

Film
Spring 2014



Film

Spring 2014

National Gallery of Art

**with
American University School of Communication**



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Celebrating the rich and bold heritage of Czech, Finnish, and Polish cinema this season, the National Gallery of Art presents four film series in collaboration with international curators, historians, and archives. Organized by the National Gallery of Art, *Artists, Amateurs, Alternative Spaces: Experimental Cinema in Eastern Europe, 1960–1990* gathers more than sixty rarely screened films that reflect nonconformist sensibilities active in former USSR-occupied states. *Independent of Reality: Films of Jan Němec* is the first complete retrospective in the United States of the Czech director's feature films, assembled by independent curator Irena Kovarova, and presented jointly with the American Film Institute (AFI). *Hard Thawing—Experimental Film and Video from Finland* is a two-part event presenting a view of Finnish artistic practice seldom seen in North America. *Martin Scorsese Presents: Masterpieces of Polish Cinema*, a retrospective of the modern cinema of Poland from 1956 through 1989, brings together twenty-one films selected by Scorsese, shown in collaboration with Di-Factory and Milestone Film and presented jointly by the Gallery and the AFI. Other screening events include a ciné-concert with Alloy Orchestra, two screenings of Ingmar Bergman's *The Magic Flute* shown in conjunction with the Washington National Opera's production of Mozart's opera, and artist Bill Morrison's latest work, *The Great Flood*. And in April, the film series *On the Street*—in conjunction with the photography exhibition *Garry Winogrand*—initiates the film program's venue collaboration with American University's Malsi Doyle and Michael Forman Theater.

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Seating for all film events is on a first-come, first-seated basis. Doors open thirty minutes before show time. Whenever possible, works are presented in original format. Screenings take place in three locations and the venue for each film is noted.

EB National Gallery of Art, East Building Auditorium,
4th Street and Constitution Avenue NW

WB National Gallery of Art, West Building Lecture Hall,
6th Street and Constitution Avenue NW

AU American University School of Communication, Malsi
Doyle and Michael Forman Theater, McKinley Building,
4400 Massachusetts Avenue NW. (Free parking at
School of International Service; enter at intersection
of Nebraska and New Mexico Avenues)

For more information, please visit nga.gov/film.

April

5	Sat	2:00	Experimental Cinema in Eastern Europe: Innocence Unprotected p15 EB
		4:30	Experimental Cinema in Eastern Europe: Reminiscences of a Journey to Lithuania p16 EB
6	Sun	4:00	Jan Němec: A Report on the Party and the Guests; Martyrs of Love p21 EB
11	Fri	7:00	On the Street: Everybody Street p33 AU
12	Sat	12:30	Jan Němec: The Ferrari Dino Girl p23 EB
		2:30	Hard Thawing: Streams of Light p24 EB
		4:00	Hard Thawing: Movements p24 EB
13	Sun	4:00	Masterpieces of Polish Cinema: Night Train; The Last Day of Summer p27 EB
		4:30	On the Street: Third Avenue; On the Bowery p33 AU
18	Fri	7:00	On the Street: Jamel Shabazz Street Photographer p34 AU
19	Sat	2:00	He Who Gets Slapped p11 EB
20	Sun	2:00	Masterpieces of Polish Cinema: Mother Joan of the Angels p28 EB
		4:30	Masterpieces of Polish Cinema: Salto p28 EB
25	Fri	12:30	Jan Němec: Toyen p23 EB
26	Sat	12:30	Masterpieces of Polish Cinema: Eroica p28 EB
		2:30	Experimental Cinema in Eastern Europe: Documentaries with a Human Face (Part I) p16 EB
		4:00	Experimental Cinema in Eastern Europe: Documentaries with a Human Face (Part II): 235 000 000 p18 EB
27	Sun	4:00	Station; Helsinki, Forever p11 EB

May

3	Sat	3:30	Experimental Cinema in Eastern Europe: Balázs Béla Studio p18 EB
4	Sun	4:30	The Great Flood p12 EB
10	Sat	1:00	Experimental Cinema in Eastern Europe: City Scene/Country Scene p18 EB
		3:30	The Magic Flute p12 EB
11	Sun	4:00	Masterpieces of Polish Cinema: Austeria p29 EB
17	Sat	2:00	Experimental Cinema in Eastern Europe: Shorts from 1970s Poland p19 EB
		4:00	Experimental Cinema in Eastern Europe: The Enthusiasts Archive p19 EB
18	Sun	4:00	Masterpieces of Polish Cinema: Pharaoh p29 EB
24	Sat	1:00	The Magic Flute p12 EB
		4:00	Experimental Cinema in Eastern Europe: Experimental Film in Croatia and Serbia p19 EB
25	Sun	4:30	Masterpieces of Polish Cinema: A Short Film about Killing p29 EB
31	Sat	2:00	Masterpieces of Polish Cinema: Black Cross p30 EB

