

HARVARD FILM ARCHIVE



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Printer: TCI Press

All text written by Brittany Gravelly and Haden Guest unless otherwise noted.

On the cover: Angela Schanelec's *The Dreamed Path*. p. 11.

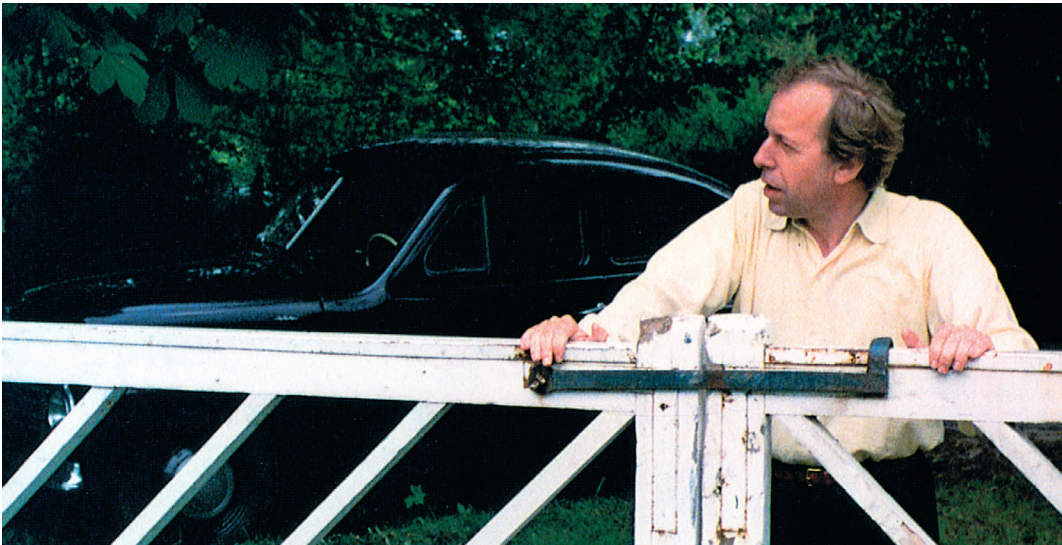


Wolf-Eckart Bühler THE SHIPWRECKER

sunday december 1 at 7pm
THE SHIPWRECKER (DER HAVARIST)

"Are you now, or have you ever been, a member of the Communist Party?" Actor Sterling Hayden found himself at the end of that double-edged sword, which sliced through Hollywood in the 40s and 50s, taking careers, relationships and, in some cases, lives. Within an elegiac reconstruction of the complicated figure of Hayden, *Der Havarist* meticulously tracks the restless actor's search for meaning, his discomfort with Hollywood's easy money and the circumstances that led to his naming names through "re-enactments" by judiciously selected German actors. Hayden's outer persona is portrayed by nonconformist felon-turned-actor/director Burkhard Driest; his ruminative, philosophical self is played by Wenders regular Rüdiger Vogler; and Hannes Wader—the defiantly leftist singer-songwriter—narrates passages from Hayden's book *Wanderer* (1963), in which the actor details the soul-numbing, excruciating process of cooperating with the House Un-American Activities Committee. Featuring Germans playing the American interrogators and the interrogated, *Der Havarist* both acknowledges and reaches far beyond either country's respective sins, pointing toward more universal, timeless conundra that continue to tear through national and individual psyches. Ultimately, Bühler notes, "Hayden's story is an opportunity for us to all question ourselves" as Hayden attempted, perhaps too late. — BG

Directed by Wolf-Eckart Bühler. With Burkhard Driest, Rüdiger Vogler, Hannes Wader
West Germany 1984, DCP, color, 92 min. German with English subtitles



Wolf-Eckart Bühler THE SHIPWRECKER

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remembrance
David Pendleton
(1964 - 2017)



Vlada Petric
1928 - 2019

CINEMA OF RESISTANCE

DECEMBER 2 – FEBRUARY 28

At a time when so many are called to resist the White House's attacks on numerous fronts, we at the HFA feel compelled to do our part. Cinema has always been a method of examining the world as it is, with the possibility of raising understanding, inspiring change, and imagining other possibilities. *Cinema of Resistance* is a monthly series of films that embraces these alternate possibilities, animated by the spirit of protest and designed to call out oppression and demand justice. These screenings will be designed to spark discussion, beginning in our theater directly after the screening.

Special thanks: Ken Komi and the Yama Production and Exhibition Committee; Thorsten Birk—subs Hamburg; Aiko Matsubuchi; Michael Hale; Ninako Takeuchi; and Stacie Matsumoto, Associate Director—Reischauer Institute of Japanese Studies, Harvard.

monday december 2 at 7pm

YAMA – ATTACK TO ATTACK (YAMA – YARARETARA YARIKAESE)

This extraordinary documentary is an unflinching record of the workers' struggle during Japan's economic rebirth in the 1980s, centered on Tokyo's Sanya "yoseba"—a slum community dating from the 19th century where day laborers lived in terrible conditions while they sought work. Conceived of as a weapon in the workers' struggle, *Yama* exposed the role of the yakuza, the Japanese elite, and corporations participating in the violent and systematic exploitation of the labor class amidst the construction boom of the time. Unresolved issues around labor rights, class discrimination, corruption, foreign workers' rights, police violence and the stench of re-emergent fascism all rear their ugly heads in this powerful chronicle made at tremendous risk by the filmmakers. Indeed, the film begins with the aftermath of the fatal stabbing of the film's original director, Mitsuo Sato, by a member of a right-wing imperialist yakuza clan on December 22, 1984. The film was completed by a collective, headed by director Kyoichi Yamaoka, who himself was also murdered soon after its completion. Still as relevant as ever, *Yama* is a vital record of a still unresolved chapter of postwar Japanese history that sheds light on the dark underbelly of labor and power relations under capitalism.

— Adapted from *Berlinale 2018* note

Appeal to the workers of Sanya, by Mitsuo Sato (excerpt):

It will take two years to complete this film. During that period we will stay in the yoseba, making a living from day labour as you do. It is not our intention to film you with an irresponsible attitude. Even a moviemaker like me has such a sense of shame that I will try not to make a big speech as to why we will make this film, but I will tell you about some of my personal concerns for it. By involving myself with this project, I want to wash off all the dirt I have accumulated on myself as a moviemaker for the past fifteen years and then hopefully be born again. At the same time, however, I feel it a little shameful to only make the film and not to fight directly with the cops and right-wing mobsters. We are, after all, strangers and eyesores to you: nonetheless, our retreating as moviemakers from the front line of Sanya amounts to a defeat for both you and us, especially after we declared that we would shoot the reality of the yoseba. If, by reserving ourselves too much, we fail to make friends with you, the film itself will become weak and poor. It is therefore essential for us to be frank and open-minded with you so that you will understand us. I find it inevitable that some troubles will arise between you and us while making the film: in those cases we would like to solve them by discussing them one by one with you.

We are in a hard situation, not having enough money, enough material, enough staff; yet we believe our efforts will be rewarded someday.

The film definitely differs in character from those produced by the bourgeois mass media – which we accuse of being the accomplice of the capitalists—in that this documentary is to be used to stop them from messing around with us.

Directed by Mitsuo Sato and Kyoichi Yamaoka

Japan 1985, 16mm, color, 110 min. Japanese with English subtitles



Mitsuo Sato and Kyoichi Yamaoka *YAMA – ATTACK TO ATTACK*



Haskell Wexler *MEDIUM COOL*

saturday january 31 at 8:30pm

MEDIUM COOL

The directorial debut of veteran cinematographer Haskell Wexler, *Medium Cool* is a landmark independent production that makes canny use of documentary techniques in constructing a fiction feature. Set in Chicago during the 1968 Democratic National Convention, the narrative focuses on a television cameraman who becomes personally involved with the people and stories he covers, including a black cabbie, a single mother from Appalachia, and a group of protesters who clash with police outside the convention hall. Designed as a "wedding between features and cinema verité," Wexler's attempt to smuggle political reality into a theatrical tale faced significant challenges from distributors, critics and censors, but has survived as an important witness to its times.

Directed by Haskell Wexler. With Robert Forster, Verna Bloom, Peter Bonerz
US 1970, 35mm, color, 110 min

sunday february 23 at 7pm

friday february 28 at 7pm

THE CORDILLERA OF DREAMS (LA CORDILLÈRE DES SONGES)

Directed by Patricio Guzmán

Chile/France 2019, DCP, color, 85 min. Spanish with English subtitles

See description in the Patricio Guzmán program, p. 19.

SUSAN SONTAG'S DUET FOR CANNIBALS

DECEMBER 6 – DECEMBER 13

friday december 6 at 7pm
friday december 6 at 9pm
monday december 9 at 7pm
friday december 13 at 7pm
friday december 13 at 9pm

DUET FOR CANNIBALS (DUETT FÖR KANNIBALER)

Known for an inclination "Against Interpretation," Susan Sontag accordingly imparts upon her first film an engaging inscrutability. Made in Bergman's motherland, *Duet for Cannibals* seems as much an ode to European arthouse as a kind of parody, while taking a surprising form all its own. The young and intellectually savvy couple at the center, Tomas and Ingrid, seems to have settled into a hip, comfortable domesticity until Tomas takes a job archiving the materials of underground political writer Dr. Arthur Bauer. Tomas is soon both challenged and compelled by the bizarre, unpredictable behavior of Dr. Bauer and his neurotic—perhaps psychotic—wife Francesca. Their eccentric world proves an entry into unknown territory where sexual and intellectual identities, roles, motives and hierarchies are so mixed up that, eventually, representation itself is called into question. Tomas and Ingrid—who perhaps resemble Sontag's arthouse audience—make various attempts to assign purpose and order to the incongruous psychosexual shenanigans, to the point of sacrificing their own cinematic personas. Are they imprisoned or liberated? Is this revolution? Whose coffin is that? Wildly defying interpretation of characters and behavior without renouncing a comprehensible narrative (a la *Marienbad*), Sontag succeeds in having her cake and deconstructing it too.

Directed by Susan Sontag. With Adriana Asti, Lars Ekborg, Gösta Ekman
Sweden 1969, DCP, b/w, 105 min. Swedish with English subtitles



Susan Sontag *DUET FOR CANNIBALS*

A TRIBUTE TO STEVE LIVERNASH

DECEMBER 8



I worked with Steve on and off for about fifteen years. Technically I was his manager, but it always seemed like it was the other way around, that I was working for him. Any pretenses you might have when working with Steve quickly evaporated; they ran off his muscular shoulders like water. Still working at sixty-seven, he could carry a fifty-pound shipping container of 35mm film in each arm and walk up stairs with ease. He was not easily impressed. He had seen them all in his booth of wonders: Abbas Kiarostami, Sean Penn, Sven Nykvist, Oliver Stone, Bob Gardner, Al Pacino. He watched the parade come through, always with that same twinkle in his eye. After all, he had been awarded one of the first PhD's given in cinema studies at NYU. But even that fact he wouldn't let rest easy. He would insist on setting the record straight that actually his PhD was fraudulent because NYU had failed to acquire the proper accreditation that would allow them to issue it. I think he told me that the real motivation for acquiring the degree was to escape the draft and the Vietnam War. The image of Steve in uniform in Vietnam is difficult to imagine, but if he had been there, I am sure it would have been a more honest war. A Baroque opera, a harpsichord piece by Handel, or a visit to a rediscovered New York railroad tunnel might impress him, but that was where it ended. He kept us honest and we loved him for that. — Steffen Pierce

The Harvard Film Archive celebrates and pays tribute to its longtime projectionist and keeper of the flame, the legendary Steve Livernash. Friends and fans are welcome to share memories and join us for a reception followed by a free screening of Steve's favorite film, Jean Renoir's *The Rules of the Game*.

