Washington Premieres, Unique Ciné-Concerts, Special Appearances and Performances, Film Sequences, Documentary Screenings, Mid-Century Silent Portraits, and Digital Restorations Highlight the National Gallery of Art Film Offerings for Spring 2016

Washington, DC—The National Gallery of Art’s film program provides many opportunities throughout the year to view classic and contemporary cinema from around the world. Through screenings, scholarly notes, filmmaker discussions, and unique introductions by critics and academics, the program encourages viewers to learn more about the history of cinema and the role of media in society. Innovative retrospectives, restored works of historical value, silent films with live musical accompaniment, new documentaries, and experimental media by noted video artists are just some of the programs offered year-round.

The Gallery’s film series this spring includes special film events, Washington premieres, new portraits of artists, unique ciné-concerts, several series hailing acclaimed auteurs, and special appearances by artists and performers. Documentary screenings present the works and lives of such disparate artists as John James Audubon, James McNeill Whistler, Samuel Beckett, Yvonne Rainer, and contemporary painter Rackstraw Downes. Two film series—Chantal Akerman: A Traveler’s Tale and The Vision of Ousmane Sembène—feature recent documentaries on these masters alongside key works from their enduring filmographies, including the Washington premiere of Belgian director Akerman’s last work, No Home Movie, and a digital restoration of Senegalese director Sembène’s 1966 debut feature, La Noire de… (Black Girl), the first film by an African filmmaker to be seen widely in the west.

Other film series include Bernard Herrmann: Stage, Screen, and Radio, an investigation into the contributions of the American composer and conductor produced in association with PostClassical Ensemble, and The Cinema I: Mangolte Film, a three-part highlighting the original films of influential French-American cinematographer Babette Mangolte.

Three ciné-concerts bring to life two classics: Faust (with a score by contemporary Swiss composer Daniel Schnyder) and Die Nibelungen (accompanied by Dennis James on organ), as well as Konnopolis: A Moving Portrait, a set of mid-century silent portraits of everyday people filmed by depression-era itinerant filmmaker H. Lee Waters and accompanied by folksong and field sounds arranged by Jenny Scheinman.

Special Events: Washington Premieres, Screenings andAppearances

Not film followed by Film (featuring Buster Keaton)
Washington premiere
April 24 at 4:00
East Building Auditorium

Ciné-concert; Faust
Daniel Schnyder, David Taylor, and Kenny Drew Jr. in performance
April 30 at 2:30
East Building Auditorium
Louise Bourgeois: The Spider, the Mistress, and the Tangerine

Amei Wallach in person
May 1 at 4:00
East Building Auditorium

Paris Belongs to Us: Recalling Rivette

May 7 at 2:30
East Building Auditorium

Ciné-concert: Die Nibelungen, Parts I and II

Dennis James in performance
May 14 at 1:00
East Building Auditorium

Rockstraw Downes: A Painter

Rockstraw Downes and curator Harry Cooper in discussion
Washington premiere
May 21 at 2:30
East Building Auditorium

Ciné-concert: Kannapolis: A Moving Portrait

Jenni Scheinman, Robbie Fulks, Robbie Gjersoe in performance
May 22 at 4:30
East Building Auditorium

Depression-era itinerant filmmaker H. Lee Waters documented more than a hundred towns in the Carolinas, Virginia, and Tennessee from 1936 to 1942 in his series *Movies of Local People*. He recorded people going about their lives in the small-town South, and then worked with musicians to mix folksongs, fiddle music, and field sounds. The full slate of Waters’s movies are now housed at Duke University's Rubenstein Rare Book & Manuscript Library. Commissioned by Duke Performances. (H. Lee Waters, compiled by Finn Taylor and Jenny Scheinman, 1936 – 2015, 60 minutes)

Art on Film Dialogue: James McNeill Whistler and the Case for Beauty

Karen Thomas in person
May 29 at 2:00
East Building Auditorium

I Don’t Belong Anywhere: The Cinema of Chantal Akerman

Washington premiere
June 4 at 2:00

*La Noire de . . . (Black Girl)* preceded by Barom Sarret
Washington premiere of the restorations
June 5 at 4:00
East Building Auditorium

Don’t Blink – Robert Frank

Washington premiere
June 19 at 4:00
East Building Auditorium

Film About a Woman Who . . .
June 25 at 4:00
East Building Auditorium

Feelings are Facts: Yvonne Rainer
June 26 at 4:00
East Building Auditorium

Bernard Herrmann: Stage, Screen, and Radio
Through April 23
A towering figure in 20th-century American music, Bernard Herrmann (1911–1975) has long been regarded as only a Hollywood composer. Although he is widely acknowledged as one of the greatest American composers for film, his concert output remains virtually unknown. Working closely with the
young Orson Welles and later with radio and screenwriter Norman Corwin, Herrmann was also America's foremost radio composer and the conductor of a radio orchestra — William Paley's visionary CBS Symphony — that boldly promoted new music. This series is the first ever to celebrate Herrmann "in the round," including work for film, television, radio, and the concert hall in a varied selection of screenings and performances. Some of Herrmann's memorable films to be screened include The Wrong Man, The Twilight Zone, and Vertigo.

Produced by PostClassical Ensemble in collaboration with the National Gallery of Art, AFI Silver Theatre, and Georgetown University. With thanks for generous support from the Andrew W. Mellon Foundation, National Endowment for the Arts, Art Mentor Lucerne, WAMU, and the Estate of Norman Corwin. For screenings at the AFI Silver Theatre, see www.afi.com/silver. For a comprehensive list of all events, including concerts, visit www.postclassical.com.