June

7	Sat	1:30	Experimental Cinema in Eastern Europe: Artists, Collectives, Communities p20 EB
		3:30	On the Street: In the Street; Little Fugitive p34 EB
8	Sun	2:00	Experimental Cinema in Eastern Europe: Home Movies and Found Footage p20 EB
		4:30	Masterpieces of Polish Cinema: Blind Chance p30 EB
14	Sat	2:00	On the Street: The Cool World p34 EB
		4:00	Experimental Cinema in Eastern Europe: Medium Experiments p20 EB
15	Sun	4:30	On the Street: Weegee's New York; Shadows p35 EB
19	Thu	12:30	Vincent Scully p14 WB
20	Fri	12:30	Vincent Scully p14 WB
21	Sat	1:00	The New Rijksmuseum p14 EB
22	Sun	4:30	Il Sorpasso p14 EB



He Who Gets Slapped p11

Special Events

He Who Gets Slapped

IN PERFORMANCE Alloy Orchestra

SHOWING Sat Apr 19 (2:00)

VENUE East Building

During the silent era, Sweden's Victor Sjöström (known as Victor Seastrom in Hollywood) crafted beautifully perceptive portrayals of the human condition. Here Lon Chaney plays a scientist who becomes a circus clown after his wealthy backer steals his wife and his research. Night after night, the clown stages his trauma before an uncaring public. An adaptation of a 1914 Russian symbolist play, *He Who Gets Slapped* is ideal for Alloy's percussive sounds. "Despite the conventional Pagliacci triangle, this experimental masterwork is about infinitely more than the tears of a clown" —Arne Lunde. (Victor Seastrom, 1924, 35 mm, 82 minutes) *Presented in association with FilmFest DC.*

Helsinki, Forever

PRECEDED BY *Station*

INTRODUCED BY Sami van Ingen

SHOWING Sun Apr 27 (4:00)

VENUE East Building

A poignant collage portrait of Finland's capital as captured by the country's leading feature and documentary makers over a period of one hundred years, *Helsinki, Forever* is also an essay on Finnish culture in a broader sense, following an emotional logic that questions the ephemeral nature of historical episodes in a search for the heart and soul of the city. "*Helsinki* deserves its rank among the great 'city-poems,' and I'd rate it above Ruttmann: if I read in his *Berlin* the social commitment and the aesthetic maestria, I don't feel the personal acquaintance that I find in this" —Chris Marker. Peter von Bagh (b. 1943) has directed more than sixty

documentaries, published over thirty books, and is artistic director for two international festivals. (Peter von Bagh, 2008, 35 mm, 74 minutes)

In *Station*, people, space, and time collide with “history” in an atmospheric portrait of the legendary Helsinki central railway station. (Peter von Bagh, 1989, Betacam, 31 minutes) *Presented in association with FilmFest DC.*

The Great Flood

SHOWING Sun May 4 (4:30)

VENUE East Building

The Great Mississippi Flood of 1927 is the muse for Bill Morrison’s latest opus, a haunting visual poem formed from vintage newsreels and discarded footage. The flood’s aftermath served to quicken the pace of the great African American migration to northern cities, especially Chicago. Jazz guitarist Bill Frisell’s score (featuring trumpeter Ron Miles, Tony Scherr, Kenny Wollesen) is carefully fused with the images, “an artwork in its own right, one worth savoring as you would a fine recording” — Neil Genzlinger. (Bill Morrison, 2013, DCP, 78 minutes)

The Magic Flute

SHOWINGS Sat May 10 (3:30) and Sat May 24 (1:00)

VENUE East Building

Ingmar Bergman launched his career in the theater and continued an interest in stage production throughout his life. For his *The Magic Flute*, the most celebrated opera-to-film adaptation of all time (produced originally for Swedish television), he constructed a replica of Stockholm’s Drottningholm Court Theater — an eighteenth-century landmark with its old gear for lighting and special effects still in working order. “Bergman pretends he’s filming a performance there, with proscenium arch, footlights, and an audience, and films it with the most fluid camera work Sven Nykvist ever has provided for him” — Roger Ebert. (Ingmar Bergman, 1975, 35 mm, subtitles, 135 minutes) *Presented in association with Washington National Opera’s production of Mozart’s “The Magic Flute.”*



The Great Flood p12

Vincent Scully: Art Historian among Architects

SHOWINGS Thur Jun 19, Fri Jun 20 (12:30)

VENUE West Building

Vincent Scully (b. 1920) is an icon of the art world, known in particular for his influential writing and lecturing. Now Sterling Professor Emeritus of the History of Art at Yale University, Scully is a famously charismatic professor who shaped the careers of many future architects. The film carefully examines the phenomenon of Scully, his personal history and interests, and the effect of his character on American design, preservation, and urban planning. (Edgar B. Howard and Tom Piper, 2010, 56 minutes)

