

A black and white photograph of a woman sitting in the driver's seat of a car. She is wearing a dark cap and a light-colored, ribbed turtleneck sweater. Her gaze is directed out the window to the left. The interior of the car, including the headrest and window frame, is visible. The lighting is dramatic, with strong highlights and deep shadows.

Film

Summer 2017
National Gallery of Art



Summer 2017

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In the Steps of Trisha Brown, 2016

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Summer films at the National Gallery of Art include several Washington premieres and many new restorations in series devoted to past masterworks. New films on choreographer Trisha Brown's process and Richard Neutra's architecture, as well as Albert Serra's acclaimed new narrative *Death of Louis XIV* and Bill Morrison's *Dawson City: Frozen Time*, will premiere at the Gallery. The retrospective *Saluting Canada at 150* honors Canada on the occasion of the Canadian Confederation's sesquicentennial. *Gaumont at 120: Twelve Unseen Treasures* is a tribute to the eminent French production company, the oldest continuously operating film studio in the world. *From Vault to Screen: Recent Restorations from the Academy Film Archive* presents not only a rare selection of works from one of America's major film collections but also discussions with film preservationists. Other summer highlights include the annual survey of the Black Maria Film Festival, discussions and screenings linked to book signings with authors, and the series *Cinéma de la révolution: America Films Eighteenth-Century France*, an accompaniment to the exhibition *America Collects Eighteenth-Century French Painting*.

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 showtime. For more information, visit nga.gov/film, email film-department@nga.gov, or call (202) 842-6799.

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Elissa Brown

Windshield: A Vanished Vision, 2016

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Special Events

Jul 1 – Sep 17

I clowns

preceded by Constellations

Sat Jul 1 (11:00)

Constellations (Costellazioni) is a cinéma vérité backstage view of the workers and performers trying to keep a small traveling circus alive and well. (Luigi Cuomo, 2015, subtitles, 47 minutes)

Federico Fellini's lifelong engagement with itinerant performers is celebrated in *I clowns*, the maestro's ciné-essay on the mimes and jesters whose smiling expressions can, at times, embody menace as well as merriment. (Federico Fellini, 1970, 35mm, subtitles, 92 minutes) *unconfirmed*

Windshield: A Vanished Vision

Washington premiere

Wed Jul 12 and Thu Jul 13 (noon) and Sat Jul 15 (2:00)

Windshield—the handsome house that once stood on Fishers Island, New York—was modernist architect Richard Neutra's first East Coast commission, designed for the real-estate scion and art collector John Nicholas Brown II and his wife, Anne, grandparents of filmmaker Elissa Brown. Not only an account of an iconic building, *Windshield: A Vanished Vision* is also a study in family lore and legend told through home-movie footage, interviews, and audio recordings of Elissa Brown's family members—including her father, J. Carter Brown, former director of the National Gallery of Art. (Elissa Brown, 2016, DCP, 46 minutes)

Victor Grauer

Book of the Year 3000, 1974

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Book of the Year 3000

Introduced by Brett Kashmere

Sat Jul 15 (4:00)

“*Book of the Year 3000* is a poem. Also a book of poems. It is an epic, with a certain amount of continuity and several unifying themes. It tells a story. But it is also a juxtaposition of unrelated or semi-related texts. It is a work of visual art, or, if you prefer, concrete poetry. But it is also a musical score, designed to be read or chanted aloud in various ways.” — Victor Grauer

Film scholar Brett Kashmere introduces this rarely screened formalist work, discussing Pittsburgh-based Grauer’s *Theory of Pure Film* and his influence as filmmaker, composer, theorist, poet, and playwright. (Victor Grauer, 1974, 16mm, 46 minutes) *With thanks to Victor Grauer, Emily Davis, and Carnegie Museum of Art.*

In the Steps of Trisha Brown

Wed Jul 19 (noon) and Sat Jul 22 (noon)

Choreographer Trisha Brown (1936–2017) was a mainstay of postmodern dance — founder of the Judson Dance Theater, collaborator with leading midcentury artists, and ingenious inventor of form. *In the Steps of Trisha Brown* follows the intense preparations leading to the Paris premiere and restaging of her seminal 1979 *Glacial Decoy* with costumes and visuals by Robert Rauschenberg, performed by a new generation of dancers. (Marie-Hélène Rebois, 2016, 79 minutes)

House of Bamboo

Introduced by Marsha Gordon, followed by a book signing

Sat Jul 22 (2:00)

