



**FILM**

WINTER 2014 National Gallery of Art



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[nga.gov/film](http://nga.gov/film)

Unless otherwise noted, films are screened in the East Building Auditorium, Fourth Street and Pennsylvania Avenue NW. Works are presented in original formats, and seating is on a first-come, first-seated bases. Doors open thirty minutes before each show and programs are subject to change.

For more information, e-mail [film\\_department@nga.gov](mailto:film_department@nga.gov), call (202) 842-6799, or visit [nga.gov/film](http://nga.gov/film).

The 2014 season opens with a new slate of non-fiction, experimental, and classic narrative films, featuring tributes to legendary directors, contemporary groundbreakers, and a few often overlooked motion picture artists. The Gallery welcomes Canadian-born artist Michael Snow, who will introduce several of his seminal films, including *Wavelength*, and welcomes back British documentarian and historian Tony Palmer with a US premiere of his most recent film on the legacy of composer Benjamin Britten. Other guests include John Gianvito, Caroline Martel, and Pachó Velez—all visiting to present and speak about their current work. Ciné-concerts include silent films by masters Max Linder and Buster Keaton, with original scores by Andrew Simpson; a special presentation of *The Yellow Ticket*, with a score commissioned by the Foundation for Jewish Culture's New Jewish Culture Network; and a screening of Victor Fleming's silent *Mantrap*, just one of the recently restored gems presented during the UCLA Film & Television Archive's biennial preservation festival, accompanied by Ben Model. Other highlights include a two-part celebration of Masterworks of Czech Animation, an investigation into the archive of video pioneers Videofreex, the Cine Manifest collective's newly restored *Northern Lights*, and a new look at the work of influential, German-born, modernist Hans Richter.



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**Art Films and Events**

Jan 2 – Mar 30

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**JOHN CAGE AT WORK, 1978 – 1992**
followed by **RICHARD DIEBENKORN**

Thu Jan 2, Fri Jan 3, and Sat Jan 4 (12:30)

Footage of John Cage and Richard Diebenkorn working on prints at San Francisco's Crown Point Press is screened in association with the exhibition *Yes, No, Maybe: Artists Working at Crown Point Press*. Kathan Brown is founder and owner of Crown Point. (Kathan Brown, 1978–1992, digital beta, total running time approximately 65 minutes)

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**GREGORY CREWDSON: BRIEF ENCOUNTERS**

Sat Jan 4 (3:30)

Sun Jan 5 (4:30)

Twilight touching down on a nearly empty American town is the consistent theme of Gregory Crewdson's hyperrealistic photography. Fascinated by the power of light to transform a banal setting into a sublime scene, Crewdson goes to great lengths to understand the communities where he shoots, preferring the abandoned factory towns and tawdry suburban neighborhoods that have come to represent post-industrial America. When he is not working in a real place, he replicates "frozen moments" on a sound stage, shooting with a large cast and crew. (Ben Shapiro, 2012, DCP, 77 minutes)

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**CINÉ-CONCERT: THE GENERAL**
**World premiere of orchestral score by Andrew Simpson**

Sun Jan 12 (6:30)

Buster Keaton's masterful Civil War drama features the multi-talented Keaton performing his own heroic stunts. With a scenario based on an actual incident from the war (a raid led by a Union spy who infiltrated Confederate lines to hijack a locomotive), engineer Johnny Grey (Keaton) spends the film's first half racing after his engine —



on foot, handcar, bicycle, and even on another locomotive—and the second half on the run from a train controlled by Union troops. “Keaton loves his train as much as he loves his Annabelle Lee, and leaps or creeps over every inch, from the cow catcher riding low on the tracks, to the tender carrying the fuel”—Gary Giddins. (Clyde Bruckman and Buster Keaton, 1926, DCP, 78 minutes) *Restoration funded by The Film Foundation and Cohen Media*

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#### THE STUART HALL PROJECT

##### Washington premiere

Sun Jan 19 (4:30)

The celebrated Jamaican-born sociologist and theorist Stuart Hall (b. 1932) is the founding father of cultural studies—the popular interdisciplinary field that has reworked the way in which cultural patterns are studied within societies. Combining archival imagery, home movies, and found footage with new material and a uniquely crafted Miles Davis soundtrack, “John Akomfrah’s filmmaking approach matches Hall’s intellect, its intimate play with memory, identity, and scholarly impulse traversing the changing historical landscape of the second half of the twentieth century”—British Film Institute. (John Akomfrah, 2013, DCP, 95 minutes)

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#### T-MEN

##### followed by RAW DEAL

##### Introduction by Max Alvarez

Sat Feb 1 (2:00)

In *The Crime Films of Anthony Mann* (2014) historian Max Alvarez brings essential scholarship to an aspect of Mann’s career often overshadowed by his 1950s westerns. A composite story based on Treasury Department case files, *T-Men*’s quasi-documentary narrative is brilliantly served by Hungarian-born cinematographer John Alton, whose camera placement and lighting seem the very definition of film noir. Dennis O’Keefe and Alfred Ryder play undercover agents assigned to crack a counterfeiting ring in Detroit and Los Angeles. (Anthony Mann, 1947, 35 mm, 92 minutes)

