Film Events

Stanley William Hayter: From Surrealism to Abstraction

Sunday July 5 at 2:00

Three archival films on the British painter and printmaker are featured in association with the exhibition Stanley William Hayter: From Surrealism to Abstraction. The first, A New Way of Grieving (Jessa Paley, 1950, 12 minutes), shrews the artist at work in Atelier 17, the second, The Other Side of the Mirror (Julian Hayter, 1976, 30 minutes), is a documentary by the artist’s son; and the third, Stanley William Hayter: The Artist as Teacher (Ohio State University, 1976, 12 minutes), (94 minutes total).

Visible Silence: Marsden Hartley, Painter and Poet

Saturday July 11 at 1:00

A new film essay on the American modernist from Lewiston, Maine—whose peripatetic life, personal tragedy, and original style have made him a topic of endless fascination—is discussed by the filmmaker Michael Maglaras. (2008, digital beta, 65 minutes)

Man with a Movie Camera

Alloy Orchestra on stage

Saturday August 1 at 3:30

The Alloy Orchestra returns to the National Gallery to perform its striking original score for Vertov’s legendary silent masterpiece, an avant-garde portrayal of urban life, work, and leisure in Soviet cities that ultimately advanced the arc of experimental filmmaking. (Dziga Vertov, 1929, 35 mm, silent with live music, 70 minutes)

Léon Morin, Private

Sunday September 6 at 4:30

New Wave forebear and cinema maven Jean-Pierre Melville accepted an offer to adapt Beatrix Bie’s Prix Goncourt-winning novel Léon Morin, privé, a book Melville considered “the most accurate picture of the French under the Occupation.” A young widow (Emmanuelle Riva), relocated to a provincial town, experiences a spiritual turn toward God and her handsome confessor, the village priest (Jean-Paul Belmondo), “maximum emotional and metaphysical toughness to inveigle the most skeptical of observers into acknowledging the operation of divine grace” — Chris Petit. (Jean-Pierre Melville, 1963, 35 mm, French with subtitles, 114 minutes)

El Perro Negro: Stories from the Spanish Civil War preceded by Guernica

Sunday September 27 at 4:30

Media artist Péter Forgács has assembled this unparalleled collage of footage from the Spanish Civil War using the home movies of two talented amateurs, Joan Salvador and Emesto Diez Noriega. An extraordinary view of contemporary Spain during the chaotic 1930s, El Perro Negro: Stories from the Spanish Civil War was created for Forgács’ ongoing personal chronicles of twentieth-century European history. (Péter Forgács, 2005, HD-Cam, 84 minutes)

Guernica combines motifs from Picassos’s epic painting with Paul Eluard’s poetic text on the besieged Spanish town. (Alain Resnais and Robert Hessens, 1950, 35 mm, 13 minutes)

Salute to Le Festival des 3 Continents

Le Festival des 3 Continents, held annually since 1979 in Nantes, France, presents a distinctive selection of new fiction, documentary, and classic art cinema from Africa, Asia, and South America to critics, filmmakers, and scholars from around the world. Devoted to raising awareness of important and interesting production outside the mainstream, F3C was the first festival to endorse, for example, China’s Hou Hsiao-hsien and Iran’s Abbas Kiarostami. The National Gallery is pleased to join the Freer Gallery of Art and the Embassy of France in saluting this vital forum on its thirtieth anniversary. Seven Latin American films from past festivals will be shown at the Gallery, African films at the Freer Gallery, and Asian films at the Freer Gallery.

Acts of Men (Atos dos Homens) followed by Antonio das Mortes

Introduction by critic Jean-Philippe Tessé

Saturday July 4 at 3:00

North of Rio de Janeiro, the towns of Brazil’s coastal Baixada Fluminense are notorious for vigilantism, “clean-up campaigns” that have been running wild for nearly a half-century. As Acts of Men tours the once picturesque Baixada, the filmmakers find remnants of recent attacks, fearful relatives of former victims (speaking in off-camera interviews), and evidence of police participation in the general mayhem. (Kiko戈lman, 2004, 35 mm, Portuguese with subtitles, 76 minutes).

