Winter Series

From the Archives: 16 at 12
England’s New Wave, 1958–1964
István Szabó’s 20th Century
Alexander Sokurov
In Glorious Technicolor

Art Films and Events

Edward II
J. M.W. Turner and Film
(two-part program)
The Gates
International Festival of Films on Art
Henri Storck’s Legacy: Belgian Films on Art
England’s Finest Hour: Films by Humphrey Jennings
Max Lindez Ciné-Concert
Silvestre Revueltas: Music for Film
Profit motive and the whispering wind
Radiant City
The Delaware Project
Garbage Warrior

January
4 Fri
1:00 Event: Edward II
3 Sat
2:00 Event: J. M.W. Turner and Film: Belson and Brakhage
4:00 Event: J. M.W. Turner and Film: Margate, Kent
6 Sun
6:30 Event: Edward II
8 Tues
12:00 From the Archives: 16 at 12: Dorothea Lange: Under the Trees; Eugene Atget (1868–1930)
11 Fri
5 Tues
12:00 From the Archives: 16 at 12: Duke Ellington at the White House
9 Sat
12:00 Event: Balázs Béla Studio, 1961–1970
4:30 István Szabó’s 20th Century: The Age of Daydreaming: Concert
10 Sun
4:00 István Szabó’s 20th Century: Father
5:45 István Szabó’s 20th Century: Meeting Venus
12 Tues
12:00 From the Archives: 16 at 12: Duke Ellington at the White House
16 Sat
12:30 István Szabó’s 20th Century: Budapest Tales
2:15 István Szabó’s 20th Century: Confidence
4:30 István Szabó’s 20th Century: Taking Sides
17 Sun
4:00 István Szabó’s 20th Century: Sunshine
19 Tues
12:00 From the Archives: 16 at 12: Duke Ellington at the White House
23 Sat
12:00 From the Archives: 16 at 12: Dorothea Lange: Under the Trees; Eugene Atget (1868–1930)
24 Sun
4:00 István Szabó’s 20th Century: Relatives
26 Tues
12:00 From the Archives: 16 at 12: Duke Ellington at the White House

February
2 Sat
2:00 Art Film: Henri Storck’s Legacy: Belgian Films on Art
4:30 Event: Films by Humphrey Jennings
3 Sun
4:30 England’s New Wave, 1958–1964: The Loneliness of the Long Distance Runner; Every Day Except Christmas
5 Tues
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March
1 Sat
2:00 István Szabó’s 20th Century: Mephisto
4:30 István Szabó’s 20th Century: Colonel Staff
2 Sun
4:30 István Szabó’s 20th Century: Hanussen
4 Tues
12:00 From the Archives: 16 at 12: The City of Washington
8 Sat
3:00 Event: Max Linder Ciné-Concert
9 Sun
4:30 Alexander Sokurov: The Sun (Solntse)
11 Tues
12:00 From the Archives: 16 at 12: Washington, City with a Plan
15 Sat
18:30 Alexander Sokurov: Elegy of Life: Rostropovich Vishnevskaya
4:30 Alexander Sokurov: Alexandra
16 Sun
4:00 Event: Silvestre Revueltas: Music for Film
18 Tues
12:00 From the Archives: 16 at 12: The City of Washington
22 Sat
1:00 Event: Profit motive and the whispering wind
2:30 Event: The Delaware Project; Radiant City
4:30 Event: Garbage Warrior
25 Tues
12:00 From the Archives: 16 at 12: Washington, City with a Plan
29 Sat
2:00 In Glorious Technicolor: I’ve Always Loved You
4:30 In Glorious Technicolor: Leave Her to Heaven
30 Sun
4:30 In Glorious Technicolor: The Barefoot Contessa

J. M.W. Turner (50 minutes) is shown regularly in the West Building Project Room through January 6. Edward Hopper is shown in the small auditorium of the East Building through January 21. Both films screen on occasion in the large auditorium (please see the Web site www.nga.gov/programs/film.htm for times).

