FILM

ENVISIONING RUSSIA: MOSFILM STUDIO
FROM THE ARCHIVES
AFGHANISTAN ON FILM
MICHELANGELO ANTONIONI: THE ITALIAN TREASURES
STANLEY KUBRICK: TWO VIEWS
MANOEL DE OLIVEIRA: PORTUGUESE MARVEL
An ongoing program of classic cinema, documentary, avant-garde, and area premieres occurs each weekend in the National Gallery’s East Building Auditorium, 4th Street at Constitution Avenue NW. Films are shown in original format. Programs are free of charge but seating is on a first-come, first-seated basis. Doors open approximately 30 minutes before each show. Programs are subject to change. For current information, visit our Web site: www.nga.gov/programs/film or call 202.842.6799.

**Jul**

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<td>Afghanistan on Film: Mir Kabul, Osama</td>
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Film Events

Glass: A Portrait of Philip in Twelve Parts
July 4 at 3:00, July 5 at 4:30
Australian director Scott Hicks was given unparalleled entry into the New York home of American composer Philip Glass. As the composer writes a new symphony, stages an opera, scores several films, and cultivates with friends and family, Hicks shapes his surprisingly intimate portrait of a very public artist. (Scott Hicks, 2007, 115 minutes)

Magic Lantern Show: Victorian Transformations
David Francis, lanternist; Joss Marsh, narrator
July 12 at 4:30
Using period lenses, music, and narration, David Francis and Joss Marsh present three popular motifs in the nineteenth-century magic lantern repertoire: Victoria's "railway mania" is the theme of the first, while the second recreates Charles Dickens's A Christmas Carol using the marvel of dissolving views, and the third—complete with an audience sing-along—celebrates temperance in Buy Your Own Cherries. Three short films are woven into the lantern demonstration: The Kiss in the Tunnel (1899), a lantern-inspired Scrooge; or, Marley's Ghost (1901), and a remembrance of cinema's Buy Your Own Cherries (1904). (approximately 70 minutes)

Underworld
Alloy Orchestra, live appearance
August 9 at 4:30
Hollywood's eccentric master of glamour and craft, Josef von Sternberg, proved the perfect stylist for his new partner in crime,谁 is responsible for this early gangster genre gem was based on personal experiences working Chicago's crime beat. Boston's Alloy Orchestra performs live its dazzling new score for the film. (Josef von Sternberg, 1927, silent with live accompaniment, 80 minutes)

The Last Conquistador
John Valadaz in person
September 13 at 3:00
Sculptor John Shonn Houser was commissioned to create the world's largest equestrian bronze—Spanish conquistador Juan de Oñate. The Last Conquistador follows the extraordinary battle that ensued over Oñate himself, viewed either as a pacifist war criminal or an iconic representative of Hispanic contributions to American history. Filmmaker John Valadaz will lead a post-screening discussion. (John Valadaz, Cintra Ibarra, 2007, digital beta, 70 minutes)

Envisioning Russia: Mosfilm Studio

The series continues the survey of Russia's Mosfilm Studio which began in May. Since the Ministry of Culture designated 2008 the centenary of Russian Cinema, it seems an appropriate moment to salute the country's largest and most influential studio. This final portion of the series includes work from the 1960s, 1970s, and 1980s, and has been organized by Seagull Films, Film Society of Lincoln Center, Alla Verlotsky, Richard Pena, and Karen Shakhnazarov.

I Walk Through Moscow Streets
July 5 at 12:30
Appealing characters and radiant location cinematography lend an aura of optimism to this spritely 1960s classic scripted by legendary Soviet poet Gennady Shpakovsky. Young construction worker Kolya (Nikita Mikhalkov) tries to help his new friend Volodya, a would-be novelist from Siberia, newly arrived in the capital city. (Georgi Daneliya, 1963, 35 mm, Russian with subtitles, 78 minutes)

Jammin' (We Are Jazz)
July 5 at 2:30
Gifted music student Konstantin is expelled from the academy for challenging the official notion that jazz is an expression of degenerate capitalism. He decides to take to the streets, where he finds many other jazz lovers willing to defend their favorite music. An homage to the early days of jazz in Russia, the film showcases some wonderful performers. (Karen Shakhnazarov, 1983, 35 mm, Russian with subtitles, 88 minutes)