In *Raw Deal*—again with John Alton’s expressionistic camera and lights—gangster Joe Sullivan (Dennis O’Keefe) breaks out of jail with social worker Ann (Marsha Hunt) as a hostage. “When he finally cuts

through the police dragnet in the end, he finds himself the object of a murderous double-cross. Betrayal and fatalism hold hands”—Errol Morris. (Anthony Mann, 1947, 35 mm, 78 minutes)

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#### CAMILLE CLAUDEL 1915

Sat Feb 15 (4:00)

Sun Feb 16 (2:00)

Known as Auguste Rodin’s muse and protégée, Camille Claudel has lately been the focus of serious research. Inspired by correspondence between Camille and her younger brother Paul (a well-known poet and dramatist), filmmaker Dumont concentrates on her years of exile within a remote, church-run asylum near Avignon, where her family kept her incarcerated even after doctors urged for her release. Lead by Juliette Binoche, the cast includes psychiatric institution staff and patients, who (working with Binoche) paint an emotionally potent rendering of an artist’s life. “This was the very least that was needed to understand the mystery or the obscurity of insanity, the misery, sadness, and tragedy of Camille’s life”—Bruno Dumont. (Bruno Dumont, 2013, French with subtitles, DCP, 95 minutes)

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#### LES LUTINS DU COURT-METRAGE: FESTIVAL OF NEW

##### FRENCH SHORTS

Sun Feb 16 (4:30)

In *Beauty and the Beat* Rosalba suffers from a rare disorder—whenever she hears music, she has an irrepressible urge to move and twitch. (Yann Le Quellec, 2012, 32 minutes). *ABCDEFGHIJKLM...* is a fleeting inventory of Japanese people and places, closing with a few unforgettable faces (Valérie Mréjen and Bertrand Schefer, 2011, 6 minutes). *La Source* probes a collection of beautiful but previously unknown landscape and ethnographic photographs from early twentieth-century Brittany (Mirabelle Fréville, 2012, 36 minutes); *Jean-Luc Persécuté*, adapted from French-Swiss writer Charles-Ferdinand Ramuz’s 1909 allegorical tale, is a haunting and near-wordless fable about a tragic love affair, shot in the majestic setting of the French Pyrénées (Emmanuel Laborie, 2010, 45 minutes). *Shown as part of Les Lutins du Court-Métrage festival organized in association with L’Alliance Française de Washington*

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**MOBY DICK**

Fri Feb 21 2:30

Reviewing the 1956 *Moby Dick* for *The Village Voice*, William Murray opined, “The virtues of this *Moby Dick* are many. [Richard] Basehart’s sensitive Ishmael, [Leo] Genn’s excellent Starbuck, and a cast [Gregory Peck as Captain Ahab] that testifies to Huston’s uncanny eye for the appropriately peculiar. Above all, a literate script [writers Ray Bradbury and John Huston] and effective use of some of the most strikingly poetic passages in the text.” (John Huston, 1956, digibeta from 35 mm, 116 minutes) *Presented in association with Washington National Opera’s production of Moby Dick*

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**DYLAN THOMAS CENTENARY: THE WORLD I BREATHE  
followed by A TRIBUTE TO DYLAN THOMAS**

Sat Feb 22 (2:00)

The Welsh poet who wrote two of the most famous radio dramas of all time (*A Child’s Christmas in Wales* and *Under Milk Wood*) and inspired Bob Dylan and John Lennon to pursue careers as songwriters turns 100 this year. Though Dylan Thomas (1914–1953) lives on in folklore as a pop idol with a sonorous voice and a hard-drinking romantic at odds with the world, his poetry has stood the test of time. *The World I Breathe* includes footage of Thomas reading from his work, plus a focused look at his life, his relationships, his character, and the places where he lived and worked—from the sea-town of Swansea, to London, where (at twenty) he astonished the literary elite with *Eighteen Poems*, to his successful trips through America where he died (at thirty-nine) in Greenwich Village. Intimate photographs by American photographer Rollie McKenna provide much of the visualization (Perry Miller Adato, 1969, digibeta from 16 mm, 60 minutes)

With a backdrop of windswept locations, *A Tribute to Dylan Thomas* is presented by the bard’s friend, Welsh actor Richard Burton. The short film won the Academy Award for Best Documentary Short Subject in 1963. (Jack Howells, 1961, 16 mm, 30 minutes) *Preserved by The Academy Film Archive*

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**CINÉ-CONCERT: THE YELLOW TICKET****Alicia Svigals, violin, and Marilyn Lerner Svigals, piano**

Sat Mar 1 (2:30)

