Film Program Summer 2007 National Gallery of Art, Washington

Summer Series
Modernity and Tradition: Film in Interwar Central Europe
New Romany Cinema from Hungary
From Vault to Screen
Lech Majewski
Journey through the Russian Fantastik

Art Films and Events
Goya’s Ghosts
New City Symphonies
Paul Mellon: In His Own Words
Ringl and Pit
Miss Universe of 1929
New Austrian Experimental Cinema
Image Before My Eyes
Partisans of Vilna
Rockwell Kent

June
2-4 Sun
2:00 Modernity and Tradition: Avant-garde Shorts (lecture and film showing)
30 Sat
12:30 Modernity and Tradition: Hortobágy and The Hungarian Village
2:30 New Romany Cinema from Hungary: Dallas Pashamende; Romany short subjects; and Gypsy Moon

July
1 Sun
4:00 Modernity and Tradition: The Singing Earth
7 Sat
1:00 Modernity and Tradition: The Blue Light
2:30 Modernity and Tradition: Spring Showar
4:00 Modernity and Tradition: Faithless Marjila; Kayavak; and The Song of Ruthenia
8 Sun
4:30 Event: Goy’s Ghosts
14 Sat
12:30 From Vault to Screen: Ten Cents a Dance
2:30 From Vault to Screen: Stolen Moments and The Young Rajah

August
4 Sat
1:00 Modernity and Tradition: City Films, Part 1
2:30 Modernity and Tradition: City Films, Part 2
5 Sun
4:00 Event: New City Symphonies
11 Sat
12:30 From Vault to Screen: The Gang’s All Here
2:30 Lech Majewski: The Knight and The Raa’s Room
12 Sun
4:30 Lech Majewski: The Garden of Earthly Delights
18 Sat
1:00 Modernity and Tradition: The Lost Laugh
5:00 Modernity and Tradition: Address Unknown
19 Sun
4:30 Lech Majewski: Angelus
22 Wed
12:30 Art Film: Paul Mellon: In His Own Words
2:30 Thurs
1:00 Modernity and Tradition: The Singing Earth
2:30 Fri
12:30 Art Film: Ringl and Pit
2:30 Sat
1:00 Modernity and Tradition: Masquerade in Vienna
5:00 Event: Miss Universe of 1929
26 Sun
4:00 Modernity and Tradition: Heaven Has
29 Wed
12:30 Art Film: Paul Mellon: In His Own Words

September
1 Sat
12:30 Art Film: Paul Mellon: In His Own Words
3:00 Event: New Austrian Experimental Cinema
2 Sun
2:00 Modernity and Tradition: The Blue Angel
4:30 Event: New Austrian Experimental Cinema
3 Mon
1:00 Event: Image Before My Eyes and Partisans of Vilna
5 Wed
12:30 Art Film: Paul Mellon: In His Own Words
8 Sat
2:30 Journey through Russian Fantastik: The Amphibian Man
9 Sun
4:30 Journey through Russian Fantastik: Ruslan and Ludmila
12 Wed
12:30 Art Film: Paul Mellon: In His Own Words
15 Sat
2:30 Journey through Russian Fantastik: Stalker
16 Sun
5:00 Journey through Russian Fantastik: Evenings on a Farm near Dikanka
22 Sat
2:00 Art Film: Rockwell Kent
23 Sun
4:30 Journey through Russian Fantastik: To the Stars by Hard Ways and Cameraman’s Revenge
25 Sat
2:30 Journey through Russian Fantastik: Planet of Starmen and Interplanetary Revolution
26 Sun
4:30 Journey through Russian Fantastik: Zero City

Films are shown in original format in the auditorium of the National Gallery’s East Building at 4th Street and Constitution Avenue NW. Seating is on a first-come basis. To ensure a seat, please plan to arrive at least ten minutes before showtimes. Programs are subject to change. For current information, visit our Web site: www.nga.gov/programs/film.htm or call (202) 842-6799.
Films are shown in the East Building Auditorium

