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OCTOBER NOVEMBER DECEMBER 2012

THE MYSTERIES OF MICHELANGELO ANTONIONI

OCTOBER 5 - NOVEMBER 18

Together with Fellini, Bergman and Kurosawa, Michelangelo Antonioni (1912 – 2007) is credited with defining the modern art film. And yet Antonioni's cinema is also recognized today for defying any easy categorization, with his films ultimately seeming to belong to their own distinctive genre. Indeed, the difficulty of precisely describing their category is itself the very quintessence of Antonioni's films. Among the most-cited contribution of Antonioni's cinema is their striking description of that unique strain of post-boom ennui everywhere apparent in the transformed life and leisure habits of the Italian middle and upper classes. Detecting profound technological, political and psychological shifts at work in post-WWII Italy, Antonioni set out to explore the ambiguities of a suddenly alienated and dislocated Italy, not simply through his oblique style of narrative and characters, nor through any overt political messaging, but instead by tearing asunder cinematic tradition in order to explore an ever shifting internal landscape expressed through architecture, urban space and the sculptural, shaping presence of objects, shapes and emotions invented by camera movement and depth of focus.

Antonioni deftly manipulates the quieter, indirect edges of cinematic structure, often so discretely that his existential puzzles are felt before they can be intellectualized. The negative space is as prominent as the positive, silence as loud as noise, absence as palpable as presence, and passivity as driving a force as direct action. Transgressing unspoken cinematic laws, Antonioni frequently focuses on female protagonists while refusing to sentimentalize or morally judge his characters and placing them on equal footing with the other elements within his total dynamic system, like sounds or set pieces. And he violates spoken rules with unconventional cutting techniques, fractured spatial and temporal continuity, and a camera that insistently lingers in melancholy pauses, long after the actors depart, as if drifting just behind an equally distracted, dissipating narrative. Leaving questions unanswered and plot points irresolute, dispensing with exposition, suspense, sentimentality and other cinematic security blankets, Antonioni releases the viewer into a gorgeous, densely layered fog to contemplate and wrestle with his characters' imprecise quandaries and endless possibilities. Culminating in tour de force endings that often reframe the narrative in a daring, parting act of deconstruction, Antonioni's rigorously formal, yet open compositions allow his great, unwieldy questions to spill over into the world outside the cinema and outside of time.

Born into a middle-class family in the northern Italian town of Ferrara, Antonioni studied economics at the University of Bologna where he also co-founded the university's theatrical troupe. While dedicating himself to painting, writing film reviews, working in financial positions and in different capacities on film productions, Antonioni suffered a few false starts before expressing his unique directorial vision and voice in his first realized short film, *Gente del Po*, a moving portrait of fisherman in the misty Po Valley where he was raised. Uncomfortable with the neo-realist thrust of Italian cinema, Antonioni directed a series of eccentric and oblique documentary shorts that, in retrospect, reveal his desire to investigate the psyche's mysterious interiors. In his first fictional feature, *Story of a Love Affair*, Antonioni immediately



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All programs curated by Haden Guest and David Pendleton. Film
synopses written by Haden Guest (HG), David Pendleton (DP), and
Brittany Gravely (BG) unless otherwise noted.

On the cover: Jafar Panahi is not in a film. (p.17)

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challenged traditional plot and audience expectation in ways that anticipate the formal and emotional expressionist dynamic that would fully flower within the groundbreaking *L'avventura*.

Reversing its raucous 1960 premiere to an infuriated Cannes audience, *L'avventura* was rapturously lauded by fellow artists and filmmakers and awarded a special Jury Prize “for its remarkable contribution toward the search for a new cinematic language.” It also presented the controlled ambivalence of Monica Vitti, who would become his partner, muse and psychological constant throughout his famed trilogy of *L'avventura*, *La notte* and *L'eclisse* in addition to the exquisite *Red Desert*, a film that marked another significant shift toward expressive color, male leads and working with soft focus and faster cuts. After the phenomenal commercial success of the MGM-produced *Blow-up*, Antonioni was devastated by the anti-climactic box office disaster of *Zabriskie Point* and returned to documentary. Invited to make *Chung Kuo – China* by the Chinese government, Antonioni delivered a mesmerizing yet unsentimental four-hour tour of China which was vehemently rejected by its solicitors. A few years later, Antonioni returned to fictional form in his last masterpiece, *The Passenger*, an enigmatic fable of vaporous identity that offers a bold companion piece to *L'avventura*. Aside from the thematically retrospective *Identification of a Woman* and a period film made for television *The Mystery of Oberwald* in which he conducted unusual experiments with color and video, Antonioni closed out his career with mostly short films, many of which were made after he suffered a stroke in 1985.

Tremendously influential yet today largely taken for granted, Antonioni pushed difficult, abstract cinema toward the mainstream. Embracing an anarchic geometry, Antonioni turned the architecture of narrative filmmaking inside-out in the most eloquent way possible, with many of his iconic scenes eternally preserved in the depths of the cinema’s psyche. Observing modern maladies without judgment – sexism, dissolution of family and tradition, ecological/technological quandaries and the eternal questions of our place in the cosmos – Antonioni’s prescience continues to resonate deeply as we find our way in the quickly moving fog.

Upon his centennial celebration, the Harvard Film Archive is proud to present an extensive retrospective of the feature-length and short masterworks of the incomparable Michelangelo Antonioni. – BG, HG, DP

Presented in collaboration with the Consulate General of Italy, Boston, with the cooperation of Cinecittà Luce and the Cineteca Nazionale. Special thanks to Giuseppe Pastorelli, Ubaldo Panitti – Consulate General of Italy, Boston; Laura Argento – Cineteca Nazionale; Rosaria Folcarelli – Cinecittà Luce; Todd Wiener, Steven Hill – UCLA Film & Television Archive; Margaret Parsons – National Gallery of Art.



L'AVVENTURA (THE ADVENTURE)

FRIDAY OCTOBER 5 AT 7PM

SUNDAY OCTOBER 7 AT 4PM

The first of Antonioni’s breakthrough film trilogy, *L'avventura* proved an “adventure” from its rough, perilous production to its troubled release, including charges of obscenity and immorality. Using a widescreen canvas for the first time, Antonioni’s signature experimental narrative style blossoms fully and radically around absence, initially in the form of a woman’s mysterious disappearance during a trip to an island. The ensuing search is composed of behaviors not fully comprehensible, desires abandoned and central plot points forgotten. Upon this dizzying post-war terrain, truth, love and happiness are unequally exchanged for money, sex and status, and all characters suffer from an emotional seasickness. Antonioni describes with stunning precision his indistinct, inarticulate explorers apprehensively treading toward, in his words, “the moral unknown.”

Directed by Michelangelo Antonioni. With Gabriele Ferzetti, Monica Vitti, Lea Massari
Italy 1960, 35mm, b/w, 145 min. Italian with English subtitles

LA NOTTE (THE NIGHT)

SATURDAY OCTOBER 6 AT 7PM

SUNDAY OCTOBER 14 AT 4:30PM

Still redolent with the doomed perfume of Fellini’s *La dolce vita* (1960), Marcello Mastroianni plays Giovanni, a novelist whose charming intellectualism has earned him a place as a sought-after conversation piece, while Jeanne Moreau’s taciturn Lidia gazes critically at a marriage that has dissipated into an “apathy of habit.” Over the course of one day and one night in Milan, the bourgeois couple sleepwalk through lyrically-composed, multivalent vignettes framed by city streets, hospital rooms, bars and night clubs, and finally, an elaborate party. Mapping out their separate inner journeys through the modern architecture of a displaced, emotional time and space, Antonioni’s profound soundtrack and articulate camera waltz between a cool, civil present and a lost past, be-

MICHELANGELO ANTONIONI *L'ECLISSE*

tween a dispassionate, pristine beauty and melancholic dissonance, between the erotic and the compassionate. His flawlessly composed anti-narrative offers an exquisite enunciation of the couple’s ambivalent attempts to negate the irrevocable loss within their union and within a disjunct modern world.

Directed by Michelangelo Antonioni. With Marcello Mastroianni, Jeanne Moreau, Monica Vitti
Italy/France 1961, 35mm, b/w, 122 min. Italian with English subtitles

STORY OF A LOVE AFFAIR (CRONACA DI UN AMORE)

SATURDAY OCTOBER 6 AT 9:30PM

In his feature debut Antonioni takes a few pages from *The Postman Always Rings Twice* (and *Ossessione*) to describe tormented, detached souls fluttering helplessly in post-war Milan. When a wealthy industrialist hires a private detective to uncover what lies beyond his beautiful wife’s diamond-and-silk-encrusted veneer, he unintentionally pushes his moody caged bird into a dark web of adultery and conspiracy. The illicit lovers are distanced by class and burdened by the weight of secrets, guilt and ultimately, a passive indifference that proves as powerful a force as active passion. Vestiges of late Antonioni are already visible in the long takes and carefully com-

posed frames that almost coalesce into noir and yet, in Antonioni’s hands become desolate, melancholic dances between figures as isolated from each other as they are from their inner selves.

Directed by Michelangelo Antonioni. With Lucia Bosè, Massimo Girotti, Ferdinando Sarmi
Italy 1950, 35mm, b/w, 96 min. Italian with English subtitles

BLOW-UP

SUNDAY OCTOBER 7 AT 7PM

SATURDAY NOVEMBER 10 AT 9:30PM

The first European art film to enjoy mass popularity, Antonioni’s mod London romp/metaphysical conundrum exploded commercially and critically – its graphic after-effects still felt today in both pop culture and high art. David Hemmings’ iconic photographer divides his work into authentic art and vapid economic necessity, yet his egotistical objectification of reality and blasé ownership of the image tests the limits of such simplistic divisions. While endlessly distracted by the frivolity and sensual diversions of the 60s, the detached artist confronts a perverse fantasy of the photographer: uncovering an actual crime through his art. However, the “real” exposé lies within the essential problems of perception and representation. While Antonioni discretely removes characters

and “facts” one-by-one, he finally throws the resolution to this veritable thriller audaciously into the viewer’s court.

Directed by Michelangelo Antonioni. With Vanessa Redgrave, David Hemmings, Sarah Miles
UK/Italy/US 1966, 35mm, color, 111 min

THE MYSTERY OF OBERWALD (*IL MISTERO DI OBERWALD*)

MONDAY OCTOBER 8 AT 7PM

Antonioni’s fascination with the ties between Eros and Thanatos underpins all of his fiction films, and it receives its baldest statement in this adaptation of Jean Cocteau’s *The Eagle with Two Heads*. The allegorical plot illustrates the erotic attraction between a widowed queen and the revolutionary poet who seeks to assassinate her. *Oberwald* marks Antonioni’s return to directing after a six-year hiatus, his first film shot in Italy in over a decade and his reunion with Monica Vitti, but it is also a radical departure. Shooting on video, Antonioni takes advantage of the change in medium to experiment with color, as objects, décor and the air itself change hue at certain moments, in concert with the ebb and flow of desire and affect.

Directed by Michelangelo Antonioni. With Monica Vitti, Paolo Bonacelli, Franco Branciaroli
Italy 1981, 35mm, color, 129 min. Italian with English subtitles

LE AMICHE (THE GIRLFRIENDS)

FRIDAY OCTOBER 12 AT 7PM

SUNDAY OCTOBER 21 AT 4:30PM

The pivotal work of Antonioni’s overlooked middle period, *Le amiche* boldly introduced the major themes of his later masterpieces: urban ennui, class prejudice and enigmatic female desire. In Antonioni’s engrossing adaptation of a Cesare Pavese novel a suicide attempt introduces an ambitious young fashion designer into a world of coded silence and surface, a glittering and lonely world of bourgeoisie prosperity embodied by a circle of young women locked into an intricate web of uneasy friendship and furtive competition. Shooting largely on location in wintery Turin, Antonioni captures the slow lacerations of troubled relationships less through dialogue than elegant camera movement and expressively austere sets – from the de Chirico haunted cityscapes to the windswept beach where the film’s intricate narrative and emotional choreography reaches a subtle climax.