Uncle Vanya
July 6 at 2:00
Cherkov's masterwork about the breakdown of a family held together by lies and self-deceptions is brought to life in Konchalovsky's brilliant screen adaptation, arguably the best ever. The first-rate cast includes Innokenti Smoktunovsky as Astrov, Irina Miroshnichenko as Yelena, and Sergei Bondarchuk as Astrov. (Andrei Konchalovsky, 1970, 35 mm, Russian with subtitles, 104 minutes)
The ascent
July 4 at 4:30
Russian partisans struggle with German invaders in the midst of frozen World-War II landscapes. Sacrifice and betrayal are the recurring motifs, underscored by present-day Buddhist imagery. In Laranja Shepard’s masterpiece, the final work in her all-too-brief career (Larissa Spiegel, 1975, 35 mm, Russian with subtitles, 110 minutes)

July Rain
Mon-Courier
July 21 at 2:30
A compelling picture of Moscow in the 1960s, July Rain’s period feel is enhanced by the soundtrack featuring the music of Russian bard Yuriy Vissotsky. (Vissotsky also plays a key role.) “A kind of Soviet Marceline femine... an irreplaceable record of its moment.” — Richard Peña (Mehran Karanjekay, 1966, 35 mm, Russian with subtitles, 116 minutes)

Adapted from a novel by Kairn Shaloomazoo (the current head of Islam), Courier was one of the first films to examine daily life during the period. As a teenager, young hair fakr his entrance exams for the higher education institute, lands a job as an office courier, meets Kitty, and envisions a completely different future. (Kairn Shaloomazoo, 1986, 35 mm, Russian with subtitles, 88 minutes)

Over 400 films from the late 1950s and early 1960s are making their journey is revealed slowly, in a scenario less about overt actions and more about the ever-shifting spectacles. (Atiq Rahimi, 2004, 35 mm, Dari and Pashtu with subtitles, 102 minutes)

The Kite runner
July 4 at 2:30
A story of friendship transcending social class in pre-war Afghanistan, The Kite Runner was inspired by Khaled Hosseini’s popular debut novel based on his family’s too-brief career. (Atiq Rahimi, 2004, 35 mm, Dari and Pashtu with subtitles, 88 minutes)

The Beauty Academy of Kabul
August 9 at 12:00
Handbreathers travel to Kabul to teach women how to style their hair and apply makeup. The point of this mission is to provide the local women with a marketable skill and a prospect for financial independence. (Loi Memin, 2004, 35 mm, English and Farsi with subtitles, 74 minutes)

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Michelangelo Antonioni: The Italian Treasures
Michelangelo Antonioni (1912–2007), the consummate modernist who converted the language of cinema into contemporary forms, was hailed on his death last July as “the most modern and controversial artist of his generation.” It was in the mid-1950s that he realized his own unique expression with L’Avventura. Subsequently, the world learned of that expression with the release of the much acclaimed L’Aventura in 1960, arguably the most debated film of all time. This eight-part retrospective of Antonioni’s most important Italian films will be seen outside Italy after “release...
La Signora senza camelie (Lady without Camellias)
July 25 at 2:30
"The landscape I remember from my childhood," said Antonioni about the wintry
The Last Entry in a Trilogy with
Vittoria (Monica Vitti) concludes an affair with Riccardo (Francisco Rabal) and
(1961, 35 mm, Italian with subtitles, 120 minutes)

La americhe (The Girlfriends)
preceded by Gente del Po (People of the Po)
July 27 at 4:30
Recently returned to her native Turin following her success in Rome, fashion
stylist Carla (Eleonora Rossi-Drago) opens a salon and attempts to bond with the
local women. Antonioni’s loose adaptation of a Cesare Pavese story artfully
charts realigning relationships amid clear conflicts. The director’s first critical
success, Le arme che son il Silvano Lont at the 1955 Venice Film Festival. (1955,
35 mm, Italian with subtitles, 100 minutes)
Antonioni’s early neo-realistic documentary Gente del Po, shot during World
War II, remained unedited until 1947 and suffered a loss of footage in the interim.