Hollywood’s first European superstar Pola Negri was cast in an early social drama, *The Yellow Ticket*, a tale of a woman who must conceal her Jewish background to pursue an education. Shot partly in occupied Warsaw at the end of the First World War, it was produced by the German UFA studio and released by Paramount. Footage includes rare views of Nalewki, Warsaw’s bustling Jewish district later destroyed by the Nazis. “I felt my task was to use the soundtrack to clarify the story’s structure, and through the music to arouse in the viewer the emotions in the film, across a gulf of sensibility and time”—composer Alicia Svigals. (Victor Janson and Eugen Illès, 1918, DCP, 65 minutes) *Score commissioned by the Foundation for Jewish Culture’s New Jewish Culture Network. Shown in association with the Washington Jewish Film Festival*

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**WAVEMAKERS (FOLLOWING THE LEGACY OF THE ONDES  
MARTENOT)****followed by PHANTOM OF THE OPERATOR****Caroline Martel in person**

Sun Mar 2 (4:00)

What do Édith Piaf, Arthur Honegger, Elmer Bernstein, and Radiohead have in common with films like *Lawrence of Arabia* and *There Will Be Blood*? The answer is the Ondes Martenot, an electronic instrument invented in the 1920s whose distinctive sound has penetrated the music tracks of our time. Montreal-based documentary artist Caroline Martel makes beautiful films about by the coming together of technology and culture. For *Wavemakers* she traveled between the Old and New Worlds to find Martenot connoisseurs, players, scientists, and instrument makers—a unique band of followers who believe this most sensitive electronic instrument, the Martenot, might just provide, to this day, the missing link in musical history. (Caroline Martel, 2012, DCP, 96 minutes) *With thanks to James Parrish*

*Phantom of the Operator* is a social history of the telephone operator—the anonymous figures behind the development of the communications networks so critical to our times. Martel found



no “real” documentary moving images of operators but completely constructed the narrative of this montage film from industrial, training, and promotional films—an imaginative use of archival footage from the days when Ma Bell feared there might not be enough young women available in America for expansion of their phone network. (Caroline Martel, 2004, digibeta, 66 minutes)

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**EARLY VIDEO PIONEERS: VIDEOFREEX WITH PORTAPAKS**  
**Skip Blumberg, Tom Colley, and Parry Teasdale in person**

Sun March 9 (4:00)

In the late 1960s, the recording of image and sound with instantaneous playback signaled the dawn of a new medium that was both more accessible and more discreet than film. With video cameras known as Portapak, the cofounders of the Videofreex collective (1969–1978) were pioneers in the development of community television, founders of the first pirate TV station, as well as mentors to all those interested in sharing an open system of production. A selection of videos produced by the Freex, archived at Video Data Bank in Chicago, features an interview with Fred Hampton of the Black Panthers, a discussion with organizer Abbey Hoffman, and excerpts from other early video recordings. Skip Blumberg, Videofreex member and artist, Parry Teasdale, Videofreex cofounder and editor of *The Columbia Paper*, and Tom Colley, collections manager, Video Data Bank, are present for discussion. (Total running time approximately 90 minutes)

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**RIVERS AND TIDES**

Thu Mar 20 and Fri Mar 21 (12:30)

Andy Goldsworthy creates site-specific earthworks—beautiful and ephemeral sculpture in the open air made of ice, mud, leaves, driftwood, stones, and twigs. German filmmaker Thomas Riedelsheimer follows Goldsworthy as he fashions works in different settings, some near his home in Scotland and others in France and North America. (Thomas Riedelsheimer, 2001, 35 mm, 90 minutes)

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**BREATHING EARTH**

Sat Mar 22 (4:30)

Japanese artist Susumu Shingu creates works in dialogue with nature, believing, for example, that wind is an absolute. His latest goal is to



have a wind-powered village, a meeting place for artists and others, where everyone connects and his sculpture can “breathe with the earth.” The film lingers with Shingu at the sides of ponds and bamboo forests, listening for breezes and emulating the measured pace of his art. (Thomas Riedelsheimer, 2012, DCP, 95 minutes) *Presented in association with the Environmental Film Festival in the Nation's Capital.*

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#### LE COUSIN JULES

Sun Mar 23 (4:30)

*Le Cousin Jules* was the vision of Dominique Benicheti (1943–2011) in the 1960s: he wanted to document the daily life of two aging relatives living quietly in the French countryside. Working in Cinema-Scope and recording in stereo the ambient sounds and recurring domestic farm routines, Benicheti (who developed his skills at one of the premier special format motion picture labs in Europe) was able to distill the true value of living modestly on the land. “A veritable ode to the beauty of rural France, and the nearly wordless intimacy of a lifelong relationship” — Film Forum. (Dominique Benicheti, 1973, 35 mm, 91 minutes)

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#### MANAKAMANA

##### Pacho Velez in person

Sat Mar 29 (4:30)

