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All programs curated by Haden Guest and David Pendleton. Film synopses written by Haden Guest, David Pendleton and Brittany Gravely unless otherwise noted.

On the cover: In the dream realism of Jacques Demy, his muse Catherine Deneuve can keep working while expecting a child in *A Slightly Pregnant Man* p. 14

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.

THE 16TH GENEVIÈVE McMILLAN – REBA STEWART FELLOW: CHEICK OUMAR SISSOKO

NOVEMBER 7 – NOVEMBER 10

The McMillan-Stewart Fellowship in Distinguished Filmmaking was established at Harvard's Film Study Center in 1997 with a generous gift from Geneviève McMillan in memory of her late friend, Reba Stewart, to support outstanding Francophone directors from Africa or of African descent. The most recent recipient is Cheick Oumar Sissoko, the third Malian filmmaker to be awarded the fellowship (after Abderrahmane Sissako in 1999 and Souleymane Cissé in 2001).

Born in San, Mali in 1945, Sissoko studied first mathematics, then history and sociology. While at university in Paris during the 1970s, he became active in several protest movements and decided that filmmaking was the best way to be able to continue this political engagement under the dictatorial rule of Moussa Traoré. After finishing film school, Sissoko returned to Mali and began making short documentaries before turning to fiction with his first feature film, *Nyamanton*, made on a shoestring budget using local crew and production and post-production facilities.

Using slice-of-life realism to tell a sympathetic tale of the struggles of Bamako's poor, *Nyamanton* was a success both at Mali's theaters and on the festival circuit. As Sissoko was finishing his second film—*Finzan*, about the subjugation of Malian women—he also became involved with the opposition to Traoré that led to his overthrow in 1991. Sissoko subsequently began working with the new government to support Mali's film community even as his international status continued to rise with *Guimba the Tyrant* (1996) and *Genesis*. Shortly after the production of *Battu* (2002), which remains unreleased apart from a handful of festival screenings, Sissoko put aside filmmaking to become Mali's Minister of Culture.

The HFA's screenings provide an overview of Sissoko's career, from the bare-bones filmmaking of *Nyamanton* to the epic sweep of *Genesis*. What remains constant are an unerring eye and keen wit, guided by the Brechtian dictum that art should both educate and entertain. Judiciously balancing the local and the universal, Sissoko has drawn on the West African tradition of oral narrative and the satiric edge of the Malian street theater called *koteba*. – DP

The HFA plans to present *Guimba the Tyrant* in early 2015 with Mr. Sissoko in person.

This program is a collaboration between the HFA and Harvard's Film Study Center, with assistance from the Institut Français, the Consulate General of France in Boston, and the Cultural Services of the French Embassy, New York.

Special thanks: Fabien Fieschi, Emmanuelle Marchand, Eric Jausseran—the Consulate General of France, Boston; Amélie Garin-Davet—Cultural Services of the French Embassy, New York.



CHEICK OUMAR SISSOKO

FRIDAY NOVEMBER 7 AT 7PM

GENESIS (LA GENÈSE)

Sissoko's most ambitious film turns to the first book of the Bible to create an epic about cycles of violence and the seizing and wielding of political power. Sissoko's version eschews the parts of the Book of Genesis most often adapted: here you'll find no Garden of Eden, no Noah and no Moses. Rather he focuses on the story of Jacob and his sons. In doing so, he pulls no punches; the film includes scenes of ethnic warfare, rape and forced circumcision. As a result, *Genesis* has often been seen as a reaction to the Rwandan genocide of 1994 or, closer to home, to tensions between the nomadic Tuareg peoples of northern Mali. The film draws power from the beauty of its images and from Sissoko's evocative use of location shooting around Mt. Hombori Tondo and in the desert.

Directed by Cheick Oumar Sissoko. With Sotigui Kouyaté, Salif Keita, Balla Moussa Keita
France/Mali 1999, 35mm, color, 102 min. Bambara with English subtitles

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CHEICK OUMAR SISSOKO *FINZAN*

SUNDAY NOVEMBER 9 AT 5PM

NYAMANTON

For his first feature-length fiction film, Sissoko focuses on children, like many filmmakers before him who seek to address with delicacy a society's injustices (de Sica, Kiarostami, Ghobadi). A young brother and sister try to balance school and their menial jobs in order to be able

to continue their education and so that their impoverished family can make ends meet. The film exquisitely balances the grinding poverty of the world of these children with moments of play and affection as they interact with friends and family. Like all of Sissoko's subsequent work, *Nyamanton* has its didactic moments, but the rest is given over to observing the lives of these children with

simple directness and with moments of comedy and grace.

Directed by Cheick Oumar Sissoko. With Chaka Diarra, Alikou Kanté, Maciré Kanté
Mali 1986, 16mm, color, 94 min. Bambara with French subtitles

MONDAY NOVEMBER 10 AT 7PM

FINZAN

Finzan is an impassioned cry of anger at the oppression of African women, set in a Malian village. A young widow resists her brother-in-law when he asserts his traditional right to "inherit" her, while a girl from the city, horrified to learn that the village still practices female genital mutilation, finds herself threatened with the ritual. The women's assertion of their right to control their own bodies and destinies soon turns to a life-and-death struggle. Perhaps most crucially, *Finzan* presents clitoridectomy not as a traditional practice but as a form of oppression. Even as the stakes get higher and the tone darkens, Sissoko injects comic relief by drawing his self-satisfied male characters from the conventions of Malian popular theater.

Directed by Cheick Oumar Sissoko. With Oumar Namory Keita, Koti, Balla Moussa Keita
Mali 1989, digital video, color, 107 min. Bambara with English subtitles

PORTRAITS OF HISTORY. THE FILMS OF SERGEI LOZNITSA

NOVEMBER 8 – NOVEMBER 17

The films of Ukrainian director Sergei Loznitsa (b. 1964) are rooted in the rich tradition of avant-garde documentary so central to the history of Soviet cinema. After graduating in 1997 from the intensely selective Russian State Institute of Cinematography in Moscow, Loznitsa directed a series of striking and celebrated short films as a member of the legendary St. Petersburg Documentary Film Studio. Free of any kind of voice over or explanatory devices, Loznitsa's short documentaries are instead pure cinematic poems whose subtle arguments are made through careful montage and arresting imagery which captures both the quickening pulse of Russia in the midst of the profound political and socio-cultural transition, and the deeper echoing rhythms of history. The lyricism and lasting melancholy of Loznitsa's early films define a different, subtler mode of political cinema perhaps best exemplified in *The Train Stop*, a haunting vision of a train station waiting room filled with passengers all deep in a strange and unbroken slumber, travelers on oneiric and unexplained voyages. In 2010 Loznitsa directed his first feature film, *My Joy*, a dark and brilliantly trenchant road movie in which the seeming random encounters of a hapless truck driver together reveal the sharpest contradictions and troubling continuities defining 21st century Russia. Loznitsa's second feature, *In the Fog* turned back in time to the searing blood-soaked battlefield that was Ukraine during the Second World War. An angry and lucid examination of the blurred borders between collaboration and patriotism, *In the Fog* confirmed Loznitsa as an unflinching and keenly intelligent artist able to use narrative cinema to genuinely engage politics and history. His powerful new film *Maidan* turns to the urgent present moment of Ukraine, capturing the nation's still unresolved struggle through a series of epic and symphonic portraits of the massive anti-government protests that swept the nation and the violent retribution that followed. – HG