FREE ADMISSION

sunday december 8 at 4:30pm

A TRIBUTE TO STEVE LIVERNASH

A program in the theater will be followed by a reception.

FREE ADMISSION

sunday december 8 at 7pm

THE RULES OF THE GAME (LA RÈGLE DU JEU)

Jean Renoir's last film made in Europe for a dozen years seems to predict the coming war that would displace him. The filmmaker's belief that "honest sincerity is catastrophic in a world where everyone has his reasons" is examined at length in this satirical, multilayered anatomy of French aristocracy, set at a weekend retreat in a countryside chateau. The intricately plotted ensemble piece shows the influence of the stage comedies of Beaumarchais and Marivaux even as it remains resolutely modern in its comprehensive and gimlet-eyed glance at a world ruled by status, hypocrisy and other "rules." Its balanced mixture of farce and brittle irony has led many to consider *The Rules of the Game* Renoir's masterpiece.

Directed by Jean Renoir. With Marcel Dalio, Nora Gregor, Roland Toutain, Jean Renoir
France 1939, 35mm, b/w, 110 min. French, German & English with English subtitles



Jean Renoir *THE RULES OF THE GAME*



Milos Forman *AMADEUS*

Prague with its streets and buildings—including the Tyl Theater in which *Don Giovanni* originally premiered—largely unaffected by modernity. Both the film and the operas within the film are lavishly staged and costumed—bathed in a delicate color palette that darkens and fades as psychic and physical distress take over the composer—and buttressed, above all, by the music. The film succeeded in not only introducing Mozart’s music to young audiences, but also conveying its complexity and emotional density—sometimes quite literally through Salieri’s angst-ridden, awe-struck commentary. In keeping with the enduring accessibility of Mozart’s compositions, Forman’s extravagant, successful experiment continues to defy age... and mediocrity. — BG

Special thanks: Edda Manriquez and May Haduong—Academy Film Archive.

saturday december 14 at 7pm

AMADEUS

Directed by Milos Forman. With F. Murray Abraham, Tom Hulce, Elizabeth Berridge
US/France/Czechoslovakia/Italy 1984, 35mm, color, 158 min



WEEKEND MATINEE

DECEMBER 15 - FEBRUARY 22

The HFA continues its specially priced screenings of films for children and accompanying adults, plus two special selections for teenagers. Drawing from the Harvard Film Archive collection, this series of classic and contemporary films are screened in their original formats and languages.

All Weekend Matinee screenings are \$5 or admission-free for holders of a valid Cambridge Public Library card!

Film descriptions by Brittany Gravely and Karin Kolb.

Special thanks: Czech National Film Archive.

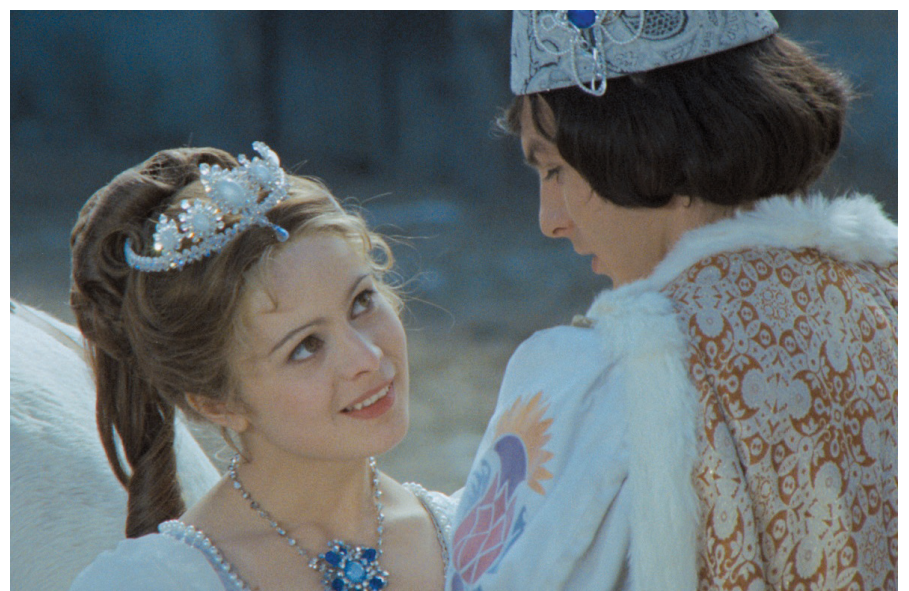


sunday december 15 at 4pm

THREE WISHES FOR CINDERELLA (TRI ORÍSKY PRO POPELKU)

Popular across Europe, the beloved Czech holiday film is often referred to as the European *It's a Wonderful Life*. An adaptation of a darker version of the Cinderella fairytale by Božena Němcová, the movie was a co-production between the East German DEFA Studio and the Czech Barrandov Studios. Barrandov produced several films based on children’s fairytales, and *Three Wishes* is one of the studio’s finest—featuring stunning snow-covered scenes in the Bohemian Forest and a magic that doesn’t come from flashy special effects, but from three enchanted hazelnuts. This *Popelka*—Czech for *Cinderella*—is feisty and more at home shooting arrows while riding her horse Yurashek than sifting lentils. Instead of a ball gown, she sports a smart hunting outfit (courtesy of Theodor Pistek, who would win the Academy Award for *Amadeus*’ costume design) and actively pursues the prince out of love alone. The feminist undertones in this classic tale ensure its timelessness and its power to engage audiences of all ages in years to come. The HFA will screen the recent digital restoration from the Czech National Film Archive with new English subtitles.

Directed by Václav Vorlíček. With Libuse Safránková, Pavel Trávníček, Carola Braunbock
Czechoslovakia/East Germany 1973, DCP, color, 85 min. Czech with English subtitles



Václav Vorlíček *THREE WISHES FOR CINDERELLA*

saturday january 25 at 4pm

TITO AND THE BIRDS (TITO E OS PÁSSAROS)

Together with his friends, Tito—an inventive and curious ten-year-old—embarks on a journey to find the cure for a strange epidemic overtaking the world: experiencing bouts of intense fear and panic, victims are falling ill and turning to stone. Surprisingly, Tito discovers that completing his father's research on bird song just might be able save them. However, his father has been out of the picture ever since a failed scientific experiment severely injured his son, so Tito must overcome his own fear, finding his father and himself on this magical journey. Winner of several major children's film festival awards, this thrilling and visually stunning adventure features a distinctive, dynamic style using a mix of oil-on-glass paintings, digital drawings and graphic animation. *Tito and the Birds* is also a candid political allegory for young audiences, teaching them about exploring fear in oneself and the role it plays in society at large.

Age recommendation: 10+. *Content Advisory: limited use of strong language, children shown in perilous situations.*

Directed by Gabriel Bitar, André Catoto and Gustavo Steinberg. With Pedro Henrique, Denise Fraga, Matheus Nachtergaele
Brazil 2019, DCP, color, 73 min. Portuguese with English subtitles



Yoshifumi Kondo WHISPER OF THE HEART

saturday february 8 at 4pm

WHISPER OF THE HEART (MIMI WO SUMASEBA)

The unjustly little-known *Whisper of the Heart* is one of the most emotionally complex and convincing coming-of-age stories. Based on Aoi Hiiragi's manga and adapted for the screen by Hayao Miyazaki, the film was at the time the only theatrical Studio Ghibli film not directed by Miyazaki or Takahata, but by Yoshifumi Kondo. Kondo was expected to be their successor, yet due to his untimely death at the age of forty-seven, this film would be his first and last project. The entire movie is presented from the perspective of a twelve-year-old Shizuku with superb emotional accuracy. A bookworm who longs to be a writer when she grows up, Shizuku notices that her library books have previously been taken out by



Gabriel Bitar, André Catoto and Gustavo Steinberg TITO AND THE BIRDS

a boy named Seiji. With the help of a mysterious cat, an antiques dealer and *The Baron*—a statue of a well-dressed cat who comes to life at night—she aims to find Seiji, who could, after all, be her soulmate. Yuji Nomi's musical score beautifully enhances the fantastic tale, but viewers will be equally entertained by the various renditions of John Denver's "Take me Home, Country Roads" heard throughout this delightful Valentine.

Age recommendation: 8+

Directed by Yoshifumi Kondo. With Honna Youko, Takahashi Issei, Tachibana Takashi
Japan 1996, DCP, color, 111 min. Japanese with English subtitles

saturday february 22 at 4pm

BOYZ N THE HOOD

John Singleton's extraordinary film debut—at the age of twenty-three—was based on the director's own experience of growing up in South Central Los Angeles. Screening at the prestigious *Un Certain Regard* category in Cannes, it not only enjoyed enormous critical success, but was also one of the most profitable films that year and remains a film with a

lasting and singular impact on Hollywood and the nation. Singleton became the first African American to be nominated for a Best Director Academy Award (as well as a nomination in the Best Writing category). Released shortly after the Rodney King incident, Singleton's powerful social commentary unfolds within a complex, realistic portrayal of family, community and coming-of-age featuring the exceptional talents of Laurence Fishburne and a cast of (then) newcomers including Cuba Gooding Jr., Regina King, Angela Bassett, and Ice Cube of N.W.A. fame as Doughboy, a role specifically written for him. Three decades later, racially motivated violence and discrimination continue to plague America. What has changed is the current generation of African American directors—such as Barry Jenkins (*Moonlight*) and Ryan Coogler (*Black Panther*)—for whom Singleton, who died earlier this year, helped pave the way.

Age recommendation: 16+

Directed by John Singleton. With Ice Cube, Cuba Gooding Jr., Morris Chestnut
US 1991, 35mm, color, 112 min



John Singleton BOYZ N THE HOOD

S	M	T	W	T	F	S
01 7PM THE SHIPWRECKER P. 2	02 7PM YAMA — ATTACK TO ATTACK P. 3	03	04	05	06 7PM DUET FOR CANNIBALS P. 4 9PM DUET FOR CANNIBALS P. 4	07
08 4:30PM A TRIBUTE TO STEVE LIVERNASH P. 4 7PM THE RULES OF THE GAME P. 4	09 7PM DUET FOR CANNIBALS P. 4	10	11	12	13 7PM DUET FOR CANNIBALS P. 4 9PM DUET FOR CANNIBALS P. 4	14 7PM AMADEUS P. 5
15 4PM THREE WISHES FOR CINDERELLA P. 5 \$5 matinee admission 7PM EDWARD SCISSORHANDS P. 7 free admission	16	17	18	19	20	21

HOLIDAY SHOW
DECEMBER 15



Tim Burton EDWARD SCISSORHANDS

FREE ADMISSION
sunday december 15 at 7pm
EDWARD SCISSORHANDS
Breaking out of his 21 *Jump Street* TV persona, Johnny Depp inhabits the sweet, sensitive manufactured man of the title—upsetting the homogenized, automated equilibrium of a Fifties-esque, candy-colored suburbia. Discovered hiding in the local dark castle by the Avon lady, Edward was an unfinished invention of Vincent Price’s loving scientist; his creator died before he could add the final touch: his hands. Edward’s unusual industrial-Gothic appearance and dangerously sharp appendages soon become the talk of the town, and his sympathetic, adopted parents—played by the perfectly cast Dianne Wiest and Alan Arkin—must manage the mob as their carnival-like curiosity quickly turns to Frankensteinian fear and frenzy. Meanwhile, Edward falls in love. Tim Burton’s delightfully bizarre modern-day fairy tale is a bittersweet holiday refuge for all the broken misfits out there who often feel vulnerable, isolated and misunderstood.

