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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: HFA co-founder Robert Gardner in Colom-
bia during the making of *Ika Hands* (1988) p. 19

MARCO BELLOCCHIO, THE MORAL ANARCHIST

SEPTEMBER 5 – SEPTEMBER 22

Marco Bellocchio (b. 1939) is one of the most consistent and most adventurous of today's Italian directors—an achievement all the more remarkable given that he made his feature debut almost fifty years ago. Over those years, he has amassed a body of films that encompasses a large number of original screenplays, adaptations of the likes of Pirandello and Kleist and personal, quasi-autobiographical work. What unifies these films is the beauty and originality of Bellocchio's images and his unceasing quest to understand the place of the individual in contemporary Italy and contemporary cinema.

After making a few shorts, Bellocchio announced himself with his ferocious first feature, the acclaimed *Fists in the Pocket*. This caustic and anarchic look at an extremely troubled family launched him instantly to the first ranks of the Italian film scene, alongside Antonioni, Pasolini and Bertolucci. For the next several years, films such as *China Is Near* and *In the Name of the Father* found Bellocchio examining the turbulent world of leftist politics and revolutionary dreams with an eye both sympathetic and jaundiced.

During the 1980s and 1990s, under the spell of unorthodox—and, to some, controversial—psychoanalyst Massimo Fagioli, Bellocchio's emphasis turned to examining the interweaving of family dynamics and sexual desire as they produce and undermine personal identities. Films such as *Leap into the Void* and *Devil in the Flesh* create complex allegories of an audacious originality.

More recently, Bellocchio has turned to more straightforward narratives in a number of films that examine Italy's recent past and its present, from *The Nanny* to his most recent work, *Dormant Beauty*. Shifting brilliantly from realist fiction to archival footage to the imagery of dream or fantasy, all within a single film, this recent period has returned Bellocchio to the forefront of contemporary cinema, while combining the lessons learned from both the previous political and allegorical work. What has remained constant is Bellocchio's searching critique of the institutions that control individuals and organize the flow of power: the army, political parties, schools, the state and its laws, the Church, and the family. – DP, BG

This retrospective is presented with the support of the Istituto Luce Cinecittà and in partnership with the Consulate General of Italy in Boston and Professionisti Italiani a Boston. Special thanks: Camilla Cormanni, Marco Cicala--Cinecittà; Nicola De Santis, Giuseppe Pastorelli, Cinzia Del Zoppo – Consulate General of Italy in Boston; Valentina Cecchi – Professionisti Italiani a Boston; Laura Argento – Cineteca Nazionale, Rome; Michael Horne, Sony.



Consolato Generale d'Italia a Boston



MARCO BELLOCCHIO *FISTS IN THE POCKET*

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MARCO BELLOCCHIO *DORMANT BEAUTY*

FRIDAY SEPTEMBER 5 AT 7PM

FISTS IN THE POCKET (*I PUGNI IN TASCA*)

At the age of twenty-six Bellocchio discharged a shocking opening salvo upon unprepared Italian audiences—who either vehemently rejected or embraced its blasphemous mutiny only a few years before the 1968 student uprisings. Detailing the pathology within a languishing bourgeois family in the detached, irreverent manner of the *nouvelle vague*, *Fists in the Pocket* hypnotizes with a quiet horror that alternately simmers and releases within incestuously close quarters. The stagnation and confusion of the immature siblings and their blind, devout mother—who only leaves the house to visit her husband’s grave—manifests most animatedly in the reckless ambivalence of their loosest cannon, Alessandro. Played with a prescient punk instability by Lou Castel, the epileptic Alessandro attempts to move the family out of their tomb via radical means. Acutely framed by an uncompromising camera and underscored by Ennio Morricone’s spectral tracks, a tormented tenderness lies just beneath Alessandro’s fulfillment of what may be their collective, desperate wishes.

Directed by Marco Bellocchio. With Lou Castel, Paola Pitagora, Marino Mase
Italy 1965, 35mm, black and white, 105 min. Italian with English subtitles

FRIDAY SEPTEMBER 5 AT 9PM

DEVIL IN THE FLESH (*DIABOLO IN CORPO*)

Both the original 1921 novel by Raymond Radiguet and the first film version by Claude Autant-Lara in 1946—featuring a teenage boy’s affair with a the wife of a French soldier at war—were scandalous for their frank and seditious treatment of sex and politics. Relocating the story to modern-day Italy, Bellocchio maintained the shock value by featuring explicit sexual content—lensed by Tarkovsky cinematographer Guiseppe Lanci—and integrated a more contemporary political complexity. Weakly attempting to reign in her voracious desires and a deep psychological dissonance, the beautiful, reckless Giulia seems as imprisoned as her fiancé—whose terrorist actions contributed to his arrest as well as the death of Giulia’s father—by the circumscriptions of a privileged existence. While her fiancé renounces his beliefs in order to live a “normal” life, and her psychoanalyst simply diagnoses her as “crazy,” a new young lover finally promises an honest, unconditional expression of love—its own form of radical rebellion. Upon the film’s release, its raw eroticism threatened to overwhelm the subtler psycho-

logical entanglements which come to fully unravel by the film’s quietly revelatory close.

Directed by Marco Bellocchio. With Maruschka Detmers, Federico Pitzalis, Anita Laurenzi
Italy/France 1986, 35mm, color, 115 min. Italian with English subtitles

SATURDAY SEPTEMBER 6 AT 7PM

GOOD MORNING, NIGHT (*BUONGIORNO, NOTTE*)

By turns sober, elegiac, and despairing, *Good Morning, Night* is a highly fictionalized retelling of the kidnapping and killing of Aldo Moro, president of Italy’s Christian Democratic Party, by the Red Brigade in the spring of 1978. Bellocchio creates a female protagonist, a revolutionary named Chiara, who is part of the small group holding Moro prisoner. Seen through her eyes as she comes to question her involvement in the group’s actions, the film’s look back at the dreams of the Italian and European Left in the 20th century becomes a repudiation of revolutionary violence from what Bellocchio has called his “anarchic yet peaceful” perspective.

Directed by Marco Bellocchio. With Maya Sansa, Luigi Lo Cascio, Roberto Herlitzka
Italy 2003, 35mm, color, 107 min. Italian with English subtitles

SATURDAY SEPTEMBER 6 AT 9PM

LET’S DISCUSS (*DISCUTIAMO, DISCUTIAMO*)

Even at the period of his life when Bellocchio was closest to Italy’s radical left, he couldn’t help satirizing the student movement in this Brechtian sketch made for the episode film *Amore e rabbia*. The filmmaker himself plays a professor lecturing about aesthetics to a lecture hall full of bored students before being interrupted by a group of Maoist radicals.

Directed by Marco Bellocchio. With Marco Bellocchio, Sergio Elia, Roberto Marigliano
Italy 1969, 35mm, color, 24 min. Italian with English subtitles

FOLLOWED BY

IN THE NAME OF THE FATHER (*NEL NOME DEL PADRE*)

In the spirit of *Zéro de conduite* (1933) and *If...* (1968), *In the Name of the Father* follows the descent into chaos of a Catholic boys’ boarding school in the late 1950s. While a new student sows discontent among the boys with skillful manipulation, the school’s working staff plans a strike. The success of each rebellion depends on the other, but such solidarity is in short supply. The film was inspired by Bellocchio’s memories of the boredom and resentment of his own school days, infused with the rage and audacity of the 1960s student movement.



MARCO BELLOCCHIO *HENRY IV*

Bellocchio’s theatrical mise-en-scene both underscores and enlivens the film’s pessimism. We will present Bellocchio’s recent re-editing of the film, which shortened it by more than 20 minutes, thereby heightening the work’s satirical sense of the grotesque.

Directed by Marco Bellocchio. With Yves Beneyton, Renato Scarpa, Piero Vida
Italy 1971, DCP, color, 83 min. Italian with English subtitles



MARCO BELLOCCHIO *MY MOTHER’S SMILE*

SUNDAY SEPTEMBER 7 AT 5PM

HENRY IV (*ENRICO IV*)

With its fluid movement through time and space as well as a playful, disturbed and intelligent protagonist whose eccentric behavior subverts social custom, the 1921 Luigi Pirandello play naturally found its way into Bellocchio’s adept hands. A trickster even within a band of tricksters, the intense young “Henry” baffles his fellow Renaissance reenactors—and eventually has a psychological breakdown. Years later, holed up in a cavernous castle, he still lives under the delusion that he is the excommunicated Henry IV, the 11th-century Holy Roman Emperor, and is surrounded by a coterie of players who keep him imprisoned in delusion, yet liberated from the chaos and responsibilities of modern reality. Masterfully played with restrained madness by Marcello Mastroianni, Henry lives perpetually within a shoddily produced tragic comedy—with its own rules and anachronisms within anachronisms. Meanwhile, the group of friends who instigated his dementia are suddenly set on curing him, and enter this hall of socio-psychological mirrors where the protections of identity, self-delusion, masks and roles turn inside out. By the postmodern conclusion, Henry and his various collaborators share in the experience of the endless simulacra where perhaps the true self has finally been lost.

Directed by Marco Bellocchio. With Marcello Mastroianni, Claudia Cardinale, Leopoldo Trieste
Italy 1984, DCP, color, 86 min. Italian with English subtitles

SUNDAY SEPTEMBER 7 AT 7PM

MY MOTHER’S SMILE (*IL SORRISO DI MIA MADRE*) AKA THE RELIGION HOUR (*L’ORA DI RELIGIONE*)

When Ernesto, a famous artist and avowed atheist learns that his late mother is to be sainted, he is forced into acknowledging his own unexamined beliefs as well as the dark hypocrisies within outmoded religious rituals. Alluding to the mysterious smile of a certain secular saint of art, Bellocchio treats the story as Ernesto may his own paintings, with a Caravaggio light and a surreal, slightly defiant movement in and out of the old world and the new, in and out of reality and dream. The mother’s unlikely canonization illuminates the far reaches of Catholicism within Italian society and Ernesto’s own psyche,

setting off an array of desperate reactions, from a contrived marketing campaign to an awkward duel. Realizing his family's need of their own saint extends beyond the spiritual into more pragmatic ideas of political, economic, social and emotional protection, Ernesto attempts to create his own path to transcendence and compassion through love. The validation, contradiction and unidentified otherworldly experiences he receives in return sublimely complicate Bellocchio's open-ended, agnostic inquisition into the human and the divine.

Directed by Marco Bellocchio. With Sergio Castellitto, Jacqueline Lustig, Chiara Conti
Italy 2002, 35mm, color, 105 min. Italian with English subtitles

MONDAY SEPTEMBER 8 AT 7PM

VICTORY MARCH (*MARCIA TRIONFALE*)

Bellocchio's corrosive portrait of life in an army barracks presents military discipline as a process of depersonalization and thus anticipates Kubrick's *Full Metal Jacket*. The film follows a new recruit through basic training, with a focus on the strange triangle that forms between him, his captain and the captain's wife. The captain's wholehearted investment in making a soldier of the recruit, at all costs, mirrors his mistreatment of his wife due to his paranoid jealousy. Bellocchio here abandons the satire and Brechtian distancing of his earlier work to present vividly a world of psychosexual conflict and hidden depths, reminiscent at times of Huston's *Reflections in a Golden Eye*.

Directed by Marco Bellocchio. With Michele Placido, Franco Nero, Miou-Miou
Italy 1976, 35mm, color, 120 min. Italian with English subtitles

FRIDAY SEPTEMBER 12 AT 7PM

THE NANNY (*LA BALIA*)

Rebellious women permeate Bellocchio's work, especially since 1980, and the title character of *The Nanny* is a prime example. She is an illiterate young servant who works as the wet nurse for the child of a wealthy family after her lover is jailed for subversive activity. Based on a story by Pirandello, the film is set at the turn of the 20th century against a backdrop of street protest, but at its heart is the simple subtlety with which the presence of the nanny upends the household of her employers, a cold psychiatrist and his hysterical wife, by embodying an alternative to their rigid rationalism. *The Nanny* also inaugurates a loose trilogy of films about the intersection



MARCO BELLOCCHIO VICTORY MARCH



MARCO BELLOCCHIO LEAP INTO THE VOID

of the domestic and the political in 20th-century Italy, followed by *Good Morning, Night* and *Vincere*.