SERGEI LOZNITSA *MAIDAN*

The Harvard Film Archive is honored to welcome Sergei Loznitsa to present and discuss *Maidan* and *My Joy* and gratefully thanks and acknowledges the Flaherty Seminar and Colgate University for their collaboration on this program.

Sergei Loznitsa's visit and films are shown in concert with Lives of the Great Patriotic War, an exhibition presented by the Harvard Library and the Blavatnik Archive Foundation focusing on Jewish participation in the Soviet Armed Forces during WWII (known in Russia as the Great Patriotic War). Featuring war-time diaries, letters, photographs and contemporary oral testimonies, the exhibition brings to life a largely unknown chapter of Jewish history: the participation of 500,000 Soviet Jewish soldiers in the fight against German fascism.

Special thanks: the Blavatnik Archive Foundation; Kate Kondayen, Kira Poplowski, Sarah Thomas—Harvard Library; Sarie Horowitz, Anita Reher—The Flaherty; David Dinnell, Ted Kennedy—Ann Arbor Film Festival; Mary Simonson—Colgate University



SERGEI LOZNITSA *MY JOY*

\$12 SPECIAL EVENT TICKETS
SERGEI LOZNITSA IN PERSON
SATURDAY NOVEMBER 8 AT 7PM

MAIDAN

Maidan impresses for both its invaluable footage from the frontlines of history and a masterful set of long takes, with a mostly static camera. Loznitsa's latest feature film finds him returning to non-fiction after *My Joy* and *In the Fog* to document the so-called "Euromaidan" protests in Kiev's Maidan Square. The occupation of the square began in November 2013, in opposition to Viktor Yanukovich's decision not to sign a trade agreement with the European Union but to seek closer ties between the Ukraine and Russia, and culminated in the overthrow of his presidency in February 2014. Loznitsa presents the mounting unrest in a series of tableaux, emphasizing the collective aspect of the protests by eschewing close-ups. His masterful use of framing becomes increasingly impressive as the camera moves closer to the action even as violence erupts.

Directed by Sergei Loznitsa
Ukraine/Netherlands 2014, digital video, color, 130 min. Ukrainian with English subtitles

\$12 SPECIAL EVENT TICKETS
SERGEI LOZNITSA IN PERSON
SUNDAY NOVEMBER 9 AT 7PM

MY JOY (SCHASTE MOE)

For his feature debut Loznitsa crafted a fable qua cautionary tale of a hopelessly naïve truck driver led by an unexpected detour on a long and increasingly strange voyage into the dark heart of post-Communist Russia. Channeling the portraits of Russian national character gathered in Loznitsa's early documentaries, *My Joy* transforms the driver's picaresque encounters into a kind of choral voice singing a darkly satiric dirge mourning the troubled state of 21st century Russia. Shot by celebrated Romanian cinematographer Oleg Mutu (*4 Months, 3 Weeks, 2 Days; The Death of Mr. Lazarescu*), *My Joy* is animated by dynamic camerawork that gives a fierce energy and raw beauty to Loznitsa's ultimately savage critique of the en-

democratic corruption, violence and avarice that, he argues, have taken a cancerous hold on the national psyche of Russia today.

Directed by Sergei Loznitsa. With Viktor Nemets, Vlad Ivanov, Maria Varsami
Germany/Ukraine/Netherlands 2010, 35mm, color, 127 min. Russian and German with English subtitles

SATURDAY NOVEMBER 15 AT 7PM

IN THE FOG (V TUMANE)

A nihilistic and mesmerizing vision of the hopelessly vengeful spiral of war, *In the Fog* takes place in Nazi-occupied Belarus and loosely centers around a cryptic woodsman guide suspected of collusion with the Germans and swiftly condemned to death by his Partisan friends. Opening with a devastating extended tracking shot revealing a Hieronymus Bosch-like scene of a Partisan camp centered around a public hanging of suspected traitors, *In the Fog* slowly builds to its unexpected climax as it travels through the primordial autumnal forest made alive through the shadows and dark sanguine colors invented by master cinematographer Oleg Mutu. Loznitsa's adaptation of a novel by Belarusian writer Vasil Bykov leaves deliberately unexplained much of the background and events of *In the Fog* plunging the viewer instead into the same confusion denied by the soldiers who stubbornly cling to the artificial romantic ideal of wartime heroism.

Directed by Sergei Loznitsa. With Vladimir Svirski, Vlad Abashin, Sergei Kolesov
Germany/Russia/Latvia/Belarus/Netherlands 2012, digital video, color, 127 min. Russian with English subtitles

SUNDAY NOVEMBER 16 AT 5PM

BLOCKADE (BLOKADA)

The epic and disastrous 900-day Nazi siege that almost destroyed Leningrad comes alive with fierce and angry intensity in Loznitsa's incredible and symphonic found footage film. An unflinching chronicle of the near death of a city and the stoic heroism of the Russian resistance, *Blockade* uses archival footage to skillfully craft almost musical movements describing the harrowing ordeal and

revealing fleeting glimpses of the everyday of the stubborn and courageous community that fought back.

Directed by Sergei Loznitsa
Russia 2005, 35mm, b/w, 52 min. Russian with English subtitles

REFLECTIONS

The expanded director's cut of Loznitsa's contribution to the omnibus film, *The Bridges of Sarajevo*.

