

# Film



Fall 2016  
National Gallery of Art



Fall 2016

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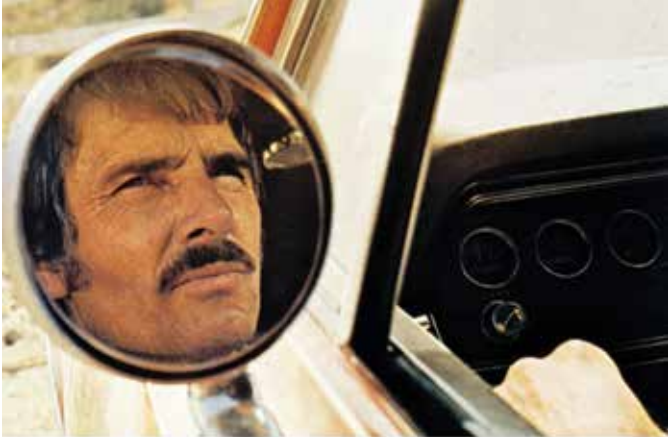
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The fall film season opens with *Film, Video, and Virginia Dwan*, organized to complement the exhibition *Los Angeles to New York: Dwan Gallery, 1959 – 1971*. To honor the legacy of the late Italian philosopher and aesthete Umberto Eco, a program titled *Ipersignificato: Umberto Eco and Film* is presented in four parts. *Dunhuang Projected*, shown in association with the Freer Gallery of Art while their theater is closed for renovation, is an eclectic mix of cinematic works illustrating the rich legacy of areas once comprising the Silk Road. Other programs this fall include *Barbara Kruger Selects*, relating the cinematic inclinations of this conceptual artist who analyzes the messages disseminated through mass media, and *Commedia dell'Arte — Reprise*, with recent films reviving classic stock characters. Two early works by Luis Buñuel are shown as part of the citywide project *Objects of Desire: The Films of Luis Buñuel*. The annual Rajiv Vaidya Memorial Lecture features a discussion by historian Tom Gunning, “The Innovations of the Moving Image.” Selections from the popular International Festival of Films on Art and several ciné-concerts round out the fall schedule.

Films are shown in the East Building Auditorium, 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](http://www.nga.gov/film), e-mail [film-department@nga.gov](mailto:film-department@nga.gov), or call (202) 842-6799.

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## Special Events

Oct 9–Dec 30

### Ellsworth Kelly Fragments

Introduced by curator Harry Cooper

Sun Oct 9 (2:00)

*Ellsworth Kelly Fragments* offers a portrait of the influential American minimalist, tracking him in Paris during his formative years and then through many significant moments in his later career. “In my paintings, I’m not inventing; my ideas come from constantly investigating how things look” —Ellsworth Kelly. (Edgar B. Howard, 2007, 65 minutes) *Presented in association with the reopening of the National Gallery of Art East Building exhibition spaces.*

### Festival del film Locarno: O Cinema, Manoel de Oliveira e Eu (Cinema, Manoel de Oliveira and Me)

American premiere

Introduced by artistic director Carlo Chatrian

Sun Oct 23 (4:00)

João Botelho’s new film on the great Portuguese director Manoel de Oliveira (1908–2015): “An old photograph taken thirty-six years ago. His hand rests on my shoulder, a gift. Then a history of over four decades of friendship, admiration, and apprenticeship. A journey into Oliveira’s cinema, his method, his way of filming, and his extraordinary cinematic inventions. He lived for over a century, over a century of cinema, cinema in its entirety. For him, and for me too now, documentary and fiction go hand in hand—it is all about cinema. So I had the audacity to film a magnificent story that Manoel loved but never filmed, one that he left behind as if his hand and eyes were close to God, or among the gods, and he was steering me” —João Botelho. (2016, DCP, subtitles, 81 minutes) *Presented in association with the Embassy of Switzerland and the Locarno Film Festival.*

### For Florence (Per Firenze)

Fri Nov 4 (12:30); Sun Nov 6 (5:30)

On the occasion of the fiftieth anniversary of the devastating November 1966 flood in Florence, Italy, a rare showing of Franco Zeffirelli's *For Florence (Per Firenze)*—the famed director's sole documentary—shows the only known footage of the catastrophe and its immediate aftermath. Voiceover commentary is by actor Richard Burton. (Franco Zeffirelli, 1966, 16mm, 55 minutes) *The screening is made possible through the cooperation of the Italian Cultural Institute, RAI, Franco Zeffirelli, and the University of Maryland Library.*