In occupied Japan, American military cop Eddie Kenner (Robert Stack) infiltrates a gang of criminals (all dishonorably discharged GIs) led by the urbane but unbalanced Sandy Dawson (Robert Ryan). *House of Bamboo* does away with high-minded distinctions between hoodlums and the law in a ruthless postwar landscape of ethnic contrasts. The lush Tokyo setting is beautifully exploited: at one point, the camera follows Kenner’s love interest, Mariko (Shirley Yamaguchi),



through Cinemascope streetscapes that open up on Frank Lloyd Wright's iconic Imperial Hotel, which was later demolished. (Samuel Fuller, 1955, 35mm, 102 minutes) *Marsha Gordon is professor of film studies at North Carolina State University and author of Film Is Like a Battleground.*

Death of Louis XIV

Washington premiere

Sun Jul 30 (4:00)

Catalan filmmaker Albert Serra cast the aging Jean-Pierre Léaud (who became a new wave icon after playing Antoine Doinel in Truffaut's 1959 *The 400 Blows*) as the Sun King, now a bedridden luminary. Indeed, *La mort de Louis XIV*—based on accounts by courtiers who witnessed and recorded their monarch's demise—rarely leaves the king's bedchamber, though Louis continues to conduct affairs of state. With extraordinary skill, Serra manipulates atmosphere, lighting, and costume, as “members of Louis' retinue—far more used to politicking than to confronting mortality—do their best to save face, unwilling to admit helplessness at the prospect of inevitable death.”—Ben Kenigsberg (Albert Serra, 2016, subtitles, 115 minutes)

Projections of Memory: Romanticism, Modernism, and the Aesthetics of Film

Lecture by Richard I. Suchenski followed by a book signing
Sun Sep 3 (2:00)

Projections of Memory is an exploration of innovative cinematic works that use extraordinary scope to construct monuments to the imagination, through which currents from the other arts can interpenetrate. By examining these endeavors, *Projections of Memory* remaps film history around some of its most ambitious achievements and helps to clarify the stakes of cinema as a twentieth-century art form. This lecture will address some of the core concerns of the book through a discussion of films by Andrei Tarkovsky, Béla Tarr, and Jean-Luc Godard alongside paintings by Caspar David Friedrich, Jacopo Tintoretto, and Matthias Grünewald. (60 minutes)
Richard I. Suchenski is associate professor of film and electronic arts at Bard College.

Bill Morrison

Dawson City: Frozen Time, 2016

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Dawson City: Frozen Time

Washington premiere

Sun Sep 17 (4:00)

In the late 1970s hundreds of reels of nitrate film were discovered in the permafrost below a hockey rink in Dawson City, Yukon, the site of the Klondike Gold Rush. This cultural treasure trove — which included long-missing Hollywood narratives and unique footage of events such as the 1919 World Series — became the source material for artist Bill Morrison's remarkable compilation *Dawson City: Frozen Time*, a riveting journey to a forgotten era, now reawoken in a finely woven tapestry of film fragments, historical footnotes, and poetic storytelling. The mesmeric score is by Sigur Rós composer Alex Somers. (Bill Morrison, 2016, 120 minutes)

Saluting Canada at 150

Jul 1 – 8

Honoring Canada on the occasion of the sesquicentennial of the Canadian Confederation (*Confédération canadienne*), the National Gallery of Art has organized seven programs of cinematic landmarks from our northern neighbor's notable production history, including narrative fiction, documentary, and artists' experimental shorts. The series begins on Canada Day, July 1. *Special thanks to the Embassy of Canada, the National Film Board of Canada, Canadian Filmmakers Distribution Centre, and TIFF Bell Lightbox.*

My Winnipeg

Sat Jul 1 (2:00)

"Films are moving myths," according to Guy Maddin, "chimerical and ever-mutating artifacts of intense delight and arousal, role modeling, cautionary warning, Utopian reverie, and social wrath." *My Winnipeg* is Maddin's tongue-in-cheek homage

to his hometown, a virtual fever dream (he prefers the term *docu-fantasia*) of fake and real home-movie footage, melodrama, documentary, and quirky clips that leave the viewer with a mind-altering impression of this outwardly modest city at the dead center of North America. (Guy Maddin, 2007, 35mm, 80 minutes)

The Sweet Hereafter

Sat Jul 1 (4:00)

In the late nineties Atom Egoyan completed *The Sweet Hereafter*, his adaptation of Russell Banks's 1991 novel about a small town struggling to cope with the aftermath of a school bus accident. While Banks's narrative was set in upstate New York and the actual incident on which it was based occurred in Texas, Egoyan set his film in British Columbia. Adding a fairy-tale-like metaphorical Pied Piper, he suggests the universality of the tragedy yet preserves the novel's aura of time fragmentation. "It's an investigation into the minds of the characters and their sense of time." — Atom Egoyan (*Atom Egoyan*, 1997, 35mm, 112 minutes)

Pour la suite du monde

Sun Jul 2 (1:00)