Directed by Sergei Loznitsa
Russia/Netherlands 2014, 35mm, b/w, 17 min. No dialogue

MONDAY NOVEMBER 17 AT 7PM

SERGEI LOZNITSA SHORT FILMS

TODAY WE ARE GOING TO BUILD A HOUSE (SEGODNYA MY POSTROIM DOM)

Directed by Sergei Loznitsa
Russia 1996, 35mm, b/w, 28 min. No dialogue

THE TRAIN STOP (POLUSTANOK)

Directed by Sergei Loznitsa
Russia 2000, 35mm, b/w, 25 min. No dialogue

FACTORY (FABRIKA)

Directed by Sergei Loznitsa
Russia 2004, 35mm, color, 30 min. No dialogue

PORTRAIT (PORTRET)

Directed by Sergei Loznitsa
Russia 2002, 35mm, b/w, 28 min. No dialogue



SERGEI LOZNITSA *IN THE FOG*

ANGELA LANSBURY ON SCREEN

NOVEMBER 14 – NOVEMBER 23



ALBERT LEWIN *THE PRIVATE AFFAIRS OF BEL AMI*

\$12 SPECIAL EVENT TICKETS
ANGELA LANSBURY IN PERSON
FRIDAY NOVEMBER 14 AT 7PM

ALL FALL DOWN

Lansbury's multidimensional performance in *All Fall Down* guaranteed her fate in John Frankenheimer's following picture, *The Manchurian Candidate*—in which she also played a mother with an unnatural fixation on her son. William Inge adapted James Leo Herlihy's novel into the space of an intimately claustrophobic screen—and a strikingly naturalistic excursion to a seedy Key West—in which a small family and a string of lonely women idolize the unusually named Berry-Berry, Warren Beatty's inscrutable manifestation of lost, violent, rebellious youth. Berry-Berry's younger brother endearingly struggles to emerge from his own wholesome innocence while watched over by Karl Malden's well-intentioned, left-leaning, alcoholic father and Angela Lansbury's manically fluctuating, overbearing mother. When the conservatively eccentric clan falls in love with the unique light of visitor Echo O'Brien—played with heartbreaking clarity by Eva Marie Saint—everyone attempts to behave. Not entirely unsympathetic, Lansbury remarkably manages to sustain a simultaneous coldness and warmth toward her troubled, unpredictable family, all of whom fall in and out of the apparent roles Fifties' society—and its cinema—has prepared for them.

Directed by John Frankenheimer. With Eva Marie Saint, Warren Beatty, Karl Malden
US 1962, 35mm, b/w, 111 min

SUNDAY NOVEMBER 23 AT 7PM

THE PRIVATE AFFAIRS OF BEL AMI

Quickly reuniting Lansbury with *Picture of Dorian Gray* (1945) cohorts Albert Lewin and George Sanders, *The*

Born to a leading Irish actress and enrolled in schools for drama at a young age, Angela Lansbury (b.1925) was singing in nightclubs at sixteen and had received two Academy Award nominations by twenty—as Ingrid Bergman's shrewdly scheming housemaid in George Cukor's *Gaslight* (1944) and in Albert Lewin's *Picture of Dorian Gray* (1945) playing delicate songstress Sybil Vane. This auspicious inception led not to starring leads, but an MGM contract which conscripted her to, as she put it, “the harpies and the heavies.” With lovely, yet less standard features and a mature demeanor, she was frequently cast in supporting roles as the adulteress, the maid or the mother—and often as women several years older. By the time of her third Oscar nomination for her chilling performance in *The Manchurian Candidate* (1962), she was playing the mother of Laurence Harvey while only three years his senior. Nevertheless, she resisted typecasting and always brought luminous depth to her character-actor roles. Receiving continual critical notice, Lansbury eventually languished from Hollywood's neglect and finally turned to the theater in the Sixties. Her daring and ingenious character creations and reinventions in productions like *Mame*, *Gypsy*, *The King & I* and *Sweeney Todd* won her the awards and praise her career in Hollywood always just sidestepped. Unpredictably, her third act would entail a long stay on television as the Miss Marple-esque Jessica Fletcher in the popular series *Murder, She Wrote*, centered around the intelligence and adventurousness of an older, unassuming woman—an achievement still remarkable by the standards of today's television landscape. Lansbury finally received the Oscar she long deserved in 2013 for Lifetime Achievement and was also recently bestowed the title of Dame by Queen Elizabeth II in honor of her seventy-year career as well as her humanitarian work. — BG

The Harvard Film Archive is thrilled to welcome Angela Lansbury to discuss her uniquely challenging, ultimately successful journey through stage and screen—which she continues to vibrantly pursue to this day.

Special thanks: Steven Brown; Daniel Bish—George Eastman House

Private Affairs of Bel Ami is based on Guy de Maupassant's second novel. Sanders plays the ironically-nicknamed scoundrel of the title who becomes bewitched by his own charming powers over women, including Lansbury's youthful widow Clotilde. Aided by a witty, intelligent script, both Lansbury and Sanders evince subtle fluctuations of emotion throughout every shift in their ambiguously unofficial relationship. Although often convincingly sincere, the affections of the manipulative Bel

Ami grow increasingly suspect while Clotilde maintains a wry demeanor neither coquettish nor overmodest; she presents a believable independence, devotion and playfulness with the gentle complexity Lansbury would bring to numerous future roles. *Print from the collection of George Eastman House*

Directed by Albert Lewin. With George Sanders, Angela Lansbury, Ann Dvorak
US 1947, 35mm, b/w and color, 112 min



JOHN FRANKENHEIMER *ALL FALL DOWN*

S	M	T	W	T	F	S
02	03	04	05	06	07 7PM GENESIS P. 2	08 7PM MAIDAN P. 4 SERGEI LOZNITSA IN PERSON
09 5PM NYAMANTON P. 3 7PM MY JOY P. 4 SERGEI LOZNITSA IN PERSON	10 7PM FINZAN P. 3	11	12	13	14 7PM ALL FALL DOWN P. 5 ANGELA LANSBURY IN PERSON	15 7PM IN THE FOG P. 4
16 5PM BLOCKADE P. 4 REFLECTIONS P. 4 7PM SONGS FROM THE NORTH P. 8 SOON MI-YOO IN PERSON	17 7PM SERGEI LOZNITSA SHORT FILMS P. 4	18	19	20	21 7PM THE UMBRELLAS OF CHERBOURG P. 9 9PM JACQUOT DE NANTES P. 10	22 7PM MODEL SHOP P. 10 9PM PARKING P. 10
23 5PM DONKEY SKIN P. 10 7PM THE PRIVATE AFFAIRS OF BEL AMI P. 5	24 7PM THE WORLD OF JACQUES DEMY P. 10	25	26	27	28 7PM HIROSHIMA MON AMOUR P. 15 9PM HIROSHIMA MON AMOUR P. 15	29 7PM LOLA P. 11 9PM HIROSHIMA MON AMOUR P. 15
30 5PM HIROSHIMA MON AMOUR P. 15 7PM EARLY DEMY P. 11	 <p>JACQUES DEMY A ROOM IN TOWN P. 13</p>					

Harvard Film Archive

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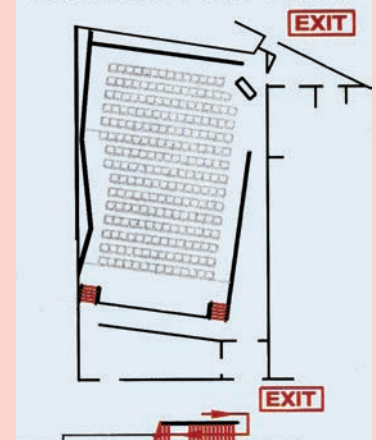
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There is limited metered parking in Harvard Square, which is free after 8pm. Parking is also available at several public lots in Harvard Square.

