FIGURES IN A LANDSCAPE: NATURE AND NARRATIVE IN NORWAY

JuLIEN DuVIVIER: THE GRAND ARTISAN

STRAUB AND HUallet: THE WORK AND REACHES OF CREATION

HARUn FArOCKI: ESSAYS

NATIONAL GALLERY OF ART | FALL10 | FILM

4th Street and Pennsylvania Avenue NW
Washington, DC

Making address
2000B South Club Drive
Landover, MD 20785
Art Films and Events

David Hockney: A Bigger Picture
Washington premiere
Director Bruno Wollheim in person
Saturday October 2 at 2:00

A new profile of David Hockney—culled from footage recorded during three years of trailing the seventy-three-year-old artist after his return to native Yorkshire—finds Hockney redefining himself as a landscape painter, setting up easel in the countryside, and all but abandoning the camera that so long has influenced his work. “This film may well be the best anyone will ever make about Hockney’s process”—Andrew Billen. (Bruno Wollheim, 2009, digital beta, 60 minutes)

Edvard Munch
Thursday October 14, 21, 28 at 2:00

Peter Walters’ rarely screened docudrama on Edvard Munch is presented on the occasion of the National Gallery exhibition Edvard Munch: Master Prints. The famously controversial film, more than three hours in length, carefully portrays details from the artist’s life in a blend of fiction and nonfiction. (Peter Walters, 1974, 35 mm, Norwegian with subtitles, 200 minutes)

The Deseret of Forbidden Art
Washington premiere
Directors Amanda Pope and Tchavdar Georgiev in person
Sunday October 17 at 4:00

Filmmakers Pope and Georgiev introduce the Washington premiere of their new film documenting a once-clandestine collection of Russian paintings hidden in Uzbekistan. For nearly a half century, curator Igor Savitsky used state funds to purchase for his remote museum art and artifacts that probably would not have survived the Soviet regime. Now the collection is housed in one of Central Asia’s finest museums. (Amanda Pope and Tchavdar Georgiev, 2010, HD-Cam, 80 minutes)

Ciné-Concert: Saved from the Flames
Serge Bromberg in person
Saturday October 23 at 4:30

Film historian and performance artist Serge Bromberg presents (and accompanies on piano) selections from his unique collection — rare and restored short “orphan” films from the decades of nitrate production, including such rarities as 1920s footage of Django Reinhardt, and animations by Max Fleischer. (Approximately 100 minutes)

Ciné-Concert: Häxan—Witchcraft through the Ages
American premiere of the original score
Sunday October 31 at 4:00

One of the most fascinating works in the history of cinema is Carlstens’s visually stunning study of witchcraft, a blend of iconolized vignettes and nonfiction texts exploring medieval scariety practice. Often working paintings by Bosch, Naisen conveys a sense of dark emotion always let loose on a naive world. Accompanied by a live performance of the original 1922 musical score under the direction of Gillian B. Anderson. (Benjamin Christensen, 1922, 35 mm, Danish and Swedish with subtitles, 110 minutes)

Irish Barry and American Modernism
Andrew Simpson on piano
Sunday November 7 at 4:00

Barry, founder of the film department at the Museum of Modern Art, was instrumental in focusing the attention of American audiences on film as an art form. Born in Britain, she was also one of the first female film critics and a founder of the London Film Society. This program, part of the Gallery’s American Modernism symposium, re-creates one of the events that Barry staged at the Wadsworth Atheneum in Hartford in the 1930s. The program includes avant-garde shorts with Walter Ruttmann, Ivan Montagu, Viking Eggeling, Hans Richter, Charles Sheeler, and a Silly Symphony by Walt Disney. (Approximately 75 minutes)

Polanski and the Łódź Film School
Saturday November 13 at 4:30

In the late 1950s, Roman Polanski made experimental short films that formed a foundation for his later filmmaking practice. Most of the seven shorts in this program were completed at the Łódź Film School, Poland’s national film, television, and theater institute, one of the finest film academies in the world. The surreal scenarios and absurdist comedies include Uhmisch zępcy (Teeth Smile, 1957), Dzisiejsze życie amerykańskie (When Angels Fall, 1959), and others. Live musical accompaniment by the Warsaw-based duo Zs2a. (Approximately 106 minutes)

Revolución
Saturday November 20 at 2:00

A portmanteau of ten short stories by ten filmmakers, the new feature Revolución offers personal reflections on the legacy of the Mexican Revolution viewed a full century later. At the same time, it provides a panorama of the current state of filmmaking in Mexico. Influential directors of the last decade, including Carlos Reygadas and Fernando Eimbcke, are featured alongside newer voices like Gael García Bernal and Mariana Chenillo. (2010, HD-Cam, 105 minutes)