Cover image from Mother Krausen’s Journey to Happiness (Deutsche Kinemathek)
Goya’s Ghosts
Washington premiere
Miloš Forman in person
July 8 at 8:30
Miloš Forman’s most recent film (a collaboration with screenwriter Jean-Claude Carrière) is a visual feast. A rousing account of Spanish life as witnessed by Francisco Goya, eighteenth-century court painter and celebrated social observer, the film covers the period from the end of the Inquisition through Napoleon’s invasion. Goya’s Ghosts presents the artist “as man rather than myth,” writes critic Jonathan Holland, “and Stefan Skarsgård plays the swagging, devil-may-care painter, later descending into embittered deafness, with perception and brío.” Supporting cast includes Javier Bardem as Brother Lorenzo, Randy Quaid as King Carlos IV, and Natalie Portman as Goya’s model Inés. (Miloš Forman, 2006, 95 min, 114 minutes)

New City Symphonies
August 5 at 4:00
City symphonies—fleeting, lyrical views of urban settings—have been a key experimental film genre since the 1920s. This program updates the once popular genre to focus on recent examples. Opening with Rudy Burchr­hand’s classic New York portrait Square Times (1979) and including Suzy (2005), Pushorts of Eternity Street (2006), American Parade (2006), Girl with Dog (2005), A Trip to the City (2005), Cairo by Night (2006), and others, the program provides a contrast to the classic city films presented in the series Modernity and Traditi­on. (Total running time approximately 110 minutes)

Paul Mellon: In His Own Words
August 12 and 19 at 12:30
September 1 at 12:30
September 5 and 12 at 12:30
Paul Mellon’s words and writings meld with photographs and family footage to celebrate the life of this prominent collector. (Joseph Krakora for the National Gallery of Art, 2007, high definition, 60 minutes)

Ringl and Pit
August 23 and 30 at 12:30
Pioneering photographers Grete Stern and Ellen Auerbach were the “ringl + pit” studio that challenged the expectations of their day, creating work of the celebrated avant-garde artist Alexandr Hackenschmied explores Prague’s Saint Vitus Cathedral, adding the music of František Bartoš, he notes, “I have tried to find the relationship between architectural form and music... between the space of a picture and the space of a tone.” (Alex­andre Hackenschmied, 1997, 25 min, silent with music track, 12 minutes)

Modernity and Tradition: Film in Interwar Central Europe
Complementing the exhibition Film: Modern­ity in Central Europe, 1920–1945, and struc­tured into six distinctive themes, this series focuses on the diverse achievements of cen­tral European cinematic production between the world wars. Ranging from romantic visions of the past to enthusiastic expres­sions of global modernism, the films reflect a complex relationship with historic and social realities of the region and the era. A number of newly struck and newly subtitled prints are included. The series was organized by Sonja Simonyi. Special thanks to the Bundes­archiv-Filmarchiv; the National Film Archive, Prague; the National Film Archive, Warsaw; the Hungarian National Film Archive; and the National Center for Jewish Film.

New Austrian Experimental Cinema
September 1 at 3:00, September 2 at 4:30
Austria’s reputation for dynamic experimen­tal cinema is demonstrated in these recent short avant-garde works combining abstraction and narrative and revealing the film­makers’ distinctive command of their medium. Aquarena (Joseph Daberberg, Isabella Hollau); Bring and Nothingness (Rudy Minck); Elementt (Eduard Kovalský); A Museum in the Form of a Ball, Said My Grandfather (Gabriele Mathias); Planes (Thomas Pührapter); Instructions for a Light and Sound Machine (Peter Tscherkassky) are among the selections. (Total running time approximately 85 minutes) Special thanks to Austrian Cultural Forum

Image Before My Eyes also Partisans of Vilna
September 3 at 1:00
Joshua Waller­zky’s landmark documentary, Image Before My Eyes, tells the story of Jewish life in Poland between the two world wars, using historical footage of urban and rural life as well as interviews with survivors of the period. Shown in conjunction with: Modernity in Central Europe. (Joshua Waller­zky, 1981, 55 min, 90 minutes)

Rockwell Kent
September 22 at 2:00
Painter, illustrator, travel writer, and social activist Rockwell Kent (1882–1971) was an American celebrity of sorts in the 1930s and once prompted the New Yorker to quip, “That day will mark a precedent which brings no news of Rockwell Kent.” Why, then, was he nearly forgotten only two decades later? This comprehensive film biography, with footage that spans Kent’s life, suggests theories to answer that question. Filmmaker and Ohio University professor Frederick Lewis will be present to discuss his film. (2005, 80 min­utes with intermission)

AVANT-GARDE SHORTS
June 24 at 2:00
Opening this program, Marcin Gliwicki of the Rhode Island School of Design presents a lecture: Between Surrealism and Constructivism: Avant-garde and Film in Central Europe in the 1920s and 1930s.