Directed by Tim Burton. With Johnny Depp, Winona Ryder, Dianne Wiest
US 1990, 35mm, color, 105 min

S	M	T	W	T	F	S
		07	08	09	10 MEMBERS' SCREENINGS	11 MEMBERS' SCREENINGS
12 MEMBERS' SCREENINGS	13	14	15	16	17 7PM MARSEILLE P. 10 9PM MY SISTER'S GOOD FORTUNE P. 10	18 7PM THE MANXMAN P. 13 live musical accompaniment 9PM MARSEILLE P. 10
19 4:30PM CHAMPAGNE P. 13 live musical accompaniment 7PM PASSING SUMMER P. 10	20 7PM EVE'S BAYOU P. 14	21	22	23	24 7PM I STAYED IN BERLIN ALL SUMMER P. 11 9PM AFTERNOON P. 11	25 4PM TITO AND THE BIRDS P. 6 \$5 matinee admission 7PM THE FARMER'S WIFE P. 13 live musical accompaniment 9:30PM PASSING SUMMER P. 10
26 4:30PM THE PLEASURE GARDEN P. 13 live musical accompaniment 7PM PLACES IN CITIES P. 11	27 7PM THE FILMS & VIDEOS OF RICHARD SERRA - PROGRAM ONE P. 15 introduction by benjamin buchloch	28	29	30	31 7PM THE LODGER P. 13 live musical accompaniment 8:30PM MEDIUM COOL P. 3	

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Free admission to all programs for two, including Special Events; a free one-year subscription to *Film Comment*; plus invitation for two to private screenings and events.

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FEBRUARY 2020

S	M	T	W	T	F	S
						01 7PM BLACKMAIL P. 13 live musical accompaniment 9PM ORLY P. 11
02 7PM BLACKMAIL P. 13 sound version	03 7PM THE FILMS & VIDEOS OF RICHARD SERRA - PROGRAM TWO P. 15	04	05	06	07 7PM THE FILMS & VIDEOS OF RICHARD SERRA - PROGRAM THREE P. 16 8PM THE DREAMED PATH P. 11	08 4PM WHISPER OF THE HEART P. 6 \$5 matinee admission 7PM THE RING P. 14 live musical accompaniment 9PM THE DREAMED PATH P. 11
09 4:30PM DOWNHILL P. 14 live musical accompaniment 7PM THE FILMS & VIDEOS OF RICHARD SERRA - PROGRAM FOUR P. 16	10 7PM I WAS AT HOME, BUT P. 12 angela schanelec in person	11	12	13	14 7PM LA CHIENNE P. 16 9PM BETTY BLUE P. 17	15 7PM EASY VIRTUE P. 14 live musical accompaniment 9PM MANON P. 17
16 4:30PM L'AGE D'OR P. 17 7PM JULES AND JIM P. 17	17 7PM RECORDER P. 20 matt wolf in person	18	19	20	21 7PM DESTRUCTION BABIES P. 18 tetsuya mariko in person	22 4PM BOYZ N THE HOOD P. 6 \$5 matinee admission 7PM MIYAMOTO P. 18 tetsuya mariko in person
23 4PM NOSTALGIA FOR THE LIGHT P. 19 7PM THE CORDILLERA OF DREAMS P. 19	24 7PM TETSUYA MARIKO SHORT FILMS P. 18 tetsuya mariko in person	25	26	27	28 7PM THE CORDILLERA OF DREAMS P. 19 9PM THE PEARL BUTTON P. 19	29 7PM THE PEARL BUTTON P. 19 9PM NOSTALGIA FOR THE LIGHT P. 19

Harvard Film Archive

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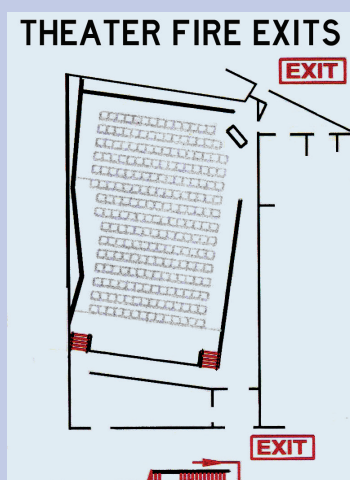
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\$7 Students, Seniors, Harvard Faculty and Staff
 Special Events priced as indicated
 Harvard students free except for Special Events
CASH OR CHECK ONLY

Tickets are available 45 minutes before showtime.
 All programs are subject to change.
 No late seating.

The Harvard Film Archive is just east of the Harvard Square Red Line T stop and next to the Harvard Art Museums. The HFA is one block north of Massachusetts Avenue between Broadway and Harvard Streets on the Harvard University campus.

There is limited metered parking in Harvard Square, which is free after 8pm and all day on Sundays. Parking is also available at several public lots in Harvard Square.



FIND WITHOUT SEEKING. THE FILMS OF ANGELA SCHANELEC

JANUARY 17 – FEBRUARY 10

Angela Schanelec's films speak. They express personal thoughts and feelings. Although this may sound like a banal statement, it isn't something that can be taken for granted in contemporary cinema, which is permeated by "big themes." Her films are naked. Sounds, images, words and colors move on the screen in a determined, yet fragile way. As with a naked body, there is something obscure in these works, something that lingers between the images. Something familiar that doesn't demand identification. A longing that doesn't yield to romance. It is a sincere cinema of in-betweenness, of hesitation, of doubt.

The passing of time and the alienation of bourgeois life in neoliberalism have seldom found stronger expression than in Schanelec's work. Her film *Afternoon* reveals the various interlocking relationships within a family. What stays in the mind, however, is the duration of an afternoon, at once peaceful and merciless. Schanelec makes time visible. Her work often revolves around family or relationships, but is never isolated from professional life, places, sociopolitical conditions, dreams and the relentless nature of time. As an actress who began her career in theater, one of the things Schanelec found in cinema was the heightened intensity of the moment. Every second counts. A bird's cry from a treetop recounts the same fleeting sense of the absolute as a moving dance between father and daughter.

Schanelec's films always go precisely as far as they can. She never makes assertions that are not visible or tangible from her perspective. Consequently, the question of perspective is also explored from a narrative and aesthetic point of view, such as in *My Sister's Good Fortune*, which is about everyone seeing something different in a fact. It depends on who is looking and from which vantage point. Schanelec is aware that she always remains an observer. Her own gaze, equal parts gentle and strict, questions itself until it is no longer visible. In *The Dreamed Path* and *I Was at Home, But*, Schanelec challenges cinema's preference for the human face. She fragments the body and shows that a movement of the hand or a step can have the same expressiveness as the eyes. Such fragmentations, which are both reminiscent of and distinct from those of Robert Bresson, also work in narrative fashion. Ellipses and overlaps between the present and the past leave things unclear that would perhaps appear dull if illuminated.

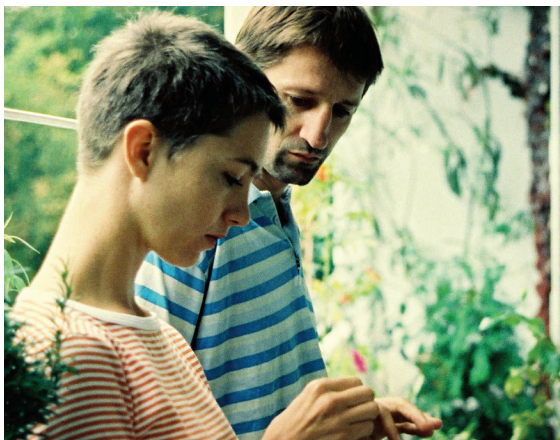
Schanelec protects her characters, allowing them to keep their secrets. She explores the meaning of visibility in cinema and life. In *Passing Summer*, a photographer says that photographs help us see things that are usually hidden. Schanelec's work consists of many such images, and their distinctive nature lies in the fact that they also look back at the viewer just before revealing what is hidden, helping us to see what is hidden in ourselves.

Susan Sontag once said that she didn't write because of readers, but because of literature. Similarly, Schanelec makes films for cinema. It is there that her films find their home—entirely without a "but." That has become rare today. Anyone who still dreams in the house of fictions can find themselves and all that words cannot describe in Angela Schanelec's cinematic realm. — Patrick Holzapfel, translated from the German by Andrea Schellner

The HFA is thrilled to welcome Angela Schanelec to discuss her latest film, *I Was at Home, But*, the last film screening in this near-complete retrospective.

Film descriptions by Brittany Gravely, unless otherwise noted.

Special thanks: Anke Hahn—Deutsche Kinemathek.



Angela Schanelec *PASSING SUMMER*

friday january 17 at 7pm

saturday january 18 at 9pm

MARSEILLE

The film begins with a simple, auspicious premise: Sophie in Berlin switches flats for a while with a woman in Marseille. Her reasons are unclear. Anything could happen. Schanelec understands the actual depth and expanse of this proposition. What may appear to be a set-up to one particular narrative is only one part of a larger web of possibilities and stories, presented in varying degrees of focus and clarity. Both Sophie and the audience may be figuring out together the reasons for her carefree trip, the role of her photography and photography in general, her relationship to Ivan and to Hanna—an actress whose troubled persona on and off stage begins to dominate the film. Sophie's eventual return to the film's center coincides with her return to the blank slate of Marseille, only to receive an unexpected, jarring welcome. As Schanelec notes in a diary writ-

ten during the making of the film, "I don't want to explain anything, only report, like Walter Benjamin says: 'present events, as it were, dry, draining them entirely of psychological explanations and opinions of every sort.' They should speak sentences like involuntary gestures, sentences that they know nothing about and whose sound, should they even become aware of it, would surprise them."

Directed by Angela Schanelec. With Maren Eggert, Emily Atef, Alexis Loret
Germany/France 2004, 35mm, color, 95 min. French and German with English subtitles

friday january 17 at 9pm

MY SISTER'S GOOD FORTUNE

(DAS GLÜCK MEINER SCHWESTER)

Unsentimental, not terribly romantic, without a hint of moralism, and avoiding the sort of easy dichotomies (novelty versus stability, freedom versus compromise) that often dictate the portrayal of such

relationships, *My Sister's Good Fortune* develops as an unusual variation on the love triangle. What makes a man love two different women? It is their similarity or their divergence? While the characters may venture answers to these questions, we shouldn't take them as absolute truths—for *My Sister's Good Fortune* confronts us, precisely, with the mysteries of identity, desire and perception. Even after decisions have been taken, *My Sister's Good Fortune* leaves us with a sense of indecisiveness and suspension that permeates everything, with a feeling of heaviness and exhaustion that bleeds into every frame. Characters repeat patterns, walk in circles, unable to untether themselves from each other. Life seems still, frozen, shaken only by sudden news from the outside, moving forward only in the ellipses. — Christina Álvarez López

Directed by Angela Schanelec. With Anna Bolk, Katharina Linder, Michael Maertens
Germany 1995, 35mm, color, 84 min. German with English subtitles

sunday january 19 at 7pm

saturday january 25 at 9:30pm

PASSING SUMMER (MEIN LANGSAMES LEBEN)

The German title, *My Slow Life*, may reveal a bit more about Valerie's central—yet physically more passive and immobile—position in the film. As in all of Schanelec's films, the apparent slowness is an illusion: life continues to dramatically unfold throughout the most nondramatic of moments, and so much happens in between cuts that the scenes seem to carry that much more weight. Valerie's experience mirrors that of the audience's trying to figure out who she is, where she fits within the tangle of relationships among siblings, spouses, lovers, friends and acquaintances. And perhaps Valerie is also like the



Angela Schanelec *MARSEILLE*

film itself: directionless, maintaining a certain distance and ambivalence, yet pulled into the ebbs and flows, the oceans and lakes regardless. Miraculously, the formal, oblique aspects of Schanelec's cinema make space for abrupt, surprising emotions and allow for a natural sense of intimacy. Her characters are sometimes reduced to small figures who remain in wide shots for whole sequences; only in the inverse universe of Schanelec does this distance seem to bring them closer.