Directed by Marco Bellocchio. With Fabrizio Bentivoglio, Valeria Bruni Tedeschi, Maya Sansa
Italy 1999, 35mm, color, 106 min. Italian with English subtitles

FRIDAY SEPTEMBER 12 AT 9:15PM

SORELLE MAI

In recent years, Bellocchio has led filmmaking workshops each summer in his hometown of Bobbio. For much of the past decade, the director's own contribution to the workshop consisted in making short films about a girl named Elena, played by his daughter Elena Bellocchio, and her family, made up of a mixture of actors and of other members of the Bellocchio family. The culmination of this fascinating semi-autobiographical work—which in many ways prefigures Linklater's *Boyhood*—is the feature film *Sorelle Mai*, in which Elena grows from five to thirteen, raised by her mother, a busy actress, and her uncle. Just as Bellocchio's films ceaselessly interweave the personal and the political, here different fictional registers blend, with snippets of the filmmaker's past work serving as fascinating commentary on the life of this unconventional family, even as *Sorelle Mai* itself acts as a valentine to the beauty of the Emilia-Romagna region.

Directed by Marco Bellocchio. With Pier Giorgio Bellocchio, Elena Bellocchio, Donatella Finocchiaro
Italy 2010, 35mm, color & b/w, 105 min. Italian with English subtitles

SATURDAY SEPTEMBER 13 AT 7PM

LEAP INTO THE VOID (*SALTO NEL VUOTO*)

Leap into the Void features one of those deeply dysfunctional wealthy families that appear in Bellocchio's films with some regularity. Here that family is made up of a middle-aged brother and sister who have always lived together and who are so enmeshed that the director has described the film as "the story of a couple." This (non-sexual) couple is haunted by the shadow of madness, which threatens the sister as *Leap into the Void* begins. She begins to slowly cure herself by turning her back on the past—hence the film's title—but her journey toward the light seems to cast her brother into darkness. With *Leap into the Void*, Bellocchio introduces a new subtlety into his visual style; the film "murmurs," as he puts it, breaking with the grotesquerie and expressionism of his earlier work. Few major events occur onscreen; rather, the spectator is asked to notice and decode small signs.

Directed by Marco Bellocchio. With Michel Piccoli, Anouk Aimee, Michele Placido
Italy 1980, 35mm, color, 120 min. Italian with English subtitles

SATURDAY SEPTEMBER 13 AT 9:30PM

SLAP THE MONSTER ON PAGE ONE (*SBATTI IL MOSTRO IN PRIMA PAGINA*)

Like Leone's spaghetti Westerns, *Slap the Monster on Page One* comes from the fascinating intersection be-

tween genre cinema and Italian political filmmaking of the late 1960s and early 1970s. The film tells the pulpy tale of a right-wing newspaper editor who labors to frame an anarchist for rape and murder in an attempt to swing an upcoming election. Bellocchio keeps the action moving briskly—a rather complicated plot speeds by in an hour and a half. Welcoming the chance to experiment with working in a more mainstream vein than the art cinema in which he started, Bellocchio stepped in at the last minute to take over from the film's intended director who had fallen ill. *Slap the Monster* does include some recognizably Bellocchio-ish touches, such as the insertion of news footage of political demonstrations into the fictional world of the film. Nevertheless, the experience of making the film sealed Bellocchio's decision to never again to work in a commercial mode and also initiated his drift from directly political cinema.

Directed by Marco Bellocchio. With Gian Maria Volonte, Fabio Garriba, Carla Tato
Italy/France 1972, 35mm, color, 90 min. Italian with English subtitles



MARCO BELLOCCHIO GOOD MORNING, NIGHT

SUNDAY SEPTEMBER 14 AT 5PM

THE PRINCE OF HOMBURG (*IL PRINCIPE DI HOMBURG*)

Heinrich von Kleist's German play from 1811 is on the surface a tragedy about the conflict between freedom and law: the title character mistakes his orders on the battlefield yet, in so doing, carries the day. Nevertheless he must be punished for insubordination. But the play's greatness stems from Kleist's decision to complicate this conflict by making his prince prey to confusion between dream and waking life. The juxtaposition of these two conflicts—the individual versus authority, reality versus fantasy—makes the play prime material for Bellocchio. The film's long takes serve to communicate the protagonist's confusion, as dreamlike events unfold in real time. Bellocchio described his admiration for the title character thus: "The hero is above all he who seeks and finds the dimension of the unconscious."

Directed by Marco Bellocchio. With Andrea Di Stefano, Barbora Bobulova, Toni Bertorelli
Italy 1993, 35mm, color, 89 min. Italian with English subtitles

SUNDAY SEPTEMBER 14 AT 7PM

THE WEDDING DIRECTOR (*IL REGISTA DI MATRIMONI*)

The wit that runs throughout Bellocchio's films is given free reign in this self-reflexive comedy. Assigned to film an adaptation of Manzoni's classic *The Betrothed*, a besieged director flees to Sicily in search of inspira-

tion. There he happens upon a spirited young woman being forced into an arranged marriage by her father—a situation parallel to the 1827 novel he’s adapting. As life seems to imitate art, our protagonist must ask himself whether he’s playing the hero or the villain. This semi-farical plot provides Bellocchio fertile ground for musing on the weight of history and tradition in a nation whose past is glorious but whose future is uncertain, a description that fits not only Italy (and the US) but cinema as well.

Directed by Marco Bellocchio. With Sergio Castellitto, Donatella Finocchiaro, Sami Frey
Italy/France 2006, 35mm, color, 97 min. Italian with English subtitles

MONDAY SEPTEMBER 15 AT 7PM

VINCERE

Bellocchio ventures down a dark alley of Italy’s unofficial history through the story of Ida Dalser, a lover and supporter of *Il Duce* when he was an ambitious, unorthodox socialist. Unlike the standard historical recreation, *Vincere* is an intimate, torrential—at times operatic—drama from the point of view of one of Mussolini’s first victims. Drifting seamlessly from actual archival footage to the passionate lovers caught up in revolution, the film swiftly shifts its focus to the abandoned wife who gave him all of her possessions as well as his first son. As Mussolini’s power grows, hers diminishes, yet her voice only grows louder and more determined, demanding that she

and her child be officially acknowledged. Its searing exploration of power, desire, defiance and submission is punctuated by revealing scenes of audiences in movie theaters—indicating the burgeoning role of the motion picture in the political and emotional life of a society, Bellocchio’s own audience pointedly included.

Directed by Marco Bellocchio. With Giovanna Mezzogiorno, Filippo Timi, Fausto Russo
Italy 2009, 35mm, color, 128 min. Italian with English subtitles

SUNDAY SEPTEMBER 21 AT 7PM

DORMANT BEAUTY (BELLA ADDORMENTATA)

A controversial and divisive debate in Italy in 2009, the right-to-die case of Eluana Englaro figures as the catalyst around which Bellocchio’s fictional lives divide or unite over painful life and death quandaries. In a vegetative state for seventeen years, Eluana’s case consumes all of the media, government and Vatican time as profound questions are either avoided or deliberated by those wrestling with their own existential crises. A senator attempts to vote his conscience, a man and woman on opposite sides of the controversy fall in love, an actress forgoes her career and her relationships in eternal anticipation of her comatose daughter’s resurrection, and an atheist doctor commits himself to an equally dubious cause. Through a vivid, intricate tangle of voices public and private, Bellocchio perceptively puzzles over the various mechanisms, obligations and devotions which keep

everyone delicately balanced upon a frighteningly vast continuum of life.

Directed by Marco Bellocchio. With Toni Servillo, Isabelle Huppert, Alba Rohrwacher
Italy/France 2012, DCP, color, 103 min. Italian with English subtitles

MONDAY SEPTEMBER 22 AT 9PM

CHINA IS NEAR (LA CINA È VICINA)

Little-seen today in the US, Bellocchio’s second feature secured his place at the forefront of Italian cinema in the late 1960s by adding politics to a savage look at the nuclear family rivaling that of *Fists in the Pocket*. A young man from a prominent family in a small town fancies himself a Maoist and so sets out to undermine his older brother’s run for office as a Socialist. He finds unlikely and unwitting allies in an ambitious working-class couple who ingratiate themselves into the family with disruptive results that have drawn comparisons to Joseph Losey’s *The Servant* (1963). The film’s black humor and wild satire show Bellocchio engaged in a critique of the pretensions of and divisions within the Italian Left at the time. Pauline Kael, a fervent Bellocchio supporter, found in *China is Near* “the most fluid directorial technique since Max Ophüls.”

Directed by Marco Bellocchio. With Glauco Mauri, Elda Tattoli, Paolo Graziosi
Italy 1967, 35mm, black and white, 107 min. Italian with English subtitles

FILM AS FILM: THE CINEMA OF GREGORY MARKOPOULOS

SEPTEMBER 19 – OCTOBER 5

Gregory J. Markopoulos (1928 - 1992) was one of the most original filmmakers to emerge in post-war American cinema. His films, which often translated literary or mythological sources to a contemporary context, are celebrated for their extraordinary creativity, the sensuous use of colour and innovations in cinematic form. This latest instalment of HFA’s on-going retrospective sees the filmmaker at a critical point in his development—the moments of transition between the works that consolidated his reputation in the USA and those made following his move to Europe. It also presents his earliest films from the 1940s, including the trilogy *Du sang, de la volupté et de la mort*. Commencing with his first 16mm film, *Psyche*—which took as its source the unfinished novella by Pierre Louÿs—the trilogy is completed by *Lysis* and *Charmides*, both inspired by Platonic dialogues.

At the peak of his success in the mid-1960s, Markopoulos began filming *The Illiac Passion*, a long-planned version of *Prometheus Bound*. This ambitious project took three years to complete, during which time the direction of Markopoulos’ filmmaking had begun to shift from the more narrative interpretations of mythic themes toward portraiture and studies of landscapes and architecture. One of Markopoulos’ last literary adaptations and one of his last American films—filmed in Boston in 1967—was *Himself as Herself*, an exploration of androgyny loosely based on Balzac’s *Séraphîta*. In New York, he filmed thirty important art world figures for *Galaxie*, amongst them Jasper Johns, WH Auden, Susan Sontag and Allen Ginsberg. Its lapidary nature is constructed through the use of multiple superimpositions that were done in-camera at the moment of filming – a technique also explored in “films of place” such as *Ming Green* and *Bliss*.

In 1968, as a result of his growing disillusionment with the culture that had developed around avant-garde cinema, Markopoulos decided to leave the USA and spend the rest of his life in Europe with his partner Robert Beavers. There, he made plans for Temenos, a unique monographic archive for the preservation, presentation and study of his work. Born out of the desire for continuity between the production, presentation, and analysis of his films, Temenos proposes an ideal in which a projection space, the film copies, and the filmmaker’s writings and documentation can exist in close proximity.

This comprehensive resource was drawn upon to provide the material for *Film as Film: The Collected Writings of Gregory J. Markopoulos*, an indispensable new publication which brings together over 90 different texts written by the filmmaker between 1950 and 1992. In these essays, Markopoulos chronicles the burgeoning New American Cinema scene and responds to auteurs such as Dreyer, Bresson and Mitzoguchi. He also writes in detail on the genesis of his own films and the early work of Robert Beavers. The most individualistic and poetic texts are devoted to his aspirations for the medium of film, and the speculative project of Temenos.



GREGORY MARKOPOULOS GENIUS



To celebrate the publication, a discussion between its editor Mark Webber, the scholar P. Adams Sitney and filmmaker Robert Beavers will follow the screening of *Gammelion*, Markopoulos' elegant film of the castle of Roccasinibalda, which employs an intricate system of fades to extend five minutes of footage to an hour of viewing time. This inventive technique, in which brief images appear amongst measures of black and clear frames, was a crucial step towards the structure his monumental, final work. Eniaios is represented in the season by *Hagiographia II*, in which the filmmaker returns to his Hellenic roots to film the Byzantine city of Mistra in the Peloponnese, and by *Genius* (a version of *Faust* featuring David Hockney, Leonore Fini, Daniel Henry Kahnweiler) and his 1975 portrait of the artists Gilbert and George. — Mark Webber, independent curator of artists' film and video based in London, and owner of *The Visible Press*, a new imprint for books on cinema and writings by filmmakers

For further information on Markopoulos, please see the introduction to *A Gregory Markopoulos Prelude, the previous season of his films at HFA in April 2014*. Film as Film: The Collected Writings of Gregory J. Markopoulos, edited by Mark Webber with a foreword by P. Adams Sitney, is published by *The Visible Press*, London (www.visiblepress.com).

Joining Haden Guest as moderator for the conversation on Friday September 19 will be Panagiotis Roilos, George Seferis Professor of Modern Greek Studies and of Comparative Literature, Harvard University. The Friday night conversation is co-sponsored by the Mahindra Humanities Center's Seminar on Modern Greek Literature and Culture.