Directed by Michelangelo Antonioni. With Eleanora Rossi Drago, Valentina Cortese, Yvonne Furneaux
Italy 1955, 35mm, b/w, 104 min. Italian with English subtitles

THE LADY WITHOUT CAMELIAS (*LA SIGNORA SENZA CAMELIE*)

FRIDAY OCTOBER 12 AT 9:30PM

In his second feature, Antonioni is already exploring the behind-the-scenes theatrics, economics and soullessness of the film industry. The elegant Lucia Bosè stars as a young, beautiful actress whose independent, unconventional nature succumbs to the dominating expectations of men, family and legions of capricious spectators. Her professional and private identities are constantly crossing during a fast rise to stardom and eventually fuse in a reluctant marriage to her producer. Disappointed with all the generic roles offered her on screen and in love, she flutters impotently, trapped within others’ projections and fantasies. Personifying the cruel destiny of the starlet, pinned to the silver screen, she struggles to realize a simple dream “of really being alive, flesh and bone.”

Directed by Michelangelo Antonioni. With Lucia Bosè, Andrea Cecchi, Gino Cervi
Italy/France 1953, 35mm, b/w, 105 min. Italian with English subtitles

IL GRIDO (THE CRY)

SATURDAY OCTOBER 13 AT 7PM

FRIDAY NOVEMBER 9 AT 9:30PM

In one of his greatest roles, the Hollywood star Steve Cochran (*White Heat*, *The Best Years of Our Lives*) stars as a laconic, brooding loner whose ostensibly stable, organized life effortlessly dissolves, sending him on a harsh, aimless journey with his young daughter through the bleak, post-war landscapes of Antonioni’s homeland, the Po Valley. Parenthetical, irresolute events surround the heartbroken man’s elliptical wanderings – heavy with the weight of psychological silences, negative space and delicate instances of remarkable, naked humanity. Trapped between traditional and modern existences and needs, the wounded working-class figures that dot his journey only push him further away from his soul and toward the end of his nomadic path, a closed circuit which seems to complete itself of its own accord.

Directed by Michelangelo Antonioni. With Steve Cochran, Alida Valli, Betsy Blair
Italy/US 1956, 35mm, b/w, 116 min. Italian with English subtitles

RED DESERT (*IL DESERTO ROSSO*)

SATURDAY OCTOBER 13 AT 9:15PM

SATURDAY NOVEMBER 10 AT 7PM

Color film provided the gifted painter Antonioni with a dynamic canvas to explore the visionary hues that profoundly saturate *Red Desert*, forming a moving painting that softly shifts between Abstract Expressionism and the blurred photographic canvases of Gerhard Richter. Inseparable from this psychosomatic palette, Monica Vitti is again the emotional nucleus whose ennui of the previous films has bloomed into a diagnosed neurosis, further alienating her from the inhabitants of an unbalanced world. Subsumed by the dislocating, poisonous beauty of the industrial wasteland around her, she searches for a self within her family, vague ideas of a career and the empathetic attentions of Richard Harris’ modern nomad. Antonioni invokes an intricate spectrum of hazardous divides between the working class and bourgeois, humans and nature, and as always, a disturbed Eros. Traces of horror, fairy tale and science fiction are finely woven into an ineffable texture describing humanity’s unsettling shifts in and out of a spiritual haze, looking for a stable center.

Directed by Michelangelo Antonioni. With Monica Vitti, Richard Harris, Carlo Chionetti
Italy/France 1964, 35mm, color, 117 min. Italian with English subtitles

I VINTI (THE VANQUISHED)

MONDAY OCTOBER 15 AT 7PM

Arguably his most conventional in form and content, Antonioni’s third feature film suffers from compromises



MICHELANGELO ANTONIONI *BLOW-UP*



MICHELANGELO ANTONIONI *L'AVVENTURA*

made due to its controversial depiction of actual events. Antonioni had to concede to open and close the film with sensationalistic, blatant moralizing, decrying the “squalid reality” of “the burnt-out generation”: the delinquent spawn of post-war bourgeoisie who are bored and alienated, seeking a cinematic idea of fame, fortune and the thrill of transgression. Under Antonioni’s poetic direction, however, the three stories in different cities – Rome, Paris and London – emerge as cultural, existential exposés in which the young, confused offenders unwittingly make bitter, valid points. The most radical alteration occurred in the Italian segment, in which the original protagonist was an impassioned Communist activist rather than the somewhat ambivalent ne’er-do-well who dabbles in smuggling to achieve a fleeting sense of independence.

Directed by Michelangelo Antonioni. With Franco Interlenghi, Anna-Maria Ferrero, Evi Maltagliati
Italy/France 1953, 35mm, b/w, 110 min. Italian, English and French with English subtitles

THE PASSENGER (*PROFESSIONE: REPORTER*)

FRIDAY OCTOBER 19 AT 7PM

MONDAY OCTOBER 22 AT 7PM

Antonioni’s troubled characters often speak of escape to a foreign land or beginning their lives anew. In *The Passenger* Jack Nicholson’s David Locke, a television journalist traveling into the depths of Africa attempts to realize further liberation by trading his identity with that of a dead man. Gradually picking up clues as the audience does about his new self’s precarious livelihood, he discovers a more active, passionate, political participant of life. When an equally mysterious woman mirrors and diffuses his displaced self even more, they flee together from pursuers of both men. Interweaving actual and fictional documentary footage with fluid, dissolve-less movements back and forth in time, Antonioni delivers a subtly and profoundly rich existential treatise. All cinematic elements and spaces flow seamlessly to the deceptively leisurely choreography of the camera, culminating in the brilliant tracking shot at the end of an inscrutably drawn double-ellipsis.

Directed by Michelangelo Antonioni. With Jack Nicholson, Maria Schneider, Jenny Runacre
Italy/Spain/France 1975, 35mm, color, 122 min

IDENTIFICATION OF A WOMAN (*IDENTIFICAZIONE DI UNA DONNA*)

FRIDAY OCTOBER 19 AT 9:15PM

“I don’t know the story yet, but the main character is a woman,” claims the disoriented film director in Antonioni’s last Italian-set inquiry into the imprecise nature of human relationships. Pursuing both an ideal mate and the perfect star for his new film, Niccolò receives

an onslaught of challenging feminine puzzles. Two of them manifest in the forms of an elusive, unpredictable aristocrat and an emotionally open actress – both resisting easy definition or clear answers. Filmed as Antonioni approached seventy, he revisits and extends themes and visions broached throughout his career in vivid, updated cinematographic sweeps, sharpened by a raw, direct sexuality and encased in the existential Antonioni fog, now tainted by the insecure trappings of conspiracy, corruption and classism that have fallen out-of-sync with humanity's need for the profound.

Directed by Michelangelo Antonioni. With Tomás Milián, Christine Boisson, Daniela Silverio
Italy 1982, 35mm, color, 128 min. Italian with English subtitles



MICHELANGELO ANTONIONI / I VINTI

ANTONIONI'S SHORT FILMS SUNDAY OCTOBER 21 AT 7PM

ATTEMPTED SUICIDE (*TENTATO SUICIDE*)

Part of the omnibus film *Love in the City* (*L'amore in città*) in which each director pulled a story from the news and used the actual locations and subjects, Antonioni's segment presents three troubled young women who describe and re-enact their suicide attempts, each speaking their truths in a blurry realm between fact and fiction.

Italy 1953, 35mm, b/w, 22 min. Italian with English subtitles

PEOPLE OF THE PO VALLEY (*GENTE DEL PO*)

A quiet ode to the arduous lives of fisherman along the River Po, Antonioni's first film is a poetic inquiry into the uncanny dialectic between environment and inhabitants. Although completed in 1943, the temporary loss of crucial footage during post-production delayed the film's release until 1947.

Italy 1943, 35mm, b/w, 9 min. In Italian

SANITATION DEPARTMENT (*N.U./NETTEZZA URBANA*)

Antonioni's second film documents a day in the life of Rome's sanitation workers, highlighting a marginal culture so taken for granted they are virtually invisible. Both somber and charming, his lyrical investigation into their gritty existences revels in quotidian moments of mystery and humor.

Italy 1948, 35mm, b/w, 8 min. In Italian

LIES OF LOVE (*L'AMOROSA MENZOGNA*)

Considered the inspiration for Fellini's *The White Sheik* (*Lo sceicco bianco*, 1952), Delightfully exploring the vernacular fantastic of the *fotoromanzi*, the bawdy photographic comic-strip novels that were a staple of post-WWII Italian popular culture, Antonioni tracks a day in the life of the stars of this new genre.

Italy 1949, 16mm, b/w, 10 min. In Italian

SUPERSTITION (*SUPERSTIZIONE*)

A poetic ethnography of anarchic rites and beliefs, *Superstizione* reveals the stubborn presence of a pre-modern folk imagination in the twentieth century Italian peasant class.

Italy 1948, 35mm, b/w, 9 min. In Italian

THE VILLA OF MONSTERS (*LA VILLA DEI MOSTRI*)

Antonioni gives life to a community of grotesque statues of animals and men that inhabit the gardens of the ancient town of Bomarzo.

Italy 1950, 35mm, b/w, 10 min. In Italian

RETURN TO LISCA BIANCA (*RITORNO A LISCA BIANCA*)

Twenty-three years later, Antonioni revisits the island in *L'avventura* in this short initially produced for a television program that was not completed.

Italy 1983, 16mm, color, 9 min. In Italian

INDIA KUMBA MELA, AKA KUMBHA MELA

Like Rossellini, Antonioni had a long fascination with India which gave way to this 1977 short capturing the country's most important Hindu festival, Kumbha Mela, during which millions of worshippers gather to pray where the Ganges, Jamuna and Saraswati rivers converge.

Italy/India 1989, 16mm, color, 18 min

NOTO, MANDORLI, VULCANO, STROMBOLI, CARNEVALE

Produced for the Italian pavilion at the Seville Expo, Antonioni observed specific aspects of Sicily, including exquisite studies of almond trees in bloom, aerial investigations of volcanoes and a look at the colorful carnival of Acirae.

Directed by Michelangelo Antonioni and Enrica Antonioni
Italy 1993, 35mm, color, 8 min

THE ECLIPSE (*L'ECLISSE*)

FRIDAY NOVEMBER 9 AT 7PM

SUNDAY NOVEMBER 11 AT 4:30PM

Literally arranging art objects in a frame as the film opens, Monica Vitti tacitly calls attention to the ever-shifting frames of meaning within Antonioni's entire, expansive cinematic space, reminding us of the inextricability of narrative and character within his cinema. Frequently framed or obstructed by the structures of modern architecture, wandering Vitti and a dashing Alain Delon manage to unite intermittently via a tentative affair. Like the mesmerizing dance of the stock market where he works, Delon's handsome charms are mere distractions from a disturbingly cold opportunism, one of many indirect challenges within Antonioni's formal, yet expressive composition in which the natural and the synthetic, the economic and the emotional attempt – as his film does – to create new, modern shapes which take increasingly abstract configurations. This inversion concludes with a stunning ending which retroactively reframes the entire film, throwing the world on and off screen into sharp, negative relief.

