Special Events 12

Cinema. History. Culture: Smithsonian African American Film Festival 21

Lifting Traces: Memories of London 25

Luchino Visconti 31

From Co-op to LUX: The Last Decade of the London Film-Makers’ Co-op 37

The Puppet Master: The Complete Jiří Trnka 41
The fall season opens with four recent films — from Cameroon, Georgia, Iran, and Kyrgyzstan — shown in association with the citywide festival Films Across Borders: Stories of Women. It continues with the inaugural Smithsonian African American Film Festival, a collaboration with the National Museum of African American History and Culture, featuring presentations by Simone Leigh and Ephraim Asili. Other special guest artists include Nicolás Combarro, who will present his recent documentary on Spanish photographer Alberto García-Alix; Super 8 film poet Helga Fanderl of Germany; and British filmmaker William Raban, who will introduce two programs of his work as part of the series Lifting Traces: Memories of London, programmed in conjunction with the exhibition Rachel Whiteread. The annual Rajiv Vaidya Memorial Lecture, Noisy Archives and the Future of Memory, will be delivered by archivist Rick Prelinger of the Prelinger Archives, recently acquired by the Library of Congress. Unique film series this season also include a retrospective of Italian auteur Luchino Visconti; From Co-op to LUX: The Last Decade of the London Film-Makers’ Co-op, with films made in the 1990s by Vivienne Dick, Peter Gidal, and others; and The Puppet Master: The Complete Jiří Trnka, a comprehensive review of the renowned Czech animator. Two screenings of the new documentary Garry Winogrand: All Things Are Photographable and a restoration of Billy Wilder’s classic The Apartment round out the season and 2018.
<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Sat</td>
<td>2:00</td>
<td>The Two Faces of a Bamiléké Woman</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4:00</td>
<td>Ava</td>
</tr>
<tr>
<td>7</td>
<td>Sun</td>
<td>4:30</td>
<td>Alberto García-Alix. La línea de sombra (The Shadow Line)</td>
</tr>
<tr>
<td>13</td>
<td>Sat</td>
<td>2:00</td>
<td>Jamila</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4:00</td>
<td>DeDe</td>
</tr>
<tr>
<td>14</td>
<td>Sun</td>
<td>4:00</td>
<td>The Atomic Soldiers; The Atomic Café</td>
</tr>
<tr>
<td>20</td>
<td>Sat</td>
<td>2:00</td>
<td>The Big Country</td>
</tr>
<tr>
<td>21</td>
<td>Sun</td>
<td>4:00</td>
<td>Correspondences: The Silent Cinema of Helga Fanderl</td>
</tr>
<tr>
<td>25</td>
<td>Thur</td>
<td>12:00</td>
<td>African American Film Festival: Making a Way Out of No Way</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3:00</td>
<td>African American Film Festival: Power of Place</td>
</tr>
<tr>
<td>27</td>
<td>Sat</td>
<td>2:00</td>
<td>Lifting Traces: The Houseless Shadow and Other Shorts</td>
</tr>
<tr>
<td>28</td>
<td>Sun</td>
<td>4:00</td>
<td>Lifting Traces: Time and the Wave: Documenting Civic Space</td>
</tr>
</tbody>
</table>

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.
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Film Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Sat 2:00</td>
<td>Visconti: Ossessione</td>
<td>p31</td>
</tr>
<tr>
<td>9</td>
<td>Fri 2:30</td>
<td>Visconti: Bellissima</td>
<td>p31</td>
</tr>
<tr>
<td>10</td>
<td>Sat 12:30</td>
<td>From Co-op to LUX: Resistance to Professionalization</td>
<td>p37</td>
</tr>
<tr>
<td></td>
<td>2:30</td>
<td>Visconti: La terra trema</td>
<td>p32</td>
</tr>
<tr>
<td>11</td>
<td>Sun 2:00</td>
<td>Lifting Traces: London</td>
<td>p26</td>
</tr>
<tr>
<td></td>
<td>4:00</td>
<td>Lifting Traces: Blight; Home Suite</td>
<td>p27</td>
</tr>
<tr>
<td>17</td>
<td>Sat 2:00</td>
<td>From Co-op to LUX: Self-Determined Selves</td>
<td>p38</td>
</tr>
<tr>
<td></td>
<td>4:00</td>
<td>Visconti: White Nights (Le notti bianche)</td>
<td>p32</td>
</tr>
<tr>
<td>18</td>
<td>Sun 4:00</td>
<td>Visconti: Senso</td>
<td>p38</td>
</tr>
<tr>
<td>23</td>
<td>Fri 2:00</td>
<td>Visconti: Rocco and His Brothers</td>
<td>p33</td>
</tr>
<tr>
<td>24</td>
<td>Sat 2:00</td>
<td>Visconti: The Leopard (Il gattopardo)</td>
<td>p33</td>
</tr>
<tr>
<td>25</td>
<td>Sun 2:00</td>
<td>Chartres: La lumière retrouvée</td>
<td>p15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Chartres: Light Reborn)</td>
<td></td>
</tr>
</tbody>
</table>

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.
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.

