### January

- **5 Fri**
  - 12:00 Filming Othello: Laurence Olivier's Othello
  - 3:00 Filming Othello: Orson Welles' Othello
- **6 Sat**
  - 12:30 Filming Othello: Laurence Olivier's Othello
  - 3:30 Filming Othello: Orson Welles' Othello
- **2 Sun**
  - 4:30 Event: Norman McLaren Restored
- **12 Fri**
  - 1:00 Jacques Rivette: Celine and Julie Go Boating
- **13 Sat**
  - 2:30 Filming Othello: O
- **14 Sun**
  - 4:30 Jacques Rivette: Celine and Julie Go Boating

### February

- **3 Sat**
  - 2:00 Jacques Rivette: Out One: Spectre
- **4 Sun**
  - 4:00 Jacques Rivette: Duelle
- **9 Fri**
  - 12:30 Event: How to Survive the 1940s
- **10 Sat**
  - 1:00 Event: How to Survive the 1940s
  - 3:00 Jacques Rivette: Jacques Rivette, The Night Watchman; Jean Renoir, le patron
- **11 Sun**
  - 4:00 Jacques Rivette: Wuthering Heights
- **17 Sat**
  - 12:00 Event: The Open Road—England in the 1920s
  - 2:00 Jacques Rivette: The Gang of Four
- **18 Sun**
  - 4:30 Event: The Open Road—England in the 1920s
- **24 Sat**
  - 1:00 Music and Film: John Cage and Elliott Carter
- **25 Sun**
  - 4:00 Béla Tarr: Damnation

### March

- **3 Sat**
  - 2:30 Event: Woman and Film—A Legacy in Print
- **4 Sun**
  - 4:30 Event: The Rape of Europa
- **10 Sat**
  - 2:00 Event: Jasper Johns: A Compilation
- **11 Sun**
  - 4:30 Cinedance in America: Reaching Beyond the Stage
- **17 Sat**
  - 12:30 Cinedance in America: 1894–1938: First Steps and New Directions
  - 3:00 Event: Manufactured Landscapes; The Spirit of Places
- **18 Sun**
  - 4:00 Béla Tarr: Werckmeister Harmonies
- **24 Sat**
  - 1:00 Music and Film: John Cage and Elliott Carter
  - 4:30 Event: Khadak
- **25 Sun**
  - 4:00 Béla Tarr: Werckmeister Harmonies
- **31 Sat**
  - 1:00 Cinedance in America: 1939–1962: Classic Works of Avant-Garde Cinedance

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 showtime.

Programs are subject to change. For current information, visit our Web site: [www.nga.gov/programs/film.htm](http://www.nga.gov/programs/film.htm) or call (202) 842-6799.
Art Films and Events

Norman McLaren Restored
Premiere of new 35 mm prints
January 27 at 4:30
Brilliant Scottish-born Canadian animator Norman McLaren (1914–1987) perfected many of the techniques that became the standard of animation art. Often imitated, McLaren’s work during the 1930s and 1940s for the National Film Board of Canada and Britain’s GPO Film unit was legendary. Eleven of his classic short films—including Regent Dull Care (1949), Neighbours (1952), A Chairy Tale (1957), Pas de deux (1968), Syn- drom (1971), Blinking Blank (1955), and Hop Hop (1943)—have now been restored by the National Film Board of Canada to their origi- nal 35 mm format. Viewed in these spectacu- lar new prints, McLaren’s films demonstrate cinema’s close affinity with painting and music—a concept that was one of this artist’s main preoccupations. (total running time 85 minutes)

Absolute Wilson
Washington premiere
Filmmaker Katharina Otto-Bernstein in person
January 21 at 5:00
The Washington premiere of a new docu- mentary on the life, times, and uncommon career of theatrical genius Robert Wilson is introduced and discussed by director Katharina Otto-Bernstein. Wilson’s mammoth opera Einstein on the Beach—a celebrated 1976 collaboration with Philip Glass—and his visually stunning Deepman Glance were among the legendary avant-garde theatrical works of the twentieth century. Wilson collaborators from Jessye Norman to David Byrne, critics and friends such as Susan Sontag, and members of his family participate in the project. Wilson himself noted, “I’ve never talked so much about my personal life.” (Katharina Otto-Bernstein, 2005, 35 mm, 90 minutes)