Harvard University's Sensory Ethnography Lab (SEL) has produced some of the most groundbreaking documentary media of recent decades, works that challenge long-held assumptions about the nature of recording human experience. The SEL's most recent film is *Manakamana*, comprised of eleven fixed-camera portraits of contemporary pilgrims making an ancient, ritualistic journey to a sacred temple in Nepal via a state-of-the-art cable car. These rides unfold in real-time, revealing subtle interplay among passengers and landscape, and their responses to their odd mode of conveyance. (Pacho Velez and Stephanie Spray, 2013, DCP, 118 minutes)

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#### NORTHERN LIGHTS

Sun Mar 30 (4:30)

*Northern Lights* is a semi-fictional account of the formation of the Nonpartisan League, a grassroots populist movement of the northern Midwest in the years before the First World War. The film chronicles

the experiences of North Dakota farmers who, facing a bleak and blustery winter in 1915, were forced to organize against overbearing bankers and out-of-state corporations exploiting their land. Displaying radicalism more typical of an earlier epoch, the 1970s film has been restored to its original black-and-white brilliance. Produced by the Cine Manifest film collective. (Rob Nilsson and John Hanson, 1978, 35 mm, 95 minutes.)

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### American Originals Now: John Gianvito

Jan 11

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Filmmaker, writer, curator, and visual media professor in Boston, John Gianvito is a bold and reflective voice in American independent cinema. In addition to making thought-provoking and sometimes confrontational films, he is the editor of the book *Andrei Tarkovsky: Interviews* (2006). Screenings of two recent projects are followed by a discussion.

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#### PROFIT MOTIVE AND THE WHISPERING WIND

Sat Jan 11 (2:00)

A quiet pilgrimage to the gravesites of America's reformers, crusaders, conservationists, and advocates for social causes, from Cesar Chavez to Eugene V. Debs, William Lloyd Garrison to Susan B. Anthony, Walt Whitman to Rachel Carson, *Profit Motive and the Whispering Wind* recalls politically engaged filmmaking of the 1960s, albeit with a more poetic undertone. "There's no narration, and virtually no living beings appear on screen. Instead *Profit Motive* contemplates the struggle of the past. Birds and the rustle of trees provide the commentary, and the effect is somehow to make history more mysteriously distant, and yet more concrete" — A. O. Scott. (2007, HDCam, 58 minutes)



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**FAR FROM AFGHANISTAN**

Sat Jan 11 (4:00)

Gianvito invited four of the most visibly militant American independent filmmakers he knew (besides himself)—Jon Jost, Soon-Mi Yoo, Minda Martin, and Travis Wilkerson—to make an omnibus film updating the 1967 *Far From Vietnam*. Consisting of five vignettes using a variety of approaches and addressing such issues as guilt-addled troops, broken families, and an apathetic general public—interspersed with interviews of Afghan civilians—*Far from Afghanistan* depicts an American nation seemingly uninformed about the longest war in its own history. (2012, DCP, 129 minutes)

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**Max Linder Restored**

Jan 18–25

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Famous before the First World War, Max Linder (1882–1925) virtually invented the language of twentieth-century film comedy. Charlie Chaplin once inscribed a photograph to his friend: “for The Professor, to whom I owe everything.” Though other comedians favored a farcical exterior, Linder (born Gabriel Leuvielle in Bordeaux) was always the finely dressed *boulevardier*. His humor derived from clever sight-gag solutions to his frequent social gaffes. With Pathé’s publicity machine boosting the hundreds of comic shorts that he wrote, acted in, and produced, Linder became the first international comic icon—though by the time he had returned to France after a short stint in Hollywood, Chaplin’s reputation had escalated. Sadly, Linder suffered a shattering end. These three feature-length American masterworks have just been restored by Lobster Films, Paris. Organized in association with the French Institute Alliance Française, New

York, and presented by Lobster Films with special thanks to Cultural Services of the French Embassy, Florence Almozini, and Delphine Selles.

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**CINÉ-CONCERT: SEVEN YEARS BAD LUCK**  
**followed by THE THREE MUST-GET-THERES**  
**Andrew Simpson, piano**

Sat Jan 18 (4:00)

Linder’s first and most successful Hollywood feature keeps the dapper-man-about-town persona that was his French trademark. After breaking a mirror, misfortune starts to follow—disasters with his fiancée and best friend, troubles on the train, assaults by cops and animals—yet Max manages to overcome. “Linder’s comedic timing was equaled only by Keaton...and he seemed to find the change from his usual French boulevard setting to an American city milieu refreshing”—British Film Institute. (1921, DCP, 50 minutes)

A wicked lampoon of Douglas Fairbanks’s film *The Three Musketeers*, *The Three Must-Get-Theres* was Linder’s last American work and by all accounts his personal favorite for its mother lode of tongue-in-cheek gags and bizarre anachronisms. “Despite his stage training Linder was acutely conscious of the specific nature of the cinema”—David Robinson. (1922, DCP, 46 minutes)

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**CINÉ-CONCERT: BE MY WIFE**  
**Andrew Simpson, piano**

Sat Jan 25 (1:00)