Ciné-Concert: The Last Command
Music by the Alloy Orchestra
Saturday December 4 at 3:30

One of Josef von Sternberg’s most complex works of the late silent cinema, The Last Command stars Emil Jannings as a former Czarist general, reduced to working as a Hollywood extra and cast as a Russian general in a film directed by ex-Bolshevik William Powell. (Jannings won the first-ever Oscar for Best Actor for his role). To accompany the Pirandellian plot, the three-member Alloy Orchestra performs their original found-percussion and keyboard score. (Josef von Sternberg, 1928, 35 mm, 88 minutes)
Casting a motion-picture production of the classic short story, "A Tale of Harvesting" by the film's director. The adaptation is set in the late 19th century, in a sea of wheat fields, as the hard labor of the farmers is taken on by the young boy who witnesses the massacre of his family at the hands of the Tsjudes, an intimidating tribe from northwest Russia. Held on the eve of the Tsjudes' annual harvest, the film is set in a remote part of Norway, where the filmmakers used actual farming methods to bring the story to life. The film features stunning cinematography and a haunting musical score, bringing the viewer into the heart of a rural community facing an unspeakable tragedy that alters their relationship to the land.

In "A Tale of Harvesting," the filmmaker explores themes of survival, resilience, and the enduring power of the human spirit. The film's simplicity and honesty are complemented by the natural beauty of the Norwegian landscape, which serves as a backdrop to the tragedy. The characters are drawn from the land itself, their struggles and triumphs are intertwined with the earth, and the film's conclusion is a testament to the indomitable spirit of the farmers who continue to work the land, despite the loss.

The screening of "A Tale of Harvesting" is followed by a discussion with the filmmakers, providing an opportunity for audiences to engage in conversation about the film's impact, its historical context, and the broader themes it explores. This event is not to be missed by anyone interested in the intersection of cinema and literature, or in the stories that shape our world.
Jernanger

precended by To See a Boat in Sail
Saturday October 23 at 2:00

Jernanger charts the shifting relationships between a world weary mariner, a younger man bent on acquiring sailing skills, and two very different women. Backed by luminous cinematography of the harbor and waterways around Oslo, the narrative’sctor and occasional whimsy make Jernanger “one of the best Norwegian films of the year”—Fredrik Faveng. (Fal: Jadask, 2009, 35 mm, Norwegian with subtitles, 92 minutes)

An Enemy of the People (En folkefiende)
precended by Oblique
Sunday October 24 at 4:30

Updating Henrik Ibsen’s drama to the present day, An Enemy of the People retains the play’s main motifs—a Norwegian coastal town, a tainted water supply, duplicitous officials, national triumph—but augments the action with contemporary concerns. “[Adjusting] the play works seamlessly, highlighting the timeliness of Ibsen’s themes. Both Arthur Miller and Satyajit Ray made their own adaptations, but [this one] succeeds best.” —Jay Weissberg (Eik: SkipDeplugg, 2005, 35 mm, Norwegian with subtitles, 90 minutes)

A 1950s ghost story with literary and folkloristic roots, the Ice Palace (is-slottet) became one of the best Norwegian films of the year”—Fredrik Faveng. (Fal: Jadask, 2009, 35 mm, Norwegian with subtitles, 92 minutes)

The Ice Palace (Is-slottet)
Saturday October 30 at 4:00

With lighting, mise-en-scene, and color clearly inspired by Edvard Munch’s depictions of a suburban landscape, even largely through a train’s windows, and uses actors to focus on what he calls “human spatial identity disorder.” (Knut Åsdam, 2008, 35 mm, 10 minutes)

Lake of the Dead (De dødes tjern)
Friday October 29 at 2:00

A 1950s ghost story with literary and folktoric roots, Lake of the Dead became a model for subsequent mystery films. Six friends on a weekend outing far from Oslo discover that one member of their party, an early arrival, has disappeared. According to local legend, a phantom with one leg stalks the nearby lakeshore. (Kåre Bergstrøm, 1958, 35 mm, Norwegian with subtitles, 76 minutes)

Voici le temps des assassins
Saturday November 27 at 1:00

An intense and well-crafted thriller set inside a reconstruction of the old Les Halles market, Voici le temps des assassins was one of New Wave critic François Truffaut’s favorite French films. “Last we forget that film noir has roots in the French, this gem offers the quintessential femme fatale, hooking the oil-slicking, ultrasounding guy who quickly becomes suspecting, and dangerous”—Pacific Film Archive. (1956, 35 mm, French with subtitles, 114 minutes)