How to Survive the 1940s
February 9 at 12:30, February 10 at 1:00
British postwar public-information films—short government-sponsored works intended to “put a war-weary nation back on its feet”—are prized today more for their unintended humor and clever handling of content than for their obvious historical value. From the singular comedy of the treasury—Your Children’s Meals starring Gertrude Stein and Marc Chagall on the one hand and miraculous Art Films and Events, with members of the Merce Cunningham Dance Company during the Second World War, which chronicles the calculated theft and destruction—and miraculous survival—of countless important works of art. (with a “cast” that includes Adolf Hitler and Hermann Goering on the one hand and Gertrude Stein and Marcel Duchamp on the other, The Rape of Europe cuts a mesmeric path through this horrific period. (Bonni Cohen and Richard Bege, high definition video, 2005, 120 minutes)

The Piano Tuner of Earthquakes
also The Street of Crocodiles
Washington premiere
February 25 at 4:00
The bizarre mind’s eye of twin brothers Timothy and Stephen Quay churned out this curious nineteenth-century tale of a mad doc- tor named Drue, his beautiful opera singer prisoner, and a naive piano tuner who lands on the doctor’s odd island retreat ostensibly to mend a collection of automated music machines—incredible stop-motion creations housed in huge boxes. With its remarkable content, The Piano Tuner of Earthquakes—which was inspired by Jules Verne’s The colourful Castle. (Stephen and Timothy Quay, 2005, 35 mm, 99 minutes)

A new 35mm print of the Quay Brothers’ early animated short The Street of Crocodiles, filled with their trademark visual poetry, pre- cedes the feature. (1988, 35 mm, 20 minutes)

Women and Film
—A Legacy in Print
Lecture and screening
March 3 at 2:30
Red Velvet Seat: Women’s Writing on the First Fifty Years of Cinema is a new compendium of women’s contributions to the film industry assembled from journals, newspapers, and other ephemera. Contribu- tors range from Virginia Woolf to Colette to Lillian Gish to asserted poets, activists, and social reformers. Red Velvet Seat’s editor, film historian Antonia Lant, will discuss these writings, providing both context and perspective. Following the discussion, three films showing an extraordinary range of female talent will be screened in prescribed presentations: Alice Guy-Blaché’s Matrimon’s Spérét Limit (1913, 14 minutes); Unpaid (1917, 11 minutes), featuring Grace Cunard, the multitalented queen of the serials; and Dirty Grit from Harlem USA (1946, 65 minutes), an independent feature based on Somerset Maugham’s Rain starring Francine Fetter, the pioneering African American actor who refused to play stereotypical roles. An infor- mal book signing follows the program. (total running time 1 hour 10 minutes)

The Rape of Europe
Lynn Nicholas and Robert M. Edsel in person
March 4 at 4:30
Author Lynn Nicholas introduces this screen- ing of the new high-definition film based on her book The Rape of Europe: The Fate of Europe’s Treasures in the Third Reich and the Second World War, which chronicles the calculated theft and destruction—and miraculous survival—of countless important works of art. With a “cast” that includes Adolf Hitler and Hermann Goering on the one hand and Gertrude Stein and Marcel Duchamp on the other, The Rape of Europe cuts a mesmeric path through this horrific period. (Bonni Cohen and Richard Bege, high definition video, 2005, 120 minutes)

Discussion with The Rape of Europa author Lynn Nicholas and co-producer of the film and cura- tor De Vere White discusses Jasper Johns, who shares many of his artistic concerns. The program includes films The Street of Crocodiles by the Merce Cunningham Dance Company (Helen Priest Rogers, 1961, 16 mm, silent, 23 minutes); Wallrundzeit (Charles Atlas, James Klosty, and Michael Norborg, produced by the Cuning- ham Dance Foundation, 1968–1973, 16 mm, 67 minutes); Marcel Duchamp and John Cage (John Cage and Shigeko Kubota with Marcel Duchamp, 1972, Beta SP, 28 minutes); Last Clean Shirt (Alfred Leslie, language: Frank O’Hara, 1964, 16 mm, 19 minutes); and Anticipation of the Night (Stan Brakhage, 1958, 16 mm, 40 minutes).