Films are shown in original format in the East Building Auditorium of the National Gallery 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.
National Gallery of Art
4th Street and
Constitution Avenue NW
Washington, DC

Mailing address
20008 South Club Drive
Landover, MD 20785

www.nga.gov

Films are shown in the
East Building Auditorium

Cover image from Mephisto (Filmunió)
International Festival of Films on Art
January 26 at 2:00
January 27 at 4:00
The annual International Festival of Films on Art in Montréal is the most ambitious and far-reaching festival devoted to films on fine art, architecture, music, dance, and cinema. The Gallery salutes this festival on the occasion of its twenty-fifth year in a two-day program presenting many of the award-winning films from the 2007 event. On Saturday, January 26, selections include Cur–nes, a short dance interpretation of the opera by Czech choreographer Jiri Kylian (35 minutes); The Giant Buddhas, a feature-length documentary on the Bamiyan Buddhas destroyed by the Taliban in 2001 (95 minutes); and Yves Klein, La Revolution Bleue, a portrait of the innovative artist (52 minutes). On Sunday, January 27, selections include Christen Lambert: Join of Architecture, a glimpse into the world of Canadian architectural historian and urban activist Phyllis Bronfinman Lambert (52 minutes); The Art of Henry Moore, a new biographical survey with archival recordings and rare footage from the Henry Moore Foundation (60 minutes); and selections from Andy Warhol: A Documentary Film (220 minutes).

Henri Storck’s Legacy: Belgian Films on Art
February 3 at 2:00
Belgian filmmaker Henri Storck devoted much of his life to the celebration and conservation of films on art, notably as the founder of the Centre du film sur l’art in 1980. This program honors Storck’s vision as filmmaker and advocate for a genre of film that has played a significant role in Belgian production over the years. Storck’s short films Le monde de Paul Delvaux (1946) and Paul Delvaux ou les femmes défendues (1956/1970) are followed by more recent titles from Belgium that demonstrate the diverse ways the genre of films on art has been explored. Films on Belgian artists Philippe Vandenberg, Carsten Höller, and Panamarenko, as well as Thierry Knauff’s new film Solo that poetically captures a well-known dancer, constitute the selection. Philip Mosley, professor of English, communications, and comparative literature at Pennsylvania State University, introduces the program.

England’s Finest Hour: Films by Humphrey Jennings
February 3 at 4:30
Lindsay Anderson shot his classic short O Dreamland in Margate’s tawdry postwar amusement park (1935, 35 mm, 12 minutes). A selection of promotional shorts culled from Britain’s Screen Archive South East presents nostalgic views of Margate from its heyday as a tourist center in the 1920s to the 1960s and 1970s, as it began to fade. (1925–1973, 35 minutes)

The Gates
Christo and Jeanne-Claude in person
January 13 at 5:00
This is an HBO documentary that follows Christo and Jeanne-Claude’s decades-long struggle to launch their groundbreaking public work of art in Central Park in 2005. Christo and Jeanne-Claude will be on hand to discuss the film following the Gallery’s screening. (Antonio Ferrera, Albert and David Maysles, and Matthew Prinzing, 2007, high definition, 98 minutes)

Profit motive and the whispering wind
March 23 at 1:00
A poetic yet nearly wordless essay on the history of the progressive movement in America, Profit motive and the whispering wind was shot across the continental United States among the historical vestiges of the movement—tombstones, monuments, and forgotten landscapes now in the shadow of highways and malls. Mother Jones, Susan B. Anthony, and Eugene Debs, along with lesser known proponents of the movement, materialize in the “spirit of place...the trees and meadows and blown light of the great American landscape.” —Gareth Evans. (John Gianvito, 2007, digital beta, 60 minutes)
From the Archives: 16 at 12

Tuesdays at noon will feature unusual his-
torical films in 16 mm from the National
Gallery’s film department, including artists’
portraits and exceptional educational films
on topics from prehistory to the present.
Now considered an endangered format, these
16 mm prints are sometimes unique copies.

