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OCTOBER NOVEMBER DECEMBER 2013

SONGS OF STRUGGLE – THE RADICAL DOCUMENTARIES OF SHINSUKE OGAWA

OCTOBER 4 – NOVEMBER 10

Long overdue, this comprehensive retrospective devoted to the work of a giant of documentary cinema, Shinsuke Ogawa (1936-92), will bring more than a dozen of his films to North America for the first time in many years. While his films did circulate internationally when they were first released, Ogawa has been unaccountably neglected in the Western world in the decades since. With this series we hope to re-focus attention on his extraordinary, incisive and deeply committed body of work.

Fearlessly devoted to radical politics and to collective production, Ogawa began his career making films about the student movement, before turning his cameras on the increasingly violent conflict between the authorities and farmers who were being threatened with eviction to make way for the construction of the proposed Narita International Airport. Rejecting the notion that a documentary filmmaker must remain a detached observer of the events he or she records, Ogawa and his collaborators (who together formed Ogawa Productions, or “Ogawa Pro”) threw themselves into the protracted struggle, producing seven films over the course of almost a decade.

After the waning of the Sanrizuka protests, Ogawa and his colleagues soon came to devote themselves to an equally ambitious project, relocating to Yamagata Prefecture and beginning a series of films focusing on the rural village of Magino. Living and working with the farmers they filmed, the collective created an astonishing, unique portrait of a culture and a way of life that are rarely depicted. Remarkable both for his unforgettable films and for his radical approach to documentary cinema, Ogawa has been hugely influential within Japan and Asia and deserves to be far more widely known in the U.S.

– Markus Nornes, Professor of Asian Cinema & Department Chair of Screen Arts and Cultures, University of Michigan, and author of the book *Forest of Pressure: Ogawa Shinsuke and Postwar Japanese Documentary*

Presented with invaluable support from The Japan Foundation. Organized in collaboration with Go Hirasawa – Meiji-Gakuin University and Markus Nornes. Presented with the invaluable assistance of the Athénée Française Cultural Center, Tokyo; the Yamagata International Documentary Film Festival and Icarus Films.

Special thanks: Kanako Shirasaki, Yukihiko Ohira and Grant Tompkins – Japan Foundation; Yuichiro Izumi – Athénée Française; Masaharu Oki, Kazuyuki Yano, Asako Fujioka and Haruka Hama – Yamagata; Jonathan Miller, Livia Bloom and Colin Beckett – Icarus Films and Frederick Veith.

All film descriptions by Markus Nornes



THE BATTLE FRONT FOR THE LIBERATION OF JAPAN – SUMMER IN SANRIZUKA (*NIHON KAIHO SENSEN – SANRIZUKA NO NATSU*)

FRIDAY OCTOBER 4 AT 7PM

In 1968, Ogawa decided to form Ogawa Productions and locate it at the newly announced construction site of Narita International Airport in a district called Sanrizuka. Ogawa chose to locate his company in the most radical of the villages, Heta. Some farmers immediately sold their land; others vehemently protested and drew the support of social movements across the country. Together they clashed with riot police sent in to protect surveyors, who were plotting out the airport. *Summer in Sanrizuka* is a messy film – its chaos communicating the passions and actions on the ground.

Directed by Shinsuke Ogawa
Japan 1968, 16mm, b/w, 108 min. Japanese with English subtitles

SEA OF YOUTH – FOUR CORRESPONDENCE COURSE STUDENTS

FRIDAY OCTOBER 4 AT 9:15PM

After leaving Iwanami Productions along with most of his cohorts, Ogawa embarked on an unusual path. For his first directorial effort, he gathered young activists together to make an independent documentary on the plight of correspondence students. Many of the onscreen personalities featured plotting their activism would become core members of Ogawa Productions. Finding only mild success in fundraising, the

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

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On the cover: Paul Newman and Piper Laurie try to hang on between games in Robert Rossen's *The Hustler* (p.20)

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production team was finally able to finish the film by selling their books and their blood.

Directed by Shinsuke Ogawa
Japan 1966, 16mm, b/w, 56 min. Japanese with English subtitles

SANRIZUKA – THE THREE DAY WAR (SANRIZUKA: DAISANJI KYOSEI SOKURYO SOSHI TOSO)

After *Summer in Sanrizuka*, Ogawa Productions attempted a more epic scale with *Winter in Sanrizuka*. It was roundly criticized as a failure. In the wake of this criticism, as well as visits by Joris Ivens and Black Panthers Elbert Howard and Roberta Alexander, the collective became increasingly militant. They decided to make a quick and dirty report from the front – or “bullet film” (*dangan pereiga*) – shot over the course of three days as 2,500 protestors battled 6,500 police.

Directed by Shinsuke Ogawa
Japan 1970, 16mm, b/w, 50 min. Japanese with English subtitles

SANRIZUKA – PEASANTS OF THE SECOND FORTRESS (SANRIZUKA – DAINI TORIDE NO HITOBITO)

SUNDAY OCTOBER 6 AT 7PM

As collectives across America and Europe swapped film prints, Ogawa enjoyed his first international success with *Peasants of the Second Fortress*. The violence had escalated in Sanrizuka and farmers turned to a new tactic: they built large fortresses and burrowed underground. Ogawa follows the course of the protests, as police invade one after the other. Between the action Ogawa pauses to chat with farmers, both above and below ground. One palpably senses the strong relationship the collective had nurtured with the farmers and the deep respect with which Ogawa approached his subjects.

Directed by Shinsuke Ogawa
Japan 1971, 16mm, b/w, 143 min. Japanese with English subtitles

FOREST OF OPPRESSION – A RECORD OF THE STRUGGLE AT TAKASAKI CITY UNIVERSITY OF ECONOMICS (ASSATSU NO MORI – TAKASAKI KEIZAI DAIGAKU TOSO NO KIROKU)

MONDAY OCTOBER 7 AT 7PM

After *Sea of Youth*, the film team turned itself into a full-fledged collective: the Independent Screening Organization or Jieso for short. The precursor to Ogawa Productions, Jieso networked social movements and film fans across Japan to create an alternative distribution route. Their next film, *Forest of Oppression*, turned to the phenomenon of students barricading themselves inside schools to various political ends. Audiences were shocked by the vigor and violence of this protest at the small university. The film’s radical style and content immediately put Ogawa on the map.

Directed by Shinsuke Ogawa
Japan 1967, 16mm transferred to digital video, b/w, 105 min

REPORT FROM HANEDA (GENNIN HOKUSHO – HANEDA TOSO NO KIROKU)

SUNDAY OCTOBER 13 AT 5PM

After the explosive success of *Forest of Oppression*, Jieso organized their next film with a couple of labor unions and political activists/filmmakers. Bristling with scenes of clashing protesters and riot police, Ogawa (who appears onscreen) carefully investigates the death of a young protester. The film’s analytical look at the effects of a baton strike on the human brain foreshadow a film-making strategy key to their later work.

Directed by Shinsuke Ogawa
Japan 1967, 16mm, b/w, 58 min. In Japanese

SANRIZUKA – HETA VILLAGE (SANRIZUKA – HETA BURAKU)

SUNDAY OCTOBER 13 AT 7PM

As their relationships with farmers deepened, the violence of the police escalated. People were being killed and arbitrarily imprisoned. However, Ogawa pushed this to the far background to concentrate on the village of Heta itself – its history, its customs and its people – as one of its youth commits suicide and others are detained by police. A quiet, patient film, its eleven scenes are mostly rendered in single takes in an attempt to render the “time of the village.” An extraordinary documentary about time and place, this was the first of two masterpieces by Ogawa Productions.

Directed by Shinsuke Ogawa
Japan 1973, 16mm, b/w, 146 min. Japanese with English subtitles

SANRIZUKA – THE SKIES OF MAY, THE ROAD TO THE VILLAGE (SANRIZUKA – SATSUKI NO SORA SATO NO KAYOJI)

MONDAY OCTOBER 14 AT 7PM

In the mid-1970s, protests were waning across Japan after the Red Army scandal of Asama Cottage. In Sanrizuka, people were weary of the violence and the airport



SHINSUKE OGAWA *SEA OF YOUTH*

was well under construction. As for Ogawa Productions, they invited criticism by pulling out and moving to a quiet village in northern Japan. But when protesters back in Sanrizuka erected a tall tower at the end of one runway, they sent a crew to document what happened. This became the final film of the Sanrizuka Series.

Directed by Shinsuke Ogawa
Japan 1977, 16mm, color, 81 min. Japanese with English subtitles

A SONG OF THE BOTTOM / DOKKOI! SONGS FROM THE BOTTOM (DOKKOI! NINGEN BUSHI – KOTOBUKICHO: JIYU RODOSHA NO MACHI)

MONDAY NOVEMBER 4 AT 7PM

As the protests at Sanrizuka transformed, Ogawa began looking for other subjects. He eventually moved to Yamagata, but considered other subjects like this one: the brutal Kotobukicho district of Yokohama. Only 250 meters on a side, it was home to 6,000 people living in 90 run-down flophouses. This was where day laborers live

and die on the streets. Following the method they developed in Sanrizuka, Ogawa’s crew lived with the workers, tenderly filming the trials of their daily lives in this heart-rending film.

Directed by Shinsuke Ogawa
Japan 1975, 16mm, b/w, 121 min. Japanese with English subtitles

THE MAGINO VILLAGE STORY – RAISING SILKWORMS (MAGINO MONOGATARI – YOSAN-HEN: EIGA NO TAME NO EIGA)

FRIDAY NOVEMBER 8 AT 7PM

For Ogawa’s new series in Yamagata, the collective again lived with its subjects, this time in a small silkworm barn borrowed from a farmer-poet. They converted it into a home and film studio, where anywhere from ten to twenty-five men, women and children lived and worked. After moving, Ogawa immediately entered into a mental slump. His wife spearheaded this film, partly hoping to revitalize the depressed director. A look at the local raising of silkworms, the charming film deploys many of the filmmaking strategies which would reappear in subsequent work.

Directed by Shinsuke Ogawa
Japan 1977, 16mm, color, 112 min. Japanese with English subtitles

“NIPPON”: FURUYASHIKI VILLAGE (NIPPON KOKU: FURUYASHIKI-MURA)

SATURDAY NOVEMBER 9 AT 7PM

By the early 1980s, Ogawa’s production of a massive film about rice and village history was well underway when an unusual cold front caused serious crop damage in Furuyashiki, a village deep in the mountains behind Magino. While penetrating far into the history of the village, Ogawa plays with the conventions of the science documentary to examine the crop damage problem. In this tiny mountain hamlet, he discovers the entire history of Japan – from ancient sea creatures through the catastrophe of WWII to the quiet violence of the economic miracle. As one old man says, “We thought the paved road would bring modernity; instead, it made it easier for the young people to leave.”

Directed by Shinsuke Ogawa
Japan 1982, 16mm, color, 210 min. Japanese with English subtitles

MAGINO VILLAGE – A TALE / THE SUNDIAL CARVED WITH A THOUSAND YEARS OF NOTCHES (SENNEN KIZAMI NO HIDOKWI – MAGINO-MURA MONOGATARI)

SUNDAY NOVEMBER 10 AT 7PM

With *Heta Village*, this film is Ogawa Productions’ other masterpiece, bringing together all the themes Ogawa explored throughout his oeuvre: farming, state violence, resistance, modernization and village time. The film masterfully combines the conventions of the science film with Griersonian documentary sequences about ghosts and gods, along with fictional sequences featuring cameos by the likes of Butoh founder Tatsumi Hijikata in his last performance and “pink film” star Junko Miyashita. It is a thoughtful meditation on history and the way it is never quite “past” in village Japan. If Ogawa’s first films and the Sanrizuka Series arc from the self-centered concerns of the student movement to understanding the communal way of life of the village, then the “Magino Village Story” displays a similar arcing movement away from the collective toward the powerful individual expression of Ogawa.

Directed by Shinsuke Ogawa
Japan 1986, 16mm, color, 222 min. Japanese with English subtitles

STORIES WE TELL OURSELVES: TWO FILMS BY JOSHUA OPPENHEIMER

OCTOBER 5 – OCTOBER 6

As a student at Harvard, I began my exploration of the space between documentary and fiction – and the maelstrom of stories that we tell ourselves to justify our actions. What are the effects of these stories? My Harvard thesis film, *The Entire History of the Louisiana Purchase*, was the start of this exploration, and my first apocalyptic fever dream. The director's cut of *The Act of Killing* is my second.

With my Harvard collaborator Christine Cynn, I began investigating nonfiction filmmaking methods that put reality through a kind of prism, revealing the interacting fantasies that make up the surface 'factual' reality. By allowing people to stage themselves, we make manifest the way they wish to be seen – and the vulnerabilities and fears that these fantasies mask.

The tradition of cinema is dominated by films about good versus evil, 'good guys' fighting 'bad guys.' But good guys and bad guys only exist in stories. In reality, every act of evil in history has been committed by human beings like us. When we make the leap from 'a human being who commits evil' to 'an evil human being,' we denounce an entire life, a whole person. I think we take pleasure in denouncing people. Perhaps because, in feeling entitled to make the denunciation, we reassure ourselves that we are different, we are good.

I ask you to see a part of yourself in Anwar, a man who has killed perhaps 1,000 people. Empathizing with a killer does not mean we empathize any less with the victims. In fact, the contrary is true. Empathy is not a zero-sum game. Empathy is the beginning of love – and I think we can never have too much of it. The moment you identify, however fleetingly, with Anwar, you will feel, viscerally, that the world is not divided into good guys and bad guys – and, more troublingly, that we are all much closer to perpetrators than we like to believe.

Without exception, the perpetrators of the 1965-66 Indonesian genocide who I filmed were eager to tell me what they had done. Usually, they would insist I film them in the places where they had killed, and they would launch into spontaneous re-enactments of the killings. They would then lament that they had neglected to bring machetes to use as props, or friends to play victims. I knew their openness was a consequence of – indeed a performance of – impunity. But why were they boasting? How did they want me to see them? How did they really see themselves?

Perpetrators on film normally deny their atrocities (or apologize for them), because by the time filmmakers reach them, they have been removed from power and their actions have been condemned. Here, I was filming perpetrators of genocide who won, who built a regime of terror founded on the celebration of genocide, and who remain in power. They have not been forced to admit what they did was wrong. At first, I took their boasting at face value: they feel no remorse, they are proud of what they did, and they have no conscience. I came to understand, however, that the killers' boasting may betray their awareness that what they did was wrong and may be their desperate effort to escape that fact.

The Act of Killing asks hard questions about what it means to be a human being. What does it mean to have a past? How do we make our reality through storytelling? And how, as a crucial part of this, do we use storytelling to escape from our most bitter and indigestible truths? –Joshua Oppenheimer

The Harvard Film Archive is pleased to welcome Joshua Oppenheimer to discuss in person one of the most acclaimed, most disturbing documentaries of recent years.

This program is co-presented with the Film Study Center and the Sensory Ethnography Lab, with support from the Provostial Fund Committee for the Arts and Humanities, Harvard University. Special thanks: Maria Kristensen – Final Cut for Real.