GREGORY MARKOPOULOS *GILBERT AND GEORGE*

\$12 SPECIAL EVENT TICKETS
**CONVERSATION WITH P. ADAMS SITNEY,
 MARK WEBBER & ROBERT BEAVERS**
 FRIDAY SEPTEMBER 19 AT 7PM
GAMMELION
 Belgium 1968, 16mm, color, 55 min

BLISS
 US 1967, 16mm, color, 6 min

INTRODUCTION BY MARK WEBBER
 SATURDAY SEPTEMBER 20 AT 7PM
HIMSELF AS HERSELF
 US 1967, 16mm, color, 60 min

THE DEAD ONES
 US 1949, 35mm, b/w, silent, 28 min

**THROUGH A LENS BRIGHTLY:
 MARK TURBYFILL**
 US 1967, 16mm, color, 15 min

**INTRODUCTION BY MARK WEBBER
 & ROY GRUNDMANN**
 SUNDAY SEPTEMBER 21 AT 4:30PM
GALAXIE
 US 1966, 16mm, color, 82 min

INTRODUCTION BY ROBERT BEAVERS
 MONDAY SEPTEMBER 22 AT 7PM
A CHRISTMAS CAROL
 US 1940, 8mm, b/w, 5 min

CHRISTMAS U.S.A.
 US 1949, 16mm, b/w, silent, 8 min

**DU SANG, DE LA VOLUPTÉ
 ET DE LA MORT**
 US 1947 – 48, 16mm, color, 70 min

SUNDAY SEPTEMBER 28 AT 4:30PM
GENIUS
 Switzerland 1970, 16mm, color, silent, 60 min

GILBERT AND GEORGE
 Switzerland 1975, 16mm, silent, 12 min

SUNDAY OCTOBER 5 AT 7PM
**HAGIOGRAPHIA II
 (SECOND VERSION)**
 Switzerland 1970, 16mm, color, silent, 480 min

A SALUTE TO WILLIAM FRIEDKIN

SEPTEMBER 26 – SEPTEMBER 27

The Harvard Film Archive is thrilled to welcome back legendary filmmaker William Friedkin (b. 1935)—the subject of an expanded 2009 HFA retrospective—to present screenings of his celebrated latest feature, *Killer Joe* and the digitally remastered version of *Sorcerer*, one of his indisputably greatest films. More than a tribute celebration of one of the American cinema's most talented filmmakers, Mr. Friedkin returns to Harvard for a very special occasion, to present to Houghton Library the original manuscripts for his acclaimed memoir *The Friedkin Connection* and to donate a set of 35mm prints of his films to the Film Archive. We are honored to receive William Friedkin and to accept his generous gift which will offer an invaluable resource for future generations of film scholars and historians. — HG

To celebrate and make official this important gift, a short ceremony will be held in the Harvard Film Archive theater before the screening of *Sorcerer*.

Special thanks: Marcia Franklin—William Friedkin Productions

\$12 SPECIAL EVENT TICKETS
WILLIAM FRIEDKIN IN PERSON
 FRIDAY SEPTEMBER 26 AT 7PM
SORCERER

Four seedy criminal outcasts risk their lives in pursuit of redemption, both legal and moral, by driving unreliable trucks stocked with nitroglycerine through dangerous landscape to cap an oil well fire in a Central American banana republic. Featuring a trance-like score by Tangerine Dream and a visceral, astonishing performance by Roy Scheider, Friedkin's reinterpretation of the novel Clouzot made famous with his



WILLIAM FRIEDKIN *SORCERER*



WILLIAM FRIEDKIN *KILLER JOE*

1953 masterpiece is among Friedkin's most daring works. Three sequences alone—a chaotic car crash in New Jersey, the unloading of charred bodies in a Central American village, and the explosives laden trucks crossing a rickety storm-blown bridge—render *Sorcerer* a classic and retain their power to make audiences gasp. Released the same year as *Star Wars*, Friedkin's audacious masterpiece represents the braver road abandoned by the studio system.

Directed by William Friedkin. With Roy Scheider, Bruno Cremer, Francisco Rabal
US 1977, DCP, color, 121 min

[\\$12 SPECIAL EVENT TICKETS](#)
[WILLIAM FRIEDKIN IN PERSON](#)
SATURDAY SEPTEMBER 27 AT 7PM

KILLER JOE

William Friedkin's latest film is among his most audacious works, a startling and often hilarious Southern Gothic crime thriller based on an acclaimed play by Tracy Letts, who also wrote the film's screenplay. With its sudden shifts from hillbilly black comedy to savage violence *Killer Joe* is a wickedly cutting film whose jagged satiric edge and kinetic stylization reveal the octogenarian Friedkin to be one of those rarest of directors whose talent and vision remain undiminished, if not intensified, across the course of a long and storied career.

Directed by William Friedkin. With Matthew McConaughey, Emile Hirsch, Gina Gershon
US 2012, DCP, color, 103 min



WILLIAM FRIEDKIN *SORCERER*

OPTICAL POETRY – AN OSKAR FISCHINGER RETROSPECTIVE

SEPTEMBER 28

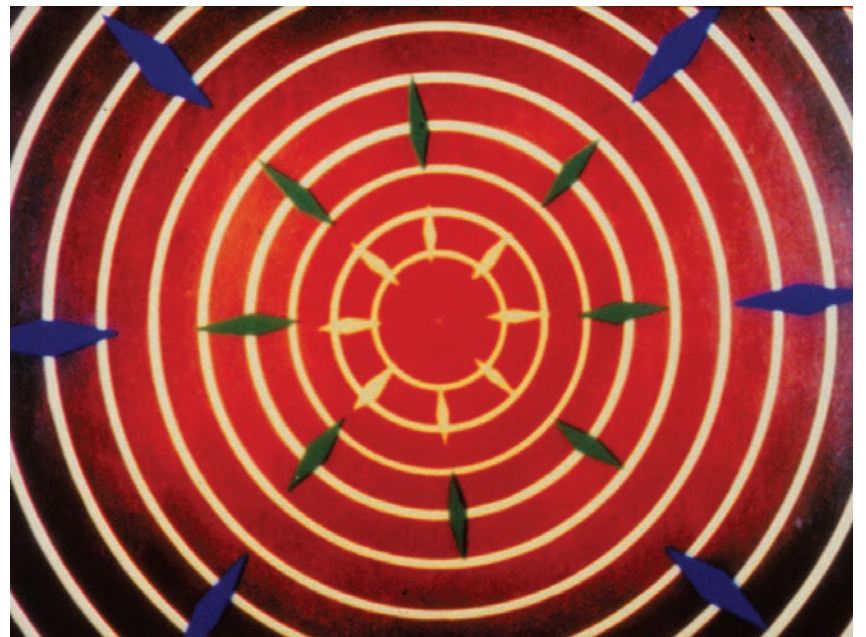
Presented in association with Center for Visual Music

Decades before computer graphics, before music videos, even before *Fantasia* (the 1940 version), there were the abstract animated films of Oskar Fischinger (1900 - 1967), master of 'absolute' or nonobjective filmmaking. He was cinema's Kandinsky, an animator who, beginning in the 1920's in Germany, created exquisite 'visual music' using geometric patterns and shapes choreographed tightly to classical music and jazz. – *John Canemaker, New York Times*

Oskar Fischinger is one of the greatest artists of the 20th century, embracing the abstraction that became the major art movement of that century, and exploring the new technology of the cinema to open abstract painting into a new Visual Music that performs in liquid time. – *Biographer William Moritz*

In *Motion Painting Number One*, for the first time, visual music was born, creating that deep, emotional, almost pleasurable feeling (as we know it) that we get from good music. – *Oskar Fischinger*

Early in his filmmaking career, Oskar Fischinger established a pattern of alternating commercial work with personal, experimental filmmaking. While it seems clear that he preferred working in an avant garde way, commercial work afforded both income and access to the most advanced technology, and Oskar was, among all of the radical film-makers of the Twenties, the most technically knowledgeable and adventurous. Oskar supported himself during this period by making conventional animation, which demonstrates his mastery of realistic anatomy, perspective and linear storytelling. Yet his personal film *Spiritual Constructions* shows the same radical consciousness and experimental techniques as his abstract works: the slender tale of two drunks who argue and stagger home becomes an epic voyage of warping shapes and thwarted perceptions, rendered with single-frame editing and scratching directly on film frames—devices that would re-emerge thirty years later in avant-garde filmmaking.



OSKAR FISCHINGER *ALLEGRETTO*

© CENTER FOR VISUAL MUSIC

Hired to make special effects of rockets, starscapes and planet surfaces for Fritz Lang's 1929 science-fiction feature *Woman in the Moon*, he broke his ankle on the set. While recuperating, he began drawing animations on white paper in charcoal, which became his remarkable series of *Studies*, comprised of 17 short black-and-white film experiments tightly synchronized to music, in which he set out to solve a different visual problem. At this time, Fischinger was also pursuing a series of film experiments with drawn synthetic sound (*Ornament Sound Experiments*). The close synchronization of the *Studies* with music (originally begun as ads for recordings, thus direct precursors of the music video) made them immensely popular with audiences worldwide, but after the advent of the Nazi regime, abstract works were classed as degenerate art, and it became more difficult to make experimental films.

Fischinger was involved with the development of the three-exposure GasparColor film process, a European rival to Technicolor. Although "experimentation" was still proscribed, color opened up new venues for Fischinger's animated and abstract works in the field of the commercial advertisement. One of the first color films in Europe, *Kreise (Circles)* was cleared as an advertising film, but it is essentially abstract imagery with the ad text only appearing in the last few frames. Fischinger's animated color films, *Muratti Greift Ein (Muratti Marches On)* and *Composition in Blue* received great critical and popular success—attracting the eye of Hollywood.

In 1936, Paramount brought Fischinger to Hollywood and commissioned him to create the opening number for their *Big Broadcast of 1937* feature. When Paramount would not pay for the color film stock he had requested, he resigned and later bought *Allegretto* back from Paramount, completing it in color. Fischinger used a cel-layering technique to animate formal visual equivalents of the musical concepts of rhythm, harmony and counterpoint. He implemented a "divisionist" technique of changing colors from frame to frame in order to achieve particularly luminous and chromatic hues that could not be produced by normal methods of animation photography. Shown all over the world, *Allegretto* eventually came to be recognized as one of the most accomplished pieces in the history of visual music.

Fischinger found it extremely difficult to work in studio situations, enduring episodes at Paramount (1936), MGM (1937) and Disney (1938-9) for whom he designed the Bach "Tocatta and Fugue" sequence in *Fantasia*. He finally quit because his designs were simplified and altered to be more representational. The Museum of Non-Objective Painting (Guggenheim Foundation) supported Oskar's work during the difficult war years and commissioned him to synchronize a film with a Sousa march. Afterward, Oskar proposed a film without sound in order to demonstrate the artistic validity of non-objective imagery, but the curator insisted that he make a film to Bach's "Brandenburg Concerto No. 3." While carrying out his commission, Oskar discreetly composed the silent masterpiece *Radio Dynamics*.

Although the Museum of Non-Objective Painting specifically required a cel animation film, Fischinger made his Bach film as a radical documentation of the act of painting, exposing a single frame each time he made a brush stroke. The film parallels the structure of the Bach music without slavish synchronization, and rediscovers some of the playfulness inherent in Bach's sense of formal invention. Although *Motion Painting No. 1* won the Grand Prix for Experimental Film at the Brussels International Experimental Film Competition in 1949, Fischinger never again received funding for one of his personal films and turned increasingly to oil painting as a creative outlet. During the last twenty years of his life, Fischinger worked on a few commercial projects, several unfinished film and multi-media projects, many unfinished animation drawings, and by the end of his life had completed a substantial body of graphic work which included over eight hundred paintings.— *excerpted from the Center for Visual Music's Oskar Fischinger biography, www.centerforvisualmusic.org/Fischinger*

The Harvard Film Archive is pleased to welcome curator/archivist Cindy Keefer from the Center for Visual Music to introduce the works of this master of animation.