Directed by Michelangelo Antonioni. With Monica Vitti, Alain Delon, Lilla Brignone
Italy 1962, 35mm, b/w, 126 min. Italian with English subtitles

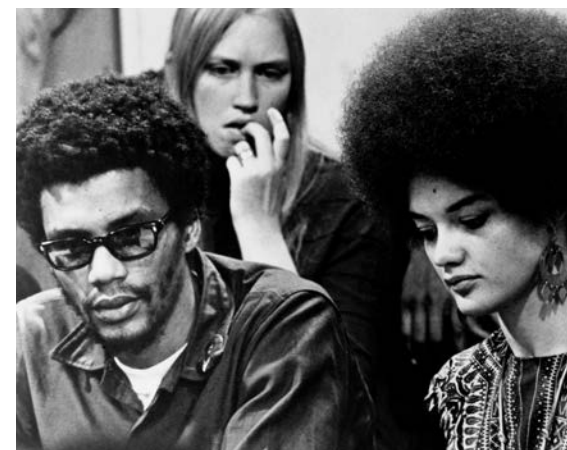
CHUNG KUO – CHINA (*CHUNG KUO – CINA*)

SUNDAY NOVEMBER 11 AT 7PM

At the height of his international fame, Antonioni's career took an unexpected and extraordinary detour, a return to his early roots in documentary poetics occa-

sioned by a commission from the Chinese government to make a documentary portrait of post-Cultural Revolution China. In accepting the daunting project, Antonioni almost seemed to embrace the Chinese authorities' censorship of where and what he could film, declaring his desire to capture the official image and imagination of China. In the film these restrictions were retrospectively acknowledged as both a challenge and an obstacle, both in the film's introduction and its often wry voice-over narration. Antonioni skillfully edited the massive bounty of footage gathered from three weeks of continuous filming into a three-part epic which journeys from Beijing to the rural countryside and factory towns, capturing the striking and at times precarious balance between new and old China. Antonioni's impatience at the draconian control imposed upon him and his crew is further legible in those scenes caught on hidden cameras, or the now famous episode where he broke away from his entourage to film a clandestine black market. Although it received a celebrated premiere on Italian television, *Chung Kuo* was immediately denounced by the Chinese government as "anti-Communist" and not screened in China until thirty-two years later. Rarely exhibited or discussed today, Antonioni's legendary documentary is a fascinating voyage into the heart of Communist China.

Directed by Michelangelo Antonioni
Italy 1972, 35mm, color, 210 min. Italian and Mandarin with English subtitles



MICHELANGELO ANTONIONI ZABRISKIE POINT

ZABRISKIE POINT

SUNDAY NOVEMBER 18 AT 3PM

The opening half-*verité* footage of a student activist meeting sets the tone and themes of Antonioni's meandering portrait of 60s America, a painterly magazine spread of the anti-establishment that at times alternates between abstract urban montage and humane illustration of iconic Americana. Encased within his glossy, seductive cinematography are abrasive scenes of police brutality, overt racism, oblivious consumerism, capitalistic violence and the ubiquitous drone of the Vietnam death toll. Non-professional leads Mark Frechette and Daria Halprin became involved both on and off screen as respective symbols of Activism and Pacifism, illustrating the persistent tensions within the counter culture's own psyche. A notorious financial disaster for MGM that received brutally negative reviews and momentarily set Antonioni in the FBI's crosshairs, *Zabriskie Point* – like its uninhibited protagonists – plays with the existential depths despite its reflective surface, its horror and beauty climaxes in the film's stunning psychedelic ending – a cathartic summary of the USA with all of its conveniences and contradictions.

Directed by Michelangelo Antonioni. With Mark Frechette, Daria Halprin, Rod Taylor
US 1970, 35mm, color, 110 min

JORDAN BELSON: FILMS SACRED AND PROFANE

OCTOBER 14

PRESENTED IN ASSOCIATION WITH THE CENTER FOR VISUAL MUSIC

The mesmerizing and otherworldly films of Jordan Belson (1926-2011) mark one of the unsurpassed high points in the history of post-WWII American experimental cinema. Defining a mode of rigorously and sublimely pure cinema, Belson's films invent spellbinding abstract forms in order to engage and expand perceptual experience, exploring a realm beyond habitual vision and somewhere deeper within human consciousness. Belson's long fascination with space travel and Eastern religions guided his exploration of light as a sculptural element, imbued with celestial, ethereal and mystical properties. In now iconic works such as *Allures*, *Re-entry*, *Samadhi* and the aptly named *Light*, Belson radically transformed the abstract film as defined earlier by Oskar Fischinger and Norman McLaren into an immersive and meditative experience, opening swirling, glittering depths in the screen for the "mind's eye" to travel. Rarely acknowledged are the ways Belson's films were in dialogue with the most progressive art of its time, both the op-art of Bridget Riley and the Light and Space movement of the 1960s of Robert Irwin, Peter Alexander, et al., the West Coast school of minimalism that discovered a kind of vernacular sacred within the intense Southern California sunlight.

Belson first trained as a painter before discovering his love of cinema at the 1946 legendary Art in Cinema series at the San Francisco Museum of Art where he was first introduced to the work of Fischinger, McLaren and Hans Richter that would exert a profound influence upon him. Determined to become a filmmaker, Belson experimented with remarkable success with traditional single-frame animation techniques, resulting in engaging early works rarely screened today. Beginning in 1957, Belson began a collaborative and extraordinarily creative enterprise that would alter the course of his career- a series of pioneering son et lumière shows designed and executed with the composer and sound artist Henry Jacobs in San Francisco's state-of-the-art Morrison Planetarium. For two years Belson and Jacobs dazzled Bay Area audiences with their "Vortex Concerts," intricate live performances that transformed the planetarium into a unique kind of cinematic space, harnessing the scientific technology as well as projection and sound apparatus to create a heroic early expression of "expanded cinema". Anticipating both the psychedelic light show and the art of the VJ, the widely popular Vortex Concerts continued until the planetarium management abruptly ended the series in 1959.

This experience with live projection performance channeled directly into Belson's break-through film *Allures*, his first work to turn away from traditional animation techniques and to explore the plastic qualities of light as a sculptural element. Subsequent films continued in this vein while delving further into the cosmic realm presaged by the planetarium shows. While working diligently as an independent filmmaker within the flourishing West Coast scene, Belson's visionary cinema caught the eye and imagination of Hollywood, with Donald Cammell making use (with Belson's permission and an official licensing agreement) of Belson's imagery for Cammell's controversial science fiction film *The Demon Seed*. Philip Kaufmann went even further by hiring Belson to design key special effect sequences for his rousing bio-pic epic of the first American astronauts, *The Right Stuff*. Belson's wonderful "fireflies" sequence gave form to the cosmic flares seen by John Glenn on his return to Earth, a voyage that had earlier inspired Belson's remarkable *Re-entry*. In later years Belson became increasingly reclusive, shying from the public light and any kind of interviews and withdrawing most of his titles from circulation, citing concern that poor print and projection quality was compromising his art.

Belson's work remained largely unseen for many years until the Center for Visual Music undertook an ambitious preservation initiative focused on Belson and the work of other abstract filmmakers. Presented in association with the CVM, the program includes a number of key titles recently preserved by the Center as well as Belson's marvelous final film, *Epilogue* which was commissioned by the Hirshhorn Museum for their vitally important Visual Music exhibition. The Harvard Film Archive is pleased to welcome Center for Visual Music curator and archivist Cindy Keefer to present an exciting showcase of Belson's cinema that includes both new preserved titles and rare archival prints. – HG

For more information on Belson's films and other screenings, visit www.centerforvisualmusic.org

INTRODUCTION BY CINDY KEEFER

SUNDAY OCTOBER 14 AT 7PM

All films directed by Jordan Belson

CARAVAN

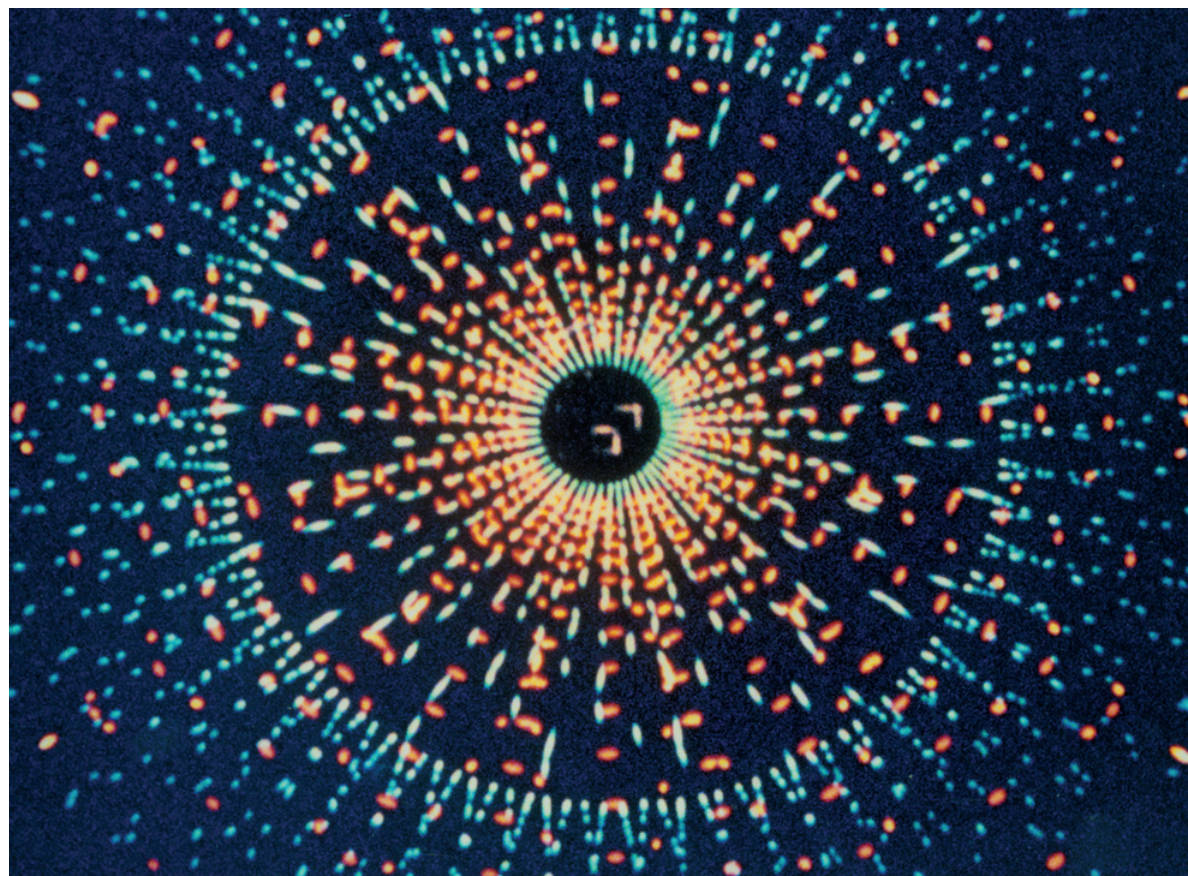
US 1952, 16mm, color, 4 min
Music by Dizzy Gillespie

