

Film



Fall 2015
National Gallery of Art

Fall 2015

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Maya Deren

Meshes of the Afternoon

1943, 16mm

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New films this fall at the National Gallery of Art include: *The Creation of Meaning*, *The Summer of Flying Fish*, *Kandahar Journals*, *Counting*, *Wondrous Boccaccio*, and *Hockney*. In October, the Gallery is pleased to welcome artists Robert Beavers and Ute Aurand who discuss their work and present fourteen of their evocative short films. A retrospective devoted to the groundbreaking American experimental filmmaker Maya Deren is presented in conjunction with the exhibition *The Serial Impulse at Gemini G.E.L.* The spotlight is also focused on a number of other filmmakers featured in a variety of retrospectives: Agnès Varda, Wojciech Jerzy Has, and Frederick Wiseman. New restorations include *The Cabinet of Dr. Caligari* (a copresentation with the American Film Institute), *Rocco and His Brothers*, *Jane B par Agnès V*, *Strange Victory* (a rarely seen film by Leo Hurwitz), and three films by the aforementioned Polish master filmmaker Has. The Rajiv Vaidya Memorial Lecture this year is devoted to a centennial celebration of Technicolor. In November, Gillian Anderson conducts members of the National Gallery Orchestra in a performance of the original musical score for D. W. Griffith's *Way Down East*, while further musical events include pianists Andrew Simpson, Donald Sosin, and Gabriel Thibaudeau accompanying works of pre-sound cinema. In December, *Twenty-Five Years of Milestone Film*, copresented with the American Film Institute (AFI), honors the independent distribution company that for a quarter-century has been reviving interest in lost and neglected titles. Finally, please note that in addition to screenings at the East Building Auditorium, several Friday evening screenings take place at the American University and AFI (locations are noted with each event).

Films are shown in original formats whenever possible.
 Seating for all events is on a first-come, first-seated basis unless otherwise noted. Doors open thirty minutes before show time. For more information, visit www.nga.gov/film, e-mail film-department@nga.gov, or call (202) 842-6799.

October

eb East Building Auditorium
au American University McKinley Building
afi AFI Silver Theatre

2	Fri	7:00	Varda: The Beaches of Agnès p17 au
3	Sat	2:00	The Creation of Meaning p9 eb
4	Sun	4:00	Festival del film Locarno: The Summer of Flying Fish p9 eb
10	Sat	2:00	Aurand and Beavers: Portraits of Place and Familiars p19 eb
		3:30	Aurand and Beavers: Three Films by Robert Beavers p20 eb
11	Sun	2:00	Aurand and Beavers: Recent Films by Ute Aurand p20 eb
		4:30	Has: How to Be Loved p22 eb
17	Sat	12:30	Deren: In the Mirror of Maya Deren p25 eb
		2:30	Deren: Program One p25 eb
		4:00	Deren: Program Two p26 eb
18	Sun	4:00	Varda: Ô saisons, Ô châteaux; The Gleaners and I p17 eb
23	Fri	7:00	Varda: Cléo from 5 to 7 p17 au
24	Sat	2:00	Has: The Saragossa Manuscript p24 eb
25	Sun	4:00	Has: The Hourglass Sanatorium p24 eb
31	Sat	12:30	Varda: Actualités p18 eb
		3:00	Jon Imber's Left Hand p10 eb

November

1	Sun	4:00	The Black Power Mixtape (1967 – 1975) p10 eb
4	Wed	7:00	Varda: La pointe courte p18 au
6	Fri	7:00	The Cabinet of Dr. Caligari p10 afi
7	Sat	3:00	Kandahar Journals p12 eb
13	Fri	7:00	Beggars of Life p12 afi
14	Sat	2:30	Dorothea Lange: Grab a Hunk of Lightning p12 eb
15	Sun	4:00	Wiseman: Central Park p26 eb
21	Sat	12:30	Wiseman: Racetrack p28 eb
		3:00	Wiseman: Model p28 eb
22	Sun	4:00	Varda: Jane B par Agnès V p18 eb
27	Fri	2:00	Wiseman: Ballet p28 eb
28	Sat	2:00	Milestone: I Am Cuba p29 eb
29	Sun	2:00	Way Down East p13 eb