Dorothy Lange: Under the Trees
preceded by Eugène Atget (1858–1927)
January 8, 15, 22, and 29 at 12:00

Dorothy Lange: Under the Trees focuses on
the photographer and her personal philosophy
vis-à-vis her work. (Philip Greene and Rich-
ard Moore, 1956, 16 mm, 30 minutes)

In the preceding short Eugène Atget
(1858–1927), fin du siècle Paris is presented in
the allure and photographs of the French pho-
tographer, accompanied by Eric Satie’s music.
(Harold Becker, 1964, 16 mm, 10 minutes)

Eugene Atget

In this 1956 play the inspiration for the first
of the new wave of revolutionary British
realist films of the 1950s. Richard Burton is
Porter, raging and rebelling against society’s
growing up with a dying father and merciless
League football as a sidelong metaphor for
the rat race, and real passion behind the
flamboyantly uncomprehending landlady
Lachlan Roberts”—Tom Milne. (Lindsay
Anderson, 1963, 35 mm, 110 minutes)

Royal City

March 22 at 2:30

“In some ways a suburban city can be under-
stood as an intolerant city. ’If that loaded quo-
tation from the Calgary-based architect Marc
Boutin doesn’t tell you exactly where Royal-
City stands on the issue of suburban sprawl,
the filmmakers have plenty more just like it
in this acerbic position paper on the cultural
damage done by postwar architectural fads
that lured buyers by promising huge amounts
of space and no obligation to care about what
happened beyond the property line.’—Matt
Zoller Seitz, New York Times. (Gary Burr and
Jim Brown, 2006, 35 mm, 85 minutes)

The Delaware Project is a tone poem on
a young woman’s sense of disconnection in
a landscape undergoing rapid development.
(Melanie Shatzky and Brian Cassidy, 2006,
digital beta, 14 minutes) Both films are pre-
sented in association with the Environmental Film Festival.

Garbage Warrior

March 22 at 4:30

More than three decades ago American archi-
tect Michael Reynolds conceived a project
to design and build sustainable architecture
from the scraps and waste of civil society.
Whether utopian idealist or eccentric crack-
op, he held firmly to his notion that this sort
of housing can alter the way society views
itself in an age of ecological instability. Shot
in the U.S., India, and Mexico, Garbage War-
rrior documents Reynolds arduous process
of introducing his ideas to a less than accom-
modating community. (Oliver Hodge, 2007,
35 mm, 86 minutes) Presented in association
with the Environmental Film Festival.

The City of Washington

March 4 and 18 at 12:00

The U.S. Treasury Department produced this
unusual early film on the history of Washing-
ton’s plan and presented it to the President,
a joint session of Congress, and the American
Institute of Architects in April 1929. (1929,
16 mm, silent, 25 minutes)

Washington, City with a Plan

March 11 and 25 at 12:00

Produced with the cooperation of the Na-
tional Gallery of Art on the occasion of the
National Capital Sesquicentennial, this film
constitutes a story of planning for the fed-
city twenty years after The City of Washing-
ton. It highlights the soon-to-be constructed
Federal Triangle, using new footage of the
building process with existing historical
material from the earlier film. (1930, 16 mm,
25 minutes)

England’s New Wave, 1958–1964

As the 1950s drew to a close, British cinema
explored with new energy as a cluster of
young filmmakers—Lindsay Anderson, Tony
Richardson, Karel Reisz, John Huston, and
others—began to conquer the landscape of
theater and television, tackling groundbreaking
material from young new writers (John
Osborne, Shelagh Delaney, Harold Pinter,
and Alan Sillitoe) with whom they shared a
dimension that something really was stirring
in those days of the British new wave. . . . This
adaptation of David Storey’s novel flaunts
pubs, tenements, and North Country accents,
but also real intelligence in its use of rugby
league football as a sidelong metaphor for
the rat race, and real passion behind the
roomy terraced houses where the children of
working-class parents learnt how to love life,
and how to hate it. (Oliver Hodge, 2006,
35 mm, 110 minutes)

