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

On the cover: Emily may be blind, but she can clearly see the horrors which await in *The Beyond* p. 18

GHOST TOWNS AND STEEL RAILS: J.P. SNIADOCKI IN CHINA

MARCH 6 – MARCH 7

For several years now, filmmaker J.P. Sniadecki (b. 1979) has been documenting everyday life in the People's Republic of China as it undergoes a string of rapid transformations. Working often in collaboration with others, the prolific Sniadecki has already amassed a remarkably diverse but consistently fascinating body of work. The HFA has been presenting his work since he was a doctoral student in Harvard's Social Anthropology department and a part of the Sensory Ethnography Lab. We are pleased to welcome him back to present his two latest films.

The diversity of Sniadecki's work reflects not only the reality of contemporary China but also the filmmaker's ongoing research into the varieties of nonfiction filmmaking. Coming in the wake of the observational *Demolition* and the virtuosic one-shot *People's Park* comes *The Iron Ministry*, an immersion into the sensory worlds-within-worlds aboard China's trains, and *Yumen*, a dispersive and discursive look at a ghost town that is both dead and alive. – DP

Presented in conjunction with the Film Study Center, Harvard, with support from the Provostial Fund for the Arts and Humanities.

\$12 SPECIAL EVENT TICKETS

J.P. SNIADOCKI IN PERSON

FRIDAY MARCH 6 AT 7PM

THE IRON MINISTRY

China's railway system is immense, one of the world's largest. As Sniadecki's latest film makes clear, it is both a microcosm of the People's Republic and a world unto itself. Filmmakers have recognized the cinematic potential of train travel since the beginnings of cinema; here, Sniadecki gives himself a structuring principle by confining his camera to the interior of various carriages, rarely even looking out the window. Drawing footage from scores of train journeys filmed over three years, *The Iron Ministry* begins as a disorienting montage of sounds and sights that encourages us to witness the travelers we meet with fresh eyes and ears. While eventually a sense of China's class divisions emerges, what resonates most strongly out of the multitude of encounters between traveler and camera is a warm sense of what Sniadecki has called a "cramped and common humanity."

Directed by J.P. Sniadecki
US/China 2014, DCP, color, 82 min. Mandarin with English subtitles

\$12 SPECIAL EVENT TICKETS

J.P. SNIADOCKI IN PERSON

SATURDAY MARCH 7 AT 7PM

YUMEN

Yumen is a boomtown in northwestern China abandoned by the authorities once oil production there dried up. This experimental, decentered portrait of the present-day life of a city haunted by the past is the result of a collaboration bringing together Sniadecki and artists-turned-independent filmmakers Xu Ruotao and Huang Xiang. "*Yumen* is a haunting, fragmented tale of hungry souls, restless youth, a wandering artist and a lonely woman, all searching for human connection and a collective past among the town's crumbling landscape. Part 'ruin porn', part ghost story, and shot entirely on 16mm, the film brings together narrative gesture, performance art, and socialist realism into a wounded and radiant musical that not only plays with convention and defies genre, but also pays homage to a disappearing life-world and a fading medium." – J.P. Sniadecki

Directed by Huang Xiang, Xu Ruotao, J.P. Sniadecki
China/US 2013, digital video, color, 65 min. Mandarin with English subtitles



J.P. SNIADOCKI YUMEN

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FURIOUS CINEMA '70 – '77

MARCH 11 – APRIL 29

The semester-long Furious Cinema series—curated by filmmaker and Department of Visual and Environmental Studies Visiting Professor Athina Rachel Tsangari—continues through this season with another cycle of rarely screened, vital works from the uniquely explosive, carefree cinema of the 1970s.

All film descriptions by Athina Rachel Tsangari

WEDNESDAY MARCH 11 AT 7:30PM

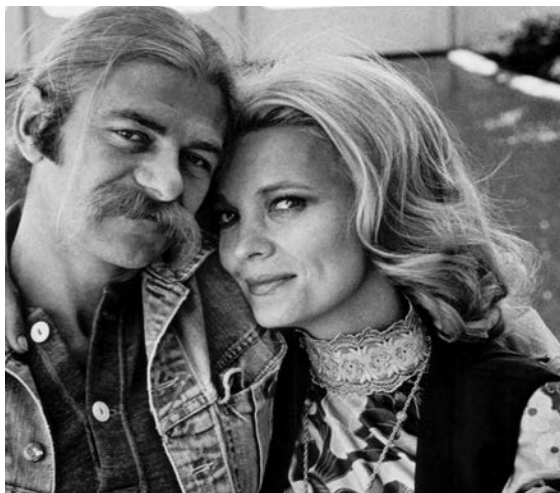
MINNIE AND MOSKOWITZ

"I think about you so much, I forget to go to the bathroom."

John Cassavetes attempts something heroic: a romantic comedy that actually shows us the essence of real romance, rather than selling us an aspirational fantasy. The story couldn't be simpler. It's about two mismatched, flawed, complicated, neurotic weirdos who discover each other. But there's a glory in how Cassavetes plunges deep inside these two characters, and inside two extraordinary actors at the height of their powers—Gena Rowlands and Seymour Cassel.

With every hesitation and every mistake, every unexpected diversion or uncontrollable outburst, the film exposes the phony cleanliness of Hollywood's version of love. Minnie herself says it, bitterly: "The movies lie to you, they set you up. They make you believe in romance and love." Cassavetes has come not to bury the cinematic love story, but to save it.

Directed by John Cassavetes. With Gena Rowlands, Seymour Cassel, Val Avery
US 1971, 35mm, color, 114 min



JOHN CASSAVETES MINNIE AND MOSKOWITZ

metrical warfare." Not unlike *Carnal Knowledge*, it's a film about insecurities masked as cruelty, and possessiveness masked as love.

Directed by Maurice Pialat. With Marlène Jobert, Jean Yanne, Christine Fabréga
France/Italy 1972, 35mm, color, 106 min. French with English subtitles

WEDNESDAY MARCH 25 AT 7:30PM

THE DEVILS

"Most religions believe that by crying, 'Lord, Lord!' often enough, they can contrive to enter the kingdom of heaven. A flock of trained parrots could just as readily cry the same thing with just as little chance of success."

Legendary madman Ken Russell, adapting a non-fiction novel by Aldous Huxley about corrupt priests, sexual repression and hysteria in a 17th century French village, tries to push every possible button and succeeds. Banned in many countries, including Italy where it nevertheless won a prize at the Venice Film Festival, critic Judith Crist derided it as a "grand fiesta for sadists and perverts."

But there's far more in this fiesta than the infamous scenes of torture, naked nuns submitting to orgiastic exorcism, and Michael Gothard's memorably crazy inquisitor. Russell is after something much more sophisticated, which perhaps got drowned out in all the hullabaloo. Like many of the great 70s films, this is a story about power, and what happens when a single man tries to step out of line and go up against the System. Oliver Reed is fantastic as the priest whose charisma and ambition creates a problem for the Church that's more political than spiritual.

Directed by Ken Russell. With Vanessa Redgrave, Oliver Reed, Dudley Sutton
UK 1971, 35mm, color, 109 min

WEDNESDAY APRIL 1 AT 7:30PM

WANDA

"If you don't want anything you won't have anything, and if you don't have anything, you're as good as dead."

Barbara Loden started her Hollywood career as a girl in a bathing suit, getting pies thrown in her face on the Ernie Kovacs Show. But ten years later she fought against all odds and all prejudices to write, direct and star in this ex-

traordinary and nearly forgotten film. The title character is a poor woman in rural Pennsylvania whose ambitions have decreased to zero, having rejected the one thing she is supposed to want: her husband and children. She drifts alone through her life, aimless, numb. At her nadir she meets a man in a bar, who she thinks at first is the bartender, but he's actually robbing the place. What follows is a grimy, abusive, glamour-free version of *Bonnie and Clyde*, with a Clyde who's anything but Warren Beatty.

Loden's onscreen creation was something unique, but vitally needed: an instinctual female protagonist who defied all simple explanation, whose desires could barely be expressed much less categorized. It's the kind of character many male actors were getting to play in that period, but very few actresses. Loden had to create the part for herself. Although the film took a prize at the Venice Film Festival, Loden never made another movie. 35mm restored print courtesy of the UCLA Film & Television Archive. Restoration funding provided by The Film Foundation and GUCCI.

Directed by Barbara Loden. With Michael Higgins, Barbara Loden, Frank Jourdano
US 1971, 35mm, color, 102 min

WEDNESDAY APRIL 8 AT 7:30PM

ROLLING THUNDER

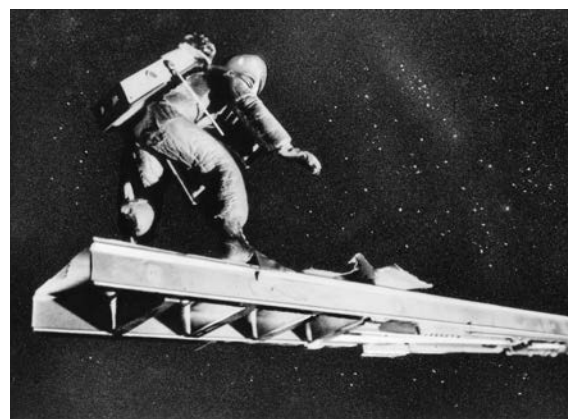
"Why do I always get stuck with crazy men?"

"That's the only kind that's left."

Rolling Thunder is the Platonic ideal of gritty B-movie revenge thrillers—mimicked since by half-a-thousand Cinemax potboilers, but never matched. A soldier returns home to Texas, after years in a Vietnamese prisoner-of-war camp, to find himself an alien on an alien planet. His wife has cheated on him, and his son has forgotten him. The grammar of everyday life eludes him. The moral codes he supposedly fought for seem to have evaporated.



KEN RUSSELL THE DEVILS



JOHN CARPENTER DARK STAR

WEDNESDAY MARCH 18 AT 7:30PM

WE WON'T GROW OLD TOGETHER

(*NOUS NE VIEILLIRONS PAS ENSEMBLE*)

"Movies are the only place you don't see men cry."

Although a peer of the 60s French New Wave directors, Maurice Pialat didn't start making films until the Seventies—films that both build on, and answer to, that earlier canon. Like Cassavetes, Mike Nichols, Bergman and others, he was interested in the evisceration of human psychology, with both its weakness and its brutality intact. Critic Glenn Norton called him "the master of intangible day-to-day emotion."

We Won't Grow Old Together was his powerful second feature, and he put a lot of autobiography (and auto-critique) into it. A married filmmaker (Jean Yanne, Best Actor winner at Cannes) is in his sixth year of an affair with a younger woman (the electrifying Marlène Jobert, a.k.a. the mother of Eva Green). Even as their relationship sours, and his behavior becomes more domineering, neither seems able to break it off, or to decide if they want to. The result is what, today, we would call "asym-



RAINER WERNER FASSBINDER *ALI: FEAR EATS THE SOUL*

ed. He prefers to sleep in the woodshed instead of the house, because it's small and he can be alone. He's betrayed, then robbed. In the end he returns to the only language that he feels comfortable with: violence.

William Devane is fantastic, almost feral, in the (barely speaking) lead role, with Linda Haynes and a young Tommy Lee Jones lending strong support. Co-writer Paul Schrader (*Taxi Driver*, *Raging Bull*) is critical of the film for its divergence from the intent of his original draft. The director, John Flynn, was a talented craftsman who never rose to that level again, and according to William Goldman the preview test screening was so legendarily negative that the audience "got up and tried to physically abuse the studio personnel present." Yet the film's respect has only grown with each passing decade.