December

5	Sat	1:00	Milestone: Ornette: Made in America p31 eb
		3:00	Milestone: The Connection p31 eb
6	Sun	2:00	Rajiv Vaidya Memorial Lecture: Technicolor at 100 p13 eb
12	Sat	2:00	Milestone: Strange Victory p31 eb
		3:30	Milestone: Losing Ground p32 eb
13	Sun	4:00	Counting p14 eb
19	Sat	2:00	Milestone: Rocco and His Brothers p32 eb
20	Sun	2:00	Wondrous Boccaccio p14 eb
26	Sat	12:30	Milestone: A Day on the Grand Canal with the Emperor of China p34 eb
		2:00	Hockney p15 eb
27	Sun	2:00	Wondrous Boccaccio p14 eb
		4:00	Milestone: I'm Going Home p34 eb

Simone Rapisarda Casanova

The Creation of Meaning

2014, digital

p9



Special Events

Oct 3–Dec 26

The Creation of Meaning

Simone Rapisarda Casanova in person

Washington premiere

Sat Oct 3 (2:00)

East Building

Influenced by Jorge Luis Borges's short story *The Aleph*, *The Creation of Meaning* is a lyrical exploration of the limitless resonance of history. The film centers on Pacifico Pieruccioni, a shepherd whose daily experience in the Tuscan Alps is intertwined with memories of World War II battles along the region's Gothic Line and told through stories, reenactments, and the recollections of his various neighbors and visitors. (*La creazione di significato*, Simone Rapisarda Casanova, 2014, digital, subtitles, 90 minutes)

Festival del film Locarno: The Summer of Flying Fish

Ambassador Martin Dahinden and Carlo Chatrian in person

Sun Oct 4 (4:00)

East Building

Since 1946, the Festival del film Locarno in southern Switzerland has been a beacon for cinéastes and artists interested in thought-provoking filmmaking. Marcela Said's *The Summer of Flying Fish*, shown at a recent edition of Locarno, was filmed in remote locations of southern Chile (Freire and Panguipulli). The strong-minded teenage daughter of a rich, eccentric Chilean landowner enters the world of the indigenous Mapuche Indians, at odds with her father's system of values. "A subdued masterpiece that can only culminate in tragedy, as it begs for conscience" — Hans Morgenstern. Introduction by Locarno's artistic director, Carlo Chatrian. (*El Verano de los Peces Voladores*, Marcela Said, 2013, DCP, subtitles, 87 minutes) Presented in association with the Locarno Festival and the Embassy of Switzerland

Jon Imber's Left Hand

Richard Kane in person, introduced by Harry Cooper

Sat Oct 31 (3:00)

East Building

A new documentary chronicles the life and work of well-known artist and Harvard art professor Jon Imber, diagnosed with ALS (Lou Gehrig's Disease). Deciding to continue painting, he taught himself the use of his left arm. "It was crude, rough, and real... but brought its own sense of surprise and profundity" — Jill Hoy. (Richard Kane, 2014, DCP, 74 minutes) *Copresentation with Washington Jewish Film Festival*

The Black Power Mixtape (1967–1975)

Sun Nov 1 (4:00)

East Building

Archival footage from the Swedish national broadcasting system recorded in the late 1960s and early 1970s is deftly interwoven with recent discussions with artists and intellectuals—Melvin Van Peebles, Talib Kweli, Erykah Badu, and Angela Davis, among others—to form an evocative chronicle of the short-lived yet still influential Black Power movement a half-century on. (Göran Hugo Olsson, 2011, 35mm, 93 minutes) *Special thanks to Darryl Atwell for his generous support*

The Cabinet of Dr. Caligari

Live musical accompaniment by Gabriel Thibaudeau

Washington premiere of the restoration

Fri Nov 6 (7:00)

American Film Institute

The Cabinet of Dr. Caligari is the ultimate German expressionist movie—a psychological thriller with stylized sets, distorting mirrors, and deep chiaroscuro. Caligari (Werner Krauss), a pretentious fairground huckster, arrives in a new town with the mysterious Cesare (Conrad Veidt), a somnambulist who carries out unspeakable crimes. "[The sets] vibrate with an extraordinary spirituality... but what matters is the states of anxiety and terror" — Lotte Eisner. (Robert Weine, 1920, DCP, silent, 75 minutes) *Copresented with AFI*

Robert Weine

The Cabinet of Dr. Caligari

1920, DCP

p10



Kandahar Journals

Louie Palu and Devin Gallagher in person

Washington premiere

Sat Nov 7 (3:00)

East Building

A photojournalist's firsthand reflections while covering war, *Kandahar Journals* follows Louie Palu's experiences with several Canadian and American regiments for five years.