Max hopes to wed Mary, but her menacing Aunt Agatha dislikes Max and wants her niece to marry the disagreeable Simon. Max’s attempts to win over Agatha create the core of the comedy, including a riotous routine with a burglar who turns out to be Max himself. “Inexhaustibly inventive, Linder had a talent for devising endless variations on a basic theme”—David Robinson. (1921, DCP, 55 minutes)




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### Michael Snow: Looking Forward, Looking Back

Jan 18 – Feb 9

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Internationally celebrated Canadian-born artist Michael Snow (b. 1929) — distinguished for his unique contributions to the history of experimental cinema and to the field of new music — is also a prolific sculptor, painter, writer, and photographer. A selection of Snow's 16mm films from the late 1960s and from 1982 offers a glimpse into an oeuvre dedicated to the exploration of time and space through image and sound. We welcome Michael Snow to Washington immediately after the opening of his much-anticipated retrospective exhibition at the Philadelphia Museum of Art.

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#### PRESENTS

Sat Jan 18 (2:00)

A moving set, a model, a mystery: *Presents* begins with a deliberate scratch on the film emulsion as an entry into a film about film. "A veritable mise-en-scène of ideas, a slapstick play based on the slipping and colliding senses of the word 'presents,' its homonyms, synonyms, and related concepts" — Stuart Liebman. (1982, 16 mm, 95 minutes)

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#### WAVELENGTH

followed by *SO IS THIS*

Michael Snow in person

Sat Feb 8 (2:30)

A single, slow zoom from a full frame to a minute detail within a loft filled with light and sound, *Wavelength* remains one of the most iconic and influential experimental films ever made. "Without precedent in the purity of its confrontation with the essence of cinema: the relationships between illusion and fact, space and time, subject and object" — Gene Youngblood. (1966–1967, 16 mm, 45 minutes)

"So Is This is a text in which each shot is a single word, tightly-framed white letters against a black background.... Snow manages to defamiliarize both film and language, creating a kind of moving concrete poetry while throwing a monkey wrench into a theoretical debate (Is film a language?) that has been going on sporadically for sixty years" — Art Torrents. (1982, silent, 16 mm, 48 minutes)

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#### **BACK AND FORTH (<->)**

**preceded by ONE SECOND IN MONTREAL**

#### **Michael Snow in person**

Sun Feb 9 (4:30)

"A film built solely of durations" (Max Knowles), *One Second in Montreal* introduces Snow's classic *Back and Forth (<->)*, in which the various movements of a camera pan take on multiple meanings, uses, and identities, including the sculptural. (1969, 16 mm, total running time approximately 80 minutes)

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#### **Tony Palmer: Wagner and Britten**

Jan 25–26

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Two films from Tony Palmer, celebrated British director of film, theater, and opera, are screened to mark two significant musical anniversaries: the centenary of Benjamin Britten's birth and the bicentenary of Richard Wagner's birth. Palmer's acclaimed music documentaries have ranged from portraits of The Beatles, Jimi Hendrix, and Frank Zappa to profiles of Maria Callas, Igor Stravinsky, and Ralph Vaughan Williams. Following each screening, Palmer is joined by music critic Joe Horowitz and conductor Angel Gil-Ordoñez for a discussion. The program is organized in association with PostClassical Ensemble.

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#### **THE WAGNER FAMILY**

Sat Jan 25 (4:00)

Bayreuth, the operatic festival founded by Richard Wagner in 1876, remains one of the world's premiere cultural events. Today, the festival is run entirely by Wagner's descendants. *The Wagner Family* boldly narrates the history of Bayreuth and the Wagner clan from its relationship with Hitler to recent wrangling over leadership. "Watching various interviewees is akin to viewing *Rashomon*... perception of truth depends on who is telling the story" — Jerry Floyd. "Unlike most soap operas, the story is a) true and b) endlessly fascinating" — Tony Palmer. (2011, HDCam, 106 minutes)

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#### **NOCTURNE: BRITTEN**

**North American premiere**

Sun Jan 26 (4:00)

Exploring Benjamin Britten's "uneasy relationship" with the world, *Nocturne* focuses on a topic that preoccupied the British composer throughout his life: "man's inhumanity to man — now, and always." Palmer, speaking about his film, noted "I was privileged to know Britten during the last ten years of his life. I have made four films about it: two with him, two at his request, and kept a lot of footage for this film. And after speaking numerous times with the Britten Estate, they tell me that 'this is it... this is as close as you'll get.'" *Nocturne* received its world premiere last July at London's Barbican Centre. (2013, 35 mm, 135 minutes)

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#### **Recovered Treasure: UCLA's Festival of Preservation**

Feb 2–23

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The UCLA Film & Television Archive's biennial preservation festival is renowned for bringing back rare relics of Hollywood history, affording instructive views into a neglected past. This year's varied showcase — pulled from the archive's

holdings — includes 1930s Paramount “programmers,” a few lesser-known B-noirs, a major work from Robert Altman, and 1920s melodramas from Cecil B. DeMille’s short-lived but independent DeMille Picture Corporation.