Directed by John Flynn. With William Devane, Tommy Lee Jones, Linda Haynes
US 1977, 35mm, color, 99 min

WEDNESDAY APRIL 15 AT 7:30PM

DARK STAR

"Hello, bomb? Snap out of it, bomb."

Begun as a USC student project by director John Carpenter (*Halloween*, *The Thing*) and writer Dan O'Bannon (*Alien*, *Total Recall*), *Dark Star* was then expanded to feature length, along with a corresponding increase of the

budget, from \$14 to \$39. But look past the cheap (but quite clever) SFX and you'll find one of the greatest existential science-fiction satires ever made.

Four miserable men fly around the universe fulfilling an inexplicable bureaucratic assignment, to blow up certain uninhabited planets. Sadly, after nineteen successful bomb runs, the crew turns on one another, the "alien" breaks loose, the toilet paper runs out, and bomb number 20 develops an attitude and refuses to follow orders.

Directed by John Carpenter. With Dan O'Bannon, Brian Narelle, Cal Kuniholm
US 1975, 35mm, color, 83 min

WEDNESDAY APRIL 22 AT 7:30PM

IN THE REALM OF THE SENSES (*AI NO KORIDA*)

"Your tears are so salty. I love to taste them."

Nagisa Oshima's intense film about sex and obsession was so far outside the boundaries of what was allowable in "proper" cinema that it faced bans in many countries, and even today can't be shown uncensored in its own country. "By cutting and obscuring," he told the authorities, "you have made my pure film dirty."



NAGISA OSHIMA *IN THE REALM OF THE SENSES*

Based on a notorious true crime incident (which perhaps helped fuel the myth of the "man-eater," the male fear of a sexually voracious woman) the film tells a simple story of two lovers in 1936 who become destructively obsessed with one another, disconnecting gradually from the outside world—sex as a drug spiral—until meeting a lurid end. And over everything hangs the shadow of Imperial Japan marching towards its doom. Among other things this was one of the first, and sadly perhaps one of the last, attempts to use the explicit, "pornographic" depiction of real human sex as an artistic tool for non-pornographic storytelling.

Directed by Nagisa Oshima. With Eiko Matsuda, Tatsuya Fuji, Aoi Nakajima
Japan 1976, 35mm, color, 102 min. Japanese with English subtitles

WEDNESDAY APRIL 29 AT 7:30PM

ALI: FEAR EATS THE SOUL (*ANGST ESSEN SEELE AUF*)

"Happiness isn't always fun."

Rainer Fassbinder was famous for working fast (he directed over forty films in fifteen years) but even by that standard, *Ali* was a quickie: he conceived it as a two-week filmmaking "exercise" to fill in a break between two other films, and as an homage to Douglas Sirk, whose *All That Heaven Allows* (1955) he had just seen. And yet the result is one of Fassbinder's most powerful films, and most affecting love stories.

Whereas in the Sirk film, the only obstacle to love was Rock Hudson's status as a gardener, and his eight-year age difference with Jane Wyman, Fassbinder pushes the idea much further. *Ali* depicts an abrupt and improbable love affair that develops between a German widow in her sixties and a Moroccan immigrant worker in his thirties. Their friends and family are horrified at this violation of racial and sexual taboo. But it is not only external prejudices that the couple must overcome, as Fassbinder's unerring eye for emotional truth slowly reveals the much deeper barriers that lie within them.

Directed by Rainer Werner Fassbinder. With Brigitte Mira, El Hedi ben Salem, Barbara Valentin
Germany 1976, 35mm, color, 93 min. German with English subtitles

LIFE IN REAL TIME – THE CINEMA OF LAV DIAZ

MARCH 13 – MAY 31

Digital or celluloid, cinema is ultimately a medium made of time. Andrei Tarkovsky famously called it "sculpting in time." While directors like Lanzmann and Tarr have in recent decades been working to extend the length of the feature film, the turn to recording images digitally has greatly expanded cinema's ability to experiment with duration. The contemporary filmmaker who has taken this expansion the farthest is certainly Lav Diaz. He has become famous over the last decade for his works lasting six, seven and eleven hours, almost always shot in black-and-white in small towns and the countryside of the Philippines.

This epic length gives Diaz (b. 1958) a grand canvas on which to depict scenes from the life in the Philippines over the past half-century or so, a nation large in expanse and in population. But these epics are not tales of heroism; Diaz seems to draw inspiration from the 19th century Russian novel, especially the work of Dostoevsky, and the stories that his films tell contain not only great deeds but more typically, many small ones, some happiness and some woe, goodness and ignominy, miracles and catastrophes.

And just as Dostoevsky, Gogol and Tolstoy sought to depict "the Russian soul," so is Diaz's great subject the lives and suffering of the Filipino people, particularly during the dictatorship of Ferdinand Marcos from 1965 to 1986, but also more recently. Part of what this means for Diaz is that his camera spends a great deal of time watching his characters going about their daily lives. Yet even during lengthy sequences in which "nothing" happens, there is a surface tension to Diaz's filmmaking that draws the viewer in. The charge of his images stems in no small part from the fact that Diaz is a filmmaker with a mission: against the oppression of the Filipino people and against the inanities of the commercial cinema of the Philippines (and of other countries).

Despite long stretches of "slice-of-life" realism, Diaz's films are not homogeneous, punctuated as they are by archival images, monologues spoken directly to the camera, documentary footage, interviews, clips from television and even the occasional pastiche of Filipino soap opera. Although it is Diaz's use of time that is immediately noticeable, his use of space is just as remarkable, particularly given the dramatic beaches and jungles of the Philippines. Events happen offscreen or between sequences, as if just taking place before the arrival of the camera. Most remarkable of all are those moments when Diaz presents a landscape in wide shot only to have human figures seem to materialize in the middle of the frame, instead of entering from the edges of the screen.

With his twinned desires to bear witness to Filipino lives and to demand a better future, Diaz follows in the footsteps of Lino Brocka (1939-91), one of the first Filipino filmmakers whose work was seen internationally, and one whose work was both eloquent about the joys and indignant about the sorrows of life in the Philippines. More importantly, Diaz's success at film festivals around the world has helped open the way for the multitude of slightly younger filmmakers who with Diaz make up a veritable Filipino New Wave: Raya Martin, Brillante Mendoza, Khavn de la Cruz, John Torres and others. – DP

All films presented without breaks, except *Death in the Land of Encantos*, *Heremias Book I* and *Melancholia*, which will each be presented with one 20-minute intermission.

Special thanks: Florian Wrobel, Regina Schlagnitweit, Alexander Horvath—Austrian Film Museum (Vienna); Hazel Orencio—sine olivia pilipinas.

Film descriptions by David Pendleton and Jeremy Rossen



LAV DIAZ NORTE, THE END OF HISTORY

FRIDAY MARCH 13 AT 7PM

NORTE, THE END OF HISTORY
(NORTE, HANGGANAN NG KASAYSAYAN)

The vicious murder of a pawnbroker lies at the heart of the first of Diaz's films to be released to theaters in the US. An overt reference to *Crime and Punishment*, the murder also proves the link between *Norte*'s two protagonists: a cynical university student and an impoverished street peddler. In color and running only four hours, *Norte* is somewhat of a departure from Diaz's other recent work; nevertheless, the filmmaker remains as bristling with outrage as ever at the moral bankruptcy that sprouts from the political disarray of the Philippines, past and present. Even at a shorter length, Diaz's mix of everyday episodes, moments of tenderness, off-screen events and sudden cataclysm startles and arrests.

Directed by Lav Diaz. With Sid Lucero, Angeli Bayana, Archie Alemania
Philippines 2013, DCP, color, 250 min. Filipino and Tagalog with English subtitles

SUNDAY MARCH 15 AT 4PM

FLORENTINA HUBALDO, CTE

With its depiction of cruelty and woe, *Florentina Hubaldo, CTE* is one of Diaz's darkest films, the third of a trilogy about trauma and its aftermath (after *Death in the Land of Encantos* and *Melancholia*). The title character is a woman held captive by her father who has forced her into a life of prostitution. Her story is intertwined with that of a couple of fortune hunters digging for buried treasure in a narrative scheme that is revealed only gradually. With chronic traumatic encephalopathy (CTE) a progressive degenerative disease found in individuals who have received multiple head injuries, the film's title becomes a diagnosis of the physiological reasons for Florentina's mental decline. She herself is clearly an allegorical stand-in for the long-suffering Filipino people. The film's brutality is a cry of anger at 300 years of colonial plunder and misuse.

Directed by Lav Diaz. With Hazel Orencio, Kristine Kintana, Noel Santo Domingo
Philippines 2012, DCP, b/w, 360 min. Filipino and Tagalog with English subtitles

SUNDAY MARCH 22 AT 1PM

DEATH IN THE LAND OF ENCANTOS (KAGADANAN SA BANWAAN NING MGA ENKANTO)

An *engkanto*, or *encanto*, is an often-malign spirit dwelling in the Filipino countryside, although in *Death in the Land of Encantos*, some of them have migrated to eastern Europe as exiles. Their human counterpart is the film's protagonist, Benjamin ("Hamin") Agusan, a poet who returns from years in Russia to search for the body of his girlfriend in the wake of a catastrophic typhoon and landslides. These 2006 disasters devastated the Bicol region where Diaz's films have been set since *Evolution of a Filipino Family*, killing thousands. This film, which inaugurated Diaz's "trauma trilogy," includes documentary footage in an attempt to record the suffering of the local inhabitants.

Directed by Lav Diaz. With Roeder Camanag, Angeli Bayani, Perry Dizon
Philippines 2007, digital video, b/w, 540 min. Filipino, Bicolano, English and Tagalog with English subtitles

PART ONE: FRIDAY MARCH 27 AT 6:30PM

PART TWO: SATURDAY MARCH 28 AT 6PM

EVOLUTION OF A FILIPINO FAMILY
(EBOLUSYON NG ISANG PAMILYANG PILIPINO)

This eleven-hour magnum opus is the film that earned Diaz international acclaim as an original—an independent filmmaker making extremely ambitious and demanding films without any institutional or industrial support. *Evolution* also marks the debut of the template for the Diaz films to come: exteriors in the Philippine countryside, shot in lustrous black and white. The film outlines the fortunes and misfortunes of the Gallardo clan, a family of poor farmers, from 1971 to 1986, years that stretch from the imposition of martial law to the end of the Marcos dictatorship. During this time, the family struggles to make ends meet and to stick together as some leave for Manila. Diaz includes archival footage of the historical events that buffet the family, as well as including a wry tribute to Filipino radio soap operas and an interview with Lino Brocka. *Courtesy of the Austrian Film Museum.*

Directed by Lav Diaz. With Pen Medina, Angel Aquino, Joel Torre
Philippines 2004, digital video, b/w, 292 min (Part 1)/362 min (Part 2).
Filipino and Tagalog with English subtitles

SUNDAY APRIL 5 AT 4PM

BATANG WEST SIDE

Widely considered Lav Diaz's first major work, and the recent recipient of a 35mm restoration by the Austrian Film Museum, *Batang West Side* begins as a Filipino-American teenager is shot to death on the streets of Jersey City. The subsequent investigation is led by a detective, also Filipino, who finds himself forced to confront some demons of his own. The drug and gang elements that are subsequently uncovered are but surface level issues to the underlying question by Diaz of the current state of the Filipino diaspora in the USA, and beyond. Diaz uses the murder as an exploration of the current psychological state of an isolated Filipino community that is conflicted, angry, and unable to find redemption in their new surroundings. *35mm print courtesy of the Austrian Film Museum*

Directed by Lav Diaz. With Joel Torre, Yul Servo, Gloria Diaz
Philippines 2001, 35mm, color, 315 min. English, Tagalog and Filipino with English subtitles

SUNDAY APRIL 12 AT 4PM

FROM WHAT IS BEFORE
(MULA SA KUNG ANO ANG NOON)

The latest of Diaz's epic fiction features draws inspiration from some of the filmmaker's early memories. Taking place over the two years before Marcos declared martial law in the Philippines in 1972, the film portrays a small coastal town in which the sense of community is slowly unraveling. After spending some time presenting the landscape and inhabitants of the village, Diaz introduces a series of mysterious occurrences that seems to portend a threat somehow both at hand and ungraspable. Against this uneasy backdrop, the film's ensemble of characters responds to the unrest in a variety of ways, from ritual to crime.