SAFIT PARDEDE, ANWAR CONGO, ADI ZULKADRY, JOSHUA OPPENHEIMER DURING PRODUCTION



JOSHUA OPPENHEIMER *THE ACT OF KILLING*

\$12 SPECIAL EVENT TICKETS

JOSHUA OPPENHEIMER IN PERSON

THE ACT OF KILLING

SATURDAY OCTOBER 5 AT 7PM

A failed coup in Indonesia was blamed on the country's Communist party and led to military rule in 1965, as well as organized death squads that targeted the country's leftists. Filmmaker Joshua Oppenheimer profiles two of the leaders of a Sumatran death squad who boast of their crimes and are eager to re-enact them for the camera. This screening will feature the "director's cut" of *The Act of Killing*, more than half an hour longer than the version released theatrically, which represents, in Oppenheimer's words, "the film in its most terrifying, dreamlike, and intimate form."

Directed by Joshua Oppenheimer with Cynthia Cynn and Anonymus
Denmark 2012, digital video, color, 158 min. Indonesian with English subtitles

THE ENTIRE HISTORY OF THE LOUISIANA PURCHASE

SUNDAY OCTOBER 6 AT 5PM

The Entire History of the Louisiana Purchase is an imaginative and innovative film essay which combines faux and real documentary with lyrical fiction to paint a monstrous yet beautiful portrait of America at the end of the millennium. With unflinching originality, the film meditates humorously on faith, myth, scapegoats, the idea of the alien, the end of the world, and the beginnings of redemption.... Oppenheimer's monstrous yet charming 'history of my country' is written by a poet, sweet and dark, joyous as the wet rats who save themselves from drowning in the film's last sequence.... It opens a genre of film as revelatory and intelligent dream, stimulant of social memory, and means for re-examining the relationship between fact and fiction, historical truth and social myth. – Dusan Makavejev, May 1997

Directed by Joshua Oppenheimer
US 1997, 16mm, color, 50 min

DEAD BIRDS – A 50TH ANNIVERSARY CELEBRATION

OCTOBER 10 – OCTOBER 11

Robert Gardner was already recognized as an important ethnographic filmmaker by the time he premiered *Dead Birds* in October 1963 at Harvard's Loeb Drama Center. Fifty years later, the film stands as a turning point in Gardner's career and indeed in the field of visual anthropology. The two screenings celebrate the film's 50th anniversary as well as Gardner's latest work.

This program is a joint presentation of the Harvard Film Archive, the Peabody Museum of Archaeology and Ethnology, the Carpenter Center for the Visual Arts, the Film Study Center, the Department of Visual and Environmental Studies, the Sensory Ethnography Lab and the Asia Center, Harvard.

FREE SCREENING

DEAD BIRDS

THURSDAY OCTOBER 10 AT 7PM

In 1961, Gardner organized an expedition to the highlands of New Guinea to film the Dani people. He stayed for six months to create this essay on the themes of violence and death most dramatically witnessed within the intense ritual warfare between rival Dani villages. The contrast between the everyday lives of the film's subjects and the perpetual cycle of fighting encourages reflection on the role of violence in human life and culture in general.

Directed by Robert Gardner
US 1964, 35mm, color, 85 min

FREE SCREENING

ROBERT GARDNER IN PERSON

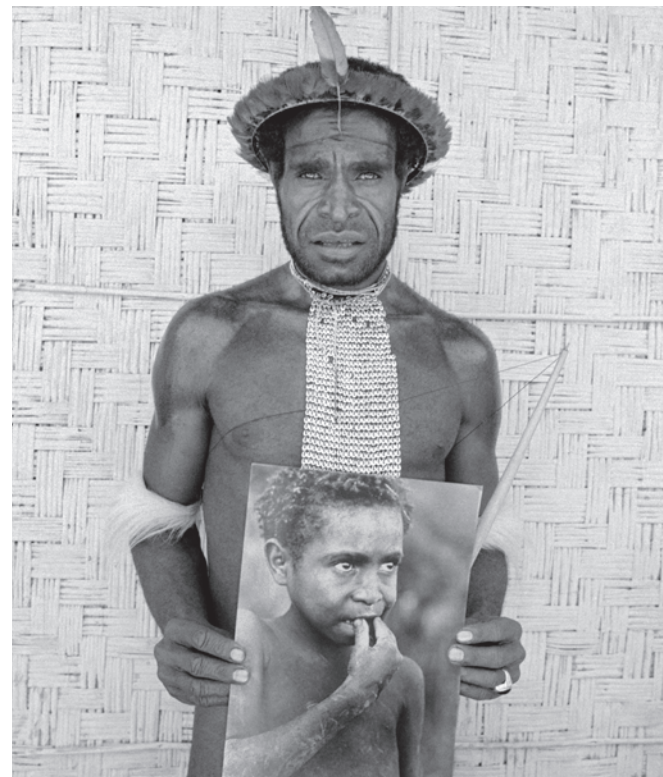
DEAD BIRDS RE-ENCOUNTERED

FRIDAY OCTOBER 11 AT 7PM

Twenty-eight years after filming *Dead Birds*, Gardner returned to the Dani villages in 1989 to see what had become of the people he had met and to show them the film. That visit is the kernel for Gardner's latest work. "I have been told by people who know better that it is a risky business returning to a place where you have enjoyed some remarkable experience. But I will say that going back to the Highlands of Western New Guinea (aka West Papua) was enormously engaging. I saw people I cared for deeply and who became part of my life wherever I lived. Making a film about all this was not at all difficult." – Robert Gardner

Directed by Robert Gardner
US 2013, digital video, color, 45 min

Followed by a roundtable discussion with Robert Gardner, Susan Meiselas, William Rothman and Charles Warren



ROBERT GARDNER *DEAD BIRDS RE-ENCOUNTERED*

BLESS THEIR LITTLE HEARTS BY BILLY WOODBERRY

OCTOBER 12

The powerful *Bless Their Little Hearts* by Billy Woodberry is recognized not only as a landmark in African American cinema but as one of the great US independent films of the 1980s. Originally scheduled for the opening night of this spring's program *L.A. Rebellion: Creating a Black Cinema*, organized by the UCLA Film and Television Archive, the theater had to close that day due to the search for the Boston Marathon bombing suspects. We are pleased to welcome Billy Woodberry back to Harvard to present his work.

Special thanks: Todd Wiener, Steven Hill – UCLA Film and Television Archive



BILLY WOODBERRY *BLESS THEIR LITTLE HEARTS*

\$12 SPECIAL EVENT TICKETS

BILLY WOODBERRY IN PERSON

BLESS THEIR LITTLE HEARTS

SATURDAY OCTOBER 12 AT 7PM

The neo-realist strain of L.A. Rebellion filmmaking began with Charles Burnett's first films in the late 1960s and reached its culmination with *Bless Their Little Hearts* fifteen years later. Working from a screenplay by Burnett, Billy Woodberry brings to anguished life this portrait of a married couple striving to make ends meet and still have the time and energy to maintain their relationship to each other and to their three young children. The result is an emotional and strikingly realistic look at the daily grind of working poverty, full of humor and devoid of the least pity for its characters – or of a simple solution to their difficulties.

Preservation funded by the National Film Preservation Foundation and the Packard Humanities Institute

Directed by Billy Woodberry. With Nate Hardman, Kaycee Moore, Angela Burnett
US 1984, 35mm, b/w, 84 min

PRECEDED BY

THE POCKETBOOK

In the course of a botched purse snatching, a boy questions the course of his life in this adaptation of Langston Hughes' short story, "Thank You, Ma'am."

Preservation funded in part by a grant from the Andy Warhol Foundation for the Visual Arts

Directed by Billy Woodberry. With Ella "Simi" Nelson, Ray Cherry, David Jenkins
US 1980, 35mm, b/w, 13 min

CHRIS MARKER: GUILLAUME-EN-ÉGYPTE

OCTOBER 17 – DECEMBER 16

“Only one who loves can remember so well.” - Anton Chekhov

A poet of the trace who left precious few, Chris Marker (1921-2012) was born French but lived in the imagination. We might also know him as Sandor Krasna, Jacopo Berenzi, or the grinning *Guillaume-en-Égypte* (“a cat is never on the side of power”), the alter-egos and self-effacement in dialectical counterpoint to the essayistic voice that is quintessentially Marker: playful, skeptical, compassionate, lucid, curious above all. “This secret and unpredictable man,” recalled one of his earliest collaborators, “dressed unlike anyone else, always ready to defend lost and difficult causes.” As much a password as a pseudonym, the name Chris Marker first appeared in postwar France as a byline for cultural reportage, educational dossiers, travel guides, and a novel (*Le Cœur net*). Quixotic amalgamations of fact and speculation, these early texts are montage by other means.

Marker would subsequently date his own genesis as a filmmaker to 1962 – the year he made *Le Joli mai* and *La Jetée*, two wildly different yet complimentary meditations on time and collectivity – but already in 1958 André Bazin was crediting him with having “profoundly altered the visual relationship between text and image.” The French critic could not have anticipated that Marker would keep it up for another half century, transiting from Direct Cinema to photo montage, compilation film to collectively produced cinema, CD-ROM to Second Life. “The really interesting phenomenon is the totality of these forms of expression, their obvious or secret correspondences, their interdependence.” Marker wrote this about William Klein, a fellow free spirit in media, but as in Marker’s later film portraits, every appreciation doubles as a manifesto. More than any other filmmaker associated with the first flowering of the *Nouvelle Vague*, Marker embraced cinema’s impurities, ceaselessly experimenting with different technologies and rhetorical forms to glean the elusive muse of memory: personal, political, wounding, ever fragrant memory.

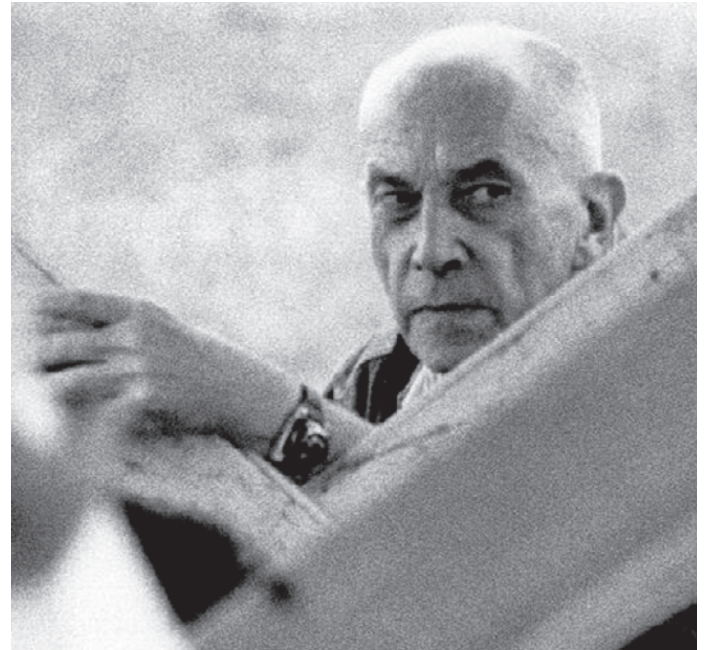
As a flaneur of history, Marker used his economic means of filmmaking to recover mislaid dreams of the future and forgotten memories of the past. “You never know what you’re filming,” says the narrator of *A Grain without a Cat*, addressing a series of images of a seemingly innocuous Chilean athlete who history would reveal as one of Pinochet’s generals. By scrutinizing how meaning evolves even as what is depicted remains fixed, the self-christened Marker reveals the latent pressures acting upon, and indeed creating, the present. “What we call the past is somehow similar to what we call abroad. It is not a matter of distance, it is the passing of a boundary”: Marker’s discursive narrations ferry the viewer across this boundary, making the familiar strange and the strange familiar.

Chris Marker: Guillaume-en-Égypte affords a rare opportunity to explore the far reaches of Marker’s wide-ranging body of work. Along with lodestars like *La Jetée* and *Sans soleil*, we find collaborations with Alain Resnais and Joris Ivens, early impressions (*¡Cuba Sí!*) and subsequent reassessments (*The Battle of the Ten Million*) of the Cuban Revolution, “cine pamphlets” produced for SLON (*Société pour le Lancement des Oeuvres Nouvelles*, or the Association for Launching New Works), a poetic denunciation of industrialized whaling (*Vive la baleine*), portraits of colleagues Yves Montand (*The Loneliness of the Long Distance Singer*) and Simone Signoret (*Hommage à Simone Signoret*), and many less easily categorized titles. A tireless explorer and benefactor of cinema (Patricio Guzmán recalls him smuggling the raw stock needed to make *The Battle of Chile*), Marker is simply irreplaceable. A year after his death, we may find ourselves wondering what he would make of the tragic logic by which winter seems to be following spring in the Arab world, or of an astonishing statistic like the 100 hours of footage that are uploaded to YouTube every minute of the day. Marker can no longer venture a response, but revisiting his work we may be surprised to find our present quandaries there waiting for us. – Max Goldberg, writer and frequent contributor to *cinema scope*

Presented in conjunction with the MIT List Visual Arts Center’s exhibition Chris Marker: Guillaume-en-Égypte (Oct. 18 – Jan. 5, 2014), the first comprehensive presentation of Marker’s pioneering work in text, photography, film, video and digital media, reflecting his role as a chronicler of the second half of the 20th century through its images. The exhibition is presented concurrently at the Carpenter Center of Visual Arts (Oct. 18 - Dec. 22, 2013).

The Max Wasserman Forum on Contemporary Art will focus this year on the life and work of Chris Marker and features Nora Alter, Duncan Campbell, Paul Chan, Haden Guest, Jean Pierre Gorin, and Martha Rosler. Moderated by João Ribas, curator of Chris Marker: Guillaume-en-Égypte. November 16-17, Bartos Theatre, Wiesner Bldg., 20 Ames Street, Cambridge. For more information: listart.mit.edu

Special thanks: Eric Jausseran, Emmanuelle Marchand, Anne Miller – Consulate General of France, Boston, Florence Almozini, Muriel Guidoni, Myriam Laville – French Film Office, New York; Judith Revault-Dallone – Centre Pompidou; Florence Dauman – Argos Films; Meir Russo – Israel Film Archive and Bernard Eisenschitz



CHRIS MARKER



CHRIS MARKER LA JETÉE

FREE SCREENING

LA JETÉE

THURSDAY OCTOBER 17 AT 7:30PM

One of his only extended forays into fiction, *La Jetée* is constructed (with one crucial, brief exception) from still photographs that are combined in serial fashion with voiceover narration and music. The result is one of cinema’s most compelling works, a love story set in a bleak future and involving time travel and memory. After the destruction of civilization by war, a member of the underground survivor community, haunted by glimpses of a barely recalled face, is sent by scientists back to the past to look for a key to humanity’s salvation. There he finds a lover, love of the world when it was still alive, and traces of his earlier self. This ecstatic, lyrical film conveys the pain and weight of modern history and the intense power of images.

Directed by Chris Marker. With Hélène Chatelain, Davos Hanich, Jacques Ledoux
France 1962, 35mm, b/w, 29 min. French with English subtitles

This screening follows the opening reception at the MIT List Visual Arts Center beginning at 5:30pm, with a film screening/talk at 6:00 pm by exhibition curator João Ribas.