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#### **GUN CRAZY**

##### **Introduction by Rebecca Prime**

Sun Feb 2 (4:30)

One of the finest mid-century noirs, this Bonnie-and-Clyde tale of two outlaw lovers — a naïve gun-crazed war veteran and a carnival sharpshooter whose inner anomie is exceeded only by their *amour fou* — was adapted in part by blacklisted writer Dalton Trumbo. The film’s initial lukewarm reviews (“pretty cheap stuff,” said the *New York Times*) gave way to accolades and esteem later on, as viewers began to see poetic resonance and parallels with the French new wave. Location shooting — one heist sequence occurs inside an Amour meat packing plant and another was shot in a single take from the backseat of a car — set *Gun Crazy* ahead of its more studio-bound contemporaries. (Joseph H. Lewis, 1950, 35 mm, 86 minutes)

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#### **DOUBLE DOOR**

##### **followed by SUPERNATURAL**

Fri Feb 7 (3:00)

Budapest-born Charles Vidor directed a string of appealing pictures for Paramount in the 1930s, including this rendition of a popular play about the legendary Wendels, the Gilded Age dynasty whose Murray Hill mansion was one of the very last on Fifth Avenue to be razed. With a fortune from fur and real estate, the remaining members of the Wendel family retreated from society and, by all accounts, slipped steadily into insanity. “What could be more gothic than seven sisters sequestered in a gloomy house, tainted by madness, forbidden to marry, and presided over by an avaricious brother” — Scott MacQueen. (Charles Vidor, 1934, 35 mm, 75 minutes) *Preservation funded by The Packard Humanities Institute. Preserved in conjunction with Universal Pictures.*

*Supernatural* was another 1930s Paramount programmer, an exposé of spiritualism with the beguiling Carole Lombard as an heiress who falls under the spell of charlatan psychic Alan Dinehart. After attending Dinehart’s sham séance, Lombard is possessed by the spirit

of Ruth Rogen, a malicious murderess who still has scores to settle. (Victor and Edward Halperin, 1933, 35 mm, 65 minutes) *Preservation funded by The Packard Humanities Institute. Preserved in conjunction with Universal Pictures.*

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#### **INTERNATIONAL HOUSE**

Sat Feb 8 (1:00)

“Featuring a cast that *Film Daily* described as ‘a fortune in marquee material,’ *International House* rides high on dizzy turns by W.C. Fields, George Burns, Gracie Allen, and Peggy Hopkins Joyce. The ostensible plot is set in motion by the eccentric Dr. Wong (Edmund Breese), who calls an international conference at a swanky hotel in ‘Wu Hu, China’ to demonstrate his latest invention, the radioscope. Adding to the mayhem, as Dr. Wong searches the ether on his device, the film is given over to popular radio entertainers like Rudy Vallee, Baby Rose Marie, and Cab Calloway” — Paul Malcolm. (Joseph H. Lewis, 1933, 35 mm, 68 minutes)

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#### **THIRTY-DAY PRINCESS**

##### **preceded by BUSY BODIES**

Fri Feb 14 (2:30)

Actress Sylvia Sydney had a string of Hollywood successes during the Great Depression. With her understated good looks, she was cast opposite screen icons like George Raft or Fredric March. Here, as a “thirty-day princess,” she lucks out when financier Edward Arnold selects her to impersonate a visiting royal luminary and then offers a big cash bonus. The only catch is that she has to convince a publisher (Cary Grant) to close a deal. Adapted from a *Ladies Home Journal* story, the film’s writing credits included the brilliant satirist Preston Sturges (though Sturges later claimed his work was omitted). (Marion Gering, 1934, 35 mm, 74 minutes) *Preservation funded by The Packard Humanities Institute*

Preceding the feature, Hal Roach’s *Busy Bodies* short finds the Stan Laurel and Oliver Hardy twosome arriving in top form for brand new jobs at a sawmill. (1933, 35 mm, 20 minutes)

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**THE CHASE**

Sat Feb 15 (2:00)

When hard-up but morally upright ex-G.I. Scotty (Robert Cummings) skips off to Havana with his boss's wife (Michèle Morgan) just to do her a favor, he ends up getting framed—or so it seems. Based on Cornell Woolrich's 1944 pulp thriller *The Black Path of Fear*, *The Chase* also features Steve Cochran and Peter Lorre as consummate bad-guy gangsters. "Scotty's moral lapse and corruptibility are more surprising than in many noir titles, owing to the film's intersection with the returning-soldier subgenre, and the possibility is introduced that many of the horrible things he witnesses may be symptoms of an ex-soldier's overheated imagination" — Shannon Kelley. (Arthur D. Ripley, 1946, 35 mm, 86 minutes) *Preservation funded by The Film Foundation and the Franco-American Cultural Fund.*

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**EADWEARD MUYBRIDGE, ZOOPRAXOGRAPHER**

Thu Feb 20 and Fri Feb 21 (12:30)