Directed by Lav Diaz. With Perry Dizon, Roeder Camañag, Hazel Orencio
Philippines 2014, DCP, color, 338 min. English, Filipino and Tagalog with English subtitles



LAV DIAZ DEATH IN THE LAND OF ENCANTOS



LAV DIAZ *STORM CHILDREN, BOOK ONE*

SUNDAY MAY 3 AT 1PM

HEREMIAS (BOOK ONE: THE LEGEND OF THE LIZARD PRINCESS) [UNANG AKLAT: ANG ALAMAT NG PRINSESANG BAYAWAK]

Heremias is a wandering peddler whose fateful decision to separate from his fellow salesmen leads him to an abandoned house deep in the jungle and entanglement with the criminals and venal authorities of the nearby village. The protagonist's name is derived from Jeremiah, the Biblical prophet who declaimed the corruption in Jerusalem in a vain attempt to prevent its destruction. The modern-day decadence that Heremias confronts is as vividly depicted as his attempt to right the wrongs he can and to atone for the rest. One of the most meditative of Diaz's epics, the ever-lucid black-and-white cinematography serves to highlight the quasi-parable aspect of Heremias' simple but sad story. *Courtesy of the Austrian Film Museum.*

Directed by Lav Diaz. With Ronnie Lazaro, Cid Lucero, Dante Balaos
Philippines 2006, digital video, b/w, 540 min. Filipino and Tagalog with English subtitles

\$12 SPECIAL EVENT TICKETS

LAV DIAZ IN PERSON

FRIDAY MAY 15 AT 7PM

STORM CHILDREN, BOOK ONE (MGA ANAK NG UNOS, UNAG AKLAT)

Lav Diaz's latest feature finds him turning to non-fiction cinema, to document the devastation of the Philippine coastal town of Tacloban by Typhoon Haiyan (or Yolanda)



LAV DIAZ *FROM WHAT IS BEFORE*

da) in November 2013. Diaz follows three children as they weave their way in and around the aftermath of the destruction in search of food and friends. In spite of evidently dire circumstances, the children play amid the chaos and tragedy that surrounds them. The Philippines are battered annually by cyclones, but as so often in Diaz's cinema, the natural destruction serves to provoke a meditation on human suffering and to reveal governmental indifference to the lives of the poor.

Directed by Lav Diaz
Philippines 2014, digital video, b/w, 143 min. Filipino and Tagalog with English subtitles

\$12 SPECIAL EVENT TICKETS

LAV DIAZ IN PERSON

SATURDAY MAY 16 AT 7PM

BUTTERFLIES HAVE NO MEMORIES (WALANG ALAALA ANG MGA PARU-PARO)

The sudden closing of a gold mine leaves a rural community stranded. The newly unemployed miners spend their days drinking and pondering what to do, until the daughter of one of the mine's owners shows up. Diaz here shows us his ability to condense storytelling and critique into an hour that feels both dilatory and dense.

Directed by Lav Diaz. With Willy Fernandez, John Elbert Ferrer, Lois Goff
Philippines 2009, digital video, color, 59 min. Filipino and Tagalog with English subtitles

PROLOGUE TO THE GREAT DESAPARECIDO (PROLOGO SA ANG DAKILANG DESAPARACIDO)

The "disappeared one" of the title refers to Andres Bonifacio, considered the instigator of the revolution against Spanish rule, whose body was never found after his execution in 1897. This short serves to announce Diaz's ambitions to make a film about Bonifacio's death and his legacy.

Directed by Lav Diaz. With Hazel Orenco, Archie Alemania, Noel Santo Domingo
Philippines 2013, DCP, b/w, 31 min. Tagalog with English Subtitles

SUNDAY MAY 24 AT 2PM

MELANCHOLIA

Divided into three sections, *Melancholia* follows a prostitute, a pimp and a nun who wander the countryside, distraught after the disappearance and loss of close friends or partners in a military conflict. A complex series of role changes within the characters ensues as they all struggle with an overbearing sense of grief, loss and longing. A hauntingly tense final section follows an army marching into the blackness of the jungle, knowing they are surrounded on all sides by the enemy, and as they sense their impending doom they struggle continue to march on into the abyss of certain death. Diaz explores the psy-

chological terror of the many disappeared Filipinos over hundreds of years and the lasting psychological effect that it has had on the population. *Courtesy of the Austrian Film Museum.*

Directed by Lav Diaz. With Perry Dizon, Angeli Bayani, Malaya Cruz
Philippines 2008, digital video, b/w, 450 min. Filipino, Bicolano, Tagalog and English with English subtitles

FRIDAY MAY 29 AT 7PM

HESUS THE REVOLUTIONARY (HESUS, REBOLUSYONARYO)

The last and most original of the early films Diaz made on the margins of the Filipino film industry before becoming an independent, *Hesus the Revolutionary* is a remarkable work of dystopian science fiction made between *Batang West Side* and the completion of *Evolution of a Filipino Family*. It takes place in a near-future in which a military dictatorship rules the Philippines while fighting insurgencies of several different stripes. The title character is a sniper for a group of radicals, but he is also a musician and a poet. As this group turns on itself in a series of bloody purges, Hesus is overcome by doubt: is he on the road to enlightenment or death?

Directed by Lav Diaz. With Mark Anthony Fernandez, Donita Rose, Ronnie Lazaro, Joel Lamangan
Philippines 2002, digital video, color, 112 min. Filipino and Tagalog with English subtitles



LAV DIAZ *CENTURY OF BIRTHING*

SUNDAY MAY 31 AT 4PM

CENTURY OF BIRTHING (SIGLO NG PAGLULUWAL)

Century of Birthing finds Diaz taking stock of the creative process after three years during which he found himself unable to complete a film. The protagonist is a Diaz-like filmmaker whose struggles are juxtaposed with scenes from the lives of a Christian cult living in the countryside. Out of these storylines emerges a meditation on art and faith, the rational and the irrational, the purpose of creativity, and the relation between the political and the spiritual. The filmmaker finds himself growing more and more ensnared in a thicket of doubt until a madwoman enters the scene.

Directed by Lav Diaz. With Angel Aquino, Joel Torre, Perry Dizon
Philippines 2011, digital video, b/w, 360 min. Filipino and Tagalog with English subtitles

TO THE BEAT OF SHIRLEY CLARKE

MARCH 13 – MARCH 23



SHIRLEY CLARKE

Born into both privilege and neglect in New York City, Shirley Brimberg Clarke (1919 – 1997) never seemed comfortable with society's expectations and attempted to break free from convention at an early age. Ambitious and intelligent, yet unable to conform to standard education, she initially found her voice through dance. Studying under Martha Graham, Hanya Holm, Doris Humphrey and Anna Sokolow, Clarke would take all of the dance classes a college had to offer and then move on. At the end of her options, she finally escaped from the burdensome demands of her parents by marrying supportive friend and lithographer/publisher Bert Clarke. The marriage provided Clarke with the independence and freedom to do what she wanted and eventually decided her fate; she received a 16mm Bolex camera as a wedding present.

Responding to the choreography, movement and rhythm inherent in the medium, Clarke's relationship to film began as an extension of her dance. Making her first film, *A Dance in the Sun*, unaware of Maya Deren's film work with dance and spatio-temporal cutting, she transported a dancer on stage back and forth through time and space, landing him back to unceremonious reality as the credits roll. The essential elements of this first effort would reverberate throughout her work and approach to life. As she reflected in a later interview, "Everything I've done is based on the duality of fantasy and reality." Taken in by the expressive beauty of motion and the transcendent powers of art, she also accepted and investigated film's manipulative and exploitive aspects. Clarke harnessed the power of cinema to create a parallel dimension, while grounding the journey by hiding her cinematic tactics in plain sight.

Clarke also positioned herself as a formative organizing force in the fertile, intimate, interdisciplinary revolution that was the New American Cinema scene in Fifties and Sixties New York. She studied film at City College of New York programs helmed by Hans Richter, joined the Independent Filmmakers Association, attended Cinema 16 screenings and eventually founded the New American Cinema Group with fellow enthusiastic film zealot Jonas Mekas—eventually playing a vital role in setting up Film-Makers Coop with Mekas.

Meanwhile, her initial dance films led to a series of kinetic, poetic loops for the 1958 Brussels World's Fair. Using a visual sort of jazz as her structure, she weaves a mix of dazzling optical effects with clever contextualizing—never merely presenting her subject, but interjecting a point of view and complicating a straight-forward reading. Her inventive excursions would continue in longer, commissioned works like the sweet and haunted UNICEF promotional *A Scary Time* and the "musical comedy" *Skyscraper* with Willard Van Dyke.

Screening and lecturing regularly, Clarke also co-founded the production and distribution collective Filmmakers Inc. with many of her fellow World's Fair documentarians and their colleagues—Van Dyke, Richard Leacock, Albert Maysles and D.A. Pennebaker—who were all interested in the socially relevant aspect of new cinema. Filmmakers Inc. became a hub that drew like-minded pioneers like John Cassavetes who borrowed Clarke's equipment to make his groundbreaking first film *Shadows* (1958).

As was her inclination, Clarke confronted the problematics of the very cinema verité ethos she embraced. In her first feature-length film *The Connection* she challenged the objectivity and authority of the—usually male—director's gaze and the concealed construction

of a narrative—patriarchal elements which remained even within the more spontaneous, naturalistic documentary approach. *The Connection's* underground characters voice the unspoken concerns of those at the end of the documentarian's gaze—humiliation, judgment, exploitation—while the director stands in for all pretentious filmmakers as well as partly for Clarke who was continually questioning her role in the larger production of life which spilled beyond the cinema.

Clarke's marginalized position as a female filmmaker afforded her an authentic, deeply felt outsider/insider view; thus, her subject matter in this and future films also spotlighted the alienated, the oppressed, the othered. Unable to even conform to a "standard" format, Clarke instead inhabited the spaces in between art forms, in between dance and film, documentary and fiction, and later film and video. Complicating with multiple perspectives, rather than a unified voice, Clarke made visible and then attempted to dissolve the complex of barriers in art and society, most acutely in *The Cool World* and *Portrait of Jason*.

Clarke and Mekas also created the New York's Film-Makers Distribution Center together with Louis Brigante, similar to Film-Makers' Coop, yet focused on bringing the avant garde to commercial theaters. As with her films, it was as if Clarke wanted to directly challenge "square" Hollywood with its orphaned, marginalized child, rather than quietly send it away to the cloistered halls of the art house and academia. Their effort was relatively short-lived, yet set the stage for independent distribution which would eventually emerge as a formidable force within Hollywood's studio monopoly.

While teaching and experimenting with the emerging video technologies of the Seventies, Clarke's energy and innovation carried on. Forming a community of artists, the Tee Pee Videospace troupe, from her bustling Chelsea Hotel penthouse, she organized open-ended games with cameras and monitors, and on tour created interactive antics like the Video Ferris Wheel and the fortune-telling VID-E-ORACL. After these radically playful, evanescent collaborations, she made a series of single-channel video pieces and released her cosmic tribute to Ornette Coleman.

