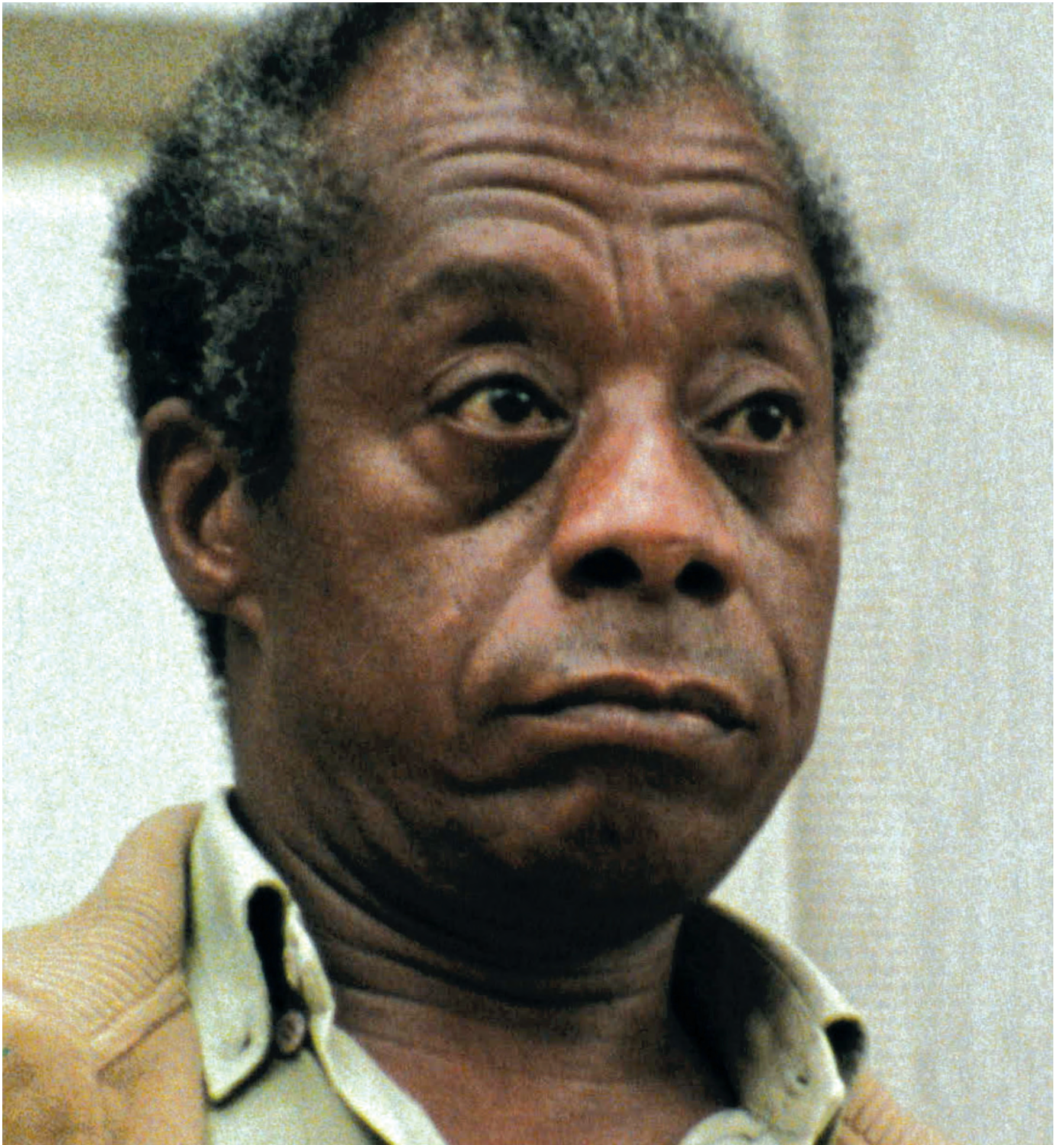


HARVARD FILM ARCHIVE



SEPTEMBER - DECEMBER 2023

MÚSICA DE CÂMARA. THE CINEMA OF RITA AZEVEDO GOMES

SEPTEMBER 1 – OCTOBER 14

- 2 **MÚSICA DE CÂMARA. THE CINEMA OF RITA AZEVEDO GOMES**
september 1 – october 14
- 6 **ANY NUMBER CAN WIN. ALL-NIGHT MOVIE MARATHON**
september 2 – september 3
- 7 **FROM THE HARVARD FILM ARCHIVE COLLECTION ...**
september 4 – december 15
- 8 **CHILE AÑO CERO / CHILE YEAR ZERO**
september 9 – september 25
- 10 **THE SHOCHIKU CENTENNIAL COLLECTION**
september 14 – september 16
- 12 **THOSE THAT, AT A DISTANCE, RESEMBLE ANOTHER**
september 18
- 13 **PEOPLE AND THEIR VIRTUE. TWO FILMS BY WANG BING**
october 6 – october 7
- CALENDAR**
- 14 SEPTEMBER
15 OCTOBER
16 NOVEMBER
17 DECEMBER
- 18 **TRENQUE LAUQUEN BY LAURA CITARELLA**
october 8 – october 28
- I HEARD IT THROUGH THE GRAPEVINE WITH JAMES BALDWIN**
october 16 – october 29
- 21 **FILMMAKER, GUEST WORKER: ŽELIMIR ŽILNIK'S EXPATRIATES**
october 20 – november 11
- 23 **OUT OF THE ASHES – THE US-ROK SECURITY ALLIANCE & THE EMERGENCE OF SOUTH KOREAN CINEMA**
november 3 – december 3
- 28 **SONGS OF LOVE AND LOSS. ELVIRA NOTARI'S CINEMATIC REALISM**
november 6 – november 13
- 29 **UNDER THE UNDERGROUND – THE VISIONARY CINEMA OF KANAI KATSU**
november 18 – december 1
- 31 **THE OATH OF THE SWORD**
december 4
- 32 **ADACHI MASAO'S REVOLUTION+1**
october 30

Throughout her long and still vital career Portuguese filmmaker Rita Azevedo Gomes (b. 1952) has defined a vanguard of European art cinema through a series of boldly experimental films that together engage a complex dialogue with literature, poetry, theater and painting. Azevedo Gomes' singular approach to adaptation was announced in her striking debut feature, *The Sound of the Shaking Earth*, which collages multiple literary sources—André Gide, Nathaniel Hawthorne, Agustina Bessa-Luís, Mário de Sá-Carneiro, among them—into an elliptical fable about a frustrated novelist better able to dream than write his book. Azevedo Gomes' films often feature storytellers who embody her abiding fascination with language as a fulcrum of cinematic art and illusion. Her films are further animated by a rich diversity of voices, intertwining spoken dialogue with recited poetry and prose, while also giving a major role to music and song that takes fullest form in her latest work, *The Kegelstatt Trio*.

Azevedo Gomes' cinema is grounded as well in her prodigious cinephilia, gained during her many years working as a film programmer at the storied Cinemateca Portuguesa under the direction of its now legendary long-term curator, the writer, thinker and occasional actor João Bénard da Costa (1935-2009). Indeed, echoes of classical and modernist cinema sound across Azevedo Gomes' films, which are haunted by the expressionist shadows of Murnau, the tortured psychosexual melodrama of Bergman, the doomed romanticism of Nicholas Ray, the exacting theater of Fassbinder. Frequent comparisons are made to Manoel de Oliveira who, in fact, gave Azevedo Gomes a formative experience as an assistant on *Francisca* (1981). Yet while Oliveira was a mentor and remains a touchstone of her cinema, the ideas of theatricality, adaptation and meta-narrative that expand across Azevedo Gomes' films are equally aligned with the work of other Portuguese and European directors such as João César Monteiro, Jacques Rivette, and Marguerite Duras. Also important were the visionary artists for whom she worked as assistant: Werner Schroeter, Valeria Sarmiento and, above all, the painter-filmmaker Luís Noronha da Costa—a seminal inspiration for Azevedo Gomes, whose first artistic training was as a painter at the Escola Superior de Belas-Artes in Lisbon.

International recognition came late to the filmmaker, with the critical success of *A Woman's Revenge* (2012) and *The Portuguese Woman* (2018), two dynamic period films and adaptations (of Jules Barbey d'Aurevilly and Robert Musil, respectively) that offer powerful feminist parables through their stories of heroines empowered, paradoxically, by their state of entrapment. A long overdue rediscovery of Azevedo Gomes' larger oeuvre is at last underway, including this, the first US retrospective of her work. On this occasion we have also invited Azevedo Gomes to select and write about six films that are important to her cinema. – HG

The Harvard Film Archive gives special thanks to Tiago Araújo, Consul General of Portugal in Boston, for the generous support given by his office for this program. Additional support comes from the Instituto Camões as part of their centenary celebration of the work and legacy of Agustina Bessa-Luís, the influential Portuguese author and screenwriter who was a frequent inspiration for Azevedo Gomes.

Additional thanks: Sara Moreira—Cinemateca Portuguesa – Museu do Cinema, IP, Portugal.

Film descriptions by Haden Guest and Rita Azevedo Gomes.



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Programs curated by Haden Guest and text written by Haden Guest and Brittany Gravely, unless otherwise noted.

*On the cover: James Baldwin revisits sites of turning points in the civil rights movement throughout the South in Dick Fontaine's newly restored documentary *I Heard it Through the Grapevine* (1984). p. 19*

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Rita Azevedo Gomes *THE PORTUGUESE WOMAN*

friday september 1 at 7pm

sunday october 1 at 3pm

THE PORTUGUESE WOMAN *A PORTUGUESA*

Among Azevedo Gomes' most powerful works is this striking adaptation of a Robert Musil story, set in the 16th century, of a young bride taken from her native Portugal to the remote Northern Italian kingdom of her warrior husband, who abandons her for a full eleven years while he engages in endless battle. As the bride who must invent a new life in a distant, inhospitable land, Clara Riedenstein gives an evocative performance that reveals both tenderness and steely tenacity. Few filmmakers since Robert Bresson or Tsai Ming-liang have so aptly captured the physical, psychological and spiritual experience of profound waiting as Azevedo Gomes who, like them, calibrates a rigorous minimalism of setting and action to maximize the emotional weight of every decision and indecision. Fassbinder actress Ingrid Caven appears as a one-woman chorus delivering a sung commentary on the action and adding another theatrical level and richness to Azevedo Gomes' restrained yet sumptuous film.

Directed by Rita Azevedo Gomes. With Clara Riedenstein, Marcello Urgeghe, Ingrid Caven
Portugal 2018, DCP, color, 136 min. French, Portuguese and German with English subtitles



Rita Azevedo Gomes *A WOMAN'S REVENGE*

friday september 8 at 7pm

sunday september 24 at 3pm

A WOMAN'S REVENGE

A VINGANÇA DE UMA MULHER

Azevedo Gomes captured the decadent demimonde of 19th century Europe in her unexpected breakthrough film, a carefully measured adaptation of Jules Barbey d'Aurevilly's tale of a world-weary, cynical lothario who glides into a dalliance with a sex worker who, in turn, radically turns the tables through a riveting and excoriating testimonial. Rita Durão delivers a smoldering performance of a woman who chooses her own incendiary destiny, burning every bridge with self-immolatory flames. Rare for a contemporary period film is the careful restraint that guides *A Woman's Revenge* and allows each rustle of silk and ritualized gesture to tremble with full emotive force.

Directed by Rita Azevedo Gomes. With Rita Durão, Fernando Rodrigues, Hugo Tourita
Portugal 2012, DCP, color, 100 min. Portuguese with English subtitles

sunday september 10 at 3pm

WE CAN'T GO HOME AGAIN

What does it mean to go back home again? ... pieces of warmth; some of us find them, some of us get a rifle up our asses too. — Nicholas Ray, 1979

A film of death (of cinema?) and of simultaneous resurrections. I saw the film in 1985, a rare print, its first version (before the version restored by Susan Ray). I preferred to retain the film that Ray left, it was his Requiem, like Mozart's in the sense of its incompleteness. Thus, unfinished, out of sync, imperfect, shattered, prefiguring the tragic career of its author, kept apart from filmmaking for a long period. With his Vassar College students—violent and fragile and vulnerable as any of Ray's heroes—its meaning was not perfection, but a tearing of horizons that disavows closure. A daring work, an incomplete work? Nick Ray closes his autobiography; disarms the image of a Hollywood filmmaker and, with the multiple concerns of his students and his own concerns, weaves a filmic document where thought is not linear and time is shattered in multiple images of all formats simultaneously on the screen. Nick, guardian of the temple, Santa Claus casting fire on the waters, long before a famous German friend, or the "master" JLG.

On the long strip of celluloid, life is closed and the work is closed in on itself: in the end as in the beginning. The young lovers living at night, we will meet them again at the end, embracing in a pile of hay in the barn, frightened, suspended. — RA

35mm print courtesy the Academy Film Archive.

Directed by Nicholas Ray. With Richard Bock, Tom Farrell, Danny Fisher
US 1972/2011, 35mm, color & b/w, 93 min

sunday september 17 at 3pm

THE GHOST AND MRS. MUIR

Possessed of immeasurable charm, of a light and gentle yet irreversible dive into the world of dreams, of solitude and of death. This choice celebrates the many discoveries I made in the 1980s during the great American Film Cycles at the Gulbenkian in Lisbon. What a pleasure to see and review this movie about a Norwegian captain, a ghost in love for whom "the midnight sun is impossible light, but it is his only light." Lucy—the prodigious Gene Tierney!—is not frightened by the presence of Captain Gregg's lost soul who tells her, "Everything you see is an illusion."

Of all the arts, cinema is the most oneiric, they say. But in this movie, oneirism is the element. I recall the sea, the mists, the wind, and Keats: "Was it a vision, or a waking dream?" And I recall the ironically enchanting voice of Sir Reginald Carey "Rex" Harrison: "What you have missed Lucia, by being born too late to travel the Seven Seas with me! What I have missed too ..." — RA

This 35mm print has Portuguese subtitles.

Directed by Joseph L. Mankiewicz. With Gene Tierney, Rex Harrison, George Sanders
US 1947, 35mm, b/w, 104 min. English with Portuguese subtitles

sunday september 24 at 7pm

FRANCISCA

Fanny Owen, the novel by Agustina Bessa-Luís, is a mystery. *Francisca* deepens this mystery cinematographically. In *Francisca*, I saw unfold what Manoel de Oliveira called a *visual word*. "Oliveira films a word like someone filming a tree," a girlfriend told me a few days ago.

This time it was not chance that struck me. In truth, I earned my place in this film one day when I plucked up courage, rushed up to Manoel de Oliveira and told him I would like very much to work with him. I, who had never even gone to film school, but I had seen *Amor de Perdição*, secretly, in a private screening, hidden in the projection booth. At that time rumors and opinions about Oliveira were terribly critical, with rare exception.



Manoel de Oliveira *FRANCISCA*

I was determined to infiltrate the shooting of *Francisca*, to unravel that mystery surrounding a big production during which I found myself literally invaded by an impudent desire to film. *Francisca* was my laboratory, my school, my inquietude. The Tóbis film studio was a sacred temple, an initiation, so to speak. I only entered again into that studio, inhabited by ghosts, a full thirty years later to film—not by chance—*A Woman's Revenge* which would, fatefully, be the very last feature shot within its walls.

"The soul is a vice," says Agustina, says Francisca. Cinema will also be a vice if it possesses us with the immense solitude of its makers. — RA

Directed by Manoel de Oliveira. With Teresa Menezes, Diogo Dória, Mário Barroso
Portugal 1981, DCP, color, 166 min. Portuguese with English subtitles

friday september 29 at 7pm - UNSUBTITLED
EIKA KATAPPA

At the end of '79, Werner Schroeter said: "I made my first films from the depths of ideological and artistic confusion. It was around 1968. We were full of hope and thought that a new aesthetic—perhaps even a new society—would very soon come to light. It seemed to us that anything was possible. We tried things that nobody had dared to do years before." Many must have thought the same across Europe. What's different in this case is that Schroeter is the one who followed the true intention of his words.

I first saw *Eika Katappa* in the early 1970s, projected on a white sheet in a partially darkened hall. There was no translation or subtitling of any kind. I couldn't understand anything at all. It didn't matter! I was fascinated. The movie was for me a total revelation, in a country gagged by the dictatorship and by censorship that isolated us from the rest of the world. Sitting next to me was "by chance" Luís Noronha da Costa, the painter I admired so much but did not know. Chance brought us together there and then led me to his films. The joy of this amazing encounter was decisive for me, I discovered "*In the end, cinema is made for this as well!*" — RA

35mm print courtesy Eye Filmmuseum is unsubtitled, per the artist's wishes.

Directed by Werner Schroeter. With Gisela Trowe, Magdalena Montezuma, Carla Aulaulau
West Germany 1969, 35mm, color, 143 min. In German, Italian and Spanish

saturday september 30 at 7pm
FRAGILE AS THE WORLD
FRÁGIL COMO O MUNDO

A portrait of a teenage couple whose dizzying love is doomed by forces out of their control, *Fragile as the World* is an openly romantic and melancholy cinematic poem whose rapturous imagery reveals the deep inspiration Azevedo Gomes draws from painting. Set partially within a penumbral Barbizon school forest, Azevedo Gomes' second film evokes young love as a dark rite of passage, a transformative dream state that is embodied in the film's oneiric narrative. The lasting spell cast by *Fragile as the World* lies as much in its haunting images as in those small mysteries that Azevedo gently refuses to fully explain, like the secret letterbox in which the young couple bury their amorous correspondence.

Directed by Rita Azevedo Gomes. With Maria Gonçalves, Bruno Terra, Sophie Balabanian
Portugal 2001, DCP, color & b/w, 90 min. Portuguese and French with English subtitles



Aki Kaurismäki LA VIE DE BOHÈME

saturday september 30 at 9pm - UNSUBTITLED
FILMS BY LUÍS NORONHA DA COSTA

The April revolution—which, in 1974, liberated Portugal from dictatorship—was in its infancy. The ebullience on the margins of culture was fascinating. Luís Noronha da Costa, the architect-painter, was trying his hand at cinema, "architecting" films in Super 8, sometimes in 16mm, with a small group of friends in which I found myself included.

Of the first film João Bénard da Costa said: "In *D. Jaime*, fiction is more clearly expressed than in other films by Luís Noronha, because there is a 'story.'" It's a Sade-like narrative, with an exaggeratedly pure peasant girl; her chaste (but naked) boyfriend and the sinister D. Jaime, the lustful nobleman who wants to commit nefarious acts with the maiden and kidnaps her. It was the beginning of my very brief career as an actress: a peasant girl, so exaggeratedly pure that she was called Clara. From peasant to courtesan, as if in a Terence Fisher world visited by the imagery of romanticism.

In *Padres* I was another Rita, the one in the film, somewhere between coquette and femme fatale, in the house of two cats who squabble for food while the two priests—representing everything but poverty, chastity and obedience—squabble for the woman's body.