Pot-Boilie
Sunday November 28 at 4:30

Making his rounds in a Second Empire apartment building, provincial social climber Ginéd Philipe races to reposition via the ad of eminently satisfied middle-class ladies. “Duvivier’s non-creation of Paris in the overdusted eighties is one of the most extraordinary historical evocations ever…a lavish satire on the triumph of business values over bourgeois morals”—Pauline Kael. (1958, 35 mm, French with subtitles, 115 minutes)

La Bandera
Introduction by Jay Carr
Saturday December 11 at 6:00

On the lam after a murder, Jean Gabin joins the Spanish Foreign Legion, finds romance with exotic dancer Annabella, and forms an unlikely friendship with Robert le Vigan. A stirring Orientalist fantasy filmed on location in Morocco and Spain on the eve of the Civil War, La Bandera has now been restored by Archives Français du Film. (1935, 35 mm, French with soft-titles, 100 minutes)

Sous le ciel de Paris
Sunday December 12 at 4:00

The elegant postwar masterpiece and die-in-the-life of fin-de-siècle Paris weaves a tapestry of tantalizing encounters among a random group of characters—a crazed sculptor, a worker on a picket line, an unlucky medical student, an old woman gleaming food for her cats, two kids on a boat ride, and a dewy newcomer from the country. (1935, 35 mm, French with soft-titles, 115 minutes)

Julien Duvivier:
The Grand Artisan

Julien Duvivier (1896–1967), whose work of the 1930s helped define midcentury poetic realist cinema—studio-made narratives with proletarian characters set in shadowy, noirish milieus—was a master of many genres. Melodrama, thriller, literary adaptation, even comedy. Duvivier was adept at them all. While contemporaries like Jean Renoir are lauded as auteurs, Duvivier’s consistently craftsman-like proficiency preceded by Oblique

Ciné-Concert: Poil de carotte
Music by L’Octuor de France ensemble
Saturday October 16 at 2:30

“A family is a group of people living under the same roof who cannot stand each other.”—Pépé le Moko. When finally they meet face to face, fate calamitously intrudes. (1932, 35 mm, French with soft-titles, 89 minutes)

Pépé le Moko
Friday November 26 at 2:30

A notorious peep that hides out in the old Algiers Casbah until a glamorous “tourist” from Paris lures him to his demise. Pépé le Moko reached comic status, inspired two remakes, an Italian parody (Totò le Moko), a cartoon character (Pépe le Pèpe), and even, arguably, had a bearing on Graham Green’s 1940s screenplay for The Third Man. (1934, 35 mm, French with subtitles, 94 minutes)

Anja Breien’s moving, minimalist narrative of all the dirty tricks in his memorably dysfunctional family. Duvivier’s adap-

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Pail de carotte
Saturday December 18 at 3:30

Jules Renard’s popular novel prompted Duvivier’s second adaptation in the early sound era. Evoking his own painful childhood in rural France, he added a few absurd twists to the tale, casting the brilliant Harry Baur as father and Robert Lynen as the young carrot-top this time around. (1932, 35 mm, French with subtitles, 92 minutes)

Tales of Manhattan
Sunday December 26 at 2:00

In the first of two shimmering English-language works with stellar casting (one produced by Twentieth-Century Fox), a bespoke tailcoat passes through a multitude of owners, starting with rich actor Charles Boyer and ending with poor farmer Paul Robeson. (1942, 35 mm, 125 minutes)

Anna Karenina
Sunday December 26 at 4:30

A lavish international concoction directed by Duvivier, produced by Alexandre Korda, photographed by Henri Alekan, scripted by Jean Anouilh, and starring costumes designed by Cecil Beaton, this adaptation of Tolstoy’s novel was cast with Vivien Leigh as Anna and Ralph Richardson as Karenin. While it did not survive at the box office, Anna Karenina remains one of the most stylishly romantic postwar movies. (1948, 35 mm, 139 minutes)

Immersion
Saturday November 20 at 2:00

When Danièle Huillet died in 2006, her collaborator and partner of more than thirty years, Jean-Marie Straub, completed their final project, L’itinéraire de Jean Bricard (The Itinerary of Jean Bricard, 2008), a beautiful short based on a work by Henri Alekan, Pepin, and Andrea Picard, Nellie Killian, and Michael Agbossou.