7 grids (The Day Out)
August 2 at 1:00
"The landscape I remember from my childhood," said Antonioni about the wintry
Po Valley vista of 7 grids, the first blossoming of his vintage style in its evocation
of loneliness and diligent avoidance of judgment. A sugar refinery worker (Steve
Choynski) is rejected by his lover (Alida Valli) and wanders disconsolate with his
daughter until, after other disappointing encounters, he returns to see if his former
life can be salvaged. (1957, 35 mm, Italian with subtitles, 112 minutes)

L’avventura (The Adventure)
August 2 at 4:00, August 10 at 4:30
A woman (Lea Massari) disappears along a rocky stretch of beach and her friend
(Monica Vitti) tries to find her. This simple allegory the premise of Antonioni’s
rich and existential breakdown, a film that challenges all expectations for
clarification or resolution in which every frame is an exercise in modernist com-
position. When asked what really happened to Massari’s character, Antonioni
replied, "I don’t know. Someone told me she committed suicide, but I don’t believe it." (1960, 35 mm, Italian with subtitles, 145 minutes)

La notte (The Night)
August 16 at 4:30
A day and a night in the life of a modern marriage, set against the architecture
of Milan, finds La notte’s couple (Marcello Mastroianni and Jeanne Moreau)
visiting a dying friend, a night club, and a protracted party, until their night ends
in a tormented dawn encounter. A resolute analysis of bourgeois psychology
and compassionate examination of relationships, La notte contains the director’s
most stunning set piece, Moreau’s lone walk through Milan’s soulless streets.
(1960, 35 mm, Italian with subtitles, 100 minutes)

L’curve (The Eclipse)
August 17 at 4:30
The last entry in a trilogy with L’avventura and La notte, L’curve again considers
relationships in modern society and questions whether solitude is a natural state.
Vittoria (Monica Vitti) concludes an affair with Riccardo (Francesco Rabal) and
shifts into another one with stockbroker Pierre (Alain Delon). The film’s strength
lies in its use of semi-consciousness — a trip to a provincial airport, the sound
of the wind, and a seven-minute virtuoso montage. (1962, 35 mm, Italian with subtitles, 125 minutes)

Il Deserto rosso (Red Desert)
August 24 at 4:30
Shot in the mechanized landscapes of Ravenna where Monica Vitti, an engineer’s
wife, suffers a sort of breakdown, Red Desert famously concludes with Antonioni’s
thoughtfully apocalyptic resolution — a parable about birds who won’t fly into
the yellow industrial smoke. The director experimented with Red Desert’s color
as boldly as with its narrative, carefully designing a scheme to correspond with
states of mind. (1964, 35 mm, Italian with subtitles, 120 minutes)

Stanley Kubrick: Two Views
July 28 marks the eightieth birthday of Stanley Kubrick. To observe the
occasion, Robert Kolker and James Naremore will review the director’s contributions through a focused dialogue based on two of Kubrick’s
landmark films. A new restoration of Dr. Strangelove or: How I Learned to
Stop Worrying and Love the Bomb is followed by his last and most
enigmatic work, Eyes Wide Shut. Robert Kolker edited Stanley Kubrick’s
2007: A Space Odyssey. New Essays (2006) and James Naremore is

Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb
July 26 at 1:30
Kubrick’s most perfectly realized work (Terry Southern’s script played a major
role) is a brilliant satire on megamans at the American military machine.
Dr. Strangelove has recently undergone a 4K digital restoration, giving new life
to one of the great works of all time. This new print is screened for the first time
in Washington, DC. (1963, 35 mm, 98 minutes)

Eyes Wide Shut
July 26 at 3:45
The posthumously released tour de force, Eyes Wide Shut moves the setting of
Arthur Schnitzler’s 1920s Viennese novella Traumnovelle (Dream Story) to 1990s
New York. More optimistic about human relationships than other Kubrick films,
Eyes Wide Shut unfolds as a parable about birds in flight. Thanks to the Embassy of Portugal,
Instituto Camões, Cinemateca Portuguesa, ICA, and Luumundo