THEATER FIRE EXITS



S	M	T	W	T	F	S
	01 7PM HIROSHIMA MON AMOUR P. 15	02	03	04	05	06
07 5PM HIROSHIMA MON AMOUR P. 15 7PM THREE SEATS FOR THE 26TH P. 11	08 7PM HIROSHIMA MON AMOUR P. 15	09	10	11	12 7PM BAY OF ANGELS P. 12 9PM HIROSHIMA MON AMOUR P. 15	13 7PM HIROSHIMA MON AMOUR P. 15 9PM LA NAISSANCE DU JOUR P. 12
14 5PM THE PIED PIPER P. 12 7PM THE YOUNG GIRLS OF ROCHEFORT P. 12 THE YOUNG GIRLS TURN 25 P. 13	15 7PM LADY OSCAR P. 13	16	17	18	19 7PM BAY OF ANGELS P. 12 9PM A ROOM IN TOWN P. 13	20 7PM ANOTHER KUCHAR XMAS P. 16 9PM A SLIGHTLY PREGNANT MAN P. 14
21 3PM VINTAGE HOLIDAY SHOW P. 15 FREE ADMISSION 7PM THE UMBRELLAS OF CHERBOURG P. 9						



JACQUES DEMY *THREE SEATS FOR THE 26TH* P. 11



JACQUES DEMY *DONKEY SKIN* P. 10

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SONGS FROM THE NORTH BY SOON-MI YOO

NOVEMBER 16



SOON-MI YOO *SONGS FROM THE NORTH*

Best known for her lyrical and astute short-form essay films, South Korean-born and Cambridge-based artist Soon-Mi Yoo made her feature film debut with her most ambitious and complexly structured film to date, *Songs from the North*, winner of the prestigious Golden Leopard for Best First Feature at the 2014 Locarno Film Festival. *Songs from the North* is an essay film which looks differently at the enigma of North Korea, a country typically seen only through the distorted lens of jingoistic propaganda and derisive satire. Interweaving images from her three visits to North Korea together with songs, spectacle, popular cinema and archival footage, *Songs from the North* tries to understand, on their own terms, the psychology and popular imagination of the North Korean people and the political ideology of absolute love which continues to drive the nation towards its uncertain future. Yoo's sincere desire to look closely and objectively at North Korea gives a rare charge and emotion to her remarkable footage of intimate, everyday scenes as well as her poetic inter-titles and an extended interview with her father. To sincerely consider this country that challenges our most fundamental assumptions about the human condition is, Yoo argues, ultimately to question the meaning of freedom, love and patriotism. – HG

Special thanks: Carter Eckert, Susan Laurence and Jina Kim—the Korea Institute, Harvard

\$12 SPECIAL EVENT TICKETS

SOON-MI YOO IN PERSON

SUNDAY NOVEMBER 16 AT 7PM

SONGS FROM THE NORTH

“Our Deepest Wish is Reunification” was a popular children’s song when I was growing up in Seoul, South Korea. Reunification occupied a large part of public and private discourse. The separation between North and South was considered unnatural, as if a living being had been severed in half. The pain felt by Koreans was real, not imagined. Reunification was considered the only remedy, a destiny.

When I finally was able to travel to North Korea in December 2010 I crossed the Tumen River, the border with China, where a North Korean guide met me at customs and accompanied me in a state-run taxi. Night was falling as we crossed over a snowy mountain range. I remember my surprise to see people walking in the dark alongside the road, briefly glimpsed in the headlights as we drove past. I wondered how they were able to find their way in complete darkness. It was the coldest winter in thirty years on the Korean Peninsula. Some people carried bundles of kindling, gathered in wooden A-frames on their back. Another was dragging a tree trunk. The next morning I looked out my hotel window in Rajin City and saw people running from the cold. I wanted to ask them, “How do you manage to survive?”

Because of the tight control of the North Korean “guides” I was not able to travel or photograph freely. But I was able to film fleeting moments and encounters in between. I was deeply moved by the grace and dignity of the North Koreans I met during that trip and during my two subsequent visits in the summers of 2011 and 2012.

I was never able to ask my question to any North Koreans. Instead I had to look for answers in the footage I brought back and in the North Korean material—songs, cinema, spectacle, publications—that I researched. The longer I stared at the images, the longer I listened to their voices, I no longer saw the propaganda. What remained were the beauty of their faces, and the melodies of the songs which carried a genuine emotion that I found consoling. I began to understand that perhaps this is how they manage to survive. I also came to understand that these are people who would rather die than be humiliated and subjugated. And so they continue, walking in the dark, and maybe humming one of those patriotic songs that I heard everywhere throughout my travels in North Korea. – *Soon-Mi Yoo*

Directed by Soon-Mi Yoo

US/South Korea/Portugal 2014, DCP, color & b/w, 72 min. English and Korean with English subtitles



SOON-MI YOO *SONGS FROM THE NORTH*

ONCE UPON A SONG... JACQUES DEMY

NOVEMBER 21 – DECEMBER 21

Jacques Demy (1931 – 1990) dedicated his little-seen *Parking* to Jean Cocteau, “who loved the words ‘Once Upon a Time.’” Of the innumerable filmmakers influenced by Cocteau, his closest follower/disciple may have been Demy who, like Cocteau, sought to transform everyday reality into imaginative magic. In some films, this takes the form of fantastical occurrences but more often it appears as a concatenation of fateful chance encounters or unlikely coincidences that seem to indicate the work of unseen forces.

Demy’s other major influence was the Hollywood musical, especially those from MGM’s Freed Unit, and most especially the work of Vincente Minnelli. Like Minnelli, Demy delights in presenting precisely and vibrantly designed sets and costumes that form a hermetic world pulsing with music. Minnelli worked as a window dresser, while Demy staged puppet shows as a child; in both cases, these formative experiences led to a later emphasis on the expression of character and emotion through *mise-en-scène*.