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sat 1</td>
<td>2:00</td>
<td>Trnka: Old Czech Legends p41</td>
</tr>
<tr>
<td></td>
<td>4:00</td>
<td>Visconti: Siamo donne (segment); Sandra (Vaghe stelle dell’orsa) p34</td>
</tr>
<tr>
<td>Sun 2</td>
<td>2:00</td>
<td>Rajiv Vaidya Memorial Lecture: Noisy Archives and the Future of Memory p16</td>
</tr>
<tr>
<td></td>
<td>3:30</td>
<td>Lost Landscapes of New York p16</td>
</tr>
<tr>
<td>Sat 8</td>
<td>2:00</td>
<td>Trnka: The Emperor's Nightingale p42</td>
</tr>
<tr>
<td></td>
<td>4:00</td>
<td>Visconti: Conversation Piece (Gruppo di famiglia in un interno) p34</td>
</tr>
<tr>
<td>Sun 9</td>
<td>4:00</td>
<td>Visconti: Death in Venice p34</td>
</tr>
<tr>
<td>Sat 15</td>
<td>2:00</td>
<td>Visconti: Ludwig p35</td>
</tr>
<tr>
<td>Sun 16</td>
<td>4:00</td>
<td>Visconti: L'Innocente p35</td>
</tr>
<tr>
<td>Sat 22</td>
<td>2:00</td>
<td>Trnka: Bayaya p42</td>
</tr>
<tr>
<td>Sun 23</td>
<td>2:00</td>
<td>Garry Winogrand: All Things Are Photographable p17</td>
</tr>
<tr>
<td></td>
<td>4:00</td>
<td>Trnka: Shorts Program 1 p43</td>
</tr>
<tr>
<td>Wed 26</td>
<td>1:00</td>
<td>Trnka: The Good Soldier Švejk p43</td>
</tr>
<tr>
<td></td>
<td>3:00</td>
<td>Trnka: Shorts Program 2 p43</td>
</tr>
<tr>
<td>Thur 27</td>
<td>1:00</td>
<td>Trnka: Shorts Program 3 p43</td>
</tr>
<tr>
<td></td>
<td>3:00</td>
<td>Trnka: Shorts Program 4 p44</td>
</tr>
<tr>
<td>Fri 28</td>
<td>2:30</td>
<td>Trnka: A Midsummer Night’s Dream p44</td>
</tr>
<tr>
<td>Sat 29</td>
<td>2:00</td>
<td>Trnka: The Czech Year p44</td>
</tr>
<tr>
<td>Sun 30</td>
<td>2:00</td>
<td>Garry Winogrand: All Things Are Photographable p17</td>
</tr>
<tr>
<td></td>
<td>4:00</td>
<td>The Apartment p17</td>
</tr>
</tbody>
</table>
Special Events
Oct 6 – Dec 30

The Two Faces of a Bamiléké Woman
Sat Oct 6 (2:00)
Filmmaker Rosine Mbakam returns to her home village in Cameroon after an absence of seven years studying cinema in Belgium. She wants to introduce her young son, but even more she wants new knowledge about her own past. Mbakam speaks at length with her mother and the other village women in a surprising journey of self-discovery as Mama Bamiléké talks about tradition and her own arranged marriage, and about the robust alliance of local women, a comfort in times of need. (Rosine Mbakam, 2017, subtitles, 76 minutes) Shown in association with the citywide festival Films Across Borders: Stories of Women

Ava
Sat Oct 6 (4:00)
Written and directed by Sadaf Foroughi, Ava is a bold debut, a coming-of-age tale set in Tehran about a middle-class Iranian teenager on the verge of rebellion. When Ava veers from a predictable schedule of school, music lessons, girlfriends, and curfew, her controlling mother suspects a male relationship. Ava counters fiercely, further disturbing her already faltering family relationships. “Tonally acrid and visually inventive, Ava looks repression in the eye and doesn’t flinch” — Jeannette Catsoulis. (Sadaf Foroughi, 2017, subtitles, 103 minutes) Shown in association with the citywide festival Films Across Borders: Stories of Women

Jamila
Sat Oct 13 (2:00)
A classic of Kyrgyz literature, Chyngyz Aitmatov’s novella Jamila was published in the Soviet Union in 1958 and widely read. When Aminatou Echard filmed her 2018 adaptation — the story of a woman choosing to run off with her lover while her husband is at war — she discovered that feelings about this legendary heroine are still passionate. “The testimonies that came out painted the portrait of a patriarchal society that has resurfaced since the end of the Soviet era. . . . The sensuality of Super 8 film, with its grain accentuated . . . and the absence of synched sound, heightens the lucidity of what the women have to say” — Charlotte Garson. (Aminatou Echard, 2018, subtitles, 84 minutes) Shown in association with the citywide festival Films Across Borders: Stories of Women

