Lou Williams, and Ben Webster once led the beat. The cast (led by Jennifer Jason Leigh, Miranda Richardson, and Harry Belafonte) renders a vivid portrait of this freewheeling American boomtown at midcentury. (Robert Altman, 1996, 35mm, 116 minutes)

Shadows

Fri Mar 3 (12:30)

With musical interludes by Charles Mingus and Shafi Hadi, John Cassavetes’s first feature broke new ground with its seemingly impromptu tale of interracial relationships in 1950s Manhattan. Ben Carruthers, Lelia Goldoni, and Hugh Hurd play African American siblings—a jazz singer, his quick-tempered brother, and their lighter-skinned sister who passes for white. Documenting New York City at a critical moment, *Shadows* depicts an era of Beat poetry and jazz clubs: rebellious, alienated, and innocent. Originally screened in 1958, a surprisingly cool critical reception prompted the director to revise his script before releasing. (John Cassavetes, 1959, 35mm, 87 minutes)

Jazz on a Summer’s Day

Sat Mar 4 (1:00)

Photographer Bert Stern documented the Newport Jazz Festival in 1958. The film’s final cut, structured to include daytime and evening performances with musicians from Chuck Berry to Thelonious Monk, shots of audiences, and scenes of Newport itself, has become a concert documentary classic and a model for later festival films of the sixties like *Monterey Pop*. (Bert Stern and Aram Avakian, 1959, 35mm, 85 minutes)

The Connection

Sat Mar 4 (3:00)

Shirley Clarke played a critical role in the New American Cinema movement of the 1960s. For her first feature, she adapted a new and controversial Off-Broadway play by Jack Gelber. “Like an anteroom in hell, *The Connection* logs the listless waiting of West Village druggies caught in that moment before the dealer delivers. Clarke captures this crash pad with the distanced cool of a Miles Davis composition: the roving camera, some marvelous medicated acting, and a poignant jazz score including Jackie McLean on alto sax and Freddie Redd on piano”—Steve Seid. (Shirley Clarke, 1961, 35mm, 103 minutes)

Reseeing Iran: Twenty-First Annual Iranian Film Festival

Feb 4–26

The annual festival of Iranian cinema, a selection of new films plus a tribute this year to the late director Abbas Kiarostami (1940–2016), is copresented in Washington by the Freer Gallery of Art, National Gallery of Art, and AFI Silver Theatre. The program, organized by Tom Vick of the Freer and Sackler Galleries, Carter Long of the Museum of Fine Arts, Boston, and Marian Luntz of the Museum of Fine Arts, Houston, is cosponsored by the ILEX Foundation. For the full program, go to asia.si.edu/films.

Radio Dreams

Sat Feb 4 (4:30)

Radio Dreams features Mohsen Namjoo (“Iran’s Bob Dylan”) in a brilliantly deadpan performance as Hamid Royani, the put-upon program director of Pars Radio, a Bay Area Persian-language station. A famous writer in exile, Royani is



exasperated with the station's mix of provincial programming and advertising jingles, and on the day during which the film takes place it appears he's managed a coup when the band Metallica agrees to jam on-air with Afghan rock group Kabul Dreams. As the famed rockers' arrival suffers delay after delay, tensions at Pars Radio hilariously boil over. (Spoiler alert: at least one member of Metallica shows up.) (Babak Jalili, 2016, DCP, Persian and English with subtitles, 91 minutes)

The Salesman

Sun Feb 5 (4:00)

From Asghar Farhadi, director of *A Separation*, comes a "finely-cut gem of neorealist suspense" (Owen Gleiberman). Shahab Hosseini won the best actor award at the 2016 Cannes Film Festival for his portrayal of Emad, who is first seen fleeing from a collapsing apartment building with his wife Rana (Taraneh Alidoosti). When Rana is attacked by an intruder in their new home, Emad turns amateur detective. Farhadi's screenplay makes clever use of Arthur Miller's *Death of a Salesman* (the couple appear in a local production). (Asghar Farhadi, Iran/France, 2016, DCP, Persian and French with subtitles, 125 minutes)

Me (aka I)

Sat Feb 11 (4:00)

For longtime followers of Iranian cinema, brilliant actress Leila Hatami needs no introduction. Feted with awards around the world for her performances in such films as *Leila* and *A Separation*, she is one of Iran's most recognizable and compelling performers. In Soheil Beiraghi's debut, she plays the force-of-nature queen of Tehran's underground, a ruthless and enigmatic fixer, staying one step ahead of the law as she forges passports, moves illicit booze, and effortlessly emasculates a musical protégé. *Me (aka I)* is an eye-opening depiction of Tehran's surprisingly robust underworld. (Soheil Beiraghi, 2016, Persian and English with subtitles, 84 minutes)