Ghosts before Breakfast (Vermittlungsappel) is a playful narrative in which bourgeois values are challenged and commonplace objects (such as cups, hats, and ties) revolt against their daily use. (Hana Richter, 1972/1978, 16 min, silent, 6 minutes)

Boys (Rüti), hailed by the Polish interwar press as a “rare example” of Polish avant-garde cinema, conveys a strong antit­war message as it experiments with form. (Jerzy Gabrielski, 1934, 35 min, Polish with sub­titles, 12 minutes)

There is a Ball Tonight (Erić Mamy Ball), an impress­ionistic account of the annual archery festival, blends abstract shape and space with entic­ing location footage. (Jesey Zarzycki and Tadeusz Kowalski, 1934, 55 min, silent with music track and sub­tiles, 7 minutes)

The Adventure of a Good Citizen (Przygoda czlovíka pozvání), the only surviving Polish work of the celebrated avant-garde artists Stefan and Franciszka Themerson, considers the concept of subversion through the simple act of walking backward. (1927, 35 min, Pol­ish with subtitles, 8 minutes)

In At the Prague Castle (Na Pražském hrad­e) artist Alexandre Hackenschmied explores Prague’s Saint Vitus Cathedral, adding the music of František Bartoš, he notes, “I have tried to find the relationship between architectural form and music... between the space of a picture and the space of a tone.” (Alex­andre Hackenschmied, 1997, 25 min, silent with music track, 12 minutes)

In The Hundred Songs (Stoviné stípíků), from the film atelier of the Czech shoe and tire factory barťa, a “singing tire” makes a journey from its factory to its final destination on an automobile. (Elmar Klos, 1937, 35 min, Czech with subtitles, 4 minutes)

HOMELAND, HOMELAND: MY COUNTRY
Hortobágy preceded by The Hungarian Village (A magyára falu) June 30 at 12:30
The legendary Hortobágy region of the Great Hungarian Plain is central to national identity. In Hortobágy Austrian filmmaker Georg Höllering addresses societal progress through the generations of Hawaiianism, all playing themselves. (1926, 35 min, Hungarian with subtitles, 8 minutes)

intended for tourism and marketing among foreign audiences, the short Hungar­ian Village employs idealized images of rural Hungarian and staged scenes of Hungarian folk life. (László Kandó, 1935, 35 min, Hungarian with English intertitles, 15 minutes)

The Singing Earth (Zem Spieva) July 1 at 4:00
This visual poem presenting lyrical images of Slovak peasant life earned the best inter­national film award at the 1934 Venice Film Festival. Striking cinematography and Hackenschmied’s editing, and naturalistic scenery stand out as a unique ethnographic documentary. (Karel Plicka, 1933, 35 min, silent with music track, Czech and English intertitles, 13 minutes)
The Blue Light (Das Blaue Licht)
July 7 at 1:00
The Blue Light, a late representative of the mountain film genre, revolves around a mythical character portrayed by Leni Riefenstahl herself in her debut as a filmmaker. (Leni Riefenstahl, 1932, Digital Beta from 35 mm, silent, 79 minutes)

Spring Shower (Tavaszi Zápor)
July 7 at 2:30
A coproduction between France and Hungary, Spring Shower incorporates folkloristic motifs through its rich visuals and stylized narrative. Fejós’ affinity with Hollywood is evident. (Fál Fejős, 1932, 35 mm, French and Hungarian with subtitles, 66 minutes)

Faithless Marijka (Marijka nevérnicí)
preceded by Krajovák (Krajovák) and followed by The Song of Ruthenia (Písni o Podkarpatské Rusi)
July 7 at 7:40
Set in Subcarpathian Ruthenia, Faithless Marijka recounts a simple story of infidelity while exploring the larger context of the region’s social isolation. Secondary characters (nonprofessional locals) illustrate the complex social and ethnic relationships of the region. (Vladislav Vančura, 1934, 35 mm, Ruthenian, Slovak, Yiddish, and Czech with subtitles, 76 minutes)

Kujata is a traditional Polish dance dynamically captured on camera by director Częstalski, a noted figure of independent Polish film production. From the Polish Dance Series, (Eugeniusz Częstalski, 1935, 35 mm, English, 7 minutes)

In Song of Ruthenia lyrical images portray the challenging life of woodworkers, while a voice-over narration presents a potent critique of living conditions in Subcarpathian Ruthenia. (Jiří Weiss, 1937, 35 mm, Czech with translation, 11 minutes)