Canada has long been in the vanguard of innovative documentary practice. *Pour la suite du monde* is an early example of hybrid documentary — cinéma vérité combined with storytelling to enrich a portrait of a traditional lifestyle that had been waning for decades. Shot on Île-aux-Coudres, *Pour la suite du monde*, the first Canadian feature to screen at Festival de Cannes, was selected this year for the official list of 150 essential works of Canadian cinema. (Pierre Perrault and Michel Brault, 1963, subtitles, 105 minutes)

The Other Side of Forty-Nine: Experimental Cinema from

Canadian Filmmakers Distribution Centre

Sun Jul 2 (4:30)

Founded in Canada's centennial year, 1967, Canadian Filmmakers Distribution Centre (CFMDC) is the country's first artist-run, not-for-profit film cooperative. Michael Snow, one of CFMDC's creators, crafted in that same year the legendary

16mm *Wavelength*. Showcasing seminal works alongside contemporary films from an emerging generation of artists, CFMDC marks its fiftieth anniversary this year with this program of shorts from the other side of the forty-ninth parallel: *Wavelength for Those Who Don't Have the Time* (Michael Snow, 1967–2003, 16mm, 15 minutes); *By the Time We Got to Expo* (Eva Kolcze and Philip Hoffman, 2015, 16mm to HD, 9 minutes); *Whitewash* (Nadine Valcin, 2016, 6 minutes); *View of the Falls from the Canadian Side* (John Price, 2006, 35mm, silent, 7 minutes); *A Celebration of Darkness* (Jaene Castrillon, 2015, 16mm, 6 minutes); *Canadian Pacific/Canadian Pacific II* (David Rimmer, 1974, 16mm, silent, 9 minutes); *A & B in Ontario* (Joyce Wieland and Hollis Frampton, 1984, 16mm, 16 minutes); *Helium* (Daniel McIntyre, 2017, 4 minutes). (Total running time 73 minutes)

Ladies and Gentlemen... Mr. Leonard Cohen preceded by Begone Dull Care, Neighbours, and City of Gold

Tue Jul 4 (1:00)

Four classic shorts from the National Film Board of Canada begin with Norman McLaren's legendary animation *Begone Dull Care* (1949, 8 minutes) and his famous pixilation *Neighbours* (1952, 8 minutes). Next is *City of Gold* (Colin Low and Wolf Koenig, 1957, 22 minutes), a groundbreaking compilation of archival and contemporary photography depicting author Pierre Berton's childhood in Dawson City and his father's involvement in the Klondike Gold Rush. Finally, *Ladies and Gentlemen... Mr. Leonard Cohen* — the first documentary portrait of the famous poet and songwriter, released two years before his first album — captures Cohen's imagination and candor during live performance and casual interaction (Don Owen and Donald Brittain, 1965, 44 minutes). (Total running time 82 minutes)

Stories We Tell

Tue Jul 4 (3:00)

Actor and director Sarah Polley addresses the complicated mystery of her mother's life in *Stories We Tell*, a rousing mix of memoir, interview, reconnaissance, and copious Super-8



home-movie footage, both real and staged. Polley gently probes the very foundations of domestic life and values, as friends and relatives over time give different versions of the same tale. “A work of some audacity, even effrontery... avowedly because the film is about the unreliability of memory and the consequent importance of democratizing personal histories.” — Peter Bradshaw (Sarah Polley, 2012, 108 minutes)

Atanarjuat: The Fast Runner

Sat Jul 8 (2:00)

In a recent survey of Canadian critics and audiences, the indigenous epic *Atanarjuat: The Fast Runner* was selected best Canadian film of all time. Written and spoken entirely in Inuit, the narrative is a mix of drama, myth, and oral tradition that, in its sense of verisimilitude, resembles a documentary, yet is a fictional tale (employing amateur actors) about an ancient evil disrupting a remote settlement in the Arctic. (Zacharias Kunuk, 2001, subtitles, 172 minutes)

Cinéma de la révolution:

America Films Eighteenth-Century France

Jul 14 – Aug 12

The Gallery's summer exhibition *America Collects Eighteenth-Century French Painting* comprises sixty-eight paintings representing some of the best and most unusual examples of French art of the era in American collections. To coincide with this exploration of taste and collecting practice, this series of six American films offers a brief look at how Hollywood has interpreted the lavish culture and complex history of eighteenth-century France.