Lights from oil lamps, mirrors, pearls, the sea and the beach, are recurring themes and sources of light in Luís Noronha's paintings. Only later, when I saw



Rita Azevedo Gomes FRAGILE AS THE WORLD

the film, did I discover this. The actor doesn't want to know about the film at all, only his character interests him, it gives him the pleasure to be, as it gave me to be Rita in this ménage à trois painted by Luís. — RA

D. JAIME OU A NOITE PORTUGUESA

Directed by Luís Noronha da Costa. With Rita Azevedo Gomes, André Gomes, Antonio Caldeira Pires
Portugal 1974, 16mm, color, 62 min. In Portuguese

PADRES

Directed by Luís Noronha da Costa. With André Gomes, Rita Azevedo Gomes, Luís Vilaça
Portugal 1975, 16mm, color, 41 min. In Portuguese

sunday october 1 at 7pm
SPLENDOR IN THE GRASS

I know that deanie loomis does not exist / but among other women that woman walks / and her evolution follows a line / that resists pure imagination — Ruy Belo, in "Man of Word(s)"

It is not by chance that I include on this list of films *Splendor in the Grass*. The film was never in Portugal, as it never was in any part of the world, a commercial or critical success; it was relentlessly mocked even by the admirers of Kazan (with rare exception). The film is from 1961 but I saw it in 1967 or so. The whole theater roared with laughter: "How can a film be so corny?" Also mocked was Natalie Wood who at that time was considered the worst actress in the world and every year received a Turkey, the "Oscar" for worst performance. And now we watch her, and she is marvelous. She was already, but it was we who did not see. But, for the young girl so new as I was in the agitated decade of the 1960s, the radiance that emanates from Deanie Loomis/Natalie Wood at the side and at the feet! of Bud Stamper/Warren Beatty, left me speechless for days on end.

The mysterious effect of cinema hit me like never before. An apparently simple story, a film where everything comes much more from the vision of Kazan than from another dimension, that of the story of two young people from Kansas. Fabulous performances by the actors; and the fabulous Barbara Loden, the sinner Ginny, sister of Bud.

Left behind is the "splendor in the grass." Bud is left with Angelina of the pizzas and the capoeiras, Deannie ends up by marrying the "boy from Cincinnati"... Tragedy that never ends in violent death,

but in the death that every one of us carries within, of that which “remains behind.” — RA

Directed by Elia Kazan. With Natalie Wood, Warren Beatty, Pat Hingle
US 1961, 35mm, color, 124 min

monday october 2 at 7pm

LA VIE DE BOHÈME

Si je désire une eau d'Europe, c'est la flache

Noire et froide où vers le crépuscule embaumé

Un enfant accroupi plein de tristesse, lâche

Un bateau frêle comme un papillon de mai.

— from “Le Bateau ivre,” Arthur Rimbaud

This film was for me a very recent and total discovery. Ironically, it has always escaped me, even despite the cycle of Kaurismäki at the Cinemateca Portuguesa in 2000 for which I designed the catalog. As soon as I heard the opening song about the night image of the rooftops of Paris (always the unequalled photography—and in black and white!—by Timo Salminen), I spontaneously let myself be pulled into the movie. All the way to the end!

The entire film unfolds to the rhythm of a melody—a melody that is intimately *Kaurismäkian*. Everything is so pure in this melancholy story, brilliantly nipped by a lapidary irony. In a Paris filmed behind the facade; in a deliberately imprecise era, we enter the lives of these three artists, companions of misfortune: a writer, Max; a painter, Rodolfo; and Schaubard, a musician. It is curious that the origin of the film was precisely a writer (Henri Murger, author of *Scènes de la vie de bohème*, which Puccini adapted for his famous opera. “My desire was to take revenge on Puccini, who is generally considered the father of this wonderful story,” Aki Kaurismäki comments in the film’s press book), and that there was also, in a way, the role of the musician in the music that Kaurismäki offers us in perfect harmony with the image. Finally, there was also a painter, the image-maker: Rodolfo/*Kaurismäki*?

Kaurismäki’s art always goes hand in hand with cinema and its history. *En fermant les yeux, Je voudrais retrouver, les moments joyeux de mon tendre passé effacé...*, cries the opening song. Are not the appearances of Samuel Fuller and Jean-Pierre Léaud testimony to this? But not only. Aki Kaurismäki appropri-



Rita Azevedo Gomes *THE CONQUEST OF FARO*

ates all kinds of cinematic clichés to transpose them into his filmic context, such as the lush flowers that die with a simple fade to black.

Then there is Mimi, the tragic figure with hopeless eyes to whom Rodolfo, the painter, offers everything without asking, like an angel. “*Why don't you come and live with me, Mimi? I'll clean the house so you can watch the park from the window. In the evening we'll go to the opera.*” But Mimi ends up becoming sick, she will die... For the three friends there will be long questions, vast pauses, in long, long silences. And then there is the black dog, Baudelaire, the subject of one of Rodolfo’s most moving paintings.

Like the floating grasses, Kaurismäki’s characters are an invented artifice. But the people who shape them are the realest of realities. They derive from a life without meaning, without direction, without end. Or rather, with an endless end such as this one, when Rodolfo goes on alone with his Baudelaire and suddenly another dog bursts in and follows them to disappear with them into the darkness... How can we not think of Mimi? And how can you not think of a certain Cinema that Aki incessantly, and “doggedly,” pursues? — RA

Directed by Aki Kaurismäki. With Matti Pellonpää, Evelyne Didi, André Wilms
Finland/France 1992, 35mm, b/w, 103 min. French with English subtitles

Preceded by

THE CONQUEST OF FARO A CONQUISTA DE FARO

The openly theatrical artifice driving Azevedo Gomes’ finest work is showcased in this short film commissioned by the cultural office of the eponymous city. When two couples, strangers, are asked to share a table in a crowded hotel restaurant their conversation gives way to a rambling version of how Portugal won the city of Faro and, in turn, the Algarve region from the Moors through a series of, in Azevedo Gomes’ words, “double betrayals.” *Um filme falado*, or a talking picture, that is partially dreamed by one of the characters, *The Conquest of Faro* was written by Agustina Bessa-Luís, the celebrated Portuguese novelist and frequent screenwriter for Manoel de Oliveira. The film ends with a poignantly extended and enigmatic image, a lush painterly shot of a donkey standing at night by the roadside.

Directed by Rita Azevedo Gomes. With Rafael Almeida, Leonor Baldaque, João Pedro Bénard
Portugal 2005, DCP, color & b/w, 33 min. Portuguese with English subtitles

\$15 SPECIAL EVENT TICKETS RITA AZEVEDO GOMES IN PERSON

friday october 13 at 7pm

THE SOUND OF THE SHAKING EARTH

O SOM DA TERRA A TREMER

Azevedo Gomes launched her directorial career with a remarkable film forging the bond between cinema and literature that would continue throughout her entire career. More than just the portrait of an artist, *The Sound of the Shaking Earth* immerses the viewer so deeply in the restless mind of its protagonist, a self-doubting novelist, that it becomes richly uncertain what and who is imagined and real. The central role of the unstable writer is played by the great singer, activist and actor in key independent art films of the 1990s and early 2000s, José Mário Branco, with Cinemateca Portuguesa head João Bénard da Costa appearing in an indelible scene late in the film pontificating brilliantly on chance and/as destiny. Although *The Sound of the Shaking Earth* was initially met with disapproval in Portugal, colored by polarized debates about government support for non-commercial cinema, recent years and a new digital restoration have seen it heralded as an innovative and overlooked classic.

Directed by Rita Azevedo Gomes. With José Mário Branco, Manuela de Freitas, Miguel Gonçalves
Portugal 1990, DCP, color, 93 min. Portuguese with English subtitles



Werner Schroeter *EIKA KATAPPA*



Elia Kazan *SPLENDOR IN THE GRASS*

\$15 SPECIAL EVENT TICKETS
RITA AZEVEDO GOMES IN PERSON

saturday october 14 at 7pm

THE KEGELSTATT TRIO ○ *TRIO EM MI BEMOL*

Azevedo's latest feature is a spry and engaging adaptation of the only play written by iconic nouvelle vague filmmaker Éric Rohmer. Shot during the pandemic lockdown, *The Kegelstatt Trio* appropriately takes place in isolation, within and around a beach house; a transitory, theatrical space, designed by the great Portuguese architect Álvaro Siza Vieira, in which a former couple, now close friends, meet regularly to discuss love and music and to inch their friendship ever closer towards something between tenderness and, possibly, a deeper commitment. The eponymous Mozart piece plays a major role by defining music and musicality as a logic of this film that dances nimbly between acting and rehearsal, between different languages, and between melancholy and the joyful elan of a performance high. *The Kegelstatt Trio* reveals Azevedo Gomes ever refining her filmmaking, inspiring enchanting and moving performances from her actors that include her regular collaborator Rita Durão, French actor-director Pierre Léon and Spanish avant-garde filmmaker Adolfo "Ado" Arrieta playing the role of a director seemingly enraptured by the creative process.

Directed by Rita Azevedo Gomes. With Pierre Léon, Rita Durão, Adolfo Arrieta
Portugal 2022, DCP, color & b/w, 127 min. Portuguese, Spanish and French with English subtitles



Rita Azevedo Gomes *THE KEGELSTATT TRIO*

ANY NUMBER CAN WIN. ALL-NIGHT MOVIE MARATHON

SEPTEMBER 2 – SEPTEMBER 3

The Harvard Film Archive annual movie marathon returns with a series of fascinating films from around the globe that unfold in the forlorn and fittingly nocturnal world of high-stakes gambling. From the seedy Reno of Robert Altman's *California Split* to the decadent Monte Carlo of Jacques Demy's *Bay of Angels*, from underworld Tokyo (where gambling was, and still is, illegal) in Shinoda Masahiro's *Pale Flower* to the glittering Cannes of Henri Verneuil's *Any Number Can Win*, together these films vividly conjure up the strange floating world of the gambling den and the dark spells it can hold over those who are drawn to its games of chance, or destiny. The films share a melancholy, hard-hearted quality and a frequent turn to gambling as a metaphor for the human condition—an approach richly explored in Mike Hodges' neo-noir classic *Croupier* and *Pale Flower*, two films set in sinister netherworlds and told from the perspective of brooding, existentially troubled anti-heroes. In the rarely screened crime classics *Johnny O'Clock* and *Any Number Can Win* the casino is transformed into a stage for gangsters to risk it all to take the house in the most daring gamble of them all. For the price of one ticket, you are invited to spend the night and early morning in the company of the lonely hearts and troubled souls who inhabit this series of shadowy, mesmerizing films. — HG

\$15 SPECIAL EVENT TICKETS

saturday september 2 at 6pm

JOHNNY O'CLOCK

Directed by Robert Rossen. With Dick Powell, Evelyn Keyes, Lee J. Cobb
US 1947, 16mm, b/w, 96 min

Print courtesy the George Eastman Museum

7:50pm

ANY NUMBER CAN WIN *MÉLODIE EN SOUS-SOL*

Directed by Henri Verneuil. With Jean Gabin, Alain Delon, Claude Cervat
France 1963, DCP, b/w, 118 min. French with English subtitles



Robert Rossen *JOHNNY O'CLOCK*



Mike Hodges *CROUPIER*

10pm

PALE FLOWER *KAWAITA HANA*

Directed by Shinoda Masahiro. With Ikebe Ryo, Kaga Mariko, Fujiki Takashi
Japan 1964, 35mm, b/w, 96 min. Japanese with English subtitles

11:50pm

BAY OF ANGELS *LA BAIE DES ANGÉS*

Directed by Jacques Demy. With Jeanne Moreau, Claude Mann, Paul Guers
France 1963, DCP, b/w, 84 min. French with English subtitles

1:30am

CROUPIER

Directed by Mike Hodges. With Clive Owen, Nick Reding, Nicholas Ball
UK/Ireland/France/Germany 1998, 35mm, color, 94 min

Print courtesy the George Eastman Museum, the Shooting Gallery Collection

3:15am

CALIFORNIA SPLIT

Directed by Robert Altman. With Elliot Gould, George Segal, Gwen Welles

US 1974, DCP, color, 108 min



Robert Altman *CALIFORNIA SPLIT*

This fall the Harvard Film Archive inaugurates a new, ongoing series designed to showcase rare and unique prints from the HFA's vast collection, each presented with comprehensive condition and provenance information to elucidate the specificity of the print's origins and unique qualities. Each print selected offers a once-in-a-lifetime cinematic encounter with an important and often unheralded film by filmmakers known and unknown.



Lester F. Beck *UNCONSCIOUS MOTIVATION*

used in *Unconscious Motivation* (1949), the superstar of this group. Again using the simplest means of production, Beck creates a fascinating, *hypnotic* film. Apparently unfolding in real time, the film virtually demonstrates the whole therapeutic process—from problem to resolution—in less than forty minutes. The audience witnesses a minor, repressed trauma healing through therapy, which in this case consists of talking, hypnosis, word association and dream interpretation. It is also just a rare nonfiction film of this vintage, depicting the two guileless stars trying so hard, with extraordinarily open minds, to solve the central mystery: *why do I feel bad?* The unfolding narrative is suspenseful, surprising, surreal and by the end, incredibly satisfying as they successfully unpeel the onion and their revelations are televised. Apart from its obvious psychological richness, the film can also be seen as a testament to the symbolism within dreams and the creativity of the unconscious mind. The process the two subjects undergo also suggests the mechanisms involved in engaging with art, literature and, of course, cinema. *Unconscious Motivation* and another film by Beck, *Human Beginnings* (1950), were even included on a bill with John Huston's *Battle of San Pietro* at New York's Cinema 16 in 1950.

A remake of an earlier educational film *Obedience* (1962), *Moral Development* (1973) involves a kind of social hypnosis. The film details the famous Stanley Milgram obedience experiments in which—under the guise that it is “a learning and memory experiment”—one person is instructed to shock another unseen person in an adjacent room when their answer on a test is incorrect. The original experiments have recently been criticized for their dubious ethics and the apparent coercion of some of the participants. Regardless, as a film, it is as chilling as any great horror movie, and the association with the war in Vietnam—which had only recently ended—is inescapable. Featuring complex protagonists who evolve over the course of the film, this psychodrama even includes a necessary twist at the end.

In 1944, psychologists Fritz Heider and Marianne Simmel made a very short, animated film of moving shapes. This is purist cinema. Shapes are just moving around, but it is virtually impossible not to project judgements, desires and a storyline onto them. With such raw materials, the perceived narrative is not about the shapes, but a reflection of the viewer's own psychology and memories. Scientists found that viewers construct their own individual interpretations of events; there is not one common narrative, but innumerable permutations—sometimes with imagined voices or sound effects.

Interacting with a film is a complex process that each of these films explores and exposes directly or indirectly. By the end of this program, you may feel that your reactions and reflections are part of the test conducted (and in the case of *Fighting Triangles* they are). Among his many interests, Lester Beck was also fascinated by spectatorship and audience psychology; this preoccupation features in his famous sex-ed film *Human Growth* (1947), which includes the students' reactions to the film, and it is the focus of the directly titled *Photographing Audiences* (1954), a film unfortunately not in the HFA collection. In educational films, the audience's response and receptivity is, in a way, more crucial than in films made for entertainment. Minds are at stake. The creators want more than superficial revelation. Each viewer, with a unique lifetime of being and learning, is a co-creator, and even more so when the earnest, unpretentious films actively invite each psyche to take a close look into the mirror. — BG

Curated by Brittany Gravely.

PHOTOGRAPHIC STUDIES IN HYPNOSIS: ABNORMAL PSYCHOLOGY

Directed by Lester F. Beck
US 1938, 16mm, b/w, 9 min
From the Harvard Historical Scientific Instruments Collection.

FIGHTING TRIANGLES: SOCIAL PERCEPTION AKA THE HEIDER-SIMMEL ILLUSION

Directed by Fritz Heider and Marianne Simmel
US 1944, 16mm, b/w, 1 min
From the Harvard Historical Scientific Instruments Collection.

MORAL DEVELOPMENT

Directed by Tom Lazarus
US 1973, 16mm, color, 28 min
From the Psychomedia Collection.

UNCONSCIOUS MOTIVATION

Directed by Lester F. Beck
US 1949, 16mm, b/w, 39 min
From the Harvard Historical Scientific Instruments Collection.

monday september 4 at 7pm

PSYCHOLOGY IN THE CINEMA OF THE AMERICAN CLASSROOM, 1930'S – 1970'S

The unconscious, memory, perception, hypnosis, projection ... Vital psychological phenomena that come into play during the cinematic experience. This selection of educational films from the HFA's collection features scientific studies that are also on another level, cinema stripped down to its psychological essence. After all, engagement with any film is always a kind of psychological experiment. In these cases, the experiments either use film for its illustrative and documentary powers, or in the instance of *Fighting Triangles*, the film is the test itself.

Film offered added dimension and veracity to the teaching and testing of science, and psychology professor Lester F. Beck (1909 – 1977) was on the forefront of its possibilities when he began making—or at least “preparing”—films on topics like visual apprehension and hypnosis in the mid-thirties. One of the earliest that survives is *Photographic Studies in Hypnosis: Abnormal Psychology* from 1938. Though sound would have perhaps enhanced its authenticity, the film is charming and mysterious as a silent with intertitles. With its simplicity and direct framing, this test engages the audience almost as much as its photogenic, hypnotized subject.

Beck was famous for the study and practice of hypnotism, which is the core technique used in *Unconscious Motivation* (1949), the superstar of this group. Again using the simplest means of production, Beck creates a fascinating, *hypnotic* film. Apparently unfolding in real time, the film virtually demonstrates the whole therapeutic process—from problem to resolution—in less than forty minutes. The audience witnesses a minor, repressed trauma healing through therapy, which in this case consists of talking, hypnosis, word association and dream interpretation. It is also just a rare nonfiction film of this vintage, depicting the two guileless stars trying so hard, with extraordinarily open minds, to solve the central mystery: *why do I feel bad?* The unfolding narrative is suspenseful, surprising, surreal and by the end, incredibly satisfying as they successfully unpeel the onion and their revelations are televised. Apart from its obvious psychological richness, the film can also be seen as a testament to the symbolism within dreams and the creativity of the unconscious mind. The process the two subjects undergo also suggests the mechanisms involved in engaging with art, literature and, of course, cinema. *Unconscious Motivation* and another film by Beck, *Human Beginnings* (1950), were even included on a bill with John Huston's *Battle of San Pietro* at New York's Cinema 16 in 1950.