The New Rijksmuseum

SHOWING Sat Jun 21 (1:00)

VENUE East Building

After ten years of convoluted politics, colossal effort, and considerable expenditure of funds, the fabled restored Rijksmuseum in Amsterdam—one of the world's great art institutions, on par with the Louvre, Prado, and Hermitage—reopened to glorious press and a deluge of eager visitors from around the world. *The New Rijksmuseum* follows the extensive and often contentious renovation process, exploring the many issues that had to be resolved, including placating the well-organized lobby of Dutch bicyclists who saw the new entrance as a threat. “*The New Rijksmuseum* proves that film can describe nuances of character and situation as finely as the finest novel or creative nonfiction”—Steven Boone. (Oeke Hoogendijk, 2013, DCP, subtitles, 228 minutes, with intermission)

Il Sorpasso

SHOWING Sun Jun 22 (4:30)

VENUE East Building

Wonderfully mismatched costars Vittorio Gassman and Jean-Louis Trintignant embark on a wildly reckless ride in a Lancia Aurelia convertible from Rome to rural southern Italy. Dino Risi's sorely neglected classic of *commedia all'italiana* reads as a sort of elegy on unfettered energies of the early 1960s—fast cars, sleek jazz, rock 'n' roll, even fashion sense. “The model for a dozen road mov-

ies, from New Hollywood to Alexander Payne, Risi's film is also the most unassuming sort of masterpiece”—Nick Pinkerton. Newly restored from original camera negative. (Dino Risi, 1962, DCP, subtitles, 105 minutes)

Artists, Amateurs, Alternative Spaces: Experimental Cinema in Eastern Europe, 1960–1990

Apr 5–Jun 14

Though it is justly associated with political restrictions on creativity and meager resources, the Cold War era in the former Eastern Bloc nevertheless saw film and video makers creating independent and experimental work on their own terms. This series focuses on films that defied the established traditions of both narrative and documentary cinema and were produced outside large, state-run studios. Borrowed from archival collections across the region—including Poland, Hungary, Croatia, Latvia, and the Czech Republic—the films offer fresh insights into the artistic explorations of time-based media undertaken by artists and amateurs, as well as by professional filmmakers in the region. Seen today, these titles seem as potent as any work produced contemporaneously in the Cold War West. With special thanks to the Embassy of the Republic of Poland and the Embassy of the Republic of Croatia.

Innocence Unprotected

FOLLOWED BY Panel discussion (3:30–4:15)

SHOWING Sat Apr 5 (2:00)

VENUE East Building

Dušan Makavejev's madcap masterpiece revives a remarkable orphan film: the original *Innocence Unprotected*, the first Serbian sound film made by Dragoljub Aleksić, who began directing his

melodrama during World War II only to have it confiscated by the Nazis. Makavejev pays homage to Aleksić's feat while making his own film—part found-footage extravaganza, part earnest reflection on the way cinema can engage with historic trauma. (*Nevinost bez zaštite*, Dušan Makavejev, Serbia, 1968, 35 mm, subtitles, 79 minutes)

Following the screening, join us for a panel discussion of today's films, held in conjunction with the symposium "The Film-maker's Voice: The Essay Film and the Circulation of Ideas," organized by the Graduate Field Committee in Film Studies, University of Maryland College Park.

Reminiscences of a Journey to Lithuania

SHOWING Sat Apr 5 (4:30)

VENUE East Building

After a twenty-seven-year absence, pioneering filmmaker and critic Jonas Mekas returned to the small village of Semeniškiai, his birthplace in Lithuania. Having arrived in the United States with his brother, Adolfas, after World War II (through the UN Refugee Agency), Mekas captures their early time in New York City, the brief emotional reunion with their mother and family in 1971, and their subsequent return to America via Austria and Germany, where decades earlier they had spent time as prisoners of war. (Jonas Mekas, US/Lithuania, 1972, 16 mm, subtitles, 88 minutes)

Documentaries with a Human Face (Part I)

SHOWING Sat Apr 26 (2:30)

VENUE East Building

The ill-fated Prague Spring of 1968 began with Alexander Dubček announcing a desire to build "socialism with a human face." The sentiment was an outgrowth of the relative liberalization of the 1960s, when filmmakers across Eastern Europe became interested in intimate depictions of everyday people and also made so-called "black" films (with the Yugoslav "Black Wave" as the most notable example) aimed at addressing deep social problems. This selection highlights shorts from Latvia, Hungary, the former Yugoslavia, and Poland. (Total running time 60 minutes)



Reminiscences of a Journey to Lithuania p16

Documentaries with a Human Face (Part II):

235 000 000

SHOWING Sat Apr 26 (4:00)