Alberto García-Alix. La línea de sombra (The Shadow Line)
Nicolás Combarro in person
Washington premiere
Sun Oct 7 (4:30)
Alberto García-Alix. La línea de sombra is a powerful portrait of one of Spain’s most renowned photographers. His story is told in first person by the artist himself, sitting mainly in his studio and gazing directly at the viewer. Filmmaker Nicolás Combarro is also an artist and curator who has organized many exhibitions of works by García-Alix, primarily portraits of people who, like the photographer himself, lead excessive lives. “I want to give people dignity when I photograph them. The images document my love of the particular person” — Alberto García-Alix. (Nicolás Combarro, 2017, subtitles, 80 minutes) Special thanks to the Embassy of Spain
Mariam Khatchvani’s DeDe is a labor of love, a celebration of her community of Ushguli (a UNESCO World Heritage site in the Greater Caucasus Mountains) and a true story of a young woman who challenged diehard tradition when she went after the wrong man. As the Georgian filmmaker explains, “I wanted to show the real life of my land with real people. Svan is used in the film, which is one of the languages in Georgia…. I want to leave something about the Svan language and the people, with their interesting and harsh traditions and culture.” (Mariam Khatchvani, 2017, subtitles, 97 minutes) Shown in association with the citywide festival Films Across Borders: Stories of Women

Since 1986, German artist Helga Fanderl has made hundreds of Super 8mm films, each a silent document of a place, person, or set of visual elements. “Every single film preserves and reflects the traces of its creation, the sensations and emotions I felt in the moment of filming, shaping images, shaping time, always in correspondence with the subject matter.” Fanderl exercises a unique practice in the presentation of her work, tailoring each event to the space and in accord with the way the films were created. For the screening at the National Gallery of Art, Fanderl projects 16mm blowups of her original small-gauge works over a dozen short silent films selected especially for the Gallery’s audience. (Total running time approximately 60 minutes)

Since 1986, German artist Helga Fanderl has made hundreds of Super 8mm films, each a silent document of a place, person, or set of visual elements. “Every single film preserves and reflects the traces of its creation, the sensations and emotions I felt in the moment of filming, shaping images, shaping time, always in correspondence with the subject matter.” Fanderl exercises a unique practice in the presentation of her work, tailoring each event to the space and in accord with the way the films were created. For the screening at the National Gallery of Art, Fanderl projects 16mm blowups of her original small-gauge works over a dozen short silent films selected especially for the Gallery’s audience. (Total running time approximately 60 minutes)
figures in the ambulatory. Chartres: La lumière retrouvée documents this meticulous process through observation and conversations with numerous restorers, archaeologists, scientists, and architects. The screening is followed by a panel discussion. (Anne Savalli, 2016, subtitles, 54 minutes) Presented in partnership with American Friends of Chartres

Rajiv Vaidya Memorial Lecture:
Noisy Archives and the Future of Memory
Rick Prelinger, speaker
Sun Dec 2 (2:00)
Archives have never been more popular nor more precarious. Today’s archivists (film, media, and paper) must contend with historical amnesia, uncertain funding, technological change, and the flow from a relentless digital fire hose. As the pre-digital historical record accumulates and grows, one must ask: Do physical objects have the right to exist? Whose records should we be collecting and for what purposes? This image-rich talk looks at the future of memory, the renaissance of physical media, the virtues of inconvenience, and how archives and cultural repositories can serve as a force for inclusion, perhaps healing our digital wounds. Rick Prelinger is founder of the Prelinger Archives, a celebrated repository of home movies and ephemeral films. His compilation ‘Lost Landscapes of New York’ follows the lecture.

Lost Landscapes of New York
Introduced by Rick Prelinger
Sun Dec 2 (3:30)

East Side, Harlem, Brooklyn, and Queens; a ride from the Bronx to Grand Central in the 1930s; old Penn Station before its demolition; street photographers in Times Square; Manhattan’s exuberant neon signage; garment strikes and militant labor parades in the 1930s; Depression-era “Hoovervilles”; crowds at Coney Island; the Third Avenue El; candid shots from the 1939 World’s Fair; and much more. (2017, HD video transferred from 35mm, 16mm, and 8mm film, 83 minutes)

Garry Winogrand:
All Things Are Photographable
Sun Dec 23 (2:00)
Sun Dec 30 (2:00)

Garry Winogrand: All Things Are Photographable is the first documentary film on the life and work of this celebrated photographer, whose images of street life in New York and people in postwar America established him as one of the foremost photographers of the twentieth century. When he died suddenly at age fifty-six, the hugely prolific Winogrand (1928 – 1984) left behind more than ten thousand rolls of exposed film — a vivid chronicle of life at mid-century. Constructed from his own words and images, the film is an intimate portrait of a man who both personified and transformed an era. (Sasha Waters Freyer, 2018, 90 minutes)

The Apartment
Washington premiere of digital restoration
Sun Dec 30 (4:00)
Billy Wilder’s 1960 comedy of manners — set in a New York firm where the women are prey for the higher-ups and bosses borrow low-level Bud Baxter’s apartment for “nooners” — won five Oscars and, more notably, “touched a contemporary, and possibly raw, nerve,” wrote historian Charles Silver. While witty dialogue and caustic commentary are Wilder trademarks, laurels truly go to the extraordinary ensemble cast headed by Jack Lemmon who, as Bud Baxter, moves from milquetoast to mensch during the holiday season, as well as Shirley MacLaine as the amiable elevator operator who cheerfully masks her melancholy. (Billy Wilder, 1960, 125 minutes)
2018 marks the inaugural Smithsonian African American Film Festival, a showcase for historic and contemporary media works highlighting black experiences in America. The National Gallery of Art has partnered with the Smithsonian’s National Museum of African American History and Culture to present two events, including post-screening discussions with several artists. With special thanks to Rhea Combs, Jon Goff, the visiting artists, and the festival team for their collaboration.