CHRIS MARKER SHORT FILMS – PROGRAM 1

SUNDAY OCTOBER 20 AT 4PM

STATUES ALSO DIE

(LES STATUES MEURENT AUSSI)

This collaborative film, banned for more than a decade by French censors as an attack on French colonialism (and now available only in shortened form), is a deeply felt study of African art and the decline it underwent as a result of its contact with Western civilization. Marker's characteristically witty and thoughtful commentary is combined with images of a stark formal beauty in this passionate outcry against the fate of an art that was once integral to communal life but became debased as it fell victim to the demands of another culture.

Directed by Alain Resnais and Chris Marker
France 1950–53, 16mm, b/w, 22 min. In French

TOUTE LA MÉMOIRE DU MONDE

Alain Resnais' short documentary study of the Bibliothèque nationale credits "Chris and Magic Marker" as one of several collaborators, but Marker's epigrammatic wit is evident from the first sentence of the voice-over: "Because he has a short memory, man amasses countless memory aids." The maze-like library triggers a beautiful chain of ruminations on the nature of knowledge and posterity, with Resnais' gliding camera movements providing apt visual counterpoint to the riddling narration.

Directed by Alain Resnais
France 1956, digital video, b/w, 21 min. French with English subtitles

LES ASTRONAUTES

Although Marker's screen credit for "technical cooperation" leaves ambiguous his actual role in this early collaboration – a Surrealist inflected stop-motion collage directed by Marker's longtime friend, Polish animator and filmmaker Walerian Borowczyk – the film's delightful intertwining of frustrated love and science-fiction announces major Marker themes.

Directed by Walerian Borowczyk
France/Poland 1959, 16mm, color, 12 min

... A VALPARAÍSO

Marker only needed a few days to write the voice-over narration for Joris Ivens' lyrical city symphony, an astonishing fact given its poetic concision and layered ironies. Text and image work together to relate the port city's geography and class structure; its architecture and folkways; its bloody history and uncertain future.

Directed by Joris Ivens. With Roger Pigaut
France/Chile 1962, digital format, b/w & color, 27 min. Spanish and French with English subtitles

LETTER FROM SIBERIA (LETTRE DE SIBÉRIE)

SUNDAY OCTOBER 20 AT 7PM

"How to describe *Letter from Siberia*?" wrote André Bazin. "Negatively, at first, in pointing out that it resembles absolutely nothing that we have ever seen before in films with a documentary basis." Marker's early essay film remains a breakthrough work, blending travelogue, reflexive analysis, animation, still photographs, and a disarmingly intimate epistolary frame to limn the complexities of Siberian culture and its representations.

Directed by Chris Marker
France 1957, digital video, color, 62 min. French with English subtitles

PRECEDED BY

SUNDAY IN PEKING (DIMANCHE À PÉKIN)

After World War II, Marker traveled across the world as a journalist and still photographer and as editor of a series

of French travel books that combined personal impressions with facts – a style that would come to inform his own highly personal film essays. This was his first solo film (after collaborating with Resnais again, as assistant director on *Night and Fog*) and must be one of the first accounts by a western filmmaker of Mao's China. The film gives us plenty of Beijing city life and glimpses of a China unknown in the West, all set to a witty voiceover commentary that delights in the oddities and contradictions of Chinese society.

Directed by Chris Marker
France 1955, 16mm, color, 22 min. French with English subtitles

A GRIN WITHOUT A CAT

(LE FOND DE L'AIR EST ROUGE)

MONDAY OCTOBER 21 AT 7PM

Marker's incomparable editing skills attained a new level of sublimity and subtlety in his epic chronicle of the international New Left's spectacular rise and fall. At turns mordant and mournful, *A Grin Without a Cat* uses an extraordinary range of source material – newsreels, propaganda films and Marker's own footage – to construct a polyphonic, immersive and critical history of political struggle. "I am not boasting that I made a dialectical film. But I have tried for once (having in my time frequently abused the power of the directive commentary) to give back to the spectator, through the montage, "his" commentary, that is, his power." – C.M.

Directed by Chris Marker. French with English subtitles
France 1978, 35mm, color, 180 min

DESCRIPTION OF A STRUGGLE

(DESCRIPTION D'UN COMBAT)

FRIDAY NOVEMBER 1 AT 7PM

Chris Marker's 1960 voyage to Israel resulted in one of his key early works, an exploration of the then only twelve-year-old nation as a world replete with over-determined signs and meaning forged by intense geopolitical pressures and by forces of still indefinite change. Marker's cautious optimism and belief in the kind of ideals embodied in the kibbutz movement gives a richer tremor to the characteristically wry and world-weary poetry of his voice-over commentary. After the Six Day War radically changed the course of Israel and the entire Middle East, Marker withdrew *Description of a Struggle*, and it has remained largely unavailable until the recent restoration by the Jerusalem Film Archive.

Directed by Chris Marker
Israel/France 1960, digital video, color, 60 min. French with English subtitles



CHRIS MARKER SANS SOLEIL

FOLLOWED BY

LA JETÉE

Also screening Thursday October 17 at 7pm (p. 6)

CHRIS MARKER SHORT FILMS – PROGRAM 2

FRIDAY NOVEMBER 1 AT 9PM

CLASS OF STRUGGLE (CLASSE DE LUTTE)

Class of Struggle was made in direct and radical response to Marker and co-director Mario Marret's portrait of a textile factory strike and occupation, *À Bientôt, j'espère*. When Marker learned that the factory workers were dissatisfied with his film's depiction of the strike, he set out to give the camera, encouragement and filmmaking instructions to workers themselves. Establishing a new collective of SLON members and newly empowered factory worker-filmmakers, Marker and the group turned now to another strike unfolding in a French watch factory. One of the most radical political films of the period, *Class of Struggle* is remarkable for its interweaving of the distinct voices and perspectives of the labor strife and for the emergence, nevertheless, of a kind of leader in the charismatic figure of an extraordinary young woman who gives the collective a brave voice and example.

Directed by Chris Marker
France 1969, digital video, b/w, 37 min. French with English subtitles

CINÉTRACTS

The Cinétracts were a series of short 16mm films shot in Paris during the upheaval of May 1968 by Chris Marker and a host of the most talented and politically engaged French filmmakers of the period – including Jean-Luc Godard, Alain Resnais, Jean-Pierre Gorin, Philippe Garrel and Jackie Raynal. With the instructions that their films should be silent, unsigned, edited entirely in camera (rules clearly broken by Godard) and widely distributed the Cinétract group set out to capture the unrest.

Directed by Jean-Luc Godard, Chris Marker, Alain Resnais, Philippe Garrel, et. al
France 1968, digital video, b/w, 26 min. excerpt. *No dialogue*

THE SIXTH SIDE OF THE PENTAGON

(LA SIXIÈME FACE DU PENTAGONE)

Marker's charged rendering of the October 21, 1967 march on the Pentagon was made for a French "television magazine" and later distributed by the Franco-Belgian film collective, SLON). Integrating still photographs, voiceover commentary and dramatic actuality

footage, Marker's hard-hitting short represents a forcible mode of alternative reportage, a type of counter-newsreel made during a period of intense distrust of the mainstream media.

Directed by Chris Marker and François Reichenbach
France 1967, digital video, b/w and color, 26 min. French with English subtitles

CHRIS MARKER SHORT FILMS – PROGRAM 3

SATURDAY NOVEMBER 2 AT 7PM

THE BATTLE OF THE TEN MILLION (LA BATAILLE DES DIX MILLIONS)

Working for Belgian television, Marker returned to Cuba to gauge the course of the revolution and to respond to his early open embrace of the Castro-led movement in *¡Cuba Si!* Implicitly questioning and correcting Castro's dominant figure, *The Battle of the Ten Million* follows Castro's bravura call for an unprecedentedly large sugar cane crop of ten million tons. Marker transforms Castro's gambit into a brilliant auto-critique, by turning instead to the Cuban people as a collective presence and voice larger than their leader, focusing on dignity, toil and unflagging spirit of the sugar cane workers.

Directed by Chris Marker
France 1970, digital video, color, 58 min. French and Spanish with English subtitles

REPORT ON CHILE: WHAT ALLENDE SAID (ON VOUS PARLE DU CHILI: CE QUE DISAIT ALLENDE)

One of several SLON newsreel interventions into Latin American politics, this short reveals Marker's deep concern and anger over the especially dire situation in Chile.

Directed by Chris Marker
France 1973, digital video, b/w, 16 min. In French and Spanish

THE EMBASSY (L'AMBASSADE)

A potent study of political disorientation, state terrorism and exile, Marker's "anonymous" 1973 Super-8 film reads as an allegory and vivid evocation of the violent paroxysms and unrest roiling Latin America and much of the world at the time.

Directed by Chris Marker
France 1973, digital video, color, 20 min. French with English subtitles

CHRIS MARKER SHORT FILMS – PROGRAM 4

SATURDAY NOVEMBER 2 AT 9:30PM

BE SEEING YOU (À BIENTÔT, J'ESPERE)

After first visiting Rhodia's Besançon plant to observe a strike in March 1967, Marker and his SLON associates were invited back nine months later to document a second action. The resulting film shuttles between the picket line and interviews with workers and their wives at home.



CHRIS MARKER A GRIN WITHOUT A CAT

The men speak about the alienating aspects of their labor as well as the lively atmosphere of the strike. "What is beautiful is not what is written in the tabloid," says one a union leader, "it's what the working class does." Soon after making *À Bientôt, j'espère*, Marker would lend his support to a collective of Rhodia workers making their own films, suggesting that they name themselves for the Soviet director Alexander Medvedkin.

Directed by Chris Marker
France 1968, digital video, b/w, 39 min. French with English subtitles

THE TRAIN ROLLS ON (LE TRAIN EN MARCHÉ)

Designed as a companion piece to a re-release of Alexander Medvedkin's *Happiness* (1934), Marker's short film revisits the cine-train designed by Medvedkin to bring cinema to the people, looking affectionately and almost wistfully back at the utopian spirit and idea of the cinema as a force for raising political consciousness.

Directed by Chris Marker
France 1971, digital video, b/w, 32 min. French with English subtitles

THREE CHEERS FOR THE WHALE (VIVE LA BALEINE)

The quizzical love of animals expressed throughout Marker's cinema is given a new dimension and urgency in *Vive la baleine*, a short essay film which traces the history and mythology of the whale and dark shadow of man's troubled relationship with the sea creature, co-directed by Italian painter, ethnologist and documentarian Mario Rattopoli.

Directed by Chris Marker and Mario Rattopoli
France 1972, digital video, color, 17 min. French with English subtitles

OLYMPIA 52

SUNDAY NOVEMBER 3 AT 5PM

Marker's rarely seen first documentary feature offers a fascinating early, still not fully formed, expression of his distinct style and essayistic approach. A chronicle of the 1952 Helsinki Olympics, Marker's debut is noted for its lightness of touch, for the ways the camera constantly wanders away from the athletic spectacles to linger on the apparition of a face in a crowd, the comic antics of a seal or the ironic unfurling and pomp of a Coca-Cola flag.

Directed by Chris Marker
France 1952, 16mm, b/w, 82 min. French with English subtitles

Preceded by a free screening at 3:30pm of Un regard neuf sur Olympia 52 (Julien Faraut 2013, digital video, color, 80 min)

THE KOUMIKO MYSTERY (LE MYSTÈRE KOUMIKO)

SUNDAY NOVEMBER 3 AT 7PM

The peripatetic and famously elusive Marker created this film essay, his first account of Tokyo, during the Olympic games, acting as usual in the triple role of cameraman, scenarist, and editor. The tour of Tokyo is conducted by Koumiko Muraoka, a young Japanese woman the director claims to have discovered in the crowds at the games. Mixing elements of the city symphony – street scenes, neon signs, crowds, the monorail – with fragments of comic books and other cultural materials, Marker creates a rich portrait of modern-day Tokyo.

Directed by Chris Marker
France 1965, 16mm, color, 54 min. French with English subtitles

FOLLOWED BY

IF I HAD FOUR DROMEDARIES (SI J'AVAIS QUATRE DROMADAIRES)

Composed entirely of still photographs shot by Marker



CHRIS MARKER ET.AL. FAR FROM VIETNAM

himself over the course of his restless travel through twenty-six countries, *If I Had Four Dromedaries* stages a probing, at times agitated, search for the meanings of the photographic image, in the form of an extended voiceover conversation and debate between the "amateur photographer" credited with the images and two of his colleagues. Anticipating later writings by Roland Barthes and Susan Sontag (who professed her admiration for the film) *If I Had Four Dromedaries* reveals Marker's instinctual understanding of the secret rapport between still and moving image.

Directed by Chris Marker
France/West Germany 1966, digital video, b/w, 49 min. French with English subtitles

LEVEL FIVE

FRIDAY NOVEMBER 8 AT 9:15PM

A spectral truth-seeker named for Otto Preminger's *Laura* (1944) navigates a networked computer game designed to reconstruct the memory of the Battle of Okinawa. Linking between shards of fact and memory, including film shot by Nagisa Oshima and John Huston, *Laura* follows Marker's advice that in travelling one must accept "the rhythms, waves, shocks, all the buffers of memory, its meteors and dragnets." Explicitly positioned as a cyberpunk equivalent to Alain Resnais' classic trauma narrative – "Okinawa mon amour," *Laura* says – *Level Five* is alive to fresh possibilities for storytelling in the information age while remaining in the debt of historical memory.

Directed by Chris Marker
France 1997, digital video, color, 110 min. English, Japanese, French with English subtitles

FAR FROM VIETNAM (LOIN DU VIETNAM)

SUNDAY NOVEMBER 10 AT 4PM

In 1967, Chris Marker assembled footage shot by a number of filmmakers opposed to the war in Vietnam into a film essay. Most of these filmmakers were French; their commitment to this project testifies to the political engagement of the Left Bank and New Wave filmmakers at that time as well as to their awareness that US aggression in Vietnam stemmed directly from that country's revolt against French colonialism. William Klein films pro- and anti-war protests in New York, while Joris Ivens contributes footage from Vietnam; Resnais and Godard contribute two self-contained sequences. Marker masterfully blends these contributions with interviews, newsreel imagery and additional material by Agnès Varda

and Claude Lelouch, and lays a typically incisive – and occasionally ironic – voiceover on top.

Directed by Joris Ivens, William Klein, Claude Lelouch, Agnès Varda, Jean-Luc Godard, Chris Marker, Alain Resnais
France 1967, 35mm, color, 115 min. French & English with English subtitles

CHRIS MARKER SHORT FILMS – PROGRAM 5

MONDAY NOVEMBER 11 AT 7PM

The selected films were made by Marker as a member and in close collaboration with the activist documentary collective SLON (*Société pour le Lancement des Oeuvres Nouvelles*). Marker's SLON films are noted for their radical editing style and incredible resourcefulness – using whatever footage and imagery available to compose urgent newsreels to combat the grotesque injustices and cruel totalitarianism afflicting Latin America and Europe. Marker's SLON films each focus on the human actors of political struggle, spotlighting party leaders and book editors alike and insightfully capturing the telling gestures and turns of phrases that make clear the dedication and frailty of those valiantly determined to change the established order.

