

Film
Winter 2015



Film

Winter 2015

National Gallery of Art

with

American University School of Communication

American Film Institute

Embassy of France

Freer Gallery of Art

Goethe-Institut Washington

National Archives

National Portrait Gallery



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The winter 2015 film season opens with *Selections from Oberhausen*, a focus on one of the oldest and most prominent showcases for short cinema in the world. Each event is introduced by artist and programmer Sylvia Schedelbauer. *Discovering Georgian Cinema*, a retrospective survey of filmmaking (in 35 mm archival prints) from this distinctive cultural milieu with roots in antiquity, takes place at several Washington venues while the Gallery's East Building Auditorium is closed. The Georgian project was originally organized by curators from the Museum of Modern Art and the Berkeley Art Museum/Pacific Film Archive, and Washington is the only American venue other than New York and Berkeley. The Gallery continues its ongoing collaboration with American University School of Communication in the series *Cruza-mentos: Contemporary Brazilian Documentary*, a program of historically significant non-fiction works from one of the most dynamic film cultures in the world. This season, the popular series *American Originals Now* features the work of artist Cathy Lee Crane. Special events include the local premier of the recently restored *Moana with Sound*, originally a silent film made in Samoa by Robert Flaherty. His daughter, Monica Flaherty, added local ambient sounds and traditional music recorded in Samoa several decades later. In conjunction with the Gallery's exhibition *Degas's Little Dancer*, we are pleased to bring back Nancy Buirski's non-fiction work *Afternoon of a Faun: Tanaquil Le Clercq*. The National Gallery of Art is again grateful for the cooperation of other institutions hosting our screenings during the renovation of the East Building.

Seating for all events is on a first-come, first-seated basis unless otherwise noted. Doors open thirty minutes before show time. While the East Building is undergoing renovations, screenings take place in the following locations and the venue for each film is noted. For more information, visit www.nga.gov/film, e-mail film_department@nga.gov, or call (202) 842-6799.

- AFI** American Film Institute, Silver Theater,
8633 Colesville Rd, Silver Spring, MD
- AU** American University School of Communication,
Malsi Doyle and Michael Forman Theater,
McKinley Building, 4400 Massachusetts Ave NW
- FG** Freer Gallery of Art, 1050 Independence Ave SW
- FR** Embassy of France, 4100 Reservoir Rd NW
- GI** Goethe-Institut Washington, 812 7th St NW
- NA** National Archives, McGowan Theater, 7th St
and Constitution Ave NW
- PG** National Portrait Gallery, McEvoy Auditorium,
8th and F Streets NW
- WB** National Gallery of Art, West Building Lecture Hall,
6th and Constitution Ave NW

January

-
- 3** Sat 2:00 **Oberhausen: New Shorts, program one** p16 **WB**
3:30 **Oberhausen: New Shorts, program two** p16 **WB**
-
- 4** Sun 4:00 **Afternoon of a Faun: Tanaquil Le Clercq** p11 **WB**
-
- 10** Sat 2:30 **The Prince of Homberg** p11 **PG**
3:00 **Oberhausen: New Artists' Film and Video** p16 **WB**
4:30 **The Butterfly's Dream** p11 **PG**
-
- 11** Sun 4:00 **Afternoon of a Faun: Tanaquil Le Clercq** p11 **WB**
-
- 12** Mon 6:30 **Georgian Cinema: Blue Mountains
(An Unbelievable Story)** p17 **GI**
-
- 13** Tue 6:30 **Georgian Cinema: The White Caravan** p18 **GI**
-
- 14** Wed 7:00 **Restoration: Moana with Sound** p12 **NA**
-
- 15** Thu 6:30 **Georgian Cinema: An Unusual Exhibition** p18 **GI**
-
- 23** Fri 7:00 **Cruzamentos: Iracema** p30 **AU**
-
- 25** Sun 4:00 **Peter Hutton: Landscape and Time** p12 **WB**
4:30 **Cruzamentos: Housemaids; Santiago** p31 **AU**
-
- 26** Mon 6:30 **Georgian Cinema: Felicità; Bakhmaro** p18 **GI**
-
- 27** Tue 6:30 **Georgian Cinema: Waiting for Mum;
In Bloom** p20 **GI**
-
- 29** Thu 6:30 **Georgian Cinema: The Machine Which Makes
Everything Disappear** p20 **GI**
-
- 30** Fri 7:00 **Cruzamentos: Like Water Through Stone** p31 **AU**
-

February

2	Mon	6:30	Georgian Cinema: Pirosmani p21 GI
4	Wed	7:00	Georgian Cinema: Akvareli; Sapovnela; Once Upon a Time There Was a Singing Blackbird p21 FR
6	Fri	7:00	Georgian Cinema: Tudzhi; Pastorale p22 FR
7	Sat	4:00	Georgian Cinema: The Day Is Longer than the Night p22 AFI
8	Sun	3:00	Georgian Cinema: Some Interviews on Personal Matters p22 AFI
13	Fri	2:30 7:00	Cruzamentos: Hélio Oiticica p31 WB Georgian Cinema: Ciné-Concert: Eliso p24 FG
14	Sat	2:30	Cruzamentos: A Night in '67 p32 WB
15	Sun	2:00 4:00	Georgian Cinema: Ciné-Concert: Salt for Svanetia; A Nail in the Boot p24 FG Cruzamentos: Twenty Years Later p32 WB
20	Fri	7:00 7:00	Black Orpheus p13 AU Georgian Cinema: Paradise Lost p25 FG
21	Sat	2:30	Cathy Crane: Short Film Selection, 1994–2010 p34 WB
22	Sun	2:00 4:00 4:30	Georgian Cinema: Repentance p25 FG Cathy Crane: Pasolini's Last Words; The Manhattan Front p35 WB Cruzamentos: Isle of Flowers; ABC of a Strike p32 AU
27	Fri	7:00	Cruzamentos: Socorro Nobre; Central Station p33 AU
28	Sat	3:30	Cruzamentos: Intermissions p33 WB