The film's extraordinary visual narrative weaves back and forth between the chaotic and experiential side of the war (via intense, close-up footage) and the monotony of everyday life back home in North America. (Louie Palu and Devin Gallagher, 2015, digital, 76 minutes) *Shown in conjunction with FotoWeek DC*

Beggars of Life

Live musical accompaniment by Donald Sosin

Fri Nov 13 (7:00)

American Film Institute

William Wellman's boxcar-riding romantic adventure is loosely based on Jim Tully's eponymous 1924 best-selling novel (also the source for a Broadway play by Maxwell Anderson).

Richard Arlen and Louise Brooks hop a freight train—he seeking his fortune, she cross-dressing to disguise herself and escape a brutal past. The pair keeps a low profile among the hobo hordes but the promise of a reward changes things, until their fate is finally decided by the fearsome king of the tramps, Oklahoma Red (Wallace Beery). (William Wellman, 1928, silent, 100 minutes) *Copresented with AFI*

Dorothea Lange: Grab a Hunk of Lightning

Dyanna Taylor in person

Sat Nov 14 (2:30)

East Building

Dyanna Taylor, granddaughter of Dorothea Lange, has made her own documentary essay on her grandmother. Blending memories, journals, letters, private discussions, home movies, and personal photographs, *Grab a Hunk of Lightning* was constructed over a period of eight years. The result is a compelling account of the famous American photographer's

complicated history. (Dyanna Taylor, 2014, 120 minutes)

Shown in conjunction with FotoWeek DC

Way Down East

Live musical accompaniment by Gillian Anderson conducting the National Gallery Orchestra

Sun Nov 29 (2:00)

East Building

Way Down East—D. W. Griffith's panorama of rural American life based on the tale of a poor, seduced orphan (Lillian Gish) cast out in a storm by Squire Bartlett when he learns of her past—transformed a creaky nineteenth-century melodrama into a cutting-edge cinematic experience. The original and compiled musical score by William Frederick Peters and Louis Silvers is a gratifying combination of early ragtime (for the bad guys), classic American square dance, love songs, and hymn tunes (the good guys), themes composed for each character, and pieces from the symphonic repertory by Wagner and Liszt (for the spectacular ice-floe sequence). (D. W. Griffith, 1920, 35mm, silent, 145 minutes)

Rajiv Vaidya Memorial Lecture: Technicolor at 100

James Layton and David Pierce in person

Live musical accompaniment by Andrew Simpson

Sun Dec 6 (2:00)

East Building

Color was an integral part of early cinema, with tinting, toning and other processes adding imaginative dimension to black-and-white images. This presentation by James Layton and David Pierce (authors of *The Dawn of Technicolor, 1915–1935*) illustrates the efforts of Technicolor to give filmmakers tools to present naturalistic color on the screen, even as the company was striving to overcome countless technical challenges and persuade cost-conscious producers of color's virtues. Rare photographs from the Technicolor corporate archive chart the development of the early two-color process and the new aesthetic color photography required for lighting, costumes, and production design. (Approximately 75 minutes) Three early Technicolor shorts preserved by the George Eastman House follow the lecture: *Manchu Love*

(1929), *The Love Charm* (1928), and *Sports of Many Lands* (1929). (Total running time 35 minutes)

Counting

Jem Cohen in person

Washington premiere

Sun Dec 13 (4:00)

East Building

Summoning sights and sounds from fifteen urban landscapes across the globe (New York, London, Saint Petersburg, Istanbul, and Cairo among them), Jem Cohen's latest feature is not about travel per se, though a sense of voyage is evoked. Rather, this beguiling ciné-essay prudently measures the state of things—our collective feelings now, revealed in ephemeral clips and dreamlike bits of footage. *Counting* is also an implicit homage to the late French filmmaker Chris Marker. (Jem Cohen, 2015, DCP, 111 minutes)

Wondrous Boccaccio

Washington premiere

Sun Dec 20 (2:00)

Sun Dec 27 (2:00)