Manufactured Landscapes
also The Spirit of Places (L’Esprit des lieux)
Washington premieres
March 17 at 3:00
The beautiful yet frightening large-format photography of Edward Burtynsky comprises a catalogue of manmade horrors: strip mines, oil tankers, dumps, factories, and massive piles of post-industrial debris. Manufactured Landscape follows the remarkable Burt- tynsky to China, where he travels around the country documenting its economic boom. The artist visits factory floors over a half-mile long, colossal urban renewal sites, and the notorious Three Gorges Dam, a project that displaced over a million people. The film not only illustrates this environmental devas- tation in a deliberately discomforting way, but it also challenges viewers, who find themselves both captivated by the beauty and the horror of the photographs and unnerved by their subject matter. (Jennifer Baichwal, 2006, 35 mm, 90 minutes)

Québecois filmmaker Catherine Martin’s The Spirit of Places embraces a theme long thirty-five years after Hungarian-born pho- tographer Gabor Szalasi first documented the Charlevoix region of Québec, he returned to this rural society to again photograph the same people and places. Martin accompanies him on this journey as he reminisces with his subjects. What she finds is refreshing, surprising, and sad. The people of the region have managed to hang on to their rural life- style and connection to the land even as they acknowledge that their way of life is doomed. Gabor’s new set of photographs closely resembles the old—an irony that would not exist in much of North America. (Catherine Martin, 2006, 35 mm, French with subtitles, 84 minutes) shown in association with the Envi- ronmental Film Festival
Jacques Rivette on the Streets of Paris

One of the founders of the French New Wave—arguably the most influential film movement of the mid-twentieth century—Parisian Jacques Rivette (b. 1928) has remained a believer in that movement’s ideal: spontaneity with a scopouf of élan. The fact that Rivette’s actors often improvise their own dialogue gives his films freshness and vitality—a real feat considering that most of them are three or more hours in length. Perhaps Rivette’s innovation, however, was discovering a way to blur the boundaries between reality and illusion—a Pirandellian theatrical touch that continues to enchant. Besides his brilliant C’est l’Histoire de Marie et Julie, a 2003 film never officially released in America, the series consists mainly of important early works that established his reputation, including new 35 mm prints of two masterpieces: Céline and Julie Go Boating (1974) and Paris Belongs to Us (1968). The program is presented through the cooperation of the British Film Institute, the Museum of the Moving Image, New York, and La Maison Francoise, Washington, DC, where three additional works by Rivette will be shown in late February.

Céline and Julie Go Boating (Céline et Julie vont en bateau) January 12 at 2:00, January 14 at 4:30

With a nod to Lewis Carroll, Jorge Luis Borge, and Georges Méliès, Jacques Rivette spins an intricate yarn that makes abundant use of magic, memory, reverie, and romps through the pleasant neighborhoods of Paris. Seemingly about an accidental encounter between two young women, a nightclub magician (Juliet Berto), and a librarian (Dominique Labourier), the film’s labyrinthine plot is as entertaining as it is packed with ideas—provocative, expansive, and profound. A new 35 mm print restores the film’s original color and quality. (1974, 35 mm, French with subtitles, 194 minutes)

La Belle Noiseuse January 20 at 2:00

An aging painter (Michel Piccoli) whose career is withering finds a new muse (Emmanuelle Beart) to pose for him. Rivette’s film is essentially an exploration of the creative process, documenting not only the relationship between model and artist, but also the development of preliminary sketches, charcoal, and watercolor washes as they evolve into a final work. At times the filmmaker simply peers over the artist’s shoulder and gazes with extended camera takes—a delicate feat that only the most confident would attempt. Loosely based on Honoré de Balzac’s “The Hidden Masterpiece,” La Belle Noiseuse is itself a masterpiece, four hours in duration. (1991, 35 mm, French with subtitles, 240 minutes with intermission)

Paris Belongs to Us (Paris nous appartient) preceded byfood’sMate (Le coup du berger) January 16 at 1:00, January 18 at 4:30

A student in late 1950s Paris is ensnared in sinister events as a result of a production of Shakespeare’s Pericles. When Rivette and his crew completed this first foray into feature filmmaking, the film was immediately recognized as a monumental achievement. It was named France’s official entry for the Academy Awards in 1969. The film, shot on location in Paris, follows model and artist Sylvie (Emmanuelle Riva) as she is drawn into the seductive embrace of the painter. Rivette’s film is a testament to the power of the image, as it captures the entrance to the French cinema’s Golden Age with a poignancy and beauty that has made it a timeless masterpiece. (1969, 35 mm, French with subtitles, 240 minutes with intermission)