VENUE East Building

The title of this film refers to the estimated total population of the Soviet Union in 1967, the year that the country celebrated the fiftieth anniversary of the October Revolution. Juxtaposing the daily lives of people of many ethnicities across a vast swath of land with the official state events of the time, the work was shot over one year by four crews from the Riga Film Studio working simultaneously across the USSR. (Uldis Brauns, Latvia, 1967, 35 mm, subtitles, 73 minutes)

Balázs Béla Studio (Budapest)

ILLUSTRATED LECTURE BY Sonja Simonyi

SHOWING Sat May 3 (3:30)

VENUE East Building

Established in 1959, the Balázs Béla Studio is known for producing films by such directors as István Szabó and Béla Tarr. Much less known is the Studio's support from the early 1960s and throughout the 1970s of experimental films ranging from cinéma vérité documentaries to structuralist and abstract works made not only by professional filmmakers, but also by artists, writers, and sociologists. Comprising four short films, this program explores the high points of BBS's experimental output, with two films that highlight the work of pioneering director Gábor Bódy. (Total running time 110 minutes)

City Scene/Country Scene

SHOWING Sat May 10 (1:00)

VENUE East Building

Though in some countries, such as Romania and the USSR, the state exercised tight control over public space, in places such as Poland, Hungary, and the former Yugoslavia, even amateur filmmakers could take their cameras to the streets. This selection of short films showcases works that use Ljubljana, Belgrade, Budapest, Łódź, Berlin, and Tallinn as protagonist, backdrop, or site of encounters. Other examples show filmmakers going to

rural areas to find greater freedom of action or to trace the roots of the region's numerous ethnic identities. (Total running time 110 minutes)

Workshop of the Film Form and Beyond:

Shorts from 1970s Poland

SHOWING Sat May 17 (2:00)

VENUE East Building

An established Polish avant-garde cinematic tradition continued under Socialist rule in Warsaw, Kraków, Poznań, and especially Łódź, where the National Film School made it possible in the 1970s for a whole generation of young filmmakers and artists to investigate film's formal conventions. This program highlights motion picture works by multimedia artists including Paweł Kwiek, Josef Robakowski, and Zbigniew Rybczyński. (Total running time 75 minutes)

The Enthusiasts Archive — Polish Amateur Films

INTRODUCED BY Marysia Lewandowska

SHOWING Sat May 17 (4:00)

VENUE East Building

Artists Marysia Lewandowska and Neil Cummings created the Enthusiasts Archive in 2004, collecting the legacy of Poland's popular amateur film clubs. More than three hundred such clubs existed during the Socialist era, and this selection showcases the range of projects undertaken. (Total running time 50 minutes)

Experimental Film in Croatia and Serbia

INTRODUCED BY Diana Nenadić

SHOWING Sat May 24 (4:00)

VENUE East Building

In the 1960s and 1970s, the former Yugoslavia saw a burst of experimental filmmaking thanks to a network of state-supported amateur film clubs, competitions for amateurs, publications about film, and such international events as the Genre Experimental Film Festival, which took place in Zagreb between 1963 and 1970. This selection of short films presents some of the most innovative and influential works made at the largest amateur film clubs in

the Serbian capital of Belgrade and the Croatian cities of Zagreb and Split. (Total running time 90 minutes)

Artists, Collectives, Communities

SHOWING Sat Jun 7 (1:30)

VENUE East Building

This program explores the work of Eastern European artists and artist collectives who, like many counterparts in the West, began to turn to film in the postwar period to explore its expressive possibilities. Examples range from Mieczysław Waśkowski's 1958 *Somnambulists*, inspired by the work of the Polish arts polymath Tadeusz Kantor, to East German artist Jürgen Böttcher's 1981 *Transformations: Potter's Bull*, to films that capture the creative energy of the Slovene OHO collective and two Romanian artists experimenting in their studios. (Total running time 87 minutes)

Home Movies and Found Footage

SHOWING Sun Jun 8 (2:00)

VENUE East Building

The two films in this program question official Cold War-era representations of life under Socialism. Tamás St. Auby's *Centaur* (1973–1975/2009), banned by the authorities after its completion, co-opts propaganda footage of industrious farmers and workers and lays over it a soundtrack of the proletarians asking probing existential questions. *The Flipside of the Coin* (Romualds Pipars, 2008) merges historic silent home movies from private archives with sounds from everyday life—an alternative to the official vision of Soviet-era Latvia found in period newsreels. (Total running time 115 minutes)

Medium Experiments: From Film to Video

SHOWING Sat Jun 14 (4:00)

VENUE East Building

The final program in the series represents research, both serious and playful, into the conventions of cinematic language, as well as explorations of the new medium of video in the 1970s and 1980s. Work by Petr Skala (Czech Republic), Zbigniew Rybczyński