Vertigo
April 23 at 2:30
East Building Auditorium

The Vision of Ousmane Sembène
May 8–June 5

Before becoming a filmmaker in midlife, acclaimed Senegalese novelist Ousmane Sembène (1923–2007) had worked as a laborer, dockworker, tradesman, and union activist — roles that assured him a unique perspective as a creative artist. His eloquently crafted films deftly deploy parable, irony, satire, comedy, ritual, and melodrama in their pursuit of the recurring problems he felt were crushing Africa's soul and suppressing its cultural legacies. With very few resources, Sembène managed to forge a film industry at a time when colonial sub-Saharan Africans were banned from making movies. This series includes the Washington premiere of Sembène!, a new documentary about this influential artist, as well as his recently restored first feature La noire de . . . (Black Girl) and the brilliant, riotous Xala.

Sembène!
Washington premiere
May 8 at 4:00
East Building Auditorium

Xala
May 15 at 4:00
East Building Auditorium

La Noire de . . . (Black Girl) preceded by Barom Sarret
Washington premiere of the restorations
June 5 at 4:00
East Building Auditorium

Chantal Akerman: A Traveler's Tale
June 4–12

Brussels-born Chantal Akerman (1950–2015) referred to herself as a nomad, a wanderer who never remained, physically or mentally, in one spot. Her restiveness is reflected in her pioneering experiments with fiction, essay, documentary, abstraction, literary adaptation, and other forms (even musical), as she constantly probes themes of family, gender, performance, and history with her characteristic penchant for minimal budgets and small crews, and her distinctive gift for dramaturgy. The program begins with the Washington premiere of a new documentary on her remarkable career.

I Don't Belong Anywhere: The Cinema of Chantal Akerman
Washington premiere
June 4 at 2:00
East Building Auditorium

News from Home
June 4 at 3:30
East Building Auditorium

Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles
June 11 at 2:00
East Building Auditorium

No Home Movie
June 12 at 4:00
The Cinema I: Mangolte Film
June 18–25

Emigrating from France to New York City in 1970, Babette Mangolte (b. 1941) defined the "look" of many seminal avant-garde films when she collaborated with Chantal Akerman, Yvonne Rainer, Michael Snow, and Richard Foreman, among other artists. Her collaborations in the conceptual art, dance, theatre, and film worlds have led to many astonishing works of clarity, directness, and feeling, thanks to her cinematographic skills. While Mangolte continues to work as the director of photography on others’ projects, she has all the while produced her own experimental films. Three programs celebrate Mangolte as maker, over the last four decades, of her own works in which (serving as cinematographer and director) she distills her inquiry into vision and meaning via the camera. With thanks to Filmmakers’ Cooperative, Broadway 1602, and to Babette Mangolte.

I. Portraiture
June 18 at 1:00
East Building Auditorium

II. Performance
June 18 at 3:30
East Building Auditorium

III. Space
June 25 at 115
East Building Auditorium

Film programs are free of charge, and are screened in original formats whenever possible. Doors open approximately 30 minutes before each screening; seating is on a first-come, first-seated basis unless noted otherwise. Programs are subject to change.

Please see our accessibility page for information on services for the hearing impaired.

Press Contact:
Sarah Edwards Holley, (202) 842-6359 or s-holley@nga.gov

General Information

The National Gallery of Art and its Sculpture Garden are at all times free to the public. They are located on the National Mall between 3rd and 9th Streets at Constitution Avenue NW, and are open Monday through Saturday from 10:00 a.m. to 5:00 p.m. and Sunday from 11:00 a.m. to 6:00 p.m. The Gallery is closed on December 25 and January 1. For information call (202) 737-4215 or visit the Gallery’s Web site at www.nga.gov. Follow the Gallery on Facebook at www.facebook.com/NationalGalleryofArt, Twitter at www.twitter.com/ngadc, and Instagram at http://instagram.com/ngadc.

Visitors will be asked to present all carried items for inspection upon entering. Checkrooms are free of charge and located at each entrance. Luggage and other oversized bags must be presented at the 4th Street entrances to the East or West Building to permit x-ray screening and must be deposited in the checkrooms at those entrances. For the safety of visitors and the works of art, nothing may be carried into the Gallery on a visitor’s back. Any bag or other items that cannot be carried reasonably and safely in some other manner must be left in the checkrooms. Items larger than 17 by 26 inches cannot be accepted by the Gallery or its checkrooms.

For additional press information please call or send inquiries to:
Department of Communications
National Gallery of Art
20008 South Club Drive
Landover, MD 20785
phone: (202) 842-6353
e-mail: pressinfo@nga.gov

Anabeth Guthrie
Chief of Communications
(202) 842-6804
a-guthrie@nga.gov

Subscribe to Our E-Mail Newsletters
Stay up to date with the National Gallery of Art by subscribing to our e-mail newsletters: Web, educators, family programs, fellowships/internships, films,
AVAILABLE PRESS IMAGES

Order Press Images

To order publicity images: Click on the link above and designate your desired images using the checkbox below each thumbnail. Please include your name and contact information, press affiliation, deadline for receiving images, the date of publication, and a brief description of the kind of press coverage planned.

PRESS KIT

Press Release

PRESS CONTACT:
Sarah Edwards Holley
(202) 842-6359
s-holley@nga.gov

Questions from members of the media may be directed to the Department of Communications at (202) 842-6353 or pressinfo@nga.gov

The public may call (202) 737-4215 or visit www.nga.gov for more information about the National Gallery of Art.

RSS (NEWS FEED)
http://www.nga.gov/content/dam/ngaweb/press/rss/press_feed.xml

NGA NEWSLETTERS:
Stay up to date with the National Gallery of Art by subscribing to our e-mail newsletters: Web, educators, family programs, fellowships/internships, films, lectures, music programs, and teen programs. Select as many updates as you wish to receive. To edit your subscriber information, please go to our subscription management page.