THE MOST IMPORTANT ART

In the Shadow of the Machine
(Im Schatten der Maschine)
also Mother Krausen’s Journey to Happiness (Mutter Krausen Fahrt ins Glück) and Children Must Laugh (Mir Kumen On) July 15 at 4:00
In the Shadow of the Machine is a propaganda short using Soviet montage technique and segments of preexisting footage by the eminent Soviet filmmaker Dziga Vertov. (Albrecht Viktor Blum, 1928, 35 mm, silent, German intertitles with translation, 20 minutes

The most successful interwar film production of the German Communist Party, Mother Krausen’s Journey to Happiness fuses melodramatic narrative and Soviet propaganda showing the living conditions of the German proletarian with insertions of documentary footage from Berlin’s working-class neighborhoods. (István Somfai, 1929, 35 mm, silent, German intertitles with translation, 104 minutes)

Children Must Laugh, financed by the Jewish labor movement and banned by Polish authorities upon its release, was produced as a fundraiser to improve the living conditions of Jewish children. (Aleksander Ford, 1935, 16 mm, English narration and Yiddish spoken with subtitles, 55 minutes)

CELLULOID MYTHS AND CELLULOID DREAMS

Waxworks (Das Wachsfigurenkabinett)
Ben Model on piano also The Magic Eye (Dívotvorné Oko) July 22 at 4:00
In Waxworks a fairground is the setting for an expressionist exploration of the psyche, as wax figures come to life in the oniric visions of the main character. (Paul Leni, 1924, 35 mm, silent, French intertitles with translation, 83 minutes)

The Magic Eye combines documentary and experimental form as it demonstrates the camera’s ability to penetrate a world inaccessible to the naked eye. A subtext of Freudian dream motifs is cleverly rendered. (Jiří Lehovec, 1935, 35 mm, Czech with subtitles, 13 minutes)

The Dybbuk (Der Diibuk) July 29 at 4:00
Based on S. Ansky’s play (known also as Return to the World), the film’s mythical elements and themes of Jewish folklore tell a story of unattainable love. One of the most ambitious projects of the interwar Polish film industry, Der Diibuk was also among the last to emerge from the thriving Polish-Yiddish film industry. (Michał Waszyński, 1937, 35 mm, Yiddish with subtitles, 123 minutes)

CITY FILMS, PART 2

August 4 at 1:00

Prague at Night (National Film Archive, Prague)

The Last Laugh (Der Letzte Mann)
August 18 at 1:00
The Last Laugh, incorporating many pioneering technical elements, is an essential work in the history of cinema. The film’s simple story of a denoted hotel doorman offers the narrative framework for formal innovation. (F. W. Murnau, 1924, 35 mm, silent with English intertitles, 90 minutes)

Address Unknown (Kímzett ismeretlen)
Address 18 at 3:00
A Hollywood-style Cinderella story set in contemporary Hungary (in a tourist town on Lake Balaton) is an example of the romantic comedy genre prevalent in Hungarian domestic film production of the 1930s. (Béla Gaál, 1935, 35 mm, Hungarian with subtitles, 88 minutes)
Masquerade in Vienna (Maskerade)  
August 25 at 1:00  
An example of the Wienerfim, an Austrian musi- 
cal genre exploring idyllic visions of Viennese life. Masquerade pictures the artificial world of decadent fin-de-siecle Vienna. (Willi Forst, 1934, 45 mm, German with translation, 100 minutes)

Heave Ho! (Hej rup!)  
August 26 at 4:00  
Avant-garde concepts and burlesque comedy merge in a film crafted by the famous and popular Czech theatrical duo Jiří Vyskočil and Jan Werich (V+W). In Heve Ho! their signature slapstick humor is fused with anti- fascist and anticapitalist propaganda. (Mar- tin Fré, 1934, 35 mm, Czech with subtitles, 99 minutes)

The Blue Angel (Der Blaue Engel)  

New Romany Cinema from Hungary  

September 3 at 2:00  
Marlene Dietrich in her first iconic role as a femme fatale plays a sensual singer at the Blue Angel café. Based on Heinrich Mann’s novel Professor Unrat, the opposing values of the protagonist also become a critique of modern lifestyles. (Josef von Sternberg, 1930, 35 mm, German with subtitles, 86 minutes) Introduction by Peter Rollberg, chair, department of Romance, German, and Slavic Languages and Literatures, George Washington University