This Sporting Life

January 19 at 4:30

“A reminder that something really was stir-
ing in those days of the British new wave. . . . This
adaptation of David Storey’s novel flaunts
pubs, tenements, and North Country accents,
but also real intelligence in its use of rugby
league football as a sidelong metaphor for
the rat race, and real passion behind the
roomy terraced houses where the children of
working-class parents learnt how to love life,
and how to hate it. (Oliver Hodge, 2006,
35 mm, 110 minutes)

Saturday Night and Sunday Morning
also The Angry Silence

January 20 at 4:30

“Whatever people say I am, that’s what I’m not.” Thus spoke Arthur Seaton (Alan
Finney), angry young man of Nottingham,
factory worker by day, boozier by night, on-
going gambler, loverless and philoso-
pher. Arthur is nourished by mischief—
jerking at the pub or mocking his parents
whom he calls ‘dead from the neck up.’ But
Arthur’s anarchy is neither glorified nor hor-
ified under Karel Reisz’s direction (script by
Alan Sillitoe), which consistently strives for
authenticity and intelligence”—Judy Bloch.
(Karel Reisz, 1960, 35 mm, 89 minutes)

“If people can’t be different . . . there’s no point at all,” exclaims factory worker Richard
Attenborough in The Angry Silence. With wife
Pier Angeli expecting, he refuses to join an
unauthorized strike, provoking brutal back-
lash from his mates and employers. Still
controversial for its depiction of organized labor as a thuggish, mindless collective, the film
was “a welcome addition to the new cinema
of realism,” wrote critic George Perry. (Guy
Green, 1960, 35 mm, 95 minutes)

The Loneliness of the Long Distance Runner

preceded by Every Day Except Christmas
February 3 at 4:30

Alan Sillitoe was a regional working-class
writer whose stories were fodder for the Brit-
ish new wave. In his The Loneliness of the
Long Distance Runner, Colin Smith (Tom
Courtenay), growing up with a dying father and merciless
Room at the Top

January 12 at 4:30

Working-class born and bred Laurence Harvey
sets his sights on the boss’s daughter and
her social class but finds himself divorced
by murder and earthy simone Signoret
(in an Oscar-winning performance for her).
Bradford writer John Braine’s 1957 angry
young man novel was a piquant account of
northern England’s postwar life with its fixations
on money and class. “Harvey’s Joe Lamp-
torn,” wrote one critic, “is right up there
with the great social climbers of literature
and film . . . a hitherto unanalyzed turn by Thora
Fird as Ritchie’s meddlesome mother. (John
Schlesinger, 1957, 35 mm, 175 minutes)

A Kind of Loving

January 11 at 2:00

Up-and-coming Lancashire factory drafts-
man Alan Bates finds diversion with sweet,
charity typist-down-the-hall June Ritchie,
better known as ‘Lucky’—Tom Milne. (Lindsay
Anderson, 1963, 35 mm, 110 minutes)

The Entertainer

January 11 at 3:30

Laurence Olivier was strictly a classical
actor until he became John Osborne’s failed
singer and dance-hall man Archie Rice—“the
most wonderful part I’ve ever played.” While
all performances in the film are remark-
able, from Joan Flowright to Roger Livesey
to Brenda de Banzie, Olivier manages to per-
sonify deep pathos, his seedy music-hall sur-
roundings standing in for England’s loss of
its imperial self-esteem. “That’s right, chaps,
we must remember we’re British!” (Tony Rich-
ardson, 1960, 35 mm, 97 minutes)

Look Back in Anger

January 12 at 2:00

Set in the cramped working-class midlands
flat of one Jimmy Porter, John Osborne’s
seminal 1956 play was the inspiration for the
British theater and film. (Tony Richardson,
1959, 35 mm, 98 minutes)
István Szabó’s 20th Century

Honoring the commanding career of Hungarian filmmaker István Szabó on the occasion of his seventieth birthday, this retrospective explores the diverse directions his films have taken over the decades since the 1960s. While Szabó has explored various forms of filmic representation, the most characteristic aspects of his cinema remain rooted in the fate of twentieth-century Central Europe. His narratives appear as recurring explorations of the influence of history on individual lives and interpersonal relationships. The retrospective includes the director’s most widely acclaimed work alongside a number of rarely seen early productions. Mr. Szabó will be present on the concluding weekend of the series (March 1–2) to introduce the programs. Special thanks to the Embassy of Hungary and to Filmkíntés, Budapest.