REPORT ON BRAZIL: TORTURES (*ON VOUS PARLE DU BRÉSIL: TORTURES*)

France 1969, digital video, b/w, 20 min. In French

REPORT ON PRAGUE: THE SECOND TRIAL OF ARTUR LONDON (*ON VOUS PARLE DE PRAGUE: LE DEUXIEME PROCESS D'ARTUR LONDON*)

France 1971, digital video, b/w, 30 min. In French

REPORT ON PARIS: MASPERO. WORDS HAVE MEANING (*ON VOUS PARLE DE PARIS: MASPERO. LES MOTS ONT UN SENS*)

France 1970, digital video, b/w, 20 min. In French

REPORT ON BRAZIL: CARLOS MARIGHELA (*ON VOUS PARLE DU BRÉSIL: CARLOS MARIGHELA*)

France 1970, digital video, b/w, 20 min. Portuguese, In French

\$12 SPECIAL EVENT TICKETS
PIERRE LHOMME IN PERSON

LE JOLI MAI

SUNDAY DECEMBER 1 AT 7PM

This grand-scale, beautifully photographed study of Paris and its people during the month that marked the end of the Algerian War presents interviews with an assortment of citizens and then broadens out to consider the physical setting and political context in which they live. The film has been compared to Jean Rouch's cinéma vérité classic, *Chronicle of a Summer*, made the year before. Marker begins and ends *Le Joli Mai* with meditative, poetic voiceover commentary as only he can write it, but otherwise yields to the sounds of Paris and the voices of a slum dweller, a merchant, an African student, an Algerian worker, a priest turned militant communist and others.

Directed by Chris Marker
France 1963, 16mm, b/w, 123 min. French with English subtitles

SANS SOLEIL

SATURDAY DECEMBER 7 AT 7PM

Marker's ruminative, melancholy masterpiece channels the imagination of a lonely traveling cameraman – evoked in letters from distant Africa and Japan – into a profound meditation on the creative conjuring powers of memory, place and image. Among the most brilliant examples of the essay film, *Sans soleil* uses a lyrical, associative structure to transform modern Japan into a vivid metaphor for the scintillating mosaic of fact, fiction and fantasy that defines the increasingly mediated image world in which we live. A crucial bridge between Marker's

adventurous earlier travel films and his growing interest in media and technology, *Sans soleil* is one of Marker's most dazzling and inexhaustible works.

Directed by Chris Marker
France 1982, 16mm, color, 100 min. In English

THE LAST BOLSHEVIK

SATURDAY DECEMBER 7 AT 9PM

Marker's video is a tribute to the Soviet director Alexander Medvedkin, who operated the famous "agitprop" train in the 1930s and made the classic comedy/allegory *Happiness* (1935), a remarkable fantasy on the theme of collective farming. Marker presents the film in the form of letters to his now deceased friend, with words and images that evoke the man, his works, the history of the Soviet Union and the disciple's own tender interest in the subject. The film includes rare footage from Medvedkin's works, which were surely a model for Marker, especially during the years of his own collective filmmaking activities.

Directed by Chris Marker
France 1993, video, b/w and color, 120 min. French with English subtitles



CHRIS MARKER *LE JOLI MAI*

CHRIS MARKER SHORT FILMS – PROGRAM 6

SUNDAY DECEMBER 8 AT 4:30PM

Marker's intense political awareness and untrammelled activist spirit gave a galvanizing intensity to his work in the 1980s and 1990s which also saw him working and experimenting with a wide variety of video formats. This selection of late shorts reveals Marker's restless engagement with the many wars and upheavals that destabilized Europe throughout the period while showcasing his syncretic vision of history and the inter-connectedness of international events.

2084 (*2084: VIDEO CLIP POUR UNE REFLEXION SYNDICALE ET POUR LE PLAISIR*)

France 1984, digital video, color, 10 min. French with English subtitles

PRIME TIME IN THE CAMPS (*LE 20 HEURES DANS LES CAMPS*)

France 1993, digital video, color, 28 min. In English

BLUE HELMET (*CASQUE BLEU*)

France 1995, digital video, color, 26 min. French with English subtitles

E-CLIP-SE

France 1999, digital video, color, 8 min. *Minimal dialogue*

ONE DAY IN THE LIFE OF ANDREI ARSENEVITCH (*UNE JOURNÉE D'ANDREI ARSENEVITCH*)

SUNDAY DECEMBER 8 AT 7PM

One Day in the Life . . . is a study of Andrei Tarkovsky, the great Russian romantic/metaphysical filmmaker, by the very different but admiring Chris Marker, an ironic, critical artist with a lively sense of humor who, of course, also has his romantic and lyrical side. The film begins with moving footage in Paris of Tarkovsky's reunion with his son, who had been held back in the USSR for a time after the director's exile. Marker presents clips from the films, offering shrewd commentary on Tarkovsky's use of fire, earth, and water; on the carnality of his mysticism; on his links to Kurosawa, and much else. We also see him at work filming *The Sacrifice* and speaking his considered last thoughts from his deathbed.

Directed by Chris Marker
France 2000, digital video, color, 55 min. French with English subtitles

FOLLOWED BY

A.K.

Marker's fascination with Japan and the idea of the untranslatable finds full flower in his essay portrait of Akira Kurosawa tirelessly at work on the Mt. Fuji set of *Ran* (1985), his late masterful adaptation of *King Lear*. A double Portrait of an Artist as an Old(er) Man, A.K. offers glimpses of both Kurosawa and Marker as unflagging perfectionists, each seeking somehow to achieve the impossible – Kurosawa grappling to realize an epic and unprecedentedly expensive jidaigeki adaptation of Shakespeare, and Marker trying to capture the essence and enigma of the legendary and legendarily remote director. Maintaining a respectful distance from Kurosawa, Marker looks instead towards those smaller moments and details of the entire vast production unfurled before him – the armies of extras at repose, the drama of the mist shrouded mountain sides, the ever-watching camera-eyes seeking different expressions of Kurosawa's obsessive artistic persona and cinema's bizarre and beautiful artifice.

Directed by Chris Marker
Japan/France 1985, 35mm, color, 74 min. Japanese and French with English subtitles

CHRIS MARKER SHORT FILMS – PROGRAM 7

MONDAY DECEMBER 16 AT 7PM

JUNKOPIA

Equal parts actualité and science fiction, *Junkopia* was made on the same trip to San Francisco that yielded the *Vertigo* segments of *Sans Soleil*. The scrap sculpture lining a thin strip of land between freeway and water present Marker with something like an ideal subject; found objects and possible harbingers, they are allowed to speak for themselves.

Directed by Chris Marker, John Chapman, Frank Simeone
France 1981, 35mm, color, 6 min

THE CASE OF THE GRINNING CAT (*CHATS PERCHES*)

Marker offers a lively, roaming examination of political dissent in 21st century France and an energetic return to the film essay form that he pioneered. Intrigued by the enigmatic appearance of an insouciant graffiti cat, grinning from ear to ear, perched defiantly high across the walls of Paris, he set out to track the feline pattern and the broader mood of the post-9/11 city. Marker's search eventually leads him to discover a sudden reassertion of political voice by Parisian youth, a spirited defiance to the American invasion of Iraq and the insurgent French ultra-



YANNICK BELTON AND CHRIS MARKER *REMEMBRANCE OF THINGS TO COME*

right, with the grinning cat an icon and emblematic participant.

Directed by Chris Marker
France 2004, digital video, color, 58 min

REMEMBRANCE OF THINGS TO COME
(LE SOUVENIR D'UN AVENIR)

A circuitous meditation on the volatile interwar years as photographed by Denise Belton, *Remembrance of Things to Come* is bookended by two surrealist exhibitions, the first staged in 1938, "when post-war was becoming pre-war," and the second a class reunion convened in 1947 (the same year Marker began publishing articles). Bellon's images provide an ideal vehicle for Marker's fascination with the indicting gaze, whether figuring as André Breton's "perfect eye," the hard stares of prostitutes in France's African colonies or the shattered faces of war veterans. Typically of Marker, the film only offers faint glimmers of Bellon's biography, focusing instead on the camera-eye's waking dream of history in the making.

Directed by Yannick Belton and Chris Marker
France 2001, digital video, b/w, 42 min

THE CAMBRIDGE TURN – SCOTT MACDONALD AND LOCAL NONFICTION CINEMA

OCTOBER 18 – OCTOBER 19

Over the past half-century, the Boston area has been the fountainhead of American documentary filmmaking. Many of the pioneers of cinema vérité (that is, sync-sound shooting from within evolving events) have had Boston connections – Robert Drew, the Maysles Brothers, Frederick Wiseman, Richard Leacock, Ed Pincus are examples. And WGBH has been a pioneer in television documentary, especially about race. Cambridge in particular has been crucial in nurturing two major genres of nonfiction cinema: ethnographic filmmaking and personal documentary.

Originally understood as filmmaking devoted to the recording of indigenous, pre-industrial cultures on the verge of transformation, ethnographic cinema evolved at Harvard's Film Study Center in the work of John Marshall and Robert Gardner, and a modern flowering of ethnographic cinema has been the achievement of Harvard's Sensory Ethnography Lab. Personal documentary – the use of cinema-vérité shooting to investigate the filmmakers' personal lives – was instigated by Ed Pincus at MIT's Film Section, and in the hands of Pincus' students, Ross McElwee most famously, has become one of the most popular forms of documentary.

While ethnographic film and personal documentary may seem very different, they are essentially two sides of the same cinematic coin: as filmmakers explore distant cultures, they are learning more about the nature of their own culture and their own personal experiences; and as personal documentarians have turned their cameras onto their families, they've produced cultural documents that, as time goes by, come to represent far more than the personal. – *Scott MacDonald*

Scott MacDonald, author of *American Ethnographic Film and Personal Documentary: The Cambridge Turn*, an exploration of the Cambridge contribution to documentary history, returns to the Harvard Film Archive to present two programs of remarkable but rarely screened short films from these two rich traditions of non-fiction cinema.

This program is presented in partnership with the Peabody Museum, Harvard.



TIM ASCH AND NAPOLEON CHAGNON *THE AX FIGHT*



ALFRED GUZZETTI *AIR*

SCOTT MACDONALD, ALFRED GUZZETTI AND MIRIAM WEINSTEIN IN PERSON
FRIDAY OCTOBER 18 AT 7PM

BITTER MELONS
Directed by John Marshall. US 1971, 16mm, color, 30 min

LIVING WITH PETER
Directed by Miriam Weinstein. US 1973, 16mm, color, 21 min

AIR
Directed by Alfred Guzzetti. US 1971, 16mm, color, 18 min

7 QUEENS
Directed by Véréna Paravel. US 2008, digital video, color, 24 min
Total running time: 93 min


SCOTT MACDONALD, ROBB MOSS AND STEPHANIE SPRAY IN PERSON
SATURDAY OCTOBER 19 AT 7PM

THE AX FIGHT
Directed by Timothy Asch and Napoleon Chagnon. US 1975, 16mm, color, 30 min. English and Yanomamo with English subtitles

RIVERDOGS
Directed by Robb Moss. US 1982, 16mm, color, 31 min

UNTITLED
Directed by Stephanie Spray. US 2010, digital video, color, 14 min. Nepali with English subtitles

TIME EXPOSURE
Directed by Alfred Guzzetti. US 2012, digital video, b/w, 11 min
Total running time: 86 min

S	M	T	W	T	F	S
		01 7PM TIME EXPOSURE (2012) MAN WITH A MOVIE CAMERA (1929) LIVE MUSICAL ACCOMPANIMENT VISUAL AND ENVIRONMENTAL STUDIES DEPT SCREENINGS FREE AND OPEN TO THE PUBLIC	02 7PM MAN WITH A MOVIE CAMERA (1929)	03	04 7PM SUMMER IN SANRIZUKA P. 2 9:15PM SEA OF YOUTH P. 2 THE THREE DAY WAR P. 3	05 7PM THE ACT OF KILLING P. 4 JOSHUA OPPENHEIMER IN PERSON
06 5PM THE ENTIRE HISTORY OF THE LOUISIANA PURCHASE P. 4 7PM PEASANTS OF THE SECOND FORTRESS P. 3	07 7PM FOREST OF OPPRESSION P. 3	08 7PM CITIZEN KANE (1941)	09	10 7PM DEAD BIRDS P. 5 FREE SCREENING	11 7PM DEAD BIRDS RE-ENCOUNTERED P. 5 FREE SCREENING ROBERT GARDNER IN PERSON	12 7PM BLESS THEIR LITTLE HEARTS P. 5 BILLY WOODBERRY IN PERSON
13 5PM REPORT FROM HANEDA P. 3 7PM HETA VILLAGE P. 3	14 7PM THE SKIES OF MAY P. 3	15 7PM ESTABLISHING SHOTS (2002) THE NAKED CITY (1948)	16	17 7:30PM LA JETÉE P. 6 FREE SCREENING	18 7PM BITTER MELONS P. 10 LIVING WITH PETER P. 10 AIR P. 10 7 QUEENS P. 10 SCOTT MACDONALD, ALFRED GUZZETTI AND MIRIAM WEINSTEIN IN PERSON	19 7PM THE AX FIGHT P. 10 RIVERDOGS P. 10 UNTITLED P. 10 TIME EXPOSURE P. 10 SCOTT MACDONALD, ROBB MOSS AND STEPHANIE SPRAY IN PERSON
20 4PM CHRIS MARKER SHORT FILMS - PROGRAM ONE P. 6 7PM SUNDAY IN PEKING P. 7 LETTER FROM SIBERIA P. 7	21 7PM A GRIN WITHOUT A CAT P. 7	22 7PM CHANZEAUX (1965) LE PEAU DOUCE (1964)	23	24	25 7PM LUST, CAUTION P. 14 ANG LEE IN PERSON	26 7PM EAT DRINK MAN WOMAN P. 14 9:30PM CROUCHING TIGER, HIDDEN DRAGON P. 14
27 4:30PM THE ICE STORM P. 14 7PM FINE LINE P. 15 PUSHING HANDS P. 15	28 7PM RIDE WITH THE DEVIL P. 15	29	30	31 6PM AN EVENING WITH PHIL SOLOMON P. 15 FREE SCREENING PHIL SOLOMON IN PERSON		



CHRIS MARKER *LE JOLI MAI* (P. 9)



CHRIS MARKER ET.AL. *FAR FROM VIETNAM* (P.8)