SÉANCE

US 1959, 16mm, color, 3.5 min

ALLURES

US 1961, 16mm, color, 8 min
Sound by Belson and Henry Jacobs



JORDAN BELSSON *ALLURES*

(c) CENTER FOR VISUAL MUSIC

RE-ENTRY

US 1964, 16mm transferred to digital video, color, 6 min

MOMENTUM

US 1968, 16mm, color, 6 min

CHAKRA

US 1972, 16mm, color, 6 min
Sound by Belson

LIGHT

US 1973, 16mm, color, 6 min
Sound by Belson

CYCLES

Directed by Jordan Belson and Stephen Beck
US 1974, 16mm, color, 10 min
Music by Stephen Beck

MUSIC OF THE SPHERES

US 1977/2002, digital video, color, 7 min. Music by Iasos

EPILOGUE

US 2005, digital video, color, 12 min
Commissioned for the Visual Music exhibition by The Hirshhorn Museum, with the support of the NASA Art Program and CVM.
Music by Rachmaninoff

QUARTET

US c.1982, 16mm, color, silent, 10 min (*unfinished*)

AN EVENING WITH BEN RIVERS

OCTOBER 20



BEN RIVERS *TWO YEARS AT SEA*

\$12 SPECIAL EVENT TICKETS
BEN RIVERS IN PERSON

TWO YEARS AT SEA

SATURDAY OCTOBER 20 AT 7PM

For his first feature film, Ben Rivers (b. 1972) reunited once more with Jake Williams, the eccentric hermit whose ramshackle life deep in the Scottish wilderness is the subject of Rivers' *This is My Land* (2006) and an episode from *I Know Where I'm Going* (2009). A captivating meditation on solitude and time's passage, *Two Years at Sea* is a vivid and at times mysterious portrait of a man who seems to have found a genuine inner peace in the slow unfolding of his ritualized every day. The stunning imagery and visual imagination of *Two Years at Sea* derive a rare power from Rivers' dramatic use of the pointedly anachronistic 16mm widescreen format – later blown up to 35mm – to cast a swirling photochemical energy around the ragged forest and overstuffed trailer that together constitute Williams' home and universe. Almost entirely worldless, *Two Years at Sea* uses its richly evocative soundscape and extended long takes to fully immerse the viewer into the resonant tranquility of Williams' life, with photographs and well-worn objects gently hinting but never revealing a past life shed long ago.

Directed by Ben Rivers
UK 2011, 35mm, b/w, 86 min

FOLLOWED BY

PHANTOMS OF A LIBERTINE

An evocative tribute to a photographer friend who passed away suddenly, Rivers' latest short makes poetic use of images found in the friend's apartment to share poignantly unknowable fragments of a life's full adventure.

Directed by Ben Rivers
UK 2012, 16mm, color, 14 min

This program is presented with support from the Film Study Center, Harvard University.

UN LAC BY PHILIPPE GRANDRIEUX

NOVEMBER 1



PHILIPPE GRANDRIEUX *UN LAC*

PHILIPPE GRANDRIEUX IN PERSON
FREE SCREENING

UN LAC (A LAKE)

THURSDAY NOVEMBER 1 AT 7PM

If *Sombre* is a fairy tale inside a horror film and *New Life* a modern myth about a trip to the underworld, *Un lac* has the profound simplicity of a folk tale. A family of woodcutters lives in an isolated cabin in the mountains until one day a young stranger arrives who is the same age as the two oldest children in the family. The calm and quiet of *Un lac* is just as radical as the audiovisual assault of Grandrieux's first two films, with a number of extreme close-ups used to capture the intense tenderness of lives lived with much unsaid, but not unexpressed. The precursors of such cinematic attention to affect are Murnau, Dreyer, Bresson and Tarkovsky, but the use of light and shadow, sound and silence is uniquely Grandrieux.

Directed by Philippe Grandrieux. With Dmitry Kubasov, Natalie Rehorova, Alexei Solonchev
France 2009, 35mm, color, 85 min. French with English subtitles

Presented in collaboration with the Visual and Environmental Studies Department, Harvard University and the Carpenter Center for Visual Arts.

THE 2012 GENEVIÈVE MCMILLAN - REBA STEWART FELLOW: TARIQ TEGUIA

OCTOBER 26 - OCTOBER 27



TARIQ TEGUIA *INLAND*

The McMillan-Stewart Fellowship in Distinguished Filmmaking was established at Harvard's Film Study Center in 1997 with a generous gift from Geneviève McMillan in memory of her late friend, Reba Stewart, to support outstanding Francophone filmmakers from Africa or of African descent. While many recipients have been recognized masters of African and Arab cinema – Ousmane Sembene and Mezak Allouache, for example – the fellowship has also been awarded to directors in the middle of their careers – Mahamet Saleh Haroun, Abdellatif Kechiche and Rabah Ameur-Zaïmeche. This time the honor goes to someone who with his first two features has already earned a place in the top ranks of young north African filmmakers: Tariq Tegua.

Tegua was born in Algeria in 1966 and studied visual arts and philosophy in Paris. He began his career teaching contemporary art history and working as a photographer before making a series of short films in the late 1990s. These first works attracted enough attention that Tegua's feature debut, *Rome Rather Than You* premiered in film festivals around the world. His follow-up, *Inland*, won prizes at both Venice and Jeonju.

Tegua's attention to the relation between characters and the space they inhabit, as well as his penchant for lacunal narrative, betrays the influence of Antonioni and perhaps Jia Zhangke as well. Like them, Tegua has a gift for calm, muted images that nevertheless brim with tension – an appropriately cinematic style for depicting life in present-day Algeria. The country has so far been largely bypassed by the Arab Spring, with the wounds of the civil war of the 1990s still unhealed and with a disempowered and dispirited population overlooked by an unresponsive government and divided over the place of Islam in Algerian society.

The Harvard Film Archive is thrilled to welcome Tariq Tegua for his first U.S. retrospective. – DP

Presented in partnership with the Film Study Center, Harvard. Special thanks to this year's selection committee members: Dominique Bluher, Véréna Paravel and David Pendleton, as well as to Lucien Castaing-Taylor, Ernst Karel and Cozette Russell of the Film Study Center. Additional thanks: Jean-Michel Frodon, Jacques Rancière

\$12 SPECIAL EVENT TICKETS

TARIQ TEGUIA IN PERSON

ROME RATHER THAN YOU (ROMA WA LA N'TOUMA)

FRIDAY OCTOBER 26 AT 7PM

Longing to escape the dead end that seems to loom before them, a young woman in Algiers reads Kafka and Chester Himes while her boyfriend dreams of immigrating to Europe. Finally, they enlist the services of a smuggler to take them to Italy. In his first feature film, Tegua integrates kitchen-sink realism and modernist fragmen-

tation to depict a contemporary Algeria growing restive in a world crisscrossed by flows of labor, capital and desire. With sober long takes of domestic situations and Godardian interruptions of text on screen, Tegua rejects the melodrama that often imbues Arab and French cinema about northern Africa. Throughout, Tegua's frequent camera movement and the charismatic performances of its two lead actors bring the film to piquant life.

Directed by Tariq Tegua. With Samira Kaddour, Rachid Amrani, Ahmed Benaïssa
Algeria/France/Germany 2006, 35mm, color, 111 min. Arabic with English subtitles



TARIQ TEGUIA *ROME RATHER THAN YOU*

\$12 SPECIAL EVENT TICKETS

TARIQ TEGUIA IN PERSON

INLAND

SATURDAY OCTOBER 27 AT 7PM

Inland weaves together quietly intense sequences, vast and almost empty landscapes, and bursts of chatter and raucous music to present an elliptical story about two wanderers whose paths unexpectedly meet. One is an Arab topographer surveying a remote area in western Algeria that may be a stronghold for radical Islamists; the other is a young African woman crossing the desert to migrate northward. The intersection of their trajectories gives Tegua the opportunity to contrast two ways of seeing: one rational and scientific, seeking to master space, the other engaged in a direct, tactile experience of terrain. Juxtaposing these two projects allows Tegua to comment simultaneously on current geopolitics and on contemporary cinema.

Directed by Tariq Tegua. With Abdelkader Affak, Ines Rose Djakou, Ahmed Benaïssa
Algeria/France 2008, 35mm, color, 138 min. Arabic with English subtitles

M	T	W	T	F	S	S
01 7PM MACBETH SALOME <i>WERNER SCHROETER PROGRAM - JULY-SEPT 2012 CALENDAR</i>	02 VISUAL AND ENVIRONMENTAL STUDIES DEPT SCREENINGS FREE AND OPEN TO THE PUBLIC	03 7PM MAN WITH A MOVIE CAMERA (1934)	04	05 7PM L'AVVENTURA P. 3	06 7PM LA NOTTE P. 3 9:30PM STORY OF A LOVE AFFAIR P. 3	07 4PM L'AVVENTURA P. 3 7PM BLOW-UP P. 3
08 7PM THE MYSTERY OF OBERWALD P. 4	09	10	11	12 7PM LE AMICHE P. 4 9:30PM THE LADY WITHOUT CAMELIAS P. 4	13 7PM IL GRIDO P. 4 9:15PM RED DESERT P. 4	14 4:30PM LA NOTTE P. 3 7PM JORDAN BELSON: FILMS SACRED AND PROFANE P. 6
15 7PM I VINTI P. 4	16 7PM WILD NIGHT IN EL RENO (1977) OLD AND NEW (1929) LIVE PIANO ACCOMPANIMENT	17	18	19 7PM THE PASSENGER P. 4 9:15PM IDENTIFICATION OF A WOMAN P. 5	20 7PM TWO YEARS AT SEA P. 7 BEN RIVERS IN PERSON	21 4:30PM LE AMICHE P. 4 7PM ANTONIONI'S SHORT FILMS P. 5
22 7PM THE PASSENGER P. 4	23 7PM NINE VARIATIONS ON A DANCE THEME (1966/67) THE RED SHOES (1948)	24	25	26 7PM ROME RATHER THAN YOU P. 8 TARIQ TEGUIA IN PERSON	27 2PM LITTLE ZIZOU FREE VES SCREENING 7PM INLAND P. 8 TARIQ TEGUIA IN PERSON	28 4:30PM THE LADY WITHOUT CAMELIAS P. 4 7PM CHUNG KUO - CHINA P. 5
29 7PM I VINTI P. 4	30	31				



THE ACADEMY
OF MOTION PICTURE ARTS AND SCIENCES

Special support for artists' visits to the Harvard Film Archive is provided by the Academy of Motion Picture Arts and Sciences.