East Building

With color and mise-en-scène inspired by J. W. Waterhouse's 1916 painting *A Tale from the Decameron*, Paolo and Vittorio Taviani's *Wondrous Boccaccio* is an elegantly stylized comedy of manners about the function of storytelling, conveyed through a circle of young friends who flee plague-ravaged Florence for a private villa, reflecting Boccaccio's structure for his tale. "We asked the cinematographer to enhance, to really heighten the beauty of Tuscany. In Boccaccio, the beauty of nature is a response to death. Death exists, but so does nature in all its glory"—Paolo Taviani. (Paolo and Vittorio Taviani, 2015, DCP, subtitles, 120 minutes)

Hockney

Washington premiere

Sat Dec 26 (2:00)

East Building

Compiling the most comprehensive study of British artist David Hockney (b. 1937) to date, Randall Wright was given unprecedented access to the artist's personal archive of home movies, ephemera, and still photographs, resulting in an accomplished visual diary of his long life. Wright's view of the artist—who still paints, every day, in his Yorkshire studio—is distinctively astute. "It's been said that there is something of the holiday about David Hockney...and I wanted to capture this attitude without taking away the mystery and magic of a great artist"—Randall Wright. (Randall Wright, 2014, DCP, 113 minutes)

Agnès Varda:

Ciné-Portraiture

Oct 2–Nov 22

In May of this year, the Festival de Cannes awarded Agnès Varda the Palme d'honneur, an honor granted to established directors whose body of work has had significant universal impact. A photographer, actor, and idiosyncratic storyteller who adeptly mixes fiction and fact, Varda (the first woman to receive the Palme d'honneur) has been at the vanguard since the 1950s (she heralded major trends such as the nouvelle vague). Her more recent films—reflective, witty, and whimsical—are essayistic portraits of personalities, processes, or places touched by Varda herself. *Presented in association with the Cultural Services of the French Embassy and American University's School of Communication and College of Arts and Sciences.*

Agnès Varda

Cléo from 5 to 7

1961, digital

p17



The Beaches of Agnès

Fri Oct 2 (7:00)

American University McKinley Building

Folding old and new footage into a retrospective look at her life, Varda ruminates on her extraordinary career with typical wit, composing touchingly Varda-esque landscapes while recalling old friends, lovers, and colleagues, and early memories beside the North Sea, in the Mediterranean village of Sète (where she grew up), and along the shorelines of Venice, California. "If you opened me up, you'd find beaches." (*Les plages d'Agnès*, 2008, subtitles, 110 minutes)

The Gleaners and I

preceded by *Ô saisons, Ô châteaux*

Sun Oct 18 (4:00)

East Building

Opportunities for gleaning attract Agnès Varda, and she explores this rich topic in art, literature, and history while traveling from countryside to urban alleyway in search of real gleaners (those who truly "live off the leftovers of others"). Political arguments, simple observations, and larger ruminations are assembled into a sort of rambling road movie as, camera in hand, Varda develops her ideas. (*Les glaneurs et la glaneuse*, 2000, 35mm, subtitles, 82 minutes)

Seemingly a survey of the royal chateaux of rural France, *Ô saisons, Ô châteaux* soon digresses to discover the laborers, gardeners, farmers, and personalities who add the local color that Varda craves. (1958, subtitles, 20 minutes)

Cléo from 5 to 7

Fri Oct 23 (7:00)

American University McKinley Building

Varda's compelling early narrative paints an oblique portrait of Paris on a certain day—June 21—when the astrological sign of Gemini shifts to Cancer. The camera tracks, in real time, a nightclub singer (Cléo) walking through the city's streets, anxiously awaiting news about her latest medical tests. Balancing a newfound fragility and an unsettling awareness of death, Cléo's odyssey becomes a piercing counterpoint to the vitality of city life, as she travels from the Right Bank,

over the Seine, and through Left Bank neighborhoods. (1961, subtitles, 90 minutes)

Varda: Actualités

Sat Oct 31 (12:30)

East Building

A sampling of Varda's legendary shorts from the 1960s: *Salut les Cubains* (1963, DCP, 30 minutes), filmed when she visited the Cuban Film Institute and returned with hundreds of photographs, many included in the film; *Black Panthers (Huey)* (1968, DCP, 31 minutes) about a California rally to free Huey P. Newton, arrested for killing a policeman, featuring interviews with many supporters including Stokely Carmichael, Eldridge Cleaver, and Cleaver's wife Kathleen; and *Elsa la rose* (1966, DCP, 20 minutes), a portrait of writers Louis Aragon and Elsa Triolet, a celebration of their devotion (with Aragon's poetry narrated by Michel Piccoli), and a musing on life and art. (Total running time 81 minutes)