Making a Way Out of No Way
Simone Leigh in person
Thur Oct 25 (12:00)

The first program, Making a Way Out of No Way, includes the dance film Four Women (Julie Dash, 1978) set to Nina Simone’s stirring, iconic ballad; To Be Free (Adepero Oduye, 2017), an imagining of a staged performance by Nina Simone where Oduye herself embodies the revolutionary singer; An Ecstatic Experience (Ja’Tovia Gary, 2015), a meditative invocation on transcendence as a means of renewal; and Untitled (M*A*S*H) (Simone Leigh, 2018, commissioned by the Berlin Biennale), a look at a fictive order of black nurses operating on the front of the Korean War, showcasing the agonizing choices faced by those who staff the tented encampments. (Total running time approximately 75 minutes)
Power of Place includes two recent works from Ephraim Asili’s experimental 16mm series Diaspora Suite: Kindah (2016), shot in Hudson, New York, and Accompong, Jamaica, founded in 1739 by rebel slaves and their descendants; and Fluid Frontiers (2017), an exploration of resistance and liberation exemplified by the Underground Railroad as well as more modern movements such as Dudley Randall’s Broadside Press and works by other Detroit-based artists. Additional titles include When the Lionfish Came (Tamika Galanis, 2016), an illustration of disappearing Bahamian culture and the palpable absence of real climate change initiatives in the area, told metaphorically; and Diasporadical Trilogía (Blitz the Ambassador, 2016), a musical study of intersections between the global African experience and racial struggle expressed through one woman’s memories. (Total running time approximately 90 minutes)
Lifting Traces: Memories of London
Oct 27 – Nov 11

Proposing a cinematic context in tandem with the National Gallery of Art exhibition Rachel Whiteread, this series expands on ideas set forth in Whiteread’s 1993 sculpture House. Issues around housing, psycho-geography, and notions of home and community in Britain’s capital are explored through artist films utilizing documentary and experimental techniques. Highlighting selected works by London-based filmmakers William Raban (who introduces two programs), Patrick Keiller, and John Smith, the series offers a unique perspective into moving image work that is contemporaneous to, and conterminous with, Whiteread’s sculptural practice. With special thanks to William Raban and LUX Artists’ Moving Image, London.

The Houseless Shadow and Other Shorts
William Raban in person
Sat Oct 27 (2:00)

William Raban describes his experiments in painting as “lifting traces” from nature. From these early works to his most recent film and installation pieces, the artist pushes the medium, holding on to the fundamental belief that “making films is about showing people things, not telling them how to interpret the world.” The program includes four shorts that document aspects of London and the vagaries of time: Available Light (2016), a time-lapse compressed reading of an 858-page classic text; views of the East End and
Canary Wharf in Sundial (1992); a portrait of the river in Thames Film (1986); and The Houseless Shadow (2011), where “to the accompaniment of Charles Dickens’s haunting essay ‘Night Walks’…sympathy is pushed to the point of identification with London’s poor and homeless” (John Bowen). (Total running time 96 minutes)

**Time and the Wave:**
**Documenting Civic Space**
William Raban in person
Sun Oct 28 (4:00)

For William Raban, documentary lends itself to experimentation as much as any other form. This program highlights three disparate examples of his approach to nonfiction. Commissioned in 2014 by Acme Studios in celebration of the organization’s fortieth anniversary, Raban’s 72 – 82 “emphasizes the process by which history is not revealed but rather constructed, even by direct participants, of whom Raban himself is one” (Jared Rapfogel). Preceding 72 – 82 is London Republic (2016), a speculation on the outcome of the Brexit vote completed two months in advance of the referendum, and Time and the Wave (2013), a document of Margaret Thatcher’s funeral accompanied by a reading of Charles Dickens’s 1852 essay “Trading in Death,” which was composed on the occasion of the Duke of Wellington’s state funeral. (Total running time 79 minutes)

**London**
Sun Nov 11 (2:00)

London is a lauded portrait of Britain’s capital by celebrated film essayist Patrick Keiller. It articulates the city’s meaning through references to its past, as told by a narrator and his companion known only as Robinson (perhaps a reference to Daniel Defoe’s protagonist). “A classic of British psycho-geographic cinema…London shows the graying rumbles of a city in the dying grips of Thatcherism, while tackling a huge range of inner-city problems that are still sadly relevant today” — Adam Scovell. (Patrick Keiller, 1996, 85 minutes)

**Home Suite**
preceded by Blight
Sun Nov 11 (4:00)

Home Suite is a close-up journey through a domestic landscape as well as an expedition through memory. Playing upon ambiguity and the unseen, the work uses physical details to trigger fragmented verbal descriptions of memories. (John Smith, 1994, 96 minutes)