*Prints were preserved by Center for Visual Music, Academy Film Archive (marked with *), and EYE Film Institute (Studie nr. 8 only), with the support of the Film Foundation, Sony, and private donors. Studie nr. 5 was preserved by CVM with support from EYE.*

INTRODUCTION BY CINDY KEEFER

SUNDAY SEPTEMBER 28 AT 7PM

[SPIRALS]

Germany c.1926, 35mm, b/w, silent, 3 min

[WALKING FROM MUNICH TO BERLIN]

Germany 1927, 35mm, b/w, silent, 3 min*

SPIRITUAL CONSTRUCTIONS

Germany c.1927, 35mm, b/w, silent, 7 min *

STUDIE NR. 2

Germany c. 1930, 35mm, b/w, silent, 2 min*

STUDIE NR. 5

Music: "I've Never Seen a Smile Like Yours"
Germany 1930, 35mm, b/w, sound, 3:15 min

STUDIE NR. 6

Music: Jacinto Guerrero, "Los Verderones"
Germany 1930, 35mm, b/w, sound, 2.5 min*

STUDIE NR. 7

Music: "Hungarian Dance no. 5," Johannes Brahms
Germany 1931, 35mm, b/w, sound, 2.5 min

STUDIE NR. 8

Music: "The Sorcerer's Apprentice," Paul Dukas
Germany 1931, 35mm, b/w, sound, 5 min

COLORATURA

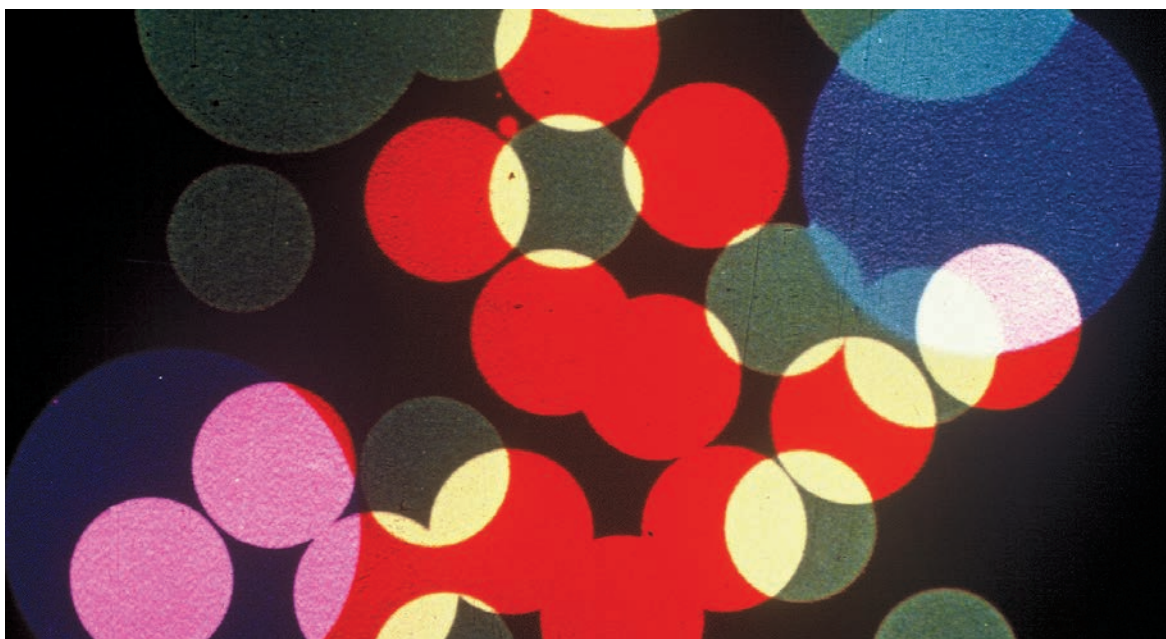
Germany 1932, 35mm, b/w, sound, 2.5 min*

KREISE (CIRCLES) (TOLIRAG AD VERSION)

Germany 1933-34, 35mm, color, sound, 2 min*

MURATTI GREIFT EIN (MURATTI MARCHES ON)

Music: Excerpts from Josef Bayer's "Die Puppenfee"
Germany 1934, 35mm, color, sound, 3 min*



OSKAR FISCHINGER *KREISE*

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MURATTI PRIVAT

Music: Wolfgang Amadeus Mozart
Germany 1935, 35mm, b/w, sound, 3 min*

KOMPOSITION IN BLAU (COMPOSITION IN BLUE)

Music: "Merry Wives of Windsor Overture," Otto Nicolai
Germany 1935, 35mm, color, sound, 4 min*

ALLEGRETTO (EARLY VERSION)

Music: "Radio Dynamics," Ralph Rainger
US 1936, 35mm, color, sound, 2.5 min*

ALLEGRETTO (LATE VERSION)

Music: "Radio Dynamics," Ralph Rainger
US 1936-43, 35mm, color, sound, 2.5 min

RADIO DYNAMICS

US 1942, 35mm, color, silent, 4 min

AN AMERICAN MARCH

Music: "Stars and Stripes Forever," John Philip Sousa
US 1941, 35mm, color, sound, 3 min*

MOTION PAINTING NO. 1

Music: "Brandenburg Concerto no. 3," Johann Sebastian Bach
US 1947, 35mm, color, sound, 11 min*

TRT: APPROX. 70 MIN

SEEING SOUND – A MARY ELLEN BUTE RETROSPECTIVE

SEPTEMBER 29

Presented in association with Center for Visual Music

I was a painter in Texas and lived on a ranch until my Houston art teacher arranged for a scholarship for me at the Pennsylvania Academy of Fine Arts. This was a whole new world for me. Practically all of the articles and journals that had reached my part of Texas were very against modern art.

So when I went to Philadelphia I was deeply impressed by the wonderful Picassos, the African art, the Paul Klees, the Braques, the Kandinskys... [Kandinsky] used abstract, nonobjective canvas the way you experience a musical composition... Well, I thought it was terrific... [but] these things should be unwound in time continuity. It was a dance...

I came to New York and tried to find the technical means. The most developed thing at the time was stage lighting. I went to an art school where we did many things with lighting, but that wasn't adequate, an art medium per se. Then by fluke I got into Yale, and they had a fabulous switchboard -- and I became one of its runners, reaching for my kinetic form.



MARY ELLEN BUTE

COURTESY CENTER FOR VISUAL MUSIC

From Yale I got the job of taking drama around the world and got to see the Noh of Japan and the Taj Mahal of India, where gems surrounded the building. I looked into the gems and saw reflected the Taj Mahal and the lake and the whole thing appealed to me enormously. It was romantic and a kinetic, visual thing. I started entertaining myself by imagining these designs and patterns all in movement.

Back in New York I related all of this to Thomas Wilfred, who at that time had developed a color organ. This was in 1929. Then I heard from Leon Theremin... and apprenticed myself to his [sound] studio to learn more about composition. He became interested in my determination to develop a kinetic visual art form...

We submerged tiny mirrors in tubes of oil, connected [them] to an oscillator, and drew where these points of light were flying. The effect was thrilling for us—it was so pure.

But it wasn't enough. Finally we got a Bolex camera and started... to make my first film, *Rhythm in Light*. It was mostly three-dimensional animation, pyramids, and ping pong balls, and all inter-related by light patterns—and I wasn't happy unless it all entered and exited exactly as I had planned. — *Mary Ellen Bute, excerpts from "Reaching for Kinetic Art," Field of Vision Magazine, Spring 1985*

A pioneer of visual music and electronic art, Mary Ellen Bute produced over a dozen short abstract animations between the 1930s to the 1950s. Set to classical music by the likes of Bach, Saint-Saens or Shostakovich, and filled with colorful forms, elegant design and sprightly, dance-like-rhythms, Bute's filmmaking is at once formally rigorous and energetically high-spirited, like a marriage of high modernism and *Merrie Melodies*. In the late 1940s, Lewis Jacobs observed that Bute's films were 'composed upon mathematical formulae depicting in ever-changing lights and shadows, growing lines and forms, deepening colors and tones, the tumbling, racing impressions evoked by the

musical accompaniment.' Bute herself wrote that she sought to 'bring to the eyes a combination of visual forms unfolding along with the thematic development and rhythmic cadences of music.' — *Ed Halter, critic, curator and professor in the Department of Film and Electronic Arts, Bard College*

Some of Mary Ellen Bute's pioneering early abstract films were shown at Radio City Music Hall in the 1930s and often screened before Hollywood features or even at RCA Victor sales conventions, possibly making her one of the most widely-seen avant garde filmmakers in the US at the time according to film historian Cecile Starr. Usually working on 35mm, Bute referred to some of her films as "Seeing Sound" and this retrospective includes those dynamic works in addition to all of her other short abstract films, including some which are rarely screened. The Harvard Film Archive welcomes curator/archivist Cindy Keefer from the Center for Visual Music to introduce Bute's innovative, exuberant work.

Prints from the Cecile Starr Collection at the Center for Visual Music.

INTRODUCTION BY CINDY KEEFER

MONDAY SEPTEMBER 29 AT 7PM

RHYTHM IN LIGHT
US 1934, 16mm, b/w, 5 min

ESCAPE
US 1937, 16mm, color, 5 min

COLOR RHAPSODY
US 1948, 16mm, color, 6 min

MOOD CONTRASTS
US 1953, 16mm, color, 7 min

SYNCHROMY No. 2
US 1935, 16mm, b/w, 5 min

SPOOK SPORT
US 1939, 16mm, color, 8 min

IMAGINATION
US 1948, 16mm, color, 3 min

ABSTRONIC
US 1952, digital video, color, 7 min

DADA
US 1936, 16mm, b/w, 3 min

TARANTELLA
US 1940, 16mm, color, 5 min

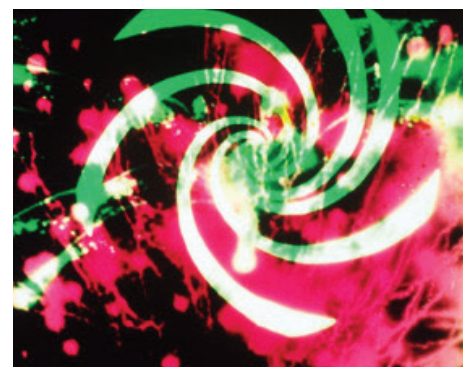
NEW SENSATIONS IN SOUND
US 1949, 16mm, color, 3 min

TRT: APPROX. 80 MIN

PARABOLA
US 1937, 16mm, b/w, 9 min

POLKA GRAPH
US 1947, 16mm, color, 5 min

PASTORALE
US 1950, 16mm, color, 9 min



MARY ELLEN BUTE COLOR RHAPSODY
COURTESY CENTER FOR VISUAL MUSIC

S	M	T	W	T	F	S
	01 7PM M	02	03	04	05 7PM FISTS IN THE POCKET P. 3 9PM DEVIL IN THE FLESH P. 3	06 7PM GOOD MORNING, NIGHT P. 3 9PM LET'S DISCUSS P. 3 IN THE NAME OF THE FATHER P. 3
07 5PM HENRY IV P. 3 7PM MY MOTHER'S SMILE P. 3	08 7PM VICTORY MARCH P. 4	09	10	11	12 7PM THE NANNY P. 4 9:15PM SORELLE MAI P. 4	13 7PM LEAP INTO THE VOID P. 4 9:30PM SLAP THE MONSTER ON PAGE ONE P. 4
14 5PM THE PRINCE OF HOMBURG P. 4 7PM THE WEDDING DIRECTOR P. 4	15 7PM VINCERE P. 5	16	17	18	19 7PM GREGORY MARKOPOULOS PROGRAM ONE P. 6 P. ADAMS SITNEY, MARK WEBBER AND ROBERT BEAVERS IN PERSON	20 7PM GREGORY MARKOPOULOS PROGRAM TWO P. 6
21 4:30PM GREGORY MARKOPOULOS PROGRAM THREE P. 6 7PM DORMANT BEAUTY P. 5	22 7PM GREGORY MARKOPOULOS PROGRAM FOUR P. 6 9PM CHINA IS NEAR P. 5	23	24	25	26 7PM SORCERER P. 6 WILLIAM FRIEDKIN IN PERSON	27 7PM KILLER JOE P. 7 WILLIAM FRIEDKIN IN PERSON
28 4:30PM GREGORY MARKOPOULOS PROGRAM FIVE P. 6 7PM OPTICAL BEAUTY - AN OSKAR FISCHINGER RETROSPECTIVE P. 7	29 7PM SEEING SOUND - A MARY ELLEN BUTE RETROSPECTIVE P. 9	30				

Harvard Film Archive

Carpenter Center for the Visual Arts
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Cambridge MA 02138
617.495.4700
hcl.harvard.edu/hfa

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Harvard students free except for Special Events
CASH OR CHECK ONLY

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

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

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



S	M	T	W	T	F	S
			01	02	03 7PM A SUMMER AT GRANDPA'S P. 12 9PM CUTE GIRL P. 12	04 7PM THE BOYS FROM FENGKUEI P. 12 9PM THE GREEN, GREEN GRASS OF HOME P. 13
05 5PM CHEERFUL WIND P. 13 7PM GREGORY MARKOPOULOS PROGRAM SIX P. 6	06 7PM HORSE MONEY P. 16 PEDRO COSTA IN PERSON	07	08	09	10 7PM DUST IN THE WIND P. 13 9PM FLIGHT OF THE RED BALLOON P. 13	11 7PM GOOD MEN, GOOD WOMEN P.13 9:15PM CAFÉ LUMIÈRE P. 13
12 5PM GROWING UP P. 14 7PM A TIME TO LIVE, A TIME TO DIE P. 14	13 7PM JAUJA P. 16 LISANDRO ALONSO IN PERSON	14	15	16	17 7PM ATTENBERG P. 17 ATHINA RACHEL TSANGARI IN PERSON	18 7PM THE PUPPETMASTER P. 14
19 4PM THE SLOW BUSINESS OF GOING P. 17 7PM A CITY OF SADNESS P.14 FREE ADMISSION	20 7PM UNITED IN ANGER P. 17 JIM HUBBARD IN PERSON	21	22	23	24 7PM THINK OF ENGLAND P. 20 8:30PM MILLENNIUM MAMBO P. 14	25 7PM TURKEY AND TINSEL P. 20 MARTIN PARR IN PERSON
26 4:30PM THE SANDWICH MAN P. 14 7PM GOODBYE SOUTH, GOODBYE P. 15	27 7PM HEARTS AND MINDS P. 18 PETER DAVIS IN PERSON	28	29	30	31 7PM THREE TIMES P. 15 9:30M DAUGHTER OF THE NILE P. 15	Nov. 1 2PM A TRIBUTE TO ROBERT GARDNER P. 19 FREE EVENT
Nov. 2 4:30PM FLOWERS OF SHANGHAI P. 15 7PM FOUR AROUND A WOMAN THE WANDERING IMAGE P. 18 LIVE ACCOMPANIMENT	Nov. 3 7PM SPRINGTIME IN A SMALL TOWN P. 15 MARK LEE PING BIN IN PERSON					