MICHELANGELO ANTONIONI *LA NOTTE* (P.3)

NOVEMBER 2012

M	T	W	T	F	S	S
	VISUAL AND ENVIRONMENTAL STUDIES DEPT SCREENINGS FREE AND OPEN TO THE PUBLIC		01 7PM UN LAC P. 7 PHILIPPE GRANDRIEUX IN PERSON FREE SCREENING	02 7PM WHY IS YELLOW THE MIDDLE OF THE RAIN- BOW? P. 13	03 7PM THE PERFUMED NIGHTMARE P. 13 WHO INVENTED THE YOYO? WHO INVENTED THE MOON BUGGY? P. 13 KIDLAT TAHMIK IN PERSON	04 4PM VIDEO-PALARO P. 13 7PM TURUMBA P. 13 MEMORIES OF OVERDEVELOPMENT P. 13 KIDLAT TAHMIK IN PERSON
05 7PM THE ANIMATED ART OF CAROLINE LEAF P. 14 CAROLINE LEAF IN PERSON	06 7PM CAT'S CRADLE (1959) I... DREAMING (1988) THE CONVERSATION (1974)	07	08	09 7PM THE ECLIPSE P. 5 9:30PM IL GRIDO P. 4	10 7PM RED DESERT P. 4 9:30PM BLOW-UP P. 3	11 4:30PM THE ECLIPSE P. 5 7PM CHUNG KUO - CHINA P. 5
12 7PM FILM PORTRAITS BY UTE AURAND P. 15 UTE AURAND IN PERSON	13 7PM MOONBLACK (1969) BLESS THEIR LITTLE HEARTS (1984)	14	15	16 7PM PHOTOGRAPHIC MEMORY P. 20	17 7PM POSSESSION P. 15 9:30PM POSSESSION P. 15	18 3PM ZABRISKIE POINT P. 5 7PM SHOES P. 16 KID COMMOTION P. 16 ICHIRO KATAOKA IN PERSON WITH LIVE MUSICAL ACCOMPANIMENT
19 7PM DRAGNET GIRL P. 16 ICHIRO KATAOKA IN PERSON WITH LIVE MUSICAL ACCOMPANIMENT	20	21	22	23	24 7PM POSSESSION P. 15	25 4:30PM POSSESSION P. 15 7PM POSSESSION P. 15
26 7PM FUNNY HA HA P. 16 ANDREW BUJALSKI IN PERSON	27 7PM MADAME WINGER MAKES A FILM (2001) H2O (1929) AT LAND (1944) WHAT THE WATER SAID, NOS. 1-6 (1998 - 07)	28 7PM WINGS OF DESIRE (1987)	29	30 7PM THIS IS NOT A FILM P. 17 9PM THE CIRCLE P. 17		

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M	T	W	T	F	S	S
	VISUAL AND ENVIRONMENTAL STUDIES DEPT SCREENINGS FREE AND OPEN TO THE PUBLIC				01 7PM THE MIRROR P. 18 9PM CRIMSON GOLD P. 18	02 5PM THE WHITE BALLOON P. 18 7PM THIS IS NOT A FILM P. 17
03 7PM OFFSIDE P. 18	04 7PM BLUNDEN HARBOUR (1951) OF TIME AND THE CITY (2008)	05	06	07	08 7PM JAN ŠVANKMAJER SHORTS P. 19 9PM CONSPIRATORS OF PLEASURE P. 19	09 5PM ALICE P. 19 7PM LITTLE OTIK P. 19

MATT SAUNDERS: THE MOVIES THAT WERE SECRET REMAIN SECRET SOMEHOW AND A NATION FORGETS ITS PLEASURES.

SEPTEMBER 27 – NOVEMBER 4, 2012

Artist Matt Saunders creates a project for the site – physical, historical and programmatic – of the Harvard Film Archive. Fleeting, hand-drawn shorts screen in the theater during the day when the Archive sleeps, while interventions in the displays and other crannies of the HFA deploy both still and moving image.

EXHIBITION HOURS
 MONDAY – SATURDAY 10AM – 11PM
 SUNDAY 1:00 – 11:00 PM

DAILY SCREENING
 MONDAY – FRIDAY 12 PM TO 1 PM
 IN THE LECTURE HALL

Screenings and exhibition are free.



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

Harvard Film Archive

Carpenter Center for the Visual Arts
 24 Quincy Street, Cambridge Massachusetts 02138

Telephone (617) 495-4700
<http://hcl.harvard.edu/hfa>

\$9 General Public
 \$7 Students, Sr. Citizens, Harvard Faculty and Staff
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 Harvard students free except for Special Events

Tickets are available 45 minutes before show time
 All programs are subject to change
 No late seating

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

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





BEHIND THE BAMBOO CAMERA WITH KIDLAT TAHIMIK

NOVEMBER 2 - NOVEMBER 4

A sui generis mixture of documentary, diary film, fictionalized autobiography, cinematic essay and ethnography, Kidlat Tahimik's 1977 debut, *The Perfumed Nightmare*, became an instant classic of sorts, announcing the arrival of a pioneering filmmaker. But Tahimik remains a very unusual sort of pioneer. His cinema's sharp critique of the divides between rich and poor, capitalism and community, developed nations and the developing world relies on gentle humor, everyday experiences and childlike play. Weaving this material into knowing and heartfelt looks at life in the Philippines, Tahimik uncovers the ways in which the country's postcolonial status places it at the center of contemporary concerns about the retreat of tradition in the face of a global marketplace dominated by an all-encompassing, ever-growing technology.

There is little in Tahimik's early biography to indicate the career he would eventually choose. He was born Eric de Guia in Baguio in 1942 to an engineer and a woman who would be the first female mayor in the Philippines. After receiving a master's degree from the business school at Wharton, he worked for the Organization for Economic Cooperation and Development in Paris in 1968. Uninspired by the research he was called upon to perform, he left his job to sell memorabilia at the 1972 Olympics in Munich. Afterwards, rather than returning home, he joined an artists' commune in Munich and eventually attracted the attention of Werner Herzog, who cast him in a small part in *The Enigma of Kaspar Hauser* (1974). Under Herzog's tutelage, he took up filmmaking and premiered *The Perfumed Nightmare* at the 1977 Berlin film festival. The film quickly traveled the world, championed in the US by Francis Ford Coppola and Susan Sontag.

Since then, Tahimik has created a string of documentaries and one fiction feature film, all of which demonstrate his love of wordplay both silly and sophisticated and his ability to blend politics and the imagination in surprising and revealing ways. – DP

Special thanks to Jed Rapfogel (*Anthology Film Archives*) and Aily Nash. Presented in collaboration with the Asia Center, Harvard. Additional thanks: Kathy Geritz – Pacific Film Archive.

INTRODUCTION BY KIDLAT TAHIMIK

WHY IS YELLOW THE MIDDLE OF THE RAINBOW? (BAKIT DILAW ANG KULAY NG BAHAGHARI, AKA I AM FURIOUS... YELLOW)

FRIDAY NOVEMBER 2 AT 7PM

Tahimik's magnum opus, *Why is Yellow the Middle of the Rainbow?* is an epic film diary spanning the 1980s. Though each of Tahimik's films is unique, this one defies summary simply because of the sheer volume of ground it covers. While telling the story of a family—overseas vacations, school projects, children's first steps—it also serves as an introduction to Filipino history and geography. Yet most arresting is the way the film moves seamlessly from the personal to the political as Tahimik's camera documents the events leading from the assassination of Benigno Aquino to the fall of the Marcoses and progresses to hurricanes and earthquakes. "In an age of rising seas and collapsing economies, [the film] shows us how to be furious at all the injustice in the world but also how to face that injustice with the utmost joy. There are indeed few, if any, films like this..." (Christopher Pavsek)

Directed by Kidlat Tahimik
Philippines 1980-94, digital video, color, 175 min. English and Tagalog with English subtitles

SPECIAL EVENT TICKETS \$12
KIDLAT TAHIMIK IN PERSON

THE PERFUMED NIGHTMARE (MABABANGONG BANGUNGOT)

SATURDAY NOVEMBER 3 AT 7PM

With his first film, the former Eric de Guia not only debuted his *nom du cinéma*, Kidlat Tahimik (meaning "quiet lightning" in Tagalog), but also its onscreen incarnation, a character that would become as inseparable from the filmmaker himself as Chaplin's Little Tramp. And like the Tramp, Tahimik presents himself as a naïf, the better to draw audiences into his autobiographical journey of de-colonization. Seamlessly blending fiction, autobiography, history and ethnography, the film begins as a self-portrait of Tahimik, his family and friends, and his hometown. When Kidlat realizes a lifelong dream to visit Europe, the disillusioning experience causes him to revisit his idealization of Western culture and technology. This political awakening is told with both gentle humor and burning fervor. As a result, *The Perfumed Nightmare* has become not only a founding text of "third cinema" and a classic of the surrealist counter-ethnographic

genre; it's also justly recognized as one of the finest essay films ever made.

Directed by Kidlat Tahimik. With Kidlat Tahimik, Mang Fely, Dolores Santamaria
Philippines 1977, 16mm, color, 93 min. Tagalog with English subtitles



KIDLAT TAHIMIK *WHY IS YELLOW THE MIDDLE ...*

WHO INVENTED THE YO-YO? WHO INVENTED THE MOON BUGGY? (SINONG LUMIKHA NG YOYO? SINONG LUMIKHA NG MOON BUGGY?)

In this rarely seen sequel to *The Perfumed Nightmare*, Tahimik's fascination with interplanetary travel has led him to start a Filipino space program in the fictional German town where he lives. His colleagues are toddlers, and together they build a rocket out of scrap metal. This engagingly childlike premise enables Tahimik to present imagination and play as a parodic critique of the hegemonic use of technology. In both style and content, this film demonstrates Tahimik's belief in a DIY ethos as an aesthetic and a political alternative to the pretensions of mastery exemplified by modern science and commercial cinema alike.

Directed by Kidlat Tahimik
Philippines 1979, 16mm, color, 95 min. Tagalog with English subtitles

INTRODUCTION BY KIDLAT TAHIMIK

VIDEO-PALARO: THE VIDEO DIARIES OF KIDLAT TAHIMIK

SUNDAY NOVEMBER 4 AT 4PM

Video-Palaro is a compilation of five short films made between 1992 and 2006, a period during which Tahimik has continued to document his life and travels, while switching formats from 16mm to video. Here he takes his camera along as he fights an oil slick, helps to repair the roofs

of Himalayan monasteries and witnesses the last harvest of an aged Japanese rice farmer. He has often said that he doesn't conceive of his films as discrete projects but rather as an ongoing work. As these films make clear, that work is deeply invested in the most modest but essential materials and processes and, at the same time, thoroughly entwined with Tahimik's daily existence and those of his children, who continue to grow and mature on camera.

Directed by Kidlat Tahimik
Philippines 1990–2006, digital video, color, TRT: 87 min. Tagalog, English and Japanese with English subtitles

SPECIAL EVENT TICKETS \$12
KIDLAT TAHIMIK IN PERSON

TURUMBA

SUNDAY NOVEMBER 4 AT 7PM

Tahimik's sole fiction feature to date, the sly *Turumba* presents itself as a charming example of neo-realist storytelling, complete with a voiceover narration by a sweet young boy in a tiny Philippine village. When the papier-mâché animals manufactured by one of the local families for an annual festival are discovered by a buyer from Germany, their fortune is made, until demand starts to swell and what was once an artisanal pleasure has become alienated labor. Thus does *Turumba* metamorphose into a razor-sharp and pitch black allegory of modernization and neo-colonialism. Children are a constant presence in Tahimik's work, and here he uses the guileless point of view of the film's young narrator to provide ironic commentary on the pursuit of economic development.

Directed by Kidlat Tahimik. With Homer Abiad, Iñigo Vito, Maria Pehipol
Philippines 1981, 16mm, color, 95 min. Tagalog with English subtitles

MEMORIES OF OVERDEVELOPMENT (ANG BALIKBAYAN)

For thirty years, Tahimik has been working on a film about Enrique of Malacca, the Malayan slave owned by Magellan who may have been the first person to circumnavigate the globe. In its current state, it reveals Tahimik working in a different register—the historical epic—nevertheless imbuing it with his trademark humor and imagination. Even as a fragment, the film fascinates.