Tom Lazarus *MORAL DEVELOPMENT*

monday october 23 at 7pm

SHADOWS OF FORGOTTEN ANCESTORS

TINI ZABUTYKH PREDKIV

Parajanov, the Georgian-born, ethnically Armenian filmmaker who shot film in the Ukraine, created extremely decorative, suspiciously queer, robustly mythic films so out of sync with Soviet realism that he found himself the target of almost-constant state persecution, resulting in frequent imprisonments and long periods of enforced inactivity. Nonetheless, he got enough pictures out against all this resistance to ensure a place for himself among the all-time great visionaries of cinema. This legendary tale of Carpathian romance and violent family feuds, shot using some strange, pulsing Soviet color stock with extremely unstable emulsions, feels like a story told in a passing parade of peeling gilt icons, but it's so musically driven one also feels the whole thing to be an ancient song, or epic poem, intoned across countless Ukrainian Hutsul generations clinging to their fierce mountain lives. So much mad, unsanctioned energy in this film—enough to knit Leonid Brezhnev's eyebrows into a tapestry! — *Guy Maddin, from the HFA program Guy Maddin Presents ... , Spring 2016*

Directed by Sergei Parajanov. With Ivan Mikolaychuk, Larisa Kadochnikova, Tatyana Bestayeva
Soviet Union 1965, 35mm, color, 97 min. Ukrainian and English with English subtitles



Sergei Parajanov SHADOWS OF FORGOTTEN ANCESTORS

friday december 15 at 7pm

THE GO-BETWEEN

For his third and final collaboration with Pinter, Losey returns once more to the subject of youth in this haunting coming of age tale about a fateful summer spent by Leo, a middle-class boy, at the sumptuous country home of a wealthy school chum. Based on L.P. Hartley's celebrated and eponymous novel, the film follows Leo's discovery of a secret, transgressive love affair. One of Losey's uncontested masterpieces, *The Go-Between* finds the director again exploring the dire consequences of repressive bourgeois privilege, but now with a new, almost Proustian sense of nostalgia. Winner of the Palme d'Or at Cannes, *The Go-Between* masterfully evokes turn-of-the-century mores and commands incredible performances by Julie Christie and Alan Bates. — *from the HFA program The Complete Joseph Losey, Part Two, Summer 2008*

Directed by Joseph Losey. With Julie Christie, Alan Bates, Dominic Guard
UK 1971, 35mm, color, 116 min

CHILE AÑO CERO / CHILE YEAR ZERO

SEPTEMBER 9 – SEPTEMBER 25

The September 11, 1973 coup d'état that violently overthrew visionary Socialist leader Salvador Allende had a transformational impact on Chilean filmmaking. Among the first acts imposed by Pinochet was, in fact, the closing of the film bureau, Chile Films, which dealt a major blow to the vibrant state-supported New Chilean Cinema that had flourished since the late 1960s, led by pioneering directors such as Aldo Francia, Miguel Littín, and Raúl Ruiz. Rather than ending the movement, the coup—and the brutal seventeen-year dictatorship that followed—inspired myriad inventive forms of resistance filmmaking that included but also went far beyond the modes of outspoken political documentary which to this day remain the best-known expressions of Chilean cinema.

As a coda to the expansive “remapping” of Chilean cinema offered last spring, this program focuses on films made during the grim years that followed the coup d'état, whose fiftieth anniversary is being soberly recognized in Chile and around the world. Shot in Chile before and during the coup itself but completed in exile, Patricio Guzmán's magisterial *The Battle of Chile* is perhaps the crucial example of cinema's potential: a form of collective and communal memory that keeps alive events and individuals whose contested images would have otherwise disappeared. Equally crucial as the films made in exile are those extraordinary, lesser-known films directed in Chile during the dictatorship. Four of these are included in this series, the centerpiece of which is a visit by legendary Chilean documentarian Ignacio Agüero (b. 1952) to present two courageously defiant short-form magnum opuses from the Eighties that sharply address the abuses of the totalitarian dictatorship. Agüero will also present his latest work, *Notes for a Film*, which returns to the deeper roots of Chile's cruel legacy of human rights abuses by inventively engaging the troubled history of European capitalist imperialism in the Southern Cone. — HG

Film descriptions by Haden Guest.

Special thanks: Marcela Ramos, Art, Film & Culture Program Manager and Andrew Elrick, Executive Director—David Rockefeller Center for Latin American Studies, Harvard.



Patricio Guzmán THE BATTLE OF CHILE

saturday september 9 at 7pm

THE BATTLE OF CHILE, PART ONE: THE INSURRECTION OF THE BOURGEOISIE

LA BATALLA DE CHILE: LA INSURRECCIÓN DE LA BURGUESÍA

The Battle of Chile began as a boldly spontaneous attempt to comprehensively document Allende's truly revolutionary experiment in social justice in its formative stages. Using film stock provided by Chris Marker, a thirty-one-year-old Guzmán, fresh out of film school in Madrid, led a team of cameramen into the streets of Santiago and outlying towns to capture the different sides forming staunchly for and increasingly against the visionary leader. The first part of Guzmán's epic chronicle focuses not on Allende or his progressive government, but rather on the vehement middle-class resistance to Allende's program that would eventually empower and inspire the military uprising. Working with his talented cinematographers, Guzmán has crafted a mesmerizing verité account of Allende's fall, energized by the many voices of Chilean citizens rendered vivid on film. Offering singular insight into the disintegration of Allende's regime, *The Insurrection of the Bourgeoisie* is also one of the most riveting documentary accounts of history in the making.

Directed by Patricio Guzmán
Chile/Cuba/France 1975, DCP, b/w, 96 min. Spanish with English subtitles

sunday september 10 at 7pm

THE BATTLE OF CHILE, PART TWO: THE COUP

D'ÉTAT LA BATALLA DE CHILE: EL GOLPE DE ESTADO

The second part of *The Battle of Chile* begins with the Chilean military's first attempted coup in June 1973 and tracks the steady deterioration of Allende's position across the months leading up to September 11. Focusing on Allende's attempts to stave off the splintering of his party from within, *The Coup d'État* captures the frightening escalation of violence that began in the streets and climaxed in the fatal bombing of the presidential palace by the CIA-backed military. Especially chilling is the transparency of the military maneuvers against the president-elect and the ways in which Allende's sworn enemies, and eventually even his supporters, openly acknowledge that a coup d'état is inevitable. The resolution and bravery of documentarians like Guzmán is embodied in the figure of the cameraman Leonard Hendrickson, who filmed his own murder when he was brazenly shot by an Army soldier during the siege.

Directed by Patricio Guzmán

Chile/Cuba/France 1976, DCP, b/w, 88 min. Spanish with English subtitles

monday september 11 at 7pm

THE BATTLE OF CHILE, PART THREE: THE POWER

OF THE PEOPLE LA BATALLA DE CHILE: EL PODER POPULAR

Completed a couple of years after the first and second parts, *The Power of the People* offers an important coda to Guzmán's epic documentary by turning away from the forces who opposed Allende and instead examining the loose coalition of workers and citizens who attempted to save Allende's visionary politics. A stirring testimony to the grassroots power of Allende's movement and its singular appeal to the working class, the third section offers a fleeting, poignant glimpse into the Socialist dream that was cruelly shattered by the Pinochet dictatorship.

Directed by Patricio Guzmán

Chile/Cuba/France 1978, DCP, b/w, 78 min. Spanish with English subtitles

sunday september 17 at 7pm

LATENT IMAGE IMAGEN LATENTE

Upon his return to Chile from self-imposed exile, Pablo Perelman gave searing narrative form to the haunting limbo of Chile's *desaparecidos* in this clandestinely made film inspired by the kidnapping,



Pablo Perelman *LATENT IMAGE*

torture and assassination of his own brother by Pinochet's forces. Completed in 1987 but banned until the end of the dictatorship in 1990, *Latent Image* also draws powerfully from actual interviews conducted by Perelman with victims of torture in Villa Grimaldi, the notorious detention center operated by Pinochet's secret police that exerts an ominous presence in the film. The story of a commercial photographer searching both for his lost brother and for an authentic form of image able to capture the grave truth of human rights crimes carries a heavy metaphoric weight as a statement about the power and responsibility of cinematic memory.

Directed by Pablo Perelman. With Bastián Bodenhöfer, María Izquierdo, Gonzalo Robles

Chile 1987, DCP, color, 92 min. Spanish with English subtitles

**\$15 SPECIAL EVENT TICKETS
IGNACIO AGÜERO IN PERSON**

friday september 22 at 7pm

**ONE HUNDRED CHILDREN WAITING FOR A TRAIN
CIEN NIÑOS ESPERANDO UN TREN**

Agüero's remarkable documentary begins as a tender portrait of influential film historian, educator and activist Alicia Vega (b.1931) teaching a workshop

on early film history to impoverished youth living on the outskirts of Santiago. Gradually the film transforms into a devastating critique of the Pinochet regime by shifting focus to Vega's young students and their families, whose cramped quarters Agüero visits in touching scenes that reveal his compassionate understanding of a home as poignant expression of its denizen's aspirations and vulnerabilities. Censors struggled to explain why they absurdly restricted the film to viewers over the age of twenty-one. For to do so would have been to recognize precisely what Agüero's film and Vega's workshop clearly, courageously expose: the deliberate stratification of class through poverty and lack of education cruelly imposed by the dictatorship. Yet with *One Hundred Children Waiting for a Train*, Agüero also offers cinema—both his own and the “films” and “cameras” made of paper and glue by the children—as a means to attain the knowledge and perspective that can lead to a freedom otherwise unavailable.

Directed by Ignacio Agüero

Chile/UK 1988, DCP, color & b/w, 55 min. Spanish with English subtitles

Preceded by

TO NOT FORGET NO OLVIDAR

An austere and important example of testimonial cinema, *No olvidar* gives voice and dignity to the women of the Maureira family as they recount their long struggle to understand the fate of a group of men—including five from their family—captured by military police days after the 1973 coup. Devoid of any sensationalism or narrative intervention, *No olvidar* instead patiently allows the women to tell of their six-year search and quiet defiance of authorities who denied and even mocked the fate of their kinfolk who, we quickly learn, were tortured and killed in the most horrific fashion in an abandoned mine. Agüero's powerful short film, which he signed as Pedro Meneses for safety reasons, became a tragic monument and historic act of resistance by making available for the first time testimony that indicted, with irrefutable clarity and power, the criminal actions of the Pinochet dictatorship that until then had been obfuscated or outright denied in official media channels. Even though the government sought to erase the evidence by dynamiting the mine where the murders took place, Agüero refused to allow this heinous crime to be erased or denied in tribute to the extraordinary strength and dignity of the Maureira women in their pursuit not of vengeance but of justice.

Directed by Ignacio Agüero

Chile 1982, DCP, color, 30 min. Spanish with English subtitles

**\$15 SPECIAL EVENT TICKETS
IGNACIO AGÜERO IN PERSON**

saturday september 23 at 7pm

NOTES FOR A FILM NOTAS PARA UNA PELÍCULA

Agüero's newest film is inspired by the diaries of a Belgian engineer, Gustave Verniory, who came to Chile to construct a railroad between Victoria and Temuco in a region where indigenous Mapuche had been very recently forcibly displaced by the state. A documentary and essay film, *Notes for a Film* is also a radical work of critical and meta-cinematic adaptation in which Agüero, himself an accomplished actor—who has a role in *Latent Image*—appears as a version of himself, the questioning filmmaker. Embracing the slippage of time and historical register, Agüero gives new expression to the theme of frag-



Ignacio Agüero *NOTES FOR A FILM*

ile yet stubborn memory that has haunted and animated modern Chilean cinema. With its references to early film history and the Lumière brothers, *Notes for a Film* points back to Agüero's early work—and to *One Hundred Children Waiting for a Train* in particular—while also opening a new dimension in his cinematic exploration of the landscapes of the Araucanía Region as embodied voices and memories waiting to be activated and understood.

Directed by Ignacio Agüero
Chile/France 2022, DCP, color & b/w, 105 min. Spanish, French and Mapudungun with English subtitles

monday september 25 at 7pm

THE CHINESE SHOE *EL ZAPATO CHINO*

Shot clandestinely on a shoestring budget, the second feature by prolific filmmaker and theorist Cristián Sánchez bears an uncanny, yet ultimately only vague, resemblance to *Taxi Driver* (1976) with its story of a cabbie who spontaneously rescues a young woman from a brothel only to develop an obsessive yet platonic love for her. By keeping all violence and sexuality deliberately off-screen Sánchez, however, shapes his film as a darkly absurdist fable of desire anxiously displaced and never realized. Making radical use of voiceover to fracture



Cristián Sánchez *THE CHINESE SHOE*

time and grant an interiority to characters that often seem impervious to conventional reason, Sánchez channels the spirit of Buñuel and Kafka to animate *The Chinese Shoe* with a sense of inertia that renders vivid and strange the paranoia and fear of life under dictatorship. The furtive qualities of Sánchez's characters and narrative are given a further charge

by the film's documentary yet unreal images of Santiago as a hauntingly empty city, not unlike Atget's photographs of Paris described by Walter Benjamin as having the uncanny aura of a crime scene.

Directed by Cristián Sánchez. With Felisa González, Andrés Quintana, Fernando Andía
Chile 1979, DCP, b/w, 72 min. Spanish with English subtitles

THE SHOCHIKU CENTENNIAL COLLECTION

SEPTEMBER 14 – SEPTEMBER 16



Original Shochiku headquarters building in Tokyo, built in 1927

The Harvard Film Archive is proud to officially announce an important new partnership, a collaboration with legendary Japanese motion picture studio Shochiku, to create a legacy collection of new 35mm prints of classic films from Shochiku's impressive catalogue. As part of the HFA Collection, these prints will be vital resources for research, teaching and study at Harvard for years to come. Shochiku prints will also, of course, be regularly featured in the HFA's cinematheque program. The Shochiku Centennial Collection is a multi-year project, the goal of which is to strike fifty new prints of studio titles dating from the silent era through the 1970s, selected by HFA Director Haden Guest and Alexander Zahlten, Harvard Professor of East Asian Languages and Civilizations. Many prints will be made in tandem with the studio's ambitious restoration program, which has already created glorious new films and DCPs of classic Shochiku titles. Essential support for this project and collection comes from Harvard's Reischauer Institute of Japanese Studies.

One of the oldest motion picture production companies in Japan, Shochiku was founded in 1895 as a company initially dedicated to kabuki, with a film production division opened in 1920. As a film studio Shochiku distinguished itself quickly by turning away from the popular *jidaigeki*, or historical costume dramas, in favor of contemporary films in innovative dialogue with Hollywood and European cinema. Indeed, by the early 1930s Shochiku had defined itself by its focus on *shoshimin eiga* films centered around the everyday lives and struggles of middle- and working-class families, a genre best exemplified by the films of Ozu Yasujiro, the filmmaker who spent nearly his entire career at the studio and who remains one of the best-known Shochiku directors. Other seminal filmmakers who thrived at Shochiku included Kinoshita Keisuke, Goshō Heinosuke, Yoshimura Kozaburo, Shimazu Yasujiro and Yamada Yoji. Shochiku was constantly ahead of its time, producing both Japan's first full-length sound film, Goshō's *The Neighbor's Wife and Mine* (1931), as well as its first color feature film, Kinoshita's *Carmen Comes Home* (1951). During the 1960s Shochiku helped spark a vital renewal of post-WWII Japanese cinema by hiring young, intellectu-

ally oriented filmmakers to create a New Wave deliberately modeled on the *nouvelle vague* transforming French cinema at the time. Far ahead of the New Hollywood of the 1970s, the Shochiku New Wave launched the careers of some of the most important filmmakers in Japanese film history, including Oshima Nagisa, Yoshida Kiju and Shinoda Masahiro.

Throughout its history Shochiku has been well known as a "director's studio," a stance established by its first longtime head, Kido Shiro, who understood the importance of granting filmmakers and creative talent a carefully measured (especially in terms of budget) freedom to realize their artistic visions. Indeed, Kido was celebrated for his steadfast loyalty and close relationship to key studio directors such as Ozu and Goshō. Ozu's careful refinement of his signature approach to narrative and *mise-en-scène* across his prolific career would simply not have been possible without the



Kamata Studio, one of the main Shochiku studios from 1920 to 1936

stability and support afforded by Kido's Shochiku. After quickly working his way up the studio rungs from the accounting department, Kido remained as studio head for a full five decades until his retirement in 1977. Today Shochiku is led by CEO Jay Sakomoto, who is, in fact, Kido's grandson and whose deep appreciation of the studio's legacy is made clear by his generous support of this new collaboration with the Harvard Film Archive.

Over the next years, the Harvard Film Archive will continue to showcase films and filmmakers represented in the Shochiku Centennial Collection. We begin with a compact program that combines newly struck prints, an encore from our summer-long Ozu retrospective, *The Flavor of Green Tea Over Rice*, as well as vintage prints of Yamada's *Tora-san, Our Lovable Tramp* and *The Sun's Burial* by Oshima. Also included is the new 4K version of Shinoda's *Demon Pond*, showcased as a prime example of Shochiku's superlative restoration work.

The Harvard Film Archive is proud to welcome Shochiku CEO Jay Sakomoto for this auspicious event, together with Meri Koyama, former Head of Sales and now General Manager of Shochiku Theaters. – HG

Special thanks: Jay Sakomoto, CEO and Meri Koyama, General Manager of Shochiku Theaters—Shochiku Co., Ltd.; Stacie Matsumoto—Reischauer Institute of Japanese Studies, Harvard.

Film descriptions by Haden Guest. Images courtesy Shochiku Co., Ltd.



Yamada Yoji *TORA-SAN, OUR LOVABLE TRAMP*

INTRODUCTION BY JAY SAKOMOTO
VIDEO INTRODUCTION BY YAMADA YOJI

thursday september 14 at 7:30pm
TORA-SAN, OUR LOVABLE TRAMP
OTOKO WA TSURAI YO

The comic yet quite moving story of a once wayward youth turned itinerant peddler who returns to his suburban Tokyo hometown only to find he still does not quite fit in, *Tora-san, Our Lovable Tramp* injected a new vitality into the *shoshimin eiga* with its richly detailed depiction of the working-class community living in the shadows of the local Buddhist temple. The figure of Tora-san was the invention of writer-director Yamada Yoji, who created his character first for a popular TV series before adapting his story for the big screen. As Tora-san, Atsumi Kiyoshi boldly embodied a rough-around-the-edges everyman (with hints of *yakuza* experience) that proved so wildly popular, Shochiku created what would become the longest film series in the history of world cinema, with forty-eight *Tora-san* features made (and all but two directed by Yamada) until Kiyoshi's death in 1996. Shochiku has generously gifted to the HFA a beautiful vintage 35mm print.

Directed by Yamada Yoji. With Atsumi Kiyoshi, Baisho Chieko, Mitsumoto Sachiko
Japan 1969, 35mm, color, 91 min. Japanese with English subtitles

friday september 15 at 7pm
DEMON POND YASHAGAIKE

One of the most visually audacious and spellbinding films by avant-garde genre master Shinoda Masahiro is his hallucinatory adaptation of a 1913 kabuki

play about a village both cursed and protected by a promise made long ago to powerful spirits dwelling in the bottom of a nearby lake. By giving dynamic cinematic form to the traditional play, and by casting top kabuki star Bando Tamasaburo in the leading role, Shinoda paid rich homage to Shochiku's legacy as a kabuki-cinema company. An established cult favorite, *Demon Pond* has been difficult to see until the very recent digital restoration by Shochiku that will be showcased in this screening and that will serve as the basis for the new 35mm print to be added to the Shochiku Centennial Collection.

