



Film

Spring 2017
National Gallery of Art



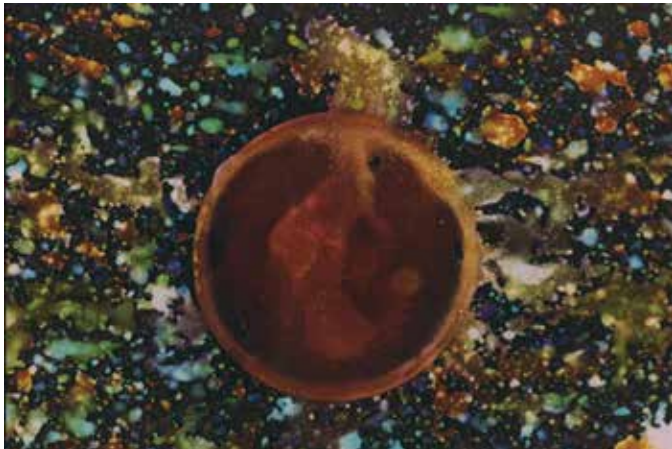
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The spring season at the National Gallery of Art includes four events focusing on art and animation: a retrospective of independent animation studios in Spain; a series of works from the famed Hubley Studio; a weekend with art and film historians Marcin Giżycki and Agnieszka Taborska featuring selections from the celebrated Animator International Animated Film Festival in Poznań, Poland; and finally, a ciné-concert devoted to new abstract animation inspired by the distinguished New Zealand-born experimenter Len Lye (1901–1980), known for his short abstract films and kinetic sculptures. The series *Reinventing Realism* spotlights the Romanian New Wave, one of the leading artistic movements in contemporary world cinema, led by directors Cristian Mungiu, Cristi Puiu, Corneliu Porumboiu, Radu Muntean, and a school of younger but no less inspired filmmakers. *A Pictorial Dream — Directed by Straub and Huillet* features thirteen titles by the renowned French auteurs who, over five decades, collaborated to produce on film some of the finest studies of ancient and contemporary forms of imperialism, militarism, and resistance. A number of special events and the three-part series *New Waves: Transatlantic Bonds between Film and Art in the 1960s* rounds out the season with groundbreaking, now classic, works from that turbulent decade.

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 nga.gov/film, e-mail film-department@nga.gov, or call (202) 842-6799.

April

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- 4 Sun 12:30 Reinventing Realism: Police, Adjective p27
- 10 Sat 2:00 Straub and Huillet: A Visit to the Louvre; Cézanne: Conversation with Joachim Gasquet p30
4:00 Straub and Huillet: Sicilia! p33
- 11 Sun 4:00 Straub and Huillet: Moses and Aaron p33
- 17 Sat 2:30 Straub and Huillet: Antigone p33
- 18 Sun 1:00 New Waves: Red Desert p35
4:30 Straub and Huillet: These Encounters of Theirs; Le Genou d'Artémide; The Inconsolable One p34
- 24 Sat 12:00 New Waves: Pierrot le Fou p36
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Special Events

Apr 2 – May 29

Ugetsu

Sun Apr 2 (4:00)

One of the celebrated treasures of the *jidai-geki* tradition is Kenji Mizoguchi's *Ugetsu*, recently restored in a 4K digital version. Invoking an eighteenth-century Japanese ghost tale, *Ugetsu* recounts the story of a folk potter seduced by a phantom princess when he leaves home to sell his wares. When he returns, all is in ruin. The trio of stars — Masayuki Mori, Kinuyo Tanaka, and Machiko Kyō — plus Kazuo Miyagawa's moody cinematography form a near-flawless work. (Kenji Mizoguchi, 1953, subtitles, 97 minutes)

Ascent

Sun Apr 9 (4:00)

Artist Fiona Tan works in photography and video. Her latest project, combining the two art forms, is a montage of still frames of Mount Fuji, the symbol of Japan and a treasured historic site. Her images — snapshots, paintings, art photographs — were culled from many sources and eras, and from the Izu Photo Museum's vast collection. Commentary muses on the cultural history of this singular peak. Notes the artist, "These thousands of images encircle the mountain like a cloud — revealing it and hiding it at the same time." (Fiona Tan, 2016, 80 minutes)

Homo Sapiens

Sun Apr 16 (2:00)

The beauty of *Homo Sapiens'* images belies its enigmatic message. Austrian filmmaker Nikolaus Geyrhalter traveled the world to photograph a series of manmade sites using long, mesmerizing takes, each uniquely symbolizing the end of the industrial age or the cruel consequences of abandonment. The film gives equal measure to Gothic cathedrals,

shopping malls, military bases, amusement parks, and nuclear reactors, long since forsaken. Narration is not needed: the eloquent images speak for themselves, and nowhere do we spot a member of the human race. (Nikolaus Geyrhalter, 2016, 94 minutes)

Ciné-concert: Contemporary Experiments in Animation

Sat May 6 (2:00)