La pointe courte

Wed Nov 4 (7:00)

American University McKinley Building

In this luminous early tour de force, Varda documents the lives of local waterman and the daily rhythms of a village near her childhood home on the Mediterranean coast—as she concurrently develops a fictionalized portrait of a young city couple who go there (Philippe Noiret, playing the husband, grew up in the region). “A meshing of documentary and fiction, of neorealist aesthetics and high culture”—Ginette Vincendeau. Forging a new filmic aesthetic, *La pointe courte* paved the way for the French New Wave. (1955, digital, subtitles, 86 minutes)

Jane B par Agnès V

Sun Nov 22 (4:00)

East Building

The many faces of actress Jane Birkin are revealed in *Jane B par Agnès V*, a collaboration between two great talents (Varda and Birkin) and a study of their long friendship. For her part, Birkin makes some surprising revelations, rehearses

with her partner Serge Gainsbourg, and assumes a variety of roles before Varda's camera. “Inspired by tributes to dead actors aired on television, Varda splices together interview material with mocked-up extracts... a musing on being a muse and the impossibility of representation” — Emma Jackson. (1988, 35mm, subtitles, 97 minutes)

Personal Space:

Films by Aurand and Beavers

Oct 10–11

The filmmakers Robert Beavers (b. 1949) and Ute Aurand (b. 1957) are internationally known for their evocative portraits of people and places: Beavers has been making films since 1966 and retrospectives of his work have been organized for the Whitney Museum and the Tate Modern, among others. Aurand's work explores space and human relations through astute, small gestures and purposeful sound. Her films, sometimes likened to the diaries of Marie Menken and Jonas Mekas, have recently been featured at Tate Modern and the Harvard Film Archive. The artists are present for all events; films will be screened in original 16mm format unless otherwise noted.

Portraits of Place and Familiars

Ute Aurand and Robert Beavers in person

Sat Oct 10 (2:00)

East Building

A weave of six short films that mutually resonate: Robert Beavers's *First Weeks* (silent, 2014); *The Hedge Theater* (1986–1990/2002, 35mm), filmed in Italy and featuring Francesco Borromini's architecture, birdcages, and the sewing of a buttonhole; and *The Suppliant* (2010), a portrait drawn from a living space and a small sculpture. Aurand's films include

the silent triptych *Im Park* and *A Walk* (2008); *Kopfüber im Geäst* (*Hanging Upside Down in the Branches*, 2009), a montage of brief recollections filmed in the years before the death of the filmmaker's parents; and *Am Meer* (*At the Sea*, 1995), the record of a sojourn on the Baltic Sea island of Hiddensee, edited in-camera. (Total running time 56 minutes)

Three Films by Robert Beavers

Robert Beavers in person

Sat Oct 10 (3:30)

East Building

The first and second title in this program, both filmed in Greece, are included in Beavers's epic seventeen-film cycle, *My Hand Outstretched to the Winged Distance and Sightless Measure: The Stoas* (1991 – 1997, 35mm), a painterly study of the Athens market district and Arcadian landscapes, and *The Ground* (1993 – 2011, 35mm), described by the filmmaker as “a rhythm, marked by variations in repetition.” *Listening to the Space in My Room* (2013) “summons up not only the memory but also the physical presence of the filmmaker's life in the home of his Swiss friends.” (Total running time 55 minutes)

Recent Films by Ute Aurand

Ute Aurand in person

Sun Oct 11 (2:00)

East Building

Aurand's program of her most recent work includes *To Be Here* (2013), filmed in New England, New York, and the southwestern United States; *Sakura, Sakura* (2015) filmed in Japan; and three short portraits of the filmmaker's friends — *Maria*, *Susan*, and *Lisbeth* (2011 – 2012). “Filming portraits allows me to emphasize private gestures and moments beyond narration and documentation” — U.A. (Total running time 51 minutes)

Ute Aurand

Am Meer (At the Sea)

1995, 16mm

p20



The Faraway Worlds of Wojciech Jerzy Has

Oct 11 – 25

Polish director and screenwriter Wojciech Has (1925 — 2000) is best known to Western audiences for his theatrical and intricate adaptations of literature by Bruno Schulz (*The Hourglass Sanatorium*) and Jan Potocki (*The Saragossa Manuscript*). Both of these recently restored titles are joined at the National Gallery of Art by a lesser-known feature by Has: *How to Be Loved*, based on Kazimierz Brandys's novel of the same title. All films are digitally restored and screened in DCP format with English-language subtitles. *With special thanks to the Polish Cultural Institute, the Embassy of the Republic of Poland, the Brooklyn Academy of Music, Harvard Film Archive, the Adam Mickiewicz Institute, and Milestone Films*