Directed by Shinoda Masahiro. With Bando Tamasaburo V, Kato Go, Yamazaki Tsutomu
Japan 1979, DCP, color, 123 min. Japanese with English subtitles

INTRODUCTION BY JAY SAKOMOTO
saturday september 16 at 7pm
THE FLAVOR OF GREEN TEA OVER RICE
OCHAZUKE NO AJI

Ozu's supple and comically inflected character study is also a remarkably frank yet nuanced portrait of marriage, here captured at its not quite ripe middle age by revealing the strange contortions and contradictions that bond a childless couple played by veteran actors Kogure Michiyo and Saburi Shin. In this way *The Flavor of Green Tea Over Rice* follows a spirited and slightly cynical wife's willful and habitual deception of her husband in order to maintain control over her own autonomy, beginning with a spontaneous trip with friends to an onsen where they delight in mocking their clueless partners. Meanwhile the husband sets into motion his own displaced cri-

tique by supporting a colleague's spirited daughter in her rebellion against an arranged marriage. With a keen eye for rich detail *The Flavor of Green Tea Over Rice* uses the everyday spaces and rituals of middle-class Tokyo as the evocative settings for a series of scenes that bring light to the fissures in the couple's marriage while also guiding them eventually towards home and, more specifically, into the kitchen, where the eponymous dish will give way to an unexpected epiphany. A newly struck 35mm print from the Shochiku Centennial Collection will be screened.

Directed by Ozu Yasujiro. With Saburi Shin, Kogure Michiyo, Tsuruta Koji
Japan 1952, 35mm, b/w, 116 min. Japanese with English subtitles



Shinoda Masahiro *DEMON POND*

saturday september 16 at 9pm

THE SUN'S BURIAL TAIYO NO HAKABA

Assigned to make a topical youth film, Oshima produced an intense, theatrically inflected study of Osaka criminal gangs that, like the films of Pasolini, finds both dignity and cruelty in the violent world of the criminal proletariat. Oshima uses a fragmentary narrative structure to interweave multiple stories of petty criminality and prostitution into a brutal typology of the underworld emerging in Japan's war-scarred slums. *The Sun's Burial* is tempered by the unusual beauty of its mise-en-scène and the choreographed long takes that follow the rhythmic rise and fall of a symbolically overripe sun which casts an unnatural glow over the film. A vintage 35mm US release print from the Harvard Film Archive Collection will be screened.

Directed by Oshima Nagisa. With Honoo Kayoko, Sasaki Isao, Tsugawa Masahiko
Japan 1960, 35mm, color, 87 min. Japanese with English subtitles



Oshima Nagisa *THE SUN'S BURIAL*

THOSE THAT, AT A DISTANCE, RESEMBLE ANOTHER

SEPTEMBER 18



Jessica Sarah Rinland *THOSE THAT, AT A DISTANCE, RESEMBLE ANOTHER*

A meditation on the art and craft of conservation as a creative process, Jessica Sarah Rinland's poetic documentary *Those That, at a Distance, Resemble Another* follows the painstaking creation of a museum-quality replica of a historic elephant tusk. Observing closely the hands and tools of conservators, and the filmmaker herself, the film effectively defamiliarizes the ritualistic and technical work of conservators in a number of different museums and laboratories, including the Harvard Art Museums. This is the latest of a number of films Jessica Sarah Rinland has made exploring ecological and epistemological concepts and concerns.

The act of conserving is an attempt to halt a potential end, or to delay death. There is a human necessity to conserve. We clean, we fix, mothers keep their clothes wrapped in plastic bags, Aboriginal Australian communities repaint their rock art from generation to generation, grandmothers pass on stories to their grandchildren, we procreate. Repetition, mimicry, replication are all forms of conserving.

Continuing with the theme of ecological conservation, which has inspired much of my previous work, *Those That, at a Distance, Resemble Another* also integrates the conservation practice of creating museum replicas. The film explores this human necessity by taking an elephant's ivory tusk as its protagonist, connecting ecological conservation (poaching leading to endangering of animal species) with museological conservation (use of the animal's ivory to create and restore objects).

As with most of my films, I collaborated with people across various disciplines, including conservators, anthropologists, museologists, ceramicists, and archaeologists in Brazil, the UK and the USA. They showed and taught me their processes.

The knowledge conservators have of the objects they are conserving and replicating is beyond that of other practitioners. They notice details such as which part of the finger was used by the maker to build the clay away or towards them. When a conservator replicates an object, they are embodying the original artist, studying their intricacies, mimicking their actions to create the nearest possible copy. This understanding requires tactility, care, attention to detail, closeness, repetition and a staring gaze, all emulated in the film through close-ups and detailed sound design.

It may be a coincidence that the majority of people working as conservators across museums are women, but a certain amount of patience and mindful touch is generally associated with what our culture sees as feminine. Although men are seen working as conservators in the film, female labor is central.

As an artist, I was interested in switching roles with the conservator. I became them, replicating the tusk—my painted fingernails performed their process, and my hands mimicked their gestures.

The sound in the film shifts between Foley and animal calls, to synchronized sound of my conversing with the ceramicist and cinematographer. Longer flows of storytelling come at the beginning and the end of the film—a parenthesis that points towards the tradition of oral histories — preservation through memory.

These themes of replication and conservation are related to the filmic medium. By filming an object, it is being frozen in time; it is preserved in that state for as long as the film survives. — Jessica Sarah Rinland

After the screening, Jessica Sarah Rinland will be joined in a conversation with HFA Director Haden Guest and Narayan Khandekar, Director of the Straus Center for Conservation and Technical Studies, Harvard Art Museums.

Co-presented with the Film Study Center, Harvard. Special thanks: Joana Pimenta, Julie Mallozzi and Cozette Russell—Film Study Center.

\$15 SPECIAL EVENT TICKETS

JESSICA SARAH RINLAND IN CONVERSATION WITH NARAYAN KHANDEKAR

monday september 18 at 7pm

THOSE THAT, AT A DISTANCE, RESEMBLE ANOTHER

Directed by Jessica Sarah Rinland
UK/Argentina/Spain 2019, DCP, color, 67 min. Spanish, Portuguese, English with English subtitles



Jessica Sarah Rinland *THOSE THAT, AT A DISTANCE ...*

PEOPLE AND THEIR VIRTUE. TWO FILMS BY WANG BING

OCTOBER 6 – OCTOBER 7

Over two decades removed from his landmark debut, *West of the Tracks* (2002), Chinese director Wang Bing (b. 1967) arrives in 2023 at a watershed moment in his career. Now based in Paris, the fifty-five-year-old filmmaker has spent much of the past twenty years chronicling a variety of culturally specific subjects: the lives and working conditions of rural laborers (*Crude Oil*, 2008; *Bitter Money*, 2016); the plight of displaced or dispossessed minority communities (*Ta'ang*, 2016; *'Til Madness Do Us Part*, 2013); and the atrocities experienced by survivors of the country's Communist regime (*Fengming, a Chinese Memoir*, 2007; *Dead Souls*, 2018). So while Wang's new works *Youth (Spring)* and *Man in Black* deal with themes familiar to the director's past films, they also represent the end of one era and the beginning of another. Wang claims that *Youth* is the last film he will shoot in his home country.

Made in China and France, respectively, *Youth (Spring)* and *Man in Black* are stylistically divergent works that bear the marks of their making and milieu in distinct ways. In *Youth (Spring)*, Wang, working in his trademark observational style, depicts the lives of a group of migrant garment workers over a six-year period. The first installment in a trilogy, the film immerses the viewer in the daily grind of factory life and the workplace dramas that flare up amongst these mostly twenty-somethings as a matter of course. *Man in Black*, meanwhile, finds Wang working with a French crew for the first time and adopting a surprisingly stylized aesthetic attributable at least in part to his new collaborators. Filmed in a single day and initially made for the gallery, this piece stages a kind of biographical portrait of a modern classical composer and political dissident who endured years of physical and psychological torture during the Cultural Revolution. With newfound formal freedom, Wang parlays his subject's troubling experiences into a thrilling encounter with the personal and political power of art.

For all their differences, *Youth (Spring)* and *Man in Black* act as an apt bridge between two periods in Wang's filmography. Just as the *Youth* project is shaping up to be a summative work, so does *Man in Black* represent something new—at least conceptually. As the director said in a recent interview, there are certain things he must achieve when making a film, among them to “faithfully record what I see outside myself: people and their virtue.” Indeed, no matter where Wang's filmmaking takes him in the future, this sense of care and commitment will no doubt endure. — Jordan Cronk

Co-presented by the Fairbank Center for Chinese Studies, Harvard. Special thanks: Karin Chien, Executive Producer, Louverture Films and President, dGenerate Films.

Film descriptions by Jordan Cronk.



\$15 SPECIAL EVENT TICKETS WANG BING IN CONVERSATION WITH EUGENE WANG

friday october 6 at 7pm

MAN IN BLACK

Wang Bing's first work made outside of China, this one-hour featurette boldly announces a new phase in the director's career. Shot at the historic Théâtre des Bouffes du Nord in Paris, it stages a biographical encounter with eighty-six-year-old modern classical composer Wang Xilin, whose anti-Communist sentiments made him the target of intense persecution and abuse during the Cultural Revolution. Standing naked against the empty theater's distressed architecture, the artist proceeds to sing, play piano, contort his scarred body into odd shapes, and eventually recount the torture he endured at the hands of Mao's army—all while excerpts from his compositions erupt in irregular measures on the soundtrack. Working with a French crew that includes cinematographer Caroline Champetier and editor Claire Atherton, Wang adopts a newly liberated style in which the fluidity of the camera and montage acts as a fitting frame for the vivid expression of historical trauma.

Directed by Wang Bing
France/US/South Africa/Hong Kong 2023, DCP, color, 60 min. Chinese with English subtitles



Wang Bing *MAN IN BLACK*

\$15 SPECIAL EVENT TICKETS WANG BING IN CONVERSATION WITH JIE LI

saturday october 7 at 6pm

YOUTH (SPRING) QINGCHUN

Shot between 2014 and 2019 and compiled from 2,600 hours of footage, Wang Bing's latest opus centers on young migrant laborers in Zhili, an industrial town near Shanghai that is home to thousands of privately-run garment workshops. Employing his trademark long takes and fixed camera setups, Wang contrasts routine days of sewing, stitching and scissoring, with bustling street scenes and after-hours sequences set in the workers' cramped living quarters, chancing upon dramas that inevitably emerge from such a repetitive, cloistered and threadbare existence. While Zhili's privatized structure and incentive-based production model allows for certain advantages over the kind of centrally governed factories seen in earlier Wang films like *West of the Tracks* (2002), it also leaves employees at the mercy of predatory managers, a situation the director depicts as an endless tug-of-war for better pay. With textbook rigor, Wang captures a new economic reality that, for all it promises, has only fostered a new form of exploitation.

Directed by Wang Bing
France/Hong Kong/Luxembourg/Netherlands 2023, DCP, color, 212 min. Chinese with English subtitles



Wang Bing *YOUTH (SPRING)*

SEPTEMBER 2023

S	M	T	W	T	F	S
					01 7PM THE PORTUGUESE WOMAN P. 3	02 6PM ANY NUMBER CAN WIN. ALL-NIGHT MOVIE MARA- THON P. 6
03	04 7PM PSYCHOLOGY IN THE CINEMA OF THE AMERICAN CLASSROOM, 1930'S - 1970'S P. 7	05	06	07	08 7PM A WOMAN'S REVENGE P. 3	09 7PM THE BATTLE OF CHILE, PART ONE P. 8
10 3PM WE CAN'T GO HOME AGAIN P. 3 7PM THE BATTLE OF CHILE, PART TWO P. 9	11 7PM THE BATTLE OF CHILE, PART THREE P. 9	12	13	14 7:30PM TORA-SAN, OUR LOVABLE TRAMP P. 11 introduction by jay sakomoto video intro by yamada yoji	15 7PM DEMON POND P. 11	16 7PM THE FLAVOR OF GREEN TEA OVER RICE P. 11 introduction by jay sakomoto 9PM THE SUN'S BURIAL P. 12
17 3PM THE GHOST AND MRS. MUIR P. 3 7PM LATENT IMAGE P. 9	18 7PM THOSE THAT, AT A DISTANCE, RESEMBLE ANOTHER P. 12 jessica sarah rinland in person	19	20	21	22 7PM TO NOT FORGET ONE HUNDRED CHILDREN WAITING FOR A TRAIN P. 9 ignacio agüero in person	23 7PM NOTES FOR A FILM P. 9 ignacio agüero in person
24 3PM A WOMAN'S REVENGE P. 3 7PM FRANCISCA P. 3	25 7PM THE CHINESE SHOE P. 10	26	27	28	29 7PM EIKA KATAPPA P. 4	30 7PM FRAGILE AS THE WORLD P. 4 9PM D. JAIME OU A NOITE PORTUGUESA PADRES P. 4



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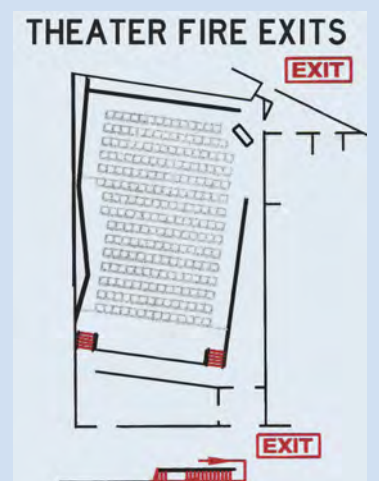
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There is limited metered parking in Harvard Square, which is free after 8pm and all day on Sundays. Parking is also available at several public lots in Harvard Square.



S	M	T	W	T	F	S
01 3PM THE PORTUGUESE WOMAN P. 3 7PM SPLENDOR IN THE GRASS P. 4	02 7PM THE CONQUEST OF FARO LA VIE DE BOHÈME P. 5	03	04	05	06 7PM MAN IN BLACK P. 13 wang bing in person	07 6PM YOUTH (SPRING) P. 13 wang bing in person
08 7PM TRENQUE LAUQUEN, PART I P. 18	09 7PM TRENQUE LAUQUEN, PART II P. 18 laura citarella in person	10	11	12	13 7PM THE SOUND OF THE SHAKING EARTH P. 5 rita azevedo gomes in person	14 7PM THE KEGELSTATT TRIO P. 6 rita azevedo gomes in person
15	16 7PM I HEARD IT THROUGH THE GRAPEVINE P. 19	17	18	19	20 7PM FOR ELLA THE SECOND GENERATION P. 22	21 7PM OLDTIMER P. 22
22 3PM I HEARD IT THROUGH THE GRAPEVINE P. 19 7PM JAMES BALDWIN ABROAD SHORT FILM PROGRAM P. 19	23 7PM SHADOWS OF FORGOTTEN ANCESTORS P. 8	24	25	26	27 7PM THE MOST BEAUTIFUL COUNTRY IN THE WORLD P.22	28 7PM TRENQUE LAUQUEN PARTS I & II P. 18
29 3PM TAKE THIS HAMMER THE NEGRO AND THE AMERICAN PROMISE P. 20 7PM I HEARD IT THROUGH THE GRAPEVINE P. 19	30 7PM REVOLUTION+1 P. 32 adachi masao on zoom	31				



Jacques Demy *BAY OF ANGELS* P. 6



Joseph L. Mankiewicz *THE GHOST AND MRS. MUIR* P. 3

NOVEMBER 2023

S	M	T	W	T	F	S
			01	02	03 7PM THE FLOWER IN HELL P. 24 NAKDONG RIVER P. 25	04 7PM HOLIDAY IN SEOUL P. 25 9PM YONGARY, MONSTER FROM THE DEEP P. 25
05 3PM THE FLOWER IN HELL P. 24 7PM I AM A TRUCK P. 25 TO MR. LEYNSE THE INN P. 26	06 7PM SOLDIER'S FANTASY THE HOLY NIGHT P. 28 live musical accompaniment	07	08	09	10 7PM ŽELIMIR ŽILNIK SHORTS PROGRAM P. 21 želimir žilnik in person	11 7PM LOGBOOK SERBISTAN P. 22 želimir žilnik in person
12 3PM THE MARINES WHO NEVER RETURNED P. 26 7PM THE WIDOW P. 26	13 7PM THE LITTLE GIRL'S WRONG ITALY HAS RISEN NAPLES, SINGING MERMAID P. 28 live musical accompaniment	14	15	16	17 7PM MADAME FREEDOM P. 27 introduction by christina klein	18 7PM HOLY THEATER THE DESERTED ARCHIPELAGO P. 29
19 3PM MADAME FREEDOM P. 27 7PM THE HAND OF DESTINY P. 27	20 7PM AIMLESS BULLET P. 27	21	22	23	24	25
26	27 7PM SUPER DOCUMENTARY: THE AVANT-GARDE SENJUTSU P. 30 GOOD-BYE P. 29	28	29	30		



Adachi Masao *REVOLUTION+1* P. 32



Joseph Losey *THE GO-BETWEEN* P. 8

S	M	T	W	T	F	S
					01 7PM THE KINGDOM P. 30 9PM THE STORMY TIMES P. 30	02 7PM THE MARINES WHO NEVER RETURNED P. 26
03 3PM AIMLESS BULLET P. 27 7PM FEMALE BOSS P. 27	04 7PM THE OATH OF THE SWORD P. 31 live musical accompaniment denise kohr & alexander zahlten in conversation	05	06	07	08	09
10	11	12	13	14	15 7PM THE GO-BETWEEN P. 8	16



Elvira Notari *SOLDIER'S FANTASY* P. 28

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TRENQUE LAUQUEN BY LAURA CITARELLA

OCTOBER 8 – OCTOBER 28

Director Laura Citarella (b. 1981) is not the only Laura involved in her bisected chronicle *Trenque Lauquen*; Laura is the central character played by Laura Paredes, who is also the co-writer. And of course, *Laura* is the 1944 Otto Preminger film which begins, as this tale does, with a missing Laura. Citarella and Paredes—part of El Pampero Cine, the same Argentine collective that released Mariano Llinás' sweeping, multi-genre epic *La Flor* (2018)—worked closely together for five years sculpting *Trenque Lauquen* into a dense, digressive, magical wilderness with a central character elusive in more ways than one.