Filming Othello

Sir Laurence Olivier’s portrayal of Othello is the first of three distinctly different and diverging interpretations of Shakespeare’s troubled and tragic Moor. The series is presented in conjunction with the exhibition The Artist’s Vision: Romantic Traditions in Britain, which includes Dante Gabriel Rossetti’s drawing Desdemona’s Death-Song. (Photofest)

Othello January 5 at 12:00, January 8 at 12:30

Reviled by American critics in the racially charged 1960s, Laurence Olivier’s blackface portrayal of the Moor of Venice was audacious, openly theatrical, and a replication of his performance on the London stage — a nod to Lewis Carroll, Jorge Luis Borge, and Georges Méliès, Jacques Rivette spins an intricate yarn that makes abundant use of magic, memory, reverie, and romps through the pleasant neighborhoods of Paris. Seemingly about an accidental encounter between two young women, a nightclub magician (Juliet Berto), and a librarian (Dominique Labourier), the film’s labyrinthine plot is as entertaining as it is packed with ideas—provocative, expansive, and profound. A new 35 mm print restores the film’s original color and quality. (1974, 35 mm, French with subtitles, 194 minutes)

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filmmaking, the director said, “If I try to sum up Paris nouv apparaît in a word, I can’t use any other term than ‘adventure’—inconclusive and futile perhaps, but isn’t this a risk implied in ‘adventure’ itself?” Fellow French filmmakers of the day collectively called it “a fusion of poetic vision and realistic expression,” while the British journal Sight and Sound noted its Kafkaesque qualities. “Not since Louis Feuillade with his Les vamps of 1915 has anyone made such inspired and inventive use of Paris.” — Fydel Blich. (1956 – 1960, 35 mm, French with subtitles, 142 minutes)

Folet’s Mat, an early short subject, consists of four characters and a fur coat, François Couperin’s music, and commentary comparing the characters’ actions to chessboard moves. (1956, 35 mm, French with subtitles, 28 minutes)

L’Amour fou
January 27 at 2:30

The fragility of human relationships captures the spotlight in L’Amour fou. Ongoing rehearsals for a stage performance of Racine’s Andromaque—and the shooting of documentary television footage of the play—from a back drop to the marital problems taking place between the theater’s director (Jean-Pierre Ogier) and his obscure object of desire. Their romantic intrigue is alternately told from the point of view of the male and female characters, between husband and wife, between ordered passion and mad love, between theater and cinema, and the shooting of documentary footage of dancer Annabelle Moore picture footage of dancer Annabelle Moore—adapted for the screen by Pascal Bonitzer, Suzanette Schiffman, and Rivette) to the stone, stark Cévennes region in the south of France. The period is the early 1990s, the heroine’s name remains Catherine, and Heathcliff becomes Roch. “A tale of tenuous boundary between classes, between reality and dream, between viewer and viewer,” wrote Juliet Clark. As in the original novel, the two protagonists are one with their surroundings until Catherine is “seduced by civilization, and awakens as a wife in a pastel dream of affluence, triggering the nightmare that is Roch’s revenge. Through it all, the camera keeps its distance, watching and listening to performances that are less expressions of impotent passion than choreographed movements in space.” (1985, 35 mm, French with subtitles, 130 minutes)

The Gang of Four (La Band des quatre)
February 17 at 1:00

Four aspiring young actresses and their seasoned coach (Bulle Ogier) are pulled into one of Rivette’s fantasy-realm plots that this time involves national terrorism. While most of the film’s three-hour narrative quietly observes the quartet’s daily lives, the action comes close to that of the works of Mariavaux—which the actresses are rehearsing— typically for Rivette, essential truths are revealed through metaphor as the four women learn the rules essential to their adult life. (1988, 35 mm, French with subtitles, 160 minutes)

The Story of Marie and Julien (Histoire de Marie et Julien)
February 24 at 3:30

“A fantasy film for grown-ups and incurable romantics, The Story of Marie and Julien follows the haunted love affair of two isolated Parisians, but its ghosts and phantoms extend far beyond the screen. Taking its cues from Cocteau’s poetic fantasies and Poe’s uneasy terrors, this not-so-straightforward narrative is alternately told from the point of view of the solid Julien and the ethereal Marie, his obscure object of desire. Their romantic beginnings give way to a strange mystério usness, as if certain things have been told before. Anchored by the earthy performances of Jerzy Radińskiwicz and Emmanuelle Béart as the star-crossed couple, Rivette’s ephemeral tale suggests all affairs are haunted by earlier loves.” — Jason Sanders. (2003, 35 mm, French with subtitles, 152 minutes)