Directed by Kidlat Tahimik. With George Steinberg, Kidlat Tahimik, Katrin Müller de Guia
Philippines 1980-2011, digital video, color, 33 min



KIDLAT TAHIMIK

THE ANIMATED ART OF CAROLINE LEAF

NOVEMBER 5

The films of Caroline Leaf (b. 1946) dramatically expand a tradition of artistic and artisanal animation that flourished in Canada and, to a lesser extent, the United States during the 1960s and 1970s. Although she has made few films, Leaf pioneered important new aesthetic and technical approaches to narrative animation which have remained deeply influential over later artists such as William Kentridge. Made while she was an undergraduate at Harvard, Leaf's very first film *Sand, or Peter and the Wolf* immediately revealed her talent in "direct animation," working without any kind of image background or structural armature but here instead "drawing" live by manipulating and sculpting sand on glass, a painstaking and elusive technique with truly magical results. Movement, character and environment are fused in a truly unique fashion in Leaf's films, rendered with a startling immediate and intimate poetry. Made by painting directly on a pane of glass, *The Street*, for example, powerfully evokes a post-WWII tenement neighborhood from the point of view of a young boy coming of age, with Leaf's swirling, ever shifting figures delicately intertwining his actual and imagined point of views. Leaf's skills in adapting literature reached a further high point in her poignant Kafka adaptation, *The Metamorphosis of Mr. Samsa* where the shape-shifting logic of her animation found an ideal and arresting subject. One of her darkest and most moving films, Leaf's most recent work *Two Sisters* was a notable departure – her first time working with an original story of her own and her first to embrace the technique of scratching directly onto the emulsion of 70mm film stock. Leaf's career has special meaning for the Harvard Film Archive and the Carpenter Center which celebrates its fiftieth anniversary this year, and within which Leaf made her initial steps as an animator, studying under the visionary head of the Harvard's vibrant animation sector Derek Lamb.

The Harvard Film Archive is proud to welcome Caroline Leaf for a retrospective of her animated films, screened on new prints and including the HFA's own preservation of *Sand, or Peter and the Wolf*. – HG

\$12 SPECIAL EVENT TICKETS

CAROLINE LEAF IN PERSON

MONDAY NOVEMBER 5 AT 7PM

SAND, OR PETER AND THE WOLF

US 1968, 16mm, b/w, 10 min

THE OWL WHO MARRIED A GOOSE

Canada 1974, 35mm, b/w, 7 min

THE STREET

Canada 1976, 35mm, color, 10 min

THE METAMORPHOSIS OF MR. SAMSA

Canada 1977, 16mm, b/w, 9 min

INTERVIEW

Directed by Caroline Leaf and Veronika Soul

Canada 1979, 35mm, color, 13 min

I MET A MAN

US 1991, digital video, color, 1 min

TWO SISTERS

Canada 1991, 35mm, color, 10 min



CAROLINE LEAF AND VERONIKA SOUL INTERVIEW



CAROLINE LEAF *THE OWL WHO MARRIED A GOOSE*

In the 1960's, filmmaking was undergoing a democratization process similar to the one that happened later with digital technology: the popularization of cheaper 16 and 8mm film stock meant that film making was almost affordable for everyone. It began to be taught in liberal arts colleges. Harvard offered a single animation class taught by Derek Lamb who came from London via Montreal and the National Film Board of Canada, where there was a culture of purposeful short animation films.

Animation at Harvard in 1968, when I took the course, was taught not as a professional training to become an animator, which would have involved laborious cel painting, team work, and industry standard drawing skills. Rather, it was taught as a form of artistic self-expression, perhaps like writing poetry, and the class was open to all. We came from all parts of the university as well as MIT. Drawing abilities and film knowledge were not prerequisites. And so we animated keychains and quarters, breathing life into inanimate objects. We did stop motion and pixilation and worked with cutouts. I discovered I could draw with beach sand and make the drawings move. The animation class in the basement of the Carpenter Center had none of the upstairs obsession with Bauhaus abstraction and design. We drew however we could, and we told stories. The main goal was to make it move, and we believed Norman McLaren's observation that what happens between the frames is more important than what happens on each frame.

I remember very little formal teaching. I don't think we were taught film language or editing. Though for economy, we all learned to hot splice our original film shots together and make our own A and B rolls. These were days of film and film frames and laboratory processing, when you waited on pins and needles for the driver to return from the lab with rushes, and saw what you had shot a week earlier. All my animating life I did not know how to make an edited cut, and found my way around the problem by making morphed scene changes. Some would say my animation is noteworthy for its moving camera and morphing scene changes. I credit my originality to the animation class where we were left alone for the most part and found our own solutions. More structured teaching can also be an eye opener. I loved the hours I spent hunched over a lightbox. There wasn't structure or schedule but there was enthusiasm, and sharing, and energy in that basement room and we were carried away by the animated life we were creating. – Caroline Leaf

FILM PORTRAITS BY UTE AURAND

NOVEMBER 12

A central figure in the vibrant experimental film scene enlivening Berlin today, Ute Aurand (b. 1957) has only recently received wide recognition outside of her native Germany for her at turns playful and poignant films that creatively engage the tradition of diary film best defined by Jonas Mekas, one of Aurand's acknowledged influences. Aurand's films derive much of their unique and often exuberant energy from their remarkable editing and structure, a kind of precision frame-by-frame montage, at times rapid-fire, that evokes the specific rhythm and personality of the people and places described by her camera. An important showcase of Aurand's singular approach to image and montage is her on-going series of portrait films of friends, family and acquaintances – captivating short works that crystallize fleeting encounters and quotidian details into intimate and affectionate renderings of personality and memory. Among Aurand's finest works is *Hanging Upside Down in the Branches*, a touching double portrait of her parents, filmed just before their death. – HG



UTE AURAND JÓN IN AKUREYRI



UTE AURAND HANGING UPSIDE DOWN IN THE BRANCHES

Filming portraits allows me to emphasize private gestures and moments beyond narration and documentation. Sometimes I collect footage for years before deciding to edit a portrait, like Paulina, Franz, Susan or Hanging Upside Down in the Branches, then again a portrait like Lisbeth was filmed only on two occasions and edited shortly afterwards.

*Paulina and Franz are my two godchildren, and I have filmed them since they were very young. Now they are 17 and 28 years old, and the films are a gift to them, seeing themselves growing up and at the same time it allows us to think about our own experiences. The fundamental magic of moving images and of sounds echoes from the past into the present, especially in *Hanging Upside Down in the Branches*, a montage of brief recollections filmed before the death of my mother in 2000 and the death of my father in 2007. I stand as an adult in the midst of childhood feelings, gazing at the disappearance of my family home and the changing relation to my parents.*

*In addition to the film portraits, two self portraits will be shown: my very first 16mm film *Schweigend ins Gespräch vertieft* and the 2.5 minute *Zu Hause* with a song from a Truffaut film, which my filmmaker-friend Ulrike Pfeiffer once left on my answering machine. – Ute Aurand*

DEEPLY ABSORBED IN SILENT CONVERSATION
(*SCHWEIGEND INS GESPRÄCH VERTIEFT*)
Germany 1981, 16mm, color, 8 min

PAULINA
Germany 2011, 16mm, color & b/w, 5 min

FRANZ
Germany 2011, 16mm, color & b/w, 5 min

MARIA
Germany 2011, 16mm, color & b/w, 3 min

SUSAN
Germany 2012, 16mm, color & b/w, 5 min

LISBETH
Germany 2012, 16mm, color, 2.5 min

FOR KARL (*FÜR KARL*)
Germany 2012, 16mm, color & b/w, 4.5 min

AT HOME (*ZU HAUSE*)
Germany 1998, 16mm, color, 2.5 min

JÓN IN AKUREYRI
Germany 1993, 16mm, color, 9 min

HANGING UPSIDE DOWN IN THE BRANCHES
(*KOPFÜBER IM GEÄST*)
Germany 2009, 16mm, color, 15 min

ANDRZEJ ZULAWSKI'S *POSSESSION*

NOVEMBER 17 - NOVEMBER 25

POSSESSION

SATURDAY NOVEMBER 17 AT 7PM

SATURDAY NOVEMBER 17 AT 9:30PM

SATURDAY NOVEMBER 24 AT 7PM

SUNDAY NOVEMBER 25 AT 4:30PM

SUNDAY NOVEMBER 25 AT 7PM

Polish writer-director Andrei Zulawski (b. 1940) remains a controversial figure among cinephiles. Working first in Poland and later in France, his no-holds-barred filmmaking has generated a number of unnerving works from various genres: absurdist science fiction that fuses Tarkovsky and Herzog, Kafkaesque black comedy-cum-war film, and sanguinary melodrama. Topping them all is this feverish character study of a man who comes unglued when his wife leaves him. Here Zulawski blends Polanskiesque uncanny and Bergmanian psychodrama with the then-burgeoning subgenre of body horror associated with Alien and early Cronenberg. In addition, the setting – a grim Berlin neighborhood, near the Berlin Wall – suggests that the film may also be a particularly abject political allegory. The nightmarish result became an immediate cult classic, even though it was shorn of so much of its sex and violence for its initial US release that it lost a third of its running time. This re-release of the full-length version gives audiences a chance to marvel at the fearless performances by Sam Neill and especially Isabelle Adjani as both the faithless wife and her doppelganger. – DP

Directed by Andrzej Zulawski. With Isabelle Adjani, Sam Neill, Margit Carstensen
France/West Germany 1981, 35mm, color, 127 min. In English



ANDRZEJ ZULAWSKI *POSSESSION*

ICHIRO KATAOKA, BENSHI

NOVEMBER 17 - NOVEMBER 19



ICHIRO KATAOKA

In the 1920s and early 1930s Japanese audiences often did not go to the theater to see a certain film, they went to enjoy the electrifying art of a benshi. *Katsudo benshi* or simply *benshi* were stars that often commanded huge salaries for their masterful use of voice for both subtle effects and dramatic fireworks of emotion. Benshi accompanied screenings with highly expressive performances that included narrating both the story and the characters' dialogue, often giving their own outrageous twists and interpretations to the action unfolding on the screen. The assumption that a benshi would be present as a narrator for the film was a significant influence on the golden age of silent film style in Japan. Due to their immense popularity, the benshi were powerful figures in the early film industry that were partially responsible for delaying the introduction of sound film for several years. To the relief of the increasingly authoritarian government of the 1930s, which was unhappy with the benshi's ability to co-determine the interpretation of the filmic text and potentially counteract censorship, most of the several thousand active benshi of the 1930s quickly disappeared with the adaptation of sound film.

However, even after the war a small number of benshi continued to perform along with silent film screenings and to train apprentices. This included a benshi named Shunsui Matsuda, who founded one of today's largest silent film archives, Matsuda Film Productions. Matsuda's students are now among the most prominent performing benshi, including the possibly most famous practicing benshi, Midori Sawato, who provided Ichiro Kataoka with his training.

Ichiro Kataoka graduated from the Nihon University College of Art and began training under the celebrated veteran benshi in Japan, Midori Sawato, in 2002. He is the most well-known benshi of his generation, a rising star that is also the most internationally active benshi, having given performances in countries such as Croatia, Germany and Australia. Performing a broad repertoire of styles, Mr. Kataoka is known for not only performing with the more "traditional" benshi accompaniment of a small ensemble or select Japanese instruments, but also has been open to working with experimental or electronic music. He has appeared as a benshi in various films and also works as a voice actor for animation and video games. — Alexander Zahlten, Assistant Professor of East Asian Languages and Civilizations, Harvard University

The Harvard Film Archive is thrilled to welcome the renown benshi Ichiro Kataoka for two evenings of captivating live interpretations of silent films. For this program we have selected a combination of both Western and Japanese films. The first evening we will see *Shoes*, a remarkably frank progressive feminist film by the great Lois Weber, one of the most prolific and high ranking directors of the silent era. One of Universal's biggest box office success of 1916 *Shoes* was rapturously received by contemporary Japanese audiences. Weber's film is paired with *Kid Commotion*, a classic Japanese slapstick comedy by Torajiro Saito, an influence on Yasujiro Ozu whose wonderful *Dragnet Girl* will screen on the second evening.