March

11	Wed	2:30	Dust p13 WB
13	Fri	7:00	Georgian Cinema: The Way Home p27 FG
15	Sun	2:00 3:45	Georgian Cinema: The Legend of Suram Fortress p27 FG Georgian Cinema: Ashik Kerib p27 FG
20	Fri	7:00	Georgian Cinema: Blind Dates p28 FG
21	Sat	3:00	Winter Nomads p14 WB
22	Sun	2:00	Georgian Cinema: Tangerines p28 FG
24	Tue	7:00	The Stone River p14 NA
28	Sat	3:00	Levitated Mass p14 WB
29	Sun	4:00	Chris Marker's Level Five p15 WB
31	Tue	7:00	Georgian Cinema: Wishing Tree p28 FR



Lódź Symphony p12
New York Portrait: Two p12

Special Events

Afternoon of a Faun: Tanaquil Le Clercq

SHOWING Sun Jan 4 and Jan 11 (4:00)

VENUE West Building

The story of prima ballerina Tanaquil Le Clercq is an epic tale of genius, grace, doubt, and ultimate tragedy. Arguably the greatest American dancer of the twentieth century (and muse to both Jerome Robbins and George Balanchine), she fell victim to polio in her late twenties. Her life history and the incredible set of circumstances that led to her shattering fall are recounted in the film through a wealth of archival sources. (Nancy Buirski, 2014, 91 minutes)

The Prince of Homberg

SHOWING Sat Jan 10 (2:30)

VENUE National Portrait Gallery

In director Marco Bellocchio's adaptation of Heinrich von Kleist's 1809 *The Prince of Homburg*, a Prussian officer is tricked during the course of a complex dream on the night before a key battle, resulting in his misjudging the timing of the attack the next day. Even so, all is not lost. "The prince's struggle between his love of life and the military codes of heroism is gorgeously expressed through Kleist's rich language and Bellocchio's ability to hold us at the threshold between dream and reality" — Museum of Modern Art. (*Il Principe di Homburg*, Marco Bellocchio, 1997, 85 minutes)

The Butterfly's Dream

SHOWING Sat Jan 10 (4:30)

VENUE National Portrait Gallery

Massimo, a young classical actor, will speak only when performing on the stage. His family speculates that his motive for this vow of silence must be Massimo's rebellion against his mother, a writer.

One day a director spots Massimo in *The Prince of Homburg* and decides to offer him a part, but the only way he can do that is to convince the mother to write a play about Massimo's life. (*Il sogno della farfalla*, Marco Bellocchio, 1994, 112 minutes)

Restoration: Moana with Sound

INTRODUCED BY Bruce Posner

SHOWING Wed Jan 14 (7:00)

VENUE National Archives

In 1924, American filmmaker Robert Flaherty journeyed to the Samoan island of Savai'i encumbered with several tons of film-making gear to make *Moana*, a narrative film about the island's way of life that would match the commercial success of his earlier *Nanook of the North*. Fifty years later, Flaherty's youngest daughter Monica, who had traveled with him to Savai'i on the first trip, returned there to record local ambient sounds and traditional songs. With its beautiful, post-synchronized track (produced by Monica with help from filmmakers Jean Renoir and Richard Leacock), *Moana with Sound* premiered in Paris in 1981. Last year, Monica's intricate update of her father's film was digitally restored to new visual and aural brilliance by Bruce Posner and Finnish filmmaker Sami van Ingen (Flaherty's great grandson). "The result is absolutely wondrous" — New York Film Festival. (Monica and Robert Flaherty, 1926–2014, 98 minutes)

Peter Hutton: Landscape and Time

IN PERSON Peter Hutton

SHOWING Sun Jan 25 (4:00)

VENUE West Building

One of our great poets of place and time, Peter Hutton (b. 1944, Detroit) is well-recognized for his 16 mm musings on urban sites and waterways (his *Study of a River* was added to the Library of Congress National Film Registry in 2010). A former merchant seaman, Hutton spent decades journeying around the world, often by cargo ship, creating contemplative and luminous studies of landscape, from the Yangtze River to the Polish city of Łódź, and from northern Iceland to a ship graveyard on the Bangladeshi shore. "These seemingly simple films offer lessons in the

art of seeing and fashioning images that make you wonder how anyone could produce something simultaneously so humble and so astounding" — Tom Gunning. Hutton screens four works: *New York Portrait: Two* (1980–1981, 16 minutes), quiet views of Manhattan's shifting streetscape; *Łódź Symphony* (1991–1993, 20 minutes), impressions of an old industrial town; *Study of a River* (1997, 16 minutes), moments from the winter cycle on the Hudson; and finally, an excerpt from the recent *Three Landscapes* (2013, 15 minutes). (Total running time approximately 67 minutes)