Marie Antoinette

Fri Jul 14 (2:00)

Sofia Coppola's cleverly revisionist portrayal of France's last queen (played by Kirsten Dunst) delights in jabbing at the court's relentless rounds of pageantry. Versailles, though, became for Coppola the main appeal—the American filmmaker was allowed complete access to the palace. “Being in the real Versailles affected everyone working on [the film]... Even the fact that you were seeing the real gardens outside the windows. I'd seen a little bit of the movie with Norma Shearer [*Marie Antoinette*, 1938], which has a very kind of Hollywood/artificial feeling.” —Sofia Coppola (Sofia Coppola, 2006, 123 minutes)

Dangerous Liaisons

Sun Jul 16 (4:00)

Pierre Choderlos de Laclos's 1782 novel *Les liaisons dangereuses* inspired Christopher Hampton's 1985 play, which in turn became the basis for Stephen Frears's American movie adaptation. Dazzlingly staged and costumed, the film's dark games of intrigue and mischief during the ancien régime revolve around the Marquise Isabelle de Merteuil (Glenn Close) and the Vicomte de Valmont (John Malkovich) obsessively manipulating the lives of others. (Stephen Frears, 1988, 119 minutes)

Jefferson in Paris

Sun Jul 23 (4:00)

Merchant Ivory Productions, synonymous with period dramas, often bases screenplays on literary works. With *Jefferson in Paris*, though, the team ventured into American history using screenwriter Ruth Praver Jhabvala's research into the life of the third president (played by Nick Nolte). Focusing on his time in France, four subplots emerge, all based on rival relationships—his nascent friendship with painter Maria Cosway, his growing intimacy with Sally Hemings, his difficulties with daughter Patsy, and his response to events leading to the French Revolution. (James Ivory, 1995, 35mm, 139 minutes)



Scaramouche

Fri Jul 28 (2:00)

Rafael Sabatini's 1921 romantic costume novel about a charming rogue with a lust for intrigue was the source for *Scaramouche*. The title character is portrayed by Stewart Granger, who moves smoothly from commedia dell'arte actor to sword-fighting revolutionary. The last gasp of the opulent, electrifying swashbuckler genre, the film's lavish tableaux—including a record-setting seven-minute sword fight—are typical of this once fashionable form. (George Sidney, 1952, 35mm, 115 minutes) *Print from British Film Institute collection.*

A Tale of Two Cities

Fri Aug 11 (2:00)

Ronald Colman plays a credible Sydney Carton—the disgraced and downcast British barrister whose love for Lucie Manette is his only joy—but it's Basil Rathbone, as loathsome aristocrat Marquis St. Evrémonte, who steals the show. Based on Charles Dickens's 1859 historical novel, *A Tale of Two Cities* received two Oscar nominations (including Best Picture of 1935) and was elected to the Library of Congress's National Film Registry. (Jack Conway, 1935, 35mm, 128 minutes) *Print from Library of Congress collection.*

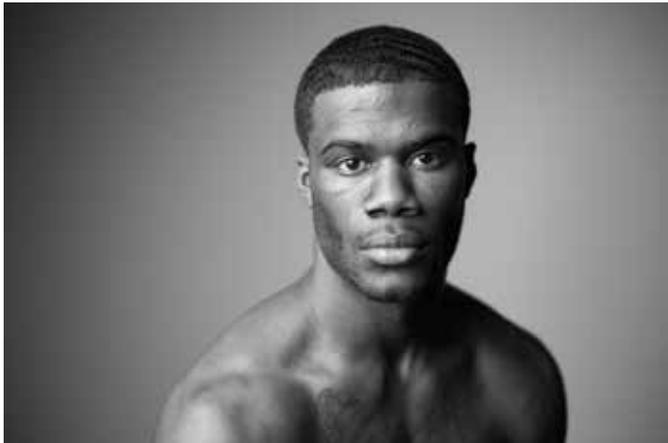
Madame du Barry

Sat Aug 12 (12:30)

Erstwhile courtesan and Louis XV consort Madame du Barry was the focal point for at least eight films (including Ernst Lubitsch's 1919 German silent starring Polish siren Pola Negri). Dolores del Río's fulsomely fickle portrayal adds a comic twist in this 1930s American version and, as one reviewer noted, "*Madame du Barry* wears its powdered wigs and jeweled rapiers gracefully without suffering from too conscientious a passion for historical truth." (William Dieterle, 1934, 16mm, 80 minutes) *Print from UCLA collection.*

Eugene Lehnert and Chris Pecoraro
The Last Projectionist, 2015
p25

Craig Cutler
The Boxer, 2016
p25



Black Maria:
Selections from the Festival
Jul 29

For thirty-six years, the Black Maria Film Festival has been advancing inventiveness in the short form. Named for Thomas Edison's New Jersey movie studio (its resemblance to black-box police paddy wagons sparked the nickname "Black Maria"), the festival is an annual juried competition centered at New Jersey City University. The films in these two programs were chosen from among the award winners at the most recent competition. *Special thanks to the Black Maria's executive director, Jane Steuerwald, who will introduce.*

Black Maria I

Sat Jul 29 (1:00)

The Last Projectionist (Eugene Lehnert and Chris Pecoraro, 2015, 11 minutes); *Boomerang* (Steven Vander Meer, 2016, 5 minutes); *Já Passou (Everything's OK)* (Sebastião Salgado and Pedro Patrocínio, 2016, 15 minutes); *The Boxer* (Craig Cutler, 2016, 15 minutes); *There's Too Many of These Crows* (Morgan Miller, 2015, 4 minutes); *Radiance* (Fernando Priego Ruiz, 2016, 50 minutes) (Total running time 100 minutes)