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



HOU HSIAO-HSIEN *THREE TIMES*

ALSO LIKE LIFE: THE FILMS OF HOU HSIAO-HSIEN

OCTOBER 3 – NOVEMBER 2

For three decades, Hou's work has explored an extraordinary range of artistic propositions: the interactions between individual and collective history, the relationship between China and Taiwan, the link between Time and Space, and the loss of reference points in a world driven by ultra-fast capitalist development, lack of democracy, submission to standardized ways of life, globalization, and new technology. Set in the present and the past, circulating between ages (*Good Men, Good Women*, 1995; *Three Times*, 2005) and even into the future (*Millennium Mambo*, 2001), foreign locations (*Café Lumière*, 2003; *Flight of the Red Balloon*, 2007), and dreams, his films constitute a singular universe. This singularity can be described, to a large extent, as the innovative and very personal translation of the canons of traditional Chinese culture into cinematic language. —Jean-Michel Frodon

In effect, Hou's style—at once intuitive, powerful and contemplative, at a remove from any attempts at seduction, and able to use sheer brute force to head towards the essential and nothing but the essential—boded extremely well for Chinese cinema. Starting from zero, he was able to bring about a veritable revolution in its manner of apprehending and regarding the world, and, overcoming the impasses of classicism and imported modernism, he defined the possibility of a new and original point of view on the contemporary world.

Nothing at the time existed in Chinese cinema that could approach the rough-hewn truth and autobiographical realism of Hou's early work, which, if we must find a reference point for it, evoked Maurice Pialat's films. ...

There are several important articulations in his work, and in particular his trilogy on memory initiated with *A City of Sadness* (collective memory), continued with *The Puppetmaster* (1993, individual memory) and concluded—or rather interrogated once more—with *Good Men, Good Women* (1995). *Good Men, Good Women* is entirely constructed around the conflict between the former and the latter, between the memory which constitutes being, which is the very fiber of being, and the memory of the nation, which can only be the object of an intellectual, voluntarist approach, ceaselessly subjected to approximation and doubt. This is political work, if you want, but it can only be envisaged if the question of personal memory, its intimate conflicts and wounds, is first resolved. That pretty much sums up the evolution of Hou's oeuvre. ...

Between the youthful brilliance of his "second debut film" *Goodbye South, Goodbye* and the vertiginous success of *Flowers of Shanghai* (1998), where the essence of life itself swirls around among the opium vapors, and where he shows the ungraspable yet inexorable workings of time, Hou has become a universal filmmaker. He is one of the greatest filmmakers working today—in China or elsewhere. When it comes down to it, he was destined to be so from the beginning. —Oliver Assayas, 1998

Beginning as a forerunner of the refreshing, distinctive New Taiwan Cinema, Hou Hsiao-hsien has risen to one of the most critically esteemed filmmakers in the world. The Harvard Film Archive presents all of his feature films, from the earliest low-budget comedies to the New Taiwan filmmakers' virtual manifesto, *The Sandwich Man* to his most recent city symphony *Flight of the Red Balloon*. As a fitting postscript, we are pleased to welcome Hou cinematographer Mark Lee Ping Bin with his own exquisite *Springtime in a Small Town*.

International retrospective organized by Richard I. Suchenski (Director, Center for Moving Image Arts at Bard College) in collaboration with Amber Wu (Taipei Cultural Center, NY) and the Ministry of Culture of the Republic of China (Taiwan). The book *Hou Hsiao-hsien* (Vienna: Österreichisches Filmmuseum and New York: Columbia University Press, 2014) is released in conjunction with this retrospective and is excerpted above.

Film descriptions by Haden Guest, Carson Lund and David Pendleton.



HOU HSIAO-HSIEN *FLOWERS OF SHANGHAI*

FRIDAY OCTOBER 3 AT 7PM

A SUMMER AT GRANDPA'S (*DONG DONG DE JIA QI*)

The first of Hou's so-called coming-of-age trilogy (followed by *Dust in the Wind* and *A Time to Live and a Time to Die*) seems at first to be the lighter of his early works, a deliberately minor childhood tale made with child actors and largely adapting their point-of-view. Yet despite its bucolic setting and shimmering images Hou's story of two young siblings visiting their grandfather in verdant rural Taiwan while their sick mother is hospitalized quickly turns unexpectedly dark by revealing the blunt insensitivity, menace and cruelty of the adult world, a world of deception, sexual promiscuity and irrational fear of the death that the wide-eyed children accept with more grace and understanding than their elders. Often cited as a secret precursor to Hayao Miyazaki's *My Neighbor Totoro* (1988), Hou's little known early work uses its child protagonists as a lens through which to define the detached, understated realism that remains a key to Hou's cinema.

Directed by Hou Hsiao-Hsien. With Wang Chi-kuang, Li Shu-tien, Ku Chun
Taiwan 1984, 35mm, color, 100 min. Mandarin and Taiwanese with English subtitles

FRIDAY OCTOBER 3 AT 9PM

CUTE GIRL AKA LOVABLE YOU (*JIU SHI LIU LIU DE TA*)

Hou's light first feature finds him beginning his career as a director by working in the vein of the romantic comedies so prevalent in Taiwanese cinema at the time. The musical stars two singer-actors (Kenny Bee and Feng Fei-fei) playing a pair of star-crossed lovers who meet in the countryside although Feng is already promised to a serious young man studying abroad. The fact that Bee plays a developer whose sentimental education includes learning to love nature looks forward not only to the environmental messages in *The Green, Green Grass of Home* but, more broadly, to the importance of landscape in Hou's work.

Directed by Hou Hsiao-Hsien. With Feng Fei-fei, Kenny Bee, Chen Yu
Taiwan 1980, 35mm, color, 90 min. Mandarin with English subtitles

SATURDAY OCTOBER 4 AT 7PM

THE BOYS FROM FENGKUEI (*FENG GUI LAI DE REN*)

Among Hou's strongest early films, *The Boys from Fengkuei* offers a portrait of aimless youth as an emblem of Eighties Taiwan in transition and moving rapidly toward an uncertain future. Hou's avid cinephilia imparts the



HOU HSIAO-HSIEN *DUST IN THE WIND*

film with a citational over-ripeness: the restless group of boys in the small seaside town recalling Fellini's *I Vitelloni*, while their travels to the big glittering city echo *Rocco and His Brothers*, the same film the boys rush to see in a Taipei art house. Yet the Italian cinema overstated throughout the film is in many ways a distraction from Hou's clear embrace of the spontaneous male ruffianism of Hawks and Scorsese and the transcendental everyday of Ozu and Malick. For all of its metacinematic charms, *Boys from Fengkuei* remains a milestone for giving first expression to the elliptical episodic narrative so central to Hou's mature cinema and pointing towards that evocative sense, redolent throughout his greatest films, of the present moment as perfumed by the past it is about to become, with friendship and happiness and small victories revealed to be fleeting moments about to be lost.

Directed by Hou Hsiao-Hsien. With Niu Cheng-tse, Tuo Tsung-hua, Lin Hsiu-Ling
Taiwan 1983, 35mm, color, 101 min. Mandarin and Taiwanese with English subtitles

SATURDAY OCTOBER 4 AT 9PM

GREEN, GREEN GRASS OF HOME
(*ZAI NA HE PAN QING CAO QING*)

Hou's third film is the last with any real link to the Taiwanese love-story genre, made as it is on the eve of the emergence of Taiwan's New Wave. It is also the most complex and subtle of the three, earning Hou his first Golden Horse nomination (Taiwan's equivalent of the Academy Awards). "*The Green, Green Grass of Home* is set wholly in a village, where the up-and-down courtship between two primary-school teachers is overshadowed by the crises in the lives of the townspeople. Blending an episodic romance with children's family problems and the pollution of the local river, *Green, Green Grass* compares favorably with Ozu's lyrical comedies of the 1930s." (David Bordwell)

Directed by Hou Hsiao-Hsien. With Kenny Bee, Jiang Ling
Taiwan 1982, 16mm, color, 91 min. Mandarin with English subtitles

SUNDAY OCTOBER 5 AT 5PM

CHEERFUL WIND (*FENG ER TI TA CAI*)

Another romantic comedy that reteams the leads from *Cute Girl*, Hou's second film raises the stakes for its cen-

tral couple (melo)dramatically: he is blind, while she is living with her fiancé who also happens to be her boss. Similarly, Hou seems to take more chances formally, as with the opening film-within-the-film. Also pointing the way towards Hou's later work is the film's use of children as a foil and mirror to the adults around them.

Directed by Hou Hsiao-Hsien. With Feng Fei-fei, Kenny Bee, Chen Yu
Taiwan 1981, 35mm, color, 90 min. Mandarin with English subtitles

FRIDAY OCTOBER 10 AT 7PM

DUST IN THE WIND (*LIAN LIAN FENG CHEN*)

A beloved favorite among Hou's early films, *Dust in the Wind* is an affecting and poignantly fatalistic story of first love which follows a young couple finishing high school and leaving their remote mining village in search of work and a new life in Taipei. The film's hypnotic extended opening shot on a train passing through a mountain landscape makes clear the careful formal lyricism—an absolute control of light, shadow and movement—which marks the film as an important milestone in Hou's oeuvre. At the same time, the train is one of several pointed meta-cinematic references throughout the film (the plain air village screening, the decrepit Taiwan movie house) which reveal Hou's canny awareness of the role of the New Taiwan cinema in shaping a mythos about Taiwanese history and place. Ironically, *Dust in the Wind's* elegy to waning village life transformed the film's stunning mountainside setting into a popular tourist attraction and nostalgic pilgrimage site which today attracts streams of visitors from Taipei and abroad.

Directed by Hou Hsiao-Hsien. With Wang Ching-wen, Hsin Shu-fen
Taiwan 1986, 35mm, color, 109 min. Mandarin and Taiwanese with English subtitles

FRIDAY OCTOBER 10 AT 9:15PM

FLIGHT OF THE RED BALLOON
(*LE VOYAGE DU BALLON ROUGE*)

The spirit of Albert Lamorisse's iconic 1956 short film *The Red Balloon* floats, quite literally, over Hou's first European project as a kind of ruse, a playful act of misdirection meant more as poetic counterpoint to the drama rather than pointed thematic signifier. Where Lamorisse's anthropomorphized helium sack was a character unto itself as well as a plot catalyst, Hou's balloon—

blown to and fro over Parisian streets—materializes here and there without explanatory context, its existence just a simple fact of life to admire from afar. Herein lies the film's structural and philosophical backbone: life is a series of chance occurrences carried along by currents outside our control. Within this framework Hou observes the quotidian dramas of an overworked single mother, her son, and his nanny (another of Hou's filmmaker surrogates). Warmly compassionate even as it practices Zen-like restraint, *Flight of the Red Balloon* finds Hou's camera at its most liberated, seemingly unburdened of the traditionally over-determined nature of film production and free to respond to the vagaries of mood, light, and circumstance.