Black Orpheus

SHOWING Fri Feb 20 (7:00)

VENUE American University

Against the background of Carnival in Rio de Janeiro, *Black Orpheus* — featuring location shooting in a local shanty town, or *favela* — retells the Orpheus and Eurydice myth in a vivid Afro-Brazilian fusion of poetry, realism, and fantasy accompanied by the music of composers Antônio Carlos Jobim and Luiz Bonfá. (Marcel Camus, 1959, 105 minutes)

Dust

SHOWING Wed Mar 11 (2:30)

VENUE West Building

Dust is an opera by American experimental composer Robert Ashley. On a street corner in some nameless place, five people from society's fringes focus on one member of their group, a veteran disabled in an unnamed war. Recorded live at The Kitchen in 1999, *Dust* is modeled on the medieval form of a motet, "layering the voices of five characters and drawing from the street-talk practice of speaking and hearing at the same time. Introducing new techniques in vocal and orchestral styles, and featuring video projections by Yukihiro Yoshihara, *Dust* conjures up a futurist fusion of dream and reality" — *The New York Times*. (Yukihiro Yoshihara, 1999, 90 minutes) *Presented in association with the American Music Festival*

Winter Nomads

SHOWING Sat Mar 21 (3:00)

VENUE West Building

Two shepherds, Carole and Pascal, embark on their winter trans-humance: a six-hundred-kilometer, four-month journey on foot through the Swiss-French countryside in the company of three donkeys, four dogs, and eight hundred sheep. Braving the bad weather with only a canvas cover and animal skins for protection, and ever resourceful with regard to their surroundings and animal companions, they enjoy the challenges and occasional reunions with farmers and old friends. (Manuel von Sturler, 2012, French with subtitles, 90 minutes) *Presented in association with the Environmental Film Festival*

The Stone River

SHOWING Tue Mar 24 (7:00)

VENUE National Archives

The quarries of Barre, Vermont, are famous for the monuments formed from their stones (including Arlington National Cemetery). *The Stone River* tells a tale of these quarries not through the carvings, but by way of the descendants of stonemasons who emigrated from Carrara and other Tuscan towns — an odyssey fraught with tragedy and death. “The film was inspired by accounts that have survived in the Federal Writers Project... to record the memories of these granite workers, many of whom died of silicosis” — Giovanni Donfrancesco. (Giovanni Donfrancesco, 2013, 88 minutes) *Presented in association with the Environmental Film Festival*

Levitated Mass

SHOWING Sat Mar 28 (3:00)

VENUE West Building

When Michael Heizer’s 340-ton earthwork boulder traveled aboard an oversize red tractor-trailer from a quarry in Riverside County, California, to the Los Angeles County Museum of Art, the expedition turned into an unsettling spectacle for the astounded observers who saw it en route. *Levitated Mass* follows this big rock’s journey (accomplished over eleven nights) to its installation at the museum, while bringing into focus this interesting and reclu-

sive artist famously intrigued by geology and “negative space.” (Doug Pray and Jamie Patricof, 2013, 88 minutes) *Presented in association with the Environmental Film Festival*

Chris Marker’s Level Five

SHOWING Sun Mar 29 (4:00), Wed Apr 1 (2:00)

VENUE West Building

Marker’s late 1990s, low-tech, sci-fi essay was not released in the United States until just last year. Like much of this filmmaker’s remarkable oeuvre, *Level Five* is a hybrid of history, memoir, and fantasy. The film’s subject is the Battle of Okinawa (April 1 through June 22, 1945) — in Marker’s view, the start of the atomic age. The story is told through the testimony of Catherine Belkhodja (playing a character called Laura) who, speaking to the camera, is trying to finish her absent lover’s life work — a video game based on the battle, though the footage ranges from Japanese social customs to obscure film history. “A prophetic text... an exemplary, resonant letter on the life of the mind” — Glenn Kenny. (Chris Marker, 1996, French with subtitles, 106 minutes)

Selections from Oberhausen

Jan 3–10

The International Short Film Festival Oberhausen is one of the world’s premier showcases for the short form. Since its inception in 1954, Oberhausen (located in the Ruhr region of Germany) has been known as a venue for exemplary works in all genres from all over the world, and a platform for younger filmmakers interested in honing their craft. Three programs offer highlights from the most recent edition of this prestigious festival (2014), including selections from the festival’s international competition. All programs are introduced by artist and programmer Sylvia Schedelbauer.