### Objects of Desire: Ciné-concert: Un chien Andalou

followed by *L'Age d'or*

Remate in performance

Sat Nov 12 (4:00)

*Un chien Andalou* was the first collaboration of Luis Buñuel and Salvador Dalí. In keeping with the film's surrealist leanings, the "plot" was allegedly inspired by dreams (ants emerging from a hole in the hand, a razor slitting an eye, and so on) and, in Buñuel's words, "we did not accept any idea or image that might give rise to a rational, psychological, or cultural explanation." (Luis Buñuel and Salvador Dalí, 1929, 21 minutes) *Renowned Spanish instrumentalist Remate performs an original musical composition to accompany "Un chien Andalou."*

*L'Age d'or*—banned by the French government for its stinging critique of Catholicism and bashing of bourgeois mores—follows a pair of star-crossed lovers who find increasingly bizarre outlets for their thwarted desires amid a milieu of surrealist imagery. The screenplay was again a Dalí-Buñuel collaboration. (Luis Buñuel and Salvador Dalí, 1930, 63 minutes) *Presented in association with the retrospective "Objects of Desire: The Films of Luis Buñuel," presented at various DC venues during November.*

### Olga

Introduced by Pavla Veličkinová

Sun Nov 20 (4:00)

Olga Havlová, the famously forthright first lady of the post-communist Czech Republic, was a rebel who played a major role on world stages during her husband Václav Havel's years of imprisonment, and then later, when Havel became the country's first president. *Olga*, a unique portrait of this charismatic and wise woman by renowned Czech director Miroslav Janek, is assembled from previously unknown footage, photos, and stories, revealing Olga as a sharp observer, principled dissident, generous host, and down-to-earth woman who despised pomp and always said what she thought. (Miroslav Janek, 2014, DCP, subtitles, 87 minutes) *Presented through the cooperation of the Embassy of the Czech Republic.*

### International Festival of Films on Art—I

Fri Nov 25 (12:00)

The International Festival of Films on Art is an annual event held in Montreal each March featuring dozens of new films on dance, painting, architecture, cinema, and other art forms. The festival is now celebrating its thirty-fifth year. This first of two events features four films from the most recent festival. *Soundhunters—A Musical Expedition* playfully engages with musicians who view all manmade objects as never-ending sources of music (Béryl Koltz, 2015, subtitles, 52 minutes); in *One Million Steps*, a spirited young tap dancer lands in the middle of a social protest in Istanbul (Eva Stotz, 2015, 20 minutes); *Viva Dada* celebrates the centennial of the provocative aesthetic movement that transformed the art of the twentieth century while following the production of Tristan Tzara's unfinished *Dadaglobe* (Régine Abadia, 2015, 52 minutes); *The Collection That Did Not Exist* examines Herman Daled's iconic conceptual art collection and its acquisition by the Museum of Modern Art (Joachim Olender, 2014, subtitles, 93 minutes). (Total running time 217 minutes with intermission)

João Botelho

*O Cinema, Manoel de Oliveira e Eu*, 2016

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### International Festival of Films on Art—II

Sun Nov 27 (12:00)

Three recent films on architecture conclude the cycle of films from this year's International Festival of Films on Art. *David Adjaye—Collaborations* looks at the burgeoning career of British-Ghanaian architect Adjaye (b. 1966) whose recent project in Washington, DC—the National Museum of African American History and Culture—opened in September (Oliver Hardt, 2015, 48 minutes). *The Century of Le Corbusier*, based on interviews and writings, situates the architect and his designs in a historical context (Juliette Cazanave, 2015, subtitles 52 minutes). *Getting Frank Gehry* chronicles this architect's first-ever building commission in Australia while relating the project to several other monumental works (Sally Aitken, 2015, 59 minutes). (Total running time 159 minutes)

### Rajiv Vaidya Memorial Lecture: The Innovations of the

#### Moving Image

Lecture by Tom Gunning

Sun Dec 4 (2:00)

“At the point of transformation from the projected film image to a projected electronic and digital one, we have an opportunity to reflect on what a revolution the moving image has sparked in our collective sense of what a ‘picture’ is. For nearly two centuries, images have moved, and thereby introduced new visual relations to time and representation. This discussion searches for the roots and implications of the transformation, one that continues its process of change to this day” — Tom Gunning, Edwin A. and Betty L. Bergman Distinguished Service Professor, department of art history, department of cinema and media studies, University of Chicago. (Approximately 70 minutes)

### Ciné-concert: Little Match Girl (La Petite marchande d'allumettes)

Andrew Simpson, pianist

Sat Dec 17 (2:00)