It all begins with Laura's boyfriend and her coworker Ezequiel attempting to unravel her disappearance by flashing back to the events that immediately preceded it. We find Laura temporarily transferred to the titular Argentinian town, where she is working as a biologist busy identifying and classifying plants while participating in a radio program about fascinating historical women, whose stories are often forgotten. During her library research, she makes an unusual, exciting discovery—of a decidedly non-Internet nature—and soon she and Ezequiel are obsessive sleuths unraveling another romantic mystery with a disappeared woman at the center. The tantalizing clues—messages in the margins, esoteric codes, erotic letters, faded photographs—lead further down unexpected, porous paths that variously overlap or sharply detour, but interrupt and redirect the arcs of all involved. As Laura's observational, distanced approach to life folds in on itself, her motivations morph along with a plot that, by the second part, twists into slightly more supernatural shapes. With a patient tenderness, analog playfulness, strikingly dynamic soundtrack and an attentive exploration of Trenque Lauquen as a place that itself seems to exist in multiple timelines, Citarella's cinematic chrysalis construes mystery as a revelatory activation and the urge to explore the unknown a source of pleasure and adventure in and of itself, rather than simply a problem to solve. Here, the mystery is both primal and intellectual, it is the journey and the destination, perhaps also the permission to seek something different, something unforeseeable, something unimaginable. — BG

The Harvard Film Archive is thrilled to welcome Laura Citarella to the HFA after the second part of *Trenque Lauquen* to discuss the puzzles, insights and delights of her extraordinary creation.

Special thanks: Film Study Center, Harvard.



Laura Citarella TRENQUE LAUQUEN



Laura Citarella TRENQUE LAUQUEN

sunday october 8 at 7pm

TRENQUE LAUQUEN, PART I

Directed by Laura Citarella. With Laura Paredes, Ezequiel Pierrri, Rafael Spregelburd
Argentina/Germany 2022, DCP, color, 128 min. Spanish with English subtitles

**\$15 SPECIAL EVENT TICKETS
LAURA CITARELLA IN PERSON**

monday october 9 at 7pm

TRENQUE LAUQUEN, PART II

Directed by Laura Citarella. With Laura Paredes, Ezequiel Pierrri, Juliana Muras
Argentina/Germany 2022, DCP, color, 132 min. Spanish with English subtitles

saturday october 28 at 7pm

TRENQUE LAUQUEN, PARTS I & II

I HEARD IT THROUGH THE GRAPEVINE WITH JAMES BALDWIN

OCTOBER 16 – OCTOBER 29

At the start of his journey in Dick Fontaine's *I Heard it Through the Grapevine*, poet and historian Sterling Brown reminds Baldwin "Don't forget, you're not a sociologist. You are a visionary and you are a reformer." In that film, as well as the other documentaries in this series, Baldwin lives up to these roles, using the power of his words and his presence to activate others.

Whether relaxed or agitated, James Baldwin always appears miraculously composed and intellectually nimble in front of the camera, evincing a remarkable ease and confidence. Even if the situation is tense, he maintains his cool and does not shy away from confrontation. In the films in this program, he may be the most famous person in the frame, but he keeps the focus on the ideas and the issues—without pretension or overintellectualism—as well as the views of his fellow Black compatriots. As he avers in *Meeting the Man*, "I'm one of the very few dark people in the world who have a voice." Thus, he speaks, but he also asks questions and listens attentively, using his fame to let those silenced speak. This is especially apparent in *I Heard it Through the Grapevine*, an early 80s revisit of the civil rights movement with Baldwin as its guiding witness. He listens to innumerable activists and community leaders, not nearly as famous as he, honoring their stories, their histories and

their never-ending work. And in *Take This Hammer*, he spends much of his visit to San Francisco talking to Black teenagers, a population whose voices were rarely, if ever, heard in the media. In both films, Black youth take a central role in Baldwin's view on the path to advancing, to healing and forging ahead with both fierceness and hope.

The Harvard Film Archive is proud to have played a central role in the restoration and rerelease of *I Heard It Through the Grapevine*, a monumental work that originally had a limited theatrical run at Film Forum and a PBS broadcast. Whereas in the 1980s the film represented a revisitation and reassessment of the civil rights movement, today audiences look back at the longer, more convoluted arc of the movement's ongoing path, which has changed but never ended. This film, coupled with the accompanying works in the series, forms a luminous, if partial portrait of the force that is James Baldwin, his persona, his charisma and his views as they shift and evolve. Despite the hardship and relentless violence, he always recognizes the potential in people, which is surely why he even engages with the difficult filmmaker of *Meeting the Man*. As he summarizes in *The Negro and the American Promise*, "I can't be a pessimist because I'm alive." – BG

I Heard It Through the Grapevine will be theatrically released in the US in early 2024, distributed by The Film Desk. The James Baldwin Abroad shorts program on October 22 originally screened at Film Forum and was curated by Karen Cooper. Film descriptions by Brittany Gravely.

Special thanks: Jake Perlin—The Film Desk and Cinema Conservancy.

monday october 16 at 7pm - 16mm print

sunday october 22 at 3pm - DCP

sunday october 29 at 7pm - 16mm print

I HEARD IT THROUGH THE GRAPEVINE

Filmmaker Dick Fontaine follows James Baldwin on an overwhelming, epic journey through haunted spaces of the South where crucial events in the fight for civil rights took place. Though Baldwin's presence and words guide this emotional trip, he is often the one asking the questions, making room for others to talk about how the past has led to the present. An astonishing array of civil rights activists, leaders and writers—including his brother David Baldwin, Rev. Fred Shuttlesworth, Amiri Baraka, Chinua Achebe and David Dennis—join Baldwin at the sites of decisive and traumatic turning points. His stops include Atlanta, Birmingham, Selma, New Orleans and Philadelphia, Mississippi where activists Andrew Goodman, Michael Schwerner and James Chaney were murdered. Many places, like that of the Newark riots, remain virtually unchanged and neglected, while others, such as the former slave market in St. Augustine, Florida, lie hidden in plain sight, completely unacknowledged. Fontaine underlines the stories with clips unearthed from a vast amount of archival footage, lending a graphic shock and disturbing presence to events that will inevitably recall recent crimes in the minds of contemporary viewers. Alongside the violence and injustice, Baldwin also finds wisdom and community, bravery and determi-



Dick Fontaine *I HEARD IT THROUGH THE GRAPEVINE*

nation, music, joy and creativity. Unlike the "irrelevant" civil rights monuments Baldwin decries for their lack of life and meaning, this film stands as a vital, moving testament to the multitude of horrors, victories and voices that make up a complicated battle that continues to evolve, but not end.

Directed by Dick Fontaine
US 1982, DCP/16mm, color & b/w, 91 min

sunday october 22 at 7pm

JAMES BALDWIN: FROM ANOTHER PLACE

Turkish filmmaker and photographer Sedat Pakay designs an intimate, luminous sketch of Baldwin during a stay in Istanbul. As he leisurely moves about the comforts of his room to the activity of the city and its curious denizens, Baldwin expounds on his privacy, his sexuality and his expat tendencies—explaining that he writes more easily about the US when he is away from it. Heightened by Linda and Sonny Sharrock's transcendent soundtrack, the film is a beautiful glimpse of a vibrant, conscientious man with a mind that seems always active, contemplative and open. "I don't really know what I am politically speaking," he notes. "I don't consider myself to be a leader; I consider myself to be a kind of witness ..."

Preserved by the Yale Film Archive with support from the National Film Preservation Foundation.

Directed by Sedat Pakay
Turkey 1973, 35mm, b/w, 12 min

MEETING THE MAN: JAMES BALDWIN IN PARIS

An unusual entry in the Baldwin documentaries, this short film is a vital document for reasons the filmmakers had not intended. When the white British director narrates that his subject has inexplicably become "less cooperative," viewers soon realize why. Instead of exposing the difficult demeanor of the cultural icon, Dixon instead reveals his own patronizing, preconceived attempt to generically, romantically package the complex, perceptive author/activist. Dixon winds up documenting just the type of encounter Baldwin undoubtedly endured all the



Sedat Pakay *JAMES BALDWIN: FROM ANOTHER PLACE*



Terence Dixon *MEETING THE MAN: JAMES BALDWIN IN PARIS*

time, and more importantly, he records Baldwin's grace and brilliance under such fire. More relaxed among a group of young Black admirers in the studio of Beauford Delaney, Baldwin responds to his new audience with reflections obviously directed at the filmmakers who fail to comprehend a life in the crosshairs. "When I left my country," Baldwin explains, "I left it because I knew I was going to be murdered there." In the final interview, the director embarks on an arrogant interrogation with a series of leading questions that Baldwin slashes to ribbons in midair with a confident clarity and defiance.

Picture and audio restoration by Mark Rance, *Watchmaker Films, London.*

Directed by Terence Dixon
France/UK 1971, DCP, color, 26 min

BALDWIN'S N****R

"When you try to stand up and look the world in the face like you had a right to be here... you have attacked the entire power structure of the western world." — *James Baldwin*

Filmmaker and photographer Horace Ové, who would also become the first Black director to make a feature film in the UK, documented this talk by James Baldwin at the West Indian Student Centre in London. Accompanied by comedian and civil rights activist Dick Gregory, Baldwin focuses his impassioned, candid speech on Black identity and the Black experience, before taking no-nonsense questions from a largely Black audience. Moments of levity are interspersed with lively, thoughtful exchange and piercing observations. The explicit title is taken from Baldwin's opening story detailing a white man's frustration with Baldwin's claim to be American born; instead, the man is seeking Baldwin's admission that he is somehow African. "My entry into America was a bill of sale," Baldwin explains. "And that stops you from going any further."

Restoration courtesy the *British Film Institute.*

Directed by Horace Ové
UK 1968, DCP, b/w, 46 min

sunday october 29 at 3pm

TAKE THIS HAMMER – DIRECTOR'S CUT

"Society acts on the assumption that to make money is more important than to have citizens. We're pay-

ing too high a price for this. ... These goals aren't worthy of a man, and these adolescents know it." — *James Baldwin*

Produced by a newly created independent documentary unit of KQED, *Take This Hammer* features James Baldwin touring San Francisco with Orville Luster James, the Executive Director of Youth For Service, dedicated to supporting Black children. Baldwin is interested in exploring the "real situation of Negroes" in a city undergoing rampant "urban renewal" in the name of progress. In addition to confirming how such practices disregard whole swathes of the population—"Society acts on the assumption that to make money is more important than to have citizens"—Baldwin speaks to community leaders and to those whose futures are gravely affected: the local teenagers. With difficulty finding jobs and support, the youth of the city articulate their frustrations with the bleak present and what they see as an even bleaker future. They also detail unwarranted altercations with police as a constant in their lives. In fact, it was the amount of footage of angry youth that led to the program being cut to a

shorter version for broadcast. Nonetheless, the film remained controversial for pulling the liberal sheen off a San Francisco just as rife with racism as the rest of the country. Capped by an eloquent Baldwin monologue, *Take This Hammer* frankly documents the socioeconomic puzzles of a city in transition, with its white population in denial and its Black population figuring out how to survive.

Directed by Richard O. Moore
US 1964, digital video, b/w, 59 min

THE NEGRO AND THE AMERICAN PROMISE

Featuring three of the most famous civil rights leaders then and now, this remarkable show was hosted by Dr. Kenneth Clark, a psychology professor at the City College of New York who himself was a prominent activist. Between the separate interviews of Martin Luther King, Jr., Malcolm X and James Baldwin, the NET-produced program features disturbing documentary clips, including police abuse of peaceful protesters and King speaking at a recently destroyed Black church. While Dr. King defends the strength of non-violent resistance and love, Malcolm X refutes the view that Muslims promote violence rather than self-defense. He also fiercely disparages integration ("You don't integrate with a sinking ship.") and criticizes "elites" like Baldwin who mingle with the oppressors. Less critical of either position than he is of the underlying instigation, Baldwin articulates the inevitable ambiguity and contradiction of Black American existence: "one is a little bit colored and a little bit white." He mentions an incident filmed for *Take This Hammer*, describing how Black youth feel they have no country, and that the lack of trust in the government is well-founded. In fact, none of the guests reveal much faith in the Kennedy administration; Baldwin and Clark were fresh from a heated meeting with Robert Kennedy, and Baldwin's rage and despair are palpable. He explains that white America is composed of "moral monsters" afraid to look within at the hate they continue to nurture.

Directed by Fred Barzyk
US 1963, digital video, b/w, 59 min



Horace Ové *BALDWIN'S N****R*

FILMMAKER, GUEST WORKER: ŽELIMIR ŽILNIK'S EXPATRIATES

OCTOBER 20 – NOVEMBER 11



Želimir Žilnik

“Long before the refugee crisis, indeed ever since the 1960s, the only true political combat in our countries has decisively revolved around the nomadic proletariat.” — *Alain Badiou, Greece and the Reinvention of Politics*

Improvisation, care, ruthless ideological critique: of the infinite throughlines one could extrapolate from the oeuvre of Želimir Žilnik—whose still-expanding catalog totals over fifty-five films, around half of them features—one stands especially acute. Eighty years old and actively working on his next venture, Žilnik counts solidly among committed cinema's strongest voices on migration, the diaspora and international trajectories of human labor. From his early years and *Early Works* (the title of Žilnik's long-form debut, awarded the Golden Bear in 1969) to *The Most Beautiful Country in the World* (2018), the director has centered travel, expatriation and uprootedness as essential lenses through which one must look to understand social antagonism. Žilnik, argues scholar Pavle Levi, “is a persuaded transnationalist, an advocate of the political force—the community—composed of the oppressed, the marginalized and the excluded. His is the cinema of society's inherent self-alterity: a cinema about the people whose lives embody a variety of European ideological contradictions, sociopolitical exclusions and paradoxes of identity formation. It is a cinema of Europe's internal exiles.” At stake is an engaged artistic practice that takes itinerant lives not as spectacle, but rather as agents on whose individual destinies history takes shape. Globalization, emphasizes Žilnik, is an empty invocation if we fail to take heed of actually existing lives, of communities and persons *made global*: voluntarily, under duress and everything in between.

“I do not want to merely make films about guest workers; rather, as a guest worker myself, I would also like to learn something.” After six years of filmmaking in Yugoslavia—where his cinema, along with that of fellow Black Wavers, faced state repression—Žilnik emigrated to West Germany. In 1974, with the help of Vlada Majić as cinematographer and producer, the documentarist completed two films. *Antrag (Request)* is a single-take observation of an exchange between a Greek construction worker and a German lorry driver; in an exhibition of interethnic solidarity, the latter helps the former draft an official letter to the BRD authorities. *Öffentliche Hinrichtung (Public Execution)*,

meanwhile, dissects overviolent tactics used by the Bundespolizei, implicating mass media as accomplices and profiteers. While *Request* was thought to have been lost until 2020, *Public Execution* never received screening permission from the FSK, Germany's cinema rating organization. The film—initially shot in color yet surviving only in a black-and-white working copy—remains unapproved for public exhibition in that country.

1975 was an inspired year, with Žilnik concocting five incendiary shorts in rapid succession. *Abschied (Farewell)*, *Hausordnung (House Orders)* and *Unter Denkmalschutz (Under the Protection of the State)* were all likewise assumed lost until discovered in an archive very recently. Experiences and travails of former Yugoslav Gastarbeiter are highlighted in films as succinct as they are incisive. In *Farewell*, a Serb worker who spent five years at a Bavarian BMW factory bids goodbye to the country of his employment, using the final minutes before his train departure to show Žilnik's camera the items he is bringing home: a vacuum cleaner (150 marks), an electric jig saw (50 marks), and some fabric for the kids. In *House Orders*, the director's scope zooms out to offer a panoramic view of the intolerable living conditions of foreign workers, strapped and disciplined by house rules—both in their dilapidated apartment buildings and in German monoculture itself. To drive the point home, *Under the Protection of the State* takes the viewer on a guided tour of an aging residential complex whose owner (a high-ranking state MP) had the architecture classified as an historic-cultural landmark in order to avoid undertaking necessary repair and upkeep. If the dwelling is “under the protection of the state,” then its residents are under that state's unlimited neglect, time and again subjected to violence, eviction threats and infringements of privacy. Here, Žilnik occupies the subject position of a witness, listening attentively to the testimonies of his subjects. At times, the director interjects, drawing attention to his presence; yet these appearances are infrequent, as the action generally unfolds with minimal editing, no extradiegetic sound, and in an unbroken time and space.

Unlike most of Žilnik's 70s shorts, *Inventur – Metzstraße 11 (Inventory, 1975)* has circulated widely. In this nine-minute tour de force, an immobile camera at the bottom of a staircase at the eponymous Munich address takes stock of around three dozen tenants that call the apartment building home. (Incidentally, Metzstraße 11 lies only a block away from where Rainer Werner Fassbinder shot *Angst essen Seele auf (Ali: Fear Eats the Soul)* a year earlier.) Each inhabitant descends the stairway at their own pace and introduces themselves in a language of their choosing: German is heard often, yet so is Italian, Greek, Turkish and Serbo-Croatian. Žilnik's gaze is static and deceptively bureaucratic, with subjects captured one after another as if on an administrative conveyor belt. Yet the approach betrays warmth and intimacy, as the denizens' individual approaches—some opting to state only raw facts (name, age, country of origin), others spilling out their deep existential concerns—testify to the trust, openness and collective freedom that Žilnik's act of filming instantiates. The seven-film program of West German shorts is closed out by *Ich weiß nicht, was soll es bedeuten (I Do Not Know What That Should Mean)*, in which Žilnik collages idyllic landscapes with scenes of elderly men and schoolkids reciting Heine's “Die Lorelei.” Issues of national belonging, cultural atavism, and Germany after Hitler come to the fore in a film as silently understated as it is subversively ironic.

In 1976, Žilnik left the Federal Republic abruptly. After the inaugural showing of *Paradies: Eine imperialistische Tragikomödie (Paradise: An Imperialist Tragicomedy)*, the police visited the filmmaker, arresting him alongside cameraman Andrej Popović on invented allegations of tax fraud. With the help of Filmverlag der Autoren president Alexander Kluge, charges against the two were dropped on condition that they depart the FRG within twelve hours. Doing exactly that, Žilnik found himself rapidly expelled again, this time to the country he already once exited. In Yugoslavia, circumstances for his type of independent documentary were not ideal. “Several years after my return home, I had in



Želimir Žilnik PUBLIC EXECUTION



Želimir Žilnik INVENTORY

One of Žilnik's sharpest takes on identity under globalization (as well as one of his most driving soundtracks), *The Second Generation* involves two important threads. First is the director's abiding interest in narrative, fictionalization, scripting and reenactment, which has carried through to his most recent semi-observational endeavors. Here, Žilnik's experiments approximate the thought of Cesare Zavattini, another giant of film realism. "People understand themselves better than the social fabric," wrote the Italian in 1953. "And to see themselves on the screen, performing their daily actions—*remembering that to see oneself gives one the sense of being unlike oneself, like hearing one's own voice on the radio*—can help them to fill up a void, a lack of knowledge of reality." Second is Žilnik's incessant struggle to expand and diversify the assortment of sites at which contemporary migration is understood to occur. On top of venturing to heavily policed borders (such as in *Fortress Europe*), refugee encampments just outside the EU (*Logbook Serbistan*), and the asylum centers of Western Europe (*The Most Beautiful Country in the World*), Žilnik is also an indispensable auditor of spaces in which human flow manifests less visibly. Internal and informal displacement, second generation returnees, subjects stuck between two or more identities, states, authorities: these too are of first-order importance to a filmmaker whose opus is an extended argument for reading global migration as the political issue of our time. Guest work, emphasizes Žilnik, is not a phenomenon of the elsewhere, taking place outside the everyday here and now. It is instead a feature of innumerable human lives—in historical communism and in financial capitalism, at home and far abroad.