After finishing film school in Paris, Demy began making short films in the mid-1950s and by the end of the decade was living with Agnès Varda; the two married in 1962 and remained so until Demy’s death. This relationship brought Demy into the heart of the so-called “Left Bank Group” (Varda, Alain Resnais and Chris Marker), although some argue that Demy himself cannot be counted a member because his work lacks the formal experimentation and political engagement of the Group’s films. This view underestimates both the innovative force of Demy’s use of music and *mise-en-scène* as well as the critical nature of the films’ often-noted melancholy.

While love is the constant preoccupation of Demy’s cinema, magic or fate typically intervenes to thwart or to endorse the various couplings. This fatalism is the source of the pervasive melancholy in these films, and it is often associated with politics: the French Revolution, the 1955 shipbuilders strike in Nantes, or the wars in Algeria and Vietnam. More generally, the melancholy often appears as a reaction to the repressive constraints on gender and sexuality. Many of the films, from *Model Shop* to *Parking*, feature protagonists challenged by the binaries of male and female, and the vein of homoeroticism in Demy’s work stretches back to *Le bel indifférent*.

Demy’s career climaxed with the tremendous critical and popular success of his third feature film, *The Umbrellas of Cherbourg*. This success was never duplicated, and by the mid-1970s, Demy was reliant on funding from television and from abroad. He was nonetheless able to complete three important projects in the 1980s: the long-gestating musical, *A Room in Town*; the homage to Cocteau and to bisexuality, *Parking*; and the Yves Montand vehicle *Three Seats for the 26th*.

Demy died of AIDS in 1990 without ever regaining the success he had enjoyed in the 1960s, but the favorable critical reception of his last films laid the seeds for their subsequent rediscovery. If Demy’s life has a happy ending, it can best be found in Agnès Varda’s loving and tireless efforts to keep his work accessible to the public, in the embrace of *Lola* and *Umbrellas* by subsequent generations and in the rising reputation of *Bay of Angels*, *Model Shop* and *A Room in Town*.

This program is presented with assistance from the Institut Français, the Consulate General of France in Boston, and the Cultural Services of the French Embassy, New York.

Special thanks: Fabien Fieschi, Emmanuelle Marchand, Eric Jausseran—the Consulate General of France, Boston; Amélie Garin-Davet—Cultural Services of the French Embassy, New York; Agnès Varda.

Film descriptions by Brittany Gravely, Carson Lund and David Pendleton



JACQUES DEMY

INSTITUT
FRANÇAIS



JACQUES DEMY *THE UMBRELLAS OF CHERBOURG*

FRIDAY NOVEMBER 21 AT 7PM
SUNDAY DECEMBER 21 AT 7PM

THE UMBRELLAS OF CHERBOURG (LES PARAPLUIES DE CHERBOURG)

Finally realizing his dream of a romantic tale completely saturated in color and song, Demy created his most critically and popularly successful film and propelled Catherine Deneuve into eternal stardom. His oddly radical departure from the New Wave coda—and certainly any particular film genre—featured dialogue entirely sung in a stunning Technicolor wonderland held within the fluid gaze of Jean Rabier’s camera. Meticulously painting with artifice to describe the heart’s depths, Demy initiates his audience into a heightened sensory experience of the unpredictable social and economic compromises and complications tangled up in modern love. As if transmitting on a parallel frequency, his relentless musical style and candy-colored sensibility infuses the melodrama with another layer of emotional communication—enhancing his cinematic palette to illustrate how ordinary life’s simple encounters, connections and dizzying, dramatic crescendos of underlying emotions take on the rich, dreamy uncanniness of the cinema or the fairy tale, and that their separation is perhaps the actual illusion.

Directed by Jacques Demy. With Catherine Deneuve, Nino Castelnuovo, Anne Vernon
France/West Germany 1964, 35mm, color, 92 min. French with English subtitles



JACQUES DEMY *MODEL SHOP*

FRIDAY NOVEMBER 21 AT 9PM

JACQUOT DE NANTES

Begun while Jacques Demy was ill and completed after his death, *Jacquot de Nantes* is Agnès Varda's valentine to her husband, a tour through his life and work that is at once joyous and elegiac. Using a combination of recreations based on Demy's memories, on-screen reminiscences and clips from Demy's films, Varda traces Demy's evolution from a movie-loving boy in the coastal town of Nantes through his career as an accomplished director of films like *The Umbrellas of Cherbourg* and *Lola*. Interspersed throughout the film are intimate close-ups of Demy's fragile body, tenderly filmed by Varda in one of her most personal and affecting films.

Directed by Agnès Varda. With Philippe Maron, Edouard Joubeaud, Laurent Monnier
France 1991, 35mm, b/w & color, 118 min. French with English subtitles

SATURDAY NOVEMBER 22 AT 7PM

MODEL SHOP

Equating the seizure of one's car with death, *Model Shop* is the ultimate Los Angeles driving narrative, a film that scales the destiny of a man to the fate of his automobile. George Matthews is a jaded architecture graduate slumming around the city of angels on what will likely be his last tank of gas before a stint in Vietnam, his halfhearted mission being the collection of enough funds to pay off the fast-approaching repossession of his convertible. Demy's first American effort conjures a rich sense of the Californian social life that his desperate outsider is both repelled by and drawn to, its vision of the city's "pure poetry" concentrated through a series of driving shots every bit as geographically faithful as those in *Vertigo*'s San Francisco. Thick with Bach-scored melancholy, *Model Shop* points forward to the existential gloom of *Five Easy Pieces* even as it refers back to Demy's own filmography via the resonant reappearance of *Lola*'s titular French beauty, now a heartbroken castaway challenging George's limited perspective.

Directed by Jacques Demy. With Anouk Aimée, Gary Lockwood, Alexandra Hay
France/US 1968, 35mm, color, 92 min. In English

SATURDAY NOVEMBER 22 AT 9PM

PARKING

Dedicated to Jean Cocteau "who loved the magic words 'Once upon a time,'" Demy and Michel Legrand reincarnate the legend of Greek myth and Cocteau in the land

of 1980's pop music. Aided by that decade's adoration of fame, glamour and decadence, Demy places Orpheus center stage where the angelic, gleeful pop star is worshipped by millions. When an accident sends him through the wall of a parking garage and into a bureaucratic underworld ruled by Jean Marais' Hades, his luck takes a few surreal turns within Demy's mostly wholesome fantasyland. Despite a few dark notes and a general tone of tenuous temporality, *Parking* celebrates all aspects of life, love, creativity and even death through a graphic visual sense and Orphée's strange songs as well as Demy's signature optimism and an exuberant embrace of bisexuality as a natural and inclusive expression of love.

