Art Films and Events

**Agnes Martin: With My Back to the World**
Friday July 2 at 12:30
Recorded over several years, this balanced and beautiful portrait combines archival footage, private conversation, and Agnes Martin’s paintings from her fifty-year career. The Canadian-American abstractionist quietly captivates as she shares methods and ideas. (Mary Lance, 2012, DigiBeta, 57 minutes)

The **Painter Sam Francis**
Saturday July 3 at 1:00
Jeffrey Perkins’ recent portrait of his mentor, Sam Francis, revisits the painter’s past—his California upbringing, formative years in Europe, and emergence as a major American abstractionist. Artists such as Ed Ruscha offer perspective. (Jeffrey Perkins, 2008, HD-Cam, 85 minutes)

**John Martin: Let the Paint Be Painted**
Introduction by Michael Maglaras
Saturday July 3 at 3:00
Modemist John Martin, one of the first Americans accorded a retrospective at the Museum of Modern Art in the 1930s, is the subject of a new film essay tracking his career, illustrated with watercolors, paintings, etchings, and drawings. The filmmaker leads a post-screening discussion. (Michael Maglaras, 2010, HD-Cam, 85 minutes)

**Sam Gilliam**
Sunday July 4 at 2:00, Saturday July 10 at 1:00
Internationally celebrated abstract expressionist Sam Gilliam talks with filmmaker Robin Talala about his life and the often contradictory process of creating his edgy, jazzylike body of work. One of the key painters of the Washington Color School, Gilliam is a fascinating raconteur. The director leads a post-screening discussion on July 10. (Robin Talala, 2008, DigiBeta, 52 minutes)

**The Art of the Steal**
preceded by From Impressionism to Modernism: The Chester Dale Collection
Sunday July 4 at 4:30
The saga of art collector Albert C. Barnes and later rift between French New Wave founders François Truffaut and Jean-Luc Godard is crafted with archival intensity and a keen eye for the politics of the celebrated 1960s film movement. (Emmanuel Laurent, 2009, DigiBeta, French with subtitles, 93 minutes)

**Les Deux de la vague (Two in the Wave)**
Sunday August 1 at 4:30
The story of the early camaraderie and later rift between French New Wave founders François Truffaut and Jean-Luc Godard is crafted with archival intensity and a keen eye for the politics of the celebrated 1960s film movement. (Emmanuel Laurent, 2009, DigiBeta, French with subtitles, 93 minutes)

**Book of Words**
Friday July 9 and 16 at 3:00
This rare and previously unseen silent film was marred by several takeovers by the Film Aesthetic Movement, the 1960s counterpart of the Beat generation. Fans of William Burroughs and Allen Ginsberg will be acutely interested in this film, which serves as a testament to the power of the spoken word, as it tracks the course of the celebrated 1960s film movement. (Jerry Aronson, 1963–2005, DigiBeta, 84 minutes)

**Charlie Haden—Rambling Boy**
Friday September 3 at 3:00
A new documentary from Swiss filmmaker Reto Caduff on renowned jazz bassist Charlie Haden documents the trend-setting years with the Ornette Coleman Quartet and an astonishing sixty-year career as composer, producer, bandleader, teacher, and activist. (Reto Caduff, 2009, HD-Cam, 85 minutes)

**Sounds and Silence**
Contemporary music’s fascination with the language of experimental tones is the domain of Manfred Eicher, famous founder of ECM Records. Inspired by many visual phenomena, including shifting patterns of light, the film follows Eicher to out-of-the-way music venues with such friends as Arvo Pärt, Dino Saluzzi, Jan Garbarek, and Kim Kashkashian. (Peter Guyer and Norbert Wiedmer, 2009) HD-Cam, German and French with subtitles, 88 minutes

**Return to Gorée**
Friday September 3 at 10:30
African singer Youssou N'Dour’s epic journey stalking the musical trail left by slaves in America resulted in an extraordinary jazz repertoire later performed and recorded in Gorée, the African island that today symbolizes the history of the slave trade. (Pierre-Yves Borgeseau, 35 mm, French and English with subtitles, 110 minutes.)