Abstract animations by eleven artists are set to music by composer and pianist Andrew Simpson. The career of New Zealand's celebrated kinetic sculptor, animator, and visual experimenter Len Lye (1901 – 1980) was the impetus for most of these recent works, including a premiere by artist Sharon Loudon inspired by Lye's classic *Free Radicals*. In addition to *Free Radicals*, *A Colour Box*, and *Kaleidoscope* by Lye, the afternoon includes works by contemporary artists Loudon, Catherine Borg, Rico Gatson, David Brody, Amy Yoes, Jodie Mack, Sean Capone, Van McElwee, Marcin Giżycki, Kate Shepherd, and Anna K. E. (Total running time approximately 60 minutes) *Special thanks to Sharon Loudon, Vinson Valega, Vicki and Rob Frazer, and Andrew Simpson*

Angel Wagenstein—Art Is a Weapon

Sat May 20 (12:00)

"Every revolution is an adventure and no one knows when a revolution will end," notes celebrated Bulgarian Jewish writer and filmmaker Angel Raymond Wagenstein in this thought-provoking ciné-essay informed by his own perceptions and by the beauty and history of Bulgaria, the oldest continuously existing state in Europe and traditional crossroads between east and west. (Andrea Simon, 2017, subtitles, 84 minutes)

Sunset Song

Sun May 28 (2:00)

British filmmaker Terence Davies's meditative musing on the outbreak and aftershock of World War I was inspired by Lewis Grassie Gibbon's 1932 novel *Sunset Song*. With a backdrop of rural Kincardineshire in northeast Scotland (author Gibbon's homeland), Davies's stately adaptation, cloaked in his own preoccupations with memory and time,

is a sensitive dramatization of one young woman's life at the dawn of a gruesome and demoralizing century. (Terence Davies, 2015, DCP, 135 minutes)

Return to DakTo

Christopher Upham in person

Mon May 29 (2:00)

Five veterans journey to a vibrant contemporary Vietnam, hoping to put to rest their own troubled recollections of the 1960s war there. Seeing these sites again, they start to open up about the camaraderie, the memories of an apathetic public, their pride and regrets. Narrated by former medic Christopher Upham, *Return to DakTo* is a telling photographic journey into the past. (Christopher Upham, 2015, 54 minutes)

Parables of War

preceded by Monument

Nina Gilden Seavey in person

Mon May 29 (4:00)

Using MacArthur Genius Award – winner Liz Lerman's performance piece *Healing Wars* as a point of departure, *Parables of War* explores the experience of three performers, all of whom are real-life victims of war: actor Bill Pullman, dancer Keith Thompson, and ex-Marine Josh Bleill. Going beyond the performance, *Parables* explores the nexus between art and artist, representation and personal narrative, and historical truths versus contemporary experience. (Nina Gilden Seavey, 2014, DCP, 32 minutes)

Preceding is the animation *Monument*, set in the 1949 – 1950 Soviet military cemetery in Warsaw designed by Bohdan Lachert with socialist realist sculptor Jerzy Jarnuszkievicz. (Marcin Giżycki, 2016, 3 minutes)

Julio Vanzeler and Luis da Matta
O Xigante/The Giant, 2012
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Juan Pablo Etcheverry
Minotauromachy: Pablo in the Labyrinth, 2004
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From Doodles to Pixels: A Century of Spanish Animation

Apr 1 – 22

From Doodles to Pixels showcases the unconventional craft and legacy of animation art in Spain from 1908 to the present day. While building a unique visual grammar, Spanish animation has historically accentuated novelty and experimentation. Each program in the series juxtaposes different techniques and eras, shifting political concerns, and continuing dialogues with other art forms. Taking advantage of new scholarship and restoration, the selection as a whole symbolizes a vital component of the country's artistic practice. *With thanks to Contemporary Culture Centre of Barcelona (CCCB), Acción Cultural Española, curator Carolina López, and to the Embassy of Spain (where additional events take place April 18 and 20) and SPAIN arts & culture.* Films are 35mm transferred to high-definition digital.

Doodles

Sat Apr 1 (2:00)

A mixture of Segundo de Chomón's delightful early oddities, vintage commercials, contemporary stick figure animations by Calpurnio Pisón, and more, with emphasis on humor and absurdity. Among other shorts, the program includes *L'Araignée d'or/The Gold Spider* (Segundo de Chomón, 1908, 9 minutes); *Down the Hallways of the Congress* (Ricardo García López, 1932, 2 minutes); *Santiveri* and *Tabú* (commercials, Josep Serra i Massana, 1932 – 1935, 3 minutes); *Radio RCA* (Enrique Ferrán, c. 1935, 2 minutes); *Doodles: Manolete* (Jaume Baguñà, Manuel Díaz, 1943 – 1944, 8 minutes); *El bueno de Cuttlas* (Calpurnio Pisón, 1991, 9 minutes); and *Yellow Summer* (Javier Mariscal, 1999, 5 minutes). Total running time 65 minutes

Modern Times

Sat Apr 1 (3:30)