Directed by Angela Schanelec. With Ursina Lardi, Andreas Patton, Anne Tismer
Germany 2001, 35mm, color, 85 min. German with English subtitles

friday january 24 at 7pm

I STAYED IN BERLIN ALL SUMMER (ICH BIN DEN SOMMER ÜBER IN BERLIN GEBLIEBEN)

The last short Schanelec made before her debut feature, *I Stayed in Berlin All Summer* confirms her commitment to narrative filmmaking while brazenly flouting the conventions of film grammar. The opening, which introduces the two central couples, scrambles continuity to heady effect. Schanelec's aesthetic strategies might be initially disorienting, but the storytelling remains perfectly coherent. The character configuration gradually crystallizes, while the startling editing and non-naturalistic performances grant us keen insight into the couples' respective dissatisfaction and sense of estrangement. The issue of understanding—paradoxically both the primary preoccupation of Schanelec's cinema and, for many viewers, the primary obstacle to its appreciation—is directly addressed in the conclusion. Nadine, an aspiring author not coincidentally played by Schanelec herself, says she wants readers to understand her writing, but in the way that music is understood, as a rush of memories, as an indescribable, yet unmistakable feeling. — *Giovanni Marchini Camia*

Directed by Angela Schanelec. With Isabel Karajan, Tobias Lenel, Wolfgang Michael
Germany 1994, 35mm, color, 47 min. German with English subtitles

Preceded by

LOVELY YELLOW COLOR (SCHÖNE GELBE FARBE)

Directed by Angela Schanelec
Germany 1991, 16mm, color, 5 min. German with English subtitles

FAR AWAY (WEIT ENTFERNT)

Directed by Angela Schanelec
Germany 1992, 16mm, b/w, 9 min. German with English subtitles

PRINCIP TEXT

Directed by Angela Schanelec
Germany 2014, DCP, color, 5 min. German with English subtitles

friday january 24 at 9pm

AFTERNOON (NACHMITTAG)

With a view from behind a theater stage as actors appear to prepare for rehearsal, the opening scene in *Afternoon* is unlike any other in the film, and yet it “sets the stage” for the audience, who must engage with a shifted perspective, interpreting and deciphering the emotions that reside more or less behind the film's scenes. The actress on stage (and in the film)—played by Schanelec herself—is a tormented member of a tangle of close, yet fraught relationships unravelling in the peaceful countryside during what is ostensibly a family vacation. In this loose adaptation of Chekov's play *The Seagull*, the reunited family has broken and changed in ways that seem to only reluctantly reveal themselves over the course of many summer afternoons. The precise and indirect



Angela Schanelec *AFTERNOON*

beauty of Schanelec's cinema sparkles with a particularly tender luminescence in *Afternoon*, in which a meditative game of Uno almost leaves as significant an impression as a suicide attempt.

Directed by Angela Schanelec. With Jirka Zett, Miriam Horwitz, Angela Schanelec
Germany 2007, 35mm, color, 97 min. German with English subtitles

sunday january 26 at 7pm

PLACES IN CITIES (PLÄTZE IN STÄDTEN)

In *Places in Cities*, Schanelec affords her protagonist what every teenage girl wants and few get, something more important than happiness: the right to exist for herself. The film follows the laconic Mimmi (Sophie Aigner) between Berlin and Paris, through sexual encounters, family interactions, school and friendship. Across it all, her emotional life remains opaque, as inaccessible to the viewer as it is to those around her. Refusing the expressive face, refusing to depict motivations and responses: described as such, it would be easy to think that *Places in Cities* is an austere exercise in cruelty. It would be easy, but it would be wrong. Schanelec's elliptical unsentimentality is a kind of generosity, even an ethics. She

skips certain moments to allow others to expand, cultivating tonal complexity through gaps and dilations. A judicious use of music by Joni Mitchell, Portishead and others helps free characters from the burden of emotion, cementing the film's seductive externality while bathing it in feeling. In so many films, teenage girls are pinned down like butterflies under glass, curious specimens to be fetishized or tamed. In *Places in Cities*, Mimmi escapes—with strength and uncertainty, pleasure and sadness. — *Erika Balsam*

Directed by Angela Schanelec. With Sophie Aigner, Vincent Branchet, Katharina Eckerfeld
Germany 1999, 35mm, color, 117 min. German and French with English subtitles

saturday february 1 at 9pm

ORLY

In many respects, Paris' Orly Airport is an ideal setting for Schanelec's fragmentary, shifting, refracted cinema. In the transience and commotion, people's stories alternately emerge and recede. Passersby sometimes block the view, and dialogue nearly drowns in the chatter and din. Things are lost, things are found. Someone lurking in the background may be in the foreground of a later scene; the camera may lose interest in one and follow another; other threads are left dangling and unresolved. Dislocated and in between places, strangers connect and loved ones detach; both engage in close observation, surprising confessions or instant intimacy—revealing the airport as a theater of anonymity, according the freedom for such international intersections and interior revelations. Sometimes resembling the world of social media—which thrives on both alienation and connection—the airport is a petri dish of emotions and interactions while larger, darker events loom just off screen.

Directed by Angela Schanelec. With Natacha Régnier, Bruno Todeschini, Mireille Perrier
Germany/France 2010, 35mm, color, 84 min. French, German and English with English subtitles

friday february 7 at 8pm

saturday february 8 at 9pm

THE DREAMED PATH (DER TRAUMHAFTE WEG)

An undeniably moving abstraction, *The Dreamed Path* is constructed image-by-image with great deliberation. Schanelec edited the film herself—the



Angela Schanelec *I STAYED IN BERLIN ALL SUMMER*



Angela Schanelec ORLY

cuts are faster than before—and she encourages viewers to read a world as it is being experienced, yet concurrently sets up obstacles that prevent basic narrative comprehension. In its fragmentation, invisible time leaps, repeated lines of dialogue, characters reappearing three decades later wearing the same clothes, Schanelec teases the film-as-puzzle, even presenting blatant world-historical bookmarks for orientation. Yet this puzzle remains unsolvable, as narrative isn't Schanelec's concern, images are. Schanelec employs seemingly familiar arthouse tropes to tell the barely intertwined stories of two couples who experience alternate bleak realities, wracked by pain and sadness, drugs, euthanasia, suicide, homelessness and divorce over four time periods. But the Bressonian character interiority is combined with an aching strangeness, as the linear plot progresses through seamless mutations. This befits a film about adults in states of transition, and children in transition by virtue of being children: are the lovers, as they appear in the second half, themselves

“dreamed?” Or is this strategy predicted on the act of “unknowing” reality? — Mark Perenson

Directed by Angela Schanelec. With Miriam Jakob, Thorbjörn Björnsson, Maren Eggert
Germany 2017, DCP, color, 86 min. German, English and Greek with English subtitles

\$12 SPECIAL EVENT TICKETS ANGELA SCHANELEC IN PERSON

monday february 10 at 7pm

I WAS AT HOME, BUT (ICH WAR ZUHAUSE, ABER)

What is probably Angela Schanelec's most spiritual film acknowledges a formal continuity with *The Dreamed Path*, which was conceived at the same time. A thirteen-year-old boy reappears, almost like a ghost, after having given no word of his whereabouts for some time. We understand that he must have found refuge in the woods because of the traces of mud on his clothes, although the reasons behind his absence are unclear. The story is constructed elliptically, manifesting the same feeling of absence

reflected in the narrative itself, a mirroring effect that is characteristic of Schanelec's poetics. In her cinema, environments, characters and their reactions are drawn out via sets of reciprocal evocations, following one another like chain reaction. This is a film populated by elements that are familiar to its author as well as to us, her audience, that are profoundly original and unique nonetheless, embracing a continuity with her work and her universe. A simple beauty spreads out from the title, itself forging a link to an Ozu film from the 1930s, to every space in the frame. — Eva Sangiorgi

Directed by Angela Schanelec. With Thorbjörn Björnsson, Esther Buss, Martin Clausen
Germany/Serbia 2019, DCP, color, 105 min. German with English subtitles



Angela Schanelec I WAS AT HOME, BUT

SILENT HITCHCOCK

JANUARY 18 – FEBRUARY 15



Alfred Hitchcock BLACKMAIL

“The silent pictures were the purest form of cinema.” — Alfred Hitchcock, in *Hitchcock/Truffaut*

Despite his status as one of the most influential filmmakers of the 20th century, Alfred Hitchcock's earliest years as a director during the silent era remain largely overshadowed by his later work. And yet the nine extant silent films made by Hitchcock between 1925 and 1929 together offer a fascinating and revealing glimpse into his complex imagination, touching as they do upon many of the themes, strategies and obsessions that would remain constants throughout his career. Indeed, *The Lodger* and *Blackmail* predict, with at times startling insight, images and ideas that would only find full flowering years later, in now-iconic Hitchcock classics such as *Psycho* and *Vertigo*.

Among Hitchcock's formative influences were Russian and German silent cinema. So enamored was Hitchcock with the work of German directors, and F.W. Murnau in particular, that he traveled to Germany to study the work being done at UFA studios, at the time one of the world's most advanced production companies. It was in Germany that Hitchcock would, in fact, direct his first two films, *The Pleasure Garden* and his now lost *The Mountain Eagle*. But it was in his third film, the mysterious and moody *The Lodger*, that the influence of German Expressionism is most legible.

After a years-long research and preservation initiative by the British Film Institute, the “Hitchcock 9” were given a major re-release in 2014, resulting in significant restorations, especially of *The Pleasure Garden*, now reconstructed with a full twenty minutes of long-lost footage. Among the great discoveries to be made are *The Manxman*, arguably Hitchcock's most accomplished silent film, and his thrilling boxing picture, *The Ring*, his deeply satisfying first and only foray into the genre. Also included as a coda to this series is the sound version of *Blackmail*, which made Hitchcock the first British director to work with sound. Released in both a silent and a sound version, *Blackmail* reveals the ever-innovative Hitchcock pushing the medium to its expressive limits to explore the cinema's potential to create suspense and moral ambiguity, complexly engaging the viewer as an accomplice to the strange and fascinating stories that Hitchcock alone could tell. — HG

This program is co-presented by the Tanglewood Learning Institute, with special thanks to TLI Director Sue Elliott.

Restoration of *The Manxman*, *Champagne*, *The Farmer's Wife*, *Blackmail* and *The Ring* by the BFI National Archive in association with STUDIOCANAL. Restoration of *The Pleasure Garden*, *Downhill and Easy Virtue* by the BFI National Archive in association with ITV Studios Global Entertainment and Park Circus Films. The *Lodger* restoration by the BFI National Archive in association with ITV Studios Global Entertainment, Network Releasing and Park Circus Films. Prints courtesy the British Film Institute.