Catherine Hessling delivers a delicate performance as a lowly street vendor forced to sell her matches to callous passersby on a wintry New Year's Eve as the world prepares

to celebrate. Based on Hans Christian Andersen's fable, a fantasy allegory on human apathy, Jean Renoir's film was a low-budget experiment. “We converted the attic of Théâtre du Vieux-Colombier using a current supplied by a generator driven by an engine from a damaged truck, and we made tin reflectors and rheostats.... Catherine played Andersen's heroine in the manner of a ballet. The close-ups, shot with our handmade material, are superb” — Jean Renoir. (Jean Renoir, 1928, 16mm, 40 minutes)

### Archie's Bettie: Celebrating a Pop Icon at 75

Gerald Peary in person

Sat Dec 17 (3:30)

Film critic Gerald Peary and producer Shaun Clancy started a journey years ago in search of the real personalities behind cartoonist Bob Montana's iconic Archie Comics characters — Betty, Veronica, Jughead, Reggie, Moose, Miss Grundy, and of course, Archie himself. Their investigation yielded a vast array of photos, drawings, home movies, and personal remembrances, assembled here into a tongue-in-cheek ciné-memoir and revealing portrait of one of America's midcentury graphic icons. Decades after Archie's arrival, imagery from mainstream comic books (along with other mass-culture graphics) became fodder for the pop-art revolution in American art. (Gerald Peary and Shaun Clancy, 2015, 60 minutes)

### Troublemakers: The Story of Land Art

Thurs Dec 29, Fri Dec 30 (12:30)

*Troublemakers: The Story of Land Art* highlights the work of the rebel land artists Robert Smithson, Walter De Maria, Michael Heizer, and others who in the late 1960s began to appropriate vast and remote American topographies to use as their sculptural material. (James Crump, 2015, DCP, 72 minutes) Screened in conjunction with the exhibition *Los Angeles to New York: Dwan Gallery, 1959–1971*.



## Film, Video, and Virginia Dwan

Oct 8–30

Virginia Dwan was instrumental in the development and exhibition of artists' work in all mediums, including the motion-picture arts. In conjunction with the National Gallery of Art exhibition *Los Angeles to New York: Dwan Gallery, 1959–1971* (September 30, 2016–January 29, 2017), this eight-part series features archival materials, documentation of happenings and installations, contemporary films, and documentaries—some produced and directed by the gallerist Virginia Dwan herself. *With special thanks to Anne Kovach, Doug Dreishpoon, Tom Martinelli, Richard Shebairo, Whitney Museum of American Art, Canyon Cinema, Electronic Arts Intermix, LUX, and Video Data Bank.*

### Dwan Los Angeles

Sat Oct 8 (2:00)

This program of historic works related to the Los Angeles–based Dwan Gallery and some of the artists exhibited there in the early 1960s, such as Jean Tinguely, Edward Kienholz, Claes Oldenberg, and Yves Klein, also features a selection of short, midcentury animated 16mm films by American icon Robert Breer—all of which were projected in LA during the opening of a Larry Rivers exhibition in 1963, including *A Man and His Dog Out for Air* (1957), *Eyewash* (1959), and *Homage to Jean Tinguely's Homage to New York* (1960). (Total running time approximately 95 minutes)

### Niki de Saint Phalle: An Architect's Dream

Sat Oct 8 (4:00)

One of the first US solo shows by *nouveau réaliste* artist Niki de Saint Phalle (1930–2002) opened at the Dwan Gallery Los Angeles at the beginning of 1964 and featured many

of her “tir” or “shooting” pictures. This recent documentary on the life of Saint Phalle features archival interviews and footage of her practice, public art installations, and legacy. (Louise Faure and Anne Julien, 2014, subtitles, 52 minutes)

#### Dwan New York City

Sun Oct 9 (4:00)

Includes documentation of Walter De Maria’s installation *Bed of Spikes* (1969) and his avant-garde Western *Hardcore* (1969), made in the Black Rock desert, Nevada, with Michael Heizer as a gun-slinging cowboy. Also included in the program is the conversational *Carl Andre: A Video Portrait*, produced by Dwan in 1976—just one document reflective of her many relationships and sustained friendships with the artists she represented. (Total running time approximately 100 minutes)

#### Ongoingness: Smithson and Holt Films

Introduced by Alena Williams

Sat Oct 15 (2:00)