Not without many followers and accolades during her lifetime—including the Critics Award at Cannes for *The Connection* and an Oscar for her Robert Frost documentary—Clarke still had to fight the discrimination she experienced as a female filmmaker; likewise, she has been noticeably neglected from underground cinematic history.

The Harvard Film Archive will present the wild and wonderful world of Shirley Clarke via a retrospective of all of her features in addition to a selection of shorts, interviews and home movies. Milestone Films' Dennis Doros—who has overseen the restoration of many of her films—will be in attendance to discuss the short film program. – BG

SATURDAY MARCH 14 AT 7PM

SATURDAY MARCH 21 AT 9PM

PORTRAIT OF JASON

Playing the role of Jason Holliday on film and in life, Aaron Payne presents himself to Shirley Clarke and her crew doing what he wants to be doing: performing. In the spirit of Andy Warhol's screen tests and his *Poor Little Rich Girl* (1965), Clarke filmed the theatrical hustler in her apartment with one camera over a twelve-hour period. Even with all obvious cinematic artifice stripped away—as Clarke demonstrated earlier in *The Connection*—naturalism and confession prove to be alternative protective masks. As a black, gay hustler with deferred dreams, Jason represents multiple strata of marginalization, and Clarke offers this outsider persona feature-length center stage. Jason's entertaining, anecdotal, emotional roller coaster ride reveals as much about the shadow side of American society as it does its flamboyant spokesperson. Off-screen, Clarke and her partner Carl Lee approach the roles of the prodding director and his cameraman from *The Connection*, as they attempt to wrangle emotional truth from their subject whose tears and laughter remain painfully layered and enigmatic. Pointing to film's strange powers of psychological mediation, Clarke later



SHIRLEY CLARKE PORTRAIT OF JASON

revealed that viewing and editing the film changed her position toward her subject from amused and annoyed to fascinated and empathetic.

Directed by Shirley Clarke
US 1967, 35mm, b/w, 105 min

SATURDAY MARCH 14 AT 9:15PM

THE CONNECTION

Jack Gelber's off-Broadway play performed by New York's infamously bohemian company, the Living Theatre, was a beat sensation with its jagged and broken fourth wall. The unconventional play-within-a-play claimed to feature actual drug addicts and jazz musicians playing themselves as they wait for their dealer to arrive while the production's director and screenwriter comment and bicker off-stage. Using practically the same mixed-race cast, Clarke recreated the seedy unpredictability of the experience within the very new device of cinema vérité: a white, bourgeois hipster director attempts to make a document of reality by prodding the antsy junkies into outrageous behavior and pithy insights. The jazz quartet scores the film spasmodically while they, too, wait; thus, the camera and the sound are active, unsettled characters affecting the action. Clarke naturalistically depicts their squalid, absurd reality while unveiling the obvious manipulation of that reality. Mired in censorship issues upon its release, Clarke's funny take on Otherness, exploitation, conformity, truth and judgment was somewhat subsumed by the sensationalism—obscuring the more subtle edges she describes of the contradictory integration and tension within many aspects of urban American life in the Fifties.

Directed by Shirley Clarke. With Warren Finnerty, Garry Goodrow, Jerome Raphael
US 1962, 35mm, b/w, 103 min

MONDAY MARCH 16 AT 7PM

THE COOL WORLD

With all of the ingredients of a noir thriller, Clarke's realist diary of Harlem instead careens through the city streets with an unsensationalized coolness and a heartbreaking, intoxicating rhythm. One of the first movies filmed on location in Harlem and the first feature shot with a handheld 35mm camera, *The Cool World* reassembles Warren Miller's novel into an improvised diagram of the internal and external violence riddling Harlem's complex



SHIRLEY CLARKE ORNETTE: MADE IN AMERICA

stratification of race, class and gender. Young Duke concentrates all of his efforts on acquiring a gun—the ultimate symbol of power and control in his chaotic, closed world—and all around him the crime, oppression, prejudice and indoctrination pull him in different directions. Meanwhile, the beauty, camaraderie and hybrid culture of this marginalized melting pot spills over in Clarke's vérité street photography, Mal Waldron and Dizzy Gillespie's spare, sensitive soundtrack and the remarkable cast of unprofessional actors, many of whom led long careers in film and television after their incendiary debuts.

Directed by Shirley Clarke. With Hampton Clanton, Yolanda Rodriguez, Carl Lee
US 1964, 16mm, b/w, 105 min

FRIDAY MARCH 20 AT 7PM

SUNDAY MARCH 29 AT 5PM

ORNETTE: MADE IN AMERICA

Clarke's free-associating, layered approach to her portrait of the legendary free jazz icon mischievously reflects the multidimensional fabric of Ornette Coleman's inventive, radical approach to jazz. Initially dropping the project of filming Coleman in the Sixties, Clarke resumed production in the Eighties at the urging of producer Kathelin Hoffman, in part to document the inaugural concert of a new performing arts center opening in Coleman's hometown of Fort Worth, Texas. Clarke magically and unpredictably blends dramatization, video collage and

rhythmic editing techniques with interviews and concert footage, to craft an energetic and otherworldly journey through the cosmos of Ornette Coleman. Featuring appearances by fellow creative eccentrics like William Burroughs and Brion Gysin while conjuring the philosophies of Buckminster Fuller, Clarke's biography dreamily sketches out the transcendental orbit Coleman has always followed while tenderly tethered to his humble beginnings in a Fort Worth ghetto.

Directed by Shirley Clarke
US 1984, 35mm, color & b/w, 77 min

PRECEDED BY

BRIDGES-GO-ROUND

One of her most acclaimed shorts in the loops series she made for the US pavilion at the 1958 Brussels World's Fair, *Bridges-Go-Round* imbues inanimate steel structures with motion and emotion. Due to a copyright issue, the original electronic score by Louis and Bebe Barron which had to be replaced with a jazz score by Teo Macero. After the rights cleared, Clarke released both versions of the film, showing how profoundly the different scores alter the visual experience. *The second version will screen in the shorts program on March 23.*

Directed by Shirley Clarke
US 1958, DCP, color, 4 min. Score by Louis and Bebe Barron

FRIDAY MARCH 20 AT 9PM

LIONS LOVE (...AND LIES)

In addition to Jerome Ragni and James Rado—the creators of *Hair*—as well as Warhol superstar Viva, Shirley Clarke plays herself in Varda's vision of Hollywood and the sexual revolution. Structured as a playful film-within-a-film, Varda repeatedly punctures the cinematic illusion by discussing scenes with the actors from behind the camera and at one point appearing briefly, to show Clarke how to act out a suicide attempt. Combined with footage of Robert Kennedy's assassination and the shooting of Andy Warhol, *Lions Love* is a time capsule of free love and its consequences dotted with cameo appearances by Peter Bogdanovich and Jim Morrison, among others.

Directed by Agnès Varda. With Viva, James Rado, Jerry Ragni
France 1968, DCP, color, 110 min

LIONS LOVE HOME MOVIES

Directed by Shirley Clarke
France 1968, DCP, color, silent, 13 min

SATURDAY MARCH 21 AT 7PM

ROBERT FROST:

A LOVER'S QUARREL WITH THE WORLD

By the time Clarke made a biopic on Robert Frost for public television, he was a long-celebrated American institution. Though featuring him accepting the Congressional Gold Medal from President Kennedy at the White House, Clarke lingers on the 88-year-old poet busily ambling about his house and property in Vermont and intersperses this with relaxed talks to students at Sarah Lawrence and Amherst Colleges. Jokingly acknowledging his film crew at times, Frost appears comfortable and amused with his place in the sun. Relatively conventional with a vérité cognizance, Clarke's stroll "above ground" earned her the Academy Award for Best Feature Documentary in 1963.

Directed by Shirley Clarke
US 1963, DCP, b/w, 52 min

PRECEDED BY

SKYSCRAPER

Directed by Shirley Clarke, Willard Van Dyke, Irving Jacoby
US 1959, DCP, color, 21 min



SHIRLEY CLARKE THE COOL WORLD



SHIRLEY CLARKE *THE CONNECTION*

INTRODUCTION BY DENNIS DOROS

MONDAY MARCH 23 AT 7PM

IN PARIS PARKS

Directed by Shirley Clarke
US 1954, DCP, color, 13 min

BRUSSELS FILM LOOPS/GESTURES

Directed by Shirley Clarke
US 1957, DCP, silent, color, 9 min

BULLFIGHT

Directed by Shirley Clarke
US 1955, DCP, color, 10 min

A SCARY TIME

Directed by Shirley Clarke and Robert Hughes
US 1960, DCP, b/w, 16 min

TELEVISION INTERVIEW:

SHIRLEY CLARKE IN MINNEAPOLIS

US 1956, DCP, b/w, 3 min

BRIDGES-GO-ROUND

Directed by Shirley Clarke
US 1958, DCP, 4 min. Score by Teo Macero

24 FRAMES PER SECOND

Directed by Shirley Clarke
US 1977, DCP, color, 3 min

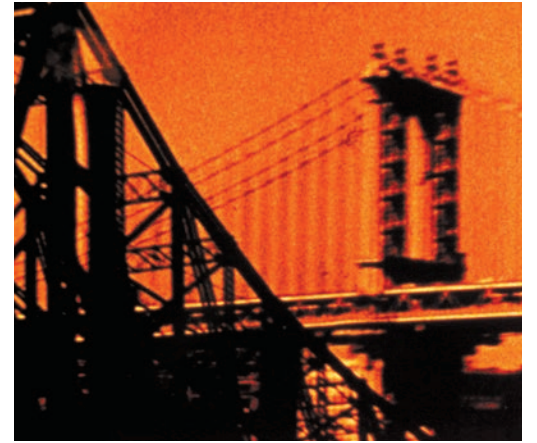
BUTTERFLY

Directed by Shirley Clarke
US 1967, DCP, color, 4 min

**FOUR JOURNEYS INTO THE MYSTIC TIME:
ONE-TWO-THREE-FOUR**

Directed by Shirley Clarke
1978, DCP, color, 9 min

Shorts program curated by Jeremy Rossen



SHIRLEY CLARKE *BRIDGES-GO-ROUND*

FILMS OF PLACE BY UTE AURAND

MARCH 30

German experimental filmmaker Ute Aurand returns to the Harvard Film Archive with three films inspired by her immersive travels to distant lands—India, Japan and the United States. Completing the trilogy of “places,” begun with *Junge Kiefern* (*Young Pines*), Aurand’s impressionistic Japanese film, *To Be Here*, journeys across the US, giving special focus to New England and the utopian promise still resonant in the spirit and song which Aurand discovers so perceptively. *To Be Here* counts among Aurand’s most insightful and playful films, buoyed by her sincere fascination with “America the Beautiful” and offering a refreshing tonic to the usual cynical detachment which has traditionally defined European perspectives and writings on the US. In *India*, meanwhile, Aurand turns to a more rhythmic and instinctual approach to give an almost musical structure and feeling to the textures and colors of her three trips. Completed for this program, Aurand’s latest short film *Sakura, Sakura* extracts an evocative glimpse of Japan from her *Young Pines* footage. — HG

\$12 SPECIAL EVENT TICKETS

UTE AURAND IN PERSON

MONDAY MARCH 30 AT 7PM

INDIA

India developed from three journeys to Pune in 2001, 2002 and 2004. I arrived in a foreign country and felt astonishingly familiar with it. Walking through the streets of Pune I was submerged in life—surrounded by the people, the colors, the light, the beauty. It was the small things that inspired me to film, sometimes a short glimpse, a hand movement, a smile, a temple hidden in a courtyard. It was like a long hot bath, that I took there in Pune’s streets—Prana trembling in the leaves, in the dust, in the dances, Prana everywhere.