Drought and Lie

Sun Feb 12 (4:00)

During a birthday celebration at a Caspian Sea getaway, lawyer Omid receives a call from his ex-wife Mitra, inflaming the jealousy of his current wife, Ala. The call sets in motion a round-robin of betrayal and soul-searching that sends ripples through their circle of family and friends: a rare, penetrating look into the lives of Iran's upwardly mobile set whose problems are complicated by their country's societal rules. (Pedram Alizadeh, 2016, DCP, Persian with subtitles, 94 minutes)

Lantouri

Sat Feb 18 (4:30)

Reza Dormishian is one of Iran's most provocative young directors. In *Lantouri*, named for a brutal criminal gang, he crafts a daring scenario, "a must-see for those wanting to take the pulse of what's happening in Iran" —Alissa Simon. A gang member injures a female criminal-rights activist who demands justice through the concept in Islamic law known as *lex talionis*, an eye for an eye. The film's bold social messages are dramatized through equally bold stylistic decisions, ranging from Godard-like jump cuts to mock-documentary interviews to nonlinear narration. (Reza Dormishian, 2016, DCP, Persian with subtitles, 115 minutes)

Taste of Cherry

Sat Feb 25 (4:30)

The deceptively simple plot of the late Abbas Kiarostami's *Taste of Cherry* masks the depths it plumbs in its characterizations and ideas. Middle-aged Mr. Badii (Homayoun Ershadi) drives through a barren landscape looking for somebody to agree to bury him after he takes his own life. Badii is calm about his decision, despite the entreaties of each of the three candidates he tries to persuade, as their conversations become an evolving philosophical argument about the value of life. Featuring a conclusion that is one of the most debated and discussed in the history of cinema, this is perhaps Kiarostami's most enduring masterpiece. (Abbas Kiarostami, 1997, 35mm, Persian with subtitles, 95 minutes)

76 Minutes and 15 Seconds with Kiarostami

preceded by *Take Me Home*

Paul Cornin and Hamid Dabashi in person

Sun Feb 26 (4:00)

The unexpected death of Iranian director Abbas Kiarostami in 2016 shocked and saddened the world's film community. Seifollah Samadian's recent documentary recalls this innovative and generous artist. Behind-the-scenes footage mixes with unguarded moments in a tribute that is as "joyfully moving and as modern in approach as Kiarostami himself" —Deborah Young. (Seifollah Samadian, 2016, DCP, Persian with subtitles, 76 minutes)

Preceding is Kiarostami's final short film *Take Me Home* (2016, 16 minutes), a playful look at the alleys and stairways of southern Italy. A discussion with authors Paul Cornin (*Lessons with Kiarostami*) and Hamid Dabashi (*Masters and Masterpieces of Iranian Cinema*) follows.

El Pueblo: Searching for Contemporary Latin America

Feb 18–25

The films in El Pueblo address the multidimensional meanings of the term *el pueblo*, "of the people," and evoke diverse geographies both regional and specific. "These programs are designed to tease out an intricate set of interrelationships — aesthetic, sociological, ideological, and so on — among works from circumscribed zones of cultural activity both familiar and unknown to contemporary audiences" —Federico Windhausen. The programs have been selected from film scholar Windhausen's El Pueblo series organized for the 2016 International Short Film Festival Oberhausen.



From Passage to Chronicle

Sat Feb 18 (1:00)

Recent short films from Paraguay, Brazil, Argentina, Puerto Rico, and Colombia explore some of the long-term, local effects of political decisions made many years earlier: *La Estancia* (Federico Adorno, 2014), produced after the Curuguaty Massacre of 2012, and *Echo Chamber* (Guillermo Moncayo, 2014), based on the gradual abandonment of Colombia's rail network, among other titles. (Total running time 65 minutes)

Theater of Conflict

Sat Feb 18 (2:30)

The title of the Chilean film that opens this program, *Somos +* (Pedro Chaskel and Pablo Salas, 1985), means “we are more” or “there are more of us than there are of you.” In the era of the Pinochet regime, this slogan was asserted during organized acts of political resistance carried out by women, and the film shows just how one such collective action functioned as a nonviolent intervention. The remaining shorts survey a very different sociopolitical and cultural climate, one in which forms of protest have become reliable fixtures of the street and the public plaza. (Total running time 55 minutes)