Advertising gems, a bedtime marching song for children's television, animated folk tales, and other pop-culture delights make for a whimsical look at the last century: *Spots Estudios Moro* (commercials 1954–1964, 16 minutes); *The Warrior Maiden* (Julio Taltavull, Pepita Pardell, 1974, 12 minutes); *William Wilson* (Jorge Dayas, 1999, 10 minutes); *Blind Man's Bluff* (Isabel Herguera, 2005, 7 minutes); *Exemplary Lives* (Carles Porta, 2008, 11 minutes); *Maria's Journey* (Miguel Gallardo, 2010, 6 minutes); *Vía Tango* (Adriana Navarro, 2013, 3 minutes); and *Onemoretime* (José González, Tonet Calabuig, Elisa Martínez, 2014, 5 minutes). Total running time approximately 82 minutes

Destino Hollywood

Introduced by Carolina López

Sat Apr 8 (2:00)

Spanish animation artists have worked with Hollywood studios from Disney to Pixar to DreamWorks: *The Metamorphosis Part 1* (Charlie Ramos, 1998, 8 minutes); *Top Gum* (Victor Vinyals, 2001, 2 minutes); *How to Cope with Death* (Ignacio Ferreras, 2002, 3 minutes); *Tadeo Jones* (Enrique Gato, 2004, 10 minutes); *The Tell-Tale Heart* (Raul García, 2005, 10 minutes); *Alma* (Rodrigo Blaas, 2009, 5 minutes); *Doomed: A Biological Cartoon!* (Guillermo García Carsi, 2011, 10 minutes); *Història d'Este* (Pascual Pérez, 2011, 7 minutes); and *Strange Oaks* (Headless Studio, 2013, 1 minute). Total running time 60 minutes

The Artist's Trace

Sat Apr 8 (4:00)

From music videos to distinctive riffs on Picasso and Pirandello, each film in this grouping has artistic roots: *Get Back* (Iván Zulueta, 1969, 5 minutes); *Homage to Tarzan* (Rafael Ruiz Balerdi, 1970, 5 minutes); *No sé* (Nicéforo Ortiz, 1985, 5 minutes); *Impressions from the Upper Atmosphere* (José Antonio Sistiaga, 1989, 7 minutes); *Twenty Days of Love* (José Félix González Placer, 1991, 4 minutes); *The Parts of Me That You Love Are Empty Beings* (Mercedes Gaspar,

1995, 9 minutes); *Geroztik ere/And Since Then* (Begoña Vicario, 1999, 2 minutes); *Minotauromachy: Pablo in the Labyrinth* (Juan Pablo Etcheverry, 2004, 9 minutes); *State of Change* (David Bestué, Marc Vives, 2010, 6 minutes); *Cromo* (Marcel·li Antúnez Roca, 2012, 4 minutes); *For Your Own Safety* (Izibene Oñederra, 2013, 5 minutes); and *Unicorn Blood* (Alberto Vázquez, 2013, 9 minutes), among others. Total running time 80 minutes

Next Generation

Sat Apr 22 (12:30)

A survey of the recent decade in Spanish animation brings together a current vanguard of young artists: *I Pass by Here Every Day* (Raúl Arroyo, 2004, 9 minutes); *The Twin Girls of Sunset Street* (Anna Solanas, Marc Riba, 2010, 13 minutes); *Crik-Crak* (Rocio Álvarez, 2011, 1 minute); *O Xigante/The Giant* (Julio Vanzeler, Luis da Matta, 2012, 11 minutes); *Astigmatism* (Nicolai Troshinky, 2012, 4 minutes); *Magma* (Dvein, 2013, 1 minute); *The Day I Killed My Best Friend* (Antonio J. Busto, Blanca Font, 2013, 6 minutes); *Zepo* (César Díaz Meléndez, 2014, 3 minutes); and *Bendito Machine V: Pull the Trigger* (Jossie Malis, 2014, 12 minutes), among others. Total running time 66 minutes

Animator:

International Animation Festival

Apr 16–23

Animator, the largest animation festival in central Europe, is held annually in Poznań, one of the oldest cities of Poland and home to a famed animation studio. From the beginning, Animator focused on the relationship between music and animation art. Along with competitions, retrospectives, and an academic conference, the festival is energized with evening screenings set to live

music. Internationally known artists and scholars who have recently visited are Czech filmmaker Michaela Pavlátová; British author and curator Jayne Pilling; Giannalberto Bendazzi, author of *Animation: A World History*; and artists Raoul Servais, Michel Ocelot, and the Quay Brothers. *Special thanks to the staff of Animator and to the festival's artistic director, Marcin Giżycki.*

Nuts!