NOVEMBER 2013

S	M	T	W	T	F	S
		VISUAL AND ENVIRONMENTAL STUDIES DEPT SCREENINGS FREE AND OPEN TO THE PUBLIC			01 7PM DESCRIPTION OF A STRUGGLE P. 7 LA JETÉE P. 6 9PM CHRIS MARKER SHORT FILMS - PROGRAM TWO P. 7	02 7PM CHRIS MARKER SHORT FILMS - PROGRAM THREE P. 8 9:30PM MARKER SHORT FILMS - PROGRAM FOUR P. 8
03 3:30PM FREE SCREENING UN REGARD ... OLYMPIA 52 5PM OLYMPIA 52 P. 8 7PM THE KOUMIKO MYSTERY IF I HAD FOUR DROMEDARIES P. 8	04 7PM SONG OF THE BOTTOM P. 3	05 7PM RIVERDOGS (1978) NETWORK (1976)	06	07	08 7PM RAISING SILKWORMS P. 3 9:15PM LEVEL FIVE P. 8	09 7PM "NIPPON": FURUYASHIKI VILLAGE P. 3
10 4PM FAR FROM VIETNAM P. 8 7PM THE SUNDIAL CARVED WITH A THOUSAND YEARS OF NOTCHES P. 3	11 7PM CHRIS MARKER SHORT FILMS - PROGRAM FIVE P. 9	12 7PM BLESS THEIR LITTLE HEARTS (1984)	13	14 7PM THE SOVIETS PLUS ELECTRICITY P. 16 NICOLAS REY IN PERSON	15 7PM DIFFERENTLY, MOLUSSIA P. 16 NICOLAS REY IN PERSON	16 7PM TONY MANERO P. 17 PABLO LARRAIN IN PERSON
17 4PM SCHUSS! P. 16 7PM NO P. 17 PABLO LARRAIN IN PERSON	18 7PM POST MORTEM P. 17	19 7PM BACKYARD (1984) OF TIME AND THE CITY (2008)	20	21	22 7PM THE MOTHER AND THE WHORE P. 18	23 7PM LE COMBAT DANS L'ILE P. 18 9PM FOUR NIGHTS OF A DREAMER P. 18
24 7PM MAURICE P. 18	25 7PM INLAND EMPIRE P. 24 J. HOBERMAN IN PERSON	26	27	28	29 7PM THE HUSTLER P. 20 9:30PM MARKED WOMAN P. 20	30 7PM BODY AND SOUL P. 20 9:15PM JOHNNY O'CLOCK P. 20

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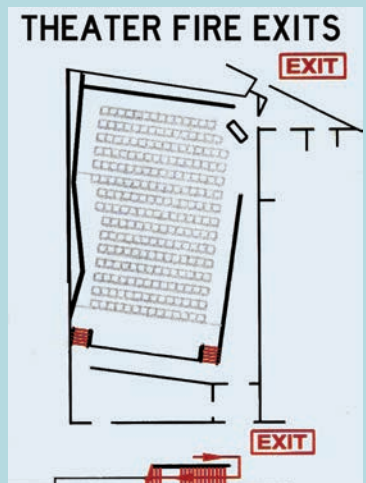
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No late seating

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.



DECEMBER 2013

S	M	T	W	T	F	S
01 7PM LE JOLI MAI P. 9 PIERRE LHOMME IN PERSON	02 7PM ARMY OF SHADOWS P. 19 PIERRE LHOMME IN PERSON	03 7PM AN EYE FOR AN EYE (2002) THE SOUND WE SEE ... (2010) VISUAL AND ENVIRONMENTAL STUDIES DEPT SCREENINGS FREE AND OPEN TO THE PUBLIC	04	05	06 7PM ALL THE KING'S MEN P. 20 9:30PM THE SEA WOLF P. 21	07 7PM SANS SOLEIL P. 9 9PM THE LAST BOLSHIEVIK P. 9
08 4:30PM CHRIS MARKER SHORT FILMS – PROGRAM SIX P. 9 7PM ONE DAY IN THE LIFE OF ANDREI ARSENEVITCH P. 9 A.K. P. 9	09	10	11	12 7PM MAMBO P. 21	13 7PM LILITH P. 21 9:15PM THE STRANGE LOVE OF MARTHA IVERS P. 21	14 7PM ISLAND IN THE SUN P. 21 9:30PM THE UNDERCOVER MAN P. 21
15 5PM THEY WON'T FORGET P. 22 7PM OUT OF THE FOG P. 22	16 7PM CHRIS MARKER SHORT FILMS – PROGRAM SEVEN P. 9	17	18	19	20 7PM THE BRAVE BULLS P. 22 9:15PM DUST BE MY DESTINY P. 22	21 7PM A KUCHAR KRISTMAS P. 23 9PM THE WICKER MAN P. 23
22 3PM VINTAGE HOLIDAY SHOW FREE SCREENING 7PM ALEXANDER THE GREAT P. 22	23 7PM THEY CAME TO CORDURA P. 22					

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.

NICOLAS REY *THE SOVIETS PLUS ELECTRICITY*

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ANG LEE, CLOSE UP

OCTOBER 25 – OCTOBER 28



ANG LEE LUST, CAUTION

\$12 SPECIAL EVENT TICKETS

ANG LEE IN PERSON

LUST, CAUTION (*SE, JIE*)

FRIDAY OCTOBER 25 AT 7PM

Arguably Lee's most challenging film, *Lust, Caution* explores a dangerous game of seduction, deceit and power in Japanese-occupied China during World War II, where a young woman in the resistance seduces a wealthy collaborator in order to lure him to his assassination. But things quickly become complicated as the lines between predator and prey, love and lust blur in this adaptation of a 1979 novella by Eileen Chang, whose fusion of melodrama and the psychological complexity of modern literature profoundly influenced Hong Kong and Taiwanese cinema. As in *Brokeback Mountain*, the lovers in *Lust, Caution* are caught in a time and place that makes their passion not only dangerous but unsustainable.

Directed by Ang Lee. With Tony Leung Chiu-Wai, Tang Wei, Joan Chen
US/China/Taiwan/Hong Kong 2007, 35mm, color, 157 min. Mandarin and Japanese with English subtitles

EAT DRINK MAN WOMAN (*YIN SHI NAN NU*)

SATURDAY OCTOBER 26 AT 7PM

Following *Pushing Hands* and *The Wedding Banquet*, *Eat Drink Man Woman* is the final and culminating film of Lee's so-called "father trilogy." In each film, a Chinese patriarch is forced to confront the conflict between tradition and modernity head on because of his children. Here that conflict takes a variety of seriocomic forms in the lives of the patriarch's three daughters. As the film's title suggests, food provides a recurrent motif to anchor the film's narrative sprawl; the creation and consuming of meals that bring the family together as it threatens to break apart. Like his countrymen Hou Hsiao-hsien and Edward Yang, Lee demonstrated his mastery of the fea-

With commercial cinema increasingly dominated by spectacle, the films of Ang Lee (b. 1954) remain engagingly human-scaled, plunging into the emotional turmoil among sets of intimately detailed characters. This emphasis on intimacy is the unifying element that links films set in 18th-century China, Georgian England, 1970s Connecticut and contemporary Wyoming. Lee is a protean director: although he recently won an Oscar for a 3D feature that relies on cutting-edge visual technologies, he built his reputation by re-introducing American audiences to melodrama as a vehicle for exploring the relation between society and the individual.

The itinerary of his career is a zigzag. His parents left mainland China for Taiwan in 1949; thirty years later, Lee departed Taiwan to study theater and film in the US. Despite the success of his 1985 NYU thesis film, it would be another six years before he made his first full-length work, *Pushing Hands*, thanks to Taiwanese producer Hsu Li-kong, who also produced the first two features by Tsai Ming-liang. The success of this film in Taiwan and on the festival circuit begat two more Taiwanese films, whose mix of "social satire and family drama" – as Lee put it – led to his being hired to direct the 1995 film of Jane Austen's *Sense and Sensibility*, which in turn brought him to Hollywood. Lee's strength has remained his ability to place audiences in close proximity to his protagonists' inner lives.

The Harvard Film Archive is pleased to welcome Mr. Lee for the opening night of a weekend of films highlighting his early work and two overlooked films: *Ride With the Devil* and *Lust, Caution*. – JM, DP

Ang Lee will appear in person at the screening of *The Wedding Banquet* for the opening night of the Boston Asian American Film Festival at the Brattle Theatre on Thursday, October 24 at 6:45.

Mr. Lee's visit to Harvard has been organized by the Fairbank Centre in conjunction with "Ang Lee and the Art of Transnational Cinema: A Symposium," taking place on Friday, October 25 from 2pm to 5pm.

Presented in conjunction with the Taipei Economic and Cultural Office of Boston and the Taipei Cultural Center of TECO in New York. Special thanks: David Wang, Jie Li – Department of East Asian Languages and Civilizations, Harvard; Anne Hung, Wen-chang Chen – TECO, Boston; Amber Wu – the Taipei Cultural Center of TECO, New York.



ture film by branching into complex narrative structures with parallel plots and multiple protagonists.

Directed by Ang Lee. With Lung Hsiung, Wang Yu-Wen, Wu Chien-lien
Taiwan 1994, 35mm, color, 124 min, Mandarin with English subtitles

CROUCHING TIGER, HIDDEN DRAGON

SATURDAY OCTOBER 26 AT 9:30PM

In the semi-mythic China familiar from the swordplay martial arts genre, the theft of a treasured sword sets in motion a dizzying series of plots and counterplots involving warriors, thieves, aristocrats and assassins, with a pair of love stories at the film's center. Lee renews the wuxia genre simply by taking it seriously, hearkening back to King Hu's classic work that imbued the wuxia film with realism and a stylized but restrained visual style. As in Hu's films, the women are at the center of the story, in the fight scenes as well as the love scenes. The beauty and skill of *Crouching Tiger, Hidden Dragon* were perhaps best appreciated in the US, where it encouraged a serious reconsideration of the martial arts genre as a whole.

Directed by Ang Lee. With Michelle Yeoh, Chow Yun Fat, Zhang Ziyi, Cheng Pei Pei
China/Taiwan/Hong Kong/US 2000, 35mm, color, 120 min. Mandarin with English subtitles

THE ICE STORM

SUNDAY OCTOBER 27 AT 4:30PM

As meticulously as his other films recreate Regency England, Civil War-torn Missouri, and China under the Qing Dynasty, *The Ice Storm* captures in detail and spirit the suffocating malaise of the American suburbs in the early 1970s. Two neighboring families, the Hoods and the Carvers, become psychologically and sexually intertwined as representatives of a cognitively dissonant society in the process of absorbing the cultural revolution of the '60s

into a conservative retrenchment of bourgeois norms. Free love is bleakly transmuted into furtive extramarital affairs and joyless "key parties" for adults, while their children fumble and fondle one another in desperate pubescent exploration. Adapted from Rick Moody's novel by Lee's frequent scriptwriter/producer James Schamus, this is one of the most aesthetically and emotionally successful dramas of the 1990s, the remarkable cast deliver-



ANG LEE THE ICE STORM

ing subtle, human performances to match Lee's masterfully subdued and controlled cinematic tone.

Directed by Ang Lee. With Kevin Kline, Joan Allen, Sigourney Weaver
US 1997, 35mm, color, 113 min

PUSHING HANDS (TUI SHOU)

SUNDAY OCTOBER 27 AT 7PM

Produced by Taiwan's state-run Central Motion Picture Corporation but shot entirely in upstate New York with a primarily American crew, Lee's debut feature immediately establishes his identity as a transnational filmmaker. When an elderly grandfather emigrates from China to Westchester to live with his son, his white American daughter-in-law Martha and their son Jeremy, the fam-

ily struggles to relate to one another across generational and cultural divides. This family melodrama introduces themes that will recur throughout Lee's career: the search for identity at the intersection of tradition and modernity, and an ambivalent connection with a flawed and at times destructive father figure. This film is the first of Lee's script collaborations with James Schamus, who would go on to produce eleven of Lee's twelve features, and write or co-write nine of them, becoming an essential part of the director's vision and voice.

Directed by Ang Lee. With Lung Hsiung, Bo Z. Wang, Deb Snyder
Taiwan/US 1991, 16mm, color, 105 min. English and Mandarin with English subtitles

PRECEDED BY

FINE LINE

Lee's award-winning thesis film for NYU parallels a young man running from the Mafia and a young woman hiding from the INS, and its blend of the comic and the melodramatic sets the tone for the first feature films to follow. The title refers to Manhattan's Canal Street, which separates Chinatown from Little Italy.

Directed by Ang Lee
US 1985, digital video, color, 46 min

RIDE WITH THE DEVIL

MONDAY OCTOBER 28 AT 7PM

A harrowingly personal look at life on the fringes of the Civil War, this revisionist Western marks Lee's first foray into action filmmaking, while retaining the humanistic sense of family drama that marks his four previous films. Following a group of young Missouri men who become unofficial guerilla fighters in the War Between the States, *Ride With the Devil* tracks their dark journey into the horrors of war, as their seemingly righteous desire to defend and avenge their countrymen devolves into the nihilistic violence of the infamous Lawrence Massacre. Based on Daniel Woodrich's novel *Woe to Live On*, James Schamus' screenplay eschews schematic relationships between characters, instead presenting complex sets of alliances, antagonisms, betrayals, and affections. Coolly received or overlooked altogether upon its initial release, the film has been critically resurrected as one of Lee's most underrated and intense pieces of cinema.

Directed by Ang Lee. With Tobey Maguire, Skeet Ulrich, Jewel
US 1999, 35mm, color, 138 min



ANG LEE RIDE WITH THE DEVIL

AN EVENING WITH PHIL SOLOMON

OCTOBER 31

Pioneering experimental filmmaker Phil Solomon (b.1954) returns to the Harvard Film Archive to present and offer a close analysis of his fifty-six minute epic tone poem, *American Falls*. Commissioned by the Corcoran Gallery of Art in Washington, D.C. as a multimedia installation for the museum's grand Rotunda, *American Falls* was originally screened as a single channel triptych with surround sound. Inspired by Frederic Church's 1857 masterpiece *Niagara* and by Washington's monumental war memorials, *American Falls* explores the aspirations and struggles that lie at the heart of the American Dream. Solomon's resources for these images include Hollywood cinema, found footage, and documentary and fictionalized accounts of historical events. Solomon's innovative use of altered film emulsion transforms Niagara Falls into a metaphoric landscape, encouraging us to consider how a place can reflect the events that occur on its shores. Envisioning the currents of history as a collective dream, *American Falls* considers many of the questions inherent in our national identity, at a crucial moment in this country's passage.

More than any other independent film or video I can think of from the past decade, American Falls invokes the specter of a nation whose present unraveling is all too rooted in its history.

— Tony Pipolo, *Artforum*

This program is part of the Carpenter Center for the Visual Arts lecture series which supports the curriculum of the Department of Visual and Environmental Studies, Harvard.

FREE SCREENING

PHIL SOLOMON IN PERSON

AMERICAN FALLS

THURSDAY OCTOBER 31 AT 6PM

Directed by Phil Solomon
US 2012, color, digital video, 56 min



PHIL SOLOMON AMERICAN FALLS

CINÉ-VOYAGE. DOCUMENTARY FICTIONS BY NICOLAS REY

NOVEMBER 14 – NOVEMBER 17

French filmmaker Nicolas Rey (b. 1968) has directed a series of remarkable fictional documentaries, intricate feature-length (and sometimes longer) essay films that meld historical fact with fantasy and autobiography while implementing modernist literary strategies to unravel heady and playful ruminations on ideological and cinematographic technologies. Equally philosophical and structuralist-materialist, Rey's cinema uses lyrical, ludic and topographical forms of narrative to question the definition and limits of the State and cinematic illusionism. Rey's filmmaking is deeply informed by his active role as a member of the artist-run not-for-profit film laboratory, L'Abominable, one of the last bastions of photochemical artisanship in Western Europe. Employing exquisite hand-processing techniques, Rey uses photochemical grain and stain to give emotional texture and nuance to his painterly imagery which discovers moments of sublimity within seemingly quotidian scenes. – HG

The Harvard Film Archive is thrilled to welcome Nicolas Rey on the occasion of his first US retrospective.