**New Masters of European Cinema: Unspoken**
Director Fien Troch in person
Sunday September 26 at 4:30
The disappearance of their only daughter years before has left a middle-class couple (Emmanuelle Devos and Bruno Todeschini) unable to converse. Slowly, the hermetic world of their home acquires an otherworldly aura through the accretion of odd occurrences and ambiguities. One of the rising stars of new European cinema, Flemish director Fien Troch (b. 1978) leads a post-screening discussion. “Her intimate camera understands how deeply the imperceptible can resonate”—Cameron Bailey. (Fien Troch, 2008, 35 mm, French with subtitles, 97 minutes)
From Vault to Screen: Il Cinema Ritrovato

The National Gallery’s annual preservation series this year focuses on Il Cinema Ritrovato, the famous festival in Bologna lauded by cineastes, historians, and film conservators from around the world. Each summer’s program includes restorations, rediscovers, and rare treasures from archives, private collectors, and cinematheques, as well as events that ran the gamut from scholarly discussions to open air screenings in the heart of the historic city. Special thanks to Gaby Borke, Gian Luca Farinelli, Peter van Bagh, and the staff of Cineteca del Comune di Bolo.

The March of Time: Seventy-Fifth Anniversary
Saturday July 24 at 4:10

The first of four early Frank Capra films stars Johnnie Walker as a Broadway matinee idol who is forced to leave him, Stanwyck obliges and boards a boat bound for Cuba. This was the last Capra film directed by Frank Capra (1931, 35 mm, 90 minutes)

The Miracle Woman
Sunday July 25 at 4:30

Cult evangelist and media icon Aimee Semple McPherson’s story, dramatized in the 1937 play Blows You, Sister, was adapted for screen idol Barbara Stanwyck. In this 1933 feature the 1920s’ Manhattan socialites seem to have suddenly developed the oddest behavior, with interludes from the days of the Roaring Twenties. (Total running time 76 minutes)

Nocturnes
Saturday July 17 at 1:00

Remake to Be Seen (1999/1994) and The Exquisite Hour (1994/1994), Solos’ melancholic masterpieces of distressed found footage, envision the passage from life to death. Nuit de la Mort (1990/1989) and What’s Out Tonight is Lost (1983) are silent imagnions of suburban disquiet. Solomon’s haunting Twilight Psalm II: Walking Distance (1995) includes the finest of Solomon’s hand-paint-df film collaborations with Brahim, Swanson (2002). The allegorical Twilight Psalm I: Waking Distance (1999) appears serene like a dream poised from noble metals: analogous, in the artist’s words, to something found in “rusted tombs.” “All-Moma has a stately, poetic, graceful grip on time and the sadness it carries... in the end, it is strangely and even hauntingly coming the final understanding of whom and what we are”—Martin Scorsese, World Cinema Foundation. (Shadi Abdel Salam, 1969, 35 mm, Arabic with subtitles, 103 minutes)

Ciné-Concert:
Saturday July 24 at 1:00

Ciné-Concert: From Vault to Screen: Il Cinema Ritrovato

Saturday July 24 at 1:00

“The Camera is a Weapon in the Class Struggle,” blurted a hand-painted banner on the New York headquarters of the Workers Film and Photo League in 1933. Confronted by economic upheaval, and inspired by the Soviet cinema’s dramatic recreations, organizations such as NYWTD and Frontier Films by the mid 1930s had launched a stylistic revolution. Following an introduction by Rutgers University professor Richard Koszarski, author of Hollywood on the Hudson: Film and Television in New York from Griffith to Samuels screenings include: The City (William Van-Dyke and Ralph Steiner, 1939), Footsteps to Faith (Lewis Jacobs, 1933), People of the Cumberland (Ela Kazan, 1937), and Native Land (Ela Kazan and Paul Strand, 1942). (Total running time 160 minutes, est intermission)