Oldtimer is one example of Žilnik shifting gears to depict unusual migratory roads. After an altercation with his editor, Igor—a thirty-something radio host and journalist—departs hometown Ljubljana in search of respite in Greece. He embarks on his old-timer DKW motorcycle, traversing Croatia, Bosnia and Serbia; there, he inadvertently slips into the vortex of "anti-bureaucratic" nationalist protests, organized in support of Slobodan Milošević. The dissolution of former Yugoslavia was still two years away, yet Igor could sense extreme ethnoparticularism in the air. "The war hasn't started yet, but it is better to be prepared," he exclaims upon exiting the country. A work of fiction that hits close to home (clearheadedly denouncing the terror these immense gatherings would soon turn into), *Oldtimer* is at the same time one of Žilnik's several road movies. Taking place on highways and domestic side alleys, the film expertly investigates emigration as the augury of future Yugoslavia, with over four million having to leave their home in the 1990s.

In his recent docufictions, Žilnik has kept pace with new waves of inter-continental movement. The director's latest two projects—*Logbook Serbistan* (2015) and *The Most Beautiful Country in the World* (2018)—take place on the Balkan refugee route and in Austrian undocumented communities respectively, each charting a particular phase in the itinerary of migrants from North Africa and Asia. While *Logbook* chronicles asylum seekers as they enter and exit Serbia, *The Most Beautiful Country* indicates that agonies are far from over when reaching EU safe zones. "In that respect," as Nataša Kovačević writes, "it comes across as a follow-up to *Logbook* ... As usual, Žilnik avoids sentimentality and pathos in favor of following his protagonists as they engage in quotidian activities: renting an apartment, learning German, singing, practicing judo and visiting a Christmas market." It is imperative to mention that the titular "most beautiful country" is misleading: Afghanistan, not Austria, is the area in question according to protagonists Bagher and Haidar.

Across five screenings, Žilnik offers us a comprehensive spectrum of vantages, sites and trajectories. After his initial sojourn as cineaste-Gastarbeiter in the FRG, he reported on second-gen children returning "home," internal émigrés scouting Yugoslavia on old timers, exiles stuck in the thickets outside Schengen, and residency applicants after arriving in Western Europe. Five viewpoints and directions, an entire diapason of aspiration and (im)possibility. To this, the series adds *Za Ellu (For Ella)*, Žilnik's ten-minute skit about an aging jazz pianist who is unable to stop playing after hearing of Ella Fitzgerald's death on the TV. His wife—"I need money, not music!"—ultimately throws him and the instrument out of their Novi Sad apartment, leaving the anguished, grieving musician to play Ella on the street during a rainstorm. Another historical tragedy, another instance of expulsion, this time intimate, local, and absurd.

mind the Western European practice of creating for television, so I contacted Television Novi Sad. The main reason I did this, however, was the fact that I saw that all the other production doors were closed to me." Finding shelter under the roof of public broadcasters, Žilnik entered what is now understood to be an exceptionally rich decade of invention and experiment. Of the around twenty films he executed between 1977 and 1990, we will show only two: *Druga generacija* (*The Second Generation*, 1984), in which immigrant experiences are recounted from the perspective of expat teenagers, and *Stara mašina* (*Oldtimer*, 1989), one of film history's most incisive and darkly prophetic diagnoses of the turmoil enveloping late Yugoslavia.

Initially a TV film, *The Second Generation* started life as *The First Trimester of Pavle Hromiš* (*Prvo tromesečje Pavla Hromiša*), finished and broadcast in 1983. After the latter's excellent reception, Žilnik was approached by a Belgrade production company and tasked to transform the work into a narrative fiction. The end result was *The Second Generation*, an 87-minute hybrid documentary that travelled Yugoslav, Hungarian, Polish and Czechoslovak small screens in what was then an excitingly elaborate network of international distribution. Shot on 16-millimeter, the film follows schoolkids—children of ex-Yugoslavs in Germany, Australia, Austria and Canada—in their "return" to an anything but homey homeland. Unsurprisingly, the teens encounter issues fitting into an educational environment that to them appears alien, or at best ambivalent. "I don't know any of this ... I have no idea what to do," one adolescent born and raised in Melbourne laments during a high school exam on the essentials of socialist theory. "Well, over there they have capitalism, so there are no Marxist studies at all."



Želimir Žilnik LOGBOOK SERBISTAN



Želimir Žilnik *THE MOST BEAUTIFUL COUNTRY IN THE WORLD*

friday october 20 at 7pm

THE SECOND GENERATION DRUGA GENERACIJA

Directed by Želimir Žilnik. With Petar Bosančić, Vlastimir Sinko, Dragan Sokoljanski
Yugoslavia 1984, digital video, color, 88 min. Serbo-Croatian with English subtitles

Preceded by

FOR ELLA ZA ELLU

Directed by Želimir Žilnik
Serbia 1997, digital video, color, 10 min. Serbian with English subtitles

saturday october 21 at 7pm

OLDTIMER STARA MAŠINA

Directed by Želimir Žilnik. With Boris Nin, Rahela Mačić, Andrej Rozman
Yugoslavia 1989, digital video, color, 81 min. Serbo-Croatian with English subtitles

friday october 27 at 7pm

THE MOST BEAUTIFUL COUNTRY IN THE WORLD

DAS SCHÖNSTE LAND DER WELT

Directed by Želimir Žilnik
Slovenia/Croatia/Austria/Serbia 2018, digital video, color, 101 min. German, Pashtu, English, Arabic and Serbian with English subtitles

**\$15 SPECIAL EVENT TICKETS
ŽELIMIR ŽILNIK IN PERSON**

friday november 10 at 7pm

REQUEST ANTRAG

Directed by Želimir Žilnik
West Germany 1974, digital video, color, 10 min. German with English subtitles

PUBLIC EXECUTION ÖFFENTLICHE HINRICHTUNG

Directed by Želimir Žilnik
Yugoslavia 1974, digital video, b/w, 9 min. Serbo-Croatian with English subtitles

UNDER THE PROTECTION OF THE STATE

UNTER DENKMALSCHULTZ

Directed by Želimir Žilnik
Yugoslavia 1975, digital video, b/w, 11 min. Serbo-Croatian with English subtitles

INVENTORY INVENTUR METZSTRASSE 11

Directed by Želimir Žilnik
West Germany 1975, digital video, color, 9 min. German with English subtitles

HOUSE ORDERS HAUSORDNUNG

Directed by Želimir Žilnik
West Germany 1975, digital video, b/w, 12 min. German with English subtitles

FAREWELL ABSCHIED

Directed by Želimir Žilnik
Yugoslavia 1975, digital video, color, 9 min. Serbo-Croatian with English subtitles

I DO NOT KNOW WHAT THAT SHOULD MEAN

ICH WEISS NICHT WAS SOLL ES BEDEUTEN

Directed by Želimir Žilnik
West Germany 1975, digital video, color, 10 min. German with English subtitles

**\$15 SPECIAL EVENT TICKETS
ŽELIMIR ŽILNIK IN PERSON**

saturday november 11 at 7pm

LOGBOOK SERBISTAN DESTINACIJA SERBISTAN

Directed by Želimir Žilnik
Serbia 2015, digital video, color, 94 min. Serbian with English subtitles

“Žilnik’s oeuvre is a map of detours, well-trodden historical paths, circular roads that reveal history repeating itself, and the odd escape route,” argues Olaf Möller. “In Žilnik’s films, migration is both necessity and plight ... The more he has become a cinematic migrant worker, a nomad of the visible, the more he has learned to travel light.” Arriving to the Harvard Film Archive in early November, Žilnik will be accompanied on a North American tour by his producer and partner Sarita Matijević and by programmer and scholar Greg de Cuir Jr. The event marks Žilnik’s second time among Cambridge audiences, the first since 2017. In the intervening years, everything and nothing has changed, both in cinema, migration and the world; there is scarcely a readier encyclopedic critic to direct us through the ruptures than Želimir Žilnik on screen and in person. – Nace Zavrl, doctoral candidate in the Department of Art, Film, and Visual Studies, Harvard

Special thanks: Greg de Cuir Jr.

OUT OF THE ASHES – THE US-ROK SECURITY ALLIANCE AND THE EMERGENCE OF SOUTH KOREAN CINEMA

NOVEMBER 3 – DECEMBER 3



Jeon Chang-keun *NAKDONG RIVER*

October 1, 2023 marks seventy years since the signing of the mutual defense treaty between the Republic of Korea and the United States. Critically reflecting on the ROK-US Alliance signed following the Korean Armistice Agreement, this program features select films of the Korean War and immediate postwar period. On the surface, foregrounding the alliance may seem to highlight the films’ propagandic tone, and hence South Korea’s subordination to the US-led Cold War bloc. The signing of the mutual defense treaty indeed saw the expansion of US military bases and mass media propagation of Americanism, advertising the superiority of “American democracy” in South Korea. And yet, the postwar alliance did not mean a mere injection of Cold War ideologies into the Korean film industry. The alliance marks a watershed in the history of Korean cinema; Korean luminaries appropriated the increased exposure to American popular culture and cutting-edge media infrastructure to navigate South Korea’s place as an autonomous nation state after the brutal years of Japanese colonization and the Korean War. Though the alliance imposed a strict ideological corset on Korean filmmakers, the very promotion of “freedom” as an American value provoked Korean filmmakers and audiences to question the ongoing gender hierarchies, colonialism and ideological divides in the Korean peninsula.

To better understand the distinctive importance of the era the selected films represent, we need to map out the broader history of Korean cinema that is nearly unthinkable without a discussion of the US. Even before *The Righteous Revenge (Uirijok kut’o)*, the very first film made by a Korean director in 1919, cinema as a collective appreciation of photographic moving images was already growing in Korea under the influence of the US. According to historical records, American traveler Burton Holmes made the very first film of Korea in 1901 as part of his larger exploration of the “Far East.” Despite the absence of Korean-made films until 1919, moviegoing started to become commonplace in colonial Korea from the mid-1910s, with the immense popularity of imported American serial films such as *The Broken Coin*. Until the Japanese colonial empire strictly prohibited the screening of American movies in the early 1940s, Hollywood films occupied more than 80% of the imported



Han Hyung-mo *THE HAND OF DESTINY*

Even after the institution of the First Republic of Korea in 1948, the first independent republican government in Korean history, various American films—be they Hollywood, US government-sponsored, or ROK-US co-produced films—were actively promoted in South Korea, based on the two regimes' shared anti-communist stance. The breakout of the Korean War in 1950 consolidated the weaponization of film against communism already at work in Korea. In addition to strengthening the ideological direction of distributed films, the Korean War provided a solid basis for the US to invest substantially in South Korean film production infrastructure for better localized propaganda. Well before the armistice and signing of the Mutual Defense Treaty, Koreans and Americans were already actively collaborating in film production, boosted by newly built, cutting-edge film studios such as Sang-nam Film Studio founded in 1952.

Compiling Korean films of the immediate postwar periods in the context of the ROK-US alliance therefore becomes a task of *unfolding* the compressed layers of the two nations' filmic linkage that preceded the treaty. Focusing on the "unfolding" is crucial in understanding the distinctive historical and aesthetic importance of the immediate postwar films, because of the severe time lag between the imagination and the actual navigation of South Korea's direction as a modern nation state that started to shrink after Japanese colonization, institution of USAMGIK, and the Korean War. What was the cinematic outcome of the interplay between this long overdue imagination of Korea as a modern nation state mediated via American films, the US-sponsored postwar media infrastructure equipped with cutting-edge technology, and the expansion of US military bases in Korea that brought the once-distant nation into extreme proximity?

The brilliance of the selected films in this regard is that they remain attentive to the intrinsic fissures underlying the postwar modernity arising from the alliance, while acknowledging the mesmerizing aspect of American popular culture. Despite the depiction of glamorous "American-style" parties, the consumption of American luxury goods, and the glorification of "Americanized" individuals' pursuit of freedom or love, the films often make sudden transitions revealing the continuing violence and discrimination toward women, the wealth gap under urbanization, intergenerational conflict and colonialism. Often accompanied by radical shifts of light and dark, dissonant music, surprising sound effects and fast cutting, these films do not attempt to suture, but rather foreground a landscape of misalignment. While it is irrefutable that the US has occupied a central place in formulating the mode of seeing throughout Korean history, these postwar films' strategic employment of audiovisual contrasts reads as a critical examination of a world under the US-led Cold War bloc. — *Bu Chan Yong, Postdoctoral Fellow in East Asian Languages and Civilizations, Korea Institute, Harvard*

Curated by *Bu Chan Yong* and *Haden Guest*. Film descriptions by *Bu Chan Yong*, unless otherwise noted.

Presented in collaboration with the *Korea Institute, Harvard*.

Special thanks: *Oh Sungi*—Korean Film Archive; *Nicholas Harkness* and *Susan Laurence*—Korea Institute.

friday november 3 at 7pm
sunday november 5 at 3pm – without short
THE FLOWER IN HELL CHIOKHWA

One of the most versatile film directors in Korean history, Shin Sang-ok won both commercial success and international critical acclaim. In addition to directing 75 films of almost every genre possible, Shin established a production company, Shin Film, that dominated the Korean box office in the 1960s; spearheaded joint production with Hong Kong film studios in the 60s and 70s; and had a dramatic, temporary career of producing films in North Korea after being kidnapped in 1978.

With *The Flower in Hell*, Shin's expertise in diverse genres and film traditions brilliantly converge to envision the heterogeneous landscape of postwar South Korea. Unlike the majority of contemporary

films screened in colonial Korea throughout the 1920s and 1930s. Since their very first release, Hollywood films were perceived not only as entertainment for Koreans, but also as a gateway into the culture of the world's most developed country and hence keeping pace with progressive values and the latest material trends.

While the US had remained for Koreans mostly a symbol of prosperity and progress to be admired from afar during the colonial period, the degree of US intervention in the Korean cultural scene drastically increased following Korea's liberation from Japanese colonial rule in 1945. At the end of World War II, the US and the Soviet Union agreed to divide the Korean peninsula at the 38th parallel and the United States Army Military Government in Korea (USAMGIK) was instituted in the US-occupied South the same year. Six months into USAMGIK, it passed Ordinance 68, which resumed the import of American films prohibited by Japan and mandated censorship on every film being screened in South Korea under the slogan of anti-communism. At the same time, the US started to invest in producing films specifically targeted to Korean audiences, collaborating with Korean locals and featuring various places in Korea being reconstructed with American support. Such a measure was in accordance with the US government's interest in "cultural relations" as a tool of micro-level governance of its allies in post-WWII geopolitics from the early 1940s, which laid a cornerstone for the "Cultural Cold War" to come.



Shin Sang-ok *THE FLOWER IN HELL*

films that feature the bustling landscape of reconstructed Seoul, the South Korea of *The Flower in Hell*, which was filmed at an actual US Army base, is desolate. The plot pivots around Sonya, a prostitute who creates a love triangle with two brothers. An intensely sexualized figure, Sonya destroys the brotherhood by seducing her lover's younger brother Tong-sik. The point-of-view shots mostly represent the innocent perspective of Tong-sik, who has only lived in the countryside and feels disoriented in his first visit to Seoul and its suburban area Dongducheon. Tong-sik's experience of Sonya's dangerous charm can be read as an analogue of Koreans' ambiguous feelings towards their postwar landscape in reconstruction under the US-led Cold War bloc.

Shin's integration of documentary footage—such as that of a marketplace and a ball with dancing sol-

diers, their lovers and performers—in tandem with on-location shooting, speaks to an Italian neorealist approach. And yet, as scholar Steven Chung points out, the melodramatic spectacles of the train chase and climactic final battle attest to the film's heterogeneity rather than its attachment to a single artistic tradition—with this unevenness an allegory for the postwar pandemonium. Expanding Chung's interpretation, the strategic hodgepodge of genres is a critical lens through which we can grasp the visual economy of a postwar South Korea built through cinema and questioning the place of the US within it.

Directed by Shin Sang-ok. With Choi Eun-hee, Kim Hak, Jo Hae-won
 South Korea 1958, DCP, b/w, 87 min. Korean and English with English subtitles

Followed by



Lee Yong-min *HOLIDAY IN SEOUL*

NAKDONG RIVER NAKDONGGANG

One of the most important films made during the Korean War, *Nakdong River* was considered lost for years and was only recently rediscovered by the Korean Film Archive. Digitally restored from a 16mm print in remarkable condition and reunited with an original soundtrack properly attributed to Korea's renowned composer Yun I-sang, who used it as the basis for a larger symphony, itself only discovered in 2017. The film was originally produced by Moomyung Film Research—founded by photographer Kim Jae-moon—and the Folk Culture Research Association organized by artists based in Busan, with the support of the Gyeongnam Provincial Government in 1951. Despite its propagandistic purposes, *Nakdong River* contains an unusually experimental, lyrical style as it flows along the path of the poem by Lee Eun-sang on which it is based, ending and beginning with the miraculous choral piece by Yun I-sang who also incorporated Lee's lyrics. Opening with a scene of a woman (Cho Yong-ja) dancing along the water, this "semi-documentary" synthesizes a fictional story about a man returning to his hometown after college, with rare footage of life along the river and of the war itself. — adapted from text by Chung Chonghwa, Korean Film Archive

Directed by Jeon Chang-keun. With Byeon Ki-jong, Choe Ji-ae, Cho Yong-ja
South Korea 1952, DCP, b/w, 44 min. Korean with English subtitles

saturday november 4 at 7pm

HOLIDAY IN SEOUL SOUL UI HYUIL

Only recently Lee Yong-min's pioneering artistic trajectory started to attract the limelight, mostly with his horror films from the 60s and 70s. While lesser known, the melodrama *Holiday in Seoul* demonstrates Lee's wide scope of genres, admirable cinematography and depth of reflection on postwar media culture in South Korea. As the title suggests, the film foregrounds its reference to *Roman Holiday*, appropriating the Hollywood hit's romanticization of Rome into creating a fantastic landscape of reconstructed Seoul with active use of deep focus. An upper middle class married couple who have planned a holiday together end up unexpectedly separated; the film follows the husband and wife as they solve a murder mystery and help their neighbors in crisis respectively. In addition to showing various picturesque spots of Seoul, the dual narrative is crucial for envisioning the deep entrenchment of the ROK-US alliance trope in the conception of modern eth-

ics and gender roles in South Korea. In contrast to the negative depiction of "Americanized Korean women" in contemporary films, the female half of the couple, Nam Hi-won, stands out as the most enlightened figure in the film. While avidly consuming American luxury goods, Hi-won's "taste" does not contradict her humanitarianism. The fact that Hi-won proceeds to criticize the mass media's craving for spectacle in the end reads as a critique of the film's own romanticization of Seoul. Here, the US is elevated to the driving force for self-reflection.