How to Be Loved

Sun Oct 11 (4:30)

East Building

On a plane bound for Paris many years after the end of the Second World War, a successful Polish radio actress (Barbara Krafftówna) recalls her attempts to protect her lover (Zbigniew Cybulski) during the Occupation. Flashbacks and moments of performance, both dramatic and everyday, collide as the lovers from the past find themselves face to face in a new world. “[A] key expression of the preoccupation shared by Has and the so-called Polish School with the lasting scars of World War II upon the Polish nation and psyche” — Haden Guest. (*Jak byc kohana*, 1963, DCP, subtitles, 97 minutes)

Wojciech Jerzy Has

The Saragossa Manuscript

1965, DCP

p24



The Saragossa Manuscript

Sat Oct 24 (2:00)

East Building

A series of elaborate stories within stories set primarily in Spain, *The Saragossa Manuscript* tells the tale of a fantastic book written by a French army captain (Zbigniew Cybulski), who describes his otherworldly journeys filled with specters. The electroacoustic score is by Polish master composer Krzysztof Penderecki. “Has’s Gothic fantasy is a heady affirmation of the power of the cinematic imagination to create and destroy entire worlds” —Haden Guest. (*Rekopis znaleziony w Saragossie*, 1965, DCP, subtitles, 182 minutes)

The Hourglass Sanatorium

Sun Oct 25 (4:00)

East Building

Filled with evocative, shadowy, and dimly colored sets and costumes, “Has’s cinematic reading masterfully recreates the ephemeral poetry of the modern ruin that was [Bruno] Schulz’s world” —Derek Elley. A young man travels to visit his ailing father in a distant sanatorium. Learning that his father may or may not already be dead when he arrives, the son finds that, in this place, death and time have little meaning. (*Sanatorium pod klepsydrą*, 1973, DCP, subtitles, 125 minutes)

Maya Deren: Rhythm, Ritual, Repetition

Oct 17

American artist Maya Deren (1917–1961) created an expressive, romantic, and silent cinematic language that manipulates space and time. “Nothing can be achieved in film,” Deren wrote in 1946, “until its form is understood to be the product of a completely unique complex.” Between 1943 and 1958, she made a series of short films combining

her theories with her interest in dance, psychology, ethnography, surrealism, and Vodou ritual. Coproduced with others including Alexander Hammid and Teiji Ito, Deren’s work is unique in the history of American cinema. It helped launch the American independent movement before her untimely death at age forty-four. This series screens most of Deren’s work in original 16mm prints from the Filmmakers’ Cooperative and Museum of Modern Art.

In the Mirror of Maya Deren

Sat Oct 17 (12:30)

East Building

In the Mirror of Maya Deren, a rich and well-researched portrait of Deren as a pioneering film artist and dynamic force within the avant-garde, tells her story through discussions with contemporaries and through archival fragments and footage, much of which was unseen until the release of this documentary. (Martina Kudláček, 2003, 35mm, 100 minutes)

Maya Deren — Program One

Sat Oct 17 (2:30)

East Building

In the iconic *Meshes of the Afternoon* (1943, 14 minutes), with musical score by Teiji Ito, Deren moves through a symbol-laden and verdant California landscape, taunted by fantasies of death. *At Land* (1944, 14 minutes), another trancelike tale, features Deren emerging from the sea, then embarking on a nightmarish pursuit; Gregory Bateson, John Cage, Parker Tyler, and Alexander Hammid make cameo appearances. In *Ritual in Transfigured Time* (1945–1946, 14 minutes), Deren and Anais Nin are caught in a repetitive web of anxieties; dancer-choreographer Frank Westbrook and author Gore Vidal also have parts. *Meditation on Violence* (1948, 12 minutes), filmed outside the Cloisters in New York, converts the movements of a Chinese boxer into dance. *The Private Life of a Cat* (Alexander Hammid, 1944, 22 minutes) follows the life cycle of two indoor felines (in Deren’s apartment) as they raise a family. (Total running time 54 minutes)

Maya Deren — Program Two

Sat Oct 17 (4:00)