Manoel de Oliveira, Portuguese Marvel
Born one hundred years ago in Oporto, Manoel de Oliveira embodies the
tales of the great twentieth-century auteurs. Today he is still making
cinema of profound depth and color. During the last two decades he has
released, on average, one film a year. All of this suggests that, at
age 100, he has achieved critical Edward Said’s definition of an artist who
refuses to go gently into the night, “a restless sensibility, turning out
works of unresolved contradiction.” Thanks to the Embassy of Portugal,
Instituto Camões, Cinemateca Portuguesa, ICA, and Luumundo

Aniki Bóbó
preceded by Douro, faina fluvial (working on the Douro)
August 15 at 12:00
A new print of Manoel de Oliveira’s 1942 film Douro, faina fluvial presents a resonant and robust montage of images of Oporto’s harbor, its fishermen, and time- lapse (1931, 35 mm, silent, 18 minutes)
the final hours of Camilo Castelo Branco’s (Portugal’s great nineteenth-century novelist) life are portrayed in thoughtfully poetic, quasi-documentary style. Speculating on the theme of existential identity links the three works, and de Oliveira’s stately, reflective style fuses them into a seamless and luminous visual poem.” — Jonathan Rosenbaum (1998, 35 mm, Portuguese with subtitles, 110 minutes)

Inquietude (Anxiety)  
September 21 at 4:30

“Oliveira daringly combines a one-act play (Pista Montenegría’s The Immortal) and two novels (Antonio Patricio’s Suzy and Agustina Bessa-Luís’s The Mother of the River) into a single narrative: the characters in Suzy attend a performance of the play, and one of them then recounts to another The Mother of the River. The theme of existential identity links the three works, and de Oliveira’s stately, reflective style fuses them into a seamless and luminous visual poem.” — Jonathan Rosenbaum (1998, 35 mm, Portuguese with subtitles, 110 minutes)

O Pão (The Bread) and The Painter and the City  
August 16 at 2:30

Oliveira’s latest work, Christopher Columbus, The Enigma plays with a question — was Columbus really Portuguese? A doctor and his wife are confronted with validating his lineage as the film travels from 1497 Portugal to 2007 New York, and their search becomes endless. (2007, 35 mm, Portuguese with subtitles, 70 minutes)

O Dia dos Desaparecidos (Day of Despair)  
September 13 at 12:30

The final hours of Camilo Castelo Branco’s (Portugal’s great nineteenth-century novelist) life are portrayed in thoughtfully poetic, quasi-documentary style. Speculating on the theme of existential identity links the three works, and de Oliveira’s stately, reflective style fuses them into a seamless and luminous visual poem.” — Jonathan Rosenbaum (1998, 35 mm, Portuguese with subtitles, 110 minutes)

O Pão (The Bread)  
August 16 at 2:30

The life of a loaf from field to bakery, The Bread began as a sponsored industrial documentary. In Oliveira’s hands it becomes something more — a work of beautiful images, sensitive treatment, and oblique social criticism. (1959, 35 mm, Portuguese with subtitles, 29 minutes)

The Painter and the City  
August 16 at 2:30

The painter (de Oliveira) life is the director’s first film in color, a documentary comparing photographs of Oporto with the paintings of local artist António Cruz. (1956, 35 mm, 23 minutes)

Benilda ou a Virgem Mãe (Benilda, or the Virgin Mother)  
August 23 at 2:30

Oliveira enjoyed an opportunity to adapt José Régio’s well-known 1947 play on the theme of religious hypocrisy. Benilda, the play’s erotic heroine, turns up unexpectedly pregnant but insists she has never been with a man. Her devotional family and the curious townsfolk naturally fixate on immaculate conception. blend—an American professor (John Malkovich) and his French wife (Catherine Deneuve) spend time in a Spanish convent, steeped in research that will prove Shakespeare compared photographs of Oporto with the paintings of local artist António Cruz. (1956, 35 mm, 23 minutes)

Benilda’s It’s awork of beautiful images, sensitive treatment, and oblique social criticism. (1959, 35 mm, Portuguese with subtitles, 29 minutes)