Blight, made in collaboration with the composer Jocelyn Pook, is a montage that revolves around the building of the M11 link road in East London, a project that provoked a long and bitter campaign by local residents to protect their homes from demolition. (John Smith 1996, 15 minutes)
Long acknowledged as one of the leading figures of mid-century Italian cinema, Luchino Visconti (1906 – 1976) was a gifted visual artist as well as a paradoxical character — a committed Marxist who descended from a noble northern Italian family, rulers of the duchy of Milan and patrons of the early Renaissance in that strategic city. Elegant and literary, Visconti was not only a filmmaker but an accomplished musician, painter, designer, and race-horse breeder, although it was his interest in opera and theater that ultimately led him to filmmaking. He started in film by working with Jean Renoir who, Visconti admitted, “was a human influence not a professional one.” More frequently than his contemporaries, Visconti made use of motifs from European art history to enrich his mise-en-scènes, sets, and costumes, creating a sophisticated visual vocabulary. This series includes 35mm prints as well as new digital restorations; it is organized in association with Cinecittà Luce.

**Ossessione**  
Sat Nov 3 (2:00)  
Completed during the Fascist period, *Ossessione* is a vivid tale of amour fou based on the 1934 pulp novel *The Postman Always Rings Twice*. Employing all the stylistic devices of neorealist cinema, Visconti easily managed the transition from the backroads of California (where the novel was set) to the rural Po Valley near Ferrara (where the filming took place), with Clara Calamai as the seductive osteria proprietress and Massimo Girotti as the handsome rover. (1943, subtitles, 140 minutes)

**Bellissima**  
Fri Nov 9 (2:30)  
A departure for Visconti, *Bellissima*’s script by Cesare Zavattini and Suso Cecchi d’Amico is a vehicle for force-of-nature actress Anna Magnani as Maddalena Cecconi, a stage mother determined to get her young daughter cast in a film at the Cinecittà studio. Not only a lampoon of the Italian film industry, *Bellissima* is also a portrayal of
Roman working-class life at mid-century. “It isn’t lost on Visconti that his drama of life in and around a gritty Roman courtyard is the product of great expense and conspicuous luxury; in fact, that paradox is the very subject of the film” — Richard Brody. (1951, subtitles, 108 minutes)

**La terra trema**  
Sat Nov 10 (2:30)

*La terra trema* (*The Earth Trembles*) features a cast of nonprofessionals — mostly local fishermen of Aci Trezza, north of Catania — to portray the life of a Sicilian coastal village. Forfeiting his own house to buy a workboat in order to avoid the brokers who control the local fleet, Antonio suffers a different sort of distress, stemming from bad weather and the bitterness of the other villagers. Visconti based his epic film on *I Malavoglia*, an 1881 novel by Italian realist Giovanni Verga. (1948, subtitles, 160 minutes)

**White Nights (Le notti bianche)**  
Sat Nov 17 (4:00)

Fyodor Dostoyevsky’s 1848 short story has been transposed to film many times, but none are as elegantly theatrical as Visconti’s. A man, wandering aimlessly at night, has a chance encounter on a bridge with a young woman vainly awaiting an erstwhile lover. The man agrees to meet her in the same spot on the bridge for the next several nights. The simple make-believe premise belies the complexity of the sentiments aroused by the film’s three principal characters (Marcello Mastroianni, Maria Schell, and Jean Marais). “Then the snow comes down, and with it a chilly desperation about the extent of human self-delusion” — Chris Auty. (1957, 35mm, 97 minutes)

**Senso**  
Sun Nov 18 (4:00)

Visconti’s first film in color is an elaborately conceived historical drama — portraying the Risorgimento at the time of the 1866 Battle of Custoza — and a powerful love story featuring Farley Granger as Austrian deserter Franz Mahler and Alida Valli as the contessa who betrays her own Italian cause. “Operatic in concept (with the opening scene at Venice’s La Fenice, and pivotal moments underscored by Bruckner’s 7th Symphony), *Senso* ranks as one of the director’s most ambitious achievements” — British Film Institute. (1954, subtitles, 123 minutes)

**Rocco and His Brothers**  
Fri Nov 23 (2:00)

The epic sweep of *Rocco and His Brothers* (*Rocco e i suoi fratelli*) tells the tale of the Parondi family — a mother and her five sons who have left their home in rural Basilicata for the northern city of Milan in search of opportunity. *Rocco* becomes a parable of fraternal bonds, tradition, and transformation. The brilliantly neorealist mise-en-scène contrasts with the film’s passionate operatic underpinnings. “A Greek tragedy played out in Milan,” wrote one critic, set to the passionate score of composer Nino Rota. (1960, subtitles, 177 minutes)