East Building

Witch's Cradle (1944, 12 minutes), with Marcel Duchamp and Pajarito Matta, was shot at Peggy Guggenheim's Art of This Century Gallery, inspired by the space and the art inside ("these cabalistic symbols of the twentieth century"). *Divine Horsemen: The Living Gods of Haiti* (1947/1977, 54 minutes), a study of dance and what Joseph Campbell called "manifestations of rapture," was filmed during Deren's two trips to Haiti between 1947 and 1951, and completed posthumously by Cheral and Teiji Ito. (Total running time 66 minutes)

Frederick Wiseman's New York

Nov 15–27

Since 1969 Frederick Wiseman has been filming New York City institutions from a detached and determined perspective. In conjunction with the opening of Wiseman's most recent film, *In Jackson Heights*, the National Gallery of Art joins the American Film Institute in presenting this retrospective of his New York films, four screenings at the Gallery and four at the AFI (the AFI series includes the local premiere of *In Jackson Heights*). Films are screened in original 16mm format.

Central Park

Sun Nov 15 (4:00)

East Building

The most celebrated urban park in America (transformed in the mid-nineteenth century into a work of landscape art by Frederick Law Olmsted and Calvert Vaux) was declared a National Historic Landmark in 1962. Frederick Wiseman chose to document the various ways people now use the

Frederick Wiseman

Central Park

1989, 16mm

p26



park, but also to portray the New York City Parks Department as they attempt to manage, maintain, and preserve this sacred space. (1989, 16mm, 176 minutes)

Racetrack

Sat Nov 21 (12:30)

East Building

Belmont Park in Nassau County has been a major thoroughbred racing facility since it opened in 1905. Wiseman's *Racetrack* focuses on its everyday routines: the upkeep of the tracks and the training, grooming, and general care and feeding at the paddock. Betting, the drama of the grandstands, and the careful work of trainers, jockeys, stable hands, and veterinarians—the entire universe of the track—is part of the experience. (1985, 16mm, 114 minutes)

Model

Sat Nov 21 (3:00)

East Building

Fashion models (male and female) are dispassionately filmed by Wiseman during commercial shoots for designer collections, magazines, and fashion shows. The business side of running the once-prominent Zoli Agency—interviewing new candidates, counseling experienced ones, assembling portfolios, and working with clients—is part of the mesmerizing mix of footage. (1980, 16mm, 129 minutes)

Ballet

Fri Nov 27 (2:00)

East Building

A portrait of the American Ballet Theatre in rehearsals at their New York studio and on tour in Athens and Copenhagen, *Ballet* records backstage personnel, choreographers, ballet masters, principal dancers, and corps de ballet in the painstaking process of creating a performance. As in *Model*, *Ballet* subtly scrutinizes the culture's standard notions of beauty and allure. (1995, 16mm, 170 minutes)

Twenty-Five Years of Milestone Film

Nov 28–Dec 27

Since 1990, Milestone Films—the husband-and-wife team of Dennis Doros and Amy Heller—has been a preeminent independent distributor, known for reviving “lost” or neglected films and historical footage, abandoned silents, rare American independents, documentaries, and unusual foreign films. Combining a sophisticated taste, research acumen, high restoration standards, and a laudable mission to preserve and promote diversity within the historical canon, Milestone Films has been ahead of their time for the past quarter-century. The series is copresented with the AFI Silver Theatre where other films screen, beginning in November.

I Am Cuba

Sat Nov 28 (2:00)

East Building

The dazzling, black-and-white *I Am Cuba* was a gesture of Soviet-Cuban friendship in the early 1960s. (Even the celebrated poet Yevgeny Yevtushenko participated.) Constructed as a sequence of painterly tableaux, the film conveys views of Yankee imperialism, a passionate Cuban revolutionary spirit, and the devotion of farmers and students to the cause. Cinematographer Sergei Urusevsky's images are among the most striking in midcentury cinema. “A deliriously one-of-a-kind movie, wildly schizophrenic in its mix of Slavic solemnity and Latin sensuality”—Tom Luddy. (Mikhail Kalatozov, 1964, 35mm, subtitles, 143 minutes)



Ornette: Made in America

Sat Dec 5 (1:00)

East Building

Shirley Clarke's last major work was a portrait of jazz saxophonist and composer Ornette Coleman. Constructed from a massive trove of archival film and new footage of Coleman staging his symphonic piece *Skies of America* over a period of several years, the film weaves a complicated portrait of one of our most exceptional music talents, whose 1959 album *The Shape of Jazz to Come* was a watershed moment for the free-jazz movement. (Shirley Clarke, 1986, 35mm, 85 minutes)