Sun Apr 16 (4:30)

A slick entrepreneur marketing himself as a doctor capable of curing countless ailments (including impotence) by implanting goat testicles, John Romulus Brinkley (1885 – 1942) rose to international renown in the 1920s and built his own eccentric empire. Using animated reenactments with illustrations drawn by different artists, mixed with archival and interview footage, *Nuts!* whimsically follows Brinkley's rise from abject poverty to the heights of American superstardom. (Penny Lane, 2016, 79 minutes)

Shorts Program I

Marcin Giżycki and Agnieszka Giżycka in person

Sat Apr 22 (2:00)

Animator is celebrated for its cutting-edge short films. Two shorts programs feature a mixture of films shown both in competition and retrospectively. This first program includes *Mr. Sand* (Soetkin Verstegen, 2016, 8 minutes); *Impossible Figures II* (Marta Pajek, 2016, 14 minutes); *Forever and Ever* (Michaela Pavlátová, Pavel Koutecký, 1998, 15 minutes); *My Heart Attack* (Sheldon Cohen, 2015, 13 minutes); *Sexy Laundry* (Izabela Plucinska, 2015, 12 minutes); and *XOXO* (Wiola Sowa, 2016, 13 minutes). Total running time 75 minutes

Shorts Program II

Marcin Giżycki and Agnieszka Giżycka in person

Sat Apr 22 (4:00)

The second program features *Velocity* (Karolina Głusiec, 2012, 6 minutes); *Piano* (Kaspar Jancis, 2015, 10 minutes); *Isola del Giglio* (Tom Schroeder, 2014, 10 minutes); *Baths*

Penny Lane

Nuts!, 2016

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(Tomek Ducki, 2013, 4 minutes); *Bamboo Temple Street* (Baoying Bilgeri, 2015, 13 minutes); *O Matce/About a Mother* (Dina Velikovskaya, 2015, 7 minutes); *Kinki* (Izumi Yoshida, 2015, 10 minutes); *Moczarski's Case* (Tomasz Siwiński, 2015, 5 minutes); and *The Bus Trip* (Sara Gampel, 2016, 13 minutes). Total running time 78 minutes

The Magic Mountain

Marcin Giżycki and Agnieszka Giżycka in person

Sun Apr 23 (4:00)

Romanian artist Anca Damian's elegantly animated narrative, constructed as a storytelling session between father and daughter, is a docudrama traversing a half-century of European history. As Damian describes it, "The character Adam Jacek Winkler is a Polish refugee in Paris, an artist, mountain climber, and romantic who lived a boundless life and envisioned himself a knight of the twentieth century, leaving to fight with the mujahideen in Afghanistan against the Soviets." The images, derived from Winkler's own paintings, motifs from film history, and Afghan art and photography, are offset by Alexander Balanescu's poignant score. (Anca Damian, 2015, 95 minutes)

A Universe Inside Out:
Hubley Animation Studio
Apr 29–30

The creative team of John Hubley (1914–1977) and Faith Hubley (1924–2001) produced hand-drawn animations that were as broad-ranging as they were innovative. This three-part series represents over fifty decades of independent animation by two generations of the Hubley family, beginning with a selection of shorts by John and Faith. Known for their distinctive style and collaborations with Ella Fitzgerald, Oscar Peterson,

Faith and John Hubley

Eggs, 1970

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Dizzy Gillespie, Quincy Jones, and other musicians, the Hubleys embraced music, sound, and improvised dialogue, sometimes even building films around rollicking recordings of their young children in discussion with each other. Not surprisingly, the Hubleys' distinctive approach to storytelling directly influenced other artists, including their own children. The Hubley Studio, led by Emily Hubley — a well-known animator in her own right — continues to preserve and make available these gems in both 35mm and 16mm format. *With thanks to the Museum of Modern Art, the Academy Film Archive, and Emily Hubley for her participation in the program.*

Faith and John: Shorts from the Hubley Studio

Emily Hubley in person

Sat Apr 29 (2:00)

A selection of eleven short films by Faith and John includes *Adventures of an ** (1957), the story of a baby whose delight in visual play diminishes as he ages; three shorts developed from the improvised dialogue of the couple's young children: the Academy Award-winning *Moonbird* (1959), featuring the sound of their sons Mark and Ray Hubley as they "hunt" for an imaginary bird; *Windy Day* (1967) and *Cockaboody* (1973), both of which feature intense discussions about life between the preschool-aged sisters Emily and Georgia Hubley; and *Eggs* (1970). Total running time approximately 78 minutes

Faith Hubley: Legends and Other Personal Stories

Emily Hubley in person

Sat Apr 29 (3:30)

After John's death in 1977, Faith continued to make her own films in her own unique style. Her focus became more personal, exploring issues of spirituality, the environment, human rights, and other societal as well as interior realms. Films include *WOW (Women of the World)* (1975), an animated collage presenting a historical view of the changing relationships between the sexes; the autobiographical *My Universe Inside Out* (1996); and *Northern Ice Golden*

Sun (2001), about the Inuit peoples' connection to the natural world, among other titles. Total running time approximately 70 minutes

Continuity: Works by Emily

Emily Hubley in person

Sun Apr 30 (4:00)