As partners and frequent collaborators, artists Robert Smithson and Nancy Holt often used 16mm and 8mm film formats to document and develop their investigations into the earthworks for which they are best known. Two resulting films—*Swamp* (1971) and *Mono Lake* (1968–2004)—offer insights into their processes and reflect their shared interests in perception and entropy, among other concepts. The program culminates with a screening of *Spiral Jetty* (1970) in its original 16mm film format, an integral part of Smithson’s master earthwork situated at Rozel Point, spooling into the Great Salt Lake, Utah. Alena Williams is an assistant professor at the University of California, San Diego. (Total running time approximately 71 minutes) *With thanks to the Museum of Modern Art film archive for the loan of the “Spiral Jetty” print.*

#### casting a glance

Sat Oct 15 (3:30)

Contemporary avant-garde master James Benning, perhaps best known for his minimal landscape films, takes up Smithson’s fascination with duration by recording sixteen

visits to the site of Spiral Jetty in the Great Salt Lake. *casting a glance* “maps the Jetty back onto its own . . . history—looking at and listening to its reoccurring changes. I found the Jetty a barometer for a variety of cycles. From morning to night its elusive, shifting appearance may be the result of a passing weather system or simply the changing angle of the sun. . . . Sounds may come from a navy jet, wildlife, lapping or splashing water, a visitor’s car radio, converging thunderstorms, or be a silence so still you can hear the blood moving through the veins in your ears” —James Benning. (2007, 16mm, 80 minutes)

#### Nancy Holt Film and Video

Sun Oct 16 (4:00)

Introduced by DeeDee Halleck

Video activist and filmmaker DeeDee Halleck collaborated with Nancy Holt as editor on several of her films, including *Sun Tunnels* (1978), which documents the making of Holt’s major site-specific sculptural work in the northwest Utah desert, and *Pine Barrens* (1975), a film that evokes “a barren wilderness in south-central New Jersey . . . (with) the voices of the local people, the ‘Pineys,’” . . . heard relating their feelings about the land, their attitudes about city life, their myths of the area” —Nancy Holt. Other titles in this program include *Underscan* (1973–1974) and Holt’s final film (also edited by Halleck), *The Making of Amarillo Ramp* (2013), about Smithson’s unfinished earthwork from 1973. (Total running time approximately 100 minutes) Digital restoration of *Pine Barrens* and *Sun Tunnels* made possible by the National Gallery of Art.

#### Of Minimalists and Land Artists

Sat Oct 29 (2:00)

The influence and impact of artwork supported by the Dwan Gallery still reverberates, as evidenced by the following selection of films and videos from the mid-1970s to the present day. Titles include *Boomerang* by Richard Serra (1974), featuring Nancy Holt vibrantly experimenting with the then-new and immediate medium of video; *SHEDS* (Jane Crawford and Robert Fiore, 2004) a short documentary produced for

the 2004 Robert Smithson retrospective at the Museum of Contemporary Art, Los Angeles, that features newly compiled footage of two Smithson works (*Partially Buried Woodshed* and *Mica Spread*); video excerpts from artist Renee Green's *Partially Buried* gallery installation; and the experimental 16mm films *Monuments* by Redmond Entwistle (2010) and *Center of the Cyclone* by Heather Trawick (2015), among other titles. (Total running time approximately 150 minutes)

Produced by Virginia Dwan

Sun Oct 30 (4:00)

The final program of the series is devoted to videos that reveal Dwan's personal fascination with repetition and seriality and her continued commitment to the exploration of process. The following document performances, explorations, and conversations with seminal American artists: *Sturtevant: Various Beuys Actions* (1972) by Robert Fiore, with Dwan directing Elaine Sturtevant through Joseph Beuys's actions, based on her memory of those performances by Beuys; *Carl Andre: Reconfigurations* (1976), a document of Andre's interaction with his sculptures at the close of a PS1 exhibition in Long Island City that year; and *John Cage: James Joyce, Marcel Duchamp, Eric Satie, An Alphabet*, an on-screen reading by Cage of a radio play he was commissioned to write for Cologne's West German Radio (WDR). (Total running time approximately 138 minutes) *With thanks to the Dwan Archive.*