New International Shorts, program one

SHOWING Sat Jan 3 (2:00)

VENUE West Building

The opening program of new work from Oberhausen includes *Time and the Wave* (William Raban, UK); *Orizzonti Orizzonti* (Anna Marziano, Italy); *Sea of Vapors* (Sylvia Schedelbauer, Germany); *Utskor: Either/Or* (Laida Lertxundi, Norway/USA/Spain); *Resistfilm* (Pablo Marin, Argentina/Canada); and *The Dark, Krystle* (Michael Robinson, USA). (Total running time 72 minutes)

New International Shorts, program two

SHOWING Sat Jan 3 (3:30)

VENUE West Building

The second showing of new work from Oberhausen presents *Two Museums* (Heinz Emigholz, Germany); *Broken Tongue* (Monica Saviron, USA); *Just Like Us* (Jesse McLean, USA); *Seven Times a Day We Bemoan Our Lot and at Night We Get Up to Avoid Our Dreams* (Susann Maria Hempel, Germany); *Construction of the Day* (Wojciech Bąkowski, Poland); and *Listening to the Space in My Room* (Robert Beavers, Germany/Switzerland, *unconfirmed*). (Total running time 82 minutes)

New Artists' Film and Video

SHOWING Sat Jan 10 (3:00)

VENUE West Building

As part of the festival's "Oberhausen on Tour" platform, this program presents recent shorts by artists from Austria (*River Plate*, Josef Dabernig); Germany (*xx-xx-xx-gewobenes papier*, Michel Klöfkorn); *L'Amour sauvage*, Lior Shamriz); Paraguay (*La Estancia*, Federico Adorno); and Portugal (*False Twins*, Sandro Aguilar). (Total running time 84 minutes) *With thanks to the Archive of the International Short Film Festival Oberhausen.*

Discovering Georgian Cinema

Jan 12 – Mar 26

Surveying a century of filmmaking from this distinctive cultural milieu with roots in antiquity, *Discovering Georgian Cinema* provides an opportunity to view remarkable cinema rarely seen in North America. There is a range of artistic styles and themes, from satire to poetic meditations on landscape and tradition, and it is not unusual for several generations of filmmakers to exist within a single Georgian family tree. Films are presented in 35 mm prints (in Georgian or Russian, subtitled or titled electronically in English) from international archival collections. The larger retrospective from which our program has been selected was organized by Susan Oxtoby (Berkeley Art Museum/Pacific Film Archive) and Jytte Jensen (Museum of Modern Art). With special thanks to The Andy Warhol Foundation for the Visual Arts, the Embassy of Georgia, and the Georgian National Film Center. Films are screened at the following venues: Freer Gallery of Art, Embassy of France, American Film Institute, and Goethe-Institut Washington (concurrently exhibiting *Photographs from Tbilisi* by Barbara Klemm).

Blue Mountains (An Unbelievable Story)

INTRODUCED BY Peter Rollberg

SHOWING Mon Jan 12 (6:30)

VENUE Goethe-Institut

Satire from one of Georgia's leading directors, *Blue Mountains* is a clever critique of office bureaucracies set in a publishing house in Tbilisi. A writer and his manuscript are all but ignored as the firm's employees carry on with their private affairs. With a nod to Jacques Tati and Ermanno Olmi, director Shengelaia captures nuanced situations with an eye for humor and timing. Although his film was included in Directors' Fortnight at the 1985 Festival

de Cannes, Eldar Shengelaia was prohibited from attending the festival. He was finally able to make the trip in 2014, this time to introduce his film in the Cannes Classics category. (Eldar Shengelaia, 1984, 97 minutes)

The White Caravan

SHOWING Tue Jan 13 (6:30)

VENUE Goethe-Institut

Against rugged landscapes and unruly forces of nature, a group of shepherds, led by the experienced Martia and his sons, moves the flock to winter pastures. Their hard rural life is contrasted with the lure of the city, and one character's decision to break with tradition ultimately comes back to haunt him. *The White Caravan*, with stunning use of black-and-white cinematography and expressive editing, deserves greater exposure in the West. (Eldar Shengelaia, Tamaz Meliava, 1963, 97 minutes)



An Unusual Exhibition

SHOWING Thu Jan 15 (6:30)

VENUE Goethe-Institut

In order to feed his family, a sculptor develops a unique speciality — monument tombstones featuring portraits of the departed. When it was released, the wry tone of Shengelaia's provocative tragicomedy touched on sensitive topics, making awkward waves within the official Soviet establishment and ultimately identifying him as an independent voice. Film historian Peter Rollberg notes parallels to brother Giorgi Shengelaia's *Pirosmani*, saying both films are "reflections on the conditions of artistic creativity." (Eldar Shengelaia, 1968, 96 minutes)



Bakhmaro

PRECEDED BY *Felicità*

SHOWING Mon Jan 26 (6:30)

VENUE Goethe-Institut

The title *Bakhmaro* suggests a film about this famous tourist paradise in the mountains of Georgia. The story, however, takes place in locales off the beaten track, like the ornate restaurant where the principal patrons are a tired dog and a handful of immigrants.