Working independently as well as commercially as an animator (her company Hubbub Inc. has produced animated sequences for Nickelodeon, Lifetime, and John Cameron Mitchell's *Hedwig and the Angry Inch*), Emily Hubley has extended her parents' legacy. This selection includes the live-action and animation hybrid *Set Set Spike* (2002), where a single mother's personal rituals combine her history, poetry, and volleyball; *The Tower* (1984), made in collaboration with her sister Georgia; and *Her Grandmother's Gift* (1995), featuring the sound of Faith Hubley discussing past and present attitudes toward menstruation, with music by Georgia Hubley and Ira Kaplan (of Yo La Tengo), and more. Total running time approximately 70 minutes

Reinventing Realism — New Cinema from Romania

May 13 – Jun 3

Since the late 1990s, a group of intellectually adventurous filmmakers has galvanized Romania's postcommunist production with a steady stream of nuanced screenplays and robustly realistic films that tackle moral issues and ethical ambiguities, creating taut allegories from banal circumstances. At the same time these filmmakers, sometimes working collaboratively, have constructed a discourse about societal and civil issues hovering over Europe. Directors involved in the movement include Cristian Mungiu, Cristi



Puiu, Corneliu Porumboiu, Radu Muntean, and Cătălin Mitulescu, as well as a group of younger artists who continue to garner acclaim at international events. In conjunction with the Embassy of Romania and the Romanian National Film Center, the National Gallery of Art presents a series of eight films that exemplify this singular body of work. Other films in the series are presented at the AFI Silver Theatre.

Bacalaureat (Graduation)

Sat May 13 (3:00)

After suffering agonizing personal setbacks, a father tries to help his daughter find success by attempting to pull strings so that she gets passing grades on school finals. The daughter rebuffs his scheme, though she loves her father and must consider the consequences of rejecting his plan. “A critique not just of existing political structures but of the ease with which moral corruption can creep into desperate lives” — Aubrey Page. Filmmaker Mungiu was awarded Best Director at the 2016 Festival de Cannes. (Cristian Mungiu, 2016, subtitles, 127 minutes) *unconfirmed*

Sieranevada

Sun May 14 (4:00)

Cristi Puiu's commanding chamber piece takes place during one day—January 10, 2015, the time of the *Charlie Hebdo* attacks in Paris—and within a single Bucharest apartment. An extended family is gathering to prepare a meal together, an Orthodox ritual for ushering the soul of a dead patriarch into the afterlife. Twenty or so relatives, spouses, and children eventually cram the apartment, as old rivalries and betrayals start to surface. Brilliantly choreographed, *Sieranevada* is a breathtaking tour de force, “not only one of cinema’s great human frescos but a virtuosic dinner-table set piece to rival Buñuel’s *The Exterminating Angel*” — Toronto International Film Festival. (Cristi Puiu, 2016, subtitles, 176 minutes)

The Treasure

Corneliu Porumboiu in person

Sat May 20 (2:00)

At first glance, this contemporary fable appears to have a simple premise: several coworkers in Bucharest, convinced they will locate a buried box of money left behind during the war, set out with a metal detector to undertake the hunt on an old family property. What develops is neither simple nor predictable, and this fable is infused with many eloquent observations. It is the closing twist, however, that marks *The Treasure (Comoara)* as a timeless classic. (Corneliu Porumboiu, 2015, 90 minutes)

Illegitimate

Sat May 20 (4:00)

Illegitimate, like *Sieranevada*, takes place largely within a Bucharest apartment, home to the Anghelescu family—an obstetrician father and four grown children, including fraternal twins Sasha and Romeo. The drama ignites when someone mentions the father's record during the previous repressive regime as an informer who disclosed the names of women attempting to terminate pregnancies. Shot in a mere two weeks, *Illegitimate* is another recent example of an exhilarating and distinctive morality play. (Adrian Sitaru, 2016, subtitles, 86 minutes)

Back Home

Sat May 27 (2:00)

A writer disillusioned with his life in Bucharest returns to his ancestral village after a long absence, hoping for deliverance. He encounters two former classmates: Petrica, his old best friend now married with children, and Paula, his former sweetheart, recently divorced. A reflection on the painful struggles that persist below the surface of things, *Back Home*'s thoughtful message is balanced by cinematographer Andrei Butică's poetic portrayal of small-town life. (Andrei Cohn, 2015, subtitles, 91 minutes)

The Miracle of Tekir

Sat May 27 (4:00)

The mysterious legend of Lake Techirghiol (Tekirgöl) in south-eastern Romania is at the heart of *The Miracle of Tekir*, a place known for the healing properties and miraculous cures of its thermal waters and muds. These waters visually suffuse the film's design as well as its narrative. Director Ruxandra Zenide's enigmatic project is an almost dreamlike departure from the earthy realism of contemporary Romanian cinema, offering a multilayered view of Romanian history, culture, and society. (Ruxandra Zenide, 2016, subtitles, 90 minutes)

Beyond the Hills

Sun May 28 (4:30)

Director Cristian Mungiu based his screenplay for *Beyond the Hills* on Tatiana Niculescu Bran's nonfiction novel about a demonic possession that allegedly occurred in north-western Romania. As challenging in its ideas as in its raw visual realism, the film—set mainly in a simple rural monastery—weaves a tale of two women whose fates, entangled since their orphaned childhood, are about to cross again. (Cristian Mungiu, 2012, subtitles, 155 minutes)