Film descriptions by Max Goldberg.



Alfred Hitchcock *THE MANXMAN*

**LIVE MUSICAL ACCOMPANIMENT
BY ROBERT HUMPHREVILLE**

saturday january 18 at 7pm

THE MANXMAN

"For the first time," Eric Rohmer and Claude Chabrol wrote of *The Manxman*, "Hitchcock penetrated a domain that has since become dear to him—vertigo." The intractability of a love triangle and the agonizing claustrophobia of false appearances are the true subjects of Hitchcock's final silent picture. The director told Truffaut that he felt constrained by the popularity of Sir Hall Caine's source novel, but a distressing wedding ceremony and despairing suicide attempt are unmistakably Hitchcock's own inventions. The dynamic location photography of the battered English coast owes to cinematographer Jack Cox, the brazen sensuality to Czech actress Anny Ondra.

Directed by Alfred Hitchcock. With Carl Brisson, Malcolm Keen, Anny Ondra
UK 1929, 35mm, b/w, silent, 100 min

**LIVE MUSICAL ACCOMPANIMENT
BY MARTIN MARKS**

sunday january 19 at 4:30pm

CHAMPAGNE

A screwball comedy laced with despair, *Champagne* conjures a fair amount of Hitchcockian suspicion in spite of its frivolous characters. Comedienne Betty Balfour stars as a spoiled heiress used to being the life of the party. Her father's ruin sends her look-



Alfred Hitchcock *CHAMPAGNE*

ing for work at a cabaret, where she experiences a decidedly Germanic fall from grace. Hitchcock films the decadent hotel with deep focus and fluid long takes, lending a cool degree of realism to the otherwise titillating atmosphere. Standing on the periphery is a mysterious and menacing gentleman who surveys the bedlam through his glass of bubbly. Among the film's other visual concoctions are superimposed hallucinations, a mugging filmed entirely from the waist down, and the first ever freeze-frame to be used in a film.

Directed by Alfred Hitchcock. With Betty Balfour, Gordon Harker, Ferdinand von Alten
UK 1928, 35mm, b/w, silent, 105 min

**LIVE MUSICAL ACCOMPANIMENT BY
ROBERT HUMPHREVILLE**

saturday january 25 at 7pm

THE FARMER'S WIFE

"I don't remember too much about *The Farmer's Wife*," Hitchcock told Truffaut, "but I know that filming that play stimulated my wish to express myself in purely cinematic terms." Indeed, contrary to the chatty nature of Eden Phillpotts' bucolic romantic comedy (in its time the longest-running play on the London stage), Hitchcock channels his characters' desires and regrets with telling glances and point-of-view shots. The story of a wizened widower looking for love in all the wrong places is played for laughs, though the protagonist's repetition complex and easily wounded pride anticipate the masochistic streaks of James Stewart's characters in Hitchcock's later films. Comic actor Gordon Harker introduces a welcome note of cynicism as the cranky farmhand dubious of his master's romantic turn.

Directed by Alfred Hitchcock. With Lillian Hall-Davis, Jameson Thomas, Maud Gill
UK 1928, 35mm, b/w, silent, 107 min

**LIVE MUSICAL ACCOMPANIMENT
BY MARTIN MARKS**

sunday january 26 at 4:30pm

THE PLEASURE GARDEN

Hitchcock establishes the dynamic tension between viewer and viewed within the first few cuts of his directorial debut, as a leggy line of dancers descends a spiral staircase to take the stage for a crowd of monocled spectators. It's the untried dancer from the provinces who proves ruthless in *The Pleasure Garden*, while the veteran who offers a helping hand suffers dwindling fortunes and a cruel husband. As their parallel lives come unglued for a haunting eruption of violence in the tropics, Hitchcock explores the sty-

listic possibilities of the melodrama. The production was British, the actresses American, the sets German, the air of unfulfilled desire and moral transgression pure Hitchcock.

Directed by Alfred Hitchcock. With Virginia Valli, Carmelita Geraghty, Miles Mander
Germany/UK 1926, 35mm, b/w, silent, 90 min

**LIVE MUSICAL ACCOMPANIMENT
BY MARTIN MARKS**

friday january 31 at 7pm

THE LODGER

Anchored in the Expressionist technique Hitchcock absorbed during his apprenticeship at Berlin's UFA Studio, *The Lodger* casts heartthrob Ivor Novello as an ominous boarder who may or may not be responsible for a string of ghastly murders. Perceptively evoking the public fascination with serial killers like Jack the Ripper, Hitchcock envisions the tabloid readers, radio listeners, and pub gossips finally cohering into a dangerous mob. The director's yen for imaginative camera effects is richly apparent in his use of extreme angles, superimposition, and glass floors, though in the end it's a simple close-up—a simultaneously terrifying and seductive image of Novello drawing near for a kiss—that is most suggestive of Hitchcock's complex designs on the audience's emotions. For scholar William Rothman, "*The Lodger* is not an apprentice work but a thesis, definitively establishing Hitchcock's identity as an artist."

Directed by Alfred Hitchcock. With Ivor Novello, June Tripp, Marie Ault
UK 1926, 35mm, b/w, 90 min

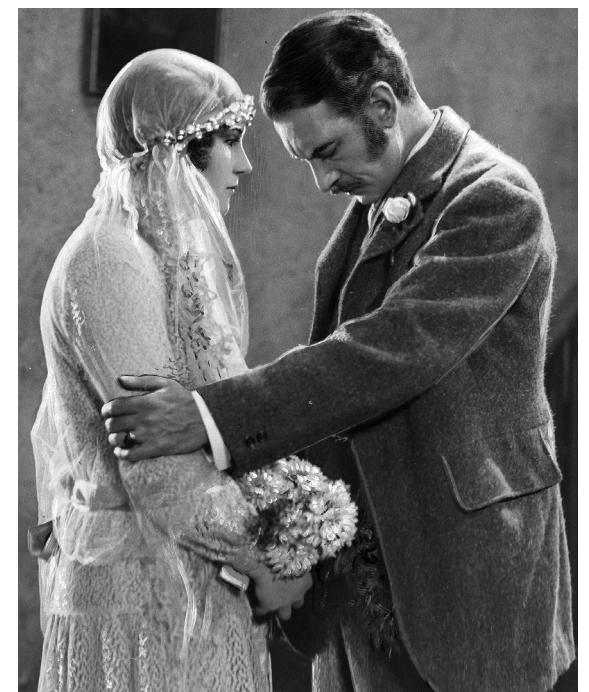
**LIVE MUSICAL ACCOMPANIMENT
BY MARTIN MARKS**

saturday february 1 at 7pm (silent version)

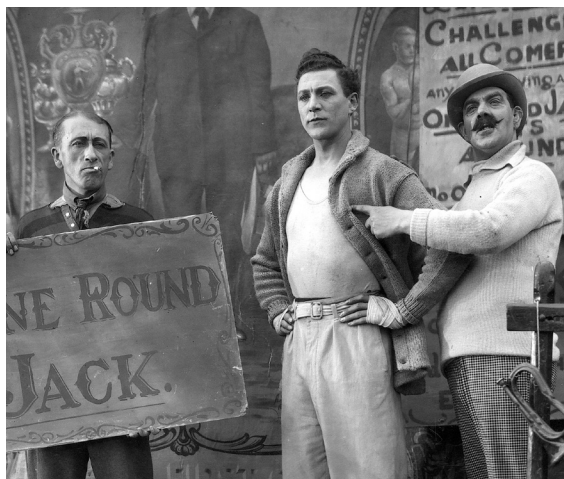
sunday february 2 at 7pm (sound version)

BLACKMAIL

Released to accommodate unconverted theaters, the silent *Blackmail* is leaner than the sound version and all the more disquieting for its subtle shifts in perspective. A documentary-style prologue establishes the rule of law in swift, precise strokes, but culpability ultimately proves elusive after a young woman grabs for a kitchen knife to defend herself from a darkly intimated rape. No sooner has the



Alfred Hitchcock *THE FARMER'S WIFE*



Alfred Hitchcock *THE RING*

woman's policeman boyfriend determined to cover up her crime than a supremely confident blackmailer materializes at the family shop. Hitchcock undercuts easy moral dualities at every turn, masterfully interspersing subjective and objective views for his first sustained exploration of the transference of guilt. A most Hitchcockian climax set at the British Museum was suggested to the director by a young Michael Powell, and the film was adapted from a play by Charles Bennett, the screenwriter who would go on to pen several of Hitchcock's most characteristic Thirties' films.

Directed by Alfred Hitchcock. With Anny Ondra, Sara Allgood, John Longden
UK 1929, 35mm, b/w, silent, 75 min

LIVE MUSICAL ACCOMPANIMENT BY ROBERT HUMPHREVILLE

saturday february 8 at 7pm

THE RING

Ostensibly a conventional melodrama about two fighters vying for the same woman, *The Ring*'s experimental visual style reveals the full extent of Hitchcock's audacity as a young auteur. The full-scale carnival set built specifically for the opening sequences furnishes an especially intricate verisimilitude, while

the ambitious deployment of the Shufftan process—a technique first developed for *Metropolis* to match actors to elaborate sets—allows the climactic Albert Hall bout to be staged from a dizzying array of views. Drunken parties and near knockouts push the visual style to delirious extremes, but Hitchcock never loses sight of his central graphic motif: the “ring” of the title is reinscribed in countless scenes and symbols, with each manifestation indicating potential fissures in the realist surface. Earmarked as a turning point in Hitchcock's early career by Eric Rohmer and Claude Chabrol, the French critics opined that “the dazzling ideas sown through this film could be endlessly enumerated.”

Directed by Alfred Hitchcock. With Carl Brisson, Lillian Hall-Davis, Ian Hunter
UK 1927, 35mm, b/w, silent, 108 min

LIVE MUSICAL ACCOMPANIMENT BY BERTRAND LAURENCE

sunday february 9 at 4:30pm

DOWNHILL

After being cast against type in *The Lodger*, Ivor Novello appears rather more suave in *Downhill*—unsurprising, perhaps, as the film was adapted from a play the matinee idol co-wrote with Constance Collier. Hitchcock enlivens the melodramatic story of a schoolboy's fall from grace with a whole raft of symbols and stylistic flourishes suggestive of sexual indiscretion. The film's most cunning twists double back on the audience's interpretation in such a way as to suggest the fundamental unreliability of appearances: an aggrieved waitress knowingly draws false conclusions from an earlier scene's visual details, and a dolly shot tracks out to show Novello first as a debonair gentleman, then as a waiter, and finally as an actor playing a waiter on stage—camera movement as sleight of hand. From cuckold to gigolo, Novello's world of lost illusions leads to utter delirium, a frisson of hallucination and reality that Hitchcock would find endlessly fascinating.

Directed by Alfred Hitchcock. With Ivor Novello, Ben Webster, Robin Irvine
UK 1927, 35mm, b/w, silent, 105 min

LIVE MUSICAL ACCOMPANIMENT BY MARTIN MARKS

saturday february 15 at 7pm

EASY VIRTUE

Adapted from a Noël Coward play concerning an innocent woman disgraced by divorce, *Easy Virtue*'s most exciting passages are those in which the young Hitchcock alights upon a visual technique to speed or otherwise angle the narration. A magistrate's blurry vision offers a witty pun on justice being blind, flashbacks turn on the magnetic presence of ordinary objects, and a key scene plays out entirely through an eavesdropping telephone operator's reactions (an early instance of the director's inclination to mirror the spectator). As the marked woman struggles to keep up appearances with her new husband's moneyed family, Hitchcock maintains a cool distance to elucidate the essential theatricality of polite society.