**The Leopard (Il gattopardo)**  
Sat Nov 24 (2:00)

Giuseppe Tomasi di Lampedusa’s beloved classic *Il gattopardo* chronicles a fading Sicilian patrician dynasty (after the writer’s own family history) through the chaotic years of the Risorgimento when Sicily was annexed to Italy. For his adaptation, Visconti cast Burt Lancaster as the prince and Alain Delon as his nephew. The film was recently restored to its intended length and CinemaScope aspect ratio. “The truly remarkable ball scene...is not simply a directorial tour-de-force; rather it decisively marks the transition from the tired, old nobility represented by the Prince of Salina to the thrusting ambition of the new ruling class” — Julian Petley. (1963, subtitles, 186 minutes)
Sandra (Vaghe stelle dell’orsa) preceded by Visconti segment from Siamo donne
Sat Dec 1 (4:00)
“Chilling to the bone, Sandra perfects a cinema of haunting. The specter of the holocaust looms as the title character (Claudia Cardinale) returns with her new husband to her family villa for the unveiling of a statue memorializing her father’s death in a concentration camp. With an eye to ruins, dilapidation, and crumbling earth, Visconti induces a gothic atmosphere rife with apocalypse. As asphalt flies beneath the camera in the bravura of the title sequence . . . the viewer is borne down modern highways to confront the sins of an archaic past” — Hugh Mayo. (1966, subtitles, 105 minutes)

Visconti’s chapter from the portmanteau film Siamo donne (We, The Women) is a comic portrayal by Anna Magnani, who has the misfortune of riding with a taxi driver who charges a premium fee for a dog. (1953, subtitles, 23 minutes)

Conversation Piece (Gruppo di famiglia in un interno)
Sat Dec 8 (4:00)
A reclusive professor (Burt Lancaster) has filled his Roman house with eighteenth-century group portraits — paintings known as “conversation pieces,” small in scale and commonly depicting families or friends in informal domestic settings. Grudgingly, the professor agrees to rent his empty top floor to a wealthy and hotheaded marchesa (Silvana Mangano) and her entourage, consisting of her daughter, the daughter’s boyfriend, and her young German admirer. Slowly, the group begins to resemble one of the professor’s group portraits. (1974, subtitles, 121 minutes)

Death in Venice
Sun Dec 9 (4:00)
Recreating Thomas Mann’s famous novella in widescreen, with elegant period backdrops, Death in Venice tracks Gustav von Aschenbach (Dirk Bogarde) as he develops an increasingly destructive obsession with a handsome fourteen-year-old Polish schoolboy named Tadzio (Björn Andrésen), whom he spots at the Grand Hotel des Bains on the Lido. While remaining faithful to the novella’s mood and surroundings, Visconti changed the vocation of the repressed Aschenbach to musician (rather than Mann’s writer), and the lush soundtrack is dominated by the music of Gustav Mahler. (1971, subtitles, 130 minutes)

Ludwig
Sat Dec 15 (2:00)
The enigmatic King Ludwig II of Bavaria (1845 – 1886) is remembered now for the opulent palaces he commissioned in the secluded hills of southwestern Bavaria (including Neuschwanstein and Schloss Linderhof) and for his patronage of theater and music, especially the composer Richard Wagner. For Visconti, Ludwig proved an ideal subject — operatic, excessive, luxuriant, and multilayered. The cast, led by Helmut Berger as Ludwig, also includes Romy Schneider as the king’s favorite cousin Empress Elisabeth of Austria, Trevor Howard as Wagner, and Silvana Mangano as Cosima von Bülow. (1973, subtitles, 238 minutes)

L’Innocente
Sun Dec 16 (4:00)
Gabriele D’Annunzio’s 1892 novel L’Innocente (English title The Intruder) is the tale of wealthy playboy Tullio Hermil (Giancarlo Giannini), whose persistent infidelities are not lost on his self-possessed wife Giuliana (Laura Antonelli). Eventually, she takes a lover of her own, with unintended consequences. In Visconti’s hands, the film is also an opulent period piece set within the parlors and bedrooms of Villa Mirafiori in Rome and Villa Butori in Lucca. Visconti’s final work, and one of his most beautifully realized, was described at the time by critic Vincent Canby as, “A story so precise in its details that it comes as something of a shock when one realizes the real magnitude of the work.” (1976, subtitles, 112 minutes)
From Co-op to LUX: The Last Decade of the London Film-Makers’ Co-op

Nov 10 – 17

Established in 1966 by a band of British experimental film artists interested in sharing and supporting each other’s work, the London Film-Makers’ Co-op (LFMC) shared similar concerns with contemporary US-based organizations such as Canyon Cinema in California and the Film-Makers’ Cooperative in New York. This series highlights a selection of short films by LFMC members made in the 1990s, the organization’s last decade, before it incorporated with London Electronic Arts and other independent film organizations such as Circles and London Video Access, to eventually become LUX. Thanks to Charlotte Procter, Matt Carter, and LUX Artists’ Moving Image, London.