Directed by Jacques Demy. With Francis Huster, Laurent Malet, Keiko Ito
France 1985, DCP, color, 95 min. French with English subtitles

SUNDAY NOVEMBER 23 AT 5PM

DONKEY SKIN (PEAU D'ANE)

Enchanted since childhood with the fantastic, utopian realms of the fairy tale, Demy finally adapted one of his favorites to the screen. Demy fills Charles Perrault's classic 17th century tale with sparkling rainbow costumes, set design and effects—playfully reveling in dismantling normalcy through imaginative incongruities and dreamy, childlike logic. Naturally, Catherine Deneuve plays the most beautiful woman in the world whose death leads Jean Marais' king to select his own stunning daughter—also Deneuve—as his new bride. Another goddess of French cinema, Delphine Seyrig plays the confused princess' decidedly modern Fairy Godmother who casts a spell so the girl may escape as an ugly beast into Cinderella territory, finally mesmerizing a dreamy prince who glimpses her true beauty. Summoning multiple time periods and Cocteau references, Demy's funny mix of the plausible and the mundane with the mythical, the magical and the taboo—makes clever, understated room for subversive ideas about wealth and class, domestic and gender roles while directly reflecting cinema's unique power to freely experiment with alternative realities.

Directed by Jacques Demy. With Catherine Deneuve, Jean Marais, Delphine Seyrig
France 1970, 35mm, color, 90 min. French with English subtitles



JACQUES DEMY *LE BEL INDIFFÉRENT*

MONDAY NOVEMBER 24 AT 7PM

THE WORLD OF JACQUES DEMY (L'UNIVERS DE JACQUES DEMY)

Guided by Agnès Varda through her husband's life and films a few years after his death in 1990, the "casual stroll" endearingly weaves together film clips, old photographs, rare home movie and behind-the-scenes footage on his film sets, interviews with Demy throughout his career and informal chats with Demy's children, as well as numerous actors, friends and collaborators such as, Claude Berri, Catherine Deneuve, Anouk Aimée, Michel Legrand, Michel Piccoli, Danielle Darrieux and Dominique Sanda. In between, excited fans effuse and enlightening episodes surprise, such as footage of Jim Morrison on the set of *Donkey Skin* and Harrison Ford's screen test for *Model Shop*. In the spirit of Demy's playful optimism, Varda elucidates the passionate path of a filmmaker determined to march to his own unique tune, charming legions of followers off into dreamlands unknown.

Directed by Agnès Varda
France/Belgium/Spain 1995, DCP, b/w & color, 90 min. French and English with English subtitles



JACQUES DEMY *DONKEY SKIN*



JACQUES DEMY *LOLA*

SATURDAY NOVEMBER 29 AT 7PM

LOLA

Demy burst out of the gate with this effusive, feather-light portrait of old France receding in the rear view to be replaced by a young, liberated postwar culture. With the sexual revolution feeling very much on the horizon, *Lola* bounces between intertwining characters in Demy's hometown of Nantes, their fleeting connections forming a fluid tapestry of love given and denied, dreams fulfilled and sacrificed. At the film's center is the relationship between a shambolic loner and the charismatic cabaret dancer—the non-stop energy source that is Anouk Aimée—for whom he pines. Shot monochromatically by Raoul Coutard on anamorphic lenses during the rising days of his New Wave reputation, Demy's film presents a world so lively and overgrown with cinematic references (an opening credit offers Max Ophüls as a touch point) that it literally appears to bulge outside the spatial limitations of the frame—a fitting analogue to the script's optimistic sense of limitless possibilities, renewed by each dramatic cut and sweeping camera move.

Directed by Jacques Demy. With Anouk Aimée, Marc Michel, Alan Scott
France/Italy 1961, 35mm, b/w, 88 min. French and English with English subtitles

SUNDAY NOVEMBER 30 AT 7PM

EARLY DEMY

This program brings together four short projects from the early years of Demy's filmmaking career.



JACQUES DEMY *LUST*

LE SABOTIER DU VAL DE LOIRE

A documentary portrait of an aging cobbler and his wife.

France 1955, 35mm, b/w, 23 min. French with English subtitles

LE BEL INDIFFÉRENT

Demy's first adaptation of Cocteau is a short play about a woman driven to desperation by the nonchalance of her lover.

With Jeanne Allard, Angela Bellini, Jacques Demy
France 1957, 35mm, color, 23 min. French with English subtitles

ARS

Ars is the most direct expression of Demy's fascination with the mysteries of faith (and therefore with the films of Robert Bresson) in the form of a biographical sketch



JACQUES DEMY *THE YOUNG GIRLS OF ROCHEFORT*

of 19th-century priest Jean Vianney.

France 1959, 35mm, b/w, 17 min. French with English subtitles

LUST (LA LUXURE)

Lust is Demy's contribution to the French omnibus film *The Seven Deadly Sins*; despite the episode's suggestive title, Demy approaches his subject playfully, imagining a conversation between two fictional artists about a childhood confusion between *luxure* (French for the sin of lust) and luxury.

With Micheline Presle, Jean-Louis Trintignant, Laurent Terzieff
France 1961, 35mm, b/w, 14 min. French with English subtitles

SUNDAY DECEMBER 7 AT 7PM

**THREE SEATS FOR THE 26TH
(TROIS PLACES POUR LE 26)**

With its lengthy scenes of theater rehearsal that start to look indistinguishable from the vibrant world off stage, *Three Seats for the 26th* plays like a spiritual precursor to the late-career work of Alain Resnais. Demy's last entry into his beloved musical genre treats the boundary between life and theater as a flimsy one, perhaps even suggesting dramatic performance to be closer to life because of its distillation of unspoken truths present in daily existence. Here, the defining withheld truth has to do with the nature of the relationship between Yves Montand (playing himself), one of his young female admirers, and her mother, which gradually comes into focus as the film nears its startling conclusion. Demy's use of the camera as an expressionistic compass to his character's core passions had long since developed into a fully formed trademark at this late stage of his career, and *Three Seats* offers ample evidence of this cinematographic mastery even as the cheery radiance of the images is called into question by the problematic implications of the narrative.

Directed by Jacques Demy. With Yves Montand, Mathilda May, Françoise Fabian
France 1988, DCP, color, 106 min. French and English with English subtitles

FRIDAY DECEMBER 12 AT 7PM

FRIDAY DECEMBER 19 AT 7PM

BAY OF ANGELS (*LA BAIE DES ANGES*)

Demy's second feature film is mostly contained within the closed world of the casino, the superficial depths of which Claude Mann's disillusioned bank clerk follows Jeanne Moreau's gambling demimonde. Post-*Jules et Jim* and *La Notte*, Moreau glides through this parallel dimension immortal and evanescent, as suspended in cinematic time as Demy's minimalistic black-and-white widescreen. The cool composition mimics the escapist architecture of the casino—a place of suspended reality with its own rules and morals and dramatic rhythm checked by Michel Legrand's repeating musical refrain, which would seem hopelessly romantic in any other film. Here, it plays with the intersections of "real" drama and the kind contrived within the controlled space of the casino or the cinema. The couple's undefined relationship follows the unpredictable rises and falls of perpetually risking it all, guided by passing whims or mystical signs, living moment to moment on a playing field continually leveled by the extremes of luxury and poverty. Expressing both the disappointment and the thrill of modern living with its arbitrary set of socioeconomic restrictions, this was the last film Demy made which still operated within the naturalistic restraints of the *nouvelle vague*, surprising even that wave with its capricious ending—as care-free and unpredictable as a spin of the roulette wheel.