Another literary adaptation, Camilo Castelo Branco’s epic nineteenth-century novel about an eighteenth-century Romeo-and-Juliet-like affair set in Portugal, Amar de Perdição mixes conventions from theater and cinema and retards Branco’s rich and multilayered language. Although intended originally as a television film, it was not a success until released theatrically (1978, 16 mm, Portuguese with subtitles, 265 minutes)

A Divina Comédia (Divine Comedy)  
August 30 at 4:30

Rather than following Dante’s trek through the realms of the dead, Oliveira gives each patient a mental asyalum the role (or sometimes more than one) of a character from a novel or history. Adam and Eve meet characters from Dostoyevsky, while others select from Nietzsche, José Régio, or the Latin classics. The obvious message: Western civilization is a madhouse. (1991, 35 mm, Portuguese with subtitles, 107 minutes)

Belle Toujours  
August 31 at 2:00

Another literary adaptation, Camilo Castelo Branco’s epic nineteenth-century novel about an eighteenth-century Romeo-and-Juliet-like affair set in Portugal, Amar de Perdição mixes conventions from theater and cinema and retards Branco’s rich and multilayered language. Although intended originally as a television film, it was not a success until released theatrically (1978, 16 mm, Portuguese with subtitles, 265 minutes)

The Letter  
September 28 at 4:00

Um Filme Falado (A Talking Picture) followed by Cristóvão Colombo — O Enigma (Christopher Columbus, The Enigma)  
September 28 at 4:00

In this delightful history lesson Oliveira-style, a professor embarks on a voyage with her daughter. “The metaphor of privileged tourists blandly aft on a luxury ship (John Malkovich is captain), taking a tour of that crime scene known as Europe and its colonial-era environs, is at once both brilliant and brilliant. In its intellectual reach and simplicity of form, it bears resemblance to Russian Ark but is far more devastating.” — The New York Times. (2003, 35 mm, English, Portuguese, French, Italian, and Greek with subtitles, 96 minutes)

O Divino Crisma (Holy Week)  
September 9 at 4:30

The Letter  
September 27 at 12:30

A married woman (Chiara Mastroianni) falls in love with a pop singer (Pedro Abreu) but refuses to act on her feelings, even after her husband’s death. One of Oliveira’s rare contemporary works, The Letter in fact recreates the seventeenth-century novel The Princess of Cleves in the present day, imposing the morals of that era earlier century on modern characters. (1999, 35 mm, French and Portuguese with subtitles, 107 minutes)

Viagem ao Principio do Mundo (Voyage to the Beginning of the World)  
September 27 at 3:00

A troupe of actors and a director named Manoel (Fernando Mattosso) in his final role) travel around Portugal for this sublime version of the road movie. En route, one actor locates his ancient aunt (Isabel de Castro) and the ensuing set piece provides the film’s luminous core, “an exquisitely sad and moving reflection on memory and personal roots.” — The New York Times. (1997, 35 mm, French and Portuguese with subtitles, 95 minutes)

Belle Toujours  
September 7 at 4:00

Although Oliveira’s intent was to offer a sequel and homage to the 1961 classic Belle de Jour, featuring Catherine Deneuve’s famously masochistic housewife, she Oliveira’s inspiration for Belle Toujours. (Luc Besson and Jean-Claude Carrière, 1987, 35 mm, Spanish and French with subtitles, 101 minutes)

O Dia dos Desaparecidos (Day of Despair)  
September 13 at 12:30

The final hours of Camilo Castelo Branco’s (Portugal’s great nineteenth-century novelist) life are portrayed in thoughtfully poetic, quasi-documentary style. Speculating on the theme of existential identity links the three works, and de Oliveira’s stately, reflective style fuses them into a seamless and luminous visual poem.” — Jonathan Rosenbaum (1998, 35 mm, Portuguese with subtitles, 110 minutes)

O Convento (The Convent)  
September 14 at 4:30

An American professor (John Malkovich) and his French wife (Catherine Deneuve) spend time in a Spanish convent, steeped in research that will prove Shakespeare Spanish-born. From this premise other ideas evolve, including Oliveira’s explorations of good and evil, and a fascination with Faust and the Catholic Church. (1995, 35 mm, English, French, and Portuguese with subtitles, 99 minutes)