Special thanks: Bérénice Reynault – REDCAT, Los Angeles; Lucien Castaing-Taylor, Ernst Karel – Film Study Center, Harvard.

\$12 SPECIAL EVENT TICKETS

NICOLAS REY IN PERSON

THE SOVIETS PLUS ELECTRICITY (LES SOVIETS PLUS L'ÉLECTRICITÉ)

THURSDAY NOVEMBER 14 AT 7PM

Conceived as a "single extended tracking shot" making literal use of the Trans-Siberian railroad, *The Soviets Plus Electricity* is an eccentric and touching chronicle of Rey's long voyage by train from Paris to Pacific, across the length of Northern Russia.

Seeking an alternate poetry and rhythm within the cinematic image and the idea of a film diary, Rey shot on Super-8 which he then slowed down to an average of nine frames per second while also blowing it up to 16mm to expand the swirling dance of grain and movement within the frame. Rey's own non-synchronous cassette diary is laid down as a soundtrack that only roughly accompanies his lyrical imagery, offering an insightful, introspective and often deeply personal form of voiceover companion, a fellow traveler on his ciné-voyage, rambling on gently beside the viewer. A meditation on the failed promise and lingering fantasies of the Soviet Union, *The Soviets Plus Electricity* is Rey's most personal work.

Directed By Nicolas Rey

France 2001, 16mm, color, 175 min. French with English subtitles

\$12 SPECIAL EVENT TICKETS

NICOLAS REY IN PERSON

DIFFERENTLY, MOLUSSIA (AUTREMENT, LA MOLUSSIE)

FRIDAY NOVEMBER 15 AT 7PM

Rey's playful approach to narrative and structure reaches a new level and complexity in his latest film, a truly radical adaptation of *The Molussian Catacomb*, Günther Anders' tale of an imaginary totalitarian kingdom written in the early 1930s, during and in clear reference to the Nazi rise to power. Drawn to this book that he had not read and that remains untranslated into French (or English), Rey instead asked his friend Peter Hoffman to select chapters to read as the film's narration. Taking its cue from the first word of its title, each screening of Rey's film will be different, with each of the order of its nine reels selected *I Ching* style and presented in random order. In this way subtexts and hidden rhythms are unlocked from within Anders' extended dialogue about State power – spoken by a teacher and student who are captive in a Kafkaesque prison. In lyrical counterpoint to the voiceover recitation are a series of topographical images of landscapes shaped by highways, mountains and largely indifferent architecture, every-



NICOLAS REY *DIFFERENTLY, MOLUSSIA*

day landscapes, all in the radius of Paris, that are given a new power in Rey's films as expressions of the invisible yet omnipresent State.

Directed By Nicolas Rey

France 2012, 16mm, color, 81 min. German with English subtitles

SCHUSS!

SUNDAY NOVEMBER 17 AT 4PM

Rey's first feature film begins as a stylish quasi-verité documentary about everyday life in a modest French ski resort. Gradually the film's attention shifts and discovers the dominant presence of the aluminum industry in the area steadily reshaping the region and threatening the resort itself. Shot on grainy 16mm treated with extreme photochemical techniques, the fable about industry and capitalism is an exploration of landscape as a hidden set of signifiers of power.

Directed By Nicolas Rey

France 2005, 16mm, color, 123 min. French with English subtitles

MARGINAL HISTORIES. THE FILMS OF PABLO LARRAÍN

NOVEMBER 16 – NOVEMBER 18

The films of Pablo Larraín (b. 1976) simultaneously expand and confound the tradition of vociferously political counter-cinema once proclaimed as the greatest legacy of Latin American cinema. Bracingly direct character portraits, Larraín's films cast awkward anti-heroes as the unlikely protagonists of a contested historic past revisited through dark, disconcerting allegories of treason, myopic idealism and the unbridled arrogance of power. With his latest and most audacious triumph, *No*, Larraín completed an unintentional trilogy of films that each look back differently at the dark – and in Chile still irreconcilably divisive – past of the brutal seventeen-year Pinochet dictatorship whose unbroken tyranny began in 1973 with the US backed overthrow of Socialist President Salvador Allende. While markedly different from the films of fellow Chilean Patricio Guzmán, Larraín's work nevertheless shares a similarly obsessive return to the troubled Pinochet era that each time confirms a troubling notion of the past as a traumatic waking dream still haunting and confusing the present.

The first and most controversial showcase for Larraín's unconventional retelling of history from the shadowy margins was *Tony Manero* which returned to 1978 Chile via the demented figure of a sadistic dancer cruelly pushing his threadbare troupe to the breaking point in preparation for a high stakes televised disco competition. A black parody of the back-stage musical, *Tony Manero* unsettled audiences with its savage humor and the nightmarish mood of terror that pervades the film. Larraín's follow-up *Post Mortem*, looked back even more

pointedly to the Pinochet era by reimagining the chaotic, frightful days leading up to and after Allende's September 11 overthrow and suicide, seen now through the jaundiced eyes of a sociopathic morgue attendant drifting through the shattered Santiago streets and past the corpses piling up horrifically in the neon-lit mortuary corridors.

At one level postmodern revisions of history from unexpected angles, Larraín's films are also inventive twists of film genres into trenchant, black satire. Indeed, if *Tony Manero* is a musical of sorts, and *Post Mortem* a kind of zombie film, then *No* can be read as a screwball comedy revisiting the plebiscite that ultimately toppled Pinochet from the restless and frequently absurdist point of view of the rival admen and agencies responsible for the warring liberal and conservative political campaigns. The sophistication and exacting control of Larraín's mediation on cinema and history lies also in the bold technique and stylization through which each film of his trilogy embraces a different patina and mood conjuring the specific texture of the past but also underscoring the controlled artificiality of the period film. In this way *Tony Manero* uses grainy 16mm to give pulsing life to the film's relentless darkness, while *Post Mortem* takes on a sci-fi otherworldliness through its use of distorting Soviet-era wide-angle lenses. In *No*, Larraín goes further still, using obsolete video equipment to radically embrace the saturated colors and imperfections of the televisual image which is its very subject.

As the privileged son of a high-level Pinochet cabinet member, Larraín's career trajectory as a political filmmaker carries a fiercely contrarian and provocative charge that is clearly legible in the films themselves and in Larraín's daring exploration of his country's troubled and still unsettled past. Larraín's films together explore a bold and difficult mode of political cinema that challenges the viewer to understand the insightful yet also biased view from the trenches of history's battlefields while cautioning about the distorting power of cinema, and moving image media in general.

The Harvard Film Archive is truly privileged to welcome Pablo Larraín for a rare visit and opportunity to discuss his films. This program was made possible by the generous support of the David Rockefeller Center for Latin American Studies (DRCLAS), as part of the ARTS@DRCLAS initiative, and takes place in conjunction with the event, *Democracy & Memory in Latin America*, multidisciplinary exploration of the relationship between democracy and the collective memory of violence, injustice, repression, and resistance in Latin America. – HG

This event is the 4th Annual ARTS@DRCLAS - HFA film retrospective and is co-sponsored by the David Rockefeller Center for Latin American Studies (DRCLAS).

Special thanks: Paola Ibarra – DRCLAS

\$12 SPECIAL EVENT TICKETS
PABLO LARRAÍN IN PERSON

TONY MANERO

SATURDAY NOVEMBER 16 AT 7PM

Larraín's nimbly confrontational approach to history was first revealed in his controversial *Tony Manero*, a gripping and disquieting story of a machismo brute whose unhealthy obsession with disco dancing and John Travolta inspires his unnatural violence. A Stygian vision of late 1970s Santiago set largely at night and in dim interiors, *Tony Manero* punctuates its literal and thematic darkness with flashes of vicious and unsettling black humor. *Tony Manero* was co-written by Larraín and the film's star, Alfredo Castro whose uncanny resemblance to Al Pacino echoes the dancer's manic imitation of John Travolta's disco idol and, by deliberate extension, the aggressive embrace of American free-market capitalism adopted by the Pinochet dictatorship.

Directed by Pablo Larraín. With Alfredo Castro, Amparo Noguera, Héctor Morales
Chile/Brazil 2008, 35mm, color, 97 min. Spanish and English with English subtitles

\$12 SPECIAL EVENT TICKETS
PABLO LARRAÍN IN PERSON

No

SUNDAY NOVEMBER 17 AT 7PM

Larraín's latest film gives a surprising uplift and kind of closure to his Pinochet trilogy, echoing and insightfully revising the actual unexpected turn that led to the dictator's sudden removal from power. A backstage version of the 1988 plebiscite forced upon Pinochet by international pressures, *No* focuses upon the clever admen behind the competing television campaigns, with Gael García Bernal as the young and seemingly apolitical upstart hired, with unwitting savvy, by the opposition to sloganize the long simmering dissent of a repressed nation. Larraín channels own early background directing television commercials to capture the nicotine fueled idea sessions and clipped ruthlessness of the advertising world, while also suggesting a deeper paradigm shift at work in the realm of political image making. As meta-cinematic commentary, *No* goes further with its brilliant use of obsolete late-Eighties videography rendering the film's brisk narrative a seamless simulacra of the slick advertising and of history itself in the form of the actual television footage incorporated into the film.

Directed by Pablo Larraín. With Gael García Bernal, Alfredo Castro, Antonia Zegers
Chile/USA/France/Mexico 2012, 35mm, b/w and color, 118 min. Spanish with English subtitles



PABLO LARRAÍN *No*

ARTS@DRCLAS
David Rockefeller Center for Latin American Studies Harvard University

DEMOCRACY
& memory



PABLO LARRAÍN *TONY MANERO*

POST MORTEM

MONDAY NOVEMBER 18 AT 7PM

Post Mortem offers a haunting and almost fantastically apocalyptic vision of Chile's descent into national chaos immediately following the military overthrow of September 11, 1973. Refusing any easy nostalgia for the past, Larraín's extreme attention to those historical details often fetishized in period films – clothing, hairstyle, decor – imparts an unnatural and eerie pallor to early Seventies' Santiago as a city floating in a deadly netherworld where the horrors strangely chronicled in the film are made to seem frighteningly inevitable. *Tony Manero* star Alfredo Castro delivers another unfettered performance as a pathologically lonely, emotionally bankrupt, mortician who increasingly resembles one of the cadavers piled unceremoniously in the devastated streets and everywhere in his overrun hospital. Although *Post Mortem* glows with a dark unshakable anger over the unthinkable injustice it so brilliantly depicts, the film also aims equally savage caricature at both the blind brutality of the military forces and the untenable utopia of the Socialist revolutionaries.

Directed by Pablo Larraín. With Alfredo Castro, Antonia Zegers, Jaime Vadell
Chile/Germany/Mexico 2010, 35mm, color, 98 min. Spanish with English subtitles

LHOMME WITH A MOVIE CAMERA

NOVEMBER 22 – NOVEMBER 25

What is key, for me and a lot of other cinematographers, is a love of cinema, which allows us to adapt to being supervised by different directors, each of which generates his own universe.
– Pierre Lhomme

Pierre Lhomme (b. 1930) began his film career in the mid-1950s as an assistant to two master cinematographers: Henri Alekan and Ghislain Cloquet. His early career advanced in parallel to that of Alain Cavalier, whom he'd met during his military service. Lhomme filmed Cavalier's 1958 short *An American* and his first feature, *Le combat dans l'île*. Shortly thereafter, he received a phone call from Chris Marker, who asked him to shoot the film that became *Le Joli Mai*, thus initiating a profound friendship and professional collaboration.

Lhomme went on to work with a number of emerging French directors – Jean Eustache, Patrice Chéreau, Bertrand Blier – as well as one film each with established masters Robert Bresson and Jean-Pierre Melville. As his reputation spread internationally, he would also work with Dusan Makavejev and, several times, with James Ivory. Although much of his work features naturalist lighting, he has proved himself adept at any number of kinds of filmmaking, from Marker's in-the-streets documentary to Merchant-Ivory costume drama.

The HFA is excited to welcome Pierre Lhomme here to accompany screenings of *Le Joli Mai* and *Army of Shadows*. – DP

Special thanks: Eric Jausseran, Emmanuelle Marchand, Anne Miller – Consulate General of France, Boston.



JEAN EUSTACHE *THE MOTHER AND THE WHORE*

THE MOTHER AND THE WHORE (*LA MAMAN ET LA PUTAIN*)

FRIDAY NOVEMBER 22 AT 7PM

Viewed by many as the most monumental achievement of post-New Wave French filmmaking, not only because of its more than three-and-a-half hour length but by virtue of its lacerating, confessional portrait of a generation – people who in director Jean Eustache's words “were desperate because life was passing them by...[and who] could find no explanation for their predicament” – *The Mother and the Whore* remains a touchstone of contemporary cinema. An anti-epic on the war between the sexes in 1970s Paris, the film is made up almost entirely of monologues and conversations among the inhabitants of an unstable ménage à trois. This massive slice of life derives much of its power from Lhomme's understated, fly-on-the-wall cinematography, which grounds even the most self-indulgent or self-destructive behavior by the film's characters in an undeniably recognizable reality.

Directed by Jean Eustache. With Jean-Pierre Léaud, Bernadette Lafont, Françoise Lebrun
France 1973, 35mm, b/w, 215 min. French with English subtitles

LE COMBAT DANS L'ÎLE

SATURDAY NOVEMBER 23 AT 7PM

Like Eustache, Alain Cavalier began his filmmaking career (which continues to this day) just after the beginning

of the New Wave. His first feature, *Le combat dans l'île*, is in some ways a precursor to *Le Joli Mai*, with both films diagnosing a malaise in the French body politic of the early 1960s that threatens to turn malign. Cavalier's film is far from cinéma vérité, focusing rather on the marriage between an uptight young right-winger and a former actress that is threatened by the appearance of a free-spirited friend from the husband's childhood. Lhomme's lighting and framing brilliantly balances realism and expressionism, thereby enhancing the allegorical nature of Cavalier's scenario.

Directed by Alain Cavalier. With Jean-Louis Trintignant, Romy Schneider, Henri Serre
France 1962, 35mm, b/w, 104 min. French with English subtitles

FOUR NIGHTS OF A DREAMER (*QUATRE NUITS D'UN RÊVEUR*)

SATURDAY NOVEMBER 23 AT 9PM

It is sometimes said that Bresson shifted emphasis from the metaphysical toward the sensual and even erotic over the course of his career. Of no film is that more true than in *Four Nights of a Dreamer*, set in a dreamy, beatnik Paris where a struggling artist and a lonely young woman strike up a friendship. Having shot three films with Ghislain Cloquet, Bresson turned to Cloquet's somewhat younger colleague, Pierre Lhomme, to shoot this tale full of passionate youth. Lhomme's cinematography brings

out Bresson's quasi-Romantic side in languid nighttime sequences and long takes as the young lovers stroll the streets and bridges of Paris.