The Age of Daydreaming

preceded by Koncert
February 9 at 4:30

Freshly graduated from college, Jancsi and his friends eagerly anticipate the launch of their careers and their new role in the grown-up world. Soon confronted, however, with bureaucracy, disillusionment, and the self-centered priorities of adult life, Jancsi steadily sees his youthful illusions disintegrate. An explicit ode to the French New Wave, this early film already explores a number of highly personal themes that mark Szabó’s subsequent work. The Age of Daydreaming was the director’s first feature and won the Silver Bear Award at the Locarno Film Festival in 1969 where it was first shown to an international audience. (István Szabó, 1964, 35 mm, Hungarian with subtitles, 93 minutes) The director’s early short Koncert precedes the feature.

Father

February 10 at 4:00

Containing autobiographical elements (Szabó grew up fatherless), the film focuses on the theme of personal loss in the context of recent Hungarian history as it centers on the story of Bence Sáki, a boy who lost his father during the siege of Budapest in 1945. With the help of some trusted personal belongings, the boy gradually builds up fictional roles for his father, depicting him as a pivotal figure in recent historic events. As Bence matures, he realizes that the myths he has created increasingly get in the way of his own development. (István Szabó, 1966, 35 mm, Hungarian with subtitles, 96 minutes)

Meeting Venus

February 10 at 5:45

A delightful backstage drama set against a huge international production of Wagner’s Tannhäuser at the Paris opera, Meeting Venus explores with a touch of satire the impact that interpersonal relationships can have on a collective performance. “By the time of the film’s stirring end,” notes Janet Maslin, “it’s clear that each incident, no matter how small, has played a role in shaping an opening night’s triumph.” (István Szabó, 1991, 35 mm, Hungarian with subtitles, 129 minutes)

Budapest Tales

preceded by a selection of Budapest shorts
February 10 at 12:30

The imagery of post-1945 Budapest is explored in the allegorical tale of an abandoned and derailed tram discovered by a group of people in the countryside. They decide to put the vehicle back on track and push it to safety in the capital’s depot. The symbolic journey takes the tram’s passengers through the most recent events of Hungarian history, while confronting certain individuals along the way. A selection of István Szabó’s short films on Budapest introduces the feature. (István Szabó, 1976, 35 mm, Hungarian with subtitles, 84 minutes)

Confidence

February 16 at 2:30

Set in Hungary during the final months of World War II, Confidence takes up the story of two fugitives who reluctantly agree to pose as husband and wife in order to protect their real-life spouses, and themselves, from the Nazis. Beautifully exploiting the notion of trust between the main characters, the film uses light “so steadily as a measure of the couple’s moods,” notes one critic, “that it nearly becomes a third presence in this two-character drama.” Szabó received the Silver Bear Award in Berlin upon the international release of the film. (István Szabó, 1979, 35 mm, Hungarian with subtitles, 101 minutes)

Taking Sides

February 23 at 4:30

With controversial German composer and conductor Wilhelm Furtwängler as the focus, Taking Sides returns to the theme of politicized art in Nazi Germany that was so skillfully explored earlier by Szabó in Mephisto (1981, see next page). Ronald Harwood’s eponymous 1995 play, on which Taking Sides is based, recounts the fictional investigation of Furtwängler (Stellan Skarsgard) by an American officer (Harvey Keitel) who is shipped to post–World War II Germany to examine the conductor’s ties with the Nazi regime. Resides well placed archival documentary footage, the film’s strength lies in the forceful rendition of the confrontation between the two men. (István Szabó, 2001, 35 mm, Hungarian with subtitles, 105 minutes)