## Dunhuang Projected

Nov 12–27

Dunhuang is the Gobi desert oasis town in northwestern China that was, for one thousand years (400–1400 CE), an important nexus of the Silk Road and the gateway for Buddhism from India into China. The town's mile-long complex of caves holds the largest extant collection of Buddhist mural art and sculptures in the world and is recognized as a UNESCO World Heritage site. The migration of ideas and cultures through trade and conquest finds exemplary expression in *The Cave of the Silken Web*, *Stage Sisters*, and *A Better Tomorrow*, while *Saving Mes Aynak* chronicles the urgent struggle to rescue an imperiled Greco-Buddhist past in a Western counterpart of Dunhuang on the Silk Road. Today, that site lies in Taliban-threatened territory in Afghanistan. “Each film is a hallmark of its own filmmaking era, yet collectively they emanate the cultural syncretisms of the Chinese treaty ports of Shanghai and Hong Kong in the twentieth century” — Cheng-Sim Lim, chief curator, China Onscreen Biennial. *Dunhuang Projected* is a multiyear, interdisciplinary media arts project of the UCLA Confucius Institute presented in this, its pilot year, as an affiliated program of the China Onscreen Biennial. *Presented in association with the Freer Gallery of Art. With special thanks to San Francisco Silent Film Festival, Tom Vick, and Cheng-Sim Lim.*

Ciné-concert: The Cave of the Silken Web

Andrew Simpson, pianist

Sat Nov 12 (1:00)

One of only a few films from China's cinematic Golden Age of the 1920s and 1930s known to have survived the Cultural

John Woo  
*A Better Tomorrow*, 1986  
p24



Revolution, *The Cave of the Silken Web* was the earliest film adaptation of the famous Chinese novel *A Journey to the West* (attributed to Wu Cheng'en). Restored by the National Library of Norway, where an incomplete 35mm print was discovered in 2011, this supernatural adventure tale dramatizes one of the novel's climactic sections in which the naive monk Xuanzang and his gluttonous pal Pigsy travel to the exotic land of India, where they encounter beautiful women who turn out to be cave-dwelling spider demons with a taste for human flesh. (Dan Duyu, 1927, DCP, subtitles, 60 minutes)

### Stage Sisters

Sat Nov 26 (1:30)

"A Douglas Sirk – like melodrama of the highest order – put to the service of Maoist principles of loyalty and sacrifice – *Stage Sisters* follows twenty years in the lives of an itinerant Chinese opera company during the 1930s and 1940s. The film's titular stage 'sisters' are, in fact, friends who take divergent paths, one suffering nobly in the provinces while the other is corrupted by the sinful pleasures of the Shanghai nightlife. Although director Xie Jin, with his exquisite sense of color and fluid camerawork, showed the makings of a wonderful film stylist, party officials condemned *Stage Sisters* for advocating 'the reconciliation of social classes,' and he soon became a victim of the Cultural Revolution. . . . Recently restored by Shanghai International Film Festival, in collaboration with Shanghai Film Group, Shanghai Film Technology Co., and the Shanghai Film Museum, with funding by Jaeger-LeCoultre" – Museum of Modern Art. (Xie Jin, 1964, DCP, subtitles, 112 minutes)

### A Better Tomorrow

Sat Nov 26 (4:00)

Director John Woo (b. 1946, Guangzho) has been a master of the action film for more than three decades. Enriching familiar tropes with stylish camerawork, wrenching melodrama, and balletic action sequences (including a legendary restaurant shootout), Woo in *A Better Tomorrow* established the template for the Hong Kong action genre that would later take the world by storm. Leslie Cheung plays a cop torn between

duty and familial obligation to his gangster brother. As counterpoint to Cheung's soulful performance, Chow Yun-fat's charismatic turn as a swaggering, trench-coated assassin made him an international icon. (John Woo, 1986, DCP, subtitles, 95 minutes) *Restoration by L'Immagine Ritrovata for Fortune Star.*

### Saving Mes Aynak

Discussion with Brent Huffman follows

Sun Nov 27 (4:30)

Afghan archaeologist Qadir Temori races against time to save a five-thousand-year-old archaeological site in Afghanistan from imminent demolition. A state-owned Chinese mining company is closing in on the ancient site, eager to harvest the valuable copper buried beneath the archaeological ruins. Only a small portion of the Mes Aynak site has been excavated, though, and some believe future discoveries there have the potential to redefine the history of Afghanistan and the history of Buddhism itself. Qadir Temori and his fellow archaeologists face what seems an impossible battle against the Chinese, the Taliban, and local politics to save their cultural heritage from likely oblivion. (Brent E. Huffman, 2014, DCP, 60 minutes)