Rettelting a legend in verse and song, Antonio das Mortes—mainstay of Brazil’s famed Cinema Alvorada—remains a tour de force of experimentation toned in the scorched earth: A mercenary killer of peasant rebel bandits (congacena); Antonio is slowly and steadily lured to the peasant cause. Restored print courtesy of the Rocha family. (Glauker Rocha, 1968, 35 mm, Portuguese with live subtitles, 96 minutes)

Silvia Prieto

Introduction by critic Jean-Philippe Tessé

Sunday July 5 at 4:30

A star of the new Argentine cinema, Martín Rejtman reveals an affection for vintage Hollywood comedy in Silvia Prieto, his delightfully deadpan, absurdly nostalgic portrait of life among the youngster set in Buenos Aires. Silvia (Rosario, Balzar), dissatisfied with her daily routine, decides on her twenty-seventh birthday to change her lifestyle, with near ruinous results. “Rejtman gives the manic comedy of Lubitsch and Hawks a dose of quaaludes and gin” — Jason Sanders. (Martin Rejtman, 1999, 35 mm, Spanish with subtitles, 92 minutes)
They Don't Wear Black Tie (Elas Não usam Black-Tie) Sunday July 12 at 4:30

In a colorful working-class quartier in São Paulo, Tako and Maria, faithful lovers and friends, find their respective families, caught in webs of poverty and factory strikes, are at odds with their forthcoming marriage. Baehr’s film on a 1980s play by Gianfrancesco Guarnieri, Leon Hirszman’s brilliant direction earned him a special jury prize in Cannes and a Golden Lion in Venice. (Leon Hirszman, 1981, 35 mm, Portuguese with live subtitles, 130 minutes)

The Realm of Fortune (El imperio de la fortuna) Saturday July 12 at 4:00

Juan Rulfo’s short story El gallo de oro was the source for Arturo Ripstein’s resplendent tale of a poor Mexican peasant who sets out with his worn gauchoes to find his fortune in village gambling and cockfighting. El imperio de la fortuna was, in part, an homage to Luis Buñuel’s work in Mexico. (Arturo Ripstein, 1985, 35 mm, Spanish with subtitles, 130 minutes)

A Week Alone (Una semana sola) preceded by A Stain in the Water Sunday July 19 at 4:30

Argentine director Célina Murga and her group of largely adolescent actors stage a village’s reenactment of the Nazi obliteration of Lidice, Czechoslovakia, and the raven. (Célina Murga, 2008, 35 mm, 80 minutes)

From Vault to Screen: New Preservation

The National Gallery’s annual showcase of recently preserved and restored films from international archives this year focuses on the work of La Cinémathèque du Québec, Anthology Film Archives, UCLA Film and Television Archive, George Eastman House, Library of Congress, Museum of Modern Art, British Film Institute, Cineteca Nazionale, Film & Television Archive, with support of Warner Bros. and the NEA Media Arts Program.

Saturday July 12 at 3:00

Manhatta

followed by N.Y. and Other New York Scenes

Discussion by Bruce Posner and Charles Brock Saturday July 11 at 1:30

Charles Sheeler and Paul Strand’s majestic short Manhatta was recently given new brilliance through Lowry Digital Images’ restoration technology. Bruce Posner, historian of early experimental cinema who spearheaded the project, and Charles Brock, associate curator of American art at the National Gallery, discuss the complex process of its preservation. Special thanks to the Library of Congress and Aperture Foundation. (Charles Sheeler and Paul Strand, 1921, 35 mm, silent, 18 minutes)

Sunday July 12 at 1:00

The Rave

followed by La Chute de la maison Usher

Philip Carl on piano

Saturday July 12 at 1:00

Vignettes from Edgar Allan Poe’s life and from his popular love poem The Raven compose this early screen adaptation. Surviving in a rare 28 mm print (28 mm was used for amateur filmmaking at the time), it was recently preserved on 35 mm by George Eastman House, with funding provided by Saving America’s Treasures. (Charles Brabin, 1915, 35 mm, silent, 57 minutes)

La Chute de la maison Usher preceded by a selection of motifs from several Edgar Allan Poe tales. “My general impression [of his work],” said Epstein. “The film’s spare beauty, dramatic lighting, and interesting effects make up for the outre-talking of Poe’s texts. Luis Buñuel co-posed the soundtrack. (Upton, 1928, 35 mm, silent, 63 minutes)

A Santanotta Saturday July 25 at 1:00

A Santanotta is a beautiful example of the Neapolitan film genre zzeneggata (“scenes with songs”), based on theatrical forms (café chantant, dialect the- ater) and inspired by popular poetry. Italy’s first woman director, Elvira Notari, shot the film on location in Naples’ working-class neighborhoods. A record- ing of the great tenor Fernando De Lucia (c. 1920, performing) accompanies the film. (Elvira Notari for Dora Film, 1922, 35 mm, silent with Italian subtitles translated live, 90 minutes)