Special thanks to Theodore Bestor, Ted Gilman and Stacie Matsumoto – the Reischauer Institute, Harvard University; Alexander Zahlten – East Asian Languages and Civilizations, Harvard University; and Markus Nornes – University of Michigan.

\$12 SPECIAL EVENT TICKETS

PERFORMANCE BY ICHIRO KATAOKA WITH LIVE MUSICAL ACCOMPANIMENT

SHOES

SUNDAY NOVEMBER 18 AT 7PM

Directed by Lois Weber. With Stephen S. Norton, King D. Gray, Allen Siegler
US 1916, 35mm, b/w, silent, 57 min

FOLLOWED BY

KID COMMOTION (KODAKARA SODO)

Directed by Torajiro Saito. With Shigeru Ogura, Yaeko Izumo, Akio Normura
Japan 1935, 35mm, b/w, silent, 34 min

\$12 SPECIAL EVENT TICKETS

PERFORMANCE BY ICHIRO KATAOKA WITH LIVE MUSICAL ACCOMPANIMENT

DRAGNET GIRL (HIJOSEN NO ONNA)

MONDAY NOVEMBER 19 AT 7PM

Directed by Yasujiro Ozu. With Kinuyo Tanaka, Joji Oka, Sumiko Mizukubo
Japan 1933, 35mm, b/w, silent, 100 min

FUNNY HA HA, 10 YEARS LATER

NOVEMBER 26

The Harvard Film Archive is pleased to welcome back independent filmmaker Andrew Bujalski (b. 1977), ten years after the making of his celebrated debut feature, *Funny Ha Ha*. A refreshingly honest and authentic portrait of vulnerable young love among the recent college grad set, *Funny Ha Ha* introduced Bujalski as a major voice in American indie filmmaking, equally talented as a director, writer and actor. Although a recent film, few prints survived from *Funny Ha Ha* after its initial release. Committed to the archiving and preservation of Bujalski's films, the Harvard Film Archive worked closely with Bujalski to complete the recent preservation of *Funny Ha Ha* which is presented here in a new 35mm print.

\$12 SPECIAL EVENT TICKETS

ANDREW BUJALSKI IN PERSON

FUNNY HA HA

MONDAY NOVEMBER 26 AT 7PM

Featuring a cast and crew of Harvard grads, Andrew Bujalski's debut feature provides an insightful look at contemporary relationships that falls outside the sugary optimism of Hollywood romance. Marnie is a 23-year-old office temp struggling to maintain her dignity and sense of humor—amidst mundane tasks at work for which she is clearly overqualified—and several ill-advised romantic situations. Bujalski moves



ANDREW BUJALSKI FUNNY HA HA

his cadre of characters beyond the guarded wisecracking of so many young indies and pushes them toward a more vulnerable, and sometimes painful, truthfulness. Filmed in 2002 but released theatrically two years later, Bujalski's work was selected by *New York Times* critic A.O. Scott as one of the ten best films of 2005.

Directed by Andrew Bujalski. With Kate Dollenmayer, Mark Herlehy, Christian Rudder
US 2002, 35mm, color, 85 min



ANDREW BUJALSKI *FUNNY HA HA*

The four years I spent immersed in the VES program—stooped over a Steenbeck in the basement of Sever Hall, or my head tilted ever so slightly to try to accommodate the peculiar angle of the HFA screen – were so massively influential on my relationship to cinema that it would be pointless for me to try to untangle what of my aesthetic is “my own” and what is just the proverbial Kool-Aid that I happily drank here. I’ll follow the gentlemanly custom then, crediting VES for whatever works in my films and welcoming blame for the rest.

Funny Ha Ha was written in Austin, Texas, and for a brief period I attempted to mount the production in Los Angeles. It was only by odd vagaries of circumstance that we ended up shooting back in Boston, and if my VES training wasn't still fresh enough in my mind, returning to the cradle made it visceral. About a third of the cast and crew were fellow Harvard grads, and it feels very much like the film is my (unofficial) post-grad thesis. It could never be more at home than it is on the HFA screen.

Besides the repertory programming of the HFA, which introduced me to so many of my favorite films, this was also the screen where, at the end of each semester, I'd encounter all my classmates' work. The experience was never less than exhilarating. We were all reinventing the wheel every time – certainly, some of these wouldn't roll at all – but for an unpredictable evening of entertainment it sure seemed to beat whatever might have been playing over at the Loews. Against better professional judgment (and perhaps the aging process itself) my highest aspiration remains to retain that spirit of invention in my work.

On the inside of my right pinky is the starkest scar on my body, a vertical white line up the center, incurred by too hastily reaching over a film splicer's razor blade during my senior year. I consider this to be the closest thing I have to a tattoo. To me, it says, “Student filmmaker 4eva.” – Andrew Bujalski

JAFAR PANAHI: THIS IS NOT A RETROSPECTIVE

NOVEMBER 30 - DECEMBER 3

Compassionate concern for those on the margins of society runs through the films of Iranian director Jafar Panahi (b. 1960). Hence it was no surprise that Panahi would come to be associated with the political opposition during the massive unrest following the 2009 re-election of President Ahmadinejad. Because of his outspokenness, the government imprisoned him for several weeks and then placed him under house arrest and banned him from filmmaking. (It's important to remember that Panahi has defied the US government as well. While changing planes at JFK Airport in April 2001, he was detained for several hours for refusing to be fingerprinted and was placed on a return flight in handcuffs.) Nevertheless, Panahi's work has never been programmatic; rather, the politics of his films emerge from the figures on screen reacting to each other and their surroundings.

Panahi attended film school after serving in the army during the Iran-Iraq War. While making short films and television documentaries, he contacted Abbas Kiarostami to offer his services in any capacity. Kiarostami became an enthusiastic mentor, helping to get Panahi's feature debut, *The White Balloon*, into Cannes, where it became the first Iranian film to win a major prize at that festival.



JAFAR PANAHI *THIS IS NOT A FILM*

Like many Iranian directors, he began making films about children. The popularity of children as subjects stems in part from the existence of state funding for such films. They also serve to steer filmmakers clear of censorship problems that complicate the filming of any domestic or intimate scenes involving adult women. However, after his first two feature films, Panahi decided to tackle these complications head on by making *The Circle*, a devastating look at the strictures against women in contemporary Iran. This new tone of social critique continued in the unsettling *Crimson Gold*.

With his frequent use of non-professional actors, real locations and episodic narratives, Panahi's films betray the influence of postwar Italian cinema. Some of his later films earned comparisons to Bresson and Scorsese with their terse depictions of alienated protagonists who suffer for their exclusion from the mainstream, which seems to be both imposed and willed.

Despite these echoes from the canon of European and American cinema, Panahi has clearly earned his place at the center of contemporary Iranian filmmaking, even though the country's censors have banned most of his films. Besides his focus on children, Panahi's approach to narrative reveals him to be a true disciple of Kiarostami: his films tell simple, compelling stories that exist primarily to create interactions among a number of vividly realized characters. Thus despite any number of memorable protagonists, Panahi's films tend to become portraits of a community, a city, a neighborhood, a group of people.

It is this social aspect of his work that made his sentencing so cruel. Of course, consummate artist that he is, Panahi continues to create: his latest film, the cunningly titled *This Is Not a Film*, was made during that house arrest. Currently, Panahi is in a kind of limbo; neither imprisoned nor under house arrest, he remains banned from filmmaking and his sentence of six years in prison still stands. Meanwhile, Kiarostami has just announced the welcome news that Panahi has completed yet another film. – DP

Presented in collaboration with the Boston Society of Film Critics. Special thanks: Todd Wiener, Steven Hill – UCLA Film & Television Archive.



JAFAR PANAHİ *THE WHITE BALLOON*

THIS IS NOT A FILM (*IN FILM NIST*)

FRIDAY NOVEMBER 30 AT 7PM

SUNDAY DECEMBER 2 AT 7PM

Made during his scandalous house arrest by the Iranian government, Panahi's heroic latest film contains its stark and powerful political statement in a tender and melancholy portrait of an artist imprisoned in his own home. Filmed entirely within Panahi's apartment, *This is Not a Film* resembles a diary film – capturing the daily rhythms and seemingly spontaneous musings of Panahi as he speaks on the telephone, receives occasional visitors and looks back at his own films. Yet by constantly handing the camera over to friends – so as not to technically break his punishment of not being allowed to film – Panahi's film moves constantly away from the director as subject to embrace the tumultuous world always suggested outside and suddenly revealed in the single chilling shot that closes the film.

Directed by Jafar Panahi and Mojtaba Mirtahmasb
Iran 2011, digital video, color, 75 min. Persian with English subtitles

THE CIRCLE (*DAYEREH*)

FRIDAY NOVEMBER 30 AT 9PM

SUNDAY DECEMBER 2 AT 7PM

The ingeniously plotted *The Circle* unfolds as an afternoon in Tehran turns into darkest night. Episodic in nature, the film jumps from one character to another as a string of women – expectant mothers, newly released prisoners, prostitutes – cross paths and find themselves for one reason or another on the wrong side of the strictures of Iran's theocracy. A howl of outrage at one nation's misogyny, the film is also a tour-de-force of filmmaking as Panahi employs every method – from elaborate camera movements to shooting in extremely low light – to tell his story.

Directed by Jafar Panahi. With Maryyam Palvin Almani, Nargess Mamizadeh, Mojdan Faramarzi
Iran/Italy/Switzerland 2000, 35mm, color, 90 min. Persian with English subtitles

THE MIRROR (*AYNEH*)

SATURDAY DECEMBER 1 AT 7PM

What seems to be yet another Iranian film about a child dramatically changes course midway to become a startlingly self-reflexive work. The film begins simply enough, following a young girl as she leaves school one afternoon. Not finding her mother waiting for her, she tries to make her own way home. As it becomes less and less clear whether we are watching a documentary or a scripted film, we are constantly forced to reinterpret what

we have seen. Iranian directors from Kamran Shirdel to Samira Makhmalbaf have brilliantly blurred the distinction between fiction and non-fiction. In Panahi's hands, this ambiguity becomes a reflection on power relations, most directly between filmmaker and subject, but also between adults and children and, by extension, governments and citizens.

Directed by Jafar Panahi. With Mina Mohammad Khani, Aida Mohammadkhani, Kazem Mojdehi
Iran 1997, 35mm, color, 95 min. Persian with English subtitles

CRIMSON GOLD (*TALAYE SORKH*)

SATURDAY DECEMBER 1 AT 9PM

With *Crimson Gold*, Panahi continues his look at contemporary Tehran through the eyes of the city's losers: in this case, a pizza deliverer who, in the opening scene, commits suicide in the midst of a botched robbery. The film then backtracks to show how one man's alienation leads to desperation. Panahi's everyman is endlessly and fruitlessly mobile; his profession allows *Crimson Gold* to present a cross-section of Iranian society. Like *Taxi Driver*, the film presents a portrait of a city whose social fabric is unraveling, less from vice and crime than from indifference and economic inequality. The protagonist is played by an actual pizza deliverer, Hossain Emadeddin, whose indelibly world-weary performance is an embodiment of Bressonian restraint.