Directed by Robert Bresson. With Isabelle Weingarten, Guillaume des Forêts, Maurice Monnoyer
France 1971, 35mm, color, 87 min. French with English subtitles

MAURICE

SUNDAY NOVEMBER 24 AT 7PM

E.M. Forster's novel of gay love begun in the 1910s and later revised, was published only after its author's death. Similarly, *Maurice*'s 1987 film adaptation was something of a pioneer, appearing at a time when same-sex content was still almost solely the province of European art film and experimental cinema. Forster's romance is a class-crossing affair between the solidly bourgeois title character and a gamekeeper, the better to cast a critical eye on society and its discontents. Ivory and Lhomme respond with restrained hues and dim lighting for interiors, which contrast with floods of color and light for the external scenes, many of which are associated with Scudder the gamekeeper. The cinematography eschews any nostalgic glow to its Edwardian setting, favoring a restrained naturalism that is by turns handsome and oppressive.

Directed by James Ivory. With James Wilby, Rupert Graves, Hugh Grant
UK 1987, 35mm, color, 140 min

Pierre Lhomme will be appearing in person for Chris Marker's Le Joli Mai on Sunday December 1 at 7pm. See film note on page 9.



ALAIN CAVALIER *COMBAT DANS L'ÎLE*

\$12 SPECIAL EVENT TICKETS
PIERRE LHOMME IN PERSON

ARMY OF SHADOWS (*L'ARMÉE DES OMBRES*)

MONDAY DECEMBER 2 AT 7PM

Based on a 1943 Joseph Kessel novel as well as director Jean-Pierre Melville's own experiences during World War II, *Army of Shadows* is a mesmerizing and haunting portrait of the Resistance in occupied France, for whose members paranoia, betrayal and the possibility of imprisonment, torture and execution are the stuff of everyday life. Melville's mastery of the crime thriller and a complete absence of sentimentality combine to deliver a film both suspenseful and thoughtful, at once a celebration of heroism and a meditation on death and defeat. Pierre Lhomme had to struggle to convince Melville of his naturalistic lighting scheme, but Lhomme's attention to realism combined with Melville's insistence on a cool, desaturated color scheme results in some of the most beautifully bleak images ever captured on film.

Directed by Jean-Pierre Melville. With Lino Ventura, Paul Meurisse, Simone Signoret
France 1969, 35mm, color, 145 min. French & German with English subtitles



JEAN-PIERRE MELVILLE *ARMY OF SHADOWS*

THE BODIES AND SOULS OF ROBERT ROSSEN

NOVEMBER 29 – DECEMBER 23



ROBERT ROSSEN AND BRODERICK CRAWFORD

Blacklisted during Hollywood's House Un-American Activities Committee hearings in the 1940s and 50s and then vilified for naming names, Robert Rossen (1908 – 1966) has been largely neglected in the annals of critical and popular film – his legacy still hidden within the dark, embarrassing hole in Hollywood's past.

Rossen's parents were Russian Jewish immigrants who survived just above the poverty line in the battlegrounds of New York's Lower East Side. As a youth, Rossen was surrounded by the very characters who would eventually inhabit his tangled worlds: gangsters, gamblers, bootleggers, hustlers, prostitutes. Inheriting an affinity for both writing and leftist politics from his Russian relatives, he was drawn to the Communist social protest drama which proliferated toward the end of the twenties and into the thirties. For Rossen, drama and politics were always intertwined – serving one another with the possibility of edifying and elevating all who struggled within an unjust structure – thus, shortly after signing up with the Hollywood studio system, he also joined the local Communist Party. In addition to deep disillusionment with the social and economic depressions of the thirties, he was impressed with the determination and hard work of like-minded Party members who also composed the most powerful portion of screenwriters in Hollywood.

With scripts cut out of the skin and bone of those on the outskirts of industrial society, he attributed his early screenwriting success to an "ability to articulate the silent cry that lay in the throats of so many people." From the skeletons of Hollywood's genre pictures, Rossen fleshed out unique human beings born from the dirt and dander of uncertain existence. Alcoholic, pathological gamblers of life emitting brusque, clever dialogue take surprising existential detours, their reflections tinged with a heavier moral gravity. Six scripts later, he was selected to add authenticity and grit to Raoul Walsh's now-classic gangster film *The Roaring Twenties* (1939). This same corporeality would lend textured weight to his first directorial work of art, *Body and Soul*.

Rather than focusing on any central protagonist, he cast complex nets of characters linked by unusual, unclear relationships within the rigid boundaries of their economic and social environments. Often illustrated in dynamic visual arrangements, he respectfully treated men and women, predators and prey, with the same depth of development – even minor characters make indelible appearances in a Rossen film. Tormented by depravity, secrets, guilt and betrayal their complicated, unpredictable reactions are all part of a search for dignity, self and meaning in an illusory, materialistic world. Defensively withholding information from each other, from themselves and the audience, they flail with an ambiguous, yet driven pursuit of power and control. With no moral compass, once unleashed, it threatens to end in corrupt totalitarianism.

As his power in Hollywood escalated, the very forces Rossen described in his films ate away at the man himself. Rossen found the abstract ideals of politics – like stylized cinematic stereotypes – may not hold up to humanity's unpredictable dips and swerves. He witnessed deception, disillusion, contradiction and paradox within the politics of studios, the Communist Party, the Screenwriters' Guild, the US Government and Hollywood's Left and Right. Feeling betrayed by his party while branded as one of the "Unfriendly Nineteen" by the government, he manifested the storm of external and internal politics through his dark triumph, *All the King's Men*. Consolidating control as few had done before, he took over as writer, director and producer on the winding, documentary-like political exorcism, painfully shading every nuance of ethical compromise for the imagined greater good.

Needing to speak out against the Communist Party's support of the violent Soviet dictatorship and feeling that providing a list of those in Hollywood with already publicized ties to Communism was a compromise that would enable him to keep making film, Rossen testified in 1953. During his European exile and after, Rossen continued asking questions and searching his soul through the cinema. Themes of courage, compromise and betrayal would echo mythically in *Alexander the Great* and resignedly in *They Came to Cordura*. Finally, after his most exquisite expressions of a tormented soul – *The Hustler* and *Lilith* – he died of a coronary occlusion at age 57.

If Rossen's critics had listened to his films, they would have learned that one deed does not define a person. Within the silent resonance of the Red scare lies an earnest, thoughtful craftsman of complex diagrams of human nature under duress.

The Harvard Film Archive proudly presents all of the directed films and many of the screenwritten works by overlooked artist Robert Rossen. – BG, HG

The Ash Center for Democratic Governance and Innovation at Harvard Kennedy School is hosting a talk after the screening of *All the King's Men* on December 6 – discussing the film, how politics has or has not changed in the last six decades and the health of American democracy today. Special thanks: Tony Saich, Marty Mauzy, Melissa D'Anello – Ash Center.



ROBERT ROSSEN *THE HUSTLER*

THE HUSTLER

FRIDAY NOVEMBER 29 AT 7PM

Like Fast Eddie Felson, it seems that Robert Rossen's journey to the depths of hell summoned all of his creative, perceptive forces to align. Every element as precise and ambiguous as a physics puzzle, Rossen's black-and-white Cinemascope screen mirrors the grungy, lonely glamour of the midwestern American pool halls where Eddie displays as many confounding skills in his pool game as in his artful swindling. The scintillating performances of Paul Newman's charming hustler, Piper Laurie's troubled, perceptive Sarah and George C. Scott's manipulative mastermind bounce off of one another in a high stakes game that aims beyond the shabby theatrics of the pool hall and into politics, filmmaking and the daily trafficking of the human spirit. The layers of masks and manipulation never fully peel away from the propaganda that all the "twisted, perverted, crippled" characters use to protect themselves and somehow "win." Rossen's search through night clubs, boxing rings, political parties and ancient Rome all seem to lead to Eddie's chance to beat Minnesota Fats. At the end of a complex, tragic, gracefully executed game, exile may be the price of enlightenment.

Directed by Robert Rossen. With Paul Newman, Jackie Gleason, Piper Laurie
US 1961, 35mm, b/w, 135 min

MARKED WOMAN

FRIDAY NOVEMBER 29 AT 9:30PM

Rossen's second screenplay was based on the famous 1936 trial of "Lucky" Luciano – the prototypical mob boss who had violently monopolized New York's liquor, gambling and prostitution rackets – and his conviction courtesy of popular "gangbuster" Thomas E. Dewey. In *Marked Woman*, the power and reputations of the maniacal patriarch and crusading hero ensnare a troupe of nightclub "hostesses" whose own dramas and relationships subversively override the standard gangster genre

picture. Their brazen representative – played with charming precision by Bette Davis – leads the compromised women through Rossen's requisite tragedies and soul-searching to finally "beat this racket" and serve as a – significantly all female – model for a multitude of disenfranchised ensembles Rossen would cinematically empower.

Directed by Lloyd Bacon. With Bette Davis, Humphrey Bogart, Jane Bryan
US 1937, 35mm, b/w, 96 min

BODY AND SOUL

SATURDAY NOVEMBER 30 AT 7PM

Twice denied the lead role of working class boxer in Clifford Odets' *Golden Boy*, Rossen's longtime friend John Garfield slips into his customized character like a glove. Both former boxers, he and Rossen found themselves at home in the dodgy, grimy Prohibition-era New York of their youth where Charley Davis rises from the candy store counter to the world stage of an undefeated boxer – retaining an emotionally-pragmatic naiveté regarding the darker deals at play. Interlacing its larger moral questioning around a concerned ring of characters – including his slightly bohemian artist girlfriend, a dignified, principled



ROBERT ROSSEN *ALEXANDER THE GREAT*

mother and a loyal pal whose ethical maturation develops at the same rate that Charley's declines – *Body and Soul* intricately details the physical and emotional casualties as Charley trades the economic binds of poverty for those of blind fortune.

Directed by Robert Rossen. With John Garfield, Lilli Palmer, Hazel Brooks
US 1947, 35mm, b/w, 104 min

JOHNNY O'CLOCK

SATURDAY NOVEMBER 30 AT 9:15PM

During a battle between director and producer over contracts, the film's direction fell into the seasoned screenwriter's lap and for his directorial debut, Rossen composed a spry, noirish murder mystery spun around a corrupt network of assorted characters whose connections to one another only gradually come into focus. The enigmatic man with the interesting name eludes definition – a casino boss who never gambles – and delicately dances around an ornate array of broken female companions and business partners – many of whom are likewise linked to each other by unsteady emotional and economic dependency. Cordially spurning attachment or purpose, O'Clock is finally jolted into existential action by the persistence of a clever detective and the murder victim's beguiling sister.

Directed by Robert Rossen. With Dick Powell, Evelyn Keyes, Ellen Drew
US 1947, 35mm, b/w, 85 min

ALL THE KING'S MEN

FRIDAY DECEMBER 6 AT 7PM

Fittingly, Rossen secured full reign of writer, director and producer for his translation of Robert Penn Warren's novel about the rise of a populist despot. Created at the time when Communist blacklisting had just begun, *All the King's Men* seems a pure, authentic eruption from the director's conflicted, assaulted soul. Fueled in part by these very forces, Rossen worked more spontaneously and directly using actual locations, natural light and many non-actors. He boldly gazes into the socially stratified mirror of America, Hollywood, the press and his own demons in this potent, meticulous dissection of the deadly entanglement of personal and public politics. Doing good "at any price," Willie Stark – played with manic fervor by Broderick Crawford – begins as a passionate, poignant Everyman exposing and dismantling a corrupt system. Amassing colorful legions of anguished characters on both sides of his homespun fence, Stark gradually stirs up dirt, disillusion and destruction on an unpredictable, persuasive campaign of deep betrayal.

Directed by Robert Rossen. With Broderick Crawford, Joanne Dru, John Ireland
US 1949, 35mm, b/w, 109 min

After the screening, the Harvard Film Archive is partnering with Ash Center for Democratic Governance and Innovation at Harvard Kennedy School to host a discussion on the film, on how politics has or has not changed in the last six decades and on the health of American democracy today. The talk is part of "Challenges to Democracy," a public dialogue series on the threats facing democracy in the United States hosted by the Ash Center in commemoration of its 10th anniversary. Visit ash.harvard.edu for more information.

THE SEA WOLF

FRIDAY DECEMBER 6 AT 9:30PM

The grotesque microcosm aboard *The Ghost* certainly contains allusions to the burgeoning power of fascism abroad, yet Rossen's script – adapted from the Jack London novel – voyages more deeply into a timeless, mythic realm. At the helm is Edward G. Robinson's masterfully rendered madman Captain Wolf Larsen, who relishes his reign in Hell by brute force and merciless manipulation. When fate washes three feisty outsiders aboard his “gallery of rogues,” the secretly erudite Captain is faced with defending his wicked empire to those whose consciences and intellects he has not yet battered into submission. Curtiz and Rossen's turbulent parable presses the mass of humanity directly into an oversized, macabre ego – magnificently wrapping a noir fairy tale around an alarming reality.

Directed by Michael Curtiz. With Edward G. Robinson, Ida Lupino, John Garfield
US 1941, 35mm, b/w, 98 min



ROBERT ROSSEN *ISLAND IN THE SUN*

MAMBO

THURSDAY DECEMBER 12 AT 7PM

The first film Rossen directed in an attempt to start over in Europe, the Italian-produced *Mambo* had passed through the hands of several writers before reaching him and would be subject to incessant studio interference. Producer Dino di Laurentiis placed his beautiful wife Silvana Mangano center stage as Giovanna, humiliated and trafficked by men who want to possess the fiercely sparkling jewel tucked within their narrow, impoverished streets. Although a traveling modern dance troupe hands her an escape route – and many engaging scenes with her ambitious, liberated teacher played by Shelley Winters – she stages a more curious dance around desires that have been confused by bitterness and self-absorption: “after all, the world owed me *something*.” By the time Giovanna experiences love and a certain awareness, the twisting film has also attained its own kind of enchantment and pathos shaded by Neo-realistic candor.

Directed by Robert Rossen. With Silvana Mangano, Michael Rennie, Vittorio Gassman
US/Italy 1955, 35mm, b/w, 94 min

LILITH

FRIDAY DECEMBER 13 AT 7PM

Rossen's final film was his most internal, emotional and visually experimental depiction of the indefinite and unknowable recesses within the psyche. Deadpan, enigmatic Warren Beatty plays Vincent, one of Rossen's well-

intentioned soul searchers whose desire to simply “be of direct help to people” brings him from the bored angst of suburban middle America to a timeless, dreamlike asylum where dazed lulls are broken by absurd insights or paroxysms of emotion. And where he discovers Lilith, Jean Seaberg's mesmerizing, sensual patient who resists definition or diagnosis. Resident of her own intricate chrysalis, she lures Vincent to a psychological crossroads where the mysterious, fluid nature of the mind, of perception, of love and sexuality finds shocking, unresolved expression.