Cinedance in America

The representation of dance on film is uniquely different from the experience of live dance on the stage. As the earliest motion picture footage of dancer Annabelle Moore at the Edison Studio makes clear, the art of cinedance requires an imaginative approach to capturing form and movement. From the early twentieth century on, American film-
Béla Tarr

Hungarian director Béla Tarr (b. 1955) has completed only one new film since his monumental seven-hour Sátántangó (screened at the National Gallery in 2000) was first released in the mid-1990s. The extraordinary critical response to Sátántangó—hailed as a landmark for its uncompromisingly bleak yet poetic depiction of rural life in Central Europe after communism’s fall—propelled Tarr into the top ranks of European cinemas. This two-part series presents his most recent film, Werkmeister Harmonies, and Damnation, which preceded Sátántangó. Although Tarr likes to tease viewers with radical formal challenges, long takes, and stark black-and-white compositions, his real interest is always in getting close to his actors, in penetrating everyday life. “My films are comedies... like Chekhov. They look at the real world, and human life must inevitably be regarded as funny.”

Damnation

March 28 at 4:00

“The landscape, the elements, nature, a unique world in which nothing remains,” were the director’s musings when describing the film that won the highest of accolades from critic Susan Sontag: she listed it among her favorite cinematic works of all time. Arguably Tarr’s darkest depiction of humanity, Damnation’s “decaying villages, poverty, and depressive behavior,” wrote another critic, “are observed from a point of view that stalks silently and patiently through the ruins.” The simple storyline—a recluse falls hopelessly in love with a cabaret singer and gets her husband involved in a smug-doting scheme—“seems almost secondary to its formal beauty,” wrote Jonathan Rosenbaum. “The near miracle is that something so provocative, so accessible is always in getting close to his actors, in penetrating everyday life. “My films are comedies... like Chekhov. They look at the real world, and human life must inevitably be regarded as funny.”

Werkmeister Harmonies

March 25 at 4:00

A bravura performance by Lars Rudolph as a village eccentric (Tarr’s evocation of the Eastern literary tradition of the “bog daily”) anchors the stunning black-and-white panorama of Werkmeister Harmonies, Tarr’s most recent film. The title refers to the seventeenth-century organist Andreas Werkmeister, a musical theoretician who is credited with dividing the octave into twelve equal tones to create a system of major and minor notes. (Since order and harmony can be viewed as delusion, however, the film introduces a village who seeks to correct Werkmeister’s mistake.) In the end, wrote critic Sam Adams, “the film is most recalled in Andrei Tarkovsky’s bleak Sá-

Riff. Although Tarr, Werkmeister Harmonies could pass for science fiction, although there is nothing futuristic about it... rather, it is set in a world that seems to have once been our own, and to have taken an abrupt turn.” (2000, 35 mm, Hungarian with subtitles, 145 minutes)

Music and Film: John Cage and Elliott Carter

American composers John Cage and Elliott Carter, two of modernism’s musical geniuses, are the subjects of extraordinary documentaries by Dutch documentarian Frank Scheffer. Scheffer, who has produced over twenty films since the 1980s, presents rousing portraits of the men, their methods, and their music.

From Zero: John Cage

Also A Labyrinth of Time

March 24 at 4:00

Conceptual artist John Cage (1912–1992) astonished both avant-garde and art public alike in the early 1950s, when his piano piece 4′33″—famously performed without playing a single note—premiered. In this landmark documentary, he discusses at length his favorite subjects and recalls friends, anecdotes, and sundry influences from Marcel Duchamp to Zen Buddhism. Andrew Culver, who over the years worked with both John Cage and Merce Cunningham, collaborated with Scheffer on the film. (Frank Scheffer and Andrew Culver, 1995, 80 minutes)

In A Labyrinth of Time, the filmmaker considers New Yorker Elliott Carter (born 1908), arguably the world’s greatest living composer. In addition to capturing the artist’s place in the modernist tradition, the film portrays New York City as a lively metaphor for Carter’s compositions. Interviews with Pierre Boulez, Daniel Barenboim, and Charles Rosen, among others, round out the portrait. (Frank Scheffer, 2004, 90 minutes)