Black Maria II

Sat Jul 29 (3:30)

Altimir (Kay Hannahan, 2016, 18 minutes); *Rabbit Blood* (Yagmur Altan, 2016, 5 minutes); *A* (Joseph Houlberg, 2016, 14 minutes); *The Itching* (Dianne Bellino, 2016, 15 minutes); *Exquisite Corps* (Mitchell Rose, 2016, 6 minutes); *Roxy* (Fabien Colas, 2016, 9 minutes); *Nine Months in the Bronx* (Anna Bressanin, 2016, 27 minutes); *How Do You Raise a Black Child?* (Seyi Peter-Thomas, 2016, 4 minutes) (Total running time 98 minutes)

Gaumont at 120:
Twelve Unseen Treasures
Aug 5 – Sep 2

The renowned French production company Gaumont has been producing major and minor masterpieces for 120 years. This summer, the National Gallery of Art pays homage to Gaumont on the occasion of this momentous anniversary with screenings of twelve matchless treasures — from the great to the little-known, from gangster genre gems to auteurist literary legends.

L'assassin habite au 21

Sat Aug 5 (2:00)

On the trail of calling-card serial killer Monsieur Durand, sly inspector Wenceslas Wens (Pierre Fresnay) is led to the seedy Pension Mimosas at 21 by an accidental burglary. His brassy mistress, chanteuse Mila Malou (Suzy Delair), demands to come along, amid a surfeit of suspects. The debut of Clouzot, the “French Hitchcock,” is a comedy mystery in the British style, complete with subtle digs at the Occupiers. (Henri-Georges Clouzot, 1942, subtitles, 84 minutes)

Razzia sur la chnouf

Sat Aug 5 (4:00)

In *Razzia sur la chnouf* (literally “raid on the blow,” and the French drug trade has never looked more slimy), Jean Gabin's snarling Henri from Nantes fronts a nightclub where thugs and smugglers outclass the patrons and where a surprise twist, after all is said and done, leaves the situation even more muddled. Though rarely screened today, this stylish and gripping tale is testimony to the durability of the mid-century French gangster film. (Henri Decoin, 1955, subtitles, 105 minutes)

Henri Decoin
Razzia sur la chnouf, 1955
p26



Les tontons flingueurs (Monsieur Gangster)

Sun Aug 6 (4:00)

Trapped into fulfilling an old mob-boss pal's dying wish, ex-gangster Fernand Naudin (Lino Ventura) ends up taking over his "businesses" and the care and feeding of his would-be playgirl daughter. "In France, it is the job of the *dialogiste* to add wit and elegance to the speech of the characters, and no *dialogiste* is more venerated than Michel Audiard, who brought his verbal dexterity to dozens of films including this beloved gangster comedy." —Museum of Modern Art (Georges Lautner, 1963, subtitles, 105 minutes)

Les amants de Montparnasse

Sat Aug 12 (3:00)

Max Ophüls's adaptation of *Les Montparnos* (the 1920s novel based on the life of Modigliani) was never completed — Ophüls died before the project got off the ground. When director Jacques Becker took over, reworking the script, he sparked a dispute with its writer, Henri Jeanson. In spite of the many problems plaguing the production, Gérard Philipe delivers an impressive turn as the famously self-destructive artist who finds comfort with Jeanne Hébuterne (Anouk Aimée). (Jacques Becker and Max Ophüls, 1958, subtitles, 108 minutes)

Les possédés

Sun Aug 13 (4:00)

Eminent Polish director Andrzej Wajda (1926–2016) made a number of films in French with Gaumont, including this version of Dostoyevsky's *The Possessed* (or *The Devils*) based on his own triumphant Polish stage production. In czarist Russia, liberal dissident Stepan (Omar Sharif) looks on aghast as his radical son Peter decides to murder idealistic revolutionary Sjatov (Jerzy Radziwilowicz), while the ominous figure of Stavrogin (Lambert Wilson) lurks in the background. One of Wajda's lesser-known works, *Les possédés*'s scenario is by Jean-Claude Carrière. (Andrzej Wajda, 1988, 35mm, subtitles, 116 minutes)

Henri-Georges Clouzot

L'assassin habite au 21, 1942

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Ciné-Concert: Le miracle des loups

Andrew Simpson, pianist

Sat Aug 19 (2:00)