— Ute Aurand

Directed by Ute Aurand. Germany 2005, 16mm, color, 57 min

TO BE HERE

To Be Here is the last part of my trilogy of countries that includes *India* and *Junge Kiefern* (filmed in Japan). In the past ten years I visited New England many times and decided to make a film about what attracted me—like the women’s colleges, the Shakers, Katharine Lee Bates and her “America the Beautiful.” I traveled through the present New England evoking former idealists and visionaries. Mount Holyoke College takes a special place in my film. The impulse for my trip to the Southwest in the second half of the film also came from “America the Beautiful,” which Bates wrote on her visit to Pikes Peak. While travelling west, I visited the Hopi and felt far far away from the United States of America. Nature seems to preserve what we the people forget. — Ute Aurand

Directed by Ute Aurand. Germany 2013, 16mm, color, 38 min

SAKURA, SAKURA

Sakura, Sakura is a two-minute film about two Japanese women, whom I met in Nara and Rappongi while filming for *Young Pines*. — Ute Aurand


Directed by Ute Aurand. Germany 2015, 16mm, color, 2 min



UTE AURAND *TO BE HERE*



UTE AURAND *INDIA*

S	M	T	W	T	F	S
01	02	03	04	05	06 7PM THE IRON MINISTRY P. 2 J.P. SNIADOCKI IN PERSON	07 7PM YUMEN P. 2 J.P. SNIADOCKI IN PERSON
08 7PM THE BIG PARADE RESCHEDULED PROGRAM FROM JAN - FEB CALENDAR	09 7PM A NIGHT OF STORYTELLING MAN OF ARAN RESCHEDULED PROGRAM FROM JAN - FEB CALENDAR	10	11 7:30PM MINNIE AND MOSKOWITZ P. 3	12	13 7PM NORTE, THE END OF HISTORY P. 5	14 7PM PORTRAIT OF JASON P. 7 9:15PM THE CONNECTION P. 8
15 4PM FLORENTINA HUBALDO, CTE P. 5	16 7PM THE COOL WORLD P. 8	17	18 7:30PM WE WON'T GROW OLD TOGETHER P. 3	19	20 7PM ORNETTE: MADE IN AMERICA P. 8 9PM LIONS LOVE (...AND LIES) P. 8 LIONS LOVE HOME MOVIES P. 8	21 7PM SKYSCRAPER P. 8 ROBERT FROST: A LOVER'S QUARREL WITH THE WORLD P. 8 9PM PORTRAIT OF JASON P. 7
22 1PM DEATH IN THE LAND OF ENCANTOS P. 5	23 7PM SHIRLEY CLARKE SHORTS & RARITIES P. 9 DENNIS DOROS IN PERSON	24	25 7:30PM THE DEVILS P. 3	26	27 6:30PM EVOLUTION OF A FILIPINO FAMILY, PART 1 P. 5	28 6PM EVOLUTION OF A FILIPINO FAMILY, PART 2 P. 5
29 5PM ORNETTE: MADE IN AMERICA P. 8 7PM MANAKAMANA P. 24 STEPHANIE SPRAY AND PACHO VELEZ IN PERSON	30 7PM TO BE HERE P. 9 INDIA P. 9 SAKURA, SAKURA P. 9 UTE AURAND IN PERSON					

JOÃO PEDRO RODRIGUES/JOÃO GUERRA DA MATA *1ec LONG* P. 13

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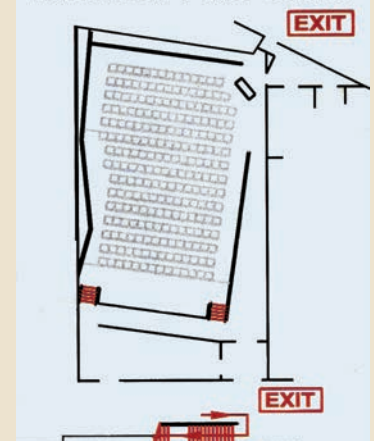
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THEATER FIRE EXITS



S	M	T	W	T	F	S
			01 7:30PM WANDA P. 3	02	03 7PM IEC LONG P. 13 THE LAST TIME I SAW MACAO P. 13 JOÃO PEDRO RODRIGUES AND JOÃO GUERRA DA MATA IN PERSON	04 7PM MORNING OF ST. ANTHONY'S DAY P. 13 THE KING'S BODY P. 13 AS THE FLAMES ROSE P. 13 JOÃO PEDRO RODRIGUES AND JOÃO GUERRA DA MATA IN PERSON
05 4PM BATANG WEST SIDE P. 5	06 7PM CHINA CHINA P. 13 MAHJONG P. 13 RED DAWN P. 13	07	08 7:30PM ROLLING THUNDER P. 3	09	10 7PM THE HOURGLASS SANATORIUM P. 14 ANNETTE INSDORF IN PERSON 10PM MESSIAH OF EVIL P. 18	11 7PM THE NOOSE P. 14 HARMONY P. 15 ANNETTE INSDORF IN PERSON 10PM MAD MAX 2: THE ROAD WARRIOR P. 18
12 5PM FROM WHAT IS BEFORE P. 5	13 7PM HOW TO BE LOVED P. 15	14	15 7:30PM DARK STAR P. 4	16	17 7PM THE SARAGOSSA MANUSCRIPT P. 15	18 7PM TWO SHOTS FIRED P. 20 MARTIN REJTMAN AND MATIAS PIÑEIRO IN PERSON
19 7PM THE PRINCESS OF FRANCE P. 21 MARTIN REJTMAN AND MATIAS PIÑEIRO IN PERSON	20 7PM FAREWELLS P. 15	21	22 7:30PM IN THE REALM OF THE SENSES P. 4	23	24 7PM DUCK SEASON P. 22 10PM SPLIT OF THE SPIRIT P. 18	25 7PM THE DOLL P. 15 10PM FOUR FLIES ON GREY VELVET P. 18
26 7PM LAKE TAHOE P. 22 FERNANDO EIMBCKE IN PERSON	27 7PM CLUB SANDWICH P. 22 FERNANDO EIMBCKE IN PERSON	28	29 7:30PM ALI: FEAR EATS THE SOUL P. 4	30		

JOÃO PEDRO RODRIGUES *THE KING'S BODY* P. 13

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S	M	T	W	T	F	S
03 1PM HEREMIAS (BOOK ONE: THE LEGEND OF THE LIZARD PRINCESS) P. 6	04 7PM ONE ROOM TENANTS P. 16	05	06	07	08 7PM GUIMBA THE TYRANT P. 23 CHEICK OUMAR SISSOKO IN PERSON	09 7PM MEMOIRS OF A SINNER P. 16 10PM THE BEYOND P. 19
10 7PM PARTINGS P. 16	11 7PM CODES P. 16	12	13	14	15 7PM STORM CHILDREN, BOOK ONE P. 6 LAV DIAZ IN PERSON	16 7PM BUTTERFLIES HAVE NO MEMORIES P. 6 PROLOGUE TO THE GREAT DESAPARECIDO P. 6 LAV DIAZ IN PERSON
17 7PM GOLD DREAMS P. 16	18 7PM AN UNEVENTFUL STORY P. 17	19	20	21	22 7PM TORRE BELA P. 23 10PM THE VISITOR P. 19	23 7PM RED LINE P. 23 10PM RE-ANIMATOR P. 19
24 2PM MELANCHOLIA P. 6	25	26	27	28	29 7PM HESUS THE REVOLUTIONARY P. 6 10PM NIGHT OF THE COMET P. 19	30 7PM THE FABULOUS JOURNEY OF BALTHAZAR KOBER P. 17 10PM REQUIEM FOR A VAMPIRE P. 20

31
4PM
CENTURY OF BIRTHING P. 6



JOÃO PEDRO RODRIGUES/JOÃO GUERRA DA MATA CHINA, CHINA P. 13

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THE ROAD TO MACAO. THE FLOATING WORLDS OF JOÃO PEDRO RODRIGUES AND JOÃO RUI GUERRA DA MATA

APRIL 3 – APRIL 6

Working steadily over the past few years, Portuguese co-directors João Pedro Rodrigues and João Rui Guerra da Mata have created a series of striking and unusually polymorphic films which sit not between but rather beyond the traditionally defined documentary and narrative film. *The Last Time I Saw Macao*, the best known of their recent works, announced a clear break from the artists' previous work together on three celebrated Rodrigues-directed features, *O Fantasma* (2000), *Odete/Two Drifters* (2005) and *To Die Like a Man* (2009); narrative films each exploring desire as an uncanny and inexorable force that, quite literally, transforms the films' protagonists into bodies that morph in willful defiance of the strict hetero- and homo-sexual binary typically imposed on and by the dominant cinema. Although directly inspired by Da Mata's memories of his childhood years in Macao and the distance, the saudade, of the thirty years since his return with Rodrigues and their camera, *The Last Time I Saw Macao* only partially recounts the stories of Da Mata's past which are poetically evoked through archival photographs, melancholy voice-over fragments spoken by Da Mata, and visits to sites that bear only the faintest traces of his past life. *The Last Time I Saw Macao* instead turns to an unexpected mode of *recherche du temps perdu* focused upon the titular city as herself a kind of endless, enigmatic raconteur. Exploring Macao as an actual and invented city, defined by a history equal parts fact and fantasy, Rodrigues and Da Mata playfully unspool seemingly incongruous narrative threads—a noir detective story, a wry essay film and a subdued city symphony—as different wandering paths weaving across the city. In this process Rodrigues and Da Mata carefully turn to film genres not as postmodern citation, but as lenses through which to reimagine Macao and its history, openly pointing to cinema itself as crucial to the exoticization and, ultimately, colonization of the Far East as a cultural imaginary.

Extending the melding of history, myth and unstable memory in *The Last Time I Saw Macao* is the recent cycle of short works—or “Asian films” as the directors have named them—which return to Macao and/or the quasi-fictional Sinophile characters invented by Rodrigues and Da Mata. *Mahjong* directly extends *Macao's* new-noir storyline, offering a further adventure of Da Mata's intrepid detective, now hot on the trail of an enigmatic warehouse fire tied menacingly to the Chinese underground. *Red Dawn*, in contrast, embraces *The Last Time I Saw Macao's* strand of poetic documentary, offering an alternately vivid and oneiric portrait of a Macao fish market in which the vivid death throes of writhing eels and rays somehow find uncanny musical rhythm with fantastical CGI mermaids and the ghost of the late Jane Russell, the famed “Lady from Macao” that is Josef von Sternberg's Macao. The earliest work of the cycle is *China, China*, a visually stunning feminist parable and explosive cautionary tale that was Da Mata's first work as co-director and the first to fully reveal the Pop sensibility—the gliding yet politically trenchant image logic—that gives a potent charge and signature to his work as director. The newest of the Asian films, *Iec Long*, is also the most haunting and lyrical, a mesmerizing portrait of a ruined Macao fireworks factory which reanimates the ghosts and voices of the colonial era and the industry's vanquished glory.