Dallas Pashamende  
preceded by Romany short subjects  
also Gypsy Moon  
June 30 at 2:30  
In a rough-and-ready Romany camp on the fringes of a central European city, Radu re-appears for the first time in years to arrange for his father’s funeral. His quick visit turns into a trial, however, when old relations and problems resurface. A rare fictionalized account of a gypsy life, Dallas Pashamende received a special mention at the 2005 Berlinale. (Robert-Adrian Pejo, 2005, 93 minutes)

Introduction by Victoria Toye

Ten Cents a Dance  
July 14 at 2:10  
Dance hall girl Barbara Stanwyck finds a rich admirer in Ricardo Cortez but not for long. Monroe Owsley instead. When Owsley gets in too deep with his gambling debts, however, Stanwyck knows where she can find some extra money. Inspired by the Rogers and Hart song, the film was Lionel Barrymore’s last directing effort. (1932, 35 mm, 80 minutes) Preserved by the American Film Institute at the Library of Congress Motion Picture Conservation Center with support from The Film Foundation

Stolen Moments  
also The Young Rajah  
July 14 at 2:30  
One of two Rudolph Valentino digital recon-structions, Stolen Moments—originally crafted as a screen debut for opera star Marguerite Namara (1888–1974) — was, according to historian David Robinson, “the last of the still untyped Valentino roles as a moustachioed Latin villain, before his rise to superstardom.” (James Vincent, 1920/2006, 35 minutes) Introduction by Victoria Toye  
Reconstructed from still images and a few surviving minutes of a damaged 16 mm print, The Young Rajah has Valentino playing an Indian prince, raised in America, who eventually returns home to resume his royal role. Working with YCM, Le Giornate del Cinema Muto, and archival sources, the restorers used digital technologies to accomplish their restoration. (Philip Rosen for Jesse L. Lasky, 1921/2006, 52 minutes) Digital restorations by Flicker Alley, Los Angeles

Selva: Portrait of Parvaneh Navaí  
also Ealling Desert Sun  
July 21 at 12:30  
The avant-garde oeuvre of filmmakers Maria Klionaris and Katerina Thomadaki created a new language to give “a political dimen- sion to the female identity.” Their pioneering media art (as seen in the feature-length Selva and the short Ealling Desert Sun) used text, photography, performance, and multimedia installation as early as the 1970s to extend normal film narrative in new directions. (Maria Klionaris and Katerina Thomadaki, 1976–1985, 35 mm, no dialogue, 86 minutes) Preserved by Archives Français du Film

From Vault to Screen — “Il Cinema Ritrovato” and New Preservation from Europe and America  

The Golden Red  
Philip Carli on piano  
July 21 at 2:30  
An over-the-top confection from Cecil B. DeMille (this last for famous-faces Lasky before becoming independent) finds spoiled southern belle Lillian Rich landing her mandatory titled European in the marriage sweepstakes but moving on to steal her sister’s fiancé. She finally marries her last husband (a candy magnate) with a Candy Ball to wow the locals, complete with giant candy boxes and dancers draped in lollipops. (Cecil B. DeMille, 35 mm, 1925, 90 minutes) Preserved by George Eastman Hour with support from The Film Foundation

Waxworks  
Ben Model on piano  
July 22 at 4:00  
From description above under Celulloid Myths and Celulloid Dreams. Film preserved by L’Immagine Ritrovata

Harvest: 3000 Years (Mirt Sost Shi Amti)  
July 28 at 1:00  
Ethiopian filmmaker Haile Gerima shot his legendary Harvest: 3000 Years on black-and- white 16 mm stock over a two-week period, with nonactors speaking Amharic. “It was definitely made on the run, right after Haile Selassie’s overthrow and before the insta- llation of a military dictatorship.” It has urgency, this story of an entire people and the collective longing for justice and good faith.” — Martin Scorsese (Haile Gerima, 1976, 35 mm, Amharic with English subtitles, 140 minutes) From Il Cinema Ritrovato 2006, restored by L’Immagine Ritrovata

A King in New York  
July 28 at 4:10  
Charlie Chaplin’s amiable King Shalolv finds bankrupt refuge in Manhattan after his rude deportation at home. Sensing an easy prospect, a resourceful TV personality (Dawn Addams) makes an instant media sensation of the ex-monarch. In the end, A King in New York audaciously satirizes everything American, from Joe McCarthy to rock ‘n roll — all in the wake of Chaplin’s own 1952 exile. (Charles Chaplin, 1927, 35 mm, 148 minutes) From Il Cinema Ritrovato 2006, restored by L’Immagine Ritrovata in collaboration with Radio Export