The March of Time: Seventy-Fifth Anniversary
Saturday July 24 at 4:10

The first of four early Frank Capra films stars Johnnie Walker as a Broadway minstrel; recruited for a Civil War melodrama with a bottom-of-the-barrel traveling tent show. Rediscovered in the vaults of the Cinematheque Francaise, the long-lost The Matinee Idol’s one of the director’s finest early comedies. (Frank Capra, 1929, 35 mm, 70 minutes)

Ciné-Concert:
Saturday July 24 at 1:00

“Lady of the evening” and artist’s model Barbara Stanwyck portrays hulking hero Handsome Williams (Mitchell Lewis) as the world’s ugliest man—he could bear anything except the sight of his own face. “Beauty underlies his brutish exterior, as shown in his tenderness toward Nora, his girl next door, his love for his wife. (Harry Edwards, 1927, 20 minutes)

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“For grotesque it verges on the operatic.” Columbia Pictures’ publicity notes portrayed hulking hero Handsome Williams (Mitchell Lewis) as the world’s ugliest man—he could bear anything except the sight of his own face. “Beauty underlies his brutish exterior, as shown in his tenderness toward Nora, his girl next door, his love for his wife. (Harry Edwards, 1927, 20 minutes)

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Antonion's first critical success was this polished adaptation of a Cesare Pavese story about class conflict and shifting working-class identity amid an urban tapestry of Turin freneticism. "Le Amiche demonstrates how Antonioni refined cinematic language, using space, symbol, and image to express emotion"—British Film Institute. Restored by Cinema di Bologna at L’Immagine Ritrovata. Funding from Gucci and The Film Foundation. (Michelangelo Antonioni, 1955, 35 mm, Italian with subtitles, 105 minutes)

One of the delights of the annual Il Cinema Ritrovato is Films from 150 Years Ago: A selection from 1909 from the collection of the National Film Archive of the British Film Institute includes, among others, Une Froufrouine, Blenon Twassen, La Gachette, Les Surprises de l’Aviation and Cretinetti Paga i Debiti (38 minutes).

A Brighter Summer Day
Saturday August 14 at 2:00
Edward Yang’s masterful tale of everyday life in 1960s Taiwan — from family relations, to youthful alienations, to a fondness for American culture—is a brilliant evocation of a particular time and one of the great achievements of late twentieth-century cinema. "While restorations are usually reserved for relics, sometimes we need to dust off recent memories to remind how brightly the not too distant past shined" — Tom Milne. (Fritz Lang, 1948, 35 mm, 12 minutes)

One of the more intriguing American offerings from Il Cinema Ritrovato is this postwar “first apocalyptic bomb film” introduced by Hume Cronyn as Robert Oppenheimer and intended for a time capsule to be opened in 2446. Corporate heads and characters such as Einstein and Fermi—plus a ubiquitous 24/7 figure anticipating “a new American uthopia” — add a bone-chilling irony to the plot. (Norman Taurog, 1946–1947, 35 mm, 120 minutes)

A Ciné-Concert: A Gentlemen of Paris
Andrew Simpson on piano
Saturday August 28 at 4:30
A butler plots revenge on elegant man-about-town Adolphe Menjou after discovering his wife’s dalliance with this wealthy roué. Although Harry d’Arrast had worked closely with Charlie Chaplin on the latter’s A Woman (also featuring Menjou), this film’s worldly-wise epic was a graceful irony closer to the manner of Lubitsch or Stroheim. (Harry d’Abbadie d’Arrast, 1927, 35 mm, 65 minutes)

The Beginning or the End screened by The Town
Saturday August 29 at 4:30
One of the most influential work, Faces retains today a power to rouse through its raw scrutiny of human relationships. (John Cassavetes, 1968, 35 mm, 130 minutes)