Charles the Bold of Burgundy and King Louis XI duel over the fate of fifteenth-century France, but the Romeo-and-Juliet-like love of Robert Cottureau (Romuald Joubé) and Jeanne Fouquet (Yvonne Sergyl) takes the foreground. This unsung pre-*Napoleon* movie spectacle, a high point of the French silent cinema, features a pitched battle partially filmed with handheld cameras, a wolf attack on the ice, and a final showdown at the still-extant double-walled castle of Carcassonne with thousands of extras and an ax-wielding Sergyl. (Raymond Bernard, 1924, 35mm, subtitles, 75 minutes)

De Mayerling à Sarajevo

Sun Aug 20 (4:00)

In the wake of the infamous murder-suicide at Mayerling, John Lodge's Archduke Franz Ferdinand becomes heir presumptive to the Austro-Hungarian Empire—but then he marries a Czech countess without royal blood! Premiering just before the fall of France to Germany, *From Mayerling to Sarajevo* was Max Ophüls's final work before the director left for Hollywood, a surprisingly faithful account of a tragic passion whose finale launched the First World War. At the time of release, these momentous events were only twenty-five years in the past. (Max Ophüls, 1940, 35mm, subtitles, 95 minutes)

Sans lendemain

Sat Aug 26 (2:00)

Radiant Edwige Feuillère, reduced to performing burlesque in Montmartre clubs to afford her son's tuition, tries to fool her ex-suitor into believing she's enjoying the good life—but, as the title cautions, there's no tomorrow. The rarely seen *Sans lendemain* is an unsung jewel of Max Ophüls's oeuvre, handsomely photographed by Eugen Schüfftan and richly designed by Eugène Lourié. (Max Ophüls, 1939, subtitles, 82 minutes)

La tendre ennemie

Sat Aug 26 (4:00)

As Annette Dupont prepares to marry off her daughter to a man she doesn't love, the mournful ghost of her first husband shows up. Then a second and third phantom appear—the spirits of three men who had shared Annette, the tender enemy. "In the guise of a romantic roundelay, Ophüls tells a story of life and death that exposes the way of the world by conjuring the world beyond. . . . A lesson in the intense power of simple tricks to realize a fantastic, supernatural, yet sharply logical and piercingly dramatic story."—Richard Brody (Max Ophüls, 1936, 35mm, subtitles, 70 minutes)

Yoshiwara

Sun Aug 27 (4:00)

In nineteenth-century Japan, upper-class Kohana (Michiko Tanaka), sold as a geisha to ward off her family's disgrace, finds a protector (à la Madame Butterfly) in naval officer Serge Polenoff (Pierre Richard-Willm). Meanwhile, the family retainer, played by Sessue Hayakawa, lurking watchfully in the background, reveals his own agenda. Filmed partly in the Albert-Kahn Museum and Garden in Boulogne-Billancourt, *Yoshiwara* was a prewar box office triumph. (Max Ophüls, 1937, 35mm, subtitles, 102 minutes)

Pièges (Personal Column)

Sat Sep 2 (1:30)

With a cast that included Pierre Renoir and Erich von Stroheim, this commanding pulp-fiction piece directed by Robert Siodmak (who belonged to a German-exile community in 1930s Paris) foreshadows his later Hollywood film noirs. After several young women answer a personal column and vanish without a trace, the flics recruit taxi-dancer Adrienne Charpentier (Marie Déa) to go undercover and respond to the ad. But the charming, singing, dancing, delighting Robert Fleury (Maurice Chevalier) is one of the first men she meets—could *he* be a suspect? (Robert Siodmak, 1939, 35mm, subtitles, 111 minutes)

Mollenard

Sat Sep 2 (4:00)

Salty gun-running sea captain Mollenard (Harry Baur) dives into dizzying intrigues, bar battles, and confrontations with nemesis Bonnerot (Pierre Renoir), yet cherishes the camaraderie of his crew and loves the allure of the East. Returning home to Dunkirk, he fails to stem the boorish sneers of the bourgeoisie or assuage his wrathful wife, played by Gabrielle Dorziat. "Leftist sympathizers of France's Popular Front found common cause in Siodmak's antiheroic portrait of a cynical opportunist on the eve of war." —Museum of Modern Art (Robert Siodmak, 1938, 35mm, subtitles, 105 minutes)

From Vault to Screen:
Recent Restorations from the Academy
Film Archive
Sep 9–30

Since its creation in 1991, the Academy Film Archive has been an institutional sponsor of the preservation, restoration, documentation, and exhibition of motion pictures, housing one of the most diverse collections in the world. The Academy of Motion Picture Arts and Sciences acquired its first film in 1929, and today the Archive's collection comprises 85,000 titles—from Oscar-nominated films to documentaries, amateur works, experimental shorts, early Hollywood features, screen tests, interviews, and even filmmakers' personal collections. This series includes a range of recent restorations from the Archive, and is presented in partnership with the Academy of Motion Picture Arts and Sciences. Film preservationists Mark Toscano and Heather Linville will be present to introduce a number of these screenings.