Directed by Alfred Hitchcock. With Isabel Jeans, Franklin Dyall, Eric Bransby Williams
UK 1927, 35mm, b/w, silent, 70 min



Alfred Hitchcock *EASY VIRTUE*

EVE'S BAYOU BY KASI LEMMONS

JANUARY 20

monday january 20 at 7pm

EVE'S BAYOU

The debut feature of *Harriet* director Kasi Lemmons, *Eve's Bayou* is a haunting coming-of-age story and meditation on the power of memory to both heal and reopen lasting wounds. Movingly conjuring a Louisiana childhood steeped in local culture and family lore, *Eve's Bayou* follows the awakening of young girl as she comes to realize that her father is not the man and hero she once believed. Played with fiery intensity by eleven-year old Jurnee Smollett, Eve finds the courage to confront the adults who have sheltered her while trying to understand the dark secrets that they impart. Produced by Samuel L. Jackson—who delivers an electrifying performance as Eve's profligately adulterous father—*Eve's Bayou* is today recognized as a classic of black cinema. Although the film received almost universal critical praise, and despite Kasi Lemmons' path-breaking work as an African American woman director, *Eve's Bayou* was completely overlooked by the Oscars and faded into obscurity until its recent rediscovery, helped in part by its 2018 selection by the Library of Congress' National Film Registry. — HG

Directed by Kasi Lemmons. With Samuel L. Jackson, Lynn Whitfield, Debbi Morgan
US 1997, 35mm, color, 109 min



Kasi Lemmons *EVE'S BAYOU*

THE FILMS AND VIDEOS OF RICHARD SERRA

JANUARY 27 – FEBRUARY 9

For eleven years (1968-79), the renowned American sculptor and artist Richard Serra (b. 1938) felt out the uncharted phenomenological boundaries of film, pushing it to exciting heights in line with the watershed period in cinema history out of which his film and video work sprang. *Hand Catching Lead* was made less than a year after the appearance of the Canadian artist and filmmaker Michael Snow's *Wavelength* (1967), a landmark film that encouraged Serra to pick up the camera and use it as a device in a series of remarkable studies of film perception: the hand films he made for Leo Castelli's gallery; a Snow-type work in a New York loft in which a seemingly rectangular window is revealed to be a trapezoid (*Frame*); ideology-revealing videos in which he parodied and, in his words, "exposed the structure of commercial television"; certain process films that burrow deep into the lives of bridges or of factories that have pulverized the ears and souls of men for untold generations.

In the past—usually at the expense of what occurs in the films—some critics have tried to link the experience, material concerns or aesthetic boundaries of these works to those of Serra's best-known practice, sculpture. Serra himself has been adamant in his hostility toward such connections: "I did not extend sculptural problems into film or video. I began to make sculptures, film and video at about the same time, so it can't be a question of developing one form into the other. My involvement with different media is based on the recognition of the different material capacities and it is nonsense to think that film or video can be sculptural."

Serra's films and videos constantly call attention to themselves as films, but always with the political and the artistic on nearby parallel tracks—that is to say, never esoterically. Perhaps the ones that most demand our attention today are *Anxious Automation* and *Television Delivers People*. The former is a video whose playfulness contributes to the bitter point: it mocks the synthetic editing techniques used by Hollywood to keep the viewer's attention span short, to degrade space and to depict time as a grotesquely foreshortened linear stream. It's a parody of MTV *avant la lettre*. Serra's jabs at mass media find their peak in *Television Delivers People*, a six-minute tape made in collaboration with Carlota Fay Schoolman where what's being brashly exposed is the gullibility of a populace that doesn't realize it's being sold up the creek by the shiny object of a diseased capitalism.

In the two Serra films of the late 1970s, the brash, murderous, expose-the-bastards drive of the videos is mixed with a task-object-setting over a hypnotic, Warholian stretch of time. What distinguishes *Railroad Turnbridge* and *Steelmill* is their remarkable historical consciousness. The films have Eisenstein in their DNA (Snow is most present), but it's the Eisenstein of the unfinished *¡Que viva México!*, in which the frenetic montage that links history, art, politics and philosophy occurs inside the viewer's head, incorporating her range of experiences, his mental montages. The work thus becomes collaborative and open in a way that defies the typical process of presenting movies to viewers—tossed or flung at us, forcing us to engage with a drab, bullying, closed Monoform system that condescends to our intelligence.

—Carlos Valladares, adapted from *The Art of Perception: Richard Serra's Films* (originally published in the *Gagosian Quarterly*, Fall 2019 edition)

Special thanks: Richard Serra; Clara Weyergraf; Trina McKeever; Sarah Jones—Gagosian; Kitty Cleary—Museum of Modern Art, New York; and Anthology Film Archives.

INTRODUCTION BY BENJAMIN BUCHLOCH

monday january 27 at 7pm

This program sees Serra moving from the task-based minimalism of his earliest films—all of which depict a hand engaged in simple actions—to films that explore the various ways that the medium of film can transform the reality being photographed, whether through the imposition of a border in *Frame*, the way motion is rendered in *Tina Turning*, or the capturing of color and two-dimensional space in *Color Aid*.

HAND CATCHING LEAD

Camera by Robert Fiore
US 1968, 16mm, b/w, silent, 3.5 min

HANDS SCRAPING

Camera by Robert Fiore
US 1968, 16mm, b/w, silent, 4.5 min

HANDS TIED

Camera by Robert Fiore
US 1968, 16mm, b/w, silent, 3.5 min

HAND LEAD FULCRUM

Camera by Robert Fiore
US 1968, 16mm, b/w, silent, 3 min

FRAME

Camera by Robert Fiore
US 1969, 16mm, b/w, 22 min

TINA TURNING

Camera by Robert Fiore
US 1969, 16mm, b/w, silent, 2 min



Richard Serra *HAND CATCHING LEAD*, 1968 (still), Museum of Modern Art, New York. Artwork ©2020 Richard Serra/Artists Rights Society (ARS), New York



Richard Serra *HANDS SCRAPING*, 1968 (still), Museum of Modern Art, New York. Artwork ©2020 Richard Serra/Artists Rights Society (ARS), New York

COLOR AID

Camera by Robert Fiore
US 1970-71, 16mm, color, 36 min

Total running time: ca. 80 min.

monday february 3 at 7pm

This program includes Serra's classic experiments with video—*Television Delivers People* and *Boomerang*, which explore the medium's ability to critique commercial television and to use feedback to interrogate video's impact on the self—as well as the considerably lesser-known works that immediately

preceded them, including his three collaborations with Joan Jonas, and *Surprise Attack*, a work shot by Babette Mangolte that hearkens back to Serra's first, task-based films.

PAUL REVERE

In collaboration with Joan Jonas
US 1971, 16mm, b/w, 9 min

ANXIOUS AUTOMATION

US 1971, video, b/w, 4.5 min

VEIL

In collaboration with Joan Jonas
US 1971, 16mm, b/w, silent, 6 min

CHINA GIRL

Germany 1972, video, b/w, 11 min

SURPRISE ATTACK

Camera by Babette Mangolte
US 1973, video, b/w, 2 min

TELEVISION DELIVERS PEOPLE

US 1973, video, color, 6 min

BOOMERANG

US 1974, video, color, 11 min

Total running time: ca. 55 min.

friday february 7 at 7pm

PRISONER'S DILEMMA

A two-part tape of a video performance done on January 22, 1974, at 112 Greene Street (as part of the Video Performance Exhibition), structured on a problem in game theory, a non-zero-sum game, in which both players can win or lose at the same time, one can win more than the other, and one can win at the others expense. Serra and Bell have used game theory as a way of dealing with genres of commer-

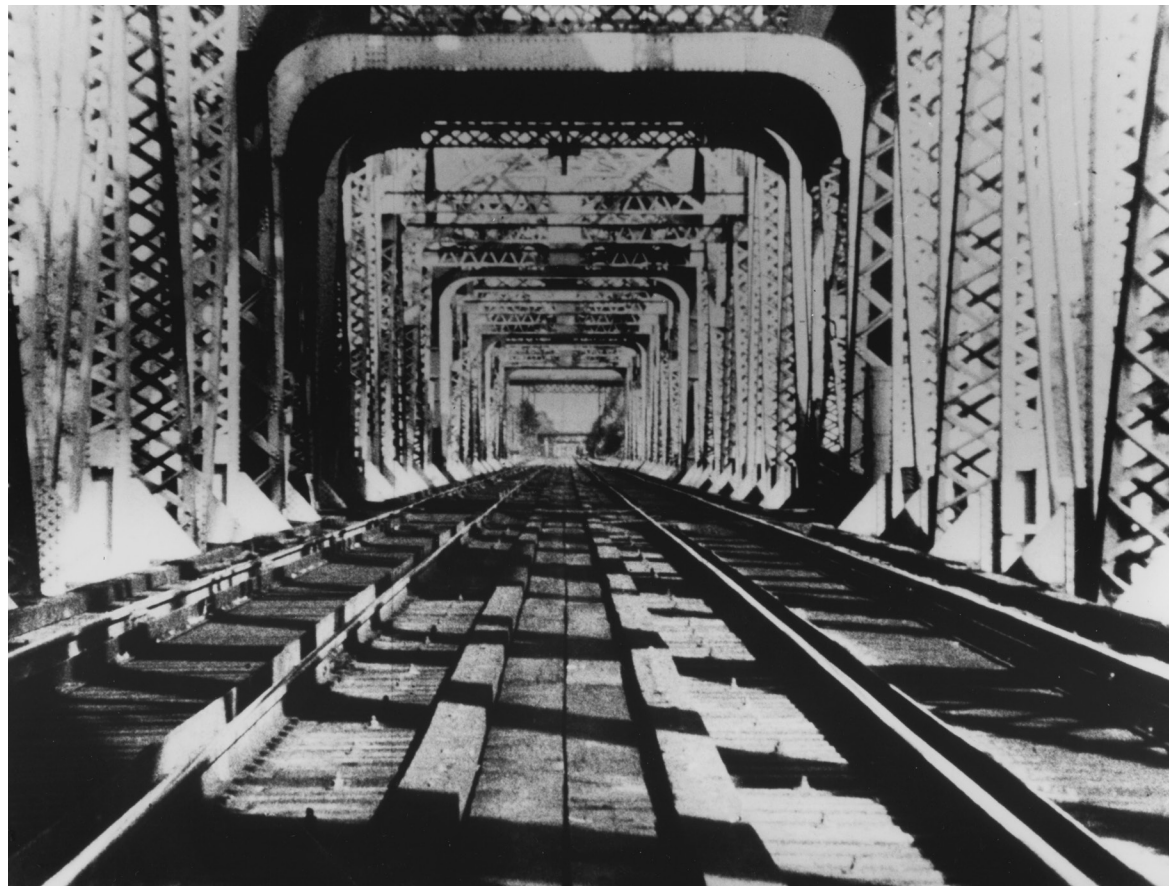
cial TV: cops and robbers in the first part, and a quiz program in the second. — *Castelli-Sonnabend Catalog* (1979)