Resistance to Professionalization

Sat Nov 10 (12:30)

As a working entity in support of artists’ filmmaking practice and community, the London Film-Makers’ Co-op was a space outside the commercial realm. This program begins with a micro film from one of the Co-op’s core members, Peter Gidal, whose one-minute elegiac tribute Assumption (1997) pays homage to the early life of the organization. This is followed by the DIY ethnography London Suite (Vivienne Dick, 1989, 28 minutes); Running Light (Lis Rhodes, 1996, 15 minutes), an investigation into immigration and “the endless travelling from place to place forced upon people”; Latifah and Himli’s Nomadic Uncle (Alnoor Dewshi, 1992, 17 minutes), in which two cousins discuss ideas of culture and history while
wandering through London; and Crystal Aquarium (Jayne Parker, 1995, 33 minutes), a study in performances above and below the waterline that takes its title from the tanks used for underwater performances at the London Music Hall at the turn of the twentieth century. (Total running time 94 minutes)

Self-Determined Selves
Sat Nov 17 (2:00)

A program of shorts by several of Britain’s most important women filmmakers includes the lyrical Mirrored Measure (Sarah Pucill, 1996, 9 minutes), which explores Jacques Lacan’s idea of the “mirror stage”; Deliliah (Tanya Syed, 1995, 12 minutes), a meditation on violence, love, and survival; Lady Lazarus (Sandra Lahire, 1991, 24 minutes), the first part of a trilogy entitled “Living on Air,” inspired by the life and work of poet Sylvia Plath; A Life in a Day with Helena Goldwater, a trawl through a fictional day in the life of a performance artist who doubles as a deck chair attendant (Sarah Turner, 1996, 20 minutes); and the silent, optically printed Imaginary, told in three parts (Moira Sweeney, 1990, 16 minutes). (Total running time 81 minutes)
The Puppet Master: The Complete Jiří Trnka
Dec 1 – 29

The maestro of puppet animation, Czech artist Jiří Trnka (1912 – 1969) came of age in an era of marionette theater, a lively feature of European culture since at least the seventeenth century. A painter, illustrator, designer, and author of fantastic tales, Trnka came from a family of toymakers and, in his films, created magical worlds with his sets and costumes. He often borrowed from Czechoslovak folklore while inventing novel techniques for directing his puppets using stop-motion cinematography. As in traditional puppet theater, some of his films use allegorical form to produce political satire; his most well-known satire, *The Hand*, was banned. At times, Trnka mixed two-dimensional drawn animation with puppetry and thus extended his formal range. The first complete retrospective of Jiří Trnka in the United States — originating at the Film Society of Lincoln Center — is a production of Comeback Company, curated by Irena Kovarova, and includes 35mm prints, two new digital restorations, and eleven newly translated works. Special thanks to the Czech National Film Archive.

**Old Czech Legends**
Sat Dec 1 (2:00)

Trnka used Alois Jirásek’s 1894 *Ancient Bohemian Legends* and other literary and scientific sources such as the *Cosmas Chronicles* to revive essential Czech legends and folktales. Using puppetry...
which he crafted himself to create an origin myth for Bohemia, Trnka's epic animation combines intricate camera moves, sets, and lighting with magical storytelling. *Old Czech Legends* is nothing short of operatic in its scope. (1953, subtitles, 91 minutes)

**Shorts Program 1**  
Sun Dec 23 (4:00)

This program of four shorts, made in the 1960s, includes Trnka's legendary *Hand*, his once-banned allegory on censorship: *Obsession* (1962, 9 minutes); *Cybernetic Grandma* (1962, 28 minutes); *The Hand* (1965, 18 minutes); *Archangel Gabriel and Mistress Goose* (1964, 29 minutes). (Subtitles, total running time 84 minutes)

**The Emperor's Nightingale**  
Sat Dec 8 (2:00)

The timeless Hans Christian Andersen tale about an ailing Chinese emperor and his love for the birdsong that restores his health has inspired opera, theater, ballet, and at least two animated films (including one by Lotte Reiniger). In Trnka's version — combining live action and animation — the tiny puppets appear in enigmatic masks and the costumes and sets frequently shimmer. “An animated jewel box awash in hallucinatory, storybook imagery” — Andy Lauer. (1948, musical soundtrack, no dialogue, 35mm, 72 minutes)

**Bayaya**  
Sat Dec 22 (2:00)

Based on a classic nineteenth-century fairy tale by Božena Němcová, *Bayaya* is populated with medieval knights and damsels, castles and banquets, dragons and jesters, a dazzling white stallion, and a surprise jousting tournament. Václav Trojan's haunting musical score accompanies this enchanting puppet play that is not without a few dark moments. (1950, subtitles, 75 minutes)

**Shorts Program 2**  
Wed Dec 26 (3:00)

Trnka's distinctive animation talents were evident from the beginning, as seen in this collection of six early experiments — eccentric and surreal hand-drawn examples, an anti-Nazi send-up, an organ grinder's encounter with an evil spirit, and even a puppet version of Anton Chekhov: *Grandpa Planted a Beet* (1945, 10 minutes); *The Animals and the Brigands* (1946, 8 minutes); *Springman and the SS* (Jiří Brdečka and Jiří Trnka, 1946, 13 minutes); *The Gift* (Jiří Trnka and Jiří Krejčík, 1946, 15 minutes); *Romance with Double Bass* (1949, 13 minutes); *The Devil's Mill* (1949, 35mm, 20 minutes). (Subtitles, total running time 79 minutes)