(Poland), and Dalibor Martinis (Croatia), among others, is featured. (Total running time 80 minutes)

Independent of Reality: Films of Jan Němec

Apr 6–25

The first complete retrospective in the United States of the feature films of Jan Němec (b. 1936), premiering recently at BAMcinématek, is presented jointly at the National Gallery of Art and the American Film Institute Silver Theatre. A true enfant terrible among the rebellious group who forged a radical film style in 1960s Eastern Europe, Němec infused cinema with irony and absurdist imagery, and early on was viewed as a threat to Communist ideology. This survey is produced by Comeback Company, curated by Irena Kovarova, and organized in partnership with the National Film Archive, Prague, Aerofilms, and Jan Němec–Film.

A Report on the Party and the Guests

FOLLOWED BY *Martyrs of Love*

SHOWING Sun Apr 6 (4:00)

VENUE East Building

A pleasant afternoon outing is cut short when a few pushy intruders force a group of friends to play a set of ridiculous party games. *A Report on the Party and the Guests*, Němec's absurdist parable on the behavior of authority figures, is a landmark of the Czech New Wave and a blatantly satirical portrait of power. (1966, 35 mm, subtitles, 68 minutes)

In *Martyrs of Love*—a triptych portraying the misadventures of three awkward young daydreamers—the protagonists seem at the opposite end of the spectrum from the hard-working, state-approved heroes of Socialist-realist art. Winning awards



at international festivals in 1968, *Martyrs* all but guaranteed that Němec would be considered a threat to Socialist authorities. (1967, 35 mm, subtitles, 71 minutes)

The Ferrari Dino Girl

SHOWING Sat Apr 12 (12:30)

VENUE East Building

In 1968, while shooting a documentary about Prague Spring, Němec and his crew found themselves in the midst of that summer's Soviet invasion of Czechoslovakia. *The Ferrari Dino Girl* is a fictionalized portrayal of the director's escape from his homeland, as he smuggled his extraordinary reels capturing the onset of the offensive itself. Němec revisits his getaway route in this film made decades later. (2009, DigiBeta, subtitles, 68 minutes)

Toyen

SHOWING Fri Apr 25 (12:30)

VENUE East Building

The talented Czech artist Toyen (Marie Čermínová, 1902–1980), a founder of the influential Czech Surrealist Group, went underground during the Nazi occupation, then fled to Paris prior to the Communist takeover of her country. In one of his most enigmatic films, Němec uses an abstract structure to build a portrayal of this many-sided surrealist painter during the most oppressive period of her life. (2005, 35 mm, subtitles, 63 minutes)

Hard Thawing: Experimental Film and Video from Finland

Apr 12

Finland's unique language, distinctive culture, and unusual history are discernible in contemporary Finnish art practice and, notably, in the country's strong tradition of experimental



Toyen p23

film- and video-making. Conceptual art and aesthetic developments from other regions of the world (especially New York, London, and Berlin) have also made obvious contributions to Finland's art. *Hard Thawing* is an attempt to illuminate many of these ideas through a small but diverse collection of artist film and video. The program has been selected and organized by curator Sami van Ingen with support from the Finnish Film Foundation, and with thanks to the Finnish Film Archive and the Embassy of Finland.

Part I: Streams of Light

INTRODUCED BY Sami van Ingen

SHOWING Sat Apr 12 (2:30)

VENUE East Building

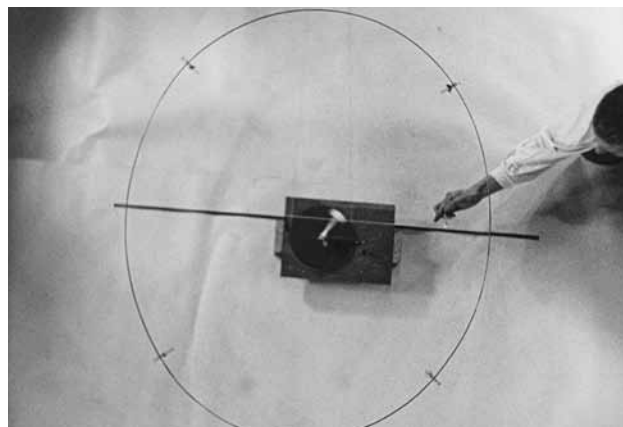
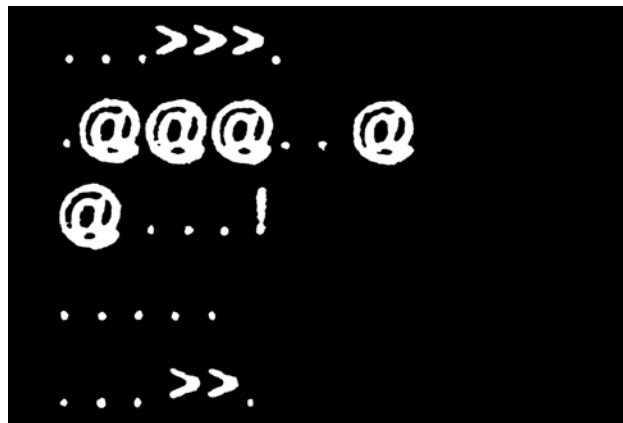
It has been said that ultimately film is a system united by rhythm, density, and interruption. This program introduces films made by artists to explore such a "system," as a possibility for creating new meaning and then locating its limits. The program includes seven short films: *The Jump* (1965, Eino Ruutsalo); *+Plus -Minus* (1967, Eino Ruutsalo); *The Price of Our Liberty* (1990, Seppo Renvall); *Popcorn* (2001, Liisa Lounila); *Texas Scramble* (1997, Sami van Ingen); *A Physical Ring* (2002, Mika Taanila); *Routemaster* (2000, Ilppo Pohjola). (Total running time 66 minutes)