Directed by Lee Yong-min. With No Neung-kyeol, Yang Mi-hie, Lin Song-suk
South Korea 1956, 35mm, b/w, 90 min. Korean with English subtitles

saturday november 4 at 9pm

YONGARY, MONSTER FROM THE DEEP TAEGOESU YONGGARI

Yongary, Monster from the Deep marks a watershed in Korean film history as one of the earliest Korean sci-fi monster films and a remarkable case of Korea-Japan collaboration post-liberation. Heavily influenced by the success of giant irradiated monsters in the US and Japan during the 1950s and early 1960s, Kuktong Hungop, one of the most influential Korean film studios of the 1960s, proposed a collaboration with Yagi Masao, special effects director of *Gojira* (*Godzilla*, 1954). Directed by Kim Kee-duk, one of the most successful Korean filmmakers of the 1960s, the film was a hit and exported to many countries, including the US, the location of the only surviving print.

Yongary inevitably bears striking narrative and visual similarities to its famous predecessor, yet as a critical navigation of Korea's place within the US led Cold War bloc, *Yongary* is a unique creation. The most interesting deviation from its Japanese counterpart is *Yongary*'s rather comic disposition, even secretly doing the twist with a young boy who comes to understand him. According to film scholar Yi Youngjae, such a friendly depiction of an irradiated monster corresponds with the US promotion of nuclear energy in South Korea, which was positively



Kim Ki-duk *YONGARY, MONSTER FROM THE DEEP*

perceived by the Korean public. While *Yongary* also evokes fears of North Korea by first appearing in the Joint Security Area, the specific usage of the traditional Korean song "Arirang" for its joyful dancing scene reveals ambiguous feelings about this "enemy" by connecting it to the musical symbol of the once-united nation.

Directed by Kim Ki-duk. With O Yong-il, Nam Chong-im, Yi Sun-jae
South Korea/Japan 1967, 35mm, color, 80 min. English dubbed

sunday november 5 at 7pm

USIS-KOREA FILM PROGRAM

This special program casts light on the multilayered influences of the United States Information Service-Korea (USIS-Korea) on Korean cinema. Years before the signing of the alliance treaty, USIS-Korea already led the production and distribution of films with the goal of propagating American liberal democracy. It was also at the forefront of psychological warfare throughout the Korean War, becoming even more powerful with its cutting-edge film studio founded in Sang-nam in 1952.

In accordance with Eisenhower's emphasis on the weaponization of mass media in 1953, the same year when the Korean Armistice Agreement and the alliance treaty were signed, USIS-Korea's influence on the Korean film industry became even more substantial and multifaceted. While the wartime propaganda was strictly anti-communist, postwar USIS film projects were conceived as long-term investments for consolidating the ROK-US alliance by arousing support for the US, underlining the superpower's contribution to South Korea's reconstruction or praising Korea's tradition as a token of mutual respect. Among many USIS posts across the globe, USIS-Korea was one of the few that not only distributed imported films but also produced films for local audiences.

Many USIS-Korea affiliates later became leading figures in the Korean film industry, building off of their experience with advanced filmmaking tools and techniques. While absorbing the latest technology, these directors also proceeded to make films that indirectly criticized the Korean government or the indoctrination of "American values." The three films in this program show the various directions films of USIS-Korea took, despite being produced with seemingly straightforward anti-communist agendas.

I AM A TRUCK

Acclaimed as a pioneer of experimental aesthetics in Korea, Kim Ki-duk is mostly known for reflecting on the disorienting aspect of Korea's modernization with grotesque images in works from the 1960s and 70s, particularly *The Housemaid* and *The Insect Woman*. *I Am a Truck*, which Kim directed as a USIS-Korea affiliate, anticipates his artistic insight. The film's narrator is a severely damaged US Army truck that is sent from the US to Korea to be refurbished and used by UN Forces. What undergirds this film is the striking contrast between the patriotic narrative and eerie ambiance created by the frequent employment of high-contrast lighting and dissonant score. According to visual sociologist Han Sang Kim, the film reads as a critical recasting of Irving Lerner's *Autobiography of a Jeep*, the World War II propaganda documentary film featuring a military jeep as the narrator with a straightforward, positive outlook. If we combine this interpretation with



Lim Won-jik *THE MARINES WHO NEVER RETURNED*

Kim Ki-young's reminiscence that USIS-Korea was the site where "his eyes for cinema opened up," the film reads as evidence of USIS-Korea being both a gateway for American culture and its critical reflection.

Directed by Kim Ki-young
South Korea 1953, digital video, b/w, 18 min

TO MR. LEYNSE

To Mr. Leynse is a tribute by Sang-nam Studio affiliates to Humphrey Leynse, who came to South Korea in 1960 and served as head of USIS-Korea from 1961 to 1965. This documentary summarizes his exploits as well as cordial relationships with Korean film directors, stars and government officials by compiling related photographs and footage. Leynse produced more than fifty films during his service in Korea, most of which celebrated the beauty of Korean nature and traditions. After his retirement from government service in 1969, Leynse returned to Korea and lived on the small island of Ulleungdo for two years, making a documentary entitled *Out There, A Lone Island*.

Directed by Chun Sun Myung
South Korea/US 1966, 16mm, b/w, 17 min

THE INN

The Inn is a docu-fiction co-sponsored by the USIS and Fulbright Commission in Korea, based on the late American conductor David Shapiro's experi-



Han Hyung-mo *MADAME FREEDOM*

ence in South Korea. Under the Fulbright Exchange Scholarship program, Shapiro worked at Seoul National University from 1961 to 1963. In addition to teaching conducting, Shapiro collaborated with major Korean orchestras and participated in a USIS-sponsored orchestra tour across South Korea. The film's director Yang Sung-ryong was affiliated with the USIS Sang-nam Film Studio from 1955 to 1970 and directed films honoring the beauty of South Korean culture or anti-communist Korean heroes. Exemplifying the direction of US-sponsored film production in the 1960s, this film underlines the "equal" relationship between the two nations by focusing on Shapiro's development of his musical insight through a fantastic encounter with the music of Silla, a kingdom of ancient Korea.

Directed by Yang Sung-ryong. With David Shapiro, Ch'oe Sung-gyo, Pak Tan-ju
South Korea/US 1964, 16mm, b/w, 38 min

sunday november 12 at 3pm

saturday december 2 at 7pm

THE MARINES WHO NEVER RETURNED **TORA OJI ANNUN HAEBYONG**

The best modifier for Lee Man-hee's filmography is humanist. Throughout his versatile artistic trajectory covering war, melodrama, thriller and "Literary Art Film" (*munye yonghwa*), Lee delved into humans' multilayered states of mind and therein problematized the dehumanizing nature of the Cold War binary. *The Marines Who Never Returned* is in this vein Lee's most iconic work.

Under the label of "anticommunist film" depicting major battles such as the Battle of Incheon and the Third Battle of Seoul, the film won an unprecedented level of support from the Korean Marine Corps, including hundreds of marines as extras, tanks, explosives and firearms loaded with live ammunition. And yet, the film's actual focal point is the power of humanity, which brings together soldiers and an orphaned girl, and the soldiers' skyrocketing skepticism about war as they endure fierce battles. While the film does present spectacular combat scenes powered by real weapons, they do not neatly converge into the anticommunist rhetoric. Rather, such spectacles are often followed by soldiers' questioning the meaning of war.



Park Nam-ok *THE WIDOW*

This ambivalence also leads to problematizing the boundary of the "nation state" promoted under the Cold War bloc. The fact that the primary enemies shown in the film are the Chinese forces, instead of the North Korean People's Army, touches upon the conflicted conceptualization of the "nation" under the ROK-US alliance that sought to exclude its North Korean counterpart. After this film, Lee continued his criticism of the Korean War and its legacy, suffering from Park Chung-hee regime's anticommunist censorship system, which labeled his 1965 film *The Seven Female POWs* anti-state.

Directed by Lee Man-hee. With Ch'ang Tong-hwi, Ch'oe Mu-ryong, Ku Pong-so
South Korea 1965, DCP, color, 88 min. Korean with English subtitles

sunday november 12 at 7pm

THE WIDOW MIMANGIN

The first female filmmaker in Korean history, Park Nam-ok only directed one film, *The Widow*. Even before starting her career in film as a production assistant at Chosun Film Company in 1946, she wrote about foreign films as a journalist. During the Korean War, Park worked as a member of the Korean Ministry of National Defense's film unit and made newsreels. After the war, Park sought to fulfill her long-held dream of directing her own film, but struggled to find investors, post-production staff and distributors due to the rampant sexism in the film industry.

Shot in 16mm, *The Widow* centers on Sin-ja, who lost her husband in the Korean War and must fend for herself and her daughter. In addition to financial hardship, she has an uneasy relationship with her lover T'aek, who also dates another woman. The most remarkable aspect of this film is its deviation from the practice, prominent in the works of her male counterparts such as Han Hyung-Mo, of negatively depicting women freely pursuing their sexual and financial desires. In *The Widow*, a mother's temptations are depicted as completely natural. Sin-ja's choices constantly hover around her mind, represented through the combination of dissolve and cross-cutting between her daughter and T'aek, yet Sin-ja does not feel remorse, knowing it is her right to live how she wants. By starting with footage from inside a car of the Hangang Bridge being rebuilt with the



Yu Hyun-mok *AIMLESS BULLET*

support of the US 8th Army, the film shows that postwar reconstruction in South Korea did not necessarily mean total convergence into a grand narrative, but a new starting point for finding personal happiness.

Directed by Park Nam-ok. With Yi Min-ja, Yi Song-ju, Yi T'aek-kyun
South Korea 1955, DCP, b/w, 90 min. Korean with English subtitles

INTRODUCTION BY CHRISTINA KLEIN

friday november 17 at 7pm

sunday november 19 at 3pm - no intro

MADAME FREEDOM CHAYU PUIN

Visionary director Han Hyung-mo changed the landscape of popular Korean film with his spectacular images of cosmopolitan Seoul, powered by brilliant camera movements and stylish editing, often featuring women's navigation of a "liberalized" postwar South Korea versus traditional patriarchy. *Madame Freedom* is easily the most iconic film of Han in this vein, as it visually foregrounds the irresistible American culture sweeping Seoul and its impact on the relationship between a middle-class professor and his wife, O Son-yong. As she experiences various forms of American material culture, such as its fashions and the dance hall, O Son-yong also starts to pursue sexual freedom. Like the homonymous serial novel on which it was based, the film provoked a great sensation, not only for depicting extramarital affairs, but also for falling victim to state censorship that declared the kissing and hugging scenes lascivious.

Though O's begging for forgiveness by the end reads as the restoration of patriarchal authority



Han Hyung-mo *FEMALE BOSS*

over decadent American culture, scholar Oh Young Suk reads the ending as an alibi that performs, not supports, the patriarchal norm as a critical gesture to underline its emptiness. More recently, Christina Klein argues the film merits revisiting in terms of imagining the "female gaze," for the point-of-view shots always represent those of the women fascinated by the liberating aspect of American culture. The film's critical depth can further be found in its active use of crane and dolly shots, often showing both the spectacular subject, such as a mambo dancer, simultaneously with those who are enchantedly watching her. Such visual structure envisions not only the charm of the "American" object, but also the state of postwar South Korea's embeddedness in the visual regime of the US.

Directed by Han Hyung-mo. With Pak Am, Kim Chong-nim, No Kyong-hui
South Korea 1956, DCP, b/w, 125 min. Korean and English subtitles

sunday november 19 at 7pm

THE HAND OF DESTINY UNMYONG UI SON

Han Hyung-mo was one of the most commercially successful film directors in 1950s Korea and the first to implement a production company system in South Korea. The second film Han Hyung-mo directed and the first made through Han Hyung-mo Production, *The Hand of Destiny* presents the miserable fate of North Korean spy Chong-ae, who falls in love with South Korean counterintelligence officer Yong-ch'ol. Aside from marking the first appearance of female spies in Korean film, Chong-ae's espionage provides an alibi for exploiting female bodies as a dual means for admiring and promoting "American" spiritual and material values while resolving the ensuing frustration over traditional masculinity in crisis. Chong-ae's identity alternates between an "Americanized" Western bar girl named Margaret and the docile "Korean" Chong-ae. As Margaret absorbs American culture initially to hide her communist identity, it ends up awakening her desire for true freedom, which she names "humanitic" in English. While Yong-ch'ol praises the "humanitic" side of Margaret, he punishes and eventually erases her liberal pursuit of sexual desire—illustrating how Americanism was appropriated to suture the growing cracks within Korean patriarchy in postwar South Korea due to the very propagation of "American values."

Directed by Han Hyung-mo. With Yun In-ja, Yi Hyang, Ju Son-t'ae
South Korea 1954, 35mm, b/w, 85 min. Korean with English subtitles

monday november 20 at 7pm

sunday december 3 at 3pm

AIMLESS BULLET OBALT'AN

The filmography of Yu Hyun-mok is inseparable from the Park Chung-hee government's promotion of literary adaptations, or "literary film" (*munye yong-hwa*). While the notion already existed in colonial Korea, it started to be concretized as a pragmatic category in the 1960s to enhance South Korea's image worldwide. Consequently, these films also functioned as a way for many filmmakers to artistically and critically experiment with less pressure of commercial success.

Yu's masterpiece *Aimless Bullet* was also a cinematic recreation of the homonymous novel by Yi Pom-son. The novel's storyline of the tragedy of a displaced family from North Korea living in Seoul after the Korean War resonated with Yu's personal story of defecting to South Korea in 1946. Adding emphasis to the miserable life of Korean War veterans, *Aimless Bullet* delves into the post-war trauma hovering around the ostensibly dazzling Seoul, which disorients each member of the devastated family per the film's title. Because of its dreary ambiance and sharp criticism of Korean society, the film was initially banned by the government in 1962, but as the film advanced to the finals of the San Francisco Film Festival in 1963, the ban was lifted that same year. The fact that Yu continued to produce critically acclaimed literary films while spearheading the experimental film movement in South Korea from the mid-1960s demonstrates the counterintuitive compatibility between institutionally governed film and artistic experimentation in South Korea.

Directed by Yu Hyun-mok. With With Kim Chin-gyu, Ch'oe Mu-ryong, Mun Chong-suk
South Korea 1961, DCP, b/w, 110 min. Korean and English with English subtitles

sunday december 3 at 7pm

FEMALE BOSS YOSAJANG

Female Boss centers on the transition of Yoanna from charismatic women's rights activist to housewife as she falls in love with her hardheaded employee Kim Yong-ho. Appropriating Hollywood screwball comedies that foreground a battle of the sexes, the film caters to the restoration of Korean patriarchy by ending with Yoanna's ultimate subordination to her husband. The fact that the original eponymous play was written in 1948, yet appealed to audiences in 1959, demonstrates that ambiguity surrounding the accommodation of "American values" in South Korea persisted even after the Korean War and the signing of the alliance treaty. While the ending reads as a partial rebuttal of Americanism, the film also brims with mesmerizing depictions of American popular culture. Deviating from the then-common stigmatization of American popular culture as decadent, the film treats its appreciation as perfectly natural. *Female Boss* is also of importance in the history of Korean film technology, as the earliest existing Korean film in Cinemascope. The set of Yoanna's women's magazine company was specifically designed for the film's aspect ratio, with its multiple rooms linked perpendicularly and horizontally, adding visual depth to the space she reigns over as the owner.

Directed by Han Hyung-mo. With Cho Mi-ryong, Yi Su-ryon, Yun In-ja
South Korea 1959, 35mm, b/w, 105 min. Korean with English subtitles

SONGS OF LOVE AND LOSS. ELVIRA NOTARI'S CINEMATIC REALISM

NOVEMBER 6 – NOVEMBER 13

Though considered one of the first and most prolific filmmakers of early Italian cinema, Elvira Notari (1875-1946) remains relatively underrepresented in discussions surrounding film canons of the silent era. Along with her husband Nicola, Notari founded the production company Dora Film in the city of Naples in 1906. She not only directed films, but also acted, wrote, produced and distributed works released under Dora Film. Of the sixty feature films and hundreds of short films made by Notari, only three complete titles are currently known to have survived in addition to a few fragments.

Now recognized as a precursor to the Italian neorealism movement of the 40s and 50s, Notari sought to portray the rough and emotionally honest sides of human nature by branching private and public realms. With urban streets her preferred backdrop, she regularly employed amateur actors to capture this essence of authenticity. Her own son Eduardo made frequent appearances, and his schoolteacher Rosè Angione became one of Notari's recurrent leading characters. As a kind of popular counterpoint to this earthiness, songs played a prominent role and added an essential element to her storytelling; film screenings of her works were often accompanied by live singers.

Dora Film was one of the few production houses at the time that focused on shipping films from Italy to the United States to be screened for immigrant audiences. These screenings were so popular that Italian Americans commissioned Dora Film to create hundreds of short dal vero documentaries that depicted the nostalgic landscapes and customs of their homeland. Unfortunately, this rough-hewn realism of Neapolitan life conflicted with the nationalistic propaganda favored by Benito Mussolini's fascist regime; Notari's films were often heavily censored during this period. As a result of this suppression, coupled with the rising use of sound technology in cinema and the industrialization of film manufacturing, Dora Film eventually ceased production in 1930 and Notari retired from filmmaking.

These programs of Elvira Notari's extant works will highlight two feature films from 1922—*È piccerella* and *'A santanotte*—rooted in the Neapolitan melodramatic artistic form of *sceneggiata* that fuses popular songs and elements of the variety show; *Fantasia 'e surdato*, an incomplete feature film from 1927—depicting the vulgar antics of a man whose brother is wrongfully accused of his murder—that was severely cut down and re-edited by Notari after failing to pass fascist censorship; and two fragment compilations that organically present collaged pieces of Notari's films believed to be lost in their entirety. It is likely that these surviving films were originally hand-colored or tinted since Dora Film specialized in such techniques; however only *'A santanotte* and select fragments still contain these effects due to preservation practices of the late 1960s in which combustible nitrate films were copied onto black and white safety film, erasing most remnants of the coloring effects. The identification of a tinted US distribution nitrate print of *'A santanotte* rediscovered at the George Eastman Museum allows for a better understanding of how Notari's films may have appeared at the time of their release.

These impassioned, melodramatic works that depict evocative, flawed realities are only a small surviving sample of the pioneering efforts of Elvira Notari. Films from the silent era that were once considered lost continue to be resurrected, instilling hope that more of Notari's strikingly naturalistic, melodic films will resurface in the years to come. — AV

Curated by Alexandra Vasile.