Directed by Hou Hsiao-Hsien. With Song Fang, Juliette Binoche, Simon Iteanu
France 2007, 35mm, color, 113 min. French and Mandarin with English subtitles

SATURDAY OCTOBER 11 AT 7PM

GOOD MEN, GOOD WOMEN
(*HAO NAN HAO NU*)

Unjustly overshadowed by *A City of Sadness* and *The Puppetmaster*, *Good Men, Good Women* completes Hou's trilogy of epics about Taiwanese history in a self-reflexive vein: it is a film about the making of a film about martial law and brutal political repression in the 1950s. Hou alternates between the film's lead actress and the real personage she is portraying. As the actress sinks deeper into her character, the more unreal and alienating does the world around her seem. The sacrifices of those who resisted martial law are movingly and wrenchingly recounted here, even as *Good Men, Good Women* asks whether we can honor or even remember history in a world centered on disposability and consumption. *New 35mm print courtesy of the Center for Moving Image Arts at Bard College.*

Directed by Hou Hsiao-Hsien. With Annie Shizuka Inoh, Jack Kao, Lim Giong
Taiwan/Japan 1995, 35mm, color, 110 min. Mandarin, Taiwanese, Cantonese and Japanese with English subtitles

SATURDAY OCTOBER 11 AT 9:15PM

CAFÉ LUMIÈRE (*KOHI JIKO*)

Shooting for the first time in Japan on the eve of the centennial of Yasujiro Ozu's birth, Hou builds in echoes of *Tokyo Story* (1953) to deliver his own distinct riff on the age-old conflict between tradition and modernity. Taiwanese native Yôko is a Japanese language teacher working in Tokyo while studying the piano works of China-born transnational composer Jiang Wenye, who lived through Taiwan's colonization by Japan in the 1920s and 30s. In



HOU HSIAO-HSIEN *GOODBYE SOUTH, GOODBYE*



HOU HSIAO-HSIEN *THREE TIMES*

gathering research materials and visiting her estranged parents back home, Yôko's cyclical trajectory throughout the film from Tokyo to Taipei mirrors that of her research subject, an understated parallel allowing Hou to survey the postcolonial dynamic between Taiwan, China and Japan as well as the changes wrought by a rapidly globalizing Eastern hemisphere. Adopting Ozu's penchant for low angle domestic observation and interstitial shots of trains, Hou constructs a formal conversation with the Japanese director's perennial commentary on time's bittersweet flow, while emphasizing the different worlds existing before their cameras.

Directed by Hou Hsiao-Hsien. With Yo Hitoto, Tadanobu Asano, Masato Hagiwara
Taiwan/Japan 2003, 35mm, color, 103 min. Japanese with English subtitles

SUNDAY OCTOBER 12 AT 5PM

GROWING UP (XIAO BI DE GU SHI)

Filmmaker Chen Kun-hou was both colleague and mentor for Hou in the early 1980s. He served as cinematographer for most of Hou's first features, and Hou in turn co-wrote the screenplay for *Growing Up*, Chen's most important contribution to the emergence of the Taiwanese New Wave. Like so much of Hou's early work, the film is a coming-of-age tale about a boy in 1950s Taiwan. The sentimentality of the plot's nostalgic appeal is complicated by the film's careful attention to the tensions between the native Taiwanese and the recently arrived mainlanders. Working on the screenplay with the original novel's author Chu Tien-wen, Hou began one of the most important artistic partnerships of his career; Chu has contributed to the screenplays of almost all of Hou's subsequent films.

Directed by Chen Kun-hou. With Chang Chun-fang, Cui Fusheng, Doze Niu
Taiwan 1983, 35mm, color, 100 min. Min Nan and Mandarin with English subtitles

SUNDAY OCTOBER 12 AT 7PM

A TIME TO LIVE AND A TIME TO DIE (TONG NIEN WANG SHI)

Based upon the story of his own family's relocation from mainland China to Taiwan, Hou's most openly autobio-

graphical film is also his first to embrace the kind of formal rigor that will define his best known mature work. *A Time to Live and a Time to Die* makes clear Hou's debt to Ozu in its use of the architectural space of the modest family home to define the stated rules and violated hierarchies that the young Hou rebelled against. At the same time the film's use of counterpointal music and an abrupt voiceover, spoken by Hou himself, signals the detached narration which gives *A Time to Live and a Time to Die* an abstracted, sculptural quality deliberately at odds with the film's understated performances and minor stories—offering a subtle statement about the strange ways history monumentalizes the past. Yet, despite the film's seeming detached matter-of-factness about time, death and loss (stated so bluntly in the title and in a clinical close-up of a blood stained tatami mat), the distance described by Hou's controlled camera and detached narration is an emotional and metaphysical distance—the space of memory and regret.

Directed by Hou Hsiao-Hsien. With Yu An-shun, Hsin Shu-fen, Mei Fang
Taiwan 1985, 35mm, color, 125 min. Mandarin and Taiwanese with English subtitles

SATURDAY OCTOBER 18 AT 7PM

THE PUPPETMASTER (XI MENG REN SHENG)

With its radical admixture of documentary and fiction *The Puppetmaster* announced an important new direction in Hou's brilliant and career-long struggle to chronicle modern Taiwanese history through the distorting lenses of individual and collective memory. Towards this goal Hou cast famed octogenarian puppeteer Li Tien-lu (seen earlier as an actor in *Dust in the Wind*) as the star and narrator of his own story—with Hou's film following and often gently contradicting Li's meandering telling of life in Taiwan during the long period under Japanese colonial rule. Intercutting between sequence of Li the storyteller often looking directly at the camera, and Hou's own re-staging of Li's story, *The Puppetmaster* beautifully meditates on the limits of cinema to capture the texture and voice of individual as opposed to official history.

Directed by Hou Hsiao-Hsien. With Li Tien-lu, Lim Giong, Vicky Wei
Taiwan/France 1993, 35mm, color, 142 min. Mandarin and Taiwanese with English subtitles

FREE ADMISSION

SUNDAY OCTOBER 19 AT 7PM

A CITY OF SADNESS (BEIQING CHENGSHI)

Hou's epic film focuses on the complex history of 20th-century Taiwan during the turbulent period in Taiwanese history between the fall of the Japanese Empire in 1945 and the establishment of martial law in 1949. Hou fashioned a national saga out of the events leading to the now infamous "February 28 Incident," a massacre of thousands of Taiwanese civilians by Nationalist soldiers in 1947. Revolving around the fates of four brothers whose lives embody the major forces at work on the island, *A City of Sadness* unfolds a complex and engaging narrative contrasting the oldest brother, a bar owner eager to profit from the postwar economic boom and the youngest, a deaf-mute photographer with ties to the leftist resistance to the Kuomintang. Despite its broad canvas, the film remains intimately focused on daily life, with the major historical events taking place primarily off-screen. The film remains one of Hou's most formally inventive films, utilizing text onscreen, voiceover and a variety of languages. Made in the wake of the lifting of martial law on the island, *A City of Sadness* is both an important act of remembrance and a landmark of world cinema.

Directed by Hou Hsiao-Hsien. With Tony Leung, Sung Young Chen, Wou Yi Fang
Taiwan 1989, 35mm, color, 159 min. Chinese with English subtitles

FRIDAY OCTOBER 24 AT 8:30PM

MILLENNIUM MAMBO (QIAN XI MAN PO)

Hou's first film of the current century is a dazzling, small-scale sketch that arguably takes his and cinematographer Mark Lee Ping-Bin's established minimalism to a new peak of sensual indulgence. The collaboration came a year after Ping-Bin's work on *In the Mood for Love* and shares that film's pervasive sense of metropolitan melancholy and romantic disaffection, albeit expressed in Hou's distinctly relaxed, ambling register. Immersed largely within the dim glow of Taipei nightlife and featuring a sobering late-stage shift to a snowy Japanese countryside, *Millennium Mambo* takes on the form of a series of imperfectly recalled memories from the vantage point of ten years by a drifting young woman reflecting on her failed relationships with go-nowhere men. Less a narrative than a loose template within which to place a ravishing Qi Shu amidst swirls of hazy neon, Hou's film is a beautifully sustained mood piece that represents a gentle precursor to the urban ennui of *Three Times*' final chapter.

Directed by Hou Hsiao-Hsien. With Shu Qi, Jack Kao, Doze Niu
Taiwan/France 2001, 35mm, color, 105 min. Mandarin with English subtitles

SUNDAY OCTOBER 26 AT 4:30PM

THE SANDWICH MAN (ER ZI DE DA WAN OU)

In 1982, the omnibus film *In Our Time* announced the emergence of a young generation of Taiwanese filmmakers who were not interested in working within the tradition of sentimental genre films produced by the island's studio system. The following year, *The Sandwich Man*, another omnibus film, made the same point even more emphatically by focusing on the lives of Taiwan's working poor—comprised of three episodes adapted from stories by Huang Chungming, whose fiction was in the Seventies one of the first articulations of a contemporary Taiwanese culture distinct from mainland China. Hou's opening episode sets a tone of closely observed everyday existence. The film's impact—including its explicit protest of US and Japanese influence on Taiwan—was



HOU HSIAO-HSIEN *MILLENNIUM MAMBO*

so profound that pressure by conservative forces to have the film re-edited was successfully resisted.

Directed by Hou Hsiao-Hsien, Wan Jen and Tseng Chuang-hsiang. With Chen Po-Cheng, Yang Li-Yin
Taiwan 1983, 35mm, color, 100 min. Mandarin with English subtitles

SUNDAY OCTOBER 26 AT 7PM

GOODBYE SOUTH, GOODBYE
(*NAN GUO ZAI JIAN, NAN GUO*)

Packed with shots from the perspectives of moving vehicles, *Goodbye South, Goodbye* is one of Hou's most mobile films, but as its nose-diving final image would imply, it's about a world that goes nowhere fast. Hijacking the classically pulpy narrative template of a group of criminals trying to go straight if only to leech it of sensational drama, the film offers the mundane goings-on and aimless busywork of Hsi and his close-knit gang of money hustlers. Counterintuitive as this narrative emphasis may seem, Hou's approach is germane to the larger sense of inertia in his native Taiwan, a nation groping for an autonomous identity while trying desperately to keep up with a technologically advancing world. In spite of its lack of incident, *Goodbye South, Goodbye* is a dynamic piece of filmmaking that takes Hou's durational exercises to new heights of expressiveness, each lengthy sequence shot seemingly more dimensionally complex than the last.

Directed by Hou Hsiao-Hsien. With Jack Kao, Lim Giong, King Jieh-wen
Taiwan/Japan 1996, 35mm, color, 112 min. Hokkien and Mandarin with English subtitles

FRIDAY OCTOBER 31 AT 7PM

THREE TIMES (*ZUI HAO DE SHI GUANG*)

"If anything sums up both the Taiwanese Experience and Hou's films, it is sudden, unexpected, and often irreversible changes," writes film scholar James Udden, a

characterization that might have provided the structural basis for *Three Times*, Hou's tripartite narrative of missed connections across the ages. Chen Chang and Qi Shu play fated lovers weaving through a compendium of milieus familiar to Hou: a 1965 urban pool hall straight out of *The Boys from Fengkuei*, a 1911 Chinese brothel reminiscent of those in *Flowers of Shanghai*, and Taipei nightlife circa 2005, an echo of *Millenium Mambo*. Titling his chapters "A Time for Love," "A Time for Freedom," and "A Time for Youth," Hou sets himself up for charges of schematism only to undercut any on-the-nose implications with his typical unassuming direction, submerging characters into larger sociopolitical networks to which they are inevitably bound for better or worse. *Three Times* is Hou's most accessible, stylistically varied effort—the 1911 portion plays out as a silent film with intertitles—but its divided structure is not without a degree of rigor: temporal leaps occur without apparent warning and without narrative closure, an elliptical strategy that lends an inconclusive air of melancholy.

Directed by Hou Hsiao-Hsien. With Shu Qi, Chang Chen, Mei Fang
Taiwan/France 2005, 35mm, color, 131 min. Min Nan and Mandarin with English subtitles

FRIDAY OCTOBER 31 AT 9:30PM

DAUGHTER OF THE NILE (*NI LUO HE NU ER*)

The little-seen *Daughter of the Nile* was made at a pivotal point in Hou's career, between finishing his early coming-of-age films (with *Dust in the Wind*) and embarking on his great historical trilogy with *A City of Sadness*. In fact, this film forms a perfect bridge between these two periods, since its portrait of a young woman struggling to keep her family together brings contemporary Taipei to the fore for the first time in Hou's work. *Daughter of the Nile* presents Taiwan's capital as a fractured, rapidly changing metropolis whose disorientations confuse and

unsettle the film's young protagonists, and it is this disorientation that underpins the search for a historical perspective in Hou's subsequent work.