### *Ipersignificato: Umberto Eco and Film*

Nov 13–Dec 28

A literary and cultural giant whose influence reached all facets of our rapidly evolving media, Umberto Eco (1932 – 2016), through decades of interdisciplinary writing, moved seamlessly from semiotics to aesthetics, popular culture, philosophy, fiction writing, and informal cultural commentary. Cinema informed his own theoretical approach to his work in semiotics and in turn, the field of cinema studies has been enriched by his versatile contributions. He was a founding

father (along with Pier Paolo Pasolini, Christian Metz, and Roland Barthes) of the concept of film language. This program of two divergent film pairings evokes Eco's philosophy of the cinema. For supplementary notes on Umberto Eco and film, with references to this program, see [nga.gov/film](http://nga.gov/film). *With special thanks to Umberto Varricchio.*

#### Amarcord

followed by *Teorema*

Sun Nov 13 (2:00)

An imaginary year in the life of a fascist-era provincial Italian town, *Amarcord* dispenses with a storyline in favor of a series of hyperbolic set pieces portrayed as only Fellini might conceive them, "with generous helpings of soap opera and burlesque"—Jonathan Rosenbaum. Some of the proceedings are romantic, others comical, outlandish, or charmingly mystifying. "My films from my past recount memories that are completely invented"—Federico Fellini. (Federico Fellini, 1973, 35mm, subtitles, 127 minutes)

In *Teorema*, Pier Paolo Pasolini mixes political allegory with occult fable, casting Terence Stamp as an enigmatic figure who invades the home of a wealthy Italian family and proceeds to seduce each member one by one, finally departing after leaving their lives in shambles. "What would be pretentious and strained in the hands of most directors, with Pasolini takes on an intense air of magical revelation"—David Pirie. (Pier Paolo Pasolini, 1968, 35mm, subtitles, 98 minutes)

#### Casablanca

Sun Dec 18 (4:00)

"*Casablanca* became a cult movie because it is not one movie. It is 'movies.' And this is the reason it works, in defiance of any aesthetic theory.... Thus, one is tempted to read *Casablanca* as T. S. Eliot read *Hamlet*, attributing its fascination not to the fact that it was a successful work (actually he considered it one of Shakespeare's less fortunate efforts) but to the imperfection of its composition. He viewed *Hamlet* as the result of an unsuccessful fusion of several earlier versions of

the story, and so the puzzling ambiguity of the main character was due to the author's difficulty in putting together different *topoi*. On a smaller scale the same thing happened to *Casablanca*. Forced to improvise a plot, the authors mixed a little of everything, and everything they chose came from a repertoire that had stood the test of time.... But when the repertoire of stock formulas is used wholesale, then the result is an architecture like Gaudi's Sagrada Familia: the same vertigo, the same stroke of genius"—Umberto Eco, *Casablanca: Cult Movies and Intertextual Collage*. (Michael Curtiz, 1942, DCP, 102 minutes)

#### L'Avventura

followed by *Stagecoach*

Wed Dec 28 (12:30)

An enigmatic, open-ended film that signaled a new order in cinematic method, *L'Avventura* did not require conventional narrative or resolution to establish its aesthetic authority. Though ostensibly a mystery involving a missing woman, the film is more a psychological play that builds tension through impressions of space and time, and particularly landscape. From the Tyrrhenian Sea and Aeolian Islands to the Sicilian port town of Milazzo, the film's rugged, wide-screen landscapes retain a primitive, mystic power. (Michelangelo Antonioni, 1960, 35mm, subtitles, 143 minutes)

Umberto Eco refers to the Aristotelian craft at work in *Stagecoach*, an embodiment of art "confirming conventional views of the world." Director John Ford wrote, "I found the story for *Stagecoach* in *Collier's*. It wasn't well developed, but the characters were good. 'This is a great story,' I thought, and I bought it for a small amount.... Westerns—I never look at them, but I love to make them." The film was shot in the natural wonder of the red-sand Monument Valley and features John Wayne as an outlaw seeking revenge for the murder of his father and brother. (John Ford, 1939, 35mm, 96 minutes)



Federico Fellini  
*Amarcord*, 1973  
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## Barbara Kruger Selects

Dec 3–31

Barbara Kruger is a conceptual artist who, beginning in the early 1980s, empowered the female subject through a resistance to the gaze. Her art developed at a time when the critical discourse questioning power structures dominated visual practice. An investigation into the way in which viewer identity is constructed and how meaning is embedded and disseminated through mass media led artists such as Kruger to challenge the dynamics of what it means to look and be looked at. This extended naturally to film and television. Indeed, she wrote as a critic on these topics for *Artforum*. Kruger's concerns have taken on increasingly broader meaning, to explore the nature of human relationships. In conjunction with the exhibition *In the Tower: Barbara Kruger*, the artist has selected four favorite films for this series.