Directed by Jacques Demy. With Jeanne Moreau, Claude Mann, Paul Guers
France 1963, 35mm, b/w, 82 min. French with English subtitles



JACQUES DEMY *BAY OF ANGELS*

SATURDAY DECEMBER 13 AT 9PM

LA NAISSANCE DU JOUR

Colette's *La naissance du jour* (known as *Break of Day* in English) is an autobiographical novel about woman in her fifties who wrestles with her decision to take a young-



JACQUES DEMY *LADY OSCAR*

er lover as she attempts to settle into middle age. The film adaptation was made for television during the period when Demy was reliant on commissioned projects, unable to finance his own scripts. The renunciation of love is a theme that resounds throughout Demy's oeuvre and here finds moving expression. The film was shot at Colette's house in Saint-Tropez, and the setting provides a perfect canvas for Demy's typically careful and inspired mise-en-scene, including the patterned wallpaper that was such an important element of his visual style.

Directed by Jacques Demy. With Dominique Sanda, Danièle Delorme, Tonie Marshall
France 1980, 16mm, color, 84 min. French with English subtitles

SUNDAY DECEMBER 14 AT 5PM

THE PIED PIPER

Somewhat of a return to the fairy tale land of *Donkey Skin*, Demy's subsequent film is likewise filled with song and childlike magic, yet darkness prevails. British pop star Donovan makes his only fiction film appearance as the title character who charms all the animals and children of the somber-toned, medieval hamlet, yet cannot change the corrupt hearts of the ruling class, the church or even the frightened townspeople. Introducing the black plague into the centuries' old story, Demy also paints grotesque, sinister portraits of Klan-like Catholic priests and monstrous leaders who terrorize the carefree, joyful bohemians and artists—even when they are of obviously valuable service. His insertion of a subversive alchemist who is Jewish conjures all kinds of modern-day plagues and persecutions which flourish due to fear, prejudice and greed.

Directed by Jacques Demy. With Donovan, Jack Wild, Donald Pleasence
UK/US 1972, DCP, color, 91 min

SUNDAY DECEMBER 14 AT 7PM

THE YOUNG GIRLS OF ROCHEFORT (*LES DEMOISELLES DE ROCHEFORT*)

A follow-up to the grand success of Demy's first musical *The Umbrellas of Cherbourg*, *The Young Girls of Rochefort*

unfurls an unabashedly romantic bouquet of song and dance upon a flowing field of pastel. Catherine Deneuve and her sister Françoise Dorléac star as musical twins searching for love and success just as a fair comes to town and a medley of strangers convenes in the charming port town. With a tip of his *chapeau* to the golden era of the Hollywood musical—including the very American presence of Gene Kelly and *West Side Story*'s George Chakiris—Demy allows the search for true love to guide each story thread and that ideal sweetness and thrill to giddily overwhelm the screen. Criticized upon its release for its outrageously saccharine themes, the bubbly film has risen to prominence in recent years perhaps precisely for



JACQUES DEMY *THE PIED PIPER*

its meticulously designed, infectious spectacle of what it feels like to be madly happy and in love.

Directed by Jacques Demy. With Catherine Deneuve, Françoise Dorléac, Jacques Perrin
France 1967, 35mm, color, 126 min. French and English with English subtitles

FOLLOWED BY

THE YOUNG GIRLS TURN 25 (LES DEMOISELLES ON EU 25 ANS)

The middle of Varda's three successive films about Demy—between *Jacquot de Nantes* and *The World of Jacques Demy*—this homage has as its background the celebration of *The Young Girls of Rochefort* hosted by the city of the film's setting in 1992 to mark the 25th anniversary of its release. The celebratory mood is shaded by remembrances not only of the departed Demy but also of Françoise Dorléac, killed in a car accident months after the film's release in 1967.

Directed by Agnès Varda
France 1993, 35mm, color, 65 min. French with English subtitles



JACQUES DEMY PARKING



JACQUES DEMY A ROOM IN TOWN

MONDAY DECEMBER 15 AT 7PM

LADY OSCAR

Based, rather unexpectedly, on a popular *shojo manga*—Japanese nomenclature given to stories focusing on strong heroines—*Lady Oscar* transplants one of Demy's characteristically resilient females to the politically precarious landscape of the French Revolution, in turn breeding something of an unsung feminist costume drama. Born female but raised according to male standards of rank and dress by her domineering army general father, Oscar is someone who falls outside the heteronormative order even as she assumes class privilege and a coveted position as Marie Antoinette's personal guard. Demy's epic refuses to call too much attention to its defining gender ambiguity, instead using its heroine's precise social position as a way of delicately illuminating the political, economic and cultural contexts that shape and in many ways predetermine the development of a person without regard to individual desires. Elaborately decorated and photographically handsome, *Lady Oscar* joins *Barry Lyndon* and *The Draughtman's Contract* as bold auteurist spins on 17th and 18th century European nobility.

Directed by Jacques Demy. With Catriona MacColl, Barry Stokes, Christina Böhm
France/Japan 1978, 35mm, color, 124 min. In English

FRIDAY DECEMBER 19 AT 9PM

A ROOM IN TOWN (UNE CHAMBRE EN VILLE)

Jacques Demy's only other film in which all the dialogue is sung, *A Room in Town* is a companion piece to *The Umbrellas of Cherbourg*. Like the earlier film, it takes place in a northern port city—Demy's native Nantes this time—and it centers on a young couple who face a choice between love and money. With the lighting and color palette mirroring the darker mood, *A Room in Town* is more firmly grounded in reality than its predecessor. The backdrop is a general strike that took place in Nantes in 1955, and the questions of class that ripple throughout *Umbrellas* here take center stage. The film was coolly received by the public but praised by the French critics, and today it is considered one of the high points of Demy's post-1960s career.