"*Eadweard Muybridge, Zoopraxographer* is at once a biography of Muybridge, a re-animation of his historic sequential photographs, and an inspired examination of their philosophical implications.... The 'zoopraxography' of the title speaks to both Muybridge's practice of motion study — as distinct from photography — and his 1879 device which enabled the images' projection. As such, it foregrounds Muybridge's role in the invention of cinema, and cinema itself as an illusion arising from stillness" — Ross Lipman. (Thom Andersen, 1975, 16 mm, 59 minutes) *Preserved in consultation with Thom Andersen from the original 16mm material*

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**THAT COLD DAY IN THE PARK**

Sat Feb 22 (4:30)

UCLA's pledge to preserve and restore Robert Altman's body of work resulted this year in a new print of *That Cold Day in the Park*, his modern gothic tale of a lonely woman (Sandy Dennis) who watches an attractive idler (Michael Burns) in a park and eventually lures him to her home for safe haven. With stylistic flourishes more typical of his later work, the film paints a nuanced, enigmatic picture of loneliness and the odd bonds that connect. Though the film perplexed 1960s critics, it "has gathered admirers, particularly among those who rec-

ognize a first flowering of its director's unique gifts" — Shannon Kelley. (Robert Altman, 1969, 35 mm, 113 minutes) *Preservation funded by The Hollywood Foreign Press Association and The Film Foundation*

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**CINÉ-CONCERT: MANTRAP**followed by **MIDNIGHT MADNESS****Ben Model in performance**

Sun Feb 23 (4:00)

In the wilds of central Canada's Mantrap River Valley (really a lakeshore just ninety miles from Hollywood), Clara Bow has a field day playing an unrelenting flirt, the center of a love triangle with her hapless husband and his visiting lawyer friend from New York. Based on a Sinclair Lewis novel and released "smack in the middle of the Jazz Age, the time of Bohemian free-love and high-living, *Mantrap* celebrates woman's sexuality as a life force. It also established Clara Bow as a sizzling embodiment of the Zeitgeist" — Jan Christopher Horak. (Victor Fleming, 1926, 35 mm, silent with live accompaniment, 75 minutes)

In *Midnight Madness* millionaire diamond miner Michael Bream (Clive Brook) discovers that the woman he's marrying — funfair shooting-gallery hostess Norma Forbes — is a gold digger. So Bream decides to teach her a lesson, and forces her to live with him in the remote African outback where, eventually, she realizes her true affections. (F. Harmon Weight, 1928, 35 mm, silent with live accompaniment, 65 minutes)

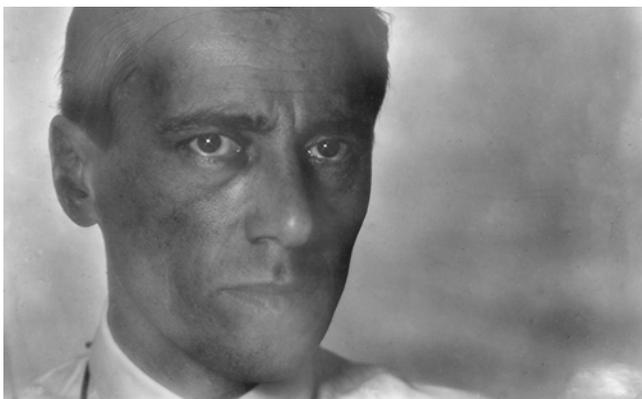
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**Hans Richter**

Mar 15

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German-born modernist Hans Richter (1888-1976), best remembered today for his pioneering work in abstract cinema (*Rhythmus 21, 22, 23*), played a key role in fusing graphic art with the moving image. He joined the Zurich dadaist group (his *Dada: Art and Anti-Art* is one of dada's



best-known texts) and was associated with cubism, surrealism, constructivism, and de Stijl. In New York in the early 1940s, Richter became president of Peggy Guggenheim's influential Art of This Century gallery. The occasion for this Richter revival is the release of a new documentary. Special thanks to Erik de Bourbon and David Davidson.

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**HANS RICHTER: EVERYTHING TURNS, EVERYTHING REVOLVES**  
**preceded by EVERYDAY**

**David Davidson in person**

Sat Mar 15 2:00

Hans Richter's heroic efforts to establish film as a unique art form began after the First World War; but when the Nazis forced him out, he came to America, started teaching at City College of New York, and established himself as a sort of spiritual guru for the New American Cinema Movement. As the documentary underscores, Richter was a critical influence on generations of filmmakers, opening their eyes to art cinema from Europe, the likes of which working-class students from New York had never seen. "He was like a father standing on the side" — Jonas Mekas. (David Davidson, 2013, DCP, 80 minutes)

*Everyday* is a 16 mm experiment that Richter made as part of a London Film Society production course. Sergei Eisenstein has a role as a policeman, and Len Lye and Basil Wright worked on the technical support. Tedious daily office routines are mocked through repetition and fragmented montage—the soundtrack is a news radio announcer, perhaps recorded off-air. (Hans Richter, 1929, HDCam from 16 mm, 14 minutes)