Special thanks: CSC - Cineteca Nazionale, George Eastman Museum, Cineteca di Bologna, and AIRSC – Associazione Italiana per le Ricerche di Storia del Cinema.



Elvira Notari *NAPLES, SINGING MERMAID*



Elvira Notari *THE LITTLE GIRL'S WRONG*

LIVE MUSICAL ACCOMPANIMENT BY ROBERT HUMPHREVILLE

monday november 6 at 7pm

SOLDIER'S FANTASY *FANTASIA 'E SURDATO*

Directed by Elvira Notari. With Eduardo Notari, Geppino Jovine, Oreste Tesorone
Italy 1927, digital video, b/w, 34 min. Italian intertitles with English subtitles

THE HOLY NIGHT *'A SANTANOTTE*

Directed by Elvira Notari. With Eduardo Notari, Rosè Angione, Antonio Palmieri
Italy 1922, 35mm, tinted b/w, 60 min. Italian intertitles with English subtitles

Print courtesy the George Eastman Museum. Preservation funded by the George Eastman Museum, Cineteca Nazionale, Roma and Associazione Orlando, Bologna.

LIVE MUSICAL ACCOMPANIMENT BY ROBERT HUMPHREVILLE

monday november 13 at 7pm

THE LITTLE GIRL'S WRONG *È PICCERELLA*

Directed by Elvira Notari. With Eduardo Notari, Rosè Angione, Alberto Danza
Italy 1922, DCP, b/w, 62 min. Italian intertitles with English subtitles

ITALY HAS RISEN *L'ITALIA S'È DESTA*

Directed by Elvira Notari. With Clara Boni, Eduardo Notari, E. Pensa
Italy 1927, digital video, tinted b/w & color, 9 min. No intertitles

NAPLES, SINGING MERMAID *NAPOLI SIRENA DELLE CANZONI*

Directed by Elvira Notari. With Giovanni Mongelluzzo, Eduardo Notari, Salvatore Papaccio
Italy 1929, digital video, tinted b/w & color, 16 min. Italian intertitles with English subtitles

UNDER THE UNDERGROUND THE VISIONARY CINEMA OF KANAI KATSU

NOVEMBER 18 – DECEMBER 1

Virtually unknown in the West, radical cinema pioneer Kanai Katsu (b. 1936) remains one of the most vital and inventive filmmakers in the history of Japanese underground film. After studying film at the College of Art, Nihon University, Kanai worked briefly in the film industry, joining a major studio company and freelancing as a commercial cinematographer. In 1968, he formed his own production company, Kanai Katsumaru Production and began the "Smiling Milky Way Trilogy," which would include his three undisputed masterpieces: *The Deserted Archipelago*, *Good-bye* and *The Kingdom*. Featuring members of the Underground Theater and the Avant-garde Performance Group, *The Deserted Archipelago* depicts Kanai's surrealist visions of postwar Japan. Mixing grotesque and eerily sexualized imagery with searing anti-establishment commentary in the midst of the charged political atmosphere of 1968, Kanai's radical experiment had an incredible impact on stunned audiences. For his following work, *Good-bye*, he filmed in a Korea under martial law, confronting the problem of Japanese colonialism and challenging the history of Japanese ancestry—including his own. Portraying strange people who challenge the god Chronos, *The Kingdom* raised an important new theme for Kanai: the problem of Time. The scale for this film wildly exceeded the standard, low-budget framework of underground and independent films: Kanai shot on 35mm; traveled to Korea and the Galapagos Islands for his locations; and brought highly sophisticated cinematography skills to his chaotic stream of imagery.

While working at a news film production company for many years, Kanai created a series of "visual poems"—*Dream Running* (1987), *Grasshopper's One-Game Match* (1988), and *We Can Hear Joe's Poem* (1989)—and in 1991 combined them into one work: *The Stormy Times*. This and the films that followed—*Holy Theater* and *Super Documentary: The Avant-garde Senjutsu*—reflect back upon his own filmmaking and personal history and pay poignant tribute to collaborators such as Motoharu Jonouchi, Atsushi Yamatoya and Jushin Sato who had since passed away. Dedicated to constant and intensive imaginative reinvention, Kanai continues to conjure entirely new, surprising visions with little resemblance to previous works. A thorough re-examination of the world of Kanai Katsu is long overdue, and the Harvard Film Archive is one of the few US venues to host this extraordinary retrospective. — Hirasawa Go, Meiji Gakuin University, Institute for Language and Culture

Co-presented with the Reischauer Institute of Japanese Studies, Harvard. Curated by Hirasawa Go. Prints courtesy ACC Cinematheque.

Special thanks: Kim Jiha—Asia Culture Center Cinematheque, Gwangju, Korea; Stacie Matsumoto—Reischauer Institute of Japanese Studies.



saturday november 18 at 7pm

THE DESERTED ARCHIPELAGO MUJIN RETTO

The Deserted Archipelago was my first independently directed and produced film. It won the Grand Prix at the Nyon International Film Festival and garnered considerable attention both overseas and in Japan. The film follows an extremely simple story of a plain boy who matures into manhood while constantly manipulated by nuns. But woven into this narrative are my own experiences and the history of postwar Japan, as well as a series of fantasies. The result is a multifaceted and multilayered *objet*, the birth of a newly surrealist filmmaking. On August 15th, the day the war ended, I was in the third year of primary school. That day, when the reality that I had known turned completely upside down, I was saddled with the trauma of no longer being able to believe in anything. Searching here and there for some kind of spiritual salvation, I finally found the existentialism of Albert Camus. From there, I was able to build up my own kind of existentialism, and this film is best understood as based in that "Kanai Katsu Existentialism." The film was praised by European film scholars Max Tessier and Tony Rayns, and it was screened as part of "Eiga: 25 Years of Japanese Film," a special program at the 1984 Edinburgh International Film Festival. — KK

Directed by Kanai Katsu. With Aoki Kazuko, Arai Jun, Asakawa Ayuko
Japan 1969, 35mm, b/w, 56 min. Japanese with English subtitles

Preceded by

HOLY THEATER SEINARU GEKIJO

Holy Theater is a film whose stage is nothing more elaborate than the garden behind my house, and it's a film that's still evolving. It's said that people die twice. The first death is a physical one, and the second, true death comes when there is no one to remember that person. When I screened the first version of *Holy Theater* (at the Image Forum Festival in 1989), four of the actors from *The Kingdom* had already entered the demon's ledger, as they



Kanai Katsu *THE DESERTED ARCHIPELAGO*

say in China. Each was a dear friend, and each was a uniquely talented individual: Jonouchi Motoharu, a pioneer of Japanese avant-garde film; Osaka Toku, a bartender who truly understood me and who fell from the skies over Sakhalin; Sato Jyushin, a film

critic whose uniquely keen nose meant a constant discovery of new art films; and Yamatoya Atsushi, that grandest of dandies, at once director and screenwriter and actor. I thought I might keep them forever on this earth with *Holy Theater*. In its Act One, we see performances by some little animals, but since I continue to film their captivating moments of action, I like to call this piece my evolving film. — KK

Directed by Kanai Katsu. With Jonouchi Motoharu, Osaka Toku, Sato Shigeomi
Japan 1998, digital video, color, 29 min. Japanese with English subtitles

monday november 27 at 7pm

GOOD-BYE

Good-bye was filmed in 1970, right around the time of the Yodo Incident, when the Japanese Red Army hijacked a Japan Airlines plane and flew it to North Korea. It was common then to describe Japanese-Korean relations as "the closest and farthest in the world." Of course, most Koreans, understandably, could not quickly forgive their long experience of colonialism under the Japanese, and most Japanese were content to ignore their neighbor and look instead towards the powers of Europe and the US. But the lion's share of our ancestors came to Japan from the Korean Peninsula. I hail from Tana Village, which is located in Koza County in Kanagawa Prefecture (since renamed Tana, Sagami-hara). But Koza County was first called Kohuri County by the people who settled it. They emigrated from Koguryo (Goguryeo), an ancient kingdom in the north of Korea—and there is an obvious resemblance between the two place names. Even my family name, Kanai, shares this connection: it suggests metalwork, and we know that the early immigrants from Korea possessed fine metalwork technology. Most likely, my ancestors were among these metalworkers. It's with this background in mind, then, that I made *Good-bye*. The protagonist is an aphasic young boy who meets, on one of his regular paths, a "Koguryo Beauty" who shows him how to trace his roots. That



Kanai Katsu *THE KINGDOM*

this search takes place in a 1970 Korea that was still under martial law lends a further tension to the story, but it doesn't stop there. Within this drama lies yet another, making *Good-bye* a one-of-a-kind road movie. — KK

Directed by Kanai Katsu. With Bongyoji Katsumaru, Kumo Doman, Makabe Katsunori
Japan 1971, 16mm, b/w & color, 52 min. Japanese with English subtitles

Preceded by

SUPER DOCUMENTARY: THE AVANT-GARDE

SENJUTSU SUPA DOKYUMENTARI: ZENEI SENJUTSU
When first screened at the 2003 Image Forum Festival, this video work provoked a lot of commentary; it was also selected for the International Critics' Prize at the 50th Oberhausen International Shot Film Festival. As we age, a lot of our bodily functions grow worse for wear, but lurking within me was another being. Katsumaru develops the special powers of an avant-garde mystic and spends his days and nights practicing his techniques. And lo and behold, this Katsumaru could summon two mountain pigeons and make them build a nest! Katsumaru completed many "miracles," including the rearing of these birds' young chicks. But these are no feats of fancy, nor tricks of magic. The mystical occurrences are veritable events that unfold before your eyes, captured in this uniquely mysterious film. — KK

Directed by Kanai Katsu. With Kanai Katsu, Onozuka Naomi, Tomoyo Naoki
Japan 2003, digital video, color, 33 min. Japanese with English subtitles

friday december 1 at 7pm

THE KINGDOM OKOKU

My first film, *The Deserted Archipelago*, emerged out of the intersections between my own experiences and fantasies and Japan's postwar history, and, as such, I might call it the "Human Chapter" of my trilogy. In contrast, *Good-bye* pursues the mystery of my distant DNA. Since it moves from blood to land, I might call it the "Earth Chapter." Following these two narratives came *The Kingdom*. Even if we were

to deny all gods, there is one god controlling us, one god whom we cannot refuse: the god of time. *The Kingdom* was my challenge to that god of time as well as the finale, "The Heavenly Chapter," to my Smiling Milky Way Trilogy.

The story is about a popular poet, Goku Katsumaru, who grows depressed when his editor jokingly implies that he is a "sell-out to his times." Around Goku appear first a "Team of Pickpockets With Plans to Steal Time" and, later, the Bird Doctor, who develops his research on migrating birds and, in particular, their internal clocks, "to liberate himself from the bonds of time." Goku, who now dreams of becoming a poet for all time, employs the knowledge he has acquired from these men and travels

from a field in the Hachioji suburbs of Tokyo all the way to the Galapagos Islands, where he attempts a total transcendence. The film is both an incredible adventure story as well as the kitsch formulation of a new "myth." I had been challenged by the words of the young Oshima Nagisa, who declared, "I won't accept something as cinema unless it is founded in an absolutely new story and an absolutely new methodology. We cannot be allowed to imitate ourselves." — KK

Directed by Kanai Katsu. With Akiyama Hiroshi, Hagino Motohiko, Hida Yoshitaka
Japan 1973, 16mm, color, 83 min. Japanese with English subtitles

friday december 1 at 9pm

THE STORMY TIMES TOKI GA FUBUKU

As I approached the age of fifty, I wanted to express my state of mind through a new methodology, and the first effort in that direction was this series of visual poems. In 1987, I presented the tanka film *Dream Running*; in 1988, the haiku film *Grasshopper's One-Game Match* and, in 1989, the poetic collection *We Can Hear Joe's Poem*, each of which I presented at the annual Image Forum Festival.

A Tanka Film: *Dream Running* is a kind of experimental period piece. The story is a contest between age and youth in the arenas of both cinema and love. The special effects cinematography I produced using my Bolex was innovative and won me a lot of praise: the film was awarded the Best Short Film prize at the Melbourne Film Festival. It has been screened in Europe, the United States, Canada, Australia, and New Zealand.

A Haiku Film: *Grasshopper's One-Game Match* is an eleven-minute film made using only the 400 feet of film that my Bolex can hold. Its one-shot follows me around the rooms of my house to capture "the everyday and the fantastic." The start to this film was the nightmare of losing my dear friend, the film director Jonouchi Motoharu, in a car accident. Jonouchi had appeared in my previous film, *Dream Running*. This film has the patina of age that you can't achieve in video.



Kanai Katsu *THE STORMY TIMES*



Kanai Katsu GOOD-BYE

A Poetic Film: *We Can Hear Joe's Poem*. Jonouchi was a regular visitor to my house and he appeared in two of my films, *The Kingdom* and *Dream Running*. For me, the places where Jonouchi had been became like little rooms that extended from my brain cells, and I could feel Jonouchi's memory there somehow. My hallucination takes me from the house to the garden, and there the poem that Jonouchi wrote, "Shinjuku Station," begins to circle round and round with an overwhelming presence.

Each of these three films has its own individual history, but when I screened them together as a memorial to Jonouchi, I added two documentary images, and the series became *The Stormy Times*. – KK

Directed by Kanai Katsu. With Aiyama Karuko, Jonouchi Motoharu, Kanai Katsu
Japan 1991, 16mm, color, 62 min. Japanese with English subtitles



Kanai Katsu SUPER DOCUMENTARY...

THE OATH OF THE SWORD

DECEMBER 4



Frank Shaw THE OATH OF THE SWORD

Considered lost until its discovery in 2016, *The Oath of the Sword* was produced in 1914 by a company described by *Moving Picture World* as the "first company in America to be owned, controlled and operated by Japanese." Based in Los Angeles, the Japanese American Film Company was among several similar independent film companies established by Japanese immigrants during a period when the American film industry had yet to become Hollywood as we know it. *The Oath of the Sword* is the earliest known Asian American film production and illuminates a largely unknown chapter in American film history—only now being recovered via the rediscovery and restoration of films like *The Curse of Quon Gwon* (Marion Wong, US, 1916) and *The Dragon Painter* (William Worthington, US, 1919) starring Hayakawa Sessue.

The Oath of the Sword tells the story of young lovers separated as the ambitious young man, Masao, leaves his lover Hisa to study abroad at the University of California, Berkeley. Masao becomes a success at the university, a popular student and a star athlete who dominates in track and swimming competitions. Left to care for her ailing father and unable to cope with her solitude, Hisa eventually betrays Masao and marries another man. Upon Masao's return to his native Japan, Hisa fulfills "the oath of the sword" (*katana*) and kills herself. Following the conventions of *Madame Butterfly*, in which a tragic interracial romance ends with suicide, the character Hisa is the fallen Japanese woman fulfilling her seemingly inevitable destiny by ending her life.

Of interest for contemporary viewers is the film's setting on the California campus, as well as the first onscreen appearances of Abe Yutaka (1895-1977) who was later cast in *The Cheat* (Cecil B. DeMille, US 1915) and *The Willow Tree* (Henry Otto, US 1920). His early career included not only *The Oath of the Sword* but also a role in *Lotus Blossom* (1921) by James B. Leong and his Los Angeles-based Wah Ming Motion Picture Company. Later on, Abe returned to Japan and developed an influential career as a phenomenally successful and respected writer, director and producer of Japanese cinema. He is credited with directing some sixty-six films from *Shohin eiga-shu: Pan* (Japan 1925) to his final film *Inochi no asa* (Japan 1961). *The Oath of the Sword* is also significant for its casting of Japanese actors to play Japanese film characters, a major departure from industry practices of "yellowface" in films of this era like *Madame Butterfly* (Sidney Olcott, US 1915). These innovations in casting were emphasized in contemporaneous publicity materials. – Denise Khor, Northeastern University

Restored by the Japanese American National Museum and George Eastman Museum. Funded by the National Film Preservation Foundation. The digital restoration from a 35mm nitrate print and 35mm safety negative from the George Eastman Museum collection was completed at Eastman Museum Film Preservation Services and Colorlab. The 35mm print is from the collection of the George Eastman Museum.

LIVE MUSICAL ACCOMPANIMENT BY ROBERT HUMPHREVILLE
DENISE KHOR IN CONVERSATION WITH ALEXANDER ZAHLTEN

monday december 4 at 7pm

THE OATH OF THE SWORD

Directed by Frank Shaw. With Numa Hisa, Mori Tomi, Akashi Kohano
US 1914, 35mm, b/w, silent, 31 min



Frank Shaw THE OATH OF THE SWORD



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ADACHI MASAO'S REVOLUTION+1

OCTOBER 30

Veteran Japanese filmmaker Adachi Masao (b.1939) has remained an unrelenting fire-brand and true radical throughout his long career. His newest work, *Revolution+1*, extends the mode of politically outspoken activist cinema refined in the films he has made since returning to Japan after spending almost thirty years in Lebanon as part of the Popular Front for the Liberation of Palestine. Deliberately more accessible than earlier avant-garde landmarks such as *AKA Serial Killer* (1969), *Revolution+1* is nevertheless equally courageous and controversial in its direct address to



Adachi Masao *REVOLUTION+1*

an incendiary, even taboo, topic, here the motivations guiding the assassin of former Japanese Prime Minister Shinzo Abe. Responding immediately to the shocking July 8, 2022 murder of the right-wing nationalist, known both for his aggressive economic policies and stubborn denial of Japanese war crimes, Adachi set out to make a film that could tell the untold story of the young assassin—named Kawakami Tatsuya in the film—who had been pushed into a life of extreme deprivation after his mother was pulled into an extreme and predatory religious cult, the notorious Unification Church, which was once a staunch Abe supporter. Making even harder-hitting his intervention against the non-critical assessment of Abe's legacy by the political establishment, Adachi set out to direct his film in record time so it could, in fact, be released on the same date as Abe's state funeral that September. Written in three days, shot in just over a week, *Revolution+1* is impressive for its crisp, sympathetic and nuanced account of Kawakami's life and fatal act. The film proved as controversial and well received as designed: attracting both record audiences and massive protests, while sparking a national reckoning. — HG

Special thanks: Reischauer Institute of Japanese Studies, Harvard and Hirasawa Go.

\$15 SPECIAL EVENT TICKETS
LIVE VIDEO CONVERSATION WITH ADACHI MASAO

monday october 30 at 7pm

REVOLUTION+1

Directed by Adachi Masao. With Tamoto Soran, Iwasaki Satoko, Takahashi Yusuke
 Japan 2002, DCP, color, 75 min. Japanese with English subtitles

in person

JESSICA SARAH RINLAND sept 18
 IGNACIO AGÜERO sept 22 - 23
 WANG BING oct 6 - 7
 LAURA CITARELLA oct 9
 RITA AZEVEDO GOMES oct 13 - 14
 ADACHI MASAO oct 30 (virtual)
 ŽELIMIR ŽILNIK nov 10 - 11

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 THE JENNI OLSON QUEER FILM
 COLLECTION