Legend of the Suram Fortress p27

The restaurant may seem a sort of metaphor for Georgia's political stasis, but the film is a meditation on the persistence of hope. (Salomé Jashi, 2011, 58 minutes)

The delightful *Felicità*, a dark comedy about Georgian women who find work abroad, is directed by Salomé Alexi, daughter of Lana Gogoberidze who was a leading director of the Soviet era and whose quasi-autobiographical *Some Interviews on Personal Matters* is also screened in this series. (Salomé Alexi, 2009, 30 minutes)

In Bloom

PRECEDED BY *Waiting for Mum*

SHOWING Tue Jan 27 (6:30)

VENUE Goethe-Institut

Filmmaker Nana Ekvimishvili attended film school in Germany but set her debut feature (a coming-of-age story) in Tbilisi after the collapse of the Soviet Union. At a time of turmoil, breadlines, and boredom, two friends, Natia and Eka, are unable to find any peace and must learn to negotiate their way through this awkward time. "*In Bloom* takes up the buried traditions of Georgian cinema, weaving together loud and soft, melancholy and missing love, cold-bloodedness and childlike naïveté into a wonderfully rhythmic, exciting cinematic composition" — Festival Scope. (Nana Ekvimishvili and Simon Gross, 2013, 87 minutes)

In the short *Waiting for Mum*, a man leaves his apartment and forgets his car keys. He must wait for his mother to throw the keys from the window. (Nana Ekvimishvili, 2011, 8 minutes)

The Machine Which Makes Everything Disappear

SHOWING Thu Jan 29 (6:30)

VENUE Goethe-Institut

A film director organizes a casting call for people between the ages of fifteen and twenty-three, resulting in a revealing portrait of Georgian society. Interview footage presenting each person's reasons for wanting to be cast is combined with vérité recordings of the subjects in their daily lives. The filmmaker travels through Georgia finding echoes of the Soviet past and signs of newer challenges. (Tinatin Gurchiani, 2012, 101 minutes)

Pirosmani

INTRODUCED BY Peter Rollberg

SHOWING Mon Feb 2 (6:30)

VENUE Goethe-Institut

In his film about the life of the great Georgian primitive painter Nikoloz (Niko) Pirosmanishvili (1862 – 1919), Shengelaia avoids the usual clichés of films about artists' lives, instead experimenting with color techniques based on the painter's style and constructing a series of impressionistic tableaux from incidents in Pirosmani's life. Avtandil Varazi — also the film's art-director — plays the gentle, uncompromising artist who sold his paintings to bars and restaurants for food and drink. (Giorgi Shengelaia, 1969, 85 minutes)

Once Upon a Time There Was a Singing Blackbird

PRECEDED BY *Akvareli* and *Sapovnela*

SHOWING Wed Feb 4 (7:00)

VENUE Embassy of France

Born in Tbilisi in 1934, Otar Iosseliani, who has lived and worked in France since the 1980s, has been described as "Georgia's greatest director" (Tom Luddy). In *Once Upon a Time There Was a Singing Blackbird*, he shapes a wry comedy around an amiable musician who refuses to conform — forever late for his concerts, neglectful of appointments, and continually finding ways to avoid work, the man wrestles with his destiny until every resolve goes astray. Then, one day, things seem to change. (Otar Iosseliani, 1971, 83 minutes)

In the short *Akvareli* (1958, 10 minutes), a poor family's tedious existence is unexpectedly changed by art. *Sapovnela* (1959, 18 minutes), Iosseliani's first film in color, is a tale of a man who has to make way for a road through the blossoming garden that he loves.

Pastorale

PRECEDED BY *Tudzhi*

SHOWING Fri Feb 6 (7:00)

VENUE Embassy of France

Set in a rural Georgian village, *Pastorale*'s gentle story was awarded the International Critics' Prize at the Berlinale. Four young musicians, seeking the solace of a rural village for their summer rehearsals, become unavoidably entangled in local life. *Pastorale* examines the things that should be cherished in human interactions, while still maintaining a satirical tone. (Otar Iosseliani, 1975, 95 minutes)

The short film *Tudzhi (Cast Iron)* wordlessly portrays the daily routine at an ironworks — not through the appeal of the machinery or the achievement of the Soviet steel industry, but through the people who work at the plant. (1964, 17 minutes)



The Day Is Longer than the Night

IN PERSON Lana Gogoberidze

SHOWING Sat Feb 7 (4:00)

VENUE American Film Institute

Known for beautiful location shooting, portrayals of traditions, and appealing performances, *The Day Is Longer than the Night* follows the life of Eva from the turn of the century through many important milestones, personal and historic, with each one linked to the next by a troop of actors and musicians who offer their own counterpoint. Forming one of the important filmmaking families of Georgia, Lana Gogoberidze's mother (Nutsa Gogoberidze) was the country's first female director, while Lana's daughter is producer-director Salomé Alexi (her film *Felicità* is also shown in this series). (Lana Gogoberidze, 1984, 105 minutes)



Some Interviews on Personal Matters

IN PERSON Lana Gogoberidze

SHOWING Sun Feb 8 (3:00)

VENUE American Film Institute

Young newspaper staffer Sofiko Chiaureli is passionately involved in her work — interviewing people who have sent letters of complaint to the editor. One of the women she interviews is her mother,

Once Upon a Time There Was a Singing Blackbird p21

and the pair's onscreen relationship evokes the tragic early life of the filmmaker and her own mother, making this a very personal project. Combining documentary technique and psychological drama, "*Some Interviews on Personal Matters* is a powerful testament about women, work, family, and marriage that earned international acclaim as the first feminist film of Soviet cinema, as well as the first to overtly mention Stalin's camps" — Museum of Modern Art. (Lana Gogoberidze, 1979, 95 minutes)

Ciné-Concert: Eliso

IN PERFORMANCE Trio Kavkasia, with chorus

SHOWING Fri Feb 13 (7:00)