Part II: Movements

SHOWING Sat Apr 12 (4:00)

VENUE East Building

Language in action is a transformation and also a sort of a movement—of ideas, feelings, or difficulties, constantly metamorphosing from one form to another. The ten short works in this program reflect various aspects of this idea, from bodily movements to aspects of global migration. *Circle of the Day* (1993, Seppo Renvall); *(Dis) Integrator* (1992, Juha van Ingen); *Optical Sound* (2005, Mika Taanila); *A Life of One's Own (a long tomorrow)* (2008, Kari Yli-Annala); *Go-Go* (2002, Maria Duncker); *Stagecoach* (2010, Sami van Ingen); *Embarkation* (2013, Sini Pelkki); *Suddenly, Last Summer* (2013, Juha-Mäki Jussila); *Platoon* (2012, Outi Junila); *Coriolis* (2013, Milja Viita). (Total running time 62 minutes)



Optical Sound p24

A Physical Ring p24



A Short Film about Killing p29

Martin Scorsese Presents: Masterpieces of Polish Cinema

Apr 13–Jun 8

A twenty-one-film retrospective of the modern cinema of Poland from 1956 through 1989—a historic era of great aesthetic originality marked by a loosening of ideological constraints (the first such flowering to occur in postwar Eastern Europe)—is presented in Washington jointly by the American Film Institute and the National Gallery of Art. Martin Scorsese served as curator for the project. Each film in the program has been digitally remastered and newly subtitled. Films by Jerzy Kawalerowicz, Aleksander Ford, Andrzej Munk, Tadeusz Konwicki, and Krzysztof Kieślowski are screened at the Gallery, while works by Andrzej Wajda, Krzysztof Zanussi, and Wojciech Has appear at the AFI. Organized by The Film Foundation, Milestone Film, Di-Factory, Jędrzej Sabliński, Jacek Sosnowski, and Maciej Molewski. With special thanks to the Embassy of Poland.

Night Train (Baltic Express)

FOLLOWED BY *The Last Day of Summer*

SHOWING Sun Apr 13 (4:00)

VENUE East Building

On a late train bound for a holiday resort, an eclectic group of travelers gets entangled in a strange intrigue amid rumors of a runaway murderer on board. In the late 1950s, *Night Train's* innovative look, lean narrative, and emotional tension made a huge impression on critics hungry for a new art cinema. "A breathtaking spectacle filled with meanings.... Kawalerowicz placed himself among the great directors of Europe"—*The Modern Cinema of Poland*. (*Pociąg*, Jerzy Kawalerowicz, 1959, DCP, 96 minutes)

On an afternoon along an idyllic stretch of Baltic shoreline, two lonely figures (Irena Laskowska and Jan Machulski) have an odd

encounter. Haunted by unhappy memories, each gradually tries a tenuous gesture to reach out to the other, never quite succeeding. *The Last Day of Summer* mirrors in microcosm the struggle between man and woman, past and present. (Tadeusz Konwicki, 1958, DCP, subtitles, 60 minutes)

Mother Joan of the Angels

SHOWING Sun Apr 20 (2:00)

VENUE East Building

From the same seventeenth-century demonic possession case as Aldous Huxley's *Devils of Loudun* and Ken Russell's *The Devils*, *Mother Joan of the Angels* is a stunning portrayal of hysteria, lust, and oppression, culminating in a painful crisis of faith for virtuous Father Suryn as he inspects an Ursuline convent—possibly to exorcise Mother Joan, the appealing abbess. (Jerzy Kawalerowicz and Tadeusz Konwicki, 1961, DCP, subtitles, 110 minutes)

Salto (Jump)

SHOWING Sun Apr 20 (4:30)