Directed by Jafar Panahi. With Hossain Emadeddin, Kamyar Sheisi, Azita Rayeji
Iran 2003, 35mm, color, 95 min. Persian with English subtitles

THE WHITE BALLOON (*BADKONAKE SEFID*)

SUNDAY DECEMBER 2 AT 5PM

With characteristic affection for his subjects, Panahi uses his camera in the film's opening shots to examine the inhabitants of a Tehran marketplace. The camera settles on a woman, whose seven-year-old daughter Razieh soon demands money to buy a new goldfish, in celebration of the new year. The film then takes Razieh as its

subject as she departs for the store, loses the money and her direction, and wanders the city streets. This simple story entails a fascinating exploration of human nature: is Razieh's dogged pursuit of her desired purchase heroic or childish? Is she driven by an indomitable spirit or simple stubbornness? The fable-like aspects of the story are tempered by an underlying critique of Razieh's greed and, by extension, of the selfishness of consumerism in general. Taking place more or less in real time, the bears the undeniable influence of Kiarostami, who receives a screenwriting credit. Panahi's first film debuts a filmmaker worthy of his mentor and reveals why the director has become one of the most admired figures in world cinema today.

Directed by Jafar Panahi. With Aida Mohammadkhani, Mohsen Kafil, Fereshteh Sadre Orafiy
Iran 1995, 35mm, color, 85 min. Persian with English subtitles

OFFSIDE

MONDAY DECEMBER 3 AT 7PM

In his last film before his sentence, Panahi returns to an examination of the constraints on women in Iran. However, here the darkness of *The Circle* gives way to the sense of enthusiastic determination that characterized the young protagonists of Panahi's first two films. Like those girls, the adolescent women at the center of *Offside* have a simple goal: to attend a World Cup qualifying match by Iran's national soccer team, although their gender makes their presence in the stadium officially forbidden. Panahi succeeds in brilliantly balancing critique, humor and utopian hope in his depiction of the interactions between these women and the youthful soldiers in charge of enforcing the law. *Offside* also serves as a respectful updating of and loving homage to Kiarostami's first feature film, *The Traveler* (1974).

Directed by Jafar Panahi. With Sima Mobarak-Shahi, Shayesteh Irani, Ayda Sadeqi
Iran 2006, 35mm, color, 93 min. Persian with English subtitles



JAFAR PANAHİ *OFFSIDE*

JAN ŠVANKMAJER, CONSPIRATOR OF PLEASURE

DECEMBER 8 - DECEMBER 9

Jan Švankmajer's beginnings as a filmmaker date from the Prague Spring of 1968. Czechoslovakia's own New Wave cinema had already been flourishing for a few years. In this political and artistic context, Švankmajer (b. 1934) made a handful of anarchic, daring short works until the inevitable run-in with government censors in 1972 that ended with a seven-year ban on filmmaking in the context of the Czech New Wave and the Prague Spring. He returned to cinema in the 1980s, although his situation remained difficult until the Velvet Revolution got under way at the end of that decade, by which time Švankmajer had forged an international reputation and was beginning to make feature films.

Švankmajer is often referred to as an animator and his films display a wide variety of techniques, including puppetry, clay figures and stop-motion animation. Crucially, all of these techniques are imbedded within a live-action frame. Švankmajer uses animation not to create a fictional world but rather to reveal the hidden life of the real world. As Švankmajer has put it, "I am interested not in animation techniques or creating a complete illusion, but in bringing life to everyday objects." This remark reveals Švankmajer as a surrealist filmmaker, recalling as it does Lautréamont's famous phrase, "As beautiful as the chance encounter of a sewing machine and an umbrella on an operating table."

For Švankmajer, surrealism is not an aesthetic movement but a philosophy, an approach to the world that rejects the tyranny of rationalism as akin to totalitarianism. Cinema affords the opportunity of a rich engagement with the material world that allows the unconscious to flourish. Hence his love of making creatures out of old objects whose imperfections reveal their tactile history.

Until recently, Švankmajer had a crucial partner: Eva Švankmajerová (1940-2005), a surrealist painter and ceramicist as well as Švankmajer's wife. She worked on the production design and animation of virtually all of his films, particularly the construction of the object-creatures. The two also collaborated on a series of art pieces in the 1970s, while Švankmajer was banned from filmmaking.

The Harvard Film Archive is pleased to present a program of Švankmajer's short works accompanied by some of his more audacious early features. – DP

The Jan Švankmajer touring retrospective was organized by Irena Kovarova with additional support from the Czech Center New York.



JAN ŠVANKMEJER *LITTLE OTIK*

(C) ATHANOR

JAN ŠVANKMAJER SHORTS

SATURDAY DECEMBER 8 AT 7PM

While Švankmajer has said that he considers all of his work political, the political nature of his animation is perhaps most apparent in his short films, the majority of which were created before the shift to feature filmmaking in 1986 and before the dissolution of Czechoslovakia at the end of 1992.

FLAT (*BYT*)

Czechoslovakia 1968, digital video, b/w, 13 min

THE GARDEN (*ZAHRADA*)

Czechoslovakia 1968, digital video, b/w, 19 min. Czech with English subtitles

JABBERWOCKY (*ZVAHLAV*)

Czechoslovakia 1971, 35mm, color, 12 min. In English

DIMENSIONS OF DIALOGUE

(*MOZNOSTI DIALOGU*)

Czechoslovakia 1983, 35mm, color, 11 min

ANOTHER KIND OF LOVE

UK 1988, digital video, color, 4 min. In English

FLORA

Czechoslovakia 1989, digital video, color, 1 min

MEAT LOVE (*ZAMILOVANÉ MASO*)

Czechoslovakia 1989, digital video, color, 1 min

FOOD

UK/Czechoslovakia 1992, 35mm, color, 17 min

CONSPIRATORS OF PLEASURE

(*SPIKLENCI SLASTI*)

SATURDAY DECEMBER 8 AT 9PM

Perhaps the most experimental of Švankmajer's feature films, *Conspirators of Pleasure* has no dialogue but features a baroque narrative, concerning a group of people each of whom has developed his or her own elaborate autoerotic rituals involving food, inanimate objects and occasionally other living beings. *Conspirators* is thus that rare object: a truly perverse film, one that suggests that there is a domain of solitary eroticism, wherein sexuality is meant not to unite two (or more) people but rather becomes a vehicle for the imagination. With its refusal of dialogue, the film forces the spectator to become a fellow conspirator, filling in the gaps in the chain that link Švankmajer's pervers.

Directed by Jan Švankmajer. With Petr Meissel, Gabriela Wilhelmová, Barbora Hrzánová

Czech Republic/Switzerland 1996, 35mm, color, 75 min

ALICE (*NECO Z ALENKY*)

SUNDAY DECEMBER 9 AT 5PM

There are now countless versions of the Lewis Carroll *Alice* books, but Švankmajer's mix of live action and stop-motion animation returns to those elements of

the books that have made them so revered by artists and intellectuals. Švankmajer himself described the difference between his version and the family-friendly adaptations: the latter treat the *Alice* books as a fairy tale, complete with a moral and with good triumphing over evil; Švankmajer considers the books the expression of a dream, in which repressed urges win out over rational thought. Švankmajer's *Alice* is both the protagonist and the narrator, in line with the filmmaker's belief that his own childhood thoughts are the source of his creativity.

Directed by Jan Švankmajer. With Kristyna Kohoutová, Camilla Power
Czechoslovakia/Switzerland/UK/West Germany 1988, 35mm, color, 86 min. Czech with English subtitles

LITTLE OTIK (*OTESÁNEK*)

SUNDAY DECEMBER 9 AT 7PM

In this grotesque meditation on parenthood and on the insatiable appetite of infantile digestive systems – and infantile libidos – Švankmajer updates a dark Czech folk tale to present-day Prague. When a married couple realizes they can't have children like everyone around them, they fashion an infant out of a tree root and nurse it until it comes to amoral, ravenous life. While the story has plentiful cinematic precedents – from *Frankenstein* to *Pinocchio* to *Eraserhead* to *It's Alive* – this film revels in Švankmajer's patented perverse, deadpan surrealism.

Directed by Jan Švankmajer. With Veronika Zilková, Jan Hartl, Jaroslava Kretschmerová
Czech Republic/UK/Japan 2001, 35mm, color, 132 min. Czech with English subtitles



JAN ŠVANKMEJER *CONSPIRATORS OF PLEASURE*

(C) ATHANOR



Carpenter Center for the Visual Arts
24 Quincy Street
Cambridge, MA 02138

ROSS McELWEE'S *PHOTOGRAPHIC MEMORY*

NOVEMBER 16

INTRODUCTION BY ROSS McELWEE AND ADRIAN McELWEE

PHOTOGRAPHIC MEMORY

FRIDAY NOVEMBER 16 AT 7PM

Photographic Memory is the newest installment in Ross McElwee's personal- documentary saga, this one with a double focus. McElwee is at pains to reconnect with his twenty-something son Adrian from whom he feels alienated; and in an attempt to understand how Adrian's life as a young man compares with his own, he returns to the tiny town of St. Quay on the Brittany coast, where he lived, made photographs, and had a love affair during the summer of 1972.

As in *Sherman's March* and *Time Indefinite*, in *Photographic Memory* McElwee develops a complex Ross McElwee character, in this case whom viewers are likely to empathize with and resist. A few minutes into *Photographic Memory*, Ross films Adrian lying in bed, sipping coffee and working on his computer. Ross is frustrated with Adrian's ignoring him and complains, "It's sometimes hard to talk to you when you're communicating with people via your computer; I feel like your attention is always divided among several technical tasks." Ross then confides to the viewer in voice-over: "At times it's so clear to me that he's in a constant state of technological overload; I'm not sure how I would have handled it if all this had been available to me when I was his age."

While it is easy for people of a certain generation (I include myself) to identify with McElwee's frustration, the irony here is obvious. McElwee is filming Adrian during this moment: that is, his own attention is as divided as Adrian's. Further, Ross is also involved in what will become a communication with people (us) via his video camera. Adrian is entirely aware of this, of course, since his young life has been regularly involved with his father's filming, and while the McElwee-as-parent character doesn't seem to see the irony, director McElwee surely does.

Ultimately, McElwee's recognition that he needs to give Adrian the space to create a life for himself also sets Ross free; and it is at this point that McElwee's somewhat detached, nostalgic reminiscences about his year in Brittany become re-embodied into new experiences. *Photographic Memory* becomes focused on two mysteries: why did the photographer he worked for that summer summarily fire him and whatever happened to Maud Corbel, the young woman with whom he had an affair?

McElwee's work has always engaged issues of photographic representation and memory. The earliest installment of the cine-saga of McElwee's life, *Backyard* (1984), begins with his comments about three photographs of Ross and his father, photographs that reveal Dr. McElwee's apparent contempt for his son's choice of filmmaking as an occupation. After nearly 30 years, the interplay of memory and the imaging of past and present in McElwee's work has become quite complex. In *Photographic Memory* it is obvious that still and motion pictures obscure as much as they reveal, that at best they are merely clues to the history within which they were made, clues that sometimes reveal surprising, unforeseen dimensions of that history as time goes by.

McElwee's best films have always been an engagement with family life, personal history, and photographic representation. In *Photographic Memory* McElwee is back in fine form. — Scott MacDonald, Visiting Professor of Visual and Environmental Studies, Harvard University and author of *The Cambridge Turn in Documentary Filmmaking*, forthcoming

Directed by Ross McElwee
US/France 2011, digital video, color, 84 min. English and French with English subtitles



ROSS McELWEE *PHOTOGRAPHIC MEMORY*

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UTE AURAND NOV 12
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PHILIPPE GRANDRIEUX NOV 1
ICHIRO KATAOKA NOV 18 - 19
CAROLINE LEAF NOV 5
ROSS McELWEE &
ADRIAN McELWEE NOV 16
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KIDLAT TAHIMIK NOV 2 - 4
TARIQ TEGUIA OCT 26 - 27

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