Labor Is Absence

Sun Feb 19 (2:00)

The two Mexican films that bookend this program offer contrasting approaches to interrelated issues, the dehumanization of the worker (*El palacio*, Nicolás Pereda, 2013) and the mediation of human labor (*RH Reporte [HR Report]*, Jorge Scobell, 2014). Other titles exploring work include *Fake Fruit Factory* (Chick Strand, 1986) and *Superación* (Nestor Siré, 2012). (Total running time 72 minutes)

The City Machine

Introduced by Federico Windhausen

Sat Feb 25 (1:00)

Films that track ways in which given spaces and structures can generate patterns of behavior, and the adaptive strategies invented by inhabitants to survive, make up this

section. Offering counter-histories of urban situations throughout Brazil and Chile, these filmmakers use a range of soundtracks: from polemical narration to interviews. Includes *Brasília, Contradições de Uma Cidade Nova* (Joaquim Pedro de Andrade, 1967), among other titles. (Total running time 60 minutes)

Against Ethnography

Introduced by Federico Windhausen

Sat Feb 25 (2:30)

“For several minutes the camera guides us through a persistent limit to which we always remain outside.” This is how Ximena Garrido-Lecca describes part of her film *Contornos* (Peru, 2014), which limns the fences and barriers of a mountaintop city scarred by extractive industry. In a sense, all of the films in this program—from Argentina, Colombia, Brazil, and Peru—can be said to chart persistent limits, namely the boundaries of knowledge and cultural access, as they focus on mediated encounters. (Total running time 78 minutes)

II Cinema Ritrovato: From Vault to Screen

Mar 5–12

One of Europe's oldest and most distinguished film archives, Cineteca di Bologna presents each summer *II Cinema Ritrovato*, a major festival of restored and rarely seen cinema screened in context with other works devoted to the history of art and film. Many films appear on a huge open-air screen each night in Bologna's Piazza Maggiore, and within the city's historic movie theaters. The program is presented through the cooperation of Cineteca di Bologna and Guy Borlée and with the support of the Italian Cultural Institute, Washington.

The Crucible (Les Sorcières de Salem)

Sun Mar 5 (4:00)

Simone Signoret, Yves Montand, and Mylène Demongeot head an all-European cast in this Franco-German adaptation of Arthur Miller's 1953 play, an allegory of McCarthyism via the Salem witch trials. With screenplay by Jean-Paul Sartre, this was the first of several film adaptations and preceded Miller's own movie version by four decades. Signoret and Montand personally requested acclaimed Belgian theatrical director Raymond Rouleau to helm their film. "It was hard to get the project off the ground... Montand and I decided to co-produce by investing our salaries" — Simone Signoret. (Raymond Rouleau, 1957, 35mm, subtitles, 145 minutes)

Assunta Spina

preceded by *Rapsodia Satanica* and *Inaugurazione di Campanile di San Marco*

Introduced by Guy Borlée

Sun Mar 12 (4:00)

Francesca Bertini, one of Italy's legendary movie divas, stars in the hauntingly beautiful *Assunta Spina*, adapted from the Italian *verismo* play by Neapolitan writer Salvatore di Giacomo and filmed around the Bay of Naples and in the city's robust and gritty quarters. Bertini, playing a laundress engaged in elemental struggles with the men in her life, merges an operatic style with the film's open-air tableaux. (Gustavo Serena, 1915, 35mm, 65 minutes) *Restored by L'Immagine Ritrovata*.

The stunning Lyda Borelli plays Countess Alba d'Oltrevita in Nino Oxilia's masterpiece *Rapsodia Satanica*, a delicately hand-tinted expression of the *diva dolorosa* school of Italian silent cinema, with "pictorial quotations ranging from Symbolism to the Pre-Raphaelites, and spectacular architectural allusions to art nouveau" — Giovanni Lasi. (Nino Oxilia, 1917, 35mm, 45 minutes)

Cover: Pathé Frères, *La Légende des ondines*, 1911, p20. Inside front cover: *El Pueblo*, p31. Inside back cover: Nino Oxilia, *Rapsodia Satanica*, 1917, p36. Image credits: cover, p19: EYE Film Institute; inside front cover, pp32–33: Federico Windhausen; p2: Submarine; pp8–9: Library of Congress; p13: Gertrude Bell Archives, Newcastle University; p16: Pathé Contemporary Films/Photofest; p22–23: Galaxy Attractions/Photofest; p28: memento films; p37: Cineteca di Bologna.





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