Le Amiche (The Girlfriends)
preceded by A Century Ago: Films from 1909
Saturday August 7 at 2:30
When Faces appeared in theaters in 1968, its bracing frankness and black-and-white cinema-verite aesthetic struck a resonant chord with mainstream moviemakers accustomed to more conventional fare. Arguably John Cassavetes’ most influential work, Faces retains today a power to rouse through its raw scrutiny of human relationships. (John Cassavetes, 1968, 35 mm, 130 minutes)

A Ciné-Concert: Maciste all’Inferno (Maciste in Hell)
Andrew Simpson on piano
Sunday August 22 at 4:30
Bartolomeo Pagano’s commanding presence in Patrono’s 1914 Cabina led straight to stardom in 1920s Italian cinema as the beloved strong man Maciste (Fellini, for example, was an admirer from childhood). The last and arguably best of the Maciste series, Maciste all’Inferno envisions a “sensual baroque hell where Maciste works wonders defeating an entire fleet of devils” — Stella Dagnino and Claudia Gianetto. (Guido Brignone, 1925, 35 mm, 95 minutes)

A Bank Holiday
Friday August 27 at 10:30, Saturday August 28 at 12:30
This preser Carol Reed gems from the vaults of Britain’s National Film Archive follows an assortment of colorful working-class characters as they leave London for their final seaside spree of summer. Margaret Lockwood is luminous as nurse Catherine Lawrence, while the location shooting on England’s East Sussex coast offers up enthralling social history. (Carol Reed, 1938, 35 mm, 86 minutes)

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Andrew Simpson on piano
Saturday August 28 at 2:00
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The split-structured tale of a sociopath’s remorseless drive for station and wealth...
As new facts about Eva’s life materialize, Arne discovers she had been fed a kind of male-hysteria, as Erik comes to regard Sonja increasingly as an enigma whom he can not control or understand” — Norwegian Film Institute, (1953, 35 mm, Norwegian with subtitles, 95 minutes)

Døden er et kjærtegn (Death Is a Caress) by Ingrid Dokka, September 4 at 2:00

A delicate and accomplished debut feature, Norteado’s fresh take on the border crossing tale tracks Andres, an Oaxacan in Tijuana attempting to enter California. Temporarily finding employment and a few fragile friendships, Andres not only learns to tolerate the anguish of wanting to be elsewhere but more importantly discovers “the fleeting pleasures to be found in transitional spaces” — Melissa Anderson. (Roberto Hernández and Geoffrey Smith, 2008, Spanish with subtitles, 87 minutes)

El General by Natalia Almada in person, Sunday September 5 at 4:30

Director Natalia Almada completes the portrait with archival footage, photographs, and texts, reconstructing myriad details in this remarkably illuminating essay. (Natalia Almada, 2008, HD Cam, 83 minutes)

Lake Tahoe by Natalia Almada shapes an arresting portrait of her great-grandfather, Plutarco Elias Calles, Mexico’s notorious president during the 1920s. From the most ephemeral of sources — private audio recordings of her grandmother, the president’s daughter — Almada completes the portrait with archival footage, photographs, and texts, reconstructing myriad details in this remarkably illuminating essay. (Natalia Almada, 2008, HD Cam, 83 minutes)

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El Calambre by Natalia Almada in person, Saturday September 11 at 4:30

In Ariel’s best known work — a coming-of-age tale in an idyllic rural setting that marked the screen debut of Norwegian actress Liv Ullmann —young love is mixed in youthful hedonism and the awakening moral constraints of adult life. (1959, 35 mm, Norwegian with subtitles, 95 minutes)

Acidflut (The Wayward Girl) by Ingrid Dokka, Saturday September 11 at 2:00

The short Just Kidding stars Edith Carlmar in an old woman’s encounter with three boys. (Bent Hamer, 1994, Norwegian with subtitles, 3 minutes)