In a rich counterpoint to the Asian films are the trio of Rodrigues/Da Mata shorts that focus upon Portugal, using the body—and especially the eroticized male body—as an emblem of the Portuguese body politic and the lingering yet ever-shifting myths that shape the imagination of the nation's illustrious history. While *The King's Body* playfully enlists—and gently interrogates—a group of sword-yielding young Galician muscle men to understand the image of Portugal's mythological first king, Dom Afonso Henriques, *Morning of St. Anthony's Day* choreographs a zombie version of the popular Saint's day, reenacting the inebriated morning after as a quiet, blissful apocalypse, a happy death drive chaperoned by diving Acapulco angels. Closing the group is Da Mata's impressive solo directorial debut, *As the Flames Rose* which uses the 1989 conflagration that destroyed the heart of Lisbon's historic Chiado district as a dramatic backdrop for a reinvention of Cocteau's *La voix humaine* featuring a strapping Rodrigues now as actor. – HG

\$12 SPECIAL EVENT TICKETS
JOÃO PEDRO RODRIGUES AND
JOÃO GUERRA DA MATA IN PERSON

FRIDAY APRIL 3 AT 7PM

THE LAST TIME I SAW MACAO (A ÚLTIMA VEZ QUE VI MACAU)

Directed by João Pedro Rodrigues and João Guerra da Mata. With Cindy Scrash, João Guerra da Mata, João Pedro Rodrigues
Portugal/France 2012, DCP, color, 85 min. Portuguese with English subtitles

PRECEDED BY

ALLEGORIA DELLA PRUDENZA

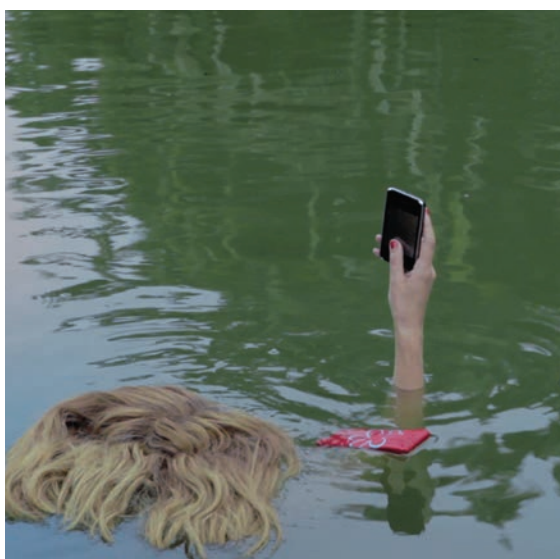
Directed by João Pedro Rodrigues
Portugal 2013, DCP, color, 2 min

IEC LONG

Directed by João Pedro Rodrigues and João Guerra da Mata. With Nicolino, Casper, Daniel
Portugal 2014, digital video, color, 31 min. Cantonese with English subtitles



JOÃO PEDRO RODRIGUES/JOÃO GUERRA DA MATA ... MACAO



JOÃO PEDRO RODRIGUES MORNING OF SAINT ANTHONY'S DAY

\$12 SPECIAL EVENT TICKETS
JOÃO PEDRO RODRIGUES AND
JOÃO GUERRA DA MATA IN PERSON

SATURDAY APRIL 4 AT 7PM

MORNING OF SAINT ANTHONY'S DAY (MANHÃ DE SANTO ANTÓNIO)

Directed by João Pedro Rodrigues. With Alexander David, Mariana Sampaio, Miguel Nunes
Portugal/France 2012, digital video, color, 25 min

THE KING'S BODY (O CORPO DE AFONSO)

Directed by João Pedro Rodrigues
Portugal 2013, digital video, color, 32 min. Spanish and Portuguese with English subtitles

AS THE FLAMES ROSE (O QUE ARDE CURA)

Directed by João Guerra da Mata. With João Pedro Rodrigues
Portugal 2013, DCP, color, 27 min. Portuguese with English subtitles

MONDAY APRIL 6 AT 7PM

CHINA, CHINA

Directed by João Pedro Rodrigues and João Guerra da Mata. With Chen Jie, Chen Jia Liang, Luís Rafael Chen
Portugal 2007, 35mm, color, 19 min. Mandarin and Portuguese with English subtitles

MAHJONG

Directed by João Pedro Rodrigues and João Guerra da Mata. With Anne Pham, Fernando Vhou, João Pedro Rodrigues
Portugal 2013, digital video, color, 35 min. Portuguese with English subtitles

RED DAWN (ALVORADA VERMELHA)

Directed by João Pedro Rodrigues and João Guerra da Mata
Portugal 2011, digital video, color, 27 min. Portuguese with English subtitles



JOÃO PEDRO RODRIGUES/JOÃO GUERRA DA MATA MAHJONG

THE WAKING DREAMS OF WOJCIECH JERZY HAS

APRIL 10 – MAY 30

The career of Wojciech Has cannot be easily categorized. Whereas other post-war filmmakers formed part of the Polish School—dubbed “the cinema of moral anxiety”—Has was a nonconformist with little interest in depicting political tension or romantic heroism. Closer in spirit to western European currents of Existentialism and the avant-garde, he made disparate but formally striking movies. On the one hand, they are quintessentially Polish, beginning with the ravaged post-war landscape of Wroclaw in his first feature *The Moose*. On the other, his ghosts—literal and figurative—are universal. One can sense in Has’ cinema inspirations as diverse as German Expressionism, American film noir, Surrealism, and the French New Wave.

If Andrzej Wajda has excelled in political, historical or theatrical visions—foregrounding the possibility of individual nobility—Has seems leery of these options. If Krzysztof Kieslowski invoked the possibility of love as a salvation in *Three Colors: Blue, White, Red*, Has’ characters rarely say, “I love you.” If Krzysztof Zanussi has often dramatized ethical tensions among individuals in contemporary settings, Has was a prose poet of solitude and alienation. A formalist rather than a realist, he crafted stories that explore yearning, weakness and loss. In the documentary *Traces* (2012), he says on camera, “During Stalinism, we learned that content was important, not form. I think the opposite.”

A few of Has’ movies have indeed developed a cult following, notably *The Saragossa Manuscript*: imagine the hallucinatory displacement of a Polish film—set in Spain—about a Belgian officer, told as a spiraling story-within-a-story. (No wonder it was the favorite movie of *The Grateful Dead*’s Jerry Garcia.) Rather than writing original screenplays, Has was drawn to novels—the literary limitations that define visual possibilities. One of his most remarkable adaptations is *The Hourglass Sanatorium*—from stories by Bruno Schulz—including a vividly surreal depiction of Hassidic life in Poland between the World Wars.

Has conveys existential despair through formal elements that make us aware of space (via charged windows) and time (circular narration), particularly in *The Moose*—a stark poetic drama about a lucid alcoholic who knows he will not succeed in kicking the habit. He loved long takes, deep focus, and unreliable narrators (especially in *How To Be Loved*).

Pawel Pawlikowski, who directed the Oscar-winning *Ida*, lauded Has during an onstage conversation that I moderated at Manhattan’s 92nd Street Y on January 4, 2015. When I asked him about the possible inspiration of films like *The Moose* and *How To Be Loved*, he said, “Has is a completely unrecognized genius, probably the most talented Polish director since the war, with his own sensibility and vision.”

Nevertheless, he directed only thirteen features, and spent the last ten years of his life as a professor and dean at the famed Lodz Film School. Has was a perfectionist, a nonconformist—often out of fashion as well as political favor—and an inspirational master of cinematic language. His career is ripe for rediscovery. (Copyright Annette Insdorf 2015)

Annette Insdorf, Professor of Film at Columbia University, is the author of books including *Double Lives, Second Chances: The Cinema of Krzysztof Kieslowski and Indelible Shadows: Film and the Holocaust*. This text is excerpted from the book she is currently writing, *Intimations: The Cinema of Wojciech Has*.

This retrospective is co-presented by the Adam Mickiewicz Institute, with assistance from the National Film Archive in Poland.

Special thanks: Ewa Bogusz-Moore, Alicja Wieczorkowska, Grzegorz Skorupski—Adam Mickiewicz Institute, Warsaw.

Film descriptions by Haden Guest

CULTURAPI



WOJCIECH JERZY HAS *THE HOURGLASS SANATORIUM*

INTRODUCTION BY ANNETTE INSDORF
FRIDAY APRIL 10 AT 7PM

THE HOURGLASS SANATORIUM (SANATORIUM POD KLEPSYDRA)

An anxious man visits his ailing—perhaps deceased—father in a mysterious sanatorium that becomes a kind of dream-machine, where time and space possess a strange plasticity, and ghosts of the past and future join

in a hypnotic dance. One of the great masterpieces of Seventies art cinema and the crowning expression of Has’ visionary cinema, *The Hourglass Sanatorium* is also a remarkable example of his alternate and evocative approach to literary adaptation. Has’ film is not based on the eponymous story by Bruno Schulz, but rather draws freely—yet always faithfully—from two renown books of short stories by the modernist writer in order to capture

the mystical spirit, dark humor and sense of impending doom which defines the long overlooked but now revered Jewish author’s stories. The film embodies not only Has’ belief in the dynamic and restorative dialogue possible between cinema and literature, but also the subtle and poetic political address of his films—here with Has (who was himself half-Jewish) pointedly evoking the vanquished world of the pre-World War II Jewish Poland in direct response to the harsh anti-Semitic purges that followed 1968 uprisings. It was only by openly defying the official ban immediately imposed on the film by Communist authorities and smuggling *The Hourglass Sanatorium* to Cannes—where it won the Jury Prize—that Has earned a kind of international recognition he had been largely denied. Has’ provocative and ethereal use of color and editing were finally restored in the recent “digital reconstruction” of the film presented now.

Directed by Wojciech Jerzy Has. With Jan Nowicki, Tadeusz Kondrat, Gustav Holoubek
Poland 1973, 35mm, color, 125 min. Polish, Yiddish, Hebrew and Latin with English subtitles

INTRODUCTION BY ANNETTE INSDORF
SATURDAY APRIL 11 AT 7PM

THE MOOSE (PETLA)

A riveting and dreamlike portrait of the day in the life of a hopeless alcoholic, Has’ debut feature is shaped by a Kafkaesque mood of paranoia and indifference. The bravura camerawork so prominent in Has’ major works is already apparent in *The Moose* which brilliantly uses expressive cinematography to generate a profound feeling of claustrophobia and urban malaise.

Directed by Wojciech Jerzy Has. With Gustaw Holoubek, Aleksandra Slaska, Tadeusz Fijewski
Poland 1958, 35mm, b/w, 96 min. Polish with English subtitles

FOLLOWED BY

HARMONY (HARMONIA)

A young boy years to buy an accordion in Has' early short film and showcase for the Surrealist-edged dream logic and image poetry that would define his major works. As in his latter works, objects carry the weight of unexplained, portentous symbols exerting a strong presence and at times uncanny tactility.

Directed by Wojciech Jerzy Has. With Tadeusz Owczarek, Kazimierz Dejunowicz, Edmund Biernacki
Poland 1948, 35mm, b/w, 10 min. Polish with English subtitles

MONDAY APRIL 13 AT 7PM

HOW TO BE LOVED (JAK BYC KOCHANA)

A popular radio actress makes her first trip abroad, to Paris, only to be pulled back into the bitter past she has long been trying to escape by her inevitable encounter with the man she once loved and protected, a fellow actor who betrayed and abandoned her during the dark years of World War II. The talented Barbara Krafftowna embodies the world-weariness and fragile pride of her generation of survivors while giving nuanced dimension to the figure of an artist seeking solace in the mirror world of performance. Arguably the best known and critically received of Has' early works, *How to be Loved* also features the great Zbigniew Cybulski, brilliantly cast against type as the actress' now strangely diminished former lover. A faithful adaptation of an eponymous Zbigniew Cybulski story, *How to be Loved* is a key expression of the preoccupation shared by Has and the so-called Polish School with the lasting scars of World War II upon the Polish nation and psyche.