Sunshine

February 27 at 4:00

Sunshine ambitiously chronicles the history of twentieth century Central Europe through three generations of men in a wealthy Hungarian Jewish family. Subsequently living through the upheavals of world wars and dictatorships, the dynasty’s rise and fall closely intertwines with the broader context of world history. Ralph Fiennes portrays the son, grandson, and great-grandson of Emmanuel Sonnenschein, the patriarch with whom this epic journey begins at the turn of the last century. (István Szabó, 1999, 35 mm, Hungarian with subtitles, 180 minutes)

Being Julia

February 23 at 4:00

Based on W. Somerset Maugham’s 1937 novel Theatre, Being Julia explores the emotional and professional crises and triumphs of the celebrated British stage actress Julia Lambert. Nearing middle age, she falls for the charms of a young American, ignoring the consequences the toiled affair might have on her career and marriage. As she slowly discovers her lover’s true intentions, however, she plots revenge. Annette Bening’s tour de force performance as the aging Julia and cinematographer Lajos Koltai’s elegant rendition of 1930s London are electrifying. (István Szabó, 2004, 35 mm, Hungarian with subtitles, 104 minutes)

Relatives

February 24 at 4:00

For his most recent film, István Szabó returned to a story from his homeland after a hiatus of over a decade. Following a predecessor’s scandalous demise, a naïve civil servant is given the title attorney general in a small community near Budapest. In no time, requests for special favors mount up, as nearly everyone in town claims to be a distant relative. Szabó turned to a novel by celebrated Hungarian writer Zsigmond Móricz who, according to the director, offers “a precise and profound presentation of interpersonal relations in Hungary . . . that flawlessly conveys the director’s early short Koncert precedes the feature.
the tribal attitudes still driving the country to this day." (István Szabó, 2006, 35 mm, Hungarian with subtitles, 120 minutes)

Mephisto
István Szabó in person
March 12 at 3:00

Szabó's masterwork about a self-deceiving, narcissistic artist who rationalizes his moral compromises for the sake of personal success. Mephisto features Klaus Maria Brandauer as the actor who, under protection from a Nazi party member, leaves behind his left-wing theater roots and becomes a celebrated performer in an Aryan production of Goethe's Faust. Despite the evident symbolic links between the play and the film, Szabó "happily refuses to overstate the Faustian parallels of the perversely power-pact between the cultural icon and his Goebbels-like puppeteer," notes Paul Taylor. (István Szabó, 1981, 35 mm, Hungarian with subtitles, 139 minutes) (István Szabó will introduce the film.

Colonel Redl
István Szabó in person
March 12 at 4:30

Set against the atmosphere of a crumbling Austro-Hungarian empire, Colonel Redl (Klaus Maria Brandauer) probes the character of a man who rises from his Ruthenian working class roots to become a notorious colonel and spy for the Hapsburg army. Relinquishing racial, sexual, and social identity, Redl's submissive nature, paired with ambition, becomes the driving force of his existence. His true nature is exposed again only in the final dramatic moments. (István Szabó, 1984, 35 mm, Hungarian with subtitles, 149 minutes) (István Szabó will introduce the film.

Hamussen
István Szabó in person
March 2 at 4:30

While recovering from a wound after World War 1, Austrian soldier Klaus Schneider discovers his impressive talents as a clairvoyant. Deciding to market his gift in the show business milieu frequented by the decadent post-war elite, he gains increasing fame in Vienna and Berlin under the stage name Hamussen. Despite his apotolic stance, his predictions and powers inevitably lead him to associate with the National Socialist rule. This final segment of Szabó's informal trilogy (with Mephisto and Colonel Redl) is another striking collaboration between Szabó, actor Klaus Maria Brandauer, and cinematographer Laszlo Koltai. (István Szabó, 1984, 35 mm, Hungarian with subtitles, 130 minutes)

Alexander Sokurov

Russian director Alexander Sokurov (b. 1957) combines a poetic cinematic language with images that are hauntingly beautiful. His subjects are engaging, even mysterious, and "we need to uncover their secrets," writes critic Tony Rayns. Three new films by this Russian director, considered the spiritual heir to Andrei Tarkovsky (1932 – 1986), include two Washington premiers.