Sikadeskutt (Damage Shot) by Ingrid Dokka, Saturday September 25 at 2:00

Carlmar’s films were especially appealing in the 1950s because they exposed contemporary problems that today are seen as social and cultural history. In Carlmar’s best known work — a coming-of-age tale in an idyllic rural setting that marked the screen debut of Norwegian actress Liv Ullmann —young love is mixed in youthful hedonism and the awakening moral constraints of adult life. (1959, 35 mm, Norwegian with subtitles, 95 minutes)

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GenMex: A New Generation of Cine Mexicano by Ingrid Dokka, Saturday September 4 at 4:00

In a memorable year for Mexico —2010 marks both the bicentennial of independence from Spain and the one-hundredth anniversary of the start of the Mexican Revolution—it’s also becoming abundantly clear that fresh directorial talents are invigorating the burgeoning pool of distinctive cinematic known as Nuevo Cine Mexicano, one of the world’s most dynamic national cinema movements. This series includes the work of eight filmmakers. The Gallery wishes to thank Carlos Gutierrez per petuum mobile by Ingrid Dokka, Saturday September 4 at 4:00

Winner of the Best Mexican Film Award at the prestigious Guadalajara Fes- tival, Perpetuum Mobile is the story of young Gabino, a van driven in Mexico City living with his nagging mother. In an impressively disciplined narrative, the film creates a portrait of family relationships within a panorama of urban street life. Director Pereida (b. 1952), with only three features, is well on his way to becoming a leading stylist of Mexican cinema. (Nicolás Pereida, 2009, 35 mm, Spanish with subtitles, 90 minutes)

Lake Tahoe by Natalia Almada shapes an arresting portrait of her great-grandfather, Plutarco Elias Calles, Mexico’s notorious president during the 1920s. From the most ephemeral of sources — private audio recordings of her grandmother, the president’s daughter — Almada completes the portrait with archival footage, photographs, and texts, reconstructing myriad details in this remarkably illuminating essay. (Natalia Almada, 2008, HD Cam, 83 minutes)

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**Døden er et kjærtegn (Death Is a Caress)**<br> Saturday September 4 at 2:00

An old magnetism draws wealthy woman-about-town Sonja to her husband’s medical practice. As new facts about Eva’s life materialize, Arne discovers she had been fed a kind of male-hysteria, as Erik comes to regard Sonja increasingly as an enigma whom he can not control or understand” — Norwegian Film Institute, (1953, 35 mm, Norwegian with subtitles, 95 minutes)

**Ung flukt (the Wayward Girl)**<br> Introduction by Ingrid Dokka, Saturday September 11 at 2:00

A kind of male-hysteria, as Erik comes to regard Sonja increasingly as an enigma whom he can not control or understand” — Norwegian Film Institute, (1953, 35 mm, Norwegian with subtitles, 95 minutes)

**Skadeskutt (Damage Shot)**<br> Saturday September 25 at 2:00

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**Norteado**<br> Saturday September 5 at 4:30

A delicate and accomplished debut feature, Norteado’s fresh take on the border crossing tale tracks Andres, an Oaxacan in Tijuana attempting to enter California. Temporarily finding employment and a few fragile friendships, Andres not only learns to tolerate the anguish of wanting to be elsewhere but more importantly discovers “the fleeting pleasures to be found in transitional spaces” — Melissa Anderson. (Roberto Hernández and Geoffrey Smith, 2008, Spanish with subtitles, 87 minutes)

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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.