The Connection

Sat Dec 5 (3:00)

East Building

Shirley Clarke, the only female to sign the New American Cinema manifesto of 1961, played a big role in America's independent film movement. As her first feature, she adapted a controversial off-Broadway play by Jack Gelber—a play within a play within a jazz concert. “Like an anteroom in hell, *The Connection* logs the listless waiting of West Village druggies caught in that irreducible moment before the dealer delivers. Clarke captures this hep crash pad with the distanced cool of a Miles Davis composition: the roving camera, some marvelous medicated acting, and a poignant jazz score add up to a hip *mise-en-scène* . . . includes Jackie McLean on alto sax and Freddie Redd on piano, counting down some great riffs” — Steve Seid. (Shirley Clarke, 1961, 35mm, 103 minutes)

Strange Victory

Washington premiere of the restoration

Sat Dec 12 (2:00)

East Building

Leo Hurwitz (1909–1991), part of the 1930s Film and Photo League, is celebrated for his 1942 *Native Land* (photographed by Paul Strand). His equally remarkable *Strange Victory* is an assemblage of newsreels, covertly recorded footage, and dramatized sequences revealing the difficult

underside of postwar America's newly booming society. "A kind of collective psychoanalysis, its findings are yet to be worked through" —Richard Brody. Recently restored by Milestone, *Strange Victory* was chosen for the National Film Registry. (Leo Hurwitz, 1948, DCP, 71 minutes)

Losing Ground

Sat Dec 12 (3:30)

East Building

A young philosophy professor and her artist husband leave for a summer idyll in an upstate New York village, then find their lives unexpectedly transformed. Kathleen Collins's *Losing Ground*, one of the first features by an African American woman, has just been shown in movie theaters for the first time since its release in the 1980s. "Nearly a lost masterpiece... had it screened widely in its day, it would have been film history. The film-within-a-film sequences are among the best musical numbers in modern cinema" — Richard Brody. (Kathleen Collins, 1982, DCP, 86 minutes)

Rocco and His Brothers

Washington premiere of the restoration

Sat Dec 19 (2:00)

East Building

Luchino Visconti's powerful allegorical tale of the Parondi family, immigrants from Italy's south migrating to Milan, has been digitally restored to its full splendor. Unfolding in five chapters, each section is organized around a brother: from the eldest, Vincenzo (Spiros Focas), through reliable Ciro (Max Cartier) and the younger Luca (Rocco Vidolazzi). The central conflict is between willful Simone (Renato Salvatori) and proud but sensitive Rocco (Alain Delon), "a character like Dostoyevsky's Prince Myshkin or Bresson's Balthazar" — Judy Bloch. Nino Rota composed the masterful operatic score. (Luchino Visconti, 1960, DCP, Italian with subtitles, 177 minutes) Restored by *L'Immagine Ritrovata* in association with *Titanus*, with support from *Gucci* and *The Film Foundation*

Luchino Visconti

Rocco and His Brothers

1960, DCP

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A Day on the Grand Canal with the Emperor of China

Sat Dec 26 (12:30)

East Building

In an enchanting journey via a seventy-two-foot long Chinese scroll titled *The Kangxi Emperor's Southern Inspection Tour* (1691 – 1698) and executed before Western perspective was introduced in China, David Hockney contrasts the scroll with a later and very different one, *The Qianlong Emperor's Southern Inspection Tour* (1764 – 1770), depicting the same tour, showing the grandson of the Kangxi emperor. The artist's delightful narration brings these tableaux of antique bustling streets and waterways to life. (Philip Haas, 1988, 16mm, 48 minutes)

I'm Going Home

Sun Dec 27 (4:00)

East Building

Portuguese director Manoel de Oliveira, who died this year at the age of 106, created thoughtful, beautiful films until the end of his life. One of his understated masterworks (completed when he was ninety-two), *I'm Going Home* stars Michel Piccoli as a Parisian actor, still performing on stage in his late seventies, who has to care for a young grandson when his wife and daughter are killed. Changes in the actor's life are portrayed with skill and restraint, as the camera chronicles his daily routines around Paris. (Manoel de Oliveira, 2001, 35mm, subtitles, 90 minutes)

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Film



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