The Sun (Solntse)
Washington premiere
March 9 at 4:30

A carefully modulated account of several extraordinary days in the life of Emperor Hirohito — following the bombings of Hiroshima and Nagasaki — is Sokurov's theme in The Sun. This director's third entry in an ongoing series about the fall of powerful autocrats, The Sun, unlike the others in the series, is guardedly sympathetic in its portrayal of a man sequestered within his own palace, tinkering with his hobbies before he sets in motion Japan's surrender. "(He appears) more like a Japanese Chauncey Gardner than a descendant of the sun goddess Amaterasu" — Andrew Grant. (Alexander Sokurov, 2005, 35 mm, Japanese with subtitles, 115 minutes)

Elegy of Life: Rostropovich Vishnevskaya
March 15 at 2:30

The subject of Sokurov's documentary is one of the most colorful and beloved husband-and-wife teams, Mstislav Rostropovich and Galina Vishnevskaya (both 79 when these interviews were carried out at the time of their fiftieth wedding anniversary). She, a legendary soprano, and he, a renowned cellist-conductor, reminisce on their working methods, their life together, and the cruel ironies fate bestowed on them. Archival footage and concert sequences provide more details. (Alexander Sokurov, 2008, Russian with subtitles, 100 minutes)

Alexandra
Washington premiere
March 15 at 4:30

“Sokurov's new film is a characteristically beautiful and elemental tale of a grandmother (Galina Vishnevskaya) traveling to Grozny to visit her twenty-seven-year-old grandson, a Russian army captain posted in Chechnya whom she has not seen in seven years. As one might expect from a director with metaphysical tendencies, Sokurov's subject is not only Chechnya but every war... and Alexandra is Sokurov's love letter to Vishnevskaya — the iconic, commanding character she portrays is a tribute to her legacy. The film is one of his most affecting to date" — Dimitri Eipides. (Alexander Sokurov, 2007, 35 mm, Russian with subtitles, 94 minutes)

In Glorious Technicolor
The celebrated color process known as Technicolor, once the most widely used motion-picture process in Hollywood movies, is recaptured in these recently restored prints from two major film archives. The unique three-strip technique employed from the 1930s through the 1950s enhances melodramatic plots and mesmerizes emotions in these lavish films, while supporting their uniquely rich visual style.

I've Always Loved You
March 29 at 2:00

I've Always Loved You is an unusual Russian Film production, an over-the-top melodramatic tale of love between a tyrannical conductor and his talented young pianist protégé. Cinematographer Tony Gaudio's striking use of Technicolor, as well as the inserts of Arthur Rubenstein's virtuoso playing (dubbing the onscreen piano sequences), support an "oogy of sentimental, chromatic effects that fearlessly mix the improbable and the sublime, the ridiculous and the ingenuous, lightened by a touch of irony" — Hervé Dumont. (Frank Borzage, 1943, 35 mm, 117 minutes) Print from UCLA Film and Television Archive

Leave Her to Heaven
March 29 at 4:30

Gene Tierney's beautiful yet destructively possessive character is at the center of this melodramatic noir-ish masterpiece in which each act of transgression is magnificently rendered by legendary cinematographer Leon Shamroy. As David Thomson remarks, "[The scenes in which Tierney allows her child brother-in-law to drown and coldly throws herself downstairs to abort her baby, and the moment when, on horseback, she scatters her father's ashes, reveal [as] a thrilling artist in the cause of self-destructive Technicolor emotionalism." (John M. Stahl, 1945, 35 mm, 110 minutes) Print from UCLA Film and Television Archive

The Barefoot Contessa
March 30 at 4:30

A film à la d告诉s the tale of an untamed Spanish flamenco dancer transformed by American movie executives into a Hollywood star. The film's conteus (Ava Gardner) was allegedly inspired by the life of Rita Hayworth. Gardner's stunning looks, "made for Technicolor," were rendered unforgettable by British cinematographer Jack Cardiff, a true pioneer of color cinematography and the Technicolor technique. (Josef L. Mankiewicz, 1945, 35 mm, 128 minutes) Print from UCLA Film and Television Archive

Alexander (Cinema Guild)