VENUE Freer Gallery

In this rare, silent-era epic, as Tsarist Russian authorities appropriate arable land and force peasants to vacate, beautiful Eliso, in the village of Verdi, soon learns that her love for Vazho cannot withstand class and religious differences. Georgia's majestic landscapes and folk customs are sensitively portrayed by director Nikoloz Shengelaia, head of a clan of filmmakers, as he depicts the tragic fate of his homeland. Trio Kavkasia performs live their new musical score with traditional instruments and choral adaptations of folksongs. (Nikoloz Shengelaia, 1928, 89 minutes)

Ciné-Concert: Salt for Svanetia

FOLLOWED BY *A Nail in the Boot*

IN PERFORMANCE Burnett Thompson, piano

INTRODUCED BY Peter Rollberg

SHOWING Sun Feb 15 (2:00)

VENUE Freer Gallery

Mikhail Kalatozov's debut film is a haunting portrait of the arduous life in a secluded Caucasian village cut off from the world for most of the year. Remnants of an ancient defensive architecture and outmoded patriarchal rituals suggest a sadness that weakens their life force. "Kalatozov uses repetition and juxtaposition, distance and close-up, and impossible angles, to portray what Jay Leyda called 'a harsh pity for the tragedy of the subject that is far more moving than any appeal for sympathy'" — Judy Bloch. (Mikhail Kalatozov, 1930, 66 minutes)

The saying "for want of a nail, a war was lost" is brought to life in *A Nail in the Boot*, a rapid-fire look at the Red Army. Ostensibly an allegory on Soviet industry, as symbolized by the poor quality of a nail in a soldier's boot that leads to the defeat of a unit, this film was banned, its symbolism misplaced by literal-minded authorities who felt it reflected poorly on Russia's military preparedness. (Mikhail Kalatozov, 1930 – 1932, 54 minutes)

Paradise Lost

SHOWING Fri Feb 20 (7:00)

VENUE Freer Gallery

Director and screenwriter Davit Rondeli's major contribution to Georgian cinema was *Paradise Lost*, "a hilarious satire loosely adapted from Davit Kldiashvili's classical stories about the parasitic lifestyle of impoverished nobility. Misconstrued by some officials as 'anti-Georgian,' the film's production was repeatedly interrupted; in the end, Rondeli won critical recognition for his superb capturing of characters and situations. *Paradise Lost* is still recognized as the best Georgian comedy of the 1930s" — Peter Rollberg. (Davit Rondeli, 1938, 85 minutes)

Repentance

INTRODUCED BY Julie Christensen

SHOWING Sun Feb 22 (2:00)

VENUE Freer Gallery

In the Soviet Union, Tengiz Abuladze's *Repentance* was as much an event as a motion picture. One of the most important censored films to come out of the new cultural liberalization of the late 1980s, it was the first to deal with the terrors of the Stalin era. It addresses these issues in an oblique way, typical for Abuladze, whose art is one of symbolism and surrealism. The central figure is a parody of the dictator, but Soviet audiences recognized the model as Lavrenti Beria, Stalin's much-feared head of secret police. *The New York Times* called it "mordantly funny." (Tengiz Abuladze, 1984 – 1987, 153 minutes)



The Machine Which Makes Everything Disappear p20

The Way Home

SHOWING Fri Mar 13 (7:00)

VENUE Freer Gallery

The Way Home crosses a unique landscape of Georgian history and legend, politics, religion, and ethics. Stylized and allegorical, the film is partly a tribute to Pier Paolo Pasolini (especially his *Hawks and Sparrows* from 1966), and partly a contemplation of Georgia's past, with extensive use of poems by Bella Akhmadulina (the major female poet of the cultural thaw of the 1950s and 1960s) and sets by Amir Kakabadze, son of Georgian avant-garde painter David Kakabadze. (Aleksandr Rekhviashvili, 1981, 83 minutes)

The Legend of Suram Fortress

SHOWING Sun Mar 15 (2:00)

VENUE Freer Gallery

Based on a Caucasus legend about the Georgian people constructing a fortress against invaders, *The Legend of Suram Fortress* was Paradjanov's first film following a fifteen-year enforced silence. In the film, the fortress continues collapsing until a fortune-teller recalls a prophecy that a handsome young man must be walled inside, alive, in order for the building to stand. At once simple and surreal, the story unfolds in a circular way, as mythic possibilities come alive in the visuals, elegant in the manner of a painted miniature. (Sergei Paradjanov and Dodo Abashidze, 1985, 82 minutes)

Ashik Kerib

SHOWING Sun Mar 15 (3:45)

VENUE Freer Gallery

Ashik Kerib is a trans-Caucasus venture, produced by a Georgian studio and directed by an ethnic Armenian who selected Azerbaijani as the language of his film because he loved the sound. Ashik Kerib, a poor singer and saz (Turkish guitar) player denied the hand of the woman he loves, sets out on a ten-year journey. The film recounts the wandering minstrel's colorful adventures. "Life, which easily turns into a dream with all its inexplicabilities and intuitions, mysterious prophesies of misfortune and happiness — the 'magic surrealism' of Paradjanov" — Munich Film Festival. (Sergei Paradjanov, 1988, 78 minutes)

Blind Dates

SHOWING Fri Mar 20 (7:00)