VENUE East Building

Anxious passenger Zbigniew Cybulski bolts from a moving train, momentarily staggers, but reaches a small village where he poses as a former resident, now on the run from pursuers. His enigmatic presence there weaves a hypnotic spell. Novelist-director Konwicki's graceful black-and-white imagery, bold mise-en-scène, and haunting musical score create a kind of surrealistic poetry. One of the true artistic revelations of the series, *Salto* "once again unites the Magician and the Mad in one person"—Yvette Biro. (Tadeusz Konwicki, 1965, DCP, subtitles, 105 minutes)

Eroica

SHOWING Sat Apr 26 (12:30)

VENUE East Building

A "heroic symphony in two acts," *Eroica* is a piquant satire on the theme of personal courage, whose director Andrzej Munk (1921–1961) became a leading artist of the post-Stalinist period. Part one, *Scherzo alla polacca*, takes place during the Warsaw Uprising of 1944, and the second act, *Ostinato lugubre*, is set

in a POW camp. "The aesthetic mix may be startling...but what gives coherence is not so much the style as the outlook. *Eroica* was among the outstanding cultural events following October 1956"—*The Modern Cinema of Poland*. (Andrzej Munk, 1957, DCP, subtitles, 90 minutes)

Austeria

SHOWING Sun May 11 (4:00)

VENUE East Building

At a roadside inn (*austeria*) in Galicia, a group of Jews barricades against an invading army of Cossacks. As the group is joined by a Hungarian hussar, an Austrian baroness, and sundry Ukrainians and Poles, *Austeria* becomes a sort of Eastern European *Grand Hotel* under the threat of war. "During their long night the inn comes alive with romance, religious ecstasy, and personal grief.... The missing world of the Polish Jews, this quite original community, has waited for a long time to be commemorated on screen"—Jerzy Kawalerowicz. (Jerzy Kawalerowicz, 1982, subtitles, DCP, 107 minutes)

Pharaoh

SHOWING Sun May 18 (4:00)

VENUE East Building

Based on Bolesław Prus' celebrated 1897 historical-political novel and partly filmed on location near Luxor and Giza, Kawalerowicz's sweeping widescreen dramatization of ancient Egyptian intrigue mixes archeologically precise reproduction with a riveting narrative of raw power politics. Fictional pharaoh Ramsès XIII's vain attempts at reform are at odds with the interests of the priestly caste. *Pharaoh* (*Faraon*) was nominated for an Oscar for best foreign language film. (Jerzy Kawalerowicz, 1966, DCP, subtitles, 152 minutes)

A Short Film about Killing

SHOWING Sun May 25 (4:30)

VENUE East Building

Krzysztof Kieślowski's epic miniseries *The Decalogue*—contemporary stories based on the Ten Commandments played out in

a Warsaw apartment block — was a landmark innovation in late 1980s European television. *A Short Film About Killing* (from *Decalogue V*) tragically mixes the destinies of two odd and unsettling characters who wander the streets of Warsaw. The grim narrative is, in the end, an intelligent meditation on both the act of murder and the ordeal of capital punishment. (Krzysztof Kieślowski, 1988, DCP, subtitles, 84 minutes)

Black Cross (Knights of the Teutonic Order)

SHOWING Sat May 31 (2:00)

VENUE East Building

With the Polish – Lithuanian – Teutonic War as framework, a knight sets out in 1410 on a *Searchers*-like quest to rescue his kidnapped beloved, as back-stabbings and hangings proliferate along the borderlands, until the time comes for the Poles and their allies to take on the Knights of the Teutonic Order in the climactic actual Battle of Grunwald. Adapted from a turn-of-the-century epic novel by Nobel laureate Henryk Sienkiewicz (*Quo Vadis*), *Black Cross* (*Krzyżacy*) became the biggest box-office success in Polish film history. (Aleksander Ford, 1960, DCP, subtitles, 173 minutes)

Blind Chance

SHOWING Sun Jun 8 (4:30)

VENUE East Building

"A fascinating precursor to [Krzysztof Kieślowski's] *Three Colors* trilogy and a biting condemnation of the complex choices (or lack thereof) of individuals in a totalitarian regime, *Blind Chance* was made near the beginning of the Solidarity period but banned after the declaration of martial law. A trilogy of stories following three possible life paths for its main character, in the first he becomes a Party member, in the second he joins a dissident movement, and in the third he decides 'not to be involved in either.' Highlighting the interconnected nature of fate, secondary characters from one segment turn up in another, while the ending unites them in a final tragedy" — Jason Sanders. (Krzysztof Kieślowski, 1981/1987, DCP, subtitles, 120 minutes)



Blind Chance p30



On the Street

Apr 11 – Jun 15

For decades, the spectacle of New York street life has inspired filmmakers and artists to capture cinéma vérité – style footage of the familiar and the strange. This series, organized in conjunction with the exhibition *Garry Winogrand*, includes a sampling of films from 1948 through 2013. Please note that the first three screenings take place at American University's Malsi Doyle and Michael Forman Theater.