### Invasion of the Body Snatchers

Sat Dec 3 (1:00)

A small-town doctor senses danger when several of his patients utter the same peculiar story, alleging that their loved ones have been replaced by “duplicates.” Despite dismissive remarks from a local psychiatrist, the doctor regards this syndrome as more than mere hysteria. In fact, an alien menace has infiltrated the town and will not leave until every inhabitant becomes a cold, unfeeling copy of whomever they once were. A standout in the postwar sci-fi B-movie genre, *Invasion of the Body Snatchers* was lauded at the time as a masterful allegory of American Cold War paranoia—and the film remains as unsettling now as ever. (Don Siegel, 1956, DCP from 35mm, 80 minutes)

### Anomalisa

Sat Dec 10 (1:00)

With its 3-D animation puppetry, *Anomalisa* was the first feature animation to win a major motion-picture award, the Grand Jury Prize at the Venice International Film Festival. Blending painful banality and lighthearted fantasy, the story follows Michael Stone (voiced by David Thewlis), a midcareer customer-service specialist traveling to Cincinnati to deliver a keynote conference speech, as he interacts with fellow passengers and strangers. Everyone he meets looks and sounds the same (in fact, all the voices—aside from the two main characters—are smoothly spoken by actor Tom Noonan). When Stone finally spots a young woman with a unique voice (Jennifer Jason Leigh), his business trip takes an unexpected turn, further complicating this inquiry into loneliness and anomie. (Charlie Kaufman, 2015, DCP, 90 minutes)

### Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles

Sat Dec 24 (1:00)

Belgian filmmaker Chantal Akerman's early tour de force—an examination of a woman's ritualized behavior inside her bourgeois Brussels flat, recorded as a sequence of domestic tableaux in real time—gradually reaches the point of pure tragedy. The woman (Delphine Seyrig in a virtuoso performance) unravels when her internal timetable is thrown off. "So familiar have we become with the structure of this woman's life that an excruciating Hitchcock-like tension emerges when she simply forgets to turn off a light"—Judy Bloch. (Chantal Akerman, 1975, DCP from 35mm, subtitles, 201 minutes)

### Duel

Sat Dec 31 (2:30)

Steven Spielberg's first feature-length film, produced for television, was shot in a scant thirteen days. The urgency of this tight schedule seems to have translated directly to the screen, resulting in a breakneck action thriller with dark psychological overtones. Dennis Weaver stars as David Mann, a traveling salesman who unwittingly enters into the eponymous duel when he passes a tarnished, smoke-belching, slow-moving tanker truck. As the truck driver's actions escalate from

garden variety road rage to criminal intent, Mann is forced, literally, to drive for his life, the camera deftly contrasting the expansive desolation of remote and meandering California roads with the claustrophobic confines of a red Plymouth Valiant—Mann's prison and his only means of escape. (Steven Spielberg, 1971, DCP from 35mm, 90 minutes)

## Commedia dell'Arte—Reprise

Dec 10–11

Two Italian filmmakers contrive contemporary, but very different, roles for two of the popular masked figures of Commedia dell'Arte. *Io Arlecchino*, while reviving the traditional character of Harlequin, underscores the Commedia's reliance on ensemble playing and comic technique, and its fondness for predictable scenarios. *Bella e perduta*, on the other hand, reworks the ancient symbol of Pulcinella to form a metaphysical statement about loss and decay. *With special thanks to the New Italian Cinema Event, Florence, and the Italian Cultural Institute, Washington.*

### Io, Arlecchino

Discussion with Matteo Bini and Millicent Marcus follows  
Sat Dec 10 (3:30)

When Paolo, a well-known TV host in Rome, returns to his hometown near Bergamo to visit his ailing father (an actor who plays the enigmatic character Harlequin, or Arlecchino, in the local theater troupe), he manages to rekindle his own love for the theater and the pleasant rituals of his past. As a contemporary fable, *Io, Arlecchino* evokes the spirit of a lively and innocent Commedia dell'Arte performance—in contrast with the pretentious television shows Paolo knows from his current career. (Giorgio Pasotti and Matteo Bini, 2014, DCP, subtitles, 90 minutes)



Bella e perduta (Lost and Beautiful)

Sun Dec 11 (4:30)

In *Bella e perduta*, a masked Pulcinella is summoned from the afterlife to wander through present-day Campania in search of a new home for a young buffalo, called Sarchiapone, who also narrates the film. This buffalo calf was the beloved companion to the late shepherd Tommaso Cestrono, caretaker of the abandoned Bourbon palace Carditello. Based on a story by Guido Piovene, *Bella e perduta* mixes original documentary footage with delicate poetic reverie and “layers the past, the present, and the timeless world of nature, fusing styles to explore Italy’s bucolic traditions and fragile but enduring cultural legacies” — Nicolas Rapold. (Pietro Marcello and Mauricio Braucci, 2015, DCP, subtitles, 87 minutes)