VENUE Freer Gallery

This recent Georgian tragicomic love story tells of the forty-something Sandro (Andro Sakhvarelidze), who lives at home with his parents and has no luck in love. The plot takes twists and turns, and Sandro's ensuing misadventures and home life are beautifully observed by director Koguashvili, who has a gift for presenting fictional lives on screen with an air of authenticity and whimsy. (Levan Koguashvili, 2013, 95 minutes)

Tangerines

SHOWING Sun Mar 22 (2:00)

VENUE Freer Gallery

"A sensitive antiwar tale set during the 1992 Georgian-Abkhazian war, *Tangerines* assumes the neutral stance of one of the last remaining Estonians living in the disputed Caucasus region, observing the growing conflict from his tangerine orchard on a remote mountain. A sudden shootout between Georgian soldiers and Chechen mercenaries puts the old man Ivo in the uneasy position of nursing two wounded soldiers (mortal enemies) inside his home. Recent events make *Tangerines* especially relevant now" — Gustavus Kundahl. (Zaza Urushadze, 2013, 84 minutes)

The Wishing Tree

SHOWING Tue Mar 31 (7:00)

VENUE Embassy of France

Folklore and legend shape the *The Wishing Tree*, a pastoral film set in a picturesque, pre-Revolution Georgia. Spanning four seasons in the lives of an assortment of village characters, more than twenty moral tales are folded into the narrative, centering on a beautiful young woman forced to marry a man she does not love. One tale involves a village eccentric looking for a legendary tree that grants miracles — though that tree is to be found only in death. Death also opens the film, but *The Wishing Tree* is overflowing with life. Author Georgi Leonidze's original story is set in the province of Kakheti, the birthplace of renowned naïve painter Pirosmiani. (Tengiz Abuladze, 1977, 107 minutes)



Santiago p31

Cruzamentos: Contemporary Brazilian Documentary

Jan 23 – Feb 28

A rare opportunity to experience one of the world's most dynamic filmmaking traditions, *Cruzamentos* showcases recent and historic works representing the remarkable wave of documentary filming that occurred after the fall of Brazil's military dictatorship. The series includes films by Léon Hirszman, Walter Salles, João Moreira Salles, Jorge Bodansky, Eduardo Coutinho, Jorge Furtado, and others. *Cruzamentos* means "intersections," a nod to the fusion of influences that makes Brazil so distinctive in its culture. Films are in Portuguese with subtitles. Special thanks to curator Chris Stults, Wexner Center for the Arts, and to the Andrew W. Mellon Foundation, American University, and the Embassy of Brazil.

Iracema

INTRODUCED BY Christopher Stults

SHOWING Fri Jan 23 (7:00)

VENUE American University

Iracema, a naïve young woman from the Amazon, meets a truck driver (Paulo Cesar Peréilo). Together, they take a road trip over the unfinished Trans-Amazon Highway. A landmark of Brazilian cinema and a major influence on future filmmakers, *Iracema* (an anagram of "America") features a fusion of fiction and reality that was ahead of its time, "guided by a stylistic approach in which actions and expressions are not performed, but improvised in unscripted scenes" — Fernão Pessoa Ramos. (Jorge Bodanzky and Orlando Senna, 1974, 90 minutes)

Housemaids

FOLLOWED BY *Santiago*

SHOWING Sun Jan 25 (4:30)

VENUE American University

Brazil has more domestic workers per capita than any other country. Director Gabriel Mascaro selected seven adolescents from various regions and socioeconomic levels to film their own maid at home for a week. From this unusual footage he constructed an emotional and unforgettable document. *Housemaids* played commercially in Brazil last year, becoming part of an ongoing societal dialogue on class. (Gabriel Mascaro, 2013, 76 minutes)

In the early 1990s, João Moreira Salles began filming *Santiago*, a portrait of the butler who had served his own family for decades. Salles returned to his project much later (after Santiago's death), resulting in his complex portrayal of a fascinating man. (João Moreira Salles, 1992–2007, 80 minutes)

Like Water Through Stone

SHOWING Fri Jan 30 (7:00)

VENUE American University

In the remote Espinhaço Mountains of Minas Gerais, four young women approach the end of their sheltered and relatively calm adolescence. Filmmaker Marília Rocha sensitively recounts their coming-of-age, even as the outside world begins to intrude. These authentic, unsentimental women seem compatible with the raw beauty of their landscape. (Marília Rocha, 2009, 85 minutes)

Hélio Oiticica

SHOWING Fri Feb 13 (2:30)

VENUE West Building

Hélio Oiticica is now recognized as one of the key artists of the revolutionary 1960s and 1970s. Taking ideas from sources as varied as Jimi Hendrix and the streets of Rio, Oiticica's oeuvre ranges from performance art to sculpture, painting, film, and quasi-cinematic installations (his installation *Tropicália* gave its name to an entire movement). Made by the artist's nephew, this bold documentary is filled with archival material and narrated by Hélio Oiticica himself. (Cesar Oiticica Filho, 2012, 94 minutes)

A Night in '67

SHOWING Sat Feb 14 (2:30)