Everybody Street

INTRODUCED BY Cheryl Dunn

SHOWING Fri Apr 11 (7:00)

VENUE American University

The day-to-day lives and interests of Manhattan's iconic street photographers — among them Bruce Davidson, Mary Ellen Mark, Martha Cooper, Joel Meyerowitz, Elliott Erwitt, and Jamel Shabazz — become creative fodder for the lens of renowned photographer Cheryl Dunn, whose new documentary portrait is an oblique homage to the spirit of New York's offbeat byways. (Cheryl Dunn, 2013, 83 minutes)

Third Avenue: Only the Strong Survive

FOLLOWED BY *On the Bowery*

SHOWING Sun Apr 13 (4:30)

VENUE American University

A landmark cinema vérité documentary from DCTV (Downtown Community Television Center in Manhattan's Chinatown neighborhood, providing access to electronic media production through affordable classes) follows six people on Third Avenue, a complex and lively social universe, through Manhattan, Brooklyn, and the Bronx. (Keiko Tsuno and Jon Alpert, 1980, Betacam, 58 minutes)



On the Bowery p33

On the Bowery's mix of street photography and loosely scripted narrative was a landmark of postwar independent American cinema, chronicling three days under the elevated trains on New York's skid row. In 2008, the film was selected for the National Film Registry in the Library of Congress. (Lionel Rogosin, 1956, 65 minutes)

Jamel Shabazz Street Photographer

SHOWING Fri Apr 18 (7:00)

VENUE American University

Brooklyn-born Jamel Shabazz recorded the pioneers of hip-hop at their source on the streets of New York. "More than just vintage shots of kids rocking Puma Suedes, Kangols, and pin-striped Jordaches in Times Square and Fort Greene Park, Shabazz's photographs have hundreds of (often tragic) stories behind them, and Ahearn's *Jamel Shabazz Street Photographer* gives voice to these images with dozens of interviews with Shabazz himself, graffiti pioneer and hip-hop legend" — Brooklyn Academy of Music. (Charlie Ahearn, 2013, 81 minutes)

Little Fugitive

PRECEDED BY *In the Street*

SHOWING Sat Jun 7 (3:30)

VENUE East Building

Fleeing pranksters, a Brooklyn kid catches the elevated train to Coney Island where he wanders in wistful awe of the many amusements, then spends the night under the boardwalk. This loosely scripted masterpiece by Photo League members was celebrated by the filmmakers of the French New Wave: "We would never have come into being if it hadn't been for the young American Morris Engel, who showed us the way to independent production..." — François Truffaut. (Morris Engel, Ruth Orkin, and Ray Ashley, 1953, 35 mm, 80 minutes)

In the Street, a poetic expansion of Helen Levitt's famed street photography, silently depicts summertime life in 1940s Spanish Harlem. (Helen Levitt, Janice Loeb, James Agee, 1948, 16 mm, 16 minutes)

The Cool World

SHOWING Sat Jun 14 (2:00)

VENUE East Building

A key figure in the New American Cinema movement and a true original, Shirley Clarke challenged conventional notions about feature filmmaking, mixing truth with fiction in a mood of improvisation. Shot on location in Harlem, *The Cool World* also underscores Clarke's flair for raw black-and-white cinematography. Based on Warren Miller's best-selling novel, the film was produced by Frederick Wiseman and features a score by Dizzy Gillespie. (Shirley Clarke, 1964, 16 mm, 105 minutes)

Shadows

PRECEDED BY *Weegee's New York*

SHOWING Sun Jun 15 (4:30)

VENUE East Building

Using the streets of New York as location and working with virtually no funding, John Cassavetes embarked on his directorial debut *Shadows*, a 16 mm experiment in improvisational directing (the project grew out of an acting workshop) that famously set the stage for future independent production in America and influenced European filmmaking as well. Its make-it-up-as-you-go attitude carried a vibe that caught on with audiences craving less mediated movies and with actors happy to explore a less structured approach. The plot (about interracial relationships) was characterized by writer Dwight MacDonald as "a real story of real people living in the shadows of the neon-crazy streets of Manhattan." Charles Mingus composed the jazz soundtrack. (John Cassavetes, 1959, 16 mm, 87 minutes)

Photographer Weegee's (Arthur Fellig, 1899–1968) name conjures up grim press photos of accident victims and sad lowlifes in 1940s New York (an era when he had a police-band radio and portable darkroom in his car). His images took a softer turn, however, when he developed an interest in motion pictures. *Weegee's New York* displays no hint of life's seamy side, but instead suggests his own maturing taste for experiment and poetry. (Weegee, 1948, 16 mm, 21 minutes)

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