The Gang’s All Here  
August 12 at 1:30  
Donning filmdom’s favorite fruit basket, Car- men Miranda dodges dancers brandishing outsize bananas as Alice Fay warbles and Benny Goodman swings and sings. Outre’ visionary Busby Berkeley’s outrageously Technicolor-ed movie, wrote Pauline Kael, “is kaleidoscopic fantasy turned into psychedelic surrealism by the electric rects and greens of Twentieth Century Fox’s processing — it’s his maddest film ever.” (Busby Berkeley, 1943, 35 mm, 103 minutes) From Il Cinema Ritrovato 2006, preserved by Twentieth Century Fox
Lech Majewski

Polish painter, poet, stage director, and Łódź Film School alumnus Lech Majewski (b. 1953) writes, directs, shoots, edits, and composes music for his beautifully crafted films and media art. His stylized work often eschews language in favor of fantastical imagery, poetry, and music. “His imagination,” wrote Laurence Kardish of the Museum of Modern Art, “is informed by a unique sensibility hovering between the absurd and the metaphysical, the beautiful and the profane.”

The Knight (Ryzer)
Also The Roe’s Room
Lech Majewski in person
August 11 at 2:30
Medieval imagery inspired this haunting ballad of a knight’s quest for a gold-stringed harp. The harp’s sound, according to legend, can restore harmony to the world. Piotr Skarga and Daniel Olbrzych play knights in Majewski’s first feature. (1980, 35 mm, Polish with subtitles, 81 minutes)

Composed of strangely mesmerizing tableaux, The Roe’s Room is an opera about a young port and counterterror who imagines his apartment slowly being devoured by nature. In summer the floor becomes overgrown with grass, and in winter a blizzard comes from the refrigerator. (1997, Beta SP, sung in Polish without subtitles, 90 minutes)

The Garden of Earthly Delights
Lech Majewski in person
August 12 at 4:30
The Garden of Earthly Delights by Hieronymus Bosch becomes the inspiration for Majewski’s elegant concerto in which a British art historian attempts to reenact scenes from the painting’s narrative while vacationing in Madrid and Venice with her lover. He, in turn, documents their trip on video and later reenacts this footage into an elegiac homage. (2004, 35 mm, 103 minutes)

Angulus
August 19 at 4:30
Majewski’s adaptation of an old Silesian folks tale about a young male virgin who must be sacrificed to save the world is restaged in images inspired by naïve Silesian paintings— their primitive parables suggesting the harsh realities of the Stalinist period and World War II.

“There’s a purified aura of beauty in Angulus that creates a stunning sense of the imagination overcoming all obstacles.”— Robert Koecher. (2000, 35 mm, Polish with subtitles, 105 minutes)

Journey through the Russian Fantastik

Supernatural beings and bizarre effects preside over the celebrated genre of Russian fantastic filmmaking, one of the most popular and innovative art forms of the Cold War era. Many characters and settings spring directly from Russian literature and folklore, while others are pure fantasies of technology and space travel. If tawdry visuals at times bestow a B-picture sensibility, the piquant charm of these films is irresistible. Effects artist Rob Skotak and historians Alla Velitskaya and Dennis Bartok organized the series through the cooperation of Film Society of Lincoln Center, American Cinematheque, and Seagull Film in collaboration with Mosfilm, Gosfilmofond, and M-Film Studio.

The Amphiibian Man
September 8 at 2:30
A gilled and handsome half-human creature inhabits a gorgeous underwater world— until the day he saves a local fisherman’s daughter from a shark attack and falls hopelessly in love. This Soviet box-office success from the early 1960s is filled with surreal song-and-dance creations and spectacular settings shot mainly in lush locations off the coast of Cuba. (Genadi Kazansky and Vladimir Chebotarev, 1962, 35 mm, Russian with subtitles, 95 minutes)

Ruslan and Ludmila
September 9 at 4:30
Inspired by an Alexander Pushkin poem, director Aleksandr Pudshiko traces the epic adventures of young Ruslan as he struggles to recover his feisty young bride, kidnapped on their wedding day by a mischievous sorcerer. Brimming with grotesque characters and enchanting set pieces, it evokes both The Wizard of Oz and The Song of the Niblungs. (Aleksandr Pudshiko, 1972, 35 mm, Russian with subtitles, 159 minutes)