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Cover: James Benning, *casting a glance*, 2007, p18

Inside front cover: Jean Renoir and Jean Tedesco, *Little Match Girl*, 1928, p14

Opposite: Giorgio Pasotti and Matteo Bini, *Io, Arlecchino*, 2014, p33



Film

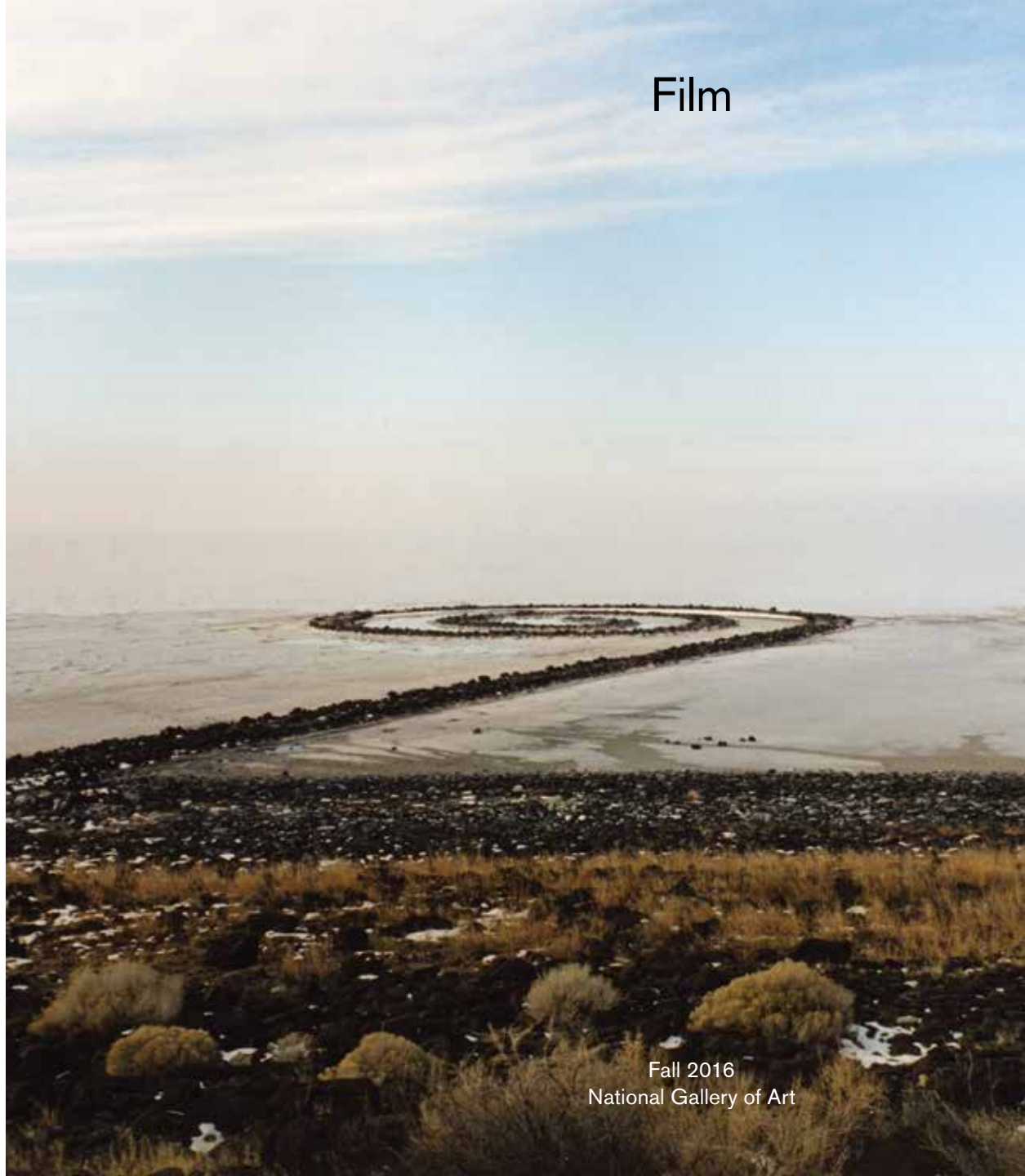


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