Directed by Wojciech Jerzy Has. With Barbara Krafftowna, Zbigniew Cybulski, Artur Młodnicki
Poland 1962, 35mm, b/w, 97 min. Polish, German and French with English subtitles



WOJCIECH JERZY HAS *HOW TO BE LOVED*

FRIDAY APRIL 17 AT 7PM

THE SARAGOSSA MANUSCRIPT (REKOPIS ZNALEZIONY W SARAGOSSIE)

Admired by the likes of Luis Buñuel, David Lynch, Lucrecia Martel and Jerry Garcia—who spearheaded its 1997 restoration—*The Saragossa Manuscript* fully deserves its legendary status as one of most unclassifiable and extraordinary cult/art films of the postwar European cinema. Has' oneiric trance film famously uses a Russian doll structure to leap across time and space, following

its unlikely hero across a series of bleak, frightening yet strangely exuberant, landscapes, largely set in a dream Andalusia. Grim and ecstatic, febrile and hypnotic, Has' Gothic fantasy is a heady affirmation of the power of the cinematic imagination to create and destroy entire worlds. Almost as legendary as *The Saragossa Manuscript* is its haunting electroacoustic score by Polish master composer Krzysztof Penderecki.

This screening is co-sponsored by Harvard's Center for Middle Eastern Studies in conjunction with its conference on the 1001 Nights, April 15-17, 2015.

Directed by Wojciech Jerzy Has. With Zbigniew Cybulski, Iga Cembrzynska, Elzbieta Czyzewska
Poland 1964, 35mm, b/w, 182 min. Polish with English subtitles

MONDAY APRIL 20 AT 7PM

FAREWELLS AKA LYDIA ATE THE APPLE (POZEGNANIA)

A melancholy and unexpectedly frank study of the inextricability of love and regret, Has' second feature subtly observes Poland before and after World War II through the lens of an unlikely young couple suddenly torn apart by the winds of war. *Farewells* centers upon a seemingly doomed love affair between a bourgeois young student and a jaded bargirl, subtly revealing the social pressures mounting against their relationship before the outbreak of war sends the young man to the battlefield and ultimately to Auschwitz. Are redemption and love made possible or impossible by the end of war? One of Has' great early works, *Farewells* revealed his flare for literary adaptation in the evocative screenplay co-written by Has with the author of the source novel, Stanislaw Dygat.

Directed by Wojciech Jerzy Has. With Maria Wachowiak, Tadeusz Janczar, Gustaw Holoubek
Poland 1958, 35mm, b/w, 97 min. Polish with English subtitles

SATURDAY APRIL 25 AT 7PM

THE DOLL (LALKA)

Has followed *The Saragossa Manuscript* with an equally ambitious epic superproduction, an adaptation of Boleslaw Prus' monumental 19th century novel *The Doll*, a sprawling portrait of decadent aristocracy locked in a slow decline countered by the steady rise of an avaricious



WOJCIECH JERZY HAS *THE SARAGOSSA MANUSCRIPT*



WOJCIECH JERZY HAS *ONE ROOM TENANTS*

yet disoriented merchant class. Remaining faithful to the scope and trenchant critique of the novel, Has also retained Prus' focus on a nouveau riche merchant locked in an obsessive and unrequited pursuit of a heartless and impoverished countess played by a startlingly beautiful Beata Tyszkiewicz. Has' love of dialogue as the crux of cinematic drama is fully embraced in the richly theatrical and largely interior world of *The Doll* which is further animated by the hypnotic gliding camera that was among the director's most resonant signatures.

Directed by Wojciech Jerzy Has. With Mariusz Dmochowski, Beata Tyszkiewicz, Tadeusz Fijewski
Poland 1968, 35mm, color, 139 min. Polish with English subtitles



WOJCIECH JERZY HAS *THE DOLL*

MONDAY MAY 4 AT 7PM

ONE ROOM TENANTS (*WSPOLNY POKOJ*)

Has' rarely seen early gem follows the tragi-comic tribulations of a sickly aspiring writer living in a crowded common room apartment with an odd assortment of men and women—including fellow writers with whom he bonds. Rather than a strict focus on the young writer, however, *One Room Tenants* uses a wandering structure to interweave the voices and perspectives of other tenants, giving a richer texture to the film's description of claustrophobic community. Adapted from a well known autobiographical novel by Zbigniew Unilowski, *One Room Tenants* is fascinating for its evocation of the dreams, aspirations and daily life of Thirties Poland.

Directed by Wojciech Jerzy Has. With Halina Buyno-Loza, Boguslaw Danielewski, Krystyna Feldman
Poland 1960, 35mm, b/w, 92 min. Polish with English subtitles

SATURDAY MAY 9 AT 7PM

MEMOIRS OF A SINNER (*OSOBISTY PAMIETNIK GRZESZNIKA... PRZEZ NIEGO SAMEGO SPISANY*)

Has' baroque and intricate costume drama is a sweeping and fascinating cautionary tale about the dualist contradictions and tensions at work within the human heart. *Memoirs of a Sinner* chronicles the strange adventures of an illegitimate son, now in adulthood yet still struggling to come to terms with his troubled birthright. Accompanying him on his peregrinations is an enigmatic stranger and possible double who tempts the young man to commit murderous acts to literally destroy his family and seize new autonomy from the bloodlines that exert such a chokehold upon him. Has' little seen late work is a thoughtful adaption on Scottish Romantic author James Hogg's remarkable 1824 novel *The Private Memoirs and Confessions of a Justified Sinner* a psychological thriller—told largely from the point of view of a psychopath—that is considered to be a first example and cornerstone of the modern crime novel.

Directed by Wojciech Jerzy Has. With Piotr Bajor, Maciej Kozłowski, Janusz Michałowski
Poland 1985, 35mm, color, 114 min. Polish with English subtitles



WOJCIECH JERZY HAS *GOLD DREAMS*

SUNDAY MAY 10 AT 7PM

PARTINGS (*ROZSTANIE*)

Based on a novel by Stanislaw Dygat, *Partings* forms a loose trilogy with *How to be Loved* and *Gold Dreams*, films all exploring themes of love and regret and the strange emotional and psychological resonance of time's inexorable passage. The story of a famous actress—played by the great Lidia Wysocka—returning to her humble hometown on the occasion of her grandfather's funeral, *Partings* explores the strange burden and inevitable disappointment of traditions, families and their inevitable dissolution. As she spends time in the house where she grew up, and which will soon be sold, the actress reflects upon her family's history and the kind of role-playing that took place within it.

Directed by Wojciech Jerzy Has. With Lidia Wysocka, Wladyslaw Kowalski, Gustaw Holoubek
Poland 1961, 35mm, b/w, 72 min. Polish with English subtitles

MONDAY MAY 11 AT 7PM

CODES (*SZYFRY*)

Has' haunting parable of guilt and memory tells the tale of an anguished veteran returning after twenty years to his hometown of Crakow from a self-imposed exile in London where he had fled after World War II. He had abandoned his wife but not the vision of his youngest son who vanished suddenly, without explanation, during the war. Determined now to solve the mystery of his son's disappearance, the father returns to discover the strange gap, and enigmatic coded language, separating him from former friends and family alike. To follow the trail of memories traced by the father, *Codes* uses a poetic structure that glides seamlessly between past and present, between memory and invention. The increasingly feverish and almost fantastical tone of the film points directly towards Has' later hallucinatory masterpieces. The legendary Zbigniew Cybulski is remarkable as a jaded, washed up war hero, or traitor, his last Has role before his tragically premature death in a railroad crash in 1967.

Directed by Wojciech Jerzy Has. With With Jan Kreczmar, Zbigniew Cybulski, Ignacy Gogolewski
Poland/French 1966, 35mm, b/w, 80 min. Polish with English subtitles

SUNDAY MAY 17 AT 7PM

GOLD DREAMS (*ZLOTO*)

Another wonderful expression of Has' poetic mode of realistic oneiricism, *Gold Dreams* follows a young drifter

trying to escape from the waking nightmare and oppressive guilt that he may- or may not- have killed a man in a road accident. The young man eventually finds his way to a remote coal mining outpost peopled by lonely men in search of wealth, raw adventure and new identities, including a tubercular geologist who befriends the young man and helps him discover a possible new direction for his life. The bleak, almost lunar, landscapes offer a powerful metaphor for the unmoored worlds invented by Has' careful melding of interior and exterior worlds where thoughts and dreams are suddenly made real.

Directed by Wojciech Jerzy Has. With Wladyslaw Kowalski, Krzysztof Chamiec, Barbara Krafftówna
Poland 1962, 35mm, b/w, 91 min. Polish and French with English subtitles

MONDAY MAY 18 AT 7PM

AN UNEVENTFUL STORY
(NIECIEKAWA HISTORIA)

Originally planned as a follow up to *The Saragossa Manuscript* but rejected by censorship authorities, *An Uneventful Story* is a sensitive Chekhov adaptation which returns to the more intimate scale and introspection of Has' early films. Indeed, Has arguably goes even one step further with his poignant evocation of the rueful and melancholy point of view and inner dialogue of an aged professor

of medicine looking back upon his life with bitter regret. Has' poetic approach to stream of consciousness and the subjective experience of time, a major thread connecting all of his films, reaches a kind of apogee in *An Uneventful Story*. A certain autobiographical dimension can be read into the film as an expression of the frustra-



WOJCIECH JERZY HAS *THE FABULOUS... BALTHAZAR KOBER*

tions and dark obstacles that hampered Has' late career, in particular the difficult ten years of inactivity imposed on Has and broken finally for *An Uneventful Story*, as a punishment for having submitted *The Hourglass Sanatorium* to Cannes, against the wishes of the Communist authorities.

Directed by Wojciech Jerzy Has. With Marek Bargielowski, Wladyslaw Dewoyno, Ewa Frackiewicz
Poland 1983, 35mm, color, 106 min. Polish with English subtitles

SATURDAY MAY 30 AT 7PM

THE FABULOUS JOURNEY OF BALTHAZAR KOBER
(NIEZWYKLA PODROZ BALTHAZARA KOBERA)

Ribald, picaresque and dazzlingly fantastical, *Balthazar Kober* closed Has' remarkable oeuvre with a final affirmation of his outstanding talents for oneiric narrative and overripe imagery. A spirited and expansive adaptation of Frederick Tristan's adventure novel about a strange young alchemist and his master—wonderfully played by Michel Lonsdale—fleeing from the Inquisition across the strange landscapes of sixteenth-century Germany, *Balthazar Kober* counts among Has' most visually exuberant and extravagant films.

Directed by Wojciech Jerzy Has. With Rafal Wieczynski, Michael Lonsdale, Adrianna Biedrzynska
Poland/France 1997, 35mm, color, 115 min. Polish with English subtitles

BEN RIVERS' MIDNITE MOVIES: THE WITCHING HOUR PART 3, "BECAUSE YOU'VE NEVER KNOWN FEAR UNTIL IT STABS YOU IN THE EYE WITH A RUSTY NAIL"

APRIL 10 – MAY 30



WILLIARD HUYCK AND GLORIA KATZ *MESSIAH OF EVIL*

"And you will face the sea of darkness, and all therein that may be explored." – *The Beyond* (Lucio Fulci, 1981)

This is a very personal selection of films that came to me at an impressionable moment in my life, and in many ways marked the course of what followed. I grew up in a small village in Somerset, UK, with very little in the way of culture to hand—what we did have was a video shop in the basement of the Methodist Church, run by a man who whatever time of year wore a big sheepskin coat and stood by a gas heater, the basement being so chilly. Clearly not a religious man, he encouraged my friends and I, when we were roughly between ten and thirteen years old, to watch the latest crazed sci-fi or video nasty horror, which he had somehow managed to procure an often pirated copy of. He also pushed on us some of what he clearly thought of as classics—some of which were mind-blowing, like Argento, and others, especially when it came to Jean Rollin, were completely baffling.