Where Does Your Hidden Smile Lie?
Sunday December 19 at 4:30

Twenty years after Harun Farocki’s documentary on Straub and Huillet’s methodology, Pedro Costa released his own portrait of the filmmaking duo as they negotiate the editing of their 1999 feature film Scalpel (Pedro Costa, 2001, 35 mm, French with subtitles, 109 minutes)

Haran Farocki: Essays
Saturday November 20 at 4:30

Deceptively simple in approach, In Comparison juxtaposes various methods of brick-making across societies. “The film shows us that certain production rhythms require their own duration, and that cultures differentiate around the time of the brick”—Farocki. 

In Comparison preceded by Immersion
Saturday November 20 at 4:30

As an actor in Straub and Huillet’s Class Relations, Haron Farocki recorded the existing rehearsal methods of his mentors. The resulting film is both documentation and homage. (Harun Farocki, 1983, 9mm, German with subtitles, 26 minutes)

Jean-Marie Straub and Danièle Huillet at Work on Franz Kafka’s Amerika
Sunday November 21 at 4:30

An observational perspective, (Immersion reveals ways in which virtual reality is used by the military to train its soldiers prior to combat as well as to treat those who come back with post-traumatic stress disorder. (Harun Farocki and Matthias Rajmann, 2009, digibeta, German with subtitles, 20 minutes)

Images of the World and the Inscription of War
Saturday November 27 at 4:00

A study of technology and war, image fatigue, and interpretation, Farocki’s short feature is now considered a classic of the cine-essay genre. With both a scientific logic and a fervent conscience, he manages to represent familiar images in entirely new ways. “A fascinating film essay about photography . . . Farocki combines the freewheeling imagination of Chris Marker with the rigor of Alexander Kluge, and his materialist approach to editing sound and image suggests both Fritz Lang and Robert Bresson”—Jonathan Rosenbaum.

Where Does Your Hidden Smile Lie? preceded by Straub and Huillet at Work on Kafka’s Amerika (Pedro Costa, 2009, 16 mm, German with subtitles, 75 minutes)

Straub and Huillet: The Work and Reaches of Creation

Artists Jean-Marie Straub and the late Danièle Huillet created an eclectic and personal cinematic style that used existing texts—poetry, plays, letters, music, and political writing—as the foundation for their craft. Just as Straub and Huillet’s cinema was based on the work of others, their films, in turn, have been an inspiration to other artists. In addition to the feature Class Relations, the program includes three recent shorts and two films on Straub and Huillet’s methods, as witnessed by Harun Farocki and Pedro Costa. Special thanks to Barbara Ulrich, Andrea Picard, Nellie Killian, and Michael Agbossou.

Klassenverhältnisse (Class Relations) preceded by Straub and Huillet at Work on Kafka’s Amerika
Sunday November 21 at 4:30

Straub and Huillet’s best-known feature, Class Relations, inspired by Kafka’s unfinished allegory of capitalist society (Amerika), uses the depiction of its immigrant protagonist Karl Rossmann to explore the transfer of a fictional character from text to screen. (Jean-Marie Straub and Danièle Huillet, 1984, 35 mm, German with subtitles, 126 minutes)
An ongoing program of classic cinema, documentary, avant-garde, and area film premieres occurs each weekend in the National Gallery’s East Building Auditorium, Fourth Street at Pennsylvania Avenue NW. Films are shown in their original formats. Programs are free of charge but seating is on a first-come, first-seated basis. Doors open approximately thirty minutes before each show. Programs are subject to change. For more information, visit our Web site at www.nga.gov/programs/film or call (202) 842-6799.

The fall season opens with Figures in a Landscape: Nature and Narrative in Norway, a series that surveys a century of filmmaking, organized in association with Edward Munch: Master Prints. Peter Watkins’ celebrated 1976 docudrama on Munch’s life is also screened in conjunction with the exhibition. The work of French filmmaker Julien Duvivier is explored in the ten-part Julien Duvivier: The Grand Artisan, while selections from the collaborative oeuvre of Jean-Marie Straub and Danièle Huillet are presented in Straub and Huillet: The Work and Reaches of Creation.

Haron Farocki: Essays includes short films and a feature by this influential German writer, theorist, and filmmaker. Academy Award–winning production designer Patricia von Brandenstein presents Film Design: Translating Words into Images; a discussion and screening of Force of Evil is offered on the one-hundredth birthday of blacklisted writer-director Abraham Polonsky. Ciné-concerts cover a variety of performers, such as the Warsaw-based duo Zsazsza Haron farocki: essays Jean-Marie Straub and Danièle Huillet presented in Straub and Huillet: the Work and Reaches of Creation. Julienne Duvivier: the grand artisan

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