In collaboration with Robert Bell
US 1974, video, b/w, 45 min

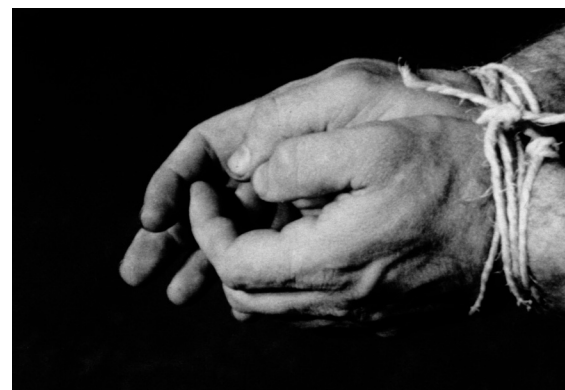
sunday february 9 at 7pm

RAILROAD TURNBRIDGE

It is the bridge that causes both the landscape and the film itself to speak; the film follows the sequence



Richard Serra *RAILROAD TURNBRIDGE*, 1976 (still), Museum of Modern Art, New York. Artwork ©2020 Richard Serra/Artists Rights Society (ARS), New York



Richard Serra *HANDS TIED*, 1968 (still), Museum of Modern Art, New York. Artwork ©2020 Richard Serra/Artists Rights Society (ARS), New York

of its procedures: turning, opening for the passing ship, turning again, closing for the passing train. The mechanics of the bridge become the grammar of the film. — *Tom Holert*, Richard Serra: Films and Videotapes, *Kunstmuseum Basel* (2017)

US 1976, 16mm, b/w, silent, 19 min

STEELMILL/STAHLWERK

Serra's film about the production of his sculpture *Berlin Block* (for Charlie Chaplin) (1977) at the Henrichshütte Hattingen steelworks in the Ruhr Valley, begun roughly one year before the first major wave of strikes in the German steel industry since the war, combines conventions from documentary film, agit-prop, black-and-white photographic studies and architectural film. — *Tom Holert*, Richard Serra: Films and Videotapes, *Kunstmuseum Basel* (2017)

In collaboration with Clara Weyergraf
Germany 1979, 16mm, b/w, 29 min

AMOUR FOU

FEBRUARY 14 – FEBRUARY 16



Jean Renoir *LA CHIENNE*

The French have a term for it, for the impossible, absolute, self-punishing and strange love that ignites and, like a nitrate print in flames, cannot be extinguished. *Amour fou* has been a perennial subject of French cinema and especially those filmmakers closely aligned with the Surrealists who found in rapturous mad love a sublime expression of the creative spirit. Inspired in part by the recent restoration of Buñuel's *L'Age d'Or* by the Cinémathèque Française, presented now in its full seventy-five minute version, as well as the atavistic celebration of Valentine's Day, whose own dark origins have been furtively repressed, the Harvard Film Archive offers a selection of classic films plunging deep into the dark, giddy depths of amorous delirium. — HG

Film descriptions by Haden Guest, David Pendleton, Patrick Marshall and Brittany Gravely.

friday february 14 at 7pm

LA CHIENNE

Possibly Renoir's coldest, harshest film centers on a merchant who, while walking home one night, encounters a woman being beaten by her boyfriend. He intervenes, sets her up in a small apartment and proceeds to fall in love with her. But as their three lives become more and more intertwined, a noirish decay sets in, given an almost uncanny edge by the detached distance Renoir maintains from his protagonists. (As Bazin put it, "Difficult to define, the style seems to be the simultaneous expression of the greatest fantasy and the greatest realism.") With his framing and remarkable depth of field, the naturalist inside Renoir has found a means to suggest that human will is inevitably prey to the whims and caprices of fate.

Directed by Jean Renoir. With Michel Simon, Janie Marèse, Georges Flamant
France 1931, 35mm, b/w, 96 min. French with English subtitles

friday february 14 at 9pm

BETTY BLUE (37° 2 LE MATIN)

Beineix's torrid tale of passion focuses on the reckless relationship between a Riviera handyman who dreams of becoming a writer and a disgruntled waitress careening toward madness. While she takes him on a journey that opens new possibilities for his staid, provincial life, their path ultimately leads to her own undoing. Explosively erotic, this is a flamboyant hymn to youthful abandon, emotional excess, and romanticized self-destruction. Although the film gained most of its notoriety for its graphic depiction of sexuality, Beineix's work can now be seen, along with the films of his contemporary Léos Carax, as a hyperrealist view of the darker side of romance.

Directed by Jean-Jacques Beineix. With Béatrice Dalle, Jean-Hugues Anglade, Gérard Darmon
France 1986, 35mm, color, 130 min. French with English subtitles

saturday february 15 at 9pm

MANON

Exalted by Ado Kyrou as one of the purest renditions of *amour fou* in the cinema, the rarely seen *Manon* is



Henri-Georges Clouzot *MANON*

a dark, surrealist fever dream and among the greatest discoveries within Clouzot's oeuvre. Crowned by a kinetic scene of a cathedral torn apart by bombs, *Manon* is fascinating for its evocation of the destruction and aftermath of World War II and its vision of a traumatized and morally compromised postwar France. A boyish Serge Reggiani falls willing and masochistic victim to the double-edged charms of *Manon*, transformed by Cécile Aubry into the ultimate *femme fatale*, at turns a petulant angel and a cruel, avaricious succubus – yet bringing an awkward, childlike grace to her every act of treachery.

Directed by Henri-Georges Clouzot. With Cécile Aubry, Michel Auclair, Serge Reggiani
France 1948, 35mm, b/w, 100 min. French with English subtitles

sunday february 16 at 4:30pm

L'AGE D'OR

Realizing his goal of enraging fascists, Catholics, the bourgeoisie and his general audience in this follow-up to *Un Chien Andalou*, Buñuel proved too radical this time even for Salvador Dalí, who quickly distanced himself from this explosive cinematic revolution. Slyly beginning as an innocuous documentary on scorpions, this surreal masterpiece evolves into a romance in which the lovers are routinely blocked from realizing their love by the complexes of society and their own psyches. One of the earliest sound films—and the first to use interior dialogue—*L'Age d'Or* is a decadent, jarring Freudian dreamscape that has maintained its horror, eroticism and taboo—provoking on planes both conscious and subconscious.

Directed by Luis Buñuel. With Gaston Modot, Lya Lys, Max Ernst
France 1930, DCP, b/w, 63 min. French with English subtitles

sunday february 16 at 7pm

JULES AND JIM (JULES ET JIM)

Alternately gentle and searing, Truffaut's masterpiece follows a love triangle through the years before, during and after the war, enthusiastically portraying the giddy joys of both friendship and romantic love among two young men, one French and one German, and the woman who captivates them both. The nationality of the two title charac-



François Truffaut *JULES AND JIM*

ters reveals the film's aspirations to allegory. The war itself receives scant notice in the novel Truffaut has adapted; the film amplifies its presence and its impact on the characters to make of this ménage-a-trois an emblem for the urge to challenge social convention in the early years of the 20th century, an urge deferred by the conflict.

Directed by François Truffaut. With Jeanne Moreau, Oskar Werner, Henri Serre
France 1962, 35mm, b/w, 106 min. French with English subtitles



Luis Buñuel *L'AGE D'OR*

SELF-DESTRUCTION CINEMA. THE FILMS OF TETSUYA MARIKO

FEBRUARY 21 – FEBRUARY 24

Japanese filmmaker Tetsuya Mariko (b. 1981) has directed a series of arresting and subversive films centered on characters locked into cycles of extreme antisocial behavior. Whether loners who have long abandoned any desire to engage except by their absolute but anarchic rules, or lovers set out on stark revenge, Mariko's self-absorbed antiheroes inhabit an alternate zone that inverts quotidian reality by sparking cycles of dark violence in broad daylight and transforming banal domestic and everyday spaces into unexpected stages for bleak, brooding yet also darkly humorous theatrical performances. Mariko first gained fame for his Super-8 films made while a student at Tokyo's Hosei University and then at Image Forum, feverish and autobiographically inspired works that turned inward to channel dark self-reflective fantasies evoking his family history and even including his parents as vocal critics of their son's work, questioning his risky gambits in sharp and hilarious dialogue that clearly announces the unique intertwining of the playful and painful in Mariko's cinema. Mariko's second feature film, *Destruction Babies*, went even further by offering a violent sociopath as its strange icon, tearing through the streets of a provincial town and challenging anyone who stands in his path to a crazed fisticuff duel. A controversial cult hit in Japan, *Destruction Babies* continues to be hotly debated for its enigmatically ultra-violent hero, driven ever forward by reasons never made wholly clear. With his latest feature *Miyamoto*, Mariko turns for inspiration to a popular *manga* story to create a fable-like revenge tale of a hapless salary man pulled all-too-easily into a savage underworld. —HG

The Harvard Film Archive is pleased to welcome Tetsuya Mariko, now an artist-in-residence at Harvard's Reischauer Institute of Japanese Studies, for three evenings of screenings and conversations, together with producer Eisei Shu.

Special thanks: Mary Brinton, Director; Stacie Matsumoto, Associate Director—Reischauer Institute of Japanese Studies, Harvard.



Tetsuya Mariko *DESTRUCTION BABIES*

**\$12 SPECIAL EVENT TICKETS
TETSUYA MARIKO & EISEI SHU IN PERSON**

friday february 21 at 7pm

DESTRUCTION BABIES

(DISUTORAKUSHON BEIBIZU)

Wildly popular in Japan, Mariko's breakthrough feature tells the story of a young man drawn mysteriously into a spiral of unrelenting violence, fearlessly engaging in an unceasing series of fights and brawls with anyone who stands, or even hesitates, in his way. Set principally in the remote port city of Matsuyama, *Destruction Babies* traces the enigmatic fighter and his concerned brother through a strangely errant and brutal path within a back alley Japan rarely seen on screen, pushing its way forcibly through the gangster underworld and the frayed community of disaffected youth who loiter in the street markets, posturing as adults until they are challenged to take a stand. A purposefully problematic film, *Destruction Babies* seems at one level to embrace the unreal ultra-violence of manga, video games and commercial cinema while also bending it into a kind of parodic self-criticism.

Directed by Tetsuya Mariko. With Yuya Yagira, Masaki Suda, Nana Komatsu
Japan 2016, DCP, color, 108 min. Japanese with English subtitles

**\$12 SPECIAL EVENT TICKETS
TETSUYA MARIKO IN CONVERSATION WITH
ALEXANDER ZAHLTEN & EISEI SHU**

saturday february 22 at 7pm

MIYAMOTO (MIYAMOTO KARA KIMI E)

Mariko's latest film is a spirited and violent adaptation of Hideki Arai's legendary 1990s manga chronicle of a frustrated stationery company salesman whose bad temper and sense of absolute justice lead him into an ever-escalating series of dark misadventures. Made first into a popular late-night television series, Arai's heroic loser is given fiercely cinematic dimensions in Mariko's long-awaited feature, featuring rising star Sosuke Ikematsu as a young man searching for love and redemption in the least likely places.