Directed by Jacques Demy. With Dominique Sanda, Richard Berry, Danielle Darrieux
France/Italy 1982, DCP, color, 93 min. French with English subtitles

SATURDAY DECEMBER 20 AT 9PM

**A SLIGHTLY PREGNANT MAN (L'ÉVÉNEMENT
LE PLUS IMPORTANT DEPUIS QUE L'HOMME A
MARCHÉ SUR LA LUNE)**

Demy's utopian comedy presents Catherine Deneuve still looking like a fairy tale princess and Marcello Mastroianni—Italian cinema's icon of cool masculinity—as her sensitive, slightly pregnant boyfriend. The crayon-colored concoction of absurdity and exaggeration remains tethered to Earth by Demy's sweetly mundane depiction of their working class lives and the characters' subdued reactions to the unnatural situation. In Demy's playful speculation of what could happen in such an upside-down world, basically, everyone handles it fairly well. For better or worse, the surprising phenomenon is immediately incorporated into the wider social schema as well as the capitalist imperative—a maternity clothing company the first to see profit potential. Good natured depictions of men suddenly frantic about birth control, healthcare and the rights of their bodies make way for their understanding women a little bit more while women are amused and enlightened by seeing funny reflections of themselves.

Directed by Jacques Demy. With Catherine Deneuve, Marcello Mastroianni, Micheline Presle
France/Italy 1973, DCP, color, 94 min. French with English subtitles



JACQUES DEMY *THE YOUNG GIRLS OF ROCHEFORT*



JACQUES DEMY *THE UMBRELLAS OF CHERBOURG*

HIROSHIMA MON AMOUR: A DIGITAL RELEASE

NOVEMBER 28 – DECEMBER 13



ALAIN RESNAIS *HIROSHIMA MON AMOUR*

An unexpected, fleeting encounter between a French actress and a Japanese architect gives way to a deeply effecting meditation on love, memory and the dark legacies of World War II in Alain Resnais' remarkable debut feature. One of the first expressions of the *nouvelle vague*, *Hiroshima Mon Amour* remains startling for its bending of time and memory and for the haunting beauty and incantatory rhythm of Marguerite Duras' extraordinary script. Emmanuelle Riva (of Michael Haneke's *Amour*) glows with deep sorrow and incandescent beauty as a young woman gripped by a past that finds a strange new echo in the scarred city of Hiroshima. The film's avant-garde score, co-authored by Georges Delerue and Giovanni Fusco, and its intermingling of raw documentary imagery with Sachy Vierny lustrous, gliding cinematography helped define *Hiroshima Mon Amour* as a pioneering and formally daring film like none other seen thus far in the French cinema. – HG

Hiroshima Mon Amour is presented in a new 4K digital "restoration" by Argos Films, Fondation Groupama Gan, Fondation Technicolor and Cineteca Bologna, with support from the CNC.

Special thanks: Eric Di Bernardo—Rialto Pictures.

FRIDAY NOVEMBER 28 AT 7PM & 9PM

SATURDAY NOVEMBER 29 AT 9PM

SUNDAY NOVEMBER 30 AT 5PM

MONDAY DECEMBER 1 AT 7PM

SUNDAY DECEMBER 7 AT 5PM

MONDAY DECEMBER 8 AT 7PM

FRIDAY DECEMBER 12 AT 9PM

SATURDAY DECEMBER 13 AT 9PM

HIROSHIMA MON AMOUR

Directed by Alain Resnais. With Emmanuelle Riva, Eiji Okada, Stella Dallas
France/Japan 1959, DCP, b/w, 93 min. French, Japanese and English with English subtitles

VINTAGE HOLIDAY SHOW

DECEMBER 21

FREE ADMISSION

SUNDAY DECEMBER 21 AT 3PM

Come in from the cold and frenzy of the Sunday before Christmas and join us for our annual program of short films celebrating the winter holidays. The films are chosen from our ever growing collection, and feature cartoons and live action pictures including *Charlie's Christmas Secret* (1984). This episode of the TV series "Young People's Specials" stars Seth Green, already at age of ten, the jaded persona he has perfected in adulthood. In this rather ham-fisted holiday program, Charlie thinks he has lost his taste for Christmas and attempts to rediscover the meaning of the season before it is too late. – Liz Coffey, *Film Conservator*

Around 90 minutes, this program is appropriate for children and adults, and all of the films will be screened on 35mm and 16mm.





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ANOTHER KUCHAR XMAS

DECEMBER 20

Known for both saturated cinematic melodrama and diaristic video work, prolific artist George Kuchar (1942-2011) also religiously documented this eventful time of year, often spent with friends and food in San Francisco. In the HFA's second annual screening of Kuchar's winter holiday video offerings, the charismatic filmmaker/philosopher visits and eats with friends and shows his beloved cats the year's haul of Christmas cards. – *Liz Coffey, Film Conservator*

All films directed by George Kuchar.

SATURDAY DECEMBER 20 AT 7PM

XMAS 1987 NEW YEARS

Slightly dark for the season, the video accurately depicts the sort of cloud from whence George is emerging—looking for love and attention during this vulnerable time of year. Unusually sporting facial hair, George dines with friends, projects film, drinks champagne and reflects upon Christmas cards, Blackie the cat, and a variety of distractions to avoid loneliness. George phones his mother, but the line is busy.

US 1988, digital video, color, 13 min

PILGRIMAGE

A voyage through a California Christmas that begins in the turd-smear streets of San Francisco and ends in a botanical wonder of ethnic endurance and faith. A journey that incorporates pelicans, palaces, and platters of plenty. A season of joy bloated with the ephemeral gasses of religious fermentation and the iconography of a movie-land Madonna.

US 1992, digital video, color, 29 min

CAT HOUSE

This is a video that celebrates the New Year with a banging of plates and licking of bowls. The viewer gets to witness a house of canned celluloid and the watery vistas of a Bay Area burgh. There is much good cheer and some feline conflict interspersed with a menu of crunchy and mushy edibles for the souls of man and domestic animal. Sit back and digest this bonbon of fluff with a hairball or two. – GK

US 2007, digital video, color, 24 min

LUMPS OF JOY: A HOLIDAY TREAT

A holiday video of good cheer and feline ferocity, this annual tradition of videotaped festivities centers on the oriental and occidental tidbits that make the season worthy for bipeds on wheels as they pedal from one calorie laden event to another. Along the way we meet many champs and chumps as they chomp away at the remaining moments of 2003. Ahead lie the lumpy treats of a New Year in need of NutraSweet. – GK

US 2004, digital video, color, 14 min



GEORGE KUCHAR

IN PERSON

SERGEI LOZNITSA Nov. 8 - 9
 ANGELA LANSBURY Nov. 14
 SOON MI-YOO Nov. 16

COMING SOON

FERNANDO EIMBCKE *IN PERSON*
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 LUTHER PRICE *IN PERSON*
 ORSON WELLES

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