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**DREAMS THAT MONEY CAN BUY**

Sat Mar 15 (4:30)

*Dreams That Money Can Buy*, one of the first feature-length avant-garde films made in America, was a collaboration between Richter and Marcel Duchamp, Fernand Léger, Alexander Calder, Max Ernst, and Man Ray, with music by John Cage, Paul Bowles, David Diamond, Darius Milhaud, and others. Seven dream sequences are tailored to the subconscious mind of seven different people, each dream shaped by one of the contributing artists. (Hans Richter, 1947, 16 mm, 80 minutes) *Print from Museum of Modern Art restored with support from The Film Foundation*

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## Masterworks of Czech Animation

Mar 16 – 29

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The animation arts reached a creative pinnacle in Czechoslovakia after the Second World War. Dozens of artists and puppeteers, making hundreds of short films at the state-run Studio Bratři v triku in Prague, were daring, witty, and essentially unrivaled by animators anywhere in the world. They often combined different techniques that might include painted cels, cut-outs, puppets, and live actors. This two-part series is largely a chronological survey (1946 through 1989) and includes many artists, from the well-known Karel Zeman, Jiří Trnka, Jan Švankmajer, and Břetislav Pojar, to other lesser-known but equally influential animators. The power and prestige of Czech animation has been recognized in the recent filmmaking of Timothy and Stephen Quay, Terry Gilliam, and many more. 35 mm prints are from the collection of the National Film Archive in Prague, with thanks to Michal Bregant, the archive staff, and the Embassy of the Czech Republic.

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### CZECH ANIMATED SHORTS I

Sun Mar 16 (4:30)

*The Jumper and SS Men* (1946, 13 minutes); *The Revolt of Toys* (1947, 14 minutes); *About a Millionaire Who Stole the Sun* (1948, 8 minutes); *Inspiration* (1948, 10 minutes); *One Glass Too Many* (1953, 19 minutes); *The Merry Circus* (1951, 12 minutes); *The Lion and the Song* (1959, 15 minutes); television commercials (1950s); *A Place in the Sun* (1959, 5 minutes)

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### CZECH ANIMATED SHORTS II

Sat Mar 29 (1:30)

*Passion* (1961, 8 minutes); *The Opening Speech Will Be Given By* (1962, 11 minutes); *What the Earthworm Didn't Know* (1969, 7 minutes); *The Incorrectly Drawn Hen* (1963, 13 minutes); *Archangel Gabriel and Mistress Goose* (1964, 29 minutes); *Bird Lives* (1973, 9 minutes); *The Hand* (1965, 18 minutes); *The Extinct World of Gloves* (1982, 17 minutes); *Dimensions of Dialogue* (1983, 11 minutes); *Etude from an Album* (1987, 4 minutes)

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### “As I Went Walking”

Mar 22

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Four artist-made films interpret the unique pleasures and chance opportunities that solitary treks can bring. Far from mere run-of-the-mill ramblings, each of these hikes becomes a sort of virtuoso feat — some real, some imagined — in the hands of the filmmakers.

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### ALL THIS CAN HAPPEN

followed by **BROADWALK, A JOURNEY TO AVEBURY, STONES AND FLIES: RICHARD LONG IN THE SAHARA, and RAIN (REGEN)**

Sat Mar 22 (2:00)

The novella *The Walk*, the best-known work of Swiss writer Robert Walser (1978–1956), is a wistful reflection on walking and the dreamy musings a good walk arouses. “[Without walking] I would be dead,” Walser wrote, “and my profession, which I love passionately, would be destroyed.” Adapted for the screen using found footage processed into witty and ironic images, the film becomes a kind of treatise on the human mind and body. “We want to show how observation and fantasy, memory and speculation, can all co-exist at the same time, so that we create a ‘psychological 3D’ or ‘cubist’ portrait of a mind” —

David Hinton. (Siobhan Davies and David Hinton, 2012, DCP, 50 minutes)

William Raban's short *Broadwalk* uses time-lapse to capture and freeze movement through London's Regent's Park. (1972, 16 mm, silent, 4 minutes)

Derek Jarman's *A Journey to Avebury* celebrates earth and sky en route to the prehistoric stones of Wiltshire. (1971, video from 8 mm, 10 minutes)

In *Stones and Flies* British land artist Richard Long treks across Algeria's Hoggar, a volcanic, lunar-like landscape of the southern Sahara. Each movement is a sort of ritual in the artist's absorption in the act of walking and, as he proceeds, Long gives form to a place that at first seems featureless. (Philip Haas, 1991, 16 mm, 40 minutes)

*Rain (Regen)* is a 1920s city symphony, a montage of views recorded while rain falls on the streets and canals of Amsterdam. (Joris Ivens and Mannus Franken, 1929, 35 mm, silent, 14 minutes)

*Presented in conjunction with the Environmental Film Festival in the Nation's Capital*



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