VENUE West Building

Passion ruled at the 1967 Festival of Brazilian Popular Music, an event that forever changed Brazilian music and, ultimately, the world's musical history. Music "festivals" of that era, famous for biased, rowdy audiences, were televised competitions that launched careers. *A Night in '67* documents the moment when the still-forming *tropicália* movement was first presented to the TV public, with captivating performances by Sérgio Ricardo, Caetano Veloso, Gilberto Gil, and Os Mutantes. (Ricardo Calil and Renator Terra, 2010, 85 minutes)

Twenty Years Later

SHOWING Sun Feb 15 (4:00)

VENUE West Building

Twenty Years Later established the reputation of Eduardo Coutinho as a major player in world cinema. In 1964 he started a project on a rural activist's assassination, assembling a cast that included the activist's widow. His filming was halted by the Brazilian coup d'état the same year, while the activist's family fled. All of Coutinho's footage (save one reel) was seized. Twenty years later, as the dictatorship wound down, Coutinho located the activist's widow. The film not only documents her reactions to the footage, but also serves as a defining portrayal of life under a military regime. (Eduardo Coutinho, 1985, 119 minutes)

ABC of a Strike

PRECEDED BY *Isle of Flowers*

SHOWING Sun Feb 22 (4:30)

VENUE American University

ABC of a Strike records the 1979 metal workers' strikes in São Paulo, led by union activist (and later Brazilian president) Luiz Inácio (Lula) da Silva. Sitting untouched until filmmaker Léon Hirszman's death, the gripping vérité footage captures negotiations between labor unions and factory bosses and details the birth of the Worker's Party, as well as the emergence of the magnetic Lula. (*ABC da Greve*, Léon Hirszman, 1979–1990, 86 minutes)

A landmark in social documentary history, the short *Isle of Flowers* (*Ilha das Flores*)—tracking the journey of a ripe tomato from market to garbage dump—is a bitter allegory of the capitalist system. (Jorge Furtado, 1989, 13 minutes)

Central Station

PRECEDED BY *Socorro Nobre*

SHOWING Fri Feb 27 (7:00)

VENUE American University

Documentary and fiction came together in *Central Station*, Walter Salles's Oscar-nominated narrative about a poor boy's bond with an older woman who writes letters for the illiterate at the Rio de Janeiro railway station. "[Letter-writing] has strongly impressed me as a very radical art form... I was astonished that at the end of the twentieth century, something as prosaic as a letter is capable of changing one's life" — Walter Salles. (1998, 113 minutes)

In *Socorro Nobre*, a prisoner discovers an article about Franz Krajcberg, a Polish artist who lost his family in the Holocaust. Maria, the inmate, writes a letter to Krajcberg, thereby initiating a correspondence between them about overcoming the past. The letters in this documentary were the basis for *Central Station*. (Walter Salles, 1996, 23 minutes)

Intermissions

SHOWING Sat Feb 28 (3:30)

VENUE West Building

Luis Inácio (Lula) da Silva rose from poverty to become one of Brazil's most popular presidents — "one of the most influential people of the century" (*Esquire*). João Moreira Salles had access to Lula during the 2002 campaign and fills his film with behind-the-scenes footage, foregrounding the "intermissions" between big public events. Lula's candor and charisma come across in this lucid portrayal, ranking the film alongside *The War Room* as one of the most astute political documentaries ever. (João Moreira Salles, 2004, 117 minutes)

American Originals Now:

Cathy Lee Crane

Feb 21–22

Cathy Lee Crane's award-winning films include an adaptation of a novel by André Breton, an investigation into the German town of Halle through the paintings of Lyonel Feininger, and a mock early sound musical with San Francisco legend Rodney O'Neal Austin as silver-screen siren Louise Brooks. Crane is currently associate professor in the department of cinema, photography, and media arts at Ithaca College, specializing in directing actors for film. She is the recipient of a 2013 Guggenheim Fellowship in Film and Video, a 2009 New York Foundation for the Arts Artist Fellowship, as well as numerous grants from the New York State Council on the Arts. Her short films have screened internationally.

Short Film Selection, 1994–2010

IN PERSON Cathy Lee Crane

SHOWING Sat Feb 21 (2:30)

VENUE West Building

A selection of Crane's provocative and lyrical 16 mm short films spanning the last twenty years includes *White City* (1994), *Not for Nothin'* (1996), *Sketches after Halle* (1997), *The Girl from Marseilles* (2000), *Adrift* (2009), and *On the Line* (2010). (Total running time approximately 86 minutes)

Pasolini's Last Words

FOLLOWED BY excerpts from *The Manhattan Front* (work in progress)

IN PERSON Cathy Lee Crane

SHOWING Sun Feb 22 (4:00)

VENUE West Building

Combining staged and archival material, *Pasolini's Last Words* considers the controversial Italian filmmaker/writer's brutal murder in 1975 alongside the texts he published or left unfinished during his last year. The film enjoyed its world premier as a "gem of world cinema" at the Festival du Nouveau Cinema in Montreal and went on to be part of major Pasolini retrospectives at the British Film Institute in London and the Cinémathèque Française in Paris last year. (2012, 60 minutes)

Crane's current project, *The Manhattan Front*, explores United States involvement in World War I during the period of its neutrality. In an attempt to reveal the untold stories of how this war was waged in and through the New York harbor, the film looks at several issues, particularly the intrigue surrounding the production and export of American munitions. (Approximately 20 minutes)

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