Directed by Tetsuya Mariko. With Sosuke Ikematsu, Yu Aoi, Arata Iura
Japan 2019, DCP, color, 130 min. Japanese with English subtitles

**\$12 SPECIAL EVENT TICKETS
TETSUYA MARIKO IN CONVERSATION WITH
ALEXANDER ZAHLTEN & HADEN GUEST**

monday february 24 at 7pm

Combining two of Mariko's celebrated Super-8 student films with a recent featurette, this program reveals the full range of the director's fascination with

antiheroes and the margins of society. With his autobiographically inflected shorts, *Mariko's 30 Pirates* and *The Far East Apartment*, the then-student filmmaker first revealed his penchant for uncomfortable intimacy and awkwardly confrontational situations, here embodied in the figure of a young filmmaker and dreamer inventing alternate worlds on his university campus and in his cramped apartment. In *Ninifuni*, Mariko tells the story of a small-town young man seized by the impulse to rob a pachinko parlor, leading to a desperate chase and strange encounter with the J-Pop idol band Momoiro Clover Z.

MARIKO'S 30 PIRATES (MARIKO SANJUUKI)

Directed by Tetsuya Mariko
Japan 2004, Super-8 transferred to digital, color, 28 min. Japanese with English subtitles

**THE FAR EAST APARTMENT
(KYOKUTOU NO MANSHON)**

Directed by Tetsuya Mariko
Japan 2003, Super-8 transferred to digital, color, 32 min. Japanese with English subtitles

NINIFUNI

Directed by Tetsuya Mariko
Japan 2011, Super-8 transferred to digital, color, 42 min. Japanese with English subtitles



Tetsuya Mariko *MIYAMOTO*

PATRICIO GUZMÁN'S CHILE TRILOGY

FEBRUARY 23 – FEBRUARY 29

The long career of Patricio Guzmán (b. 1941) as a documentarian and activist has courageously focused on the turbulent, tragic history of his native Chile since the 1973 overthrow of Leftist President Salvador Allende—the world's first democratically elected Socialist leader—by the US-backed repressive dictator Augusto Pinochet. A firsthand witness to Allende's fall, Guzmán completed his first major film, *The Battle of Chile*, at tremendous personal risk—only after escaping imprisonment by Allende forces and, with the help of the Swedish embassy, smuggling his precious reels of film to Europe, where he has remained in exile to this very day. In 2010, Guzmán returned to Chile to reexamine the traumatic past, this time through a different lens: by looking closely at the country's singular topography and focusing on the arid Atacama Desert. In the Atacama, Guzmán discovered a profound connection between two impossible searches underway: those of scientists with powerful telescopes directed towards the heavens and those of devastated families looking downward to search for the bones of their loved ones,



Patricio Guzmán *THE CORDILLERA OF DREAMS*

victims of the Pinochet regime, scattered into the sand in order to silence their voices of resistance. Drawing poetic connections between the stars and the bones, between the astronomers and the victims' families searching for the last remains of their loved ones, *Nostalgia for the Light* traces a moving and metaphysical path that draws urgent connection between Chile's unique geography and its troubled past.

Continuing his project, Guzmán's *The Pearl Button* looked next at Chile's long coastline to discover the intertwined histories of the nation's almost entirely vanquished indigenous peoples and the terrible toll of desaparecidos victimized throughout Pinochet's devastating regime. A haunting pattern is revealed between the systematic cruelty of the 19th and 20th centuries against the most vulnerable, a brutal repression countered only by the rare courage of those who witnessed and survived, and those who today vow, against great odds, that the past shall not repeat itself. With his latest film *The Cordillera of Dreams*, Guzmán turns to Chile's prominent Andes Mountains to complete an epic trilogy that closes with one of his most openly personal films. A ruminative meditation on childhood, memory and the vast sweep of Chilean history, Guzmán finds solace and unsettling questions in the mountains' noble and immobile beholder. In the end, *The Cordillera of Dreams* makes an impassioned call for action, suggesting how human cruelty has destabilized the same climate—political and natural—and now threatens to destroy less with action than with inaction. Using geography to decipher not just the history but the very psyche of Chile, Guzmán's powerful trilogy finds in landscape a resilient witness whose lasting and insightful testimony speaks most directly to those who are patient, compassionate and blessed with an open imagination able to envision a different future. — HG

Film descriptions by Haden Guest.

Special thanks: Paola Ibarra Deschamps, Assistant Director of Programs and Marcela Ramos, ARTS@DRCLAS Program Manager and Overseas Offices—David Rockefeller Center for Latin American Studies, Harvard.



sunday february 23 at 4pm
saturday february 29 at 9pm
NOSTALGIA FOR THE LIGHT
(NOSTALGIA DE LA LUZ)

In order to return once more to the troubled history of the Pinochet dictatorship, Guzmán's film travels to Chile's remote Atacama Desert, whose unusual conditions give the world's largest telescopes privileged access to the stars and their cosmic secrets. One of the driest places on the planet, the Atacama also preserves almost anything buried in its sand—including ancient indigenous remains and, more recently, the fragments of victims' bodies scattered there by Pinochet's death squads. A work of rare poetry and emotional power, *Nostalgia for the Light* carefully interweaves the profoundly insightful musings of astronomers and archaeologists who have made the desert their home with the testimony of a resolute group of widows who wander the desert, fueled by the hope of finding even a fragment of an executed loved one's remains. In this place where the past—be it the ancient world, the historic past or the unfathomable distance of the galaxies—all seem incredibly alive and close, Guzmán crafts a brilliant meditation on the strange tenacity and paradoxical fragility of memory and history.

Directed by Patricio Guzmán
 France/Germany/Chile 2010, 35mm, color, 90 min. Spanish and English with English subtitles

sunday february 23 at 7pm
friday february 28 at 7pm
THE CORDILLERA OF DREAMS
(LA CORDILLÈRE DES SONGES)

The closing film of Guzmán's latest trilogy looks again to his homeland's unique geography, turning now to the Andes Mountains that define Chile's Eastern border, protecting and seemingly isolating the nation against the rest of the world. Tinged with rueful nostalgia, *The Cordillera of Dreams* returns to Guzmán's childhood home—the modest and remarkably still-standing house—to examine with strong ambivalence Chile's present moment of neoliberal prosperity. A stranger in his native land, Guzmán seeks the guidance of a group of artists, writers and painters whose work concerns the Chilean condition. A special place is given to the inveterate documentarian Pablo Salas, a humble and indefatigable filmmaker whose entire career has been spent filming protests and police repression—from the Pinochet days to the present. Salas' work and vast archive, as well as his unbroken commitment to the daily struggle, are

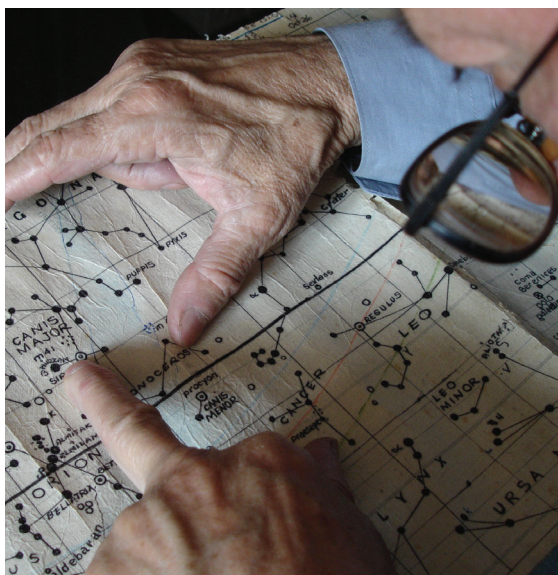


Patricio Guzmán *THE PEARL BUTTON*

offered by the film as exemplary and as a counter-example used by Guzmán to gently question the cost of his own exile and distance. Winner of Best Documentary at the 2019 Cannes Film Festival, *The Cordillera of Dreams* resonates deeply at a time when urgent political change seems within reach but still so very far away.

Directed by Patricio Guzmán
 Chile/France 2019, DCP, color, 85 min. Spanish with English subtitles

Also screening as part of the Cinema of Resistance program, p. 3.



Patricio Guzmán *NOSTALGIA FOR THE LIGHT*

friday february 28 at 9pm
saturday february 29 at 7pm
THE PEARL BUTTON (EL BOTÓN DE NÁCAR)

Guzmán's follow-up to *Nostalgia for the Light* led him to Chile's western coastline and the repressed history of the indigenous peoples whose culture and livelihood were dependent upon the seas. Tracing the little-known story of Jemmy Button—a native of the Tierra del Fuego islands taken to England as a trophy and tool of English colonizers—Guzmán contemplates the symbol of the single button offered as remuneration to the young man and hauntingly echoed in another button found in the ocean's depths by investigators searching for the remains of Pinochet victims. Looking back further into Chilean history than previous Guzmán films, *The Pearl Button* discovers strange and haunting augurs of the dark Pinochet regime in, for example, the same concentration camps used in the 19th century to exterminate indigenous peoples and again, years later, for the torture of political prisoners captured and most often assassinated by Pinochet's soldiers. Including interviews with the last remaining members of an almost vanquished indigenous people, and a chilling recreation of the final abominably cruel erasure of political prisoners dropped by helicopter into the ocean, *The Pearl Button* asks its viewer to witness and remember that which official history has determined to forget.

Directed by Patricio Guzmán
 France/Spain/Chile/Switzerland 2015, DCP, color & b/w, 82 min. Spanish with English subtitles



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RECORDER: THE MARION STOKES PROJECT

FEBRUARY 17



Matt Wolf *RECORDER: THE MARION STOKES PROJECT*

\$12 SPECIAL EVENT TICKETS
MATT WOLF IN CONVERSATION WITH AMY SLOPER & DAN BYERS

monday february 17 at 7pm

RECORDER: THE MARION STOKES PROJECT

Matt Wolf's engaging documentary tells two stories: one, the life story of a remarkably prescient and stubbornly individualistic radical librarian who refused to fit neatly into the role of wife or mother, and a second that traces the emergence and arguably disastrous effects of the twenty-four-hour American news cycle that she secretly recorded in her Philadelphia home from 1979-2012. Marion Stokes was a librarian, public access television producer, political activist and mother who amassed a 70,000-tape VHS archive by obsessively recording up to four news network feeds twenty-four hours a day, unbeknownst to anyone except the few family and staff she allowed into her home. As a producer and activist who attempted to bridge the divide between those on opposite sides of the political and cultural spectrum, Stokes observed and understood the negative influence of this news cycle, and how the shaping of a narrative by corporate interests was dividing society. As a librarian, she understood how vital the primary documents—the recordings themselves—would be to studying this cultural shift, and also recognized that the news agencies would not have the same presence of mind to save them. The film uncovers her quietly significant life—from being courted by both the Communist and Socialist parties as a prized African American party member to her self-imposed exile in Cuba after being tracked by the FBI—and the toll her choices took on her family. Footage from Stokes' archive is used extensively to illustrate the incredible legacy she has left behind. — Amy Sloper

Directed by Matt Wolf
US 2019, DCP, color, 87 min

in person

BENJAMIN BUCHLOCH **jan 27**

ANGELA SCHANELEC **feb 10**

MATT WOLF **feb 17**

TETSUYA MARIKO **feb 21 - 24**

coming soon

SHUZO AZUCHI *GULLIVER* in person

KANAI KATSU in person

ABBAS Kiarostami retrospective

KELLY REICHARDT in person

JESSICA SARAH RINLAND in person

SYLVIA SCHEDELBAUER in person

PAOLO SORRENTINO in person

The Archive is extremely grateful to June Yip, AB '85, and David Wong, AB '85, for their generous support of the Harvard Film Archive's ongoing visiting filmmaker program. Thanks to their generosity the Archive is able to continue inviting filmmakers, artists and scholars to present their work at the HFA and interact with the Harvard film community.