**Shorts Program 3**  
Thur Dec 27 (1:00)

An adaptation of Hansel and Gretel, Christmas toy trains, magical circuses, and a charming country fable make up this series of five shorts: *Merry Circus* (1951, 35mm, 12 minutes); *The Gingerbread House* (directed by Břetislav Pojar, designed by Jiří Trnka, 1951, 35mm, 18 minutes); *The Golden Fish* (1951, 15 minutes); *How the Old Man Traded It All Away* (1953, 9 minutes); *Circus* (1955, 23 minutes). (Subtitles, total running time 77 minutes)
**Shorts Program 4**  
**Thur Dec 27 (3:00)**  
A witty winter’s folktale, a pair of sleeping puppets, a UNESCO commission, and a satire of the Old West are among the delights of this eclectic program of shorts: *Kutásek and Kutilka* (1954, 18 minutes); *Song of the Prairie* (1949, 20 minutes); *The Two Frosts* (1954, 12 minutes); *The Midnight Adventure* (directed by Břetislav Pojar, designed by Jiří Trnka, 1960, 13 minutes); *Why UNESCO?* (1958, 35mm, 10 minutes). (Subtitles, total running time 73 minutes)

---

**A Midsummer Night’s Dream**  
**Fri Dec 28 (2:30)**

*A Midsummer Night’s Dream* is one of Trnka’s most dazzling puppetry animation feats. He shot two versions of the Shakespearean play at the same time — a version in CinemaScope and another in classic Academy aspect ratio with slight variations in scenery and shot sequences. This screening features the classic version with narration in English. “Drawing on both dance and pantomime, Trnka uses a full range of filmic techniques — long shots, close shots, a variety of angles and a moving camera. He further develops complex group scenes where the puppets react as if on stage. Trnka had illustrated the play in the early 1930s and he’s unsurprisingly at his best in evoking the magic world of the fairies” — British Film Institute. (1959, 35mm, 78 minutes)

---

**The Czech Year**  
**Sat Dec 29 (2:00)**

A new restoration of Trnka’s first feature-length puppet animation (hailed as a masterpiece when it first appeared), *The Czech Year* won a major award at the Venice Film Festival in 1947. The soundtrack features a melodious chorus of children’s voices, while the story travels through a provincial year — from springtime festivals to holiday fairs and feasts — focusing on music, dance, ritual, and Christmas traditions with a cast of delightfully fanciful creatures and beautiful painted sets. (1947, 75 minutes)
Index

72 – 82  26
Alberto García-Alix. La línea de sombra
(The Shadow Line)  13
Animals and the Brigands, The  43
Apartment, The  17
Archangel Gabriel and Mistress
Goose  43
Assumption  37
Atomic Café, The  14
Atomic Soldiers, The  14
Ava  12
Available Light  25
Bayaya  42
Bellissima  31
Big Country, The  14
Blight  27
Chartres: La lumière retrouvée
(Chartres: Light Reborn)  15
Circus  43
Conversation Piece
(Gruppo di famiglia in un interno)  34
Correspondences:
The Silent Cinema of Helga Fanderl  15
Crystal Aquarium  38
Cybernetic Grandma  43
Czech Year, The  44
Death in Venice  34
DeDe  14
Deliliah  38
Devil’s Mill, The  43
Diasporadical Trilogía  22
Ecstatic Experience, An  21
Emperor’s Nightingale, The  42
Fluid Frontiers  22
Four Women  21
Garry Winogrand:
All Things Are Photographable  17
Gift, The  43
Gingerbread House, The  43
Golden Fish, The  43
Good Soldier Švejk, The  43
Grandpa Planted a Beet  43
Hand, The  43
Home Suite  27
Houseless Shadow, The  25
How the Old Man Traded It All Away  43
Imaginary  38
Jamila  13
Kindah  22
Kufásek and Kutlíka  44
Lady Lazarus  38
La terra trema  22
Latifah and Himli’s Nomadic Uncle  37
Leopard, The (Il gattopardo)  33
Life in a Day with Helena
Goldwater, A  38
L’Innocente  35
London  26
London Republic  26
London Suite  37
Lost Landscapes of New York  16
Ludwig  35
Making a Way Out of No Way  21
Merry Circus  43
Midnight Adventure, The  44
Midsummer Night’s Dream, A  44
Mirrored Measure  38
Obsession  43
Old Czech Legends  41
Ossessione  31
Power of Place  22
Rajiv Vaidya Memorial Lecture:
Noisy Archives and the Future of
Memory  16
Resistance to Professionalization  37
Rocco and His Brothers  33
Romance with Double Bass  43
Running Light  37
Sandra (Vaghe stelle dell’orsa)  34
Self-Determined Selves  38
Senso  32
Siamo donne  34
Song of the Prairie  44
Song of the Prairie  44
Springman and the SS  43
Sundial  26
Thames Film  26
Time and the Wave  26
To Be Free  21
Two Faces of a Bamiléké Woman, The  12
Two Frosts, The  44
Untitled (M*A*S*H)  21
When the Lionfish Came  22
White Nights (Le notti bianche)  32
Why UNESCO?  44
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.

Image credits

Cover
Mariam Khatchvani, DeDe, 2017