Robert M. Young

The Ballad of Gregorio Cortez, 1982

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A Les Blank Sampler: Restorations from the Academy

Film Archive

Sat Sep 9 (2:00)

A sampling of appealing rarities, including the director's first film, illustrates the groundbreaking American independent documentarian Les Blank's many different modes: *Running Around Like a Chicken With Its Head Cut Off* (1960); *The Sun's Gonna Shine* (1969); *Chicken Real* (1970, made for Holly Farms); and *Spend It All* (1971). (Total running time 77 minutes)

The Savage Eye

preceded by Five Ways to Kill Yourself

and The Secret Cinema

Sat Sep 9 (4:00)

Gus Van Sant's short comedy featuring Van Sant himself and Michael Parker, *Five Ways to Kill Yourself* (1986, 16mm, 3 minutes), is followed by an early short by Roger Corman collaborator Paul Bartel—the madcap, no-budget *The Secret Cinema*, about a Manhattan secretary who obsessively imagines she's being spied on and filmed. (Paul Bartel, 1966, 16mm, 30 minutes)

A poetic portrait of Los Angeles culture in the 1950s, *The Savage Eye* was assembled in part from footage contributed by different cinematographers (including Haskell Wexler and Helen Levitt) and woven together with a fictional narrative about a down-and-out divorcée (Barbara Baxley) making a fresh start. (Ben Maddow, Joseph Strick, and Sidney Meyers, 1959, 35mm, 68 minutes) *Premiere of the new restoration.*

The Ballad of Gregorio Cortez

Sun Sep 10 (4:00)

A Mexican American tenant farmer accused in 1901 of murdering a Texas sheriff, Gregorio Cortez was victim to a tragic blunder—a question posed by the sheriff was lost in translation and construed as a threat. Cortez fled on foot for eleven days before a posse captured him. Actor Edward James Olmos said, "I could have made him very mythical. . . . But I chose to [make] him a very simple man and . . . played the only fact we really knew." (Robert M. Young, 1982, 105 minutes)

Restored in 2016 by the Academy Film Archive, supported in part by the National Endowment for the Arts.

The Balcony

Sat Sep 16 (2:30)

Joseph Strick and Ben Maddow's arresting adaptation of Jean Genet's *The Balcony*, resourcefully made on a shoestring budget, finds Shelley Winters, Peter Falk, Leonard Nimoy, and Lee Grant leading a first-rate cast. As uprisings rage outside in the streets, the encounters inside a Brechtian-style brothel reveal that human relationships have been reduced to cold and detached performances. (Joseph Strick, 1963, 35mm, 84 minutes)

Cock of the Air

Introduced by Heather Linville

Sat Sep 23 (2:00)

Howard Hughes made the most of his fascination with flight when he produced this earthy aviation comedy set during World War I and starring Chester Morris as a womanizing pilot and Billie Dove as a spicy Parisian cabaret star who tries to put him in his place. *Cock of the Air's* restoration includes images originally removed by the censors, plus newly recorded dialogue that replaces deletions from the original soundtrack. (Tom Buckingham, 1932, 35mm, 80 minutes)

Aloha Wanderwell Baker: Film Adventuress

Illustrated discussion by Heather Linville

Sat Sep 23 (4:00)

Romantic traveler, adventurer, documentarian, and public lecturer Aloha Wanderwell Baker (1906–1996) explored the wide world in a Ford Model T during the 1920s and 1930s. She recorded her exploits on 35mm film (*With Car and Camera Around the World* was an early travel documentary) and became known as "The World's Most Traveled Girl." In later life Aloha oversaw her collection of films, photographs, and artifacts, many of which she deposited in museums and archives. Heather Linville worked on the conservation of Aloha Wanderwell Baker's footage, not seen in over half a century. (75 minutes)

The Front Page

Washington premiere of the restoration

Introduced by Heather Linville

Sun Sep 24 (4:00)

The first of several adaptations of Ben Hecht and Charles MacArthur's classic play stars Adolphe Menjou and Pat O'Brien as the Chicago newsmen Walter Burns and Hildy Johnson. For many years available only in low-quality copies of a foreign release version that cut many American cultural references, the film is restored from a print discovered in Howard Hughes's private collection—with adjusted timing, restored dialogue, and evidence of Milestone's pioneering long takes. (Lewis Milestone, 1931, 35mm, 98 minutes) *Restored in 2016 by the Academy Film Archive and The Film Foundation with funding provided by the George Lucas Family Foundation.*

Key Frames and Inbetweens: Restored 35mm

Experimental Animation

Introduced by Mark Toscano

Sat Sep 30 (2:00)