Police, Adjective

Sun Jun 4 (12:30)

A young cop assigned to trail a schoolboy suspected of using drugs spends long hours in surveillance and longer nights writing reports. The officer questions the morality and even necessity of his situation and, soon, his own police terminology starts to sound ambiguous. The film ends in a brilliantly orchestrated argument about the precise meanings of words. "Made by one who grew up in a police state and watched it fall apart"—J. Hoberman. Awarded the Un Certain Regard jury prize and the Critics' Prize at the 2009 Festival de Cannes. (Corneliu Porumboiu, 2009, subtitles, 115 minutes)



A Pictorial Dream—
Directed by Straub and Huillet
Jun 3–25

The partnership of Danièle Huillet (1936–2006) and Jean-Marie Straub (b. 1933) endured for a lifetime. Though Straub continues to make films, his meticulous work still references his late partner. Working together, their experimental, even radical, transpositions of challenging operas, paintings, and classical texts and music to the screen are unique, demonstrating an artistic alliance devoted to subverting all formulaic conventions. “At the same time, all of Straub-Huillet’s films are political, whether obliquely, in reflecting on the lessons of history and advancing a Marxist analysis of capitalism and class struggle; or overtly, in considering ancient and contemporary forms of imperialism, militarism, and resistance, from Ancient Rome to colonial Egypt to war-time Germany.” —Museum of Modern Art. *With thanks to Thomas Beard, Joshua Siegel, Barbara Ulrich, Kathy Geritz, and Sally Shafto.*

Not Reconciled
preceded by Machorka-Muff
Sat June 3 (2:00)

The protagonist of *Billiards at Half-Past Nine*, the 1959 novel by Nobel Laureate Heinrich Böll on which *Not Reconciled* is based, is a soldier trying to return to a normal life after World War II. “While the novel presents several generations of the German bourgeoisie as they skated from the 1910s through the Nazi era and the postwar economic ‘miracle,’ *Not Reconciled* merges decades, generations, and characters together, underlining Straub-Huillet’s belief that fascism never left” —Jason Sanders. (35mm, 1964, subtitles, 55 minutes)

Machorka-Muff, Straub and Huillet's first production, is a free adaptation of Heinrich Böll's *Bonn Diary*, a portrayal of a Nazi officer attempting to clear the name of a colleague. (35mm, 1962, subtitles, 17 minutes)

Chronicle of Anna Magdalena Bach

Sat June 3 (4:00)

Anna Magdalena Bach, an accomplished musician and second wife of Johann Sebastian, recites matter-of-factly from a diarylike journal (an ingenious tool devised by the filmmakers) of the couple's life together. While a handful of personal details come through, the emphasis is on the music and the musical facts of Bach's career—and undeniably, *Chronicle of Anna Magdalena Bach* is one of the great music films of all time. Virtuoso harpsichordist Gustav Leonhardt performs the role of Bach, and compositions are resplendently performed with period instruments and orchestrations, all recorded live in the places where the composer wrote and conducted. (35mm, subtitles, 93 minutes)

A Visit to the Louvre

followed by Cézanne: Conversation with Joachim Gasquet

Sat Jun 10 (2:00)

Straub and Huillet's bold opinions on museum practice—from the use of glass in exhibitions to the lighting and conservation of art works—are expressed during their short excursion to the world's largest museum. Their thoughts extend to the paintings on display, and the list of artists they loathe and like is not without a few surprises. (2003, 35mm, subtitles, 47 minutes)

In *Cézanne: Conversation with Joachim Gasquet*, Straub and Huillet weave together passages from Gasquet's 1921 memoir of his friend Paul Cézanne, scenes from Jean Renoir's *Madame Bovary*, and photographs of Cézanne by Maurice Denis, forming an intimate essay. Cézanne was a muse for Straub and Huillet. They shot the film, in part, at Mont Sainte-Victoire, where Cézanne in effect altered the history of art. (1989, subtitles, 51 minutes)

Jean-Marie Straub and Danièle Huillet

A Visit to the Louvre, 2003

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Sicilia!

Sat Jun 10 (4:00)

In a minimalistic adaptation of Elio Vittorini's celebrated 1939 novel *Conversazione in Sicilia*, "something as simple as a herring roasting on a hearth, or a meal of bread, wine, and winter melon, takes on the aura of a Caravaggio painting. Straub and Huillet extol ordinary Sicilians who are poor of means but rich in spirit. Filmed in Syracuse and Messina, *Sicilia!* is a tragicomedy involving an orange peddler, an Italian recently returned from America, two police officers, a guilt-stricken landowner, a traveling knife sharpener, and, perhaps most unforgettably, an indomitable peasant mother" — Harvard Film Archive. (1998, 35mm, subtitles, 66 minutes)

Moses and Aaron

Sun June 11 (4:00)