Directed by Hou Hsiao-Hsien. With Yang Lin, Jack Kao, Yang Fan
Taiwan 1987, 35mm, color, 93 min. Mandarin with English subtitles

SUNDAY NOVEMBER 2 AT 4:30PM

FLOWERS OF SHANGHAI (*HAI SHANG HUA*)

Set in the chic brothels of turn-of-the-19th-century Qing Dynasty, *Flowers of Shanghai* revolves around a bold Brechtian formal gimmick: every shot equals one scene, and every scene ends with a molasses-like dip to black—calling attention to the viewer's temporal and cultural distance from the events. A Mizoguchian melodrama in which the malaise of geishadom is a given rather than an end result, the film—which takes place entirely in the kerosene-lit interiors of the flower houses—scrupulously observes daily dramas between clients, courtesans and their managers in a viscous succession of scene fragments, each shot a moving oil painting willed to life out of darkness. At the center is Tony Leung's Shakespearean anti-hero whose tragic narrative of lovesick self-absorption and opium ingestion crawls along lugubriously to Yoshihiro Hanno and Du-Che Tu's dirge-like score. Atmospherically palpable even as it emanates a spectral glow, Hou's vision of the past reflects back obliquely on the qualities that define his contemporary work: people hopelessly detached from a larger context while engaging in meaningless games of chance and quibbling endlessly over monetary exchanges. *New 35mm print courtesy of the Center for Moving Image Arts at Bard College.*

Directed by Hou Hsiao-Hsien. With Tony Leung Chiu-wai, Michiko Hada, Carina Lau Ka-ling
Taiwan/Japan 1998, 35mm, color, 109 min. Cantonese with English subtitles

AN EVENING WITH MARK LEE PING BIN

NOVEMBER 3

We are extremely pleased to welcome Mark Lee Ping Bin, one of the world's most celebrated and influential cinematographers, to the Harvard Film Archive. Born in Taiwan in 1954, Lee rose to fame as the director of photography for such Hou films as *A Time to Live and a Time to Die* and *Dust in the Wind* and became known for the grace of his camera movements and especially for his ability to capture beautiful and evocative images, ranging from the earthy to the stylized, shooting on location with often only the smallest of crews and the simplest of resources, including natural light. Lee has gone on to work with such filmmakers as Wong Kar-wai and Kore-Eda Hirokazu, as well as directing films himself.

Special thanks: Richard Suchenski—Center for Moving Image Arts, Bard College

\$12 SPECIAL EVENT TICKETS

MARK LEE PING BIN IN PERSON

MONDAY NOVEMBER 3 AT 7PM

SPRINGTIME IN A SMALL TOWN

(*XIAO CHENG ZHI CHUN*)

The original *Springtime in a Small Town*, made in 1948, is now a classic of Chinese cinema, with its melodramatic story of an unhappily married woman who re-encounters a past lover only to learn he's also a close friend of her husband. It was to this time-tested material that director Tian Zhuangzhuang turned for his first film after being blacklisted for his celebrated *The Blue Kite* (1993). Mark Lee Ping Bin's cinematography crisply captures the uneasy calm of the brief window of time between the end of the Japanese occupation and the Revolution that brought the Communists to power and powerfully evokes the currents of unspoken desire between the film's few characters.

Directed by Tian Zhuangzhuang. With Wu Jun, Hu Jingfan, Lu Sisi
China/France/The Netherlands 2002, 35mm, color, 112 min. Mandarin with English subtitles



TIAN ZHUANGZHUANG *SPRINGTIME IN A SMALL TOWN*

PEDRO COSTA'S *HORSE MONEY*

OCTOBER 6

\$12 SPECIAL EVENT TICKETS

PEDRO COSTA IN PERSON

MONDAY OCTOBER 6 AT 7PM

HORSE MONEY

Pedro Costa's latest film is a mesmerizing and radical expansion of the milestone chronicle of displaced peoples and dreams that stretches across his so-called Fontinhas trilogy, named for the endangered and ultimately destroyed neighborhood where *Ossos* (1997), *In Vanda's Room* (2000) and *Colossal Youth* (2006) all take place. While the earlier films are largely choral, interweaving multiple characters and stories, *Horse Money* focuses resolutely upon the figure of Ventura, the aging Cape Verdean immigrant and construction worker first seen in *Colossal Youth*, and now convalescing in a sanatorium transformed by Costa—and DP Leonardo Simões—into a shadowy, oneiric and almost Caligarian space. The ethereally beautiful and frightening sculptural figures hewn by Costa make indistinguishable the friends and ghosts who visit Ventura and set *Horse Money* adrift between haunting stories of Portugal's vanished past and troubled present.

Directed by Pedro Costa. With Ventura, Vitalina Varela, Tito Furtado
Portugal 2014, DCP, color, 103 min. Portuguese and Creole with English subtitles



PEDRO COSTA *HORSE MONEY*

JAUJA BY LISANDRO ALONSO

OCTOBER 13



LISANDRO ALONSO *JAUJA*

\$12 SPECIAL EVENT TICKETS

LISANDRO ALONSO AND VISITING LECTURER DENNIS LIM IN PERSON

MONDAY OCTOBER 13 AT 7PM

JAUJA

Lisandro Alonso's *Jauja*, winner of the Fipresci critics' prize, is the Argentine director's first film since *Liverpool* in 2008. This is also Alonso's first period piece, his first film with professional actors, his first screenplay with a co-writer (the poet Fabian Casas), but as in all his work, the emphasis is on bodies in landscapes. This time the body belongs to Viggo Mortensen, outfitted in a Technicolor-bright nineteenth-century cavalry uniform; the landscapes are a vivid variety of Patagonian shrub, rock, grass, and desert, which the hero traverses on horseback and on foot, in search of a teenage daughter who has eloped with a new love, into the face of certain danger. The sensory attentiveness and sheer physicality of Alonso's cinema reaches new heights here—one might even say it pushes up against the limits of time and space in the film's thrilling coda. Alonso, not yet forty, is at the opposite end of his career from Godard, but *Jauja* was a revelation on par with *Goodbye to Language*: a work of tremendous beauty and a source of continual surprise, affirming the powers of the medium while expanding, in more ways than one, into new dimensions.

— Dennis Lim

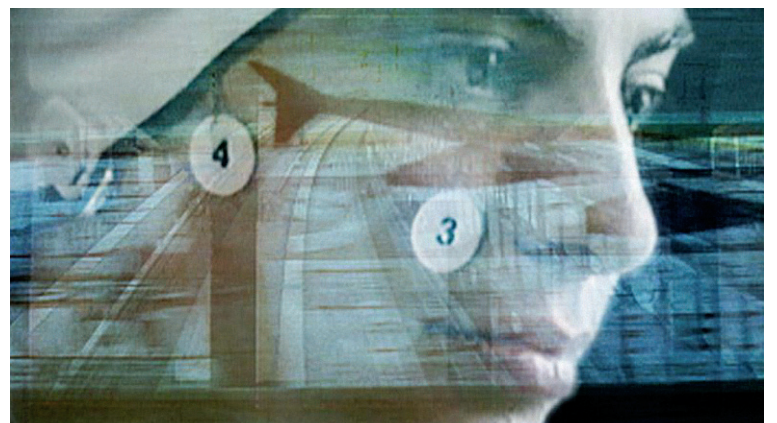
Directed by Lisandro Alonso. With Viggo Mortensen, Diego Roman, Ghita Nørby
Argentina 2014, DCP, color, 108 min. Danish and Spanish with English subtitles

TWO FILMS BY ATHINA RACHEL TSANGARI

OCTOBER 17 – OCTOBER 19

With only two films thus far as director, Athina Rachel Tsangari (b. 1966) is recognized today as a decisive, singular and influential figure in contemporary world cinema. Tsangari's auspicious debut feature and MFA thesis film, *The Slow Business of Going*, defined the bold reinvention of genre conventions and enigmatic approach to narrative that continued throughout her ongoing work as producer and led to her greatly anticipated and acclaimed second feature *ATTENBERG*. In both films Tsangari explores a new kind of visual and corporeal language, deploying off-beat mise-en-scene, startling gestures and outlandish humor to vividly render her characters' struggle against their appointed familial, societal and professional roles. Beginning with her work on the design team for the Opening and Closing Ceremonies of the 2004 Athens Olympics Tsangari established herself as a multi-media artist whose completed projects includes a major multi-channel commission for the new Acropolis Museum in Athens. — HG

The Harvard Film Archive is pleased to welcome Athina Tsangari who is a Visiting Professor this academic year in Harvard's Department of Visual and Environmental Studies.



ATHINA RACHEL TSANGARI *THE SLOW BUSINESS OF GOING*



ATHINA RACHEL TSANGARI *ATTENBERG*

\$12 SPECIAL EVENT TICKETS
ATHINA RACHEL TSANGARI IN PERSON

FRIDAY OCTOBER 17 AT 7PM

ATTENBERG

A daring revision of the coming-of-age film, *ATTENBERG* follows the poignantly awkward and strangely late sexual awakening of a young woman grappling with the impending death of her terminally ill father. Despite its seeming austerity—its decaying Greek factory town setting and minimalist dialogue—*ATTENBERG* is richly destabilized by moments of unexpected and almost anarchic comedy, most notably the odd “dance” sequences which loosely structure the film like a musical. Most striking throughout *ATTENBERG* is Tsangari’s reawakening of the elemental strangeness of the human body and sexuality, revealed in the constant contortionist twisting of her lithe and talented lead actress Ariane Labeled as she seeks love and new knowledge in her relationship with a taciturn engineer played by Tsangari’s frequent collaborator and fellow director Yorgos Lanthimos.

Directed by Athina Rachel Tsangari. With Ariane Labeled, Vangelis Mourikis, Evangelia Randou
Greece 2010, 35mm, color, 95 min. Greek and French with English subtitles

SUNDAY OCTOBER 19 AT 4PM

THE SLOW BUSINESS OF GOING

Tsangari’s evocatively stylized low-budget science fiction thriller imagines a not-so-distant future in which a young agent is assigned to scour the globe for memorable experiences to be recorded and delivered to the Experience Data Agency. As a kind of human hard drive, Tsangari’s determined agent offers a compelling figure for the rich confusion between the real and the virtual explored throughout *The Slow Business of Going*.

Directed by Athina Rachel Tsangari. With Lizzie Martinez, Daniel Aukin, Mike Martin
US/Greece 2001, 35mm, color, 95 min

PRECEDED BY

FIT

Directed by Athina Rachel Tsangari. With Lizzie Curry Martinez, Kenny Strickland
Greece 1994, 16mm, color, 8 min

UNITED IN ANGER: A HISTORY OF ACT UP

OCTOBER 20

In the early 1980s, when AIDS first appeared, I wanted to make a film about the devastation in my community. I refused to invade hospital rooms and show people as pitiful victims of a dread disease as the mainstream media did. Then ACT UP burst onto the scene and made visible a vibrant, public presence of people with AIDS fighting back.

I first filmed ACT UP at the Lesbian & Gay Pride March in New York in June 1987 and continued to film ACT UP with my 16mm camera, but the truly heroic effort of documenting the AIDS activist movement was done by dozens of grassroots videomakers whose work made *United in Anger* possible.

In June 2001, Sarah Schulman and I realized that a political amnesia was setting in, effacing the incredible efforts of thousands of AIDS activists, living and dead, who forced the United States to deal with the AIDS crisis. To counter this, we established the ACT UP Oral History Project. In the film, excerpts from these interviews explicate, illuminate and extend the archival footage creating a complex portrait of a small group of people who saved millions of lives and changed the world for the better. —*Jim Hubbard*

The screening will be followed by a conversation including filmmaker Jim Hubbard; the HFA’s David Pendleton; Timothy Patrick McCarthy, director of the Carr Center’s Sexuality, Gender, and Human Rights Program; and Evelyn Hammonds, the Barbara Gutmann Rosenkrantz Professor of the History of Science and of African and African American Studies at Harvard.

This event is presented in conjunction with “The A.R.T. Of Human Rights,” a collaboration between the American Repertory Theater and the Carr Center for Human Rights Policy at Harvard University.

\$12 SPECIAL EVENT TICKETS (FREE ADMISSION WITH HARVARD ID)

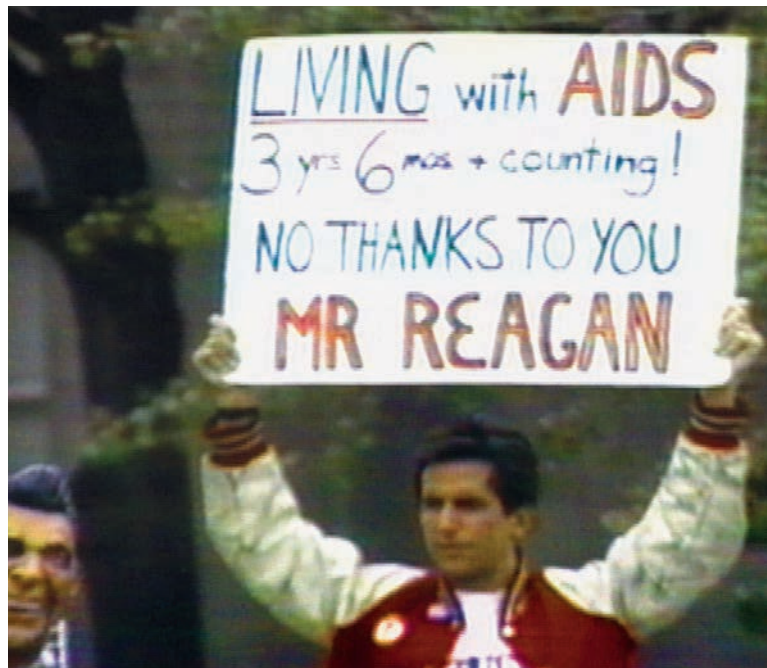
JIM HUBBARD IN PERSON

SUNDAY OCTOBER 20 AT 7PM

UNITED IN ANGER: A HISTORY OF ACT UP

United in Anger is a straightforward and powerful chronicle of the emergence of activist group ACT UP (the AIDS Coalition to Unleash Power) from the mid-1980s into the 1990s, in the face of a rising death toll and complete government indifference. Unlike other recent films, fiction or documentary, about AIDS activism, *United in Anger* not only incorporates a great deal of archival footage documenting both meetings and protests, but it also stresses the collective nature of ACT UP, instead of trying to give its history the shape of the life of a single protagonist. The film eloquently captures not only the rage and the grief of the movement but also its joy, its sense of camaraderie and many successes. — DP

Directed by Jim Hubbard
US 2012, digital video, color, 93 min



JIM HUBBARD *UNITED IN ANGER*

HEARTS AND MINDS' 40TH ANNIVERSARY

OCTOBER 27

No one doubts that our first lost war changed attitudes toward our own country and its leadership. Even before the war had quite ended, we turtled into ourselves and unprecedentedly drove out the last president, in midterm, who had led us to defeat. ...