A program of restored animation from the Academy Film Archive, screened in original film format, includes *Pianissimo* (Carmen D'Avino, 1963); *Frank Film* (Frank Mouris, 1973); *Pencil Booklings* (Kathy Rose, 1978); *Moon Breath Beat* (Lisze Bechtold, 1980); *Furies* (Sara Petty, 1977); *Odalisque* (Maureen Selwood, 1980); *Ace of Light* (Sky David, 1984); and *Asparagus* (Suzan Pitt, 1979). (Total running time 75 minutes)

Pacific Coast Highway: Restored California Psychedelia

Introduced by Mark Toscano

Sat Sep 30 (4:00)

Restored works by celebrated American independent experimental filmmakers and artists, including Will Hindle, Barbara Hammer, Pat O'Neill (whose complete collection resides at the Academy of Motion Picture Arts and Sciences), and Chick Strand, a member of the influential Bay Area experimental filmmaking community and a founder in 1961 of the legendary artists' cooperative Canyon Cinema, which still fosters scholarship, distribution, and awareness of artist-made cinema. (Total running time 75 minutes)



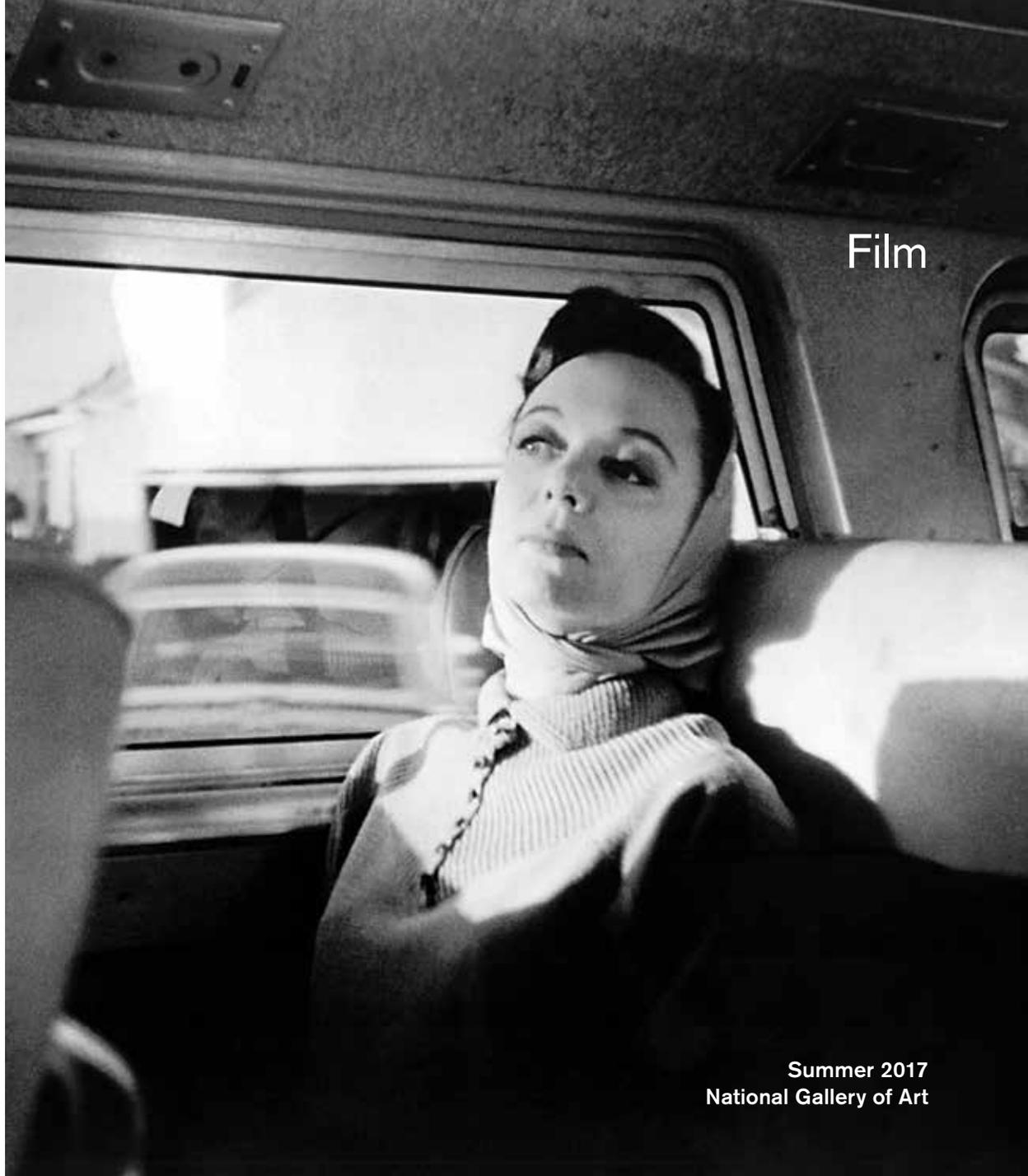
Film



Summer 2017
National Gallery of Art

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