Arnold Schoenberg's three-act biblical opera *Moses und Aron* is one of the great unfinished musical projects of the last century (the composer left it without an intact third act). Criticized in its day for its draining severity, this opera captivated Straub and Huillet, who spent years securing the funding necessary to film it in a Roman amphitheater using an Austrian chorus and orchestra. Faithful to Schoenberg, they nevertheless fortified their film with many of their own formal conceptions. (1974, subtitles, 105 minutes)

Antigone

Introduced by Barton Byg

Sat Jun 17 (2:30)

"Danièle Huillet compared filmmaking to archaeology. This film uncovers many layers of language, image, and performance. Hölderlin's translation, with some of the most beautiful and powerful German poetry I know, was adapted by Bertolt Brecht in 1947–1948, the version that Straub and Huillet interpret. As in early cinema, the camera remains at one axis: all variations come only from angle, focal length, and tilt or pan. The oblique placement of actors and camera in the ancient Sicilian Teatro di Segesta allows the landscape, the trees and the stones to comment on the drama.... While

WWII was Brecht's contemporary reference, it is the First Gulf War here, yet Straub-Huillet keep Antigone's confrontation with Creon entirely historical" — Barton Byg. (1991, 35mm, subtitles, 100 minutes)

These Encounters of Theirs

followed by Le Genou d'Artémide and The Inconsolable One
Sun Jun 18 (4:30)

"In the last feature-length collaboration between Straub and Huillet before Huillet's death in 2006, villagers from across the length of Italy — a peasant, a postmaster, a theater director, a mayor, a rope maker — gather in the Tuscan countryside to recite the final scenes of Cesare Pavese's *Dialogues with Leucò*, a series of meditations on human destiny, both comic and tragic, between ancient Greek mythological figures. Desperate in their hunger for immortality, mortals are blind to the gift of being human" — Harvard Film Archive. (2005, 35mm, subtitles, 68 minutes)

Following the feature is *Le Genou d'Artémide* — a poem for Huillet expressed in music (Gustav Mahler and Heinrich Schütz) and in landscape (2007, 35mm, 26 minutes) — and *L'Inconsolable*, a reflection on the myth of Orpheus and Eurydice based on a text by Cesare Pavese, performed at the Teatro Comunale di Buti in September 2010. (2010, 35mm, 15 minutes)

Workers, Peasants

Sat June 24 (3:30)

"A peasant tradition of making ricotta cheese on a wood-burning fire becomes an act of resistance in this unforgettable film. Amateur actors from the regional Buti theater, many of them ordinary laborers and farmers, recite or read passages from Elio Vittorini's Marxist novella *Women of Messina*, their singularly musical voices ringing out as one in the verdant forest. The story, which Italo Calvino called a 'choral narrative,' centers on a group of workers and peasants who rebuild their lives in the aftermath of the Second World War by rebuilding a destroyed village and forming a utopian community" — Harvard Film Archive. (2000, 35mm, subtitles, 123 minutes)

Class Relations

Sun Jun 25 (4:00)

"Franz Kafka's incomplete first novel *Amerika* is the basis of *Class Relations*. An ecstatic and haunted fever dream of the United States — the place where Kafka longed to disappear, if only in his imagination — *Amerika* is told from the perspective of a young German immigrant who encounters a strange new world, with its violent lies and quixotic optimism, like a modern-day Parsifal. Straub and Huillet took pains to render the German mannerisms and dialect of Kafka's novel faithfully, and shot their film almost entirely in the port city of Hamburg" — Harvard Film Archive. (1983, 35mm, subtitles, 130 minutes)

New Waves:

Transatlantic Bonds between Film and Art in the 1960s

Jun 18 – 25

New Waves highlights visual and theoretical intersections between North American art and European cinema during the 1960s, forms of creative expression that hailed from the same cultural field. Drawing parallels between cinema and contemporary art, John Tyson, Andrew W. Mellon Curatorial Fellow at the National Gallery of Art, will give a brief talk exploring common aesthetics and political strategies before each screening.

Red Desert

Introduced by John Tyson

Sun Jun 18 (1:00)

Depicting alienation in the modern age, director Michelangelo Antonioni explores the aesthetics of the technological landscape and its industrial monumentality — the panoramas are both breathtaking and bleak. *Red Desert* parallels American

artist Robert Smithson's photo-essay *Monuments of the Passaic*. Antonioni's characters flirt within a multicolored constructed environment. Like minimalist artists such as Sol LeWitt, the director explores phenomenology via framings with flat planes of white and cadmium red. (Michelangelo Antonioni, 1964, 35mm, subtitles, 117 minutes)

Pierrot le Fou

Introduced by John Tyson

Sat Jun 24 (12:00)

Godard's *Pierrot le Fou* presents the adventures of counter-cultural heroes Ferdinand (Jean-Paul Belmondo) and Marianne Renoir (Anna Karina). Like American pop art, the film mounts an ambivalent critique with its image, sampling and remixing various sources, blurring reality and representation, bringing quotidian, commercial subject matter into the realm of art, all characterized by a bright color palette. (Jean-Luc Godard, 1965, subtitles, 110 minutes)