The Green Goddess (La scena sceneggiata) preceded by Saturday August 15 at 3:30

British stage actress Mary Florio’s 1921 stage melodrama proved a perfect vehicle for the multitalented George Arliss. Cast as the colorfully Raja of the Pinceloom of Ruth—a tyrant who cleverly exploits a band of English travelers when their plane lands on his turf—he starred in the Broadway version and then reprised the role for a second screen adaptation. Preserved by the British Film & Television Archive, with support of Warner Bros and the NEA Media Arts Program. (Sidney Olcott, 1923, 35 mm, silent with live music, 89 minutes)

British Agent Saturday August 22 at 1:00

Leslie Howard, England’s consoles-in-general in Moscow before and during the revolution, and Kay Francis, Comrade Lenin’s secretary, find each other and much more in British Agent. From R.H. Bruce Lockhart’s Memories of a British Agent, director Curtiz crafted a film that, aiming for accuracy and entertain- ment, came as close as it can to any film of the era. Preserved by the Library of Congress with funding from the Film Foundation. (Michael Curtiz, 1934, 35 mm, 80 minutes)

Pandora and the Flying Dutchman

Director Albert Lion (1894–1986) was virtually without peer in mid-century Hollywood. A prodigy, intellectuale, and self-taught set collector, Lion was hand-picked to helm Pandora and the Flying Dutchman. In this present-day version of the legend, set on the Spanish coast, a beautiful American (Ava Gardner) meets his match when a mysterious painter’s assistant (James Mason) pulls into port. Jack Cardiff served as cinematographer. Preserved by George Eastman House in cooperation with The Douglas Corporation, with funding provided by The Film Foundation and the Franco-American Cultural Fund. (Albert Lion, 1951, 35 mm, 122 minutes)
From Novel to Screen

Two adaptations of Pierre Louÿs’ celebrated 1898 novel La Femme et le Pantin (it was later also filmed by Luis Buñuel and Julien Duvivier) are presented in honor of the National Gallery exhibition The Art of Power: Royal Armor and Portraits from Imperial Spain.

La Femme et le Pantin

Alexandre Werner on guitar and computer
Saturday August 8 at 5:00

Jacques de Baroncelli was one of the first to dramatize. Royal Armor and Portraits from Imperial Spain.

Pantin

(P. A. de Baroncelli, 1928, 35 mm, silent with live music, French intertitles with soft-title translation, 100 minutes)

The Devil Is a Woman

Saturday August 15 at 1:00

Von Sternberg’s adaptation of Pierre Louÿs’ La Femme et le Pantin (this version was originally titled Caprice Espagnol) features Marlene Dietrich as the incredible Concha. “everything — lighting, camera movements, editing, acting — is aligned in the desperate expression of the erotic power of the woman”—Ado Kyrou. preservation by UCLA Film and Television Archive. (Josef von Sternberg, 1932, 35 mm, 80 minutes)

Carl Theodor Dreyer:
The Late Works

Four rarely shown sound features and one short film by Carl Theodor Dreyer (1889—1968) are presented in recently restored or preserved prints to mark the 120th anniversary of his birth. While the director’s dedication to the form and contributions to world cinema are now celebrated, his first sound film Vampyr was a commercial failure, and his final modernist masterwork — “equal in madness and beauty to the last works of Beethoven,” according to Jean-Luc Godard — a woman’s search for a romantic ideal of love ends with her casting off the four men in her life and retreating into calm isolation. “Gertrud is a film I made with my heart,” said Dreyer. Adapted from Danish playwright Hjalmar Söderberg’s 1906 play. (1964, 35 mm, Danish with subtitles, 115 minutes)

The Devil Is a Woman

Saturday August 8 at 3:30

Carl Dreyer’s art begins to unfold just at the point where most other directors give up. Witchcraft and martyrdom are his themes — his witches ride the ecstatic fears of their persecutors. In Day Of Wrath he carries the horror to the limits of human feeling, to the extremes of isolation, fear, and torment. The young second wife of an austere pastor desires his death because of her love for his son; when the pastor falls dead, she is tried as a witch. “ — Pauline Kael. (1943, 35 mm, Danish with subtitles, 98 minutes)