The Vietnam War exploded the myth that because we elect a government it will tell us the truth. The myth of American invulnerability and perseverance was likewise a war casualty. We could and did lose; we could and did quit. We saw the limits of power, the failure of intervention, the strategic uselessness—not to mention cruelty—of bombing a country that didn't want us there, hitting it with more tonnage than had been dropped in all previous wars combined, not because the country threatened us but simply because we did not agree with its government. We learned the contradiction in a policy that was willing to destroy a country in order to "save" it, as an American officer casually claimed he was doing when he leveled a village one day. ...

Even now, haunted by Vietnam, we have not decided on the meaning of the war. For boomers, whether they were actually there or not, it was the Big Event, as World War II was for children of the Depression. What the war meant changes with your perspective. Was the war a crime (radicals), a mistake (liberals), a mistake not to win (conservatives), a crime not to win (hard right)?

As a result of losing, we had little choice but to see ourselves in the bright light of imperialists whose imperialism had failed. "The worst thing that could happen to our country," Mary McCarthy wrote in 1967, "would be to win this war." — *excerpt from Peter Davis' essay 'Hearts and Minds: Vietnam and Memory'*

This screening is co-presented by Harvard's Mahindra Humanities Center in conjunction with the Andrew W. Mellon Foundation seminar on violence/non-violence and will be followed by a panel discussion including the director Peter Davis as well as filmmaker Robb Moss, and Hue-Tam Ho Tai, Harvard's Kenneth T. Young Professor of Sino-Vietnamese History.

\$12 SPECIAL EVENT TICKETS (FREE ADMISSION WITH HARVARD ID)

PETER DAVIS IN PERSON

MONDAY OCTOBER 27 AT 7PM

HEARTS AND MINDS

A landmark documentary, *Hearts and Minds* remains the definitive cinematic examination of the Vietnam conflict and shocks with its unflinching, compassionate comprehension of all sides in the confounding, complex war. Assembling an extensive array of interviews, combat footage, aerial offensives and unstereotypical portraits of northern and southern Vietnamese and Americans, Davis conscientiously weaves events and personalities both large and small into a startling, powerful tapestry that ranges from the grief of Vietnamese civilians burying loved ones to the staggering ignorance of American officials. Winning the 1974 Academy Award for Best Documentary, *Hearts and Minds* potently reverberates forty years later, continuing to contribute to a larger understanding of war and all of its participants.

Directed by Peter Davis
US 1974, 35mm, color, 112 min



PETER DAVIS HEARTS AND MINDS

EARLY LANG SILENTS

NOVEMBER 2

Two of Fritz Lang's early films were not screened during the summer retrospective due to their extremely limited availability; the Harvard Film Archive is pleased to complete the series with a couple of restored silents, considered lost for many years.



FRIEZ LANG THE WANDERING IMAGE

LIVE MUSICAL ACCOMPANIMENT BY JEFF RAPSIS

SUNDAY NOVEMBER 2 AT 7PM

FOUR AROUND A WOMAN (VIER UM DIE FRAU)

Lost for decades until the 1980s when a copy made for release in Brazil was rediscovered, *Four Around a Woman* exposes Lang's swift artistic progress in his early years. Amid unsavory dealings in opulent worlds above and smoky dens below, wealthy broker Harry Yquem remains obsessed with delusions of his devout wife's infidelity. His own crimes worry him little as he enters a proto-Langian labyrinth of doppelgängers, disguise, shifting identities, eavesdropping, paranoia, blackmail and eventually murder. While gradually unspooling the backstory, Lang also luxuriates in unrelated comic vignettes, naturalistic atmospheric flourishes and amusing, quirky characters. Though some plot points have been further obfuscated in the fragmented print, the doubles and puzzles resolve to nearly complete elucidation and signal the beginning of Lang's uniquely inventive mastery of the newest art, the moving image.

Directed by Fritz Lang. With Carola Toelle, Anton Edthofer, Ludwig Hartau
Germany 1921, 35mm, b/w, silent, 80 min. German intertitles with English subtitles

THE WANDERING IMAGE (DAS WANDERND E BILD)

In the first collaboration between Lang and legendary screenwriter Thea von Harbou—whom he would marry shortly afterwards—a tormented woman trudges through the Swiss Alps attempting to escape the respective grasps of various men whose identities, morals and beliefs wander as mysteriously as the statue of Virgin Mary referred to in the title. Divulged through a series of flashbacks, Irmgard's pursuit and uncanny encounters are traced to a complex web of strange deceits which involve a staunch proponent of free love who refuses to marry, a misanthropic hermit hiding in the mountains, a helpful stranger who appears when she is in distress and a psychotic stalker out for blood. Another film lost until the 1980s and reconstructed from a heavily damaged Brazilian print, *The Wandering Image* shows its scars, yet retains vivid evidence of Lang's early experiments in psychological story convolutions as well as one of his only ventures outside the studio to film extensive scenes of tense drama on the steep slopes.

Directed by Fritz Lang. With Mia May, Hans Marr, Rudolf Klein-Rohden
Germany 1920, 35mm, b/w, silent, 60 min. German intertitles with English subtitles

A TRIBUTE TO ROBERT GARDNER

NOVEMBER 1

Robert Gardner (1925 - 2014) began to embark upon his lifelong journey documenting the arts and rituals of cultures near and far as he searched for a path between receiving his Bachelor and Master of Arts degrees from Harvard in the late Forties. Briefly studying anthropology in a formal sense, he credited Ruth Benedict's seminal ethnographic treatise *Patterns of Culture* (1934) as impelling him toward filming the exteriors of other cultures—beginning with the Kwakiutl of the Pacific Northwest—as a means of understanding the interiors of all of humanity. Returning to Harvard's Peabody Museum of Archaeology and Ethnology, he assisted graduate student John Marshall with *The Hunters* (1957)—an ethnographic classic featuring a tribe of hunter-gatherers in the Kalahari—footage which inaugurated the Film Study Center at the Peabody, the first program devoted to visual anthropology production on this continent. A few years later Gardner produced his first major film, *Dead Birds* (1964)—featuring the tribal Dani of New Guinea and their ritualized warfare. His unsentimental yet compassionate chronicle of a radically un-Western worldview became a cornerstone of visual anthropology and remains striking in its open-minded beauty and earnest artistry. In Gardner's words, "The reason for going to the considerable trouble that finding and making this film required had its origin in an immodest hope that the film might persuade viewers that the people in it are not so different from themselves and that the central concerns of the film, human violence and mortality, are as important to everybody as to the people in the film." With filmmakers like Marshall, Tim Asch and Jean Rouch, Robert Gardner was an integral voice within the next wave of visual documentarians who attempted to document other cultures with fresh, non-judgmental, non-patriarchal eyes—uniting an artist's mastery of visual style with a humanistic philosophy.



DURING THE MAKING OF *DEAD BIRDS*

With his own particular ethos, he continued an adventurous, prolific life preserving images of singularly fascinating cultures and their art and religious practices—often those which called into question Western belief systems or strangely aligned with them despite an initial apparent disparity. Taking him from the mountains of Colombia to the deserts of Ethiopia to the shores of the Ganges, he negotiated a fine balance between intellectual poetry and objective ethnography. Though anthropologists immediately claimed his vivid, mesmerizing accounts as belonging solely to their realm, Gardner embraced a more expansive view; he allowed his personal vision to existentially translate the "other" while maintaining an honest, authentic rendering of humanity. In works like *Ika Hands*, *Rivers of Sand* and *Forest of Bliss*, Gardner discovered remote—often isolated—cosmoses in all corners of the earth where humans traversed the sacred realms of sublime transcendence and devastating suffering through vastly different practices. Translated through a skilled artist's eyes for the world to then interpret as they wished, the films bear the mysterious marks of his own meditative scrutiny of these alternate, yet very corporeal realities and the acknowledgment that by filming them he also altered them.

Gardner found the creation of art both a unifying and differentiating function of cultures—instigating spiritual transcendence, providing history and memory, grounding humans to their mortality and distracting them from it. Thus, he worked as tirelessly and creatively documenting these practices as he did supporting artists and cultural practices on his own soil in a myriad of ways. As the first director of the Film Study Center he oversaw its move to the Carpenter Center in 1964 and played a crucial role in Harvard's burgeoning film program—initially titled the Department of Light and Communications—teaching film classes, founding the Harvard Film Archive with Vlada Petric and Stanley Cavell, and later directing the Carpenter Center for almost twenty years. Meanwhile, for the better part of the Seventies, he and fellow colleagues miraculously owned a broadcast television channel in Boston and Gardner hosted Screening Room, a series which exposed mainstream audiences—and many future filmmakers—to independent and avant garde films and techniques. Several years after retiring from Harvard, he established a "loose confederation" called Studio7Arts to promote his own work and support like-minded artists who "interpret the world through non-fiction media."

A friend and collaborator to countless artists, poets and philosophers, Gardner surrounded himself with inspiration and talent. He made several cinematic tributes to his artist friends like Mark Tobey, Sean Scully and the filmmaker Miklos Jansco. He also wrote and published accounts of his travels and films, worked on unfinished fictional film scripts and left behind a trail of aborted projects. Most profoundly, his influence reverberates throughout contemporary documentary work today, from the work of filmmakers like Sharon Lockhart and Lucien Castaing-Taylor to the current students of Harvard's own Sensory Ethnography Lab who have fully adopted an experimental approach to the ethnographic.

The Carpenter Center of Visual Arts and the Harvard Film Archive are honored to pay tribute to Robert Gardner—a vital presence here for over four decades—through an afternoon of thoughts and reminiscences from friends, family and reverent colleagues. The remembrance begins in the cinematheque at 2pm and a reception in the Carpenter Center lobby will follow. — BG

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MARTIN PARR, FILMMAKER

OCTOBER 24 – OCTOBER 25



MARTIN PARR *THINK OF ENGLAND*

Famed and remarkably prolific British photographer Martin Parr (b. 1952) is celebrated as one of the great chroniclers of the contradictions and absurdities of life and leisure in the age of late capitalism. Balancing a wry anthropological detachment with a brilliant artistic spontaneity and penchant for extreme color and close-up, Parr's imagery of the everyday life brilliantly confounds the categories of art photography and journalism. While constant attention has been paid to Parr's major photo projects, especially his studies of rural England such as *The Last Resort* and *The Cost of Living*, scant attention has been given to Parr's work as an occasional documentary filmmaker whose films reveal his trained eye to be equally astute and insightful with the moving image as his iconic still photography. Offering a rare chance to view Parr's documentary work, this program brings together two of Parr's films—*Think of England*, his millennial made-for-BBC reflection on national identity and Britishness, and his latest film, *Turkey and Tinsel*, a deadpan and often hilarious observational documentary about Christmas in small town England. – HG

We are thrilled to welcome Martin Parr to the Harvard Film Archive for a conversation about his filmmaking with renowned photographer and VES Professor Chris Killip. Martin Parr will also join Paul Larosa in a conversation about *The Photobook: A History, Volume III* at 3pm on Saturday October 25 in the lobby of the Carpenter Center, followed by a book signing.

FRIDAY OCTOBER 24 AT 7PM
THINK OF ENGLAND
 Directed by Martin Parr
 UK 1999, digital video, color, 59 min

\$12 SPECIAL EVENT TICKETS
MARTIN PARR IN PERSON
 SATURDAY OCTOBER 25 AT 7PM
TURKEY AND TINSEL
 Directed by Martin Parr
 UK 2014, digital video, color, 60 min

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