Stalker
September 15 at 2:30
Andrei Tarkovsky’s allegorical excursion through a ravaged post-apocalyptic landscape (“the Zone”) is led by a Stalker (Aleksandr Kaidanovsky) who guides two others—the Writer (Anatoli Solonitsyn) and the Professor (Nikolai Grinko)— in their nearly hallucinatory quest to find an elusive wish-fulfilling place called “the Room.” (Andrei Tarkovsky, 1979, 35 mm, Russian with subtitles, 263 minutes)

Evenings on a Farm near Dikanka
September 16 at 9:00
From Nikolai Gogol’s nineteenth-century collection of tales, Evenings on a Farm near Dikanka stays true to the spirit of its source and is one of the most beautiful works in the rich strain of Russian fantasy film. A village blacksmith is sent on an endless quest on Christmas Eve that finally ends in Saint Petersburg and includes a visit with the devil en route. (Aleksandr Rouš, 1916, 35 mm, Russian with subtitles, 69 minutes)

To the Stars by Hard Ways
preceded by The Cameraman’s Revenge
September 23 at 4:30
Boldly heading where no man has ever gone, starship Pushkin finds an abandoned vessel in deep space filled with decaying bodies of humans. There is, however, one surviving member of the crew, a gynoid named Niya (Yelena Metyolkina in an eye-popping performance) who seeks the help of earthlings to restore her severely polluted home planet. This collaboration with sci-fi writer Kir Bulychov was restored in 2001 under the supervision of the late director’s son. (Richard Viktorkov, 35 mm, 1952/2001, Russian with subtitles, 118 minutes)

Preceding the feature is The Cameraman’s Revenge, a silent stop-motion animation about love in the insect kingdom. (Ladislav Starevich, 1912, 35 mm, 12 minutes)

Planet of Storms
preceded by Interplanetary Revolution
September 29 at 2:30
Arriving on Venus in Planet of Storms, a team of cosmonauts finds a landscape filled with volcanoes and prehistoric beasts. From a run-of-the-mill source novel, director Klushanov finds ingenious ways to inject poetry into mundane, politically acceptable dialogue. Legendary American producer Roger Corman recycled the footage later in Voyage to the Prehistoric Planet and Queen of Blood. (Pavel Klushanov, 1961, 35 mm, Russian with subtitles, 83 minutes)

Preceding the feature is Interplanetary Revolution, a silent, animated spoof of space travel, mocking a once-popular Soviet notion of a rising proletariat on Mars. (1924, 35 mm, 9 minutes)

Zero City
September 30 at 4:30
A Moscow engineer arrives in a small town in a ravaged post-apocalyptic landscape (“the Zone”) is led by a Stalker (Aleksandr Kaidanovsky) who guides two others—the Writer (Anatoli Solonitsyn) and the Professor (Nikolai Grinko)— in their nearly hallucinatory quest to find an elusive wish-fulfilling place called “the Room.” (Andrei Tarkovsky, 1979, 35 mm, Russian with subtitles, 263 minutes)

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preceded by Interplanetary Revolution
September 29 at 2:30
Arriving on Venus in Planet of Storms, a team of cosmonauts finds a landscape filled with volcanoes and prehistoric beasts. From a run-of-the-mill source novel, director Klushanov finds ingenious ways to inject poetry into mundane, politically acceptable dialogue. Legendary American producer Roger Corman recycled the footage later in Voyage to the Prehistoric Planet and Queen of Blood. (Pavel Klushanov, 1961, 35 mm, Russian with subtitles, 83 minutes)

Preceding the feature is Interplanetary Revolution, a silent, animated spoof of space travel, mocking a once-popular Soviet notion of a rising proletariat on Mars. (1924, 35 mm, 9 minutes)

Zero City
September 30 at 4:30
A Moscow engineer arrives in a small town in a ravaged post-apocalyptic landscape (“the Zone”) is led by a Stalker (Aleksandr Kaidanovsky) who guides two others—the Writer (Anatoli Solonitsyn) and the Professor (Nikolai Grinko)— in their nearly hallucinatory quest to find an elusive wish-fulfilling place called “the Room.” (Andrei Tarkovsky, 1979, 35 mm, Russian with subtitles, 263 minutes)