This summer brings recent documentaries on subjects ranging from American painters and art collectors to new Swiss-produced films about musicians with deep connections to the quintessentially American art form of jazz. The work of renowned avant-garde filmmaker Phil Solomon is highlighted in Rhapsodies in Silver, a retrospective trilogy presented by the artist and organized to coincide with his installation American Falls, on view at the Corcoran. Other series include Edith Carlmar: Of Love and Loss, a cycle of four films by this groundbreaking mid-twentieth-century Norwegian director who remains little known outside her own country; Film and Reality in the 1930s: Roots of the Docudrama, celebrating the seventy-fifth anniversary of The March of Time; and GenMex: A New Generation of Cine Mexicano, contemporary features by eight young Mexican directors. The Gallery’s annual summer preservation series From Vault to Screen focuses on the celebrated festival in Bologna, Il Cinema Ritrovato, now in its twenty-fourth year, with a program of fifteen rare works and restorations from international archives. Finally, New Masters of European Cinema showcases work by up-and-coming Belgian filmmaker Fien Troch, presented in person by the director.

__JUL__

| 2 | Fri | 12:30 | Art Film and Event | Agnès Martin: With My Back to the World |
| 3 | Sat | 1:00 | Art Film and Event | The Painter Sam Francis |
| 3 | Sat | 3:00 | Art Film and Event | John Marin: Let the Paint Be Paint! |
| 4 | Sun | 2:00 | Art Film and Event | Sam Gilliam |
| 9 | Fri | 3:00 | Art Film and Event | The Art of the Medal |
| 10 | Sat | 1:00 | Art Film and Event | Sam Gilliam |
| 11 | Sun | 4:30 | Phil Solomon: Rhapsodies in Silver | Elegies |
| 16 | Fri | 3:00 | Art Film and Event | Ill-Side: Music in Barcelona |
| 17 | Sat | 1:00 | Phil Solomon: Rhapsodies in Silver | Nocturnes |

__AUG__

| 1 | Sun | 4:30 | Art Film and Event | Les Deux de la vague (Two in the Wave) |
| 7 | Sat | 2:30 | From Vault to Screen | Il Cinema Ritrovato: A Century Ago | Films from 1909, La Amistad (The Girlfriends) |
| 8 | Sun | 4:30 | Art Film and Event | Fragments of Conversations with Jean Luc Godard |
| 14 | Sat | 2:00 | From Vault to Screen | Il Cinema Ritrovato: A Brighter Summer Day |
| 15 | Sun | 4:30 | From Vault to Screen | Il Cinema Ritrovato: Faces |
| 21 | Sat | 2:00 | Lang and Ulmer: Noir Duo | Secret Behind the Door |
| 22 | Sun | 4:30 | From Vault to Screen | Il Cinema Ritrovato: Maturé all’Inferno (Mature in Hell) |
| 27 | Fri | 2:30 | From Vault to Screen | Il Cinema Ritrovato: Bank Holiday |
| 28 | Sat | 12:30 | From Vault to Screen | Il Cinema Ritrovato: Bank Holiday |
| 29 | Sun | 4:30 | From Vault to Screen | Il Cinema Ritrovato: A Gentleman of Paris |

__SEP__

| 3 | Fri | 1:00 | Art Film and Event | The Life and Times of Allen Ginsberg |
| 4 | Sat | 2:00 | Edith Carlmar: Of Love and Loss | (Deedt er at kjærligheten er en kærlighet) |
| 5 | Sun | 2:00 | GenMex: A New Generation of Cine Mexicano | Perpetuum Mobile |
| 10 | Fri | 3:00 | Art Film and Event | Return to Gorée |
| 11 | Sat | 2:00 | Edith Carlmar: Of Love and Loss | (Eng Edt) (The Wayward Girl) |
| 12 | Sun | 4:30 | GenMex: A New Generation of Cine Mexicano | El General |
| 18 | Sat | 2:00 | Edith Carlmar: Of Love and Loss | Bare Kæld (Just Kidding); Unger frue forsvunnet (A Young Woman Missing) |
| 19 | Sun | 4:30 | GenMex: A New Generation of Cine Mexicano | Altemar |
| 25 | Sat | 2:00 | Edith Carlmar: Of Love and Loss | Stedekvitt (Damage Short) |
| 26 | Sun | 4:30 | Art Film and Event | New Masters of European Cinema: Uspokojen |