Loin du Việt-Nam

Introduced by John Tyson

Sun Jun 25 (1:00)

Loin du Việt-Nam imagines a radical, collective form of cinema. Both embracing and problematizing notions of singular authorship, the film sews together contributions from notable directors. Its kaleidoscopic vision captures a range of antiwar sentiments. The directors employ various tactics to "express solidarity with the people of Vietnam" and critique the war in Vietnam. Like contemporaneous artworks, the film wields displays of corporeal unruliness, montage, and repurposed imagery against the war. (William Klein, Jean-Luc Godard, Claude Lelouch, Alain Resnais, Joris Ivens, and Agnès Varda, 1967, 35mm, subtitles, 116 minutes)

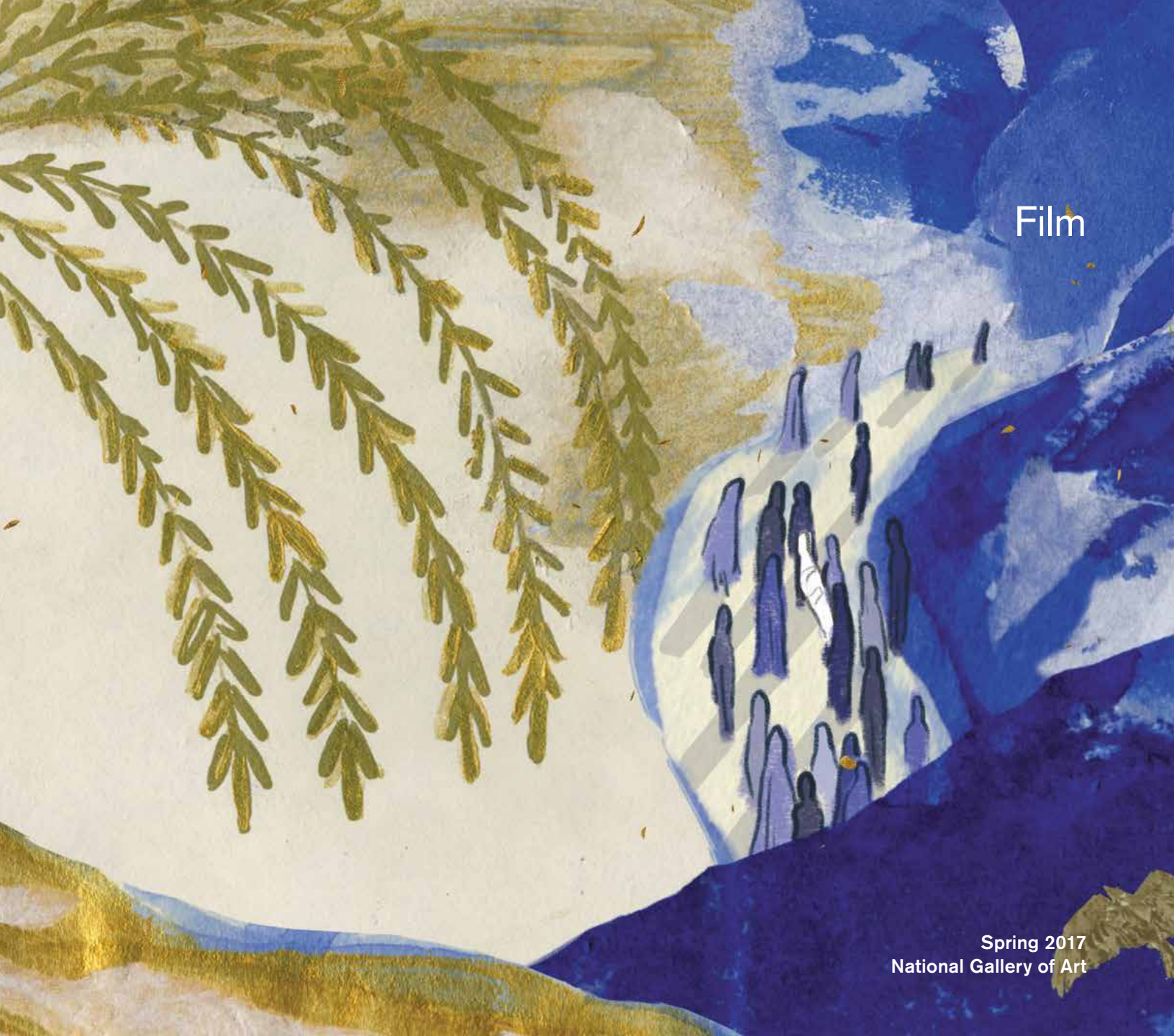
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Cover: Anca Damian, *The Magic Mountain*, 2015, p20

Inside front cover: Fiona Tan, *Ascent*, 2016, p11

Inside back cover: Faith and John Hubley, *Adventures of an **, 1957, p22





Film

Spring 2017
National Gallery of Art