Gertrud

Saturday August 22 at 2:00

In Dreyer’s final modernist masterpiece — “equal in madness and beauty to the last works of Beethoven,” according to Jean-Luc Godard — a woman’s search for a romantic ideal of love ends with her casting off the four men in her life and retreating into calm isolation. “Gertrud is a film I made with my heart,” said Dreyer. Adapted from Danish playwright Hjalmar Söderberg’s 1906 play. (1964, 35 mm, Danish with subtitles, 115 minutes)

Alain Resnais:
The Elocution of Memory

“A creature is a memory that acts.” Research scientist Henri Laborit’s remark sums up the abiding artistic obsession of Alain Resnais (b. 1922), one of Europe’s most thoughtful and thought-provoking filmmakers. Resnais’ collaborations with powerful literary figures such as Marguerite Duras and Alain Robbe-Grillet are legendary and unique — he maintains a script should be conceived apart from any concession to the medium. Yet Resnais is also a superb virtuoso of filmic technique, as this retrospective reveals. Restored prints are made possible through the cooperation of the French Ministry of Foreign and European Affairs and support of the French Embassy.

Day of Wrath

Sunday August 9 at 4:30

Carl Dreyer’s art begins to unfold just at the point where most other directors give up. Witchcraft and martyrdom are his themes — his witches ride the ecstatic fears of their persecutors. In Day Of Wrath he carries the horror to the limits of human feeling, to the extremes of isolation, fear, and torment. The young second wife of an austere pastor desires his death because of her love for his son; when the pastor falls dead, she is tried as a witch. “ — Pauline Kael. (1943, 35 mm, Danish with subtitles, 98 minutes)

Ordre

Sunday August 16 at 4:30

Dreyer’s interest in the effects of organized religion on personal belief systems finds expression in this adaptation of a 1925 play by Danish writer Kay Munk, about a rural family reconciled to their neighbors through a miracle. “This simplicity of the setting only adds to the power of the understated drama, in which a stern widow’s son believes he is the reincarnated Christ”—British Film Institute. (1932, 35 mm, Danish with subtitles, 130 minutes)

Gertrud

Saturday August 22 at 2:00

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Hiroshima mon amour

Saturday September 5 at 2:00

A collaboration with writer Marguerite Duras (“I intended to compose a sort of poem in which the images would act as counterpoint to Marguerite’s text”), Hiroshima mon amour was Resnais' first feature. Actress Emmanuelle Riva visits the city and, tortured by memories of a romance with a German soldier, becomes involved with a Japanese architect whose former life was shattered by the bomb. Composer Giovanni Fasolo wrote the evocative score. (1959, 35 mm, French and Japanese with subtitles, 91 minutes)

Vampyr

precedes by They Caught the Ferry

Sunday August 2 at 4:30

From the genre cinema fantastique, Dreyer’s first sound film was based on a story by Sheridan Le Fanu, the famed Victorian writer of Gothic tales. Shot in France by the photographer Rudolph Mate, his film was “helped by a dream—like character, which a stern widower’s son believes he is the reincarnated Christ”—British Film Institute. (1955, 35 mm, Danish with subtitles, 130 minutes)
In a vast château with grand formal gardens and gilded moldings, a man tries to reawaken the illusion of (illusory) happiness of her past, her stepson is driven to extinguish the memory in what amounts to a romantic carousel. Romaine (Sabine Azéma), and André Dussollier. Six characters dash around their beautifully stylized Paris, negotiating relationships and, at serendipitous moments, erupting with comic effect. (1997, 35 mm, French with subtitles, 120 minutes)
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 Pennsylvania 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 more information, visit our Web site, www.nga.gov/programs/film, or call 202.842.6799.

The summer program features Salute to Le Festival des 3 Continents, celebrating the thirtieth anniversary of one of the oldest festivals devoted to African, Asian, and Latin American cinema; From Vault to Screen, an annual showcase of recently preserved cinema from international film archives, including six ciné-concerts (films with live music); Carl Theodor Dreyer: The Late Works, four major sound films from this Danish director; From Novel to Screen, two adaptations of Pierre Loti’s 1898 novel La Femme et le Pantin, a retrospective of the films of French master Alain Resnais; a tribute to American documentary filmmaker George C. Stoney; the Alloy Orchestra’s new score for Dziga Vertov’s Man with a Movie Camera; and Jean-Pierre Melville’s masterful Léon Morin, Priest.

**SUMMER 09**

**NATIONAL GALLERY OF ART**