Directed by Robert Rossen. With Warren Beatty, Jean Seberg, Peter Fonda
US 1964, 35mm, b/w, 112 min

THE STRANGE LOVE OF MARTHA IVERS

FRIDAY DECEMBER 13 AT 9:15PM

Barbara Stanwyck effortlessly flourishes in the role of an unusual femme fatale born into totalitarian privilege, her ambition fortified by cynicism, guilt and revenge. Bound together by a contract of fear, she and her anxious, alcoholic husband – played with prickling desperation by Kirk Douglas in his debut – have spawned a dictatorship of sorts in the small town of Iverston, only to be startled by the sudden intrusion of a freewheeling shadow from their past, Martha's childhood love. Rossen's torn characters all bear varying degrees of allegiance to illusory symbols – money, power, freedom – and long for meaningful connections yet can barely recognize them within the distortions of a morally confusing world. Thus, even the most unscrupulous act – and the film's disquieting ending – is counterbalanced by a discreet sympathy for all of industrial society's misshapen victims.

Directed by Lewis Milestone. With Barbara Stanwyck, Van Heflin, Kirk Douglas
US 1946, 35mm, b/w, 116 min

ISLAND IN THE SUN

SATURDAY DECEMBER 14 AT 7PM

Rossen was gradually re-entering the good graces of Hollywood with this “work-for-hire” for producer Darryl F. Zanuck. Wildly successful upon its release, the daring sun-drenched retreat to a British-colonized Caribbean island mingles the fascination and beauty of exotic otherness with that of stately British nobility. As a result, the romances of two pairs of interracial couples and those of two troubled upper class white couples melodramatically reflect and absorb the larger social inequalities and upheavals. An elaborately entertaining ensemble cast earnestly and ambitiously plays out 1950s hopes and fears surrounding race and colonialism despite the reverse of



ROBERT ROSSEN *ALL THE KING'S MEN*

this picture postcard implicating Hollywood for its interest in those with darker skin only when they can be glamorously exploited.

Directed by Robert Rossen. With James Mason, Joan Fontaine, Dorothy Dandridge
US 1957, 35mm, b/w, 119 min

THE UNDERCOVER MAN

SATURDAY DECEMBER 14 AT 9:30PM

Rossen returned to the criminal underworld with this revisionist view of organized crime from the perspective of law enforcement. Made during a brief vogue for police procedural films, *The Undercover Man* is unusual for its exploration of the human side rather than the totalizing institutional vision offered in popular postwar films such as *The Naked City* and *T-Men*. The story of a hard-working accountant hired to find a chink in the armor of an untouchable mobster's vast financial operation, the film focuses with fascinating detail on the daily toil of the unsung and underpaid agents who work in cramped back rooms, their time measured in sweat stained undershirts and pencil stubs. Glenn Ford stars as another version of the Fifties' Everyman pushed too far, here strained by the menace of the mob and by his forced separation from his comely, understanding wife played by Nina Foch.

Directed by Joseph H. Lewis. With Glenn Ford, Nina Foch, James Whitmore
US 1949, 35mm, b/w, 85 min



LLOYD BACON *MARKED WOMAN*

THEY WON'T FORGET

SUNDAY DECEMBER 15 AT 5PM

Rossen delivered one of the angriest, most vociferous of the Thirties' social problem films with his screenplay for *They Won't Forget*, a bitter indictment of racial prejudice based on the infamous Leo Frank case in which a Jewish factory worker was framed by a dummy court and lynched by a vengeful mob in Georgia. Claude Rains adds extraordinary psychological nuance to his performance as a career-hungry District Attorney in the Deep South who fans the flames of injustice, essentially railroading a young teacher for murder despite his own personal and professional misgivings about the incendiary case.

Directed by Mervyn Le Roy. With Claude Rains, Gloria Dickson, Edward Norris
US 1937, 35mm, b/w, 90 min

OUT OF THE FOG

SUNDAY DECEMBER 15 AT 7PM

Rossen was assigned with giving Irwin Shaw's anti-fascist allegory for the stage a softer, happier, less Leftist and less Jewish cinematic treatment. John Garfield appears in his most merciless role as a small time Brooklyn gangster extorting money from fishermen in exchange for "protection." Playing the restless daughter of one of his quarry, Garfield's *Sea Wolf* co-star Ida Lupino is seduced by his volatile energy and promises of an exotic escape from her claustrophobic routines while unwittingly becoming a useful accomplice. Within the obscuring atmosphere enhanced by master cinematographer James Wong Howe and an oddly comic chord in the darkest moments, the film imparts an unusual amount of familial warmth to the dark noir fog.

Directed by Anatole Litvak. With John Garfield, Ida Lupino, Thomas Mitchell
US 1941, 35mm, b/w, 85 min

THE BRAVE BULLS

FRIDAY DECEMBER 20 AT 7PM

Retreating to Mexico to escape the vehement anti-Communist showdown, Rossen took full advantage of the relocation by directing and producing a film set in Mexico with Mexican stars using actual locations. As a perfect model of the blurry economic and emotional bonds tying people to one another, Rossen's signature star-and-manager relationship appears here in the form of famous matador Juan Bello and his agent Raoul, overseer of Juan's profession and his life. Introducing the story as if an educational film, the documentary style – and incorporation of newsreel footage – adds a blunt edge



ROBERT ROSSEN *LILITH*



ROBERT ROSSEN *MAMBO*

and menacing suspense to the fear, tension and tragedy Juan experiences in and out of the bullring. At a time when Rossen had just achieved great financial and creative power in Hollywood, his entire career was suddenly in jeopardy. Like Juan Bello, he kept entering the brutal public arena to apprehend the glory of courage over the fear of death.

Directed by Robert Rossen. With Mel Ferrer, Miroslava, Anthony Quinn
US 1951, 16mm, b/w, 106 min

DUST BE MY DESTINY

FRIDAY DECEMBER 20 AT 9:15PM

Robert Rossen's abiding interest in the American working class is revealed in his screenplay for this lesser known gem and vehicle for John Garfield who plays a hard-luck loner and prototype for the restless young men that become the focus for Rossen's own films as a director. Garfield is once again trapped on the wrong side of the tracks, here falsely convicted for a felony he did not commit and sent to a work farm where redemption seems promised in the lovely figure of the farm owner's daughter, played by Warner Bros. starlet Priscilla Lane. Battling the dark forces so dead set against him, Garfield breaks out and takes to the road, seeking a new life and identity for himself. Tracing the strange intertwined courses of love and fate, *Dust Be My Destiny* offers an arresting portrait of late Thirties' Americana and an insightful expression of Hollywood's carefully modulated social consciousness.

Directed by Lewis Seiler. With John Garfield, Priscilla Lane, Alan Hale
US 1939, 35mm, b/w, 88 min

ALEXANDER THE GREAT

SUNDAY DECEMBER 22 AT 7PM

A commanding, epic dispatch from a half-exiled Rossen to Hollywood, the film presents a fascinating overlay of his humanely rendered obsessions with purpose and power onto a lavish Cinemascope production. With Shakespearean bearing, Richard Burton abundantly fills the title roll as the prophesized god of men who wins hearts and conquers nations while fighting conspiracies boiling between his mystical mother and "barbarian" father Philip of Macedonia. Like Willie Stark or Charley Davis, the iconic legend falls prey to ill-defined desires, impulsive instinct and internal anguish. Aspiring to rise above the crude rule of his forebears and create a new,

unified civilization, he is vaingloriously caught up in his own spectacular waves of victory. Alexander's totalitarian idealism mirrors that of Rossen who was again in control of writing, direction and production, yet fighting studio battles all along the way as he attempted to regain his stature upon Hollywood's world stage.

Directed by Robert Rossen. With Richard Burton, Fredric March, Claire Bloom
US/Spain 1956, 35mm, color, 141 min

THEY CAME TO CORDURA

MONDAY DECEMBER 23 AT 7PM

On Rossen's path back into Hollywood's fold after his blacklist-imposed exile, he tackled the themes of courage and treachery in an unusual Western. After the US cavalry wins a major battle against Pancho Villa's men, Major Thorne awards a handful of soldiers medals for their uncommon acts of bravery. Played by a weary Gary Cooper in one of his final roles, Thorne embarks on a strange mission accompanying the motley band – plus Rita Hayworth's treasonous rebel – through uneven, dangerous psychological terrain to Cordura where the soldiers will be publicly feted. As Thorne searches for the nature of bravery, he instead beholds the gamut of depravity from the deteriorating soldiers – finally discovering what he was looking for in the unlikely of places.

Directed by Robert Rossen. With Gary Cooper, Rita Hayworth, Van Heflin
US 1959, 35mm, color, 123 min



ROBERT ROSSEN *JOHNNY O'CLOCK*

A KUCHAR KRISTMAS

DECEMBER 21

George Kuchar (1942-2011) made hundreds of “pictures,” as he called them, some alone and others as collaborations with his twin brother Mike or with his students at the San Francisco Art Institute where he taught filmmaking for forty years. The majority shot on consumer grade video, George’s works films fall roughly into two broad categories: Melodrama and Personal Documentary. Kuchar’s intimate, eccentric and diaristic documentaries include a series of shorts about the emotional overload and release of the holidays, a selection of which are offered here as a tribute to Kuchar’s unique voice and vision.

– Liz Coffey, *Film Conservator*



DINGLEBERRY JINGLES

SATURDAY DECEMBER 21 AT 7PM

Christmas is here again in this diary of glittering gifts, furry friends, underground movie making, and grotesque greetings. A veneer of good cheer coats the surface like thin ice, so proceed with caution!

– George Kuchar

Directed by George Kuchar
US 1994, digital video, color, 20 min

TUMMY ACHE TIMES

It’s the season of joy once again and this video depicts the tasty and the troublesome in big, heaping spoonfuls. Witness a social whirlpool of whipped confections and stripped confessions tastefully prepared in soupy symbolism. See man and domesticated mammals share in the bounty of a cosmopolitan cornucopia. Feast your eyes and ears on the snap-crackle-and-pop culture of a city simmering in smut. Swallow it all in the 4:3 format and good luck in the digestive department. – G.K.

Directed by George Kuchar
US 2010, digital video, color, 25 min

SOLSTICE: AN ANDY DITZLER SONG

Solstice is a music video illustrating the feelings inspired by this holiday song written by a young man I met in Atlanta, Georgia, Andy Ditzler. My students and I, at the San Francisco Art Institute, concocted the visuals to accompany the tune and the result should evaluate all those suffering from blues of every shade and intensity. – G.K.

Directed by George Kuchar
US 2009, digital video, color, 5 min

THE FLAKES OF WINTER

A George Kuchar Holiday Annual. Marc Kehoe, Sharon Greytak star Dan Carbone clan in CT, Lisa Brogan, Brogan bunch, Floraine Connors, Miss Stella K. An Xmas greeting in Pixels. Snow falls gently in the background as kielbasa is cut and Walter Kapsuta mans the accordion in this Christmas special. Also on board is filmmaker Sharon Greytak, as she and I discuss matters of the flesh and joints. The snowscapes of Connecticut and the Bronx are viewed through the filter of domestic hellishness. Full of ominous Christmas cheer. – G.K.

Directed by George Kuchar
US 1988, digital video, color, 35 min

THE WICKER MAN RESURRECTED

DECEMBER 21

The Harvard Film Archive recently discovered within its collection a rare, perhaps unique, 35mm print of the U.S. release version of *The Wicker Man*, the subject of an ardent search by the film distributor, StudioCanal UK who for years had been hunting the mythologized longer version of Robin Hardy’s 1971 cult phenomenon. Cut down on the eve of its UK release by distributors weary of its 99-minute length, the longer edit was released briefly in the US before being minimally reedited once again: the version which miraculously materialized at the HFA in somewhat delicate condition. The original full-length cut may still remain missing, yet the HFA’s 91.5-minute print has been digitally restored by StudioCanal and will be theatrically released on DCP in theaters this fall.

An investigator’s trip to a remote Scottish island searching for a missing girl – who may or may not exist – leads him to a bizarre world of Celtic pagan rituals, agricultural conspiracies and a spiritual crisis. With Britain’s Dracula Christopher Lee at the heart of its darkness, *The Wicker Man* unsettles horror film tropes to craft a uniquely terrifying fantasy. The Harvard Film Archive is thrilled to have played a vital role in the lore of the horror classic and is pleased to screen this rare print for one night. – BG

THE WICKER MAN

SATURDAY DECEMBER 21 AT 9PM

Directed by Robin Hardy. With Edward Woodward, Diane Cilento
UK 1973, 35mm, color, 92 min



ROBIN HARDY *THE WICKER MAN*



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FILM AFTER FILM, OR J. HOBERMAN PRESENTS INLAND EMPIRE

NOVEMBER 25

No director has ever worked closer to his unconscious than David Lynch and, facilitated by the use of amateur digital-video technology, his three-hour *Inland Empire* takes this blandly enigmatic filmmaker as far inland as he has ever gone. *Inland Empire* is as personal as a diary film; it's all but free-associated and the sense of present-ness is contagious. Lynch shot scene-to-scene without a script, beyond a 14-page monologue for Laura Dern (recorded in a single 70-minute take and interspersed throughout the finished film), off and on for three years before enlisting French television to underwrite the completed work.



LAURA DERN AND DAVID LYNCH ON THE SET OF *INLAND EMPIRE*

It's an understatement to call *Inland Empire* Lynch's most experimental film in the nearly 30 years since he completed *Eraserhead*. Cheap DV has opened the artist's mental floodgates. *Inland Empire* is suffused with dread of . . . what? Sex, in Lynch, is a priori nightmarish. But there's a sense here that film itself is evil. Movies are all about editing and acting, which is to say, visual lies and verbal ones, and *Inland Empire* insures the that viewer is cognizant of both. Lynch's notion of pure cinema is a matter of tawdry scenarios and disconcerting tonal shifts. Everything in *Inland Empire* is uncanny, unmoored, and out of joint. The major special effect is the creepy merging of spaces or times. The heroine's persistent doubling and Lynch's continuous use of "creative geography" reinforce the sense that he assimilated Maya Deren's venerable avant-noir *Meshes of the Afternoon* at an impressionable age. And like *Meshes*, *Inland Empire* has no logic apart from its movie-ness. —J. Hoberman

Perhaps most renown for penning intelligent *Village Voice* film reviews for over thirty years, J. Hoberman seems a ubiquitous presence in contemporary film criticism and history. He has taught cinema history at the Cooper Union in New York City for over two decades, acted as guest programmer and curator in museums and theaters throughout the country, and his articles appear regularly in *Artforum*, *Film Comment*, *the London Review of Books*, *the Nation*, and the *New York Times*. He has been involved in the writing and editing of a dozen books, including his latest *Film After Film: Or, What Became of 21st Century Cinema?* (Verso, 2011). The Harvard Film Archive is thrilled to welcome back J. Hoberman to discuss his recent volume with one of the key films discussed within it, David Lynch's *Inland Empire*. A book signing will follow the screening and conversation.

\$12 SPECIAL EVENT TICKETS

J. HOBERMAN IN PERSON

INLAND EMPIRE

MONDAY NOVEMBER 25 AT 7PM

Directed by David Lynch. With Laura Dern, Jeremy Irons, Justin Theroux
 US 2006, 35mm, color, 180 min

APPEARING IN PERSON

JOSHUA OPPENHEIMER OCT 5
 ROBERT GARDNER OCT 11
 BILLY WOODBERRY OCT 12
 SCOTT MACDONALD OCT 18 - 19
 ANG LEE OCT 25
 PHIL SOLOMON OCT 31
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