I have always liked, and perhaps made, films whose concern for plot and character development is less important than other kinds of pure cinematic experience, and horror planted that seed. These films are predominantly ones of visceral experience. They are about atmospheres, sound and image combined to create extremely unnerving spaces based around

ingenuity and the flimsiest storylines. Try to even understand the plot of *The Beyond*, *The Visitor*, *Messiah of Evil* or *Split of the Spirit*—it doesn't matter, because the films transcend well-worn conventions in favor of gloriously fragmented experiments in terror.

It's interesting that this season coincides at the HFA with the amazing Furious Cinema season—because I think the films are another response to this time of reinvention. Most of the films I have chosen followed this period in Hollywood where anything seemed possible in film. This had to crash and burn at some point, which it did in a fairly spectacular way, to be followed by much more sporadic greatness. What possibly happened was that some of the inventiveness of these earlier films, particularly in the US, was then pushed to the lower end of budgets, cheap genre movies that had less at stake at the box-office, and also had the burgeoning benefits of VHS rental.

Many of these films I've never seen other than on TV, so the season is mainly a selfish one: I can finally see them in glorious 35mm. There will also be some added extras in the shape of original trailers and short films. — Ben Rivers

An acclaimed filmmaker who frequently shows new work at the Harvard Film Archive, Ben Rivers is currently a Fellow at the Radcliffe Institute for Advanced Study and the Film Study Center, Harvard.

Film descriptions by Jeremy Rossen and Brittany Gravely



MICHAEL J. PARADISE *THE VISITOR*

FRIDAY APRIL 10 AT 10PM

MESSIAH OF EVIL

"They're coming here. They're waiting at the edge of the city. They're peering around buildings at night, and they're waiting. They're waiting for you! And they'll take you one by one and no one will hear you scream. No one will hear you SCREEEAM!"

Messiah of Evil marks the unsettling directorial debut by husband and wife team Gloria Katz and Willard Huyck, who were later to become screenwriting collaborators on *American Graffiti* and *Indiana Jones and the Temple of Doom* among other films. When a woman arrives at a small seaside town to visit her artist father, all she finds is an empty house and bizarre journal entries of warnings to her. As she searches for him in vain, she encounters an interesting trio researching an old legend about a "Blood Moon." They soon learn the secret of the town, one that has turned the local dead into eye-bleeding, flesh-eating zombies who terrorize all in this carefully-paced, peculiarly moody classic of low-budget American independent filmmaking.

Directed by Willard Huyck and Gloria Katz. With Michael Greer, Marianna Hill, Joy Bang
US 1973, 35mm, color, 90 min

SATURDAY APRIL 11 AT 10PM

MAD MAX 2: THE ROAD WARRIOR

"My life fades, the vision dims. All that remains are memories. I remember a time of chaos, ruined dreams, this wasted land. But most of all, I remember the road warrior, the man we called Max."

Filmed in the desolate deserts of Australia as the perfect backdrop to the ultimate post apocalyptic road film, *Mad Max 2: The Road Warrior* takes place in a crumbled world where "the cities have exploded." A cool drifter comes to the aid of a community of settlers ravaged by bandits, as they battle for gasoline and survival in epic, wildly choreographed chase scenes complete with punk-rock-biker style and relentless action in this highly visionary work—somewhat eclipsing the preceding installment which

had not been widely released in the US—and setting the stage for a whole new world of comic-book dystopian films to come.

Directed by George Miller. With Mel Gibson, Bruce Spence, Michael Preston
US 1981, 35mm, color, 94 min

FRIDAY APRIL 24 AT 10PM

SPLIT OF THE SPIRIT (LI GUI CHAN SHEN)

A dancer walking through an airport mistakenly collides with another woman, shattering a jar of ashes and spilling it on herself. Unleashing the curse of a recently murdered female spirit, she becomes possessed and seeks revenge through bizarre and macabre means. This was the only horror film by Fred Tan—once an assistant director for King Hu and a founder of the Taiwan Director's Guild—who left behind three features focusing on female repression before his untimely death at age thirty-five.

Directed by Fred Tan. With Lap Ban Chan, Ai-Li Chou, Shu-Yuan Hsu
Taiwan 1987, 16mm, color, 89 min. Taiwanese with English subtitles

SATURDAY APRIL 25 AT 10PM

FOUR FLIES ON GREY VELVET (4 MOSCHE DI VELLUTO GRIGIO)

"I would definitely describe it as an extreme case of homicidal mania."

The third and final film in Dario Argento's unofficial "animal trilogy," *Four Flies on Grey Velvet* exhibits many of the daring visual techniques and attention to atmospheric detail that would be perfected by the director in future films. Even the initial labyrinthine story—a musician is stalked by an unknown killer who is blackmailing him for



LUCIO FULCI *THE BEYOND*

a supposed accidental killing of another stalker—is not what it appears to be. Amid dazzling sets and tour-de-force visuals, Argento forgoes plot accuracy and madly decorates his complex nightmare in experimental, counter-cultural drapery and over-the-top story devices like a police camera which can capture from corpses' eyes the last image they have seen.

Directed by Dario Argento. With Michael Brandon, Mimsy Farmer, Jean-Pierre Marielle
Italy/France 1971, 35mm, color, 104 min. In English



GEORGE MILLER *MAD MAX 2: THE ROAD WARRIOR*

SATURDAY MAY 9 AT 10PM

THE BEYOND

(...E TU VIVRAI NEI TERRORE! L'ALDILÀ)

"And you will face the sea of darkness, and all therein that may be explored."

The second film in Italian horror master Lucio Fulci's Gates Of Hell trilogy, *The Beyond* tells of a young woman who inherits a hotel in Louisiana built directly on top of one of the seven gateways to hell. When she inadvertently opens the door, a gory array of demonic incidents are unleashed as cannibalistic zombies attack, people are eaten by tarantulas, and a woman's face dissolves in a vat of acid, among other surreal episodes in Fulci's colorfully eerie tale of terror.

Directed by Lucio Fulci. With Catriona MacColl, David Warbeck, Cinzia Monreale
Italy 1981, 35mm, color, 87 min. In English

FRIDAY MAY 22 AT 10PM

THE VISITOR

"There's something wrong inside, something terrible... she scares me, there's something I don't know... she's my baby, my little girl... it's not her fault"

Directed by Fellini's assistant director on *8 1/2*, Giulio Paradisi (in the guise of "Michael J. Paradise"), *The Visitor* boldly ventures forth into the somewhat psychedelic science-fiction-horror-fantasy genre. One of the many unusual features is its ensemble cast, including Glenn Ford, Mel Ferrer, Shelley Winters, Sam Peckinpah and Franco Nero. The legendary John Huston laconically fills the role of an interdimensional deity who attempts to save the world by fighting a Southern-accented, telekinetic, swearing eight-year-old girl and her pet hawk in



THOM EBERHARDT NIGHT OF THE COMET



STUART GORDON RE-ANIMATOR

late Seventies-early Eighties Atlanta. While the bad seed spends most of her time playing Pong in the living room, basketballs explode, children die via ice skating and avian warfare reigns supreme in this convoluted, bizarre and truly surprising battle for the survival of humanity.

Directed by Michael J. Paradise. With Paige Connor, Joanne Nail, Lance Henriksen
US/Italy 1979, DCP, color, 108 min

SATURDAY MAY 23 AT 10PM

RE-ANIMATOR

"You haven't done this on... people?"

Based on a series of short stories by H.P. Lovecraft, *Re-Animator* achieves a perfect blend of gore and deadpan humor. When an odd medical student discovers a serum that brings the dead back to life, the results are messy and the special effects outrageous as the dead wreak havoc, and the mad scientist journeys further into madness and depravity. Winner of a special critics' prize at Cannes, *Re-Animator* is a uniquely absurd masterpiece of camp horror.

Directed by Stuart Gordon. With Jeffrey Combs, Bruce Abbott, Barbara Crampton
US 1985, 35mm, color, 86 min

FRIDAY MAY 29 AT 10PM

NIGHT OF THE COMET

Regina: "Do you have your MasterCard on you?"

Samantha: "No."

Regina: "Good, because you don't need it. THE STORES ARE OPEN!"

A rare example of an 1980s horror/fantasy film without a male lead—and without a portentous, brooding script—*Night of the Comet* is an irreverent, intelligent comedy/sci-fi hybrid about two Valley girls taking a fearless stand against a hungry population of killer zombies left behind by a passing comet. With the height of the action unfolding at the mall in the bright neon palette of the Eighties,

Night of the Comet instantly obtained cult status upon its release.

Directed by Thom Eberhardt. With Catherine Mary Stewart, Kelli Maroney, Robert Beltran
US 1984 35mm, color, 95 min



THOM EBERHARDT NIGHT OF THE COMET



JEAN ROLLIN *REQUIEM FOR A VAMPIRE*

SATURDAY MAY 30 AT 10PM
REQUIEM FOR A VAMPIRE
(REQUIEM POUR UN VAMPIRE)

For Jean Rollins' fourth feature and reportedly his favorite, *Requiem for a Vampire* was his "attempt to simplify the structure of a film to an extreme," while following a more non-linear, stream-of-consciousness structure with elements of a fairy tale. Two women dressed as clowns are involved in a never explained shoot out, then wander silently along wheat fields, an empty cemetery, and finally an abandoned castle that is inhabited by one of the last remaining vampires. The most art-house of any of Rollins' low-budget, erotic vampire films, *Requiem* veers off in many different structures and styles, where more subtle emotions and symbolism are mixed in with titillation, comedy and of course, the macabre.

Directed by Jean Rollin. With Marie-Pierre Castel, Mireille Dargent, Philippe Gasté
 France 1971, 35mm, color, 87 min. In English

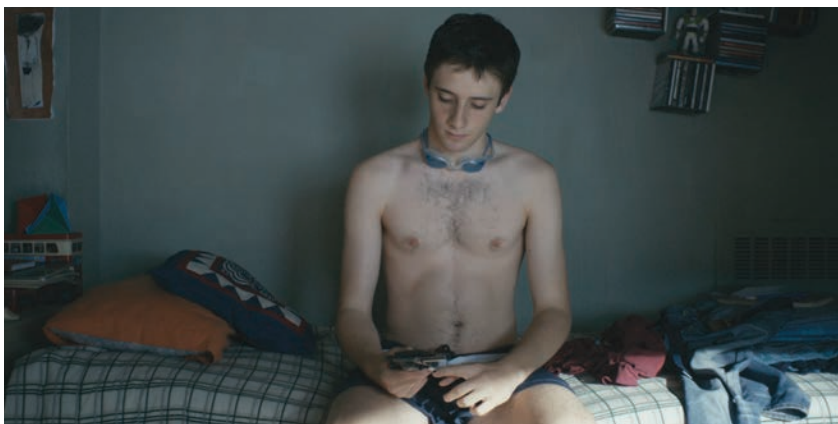
REJTMAN/PIÑEIRO – THEATER, COMEDY?, CINEMA

APRIL 18 – APRIL 19

A banner year for Argentine cinema, 2014 saw the appearance of long-awaited new films by both Martín Rejtman and Lisandro Alonso, along with the latest featurette by the prolific Matías Piñeiro and the happy announcement that shooting would finally begin on Lucrecia Martel's eagerly anticipated adaptation of Antonio De Benedetto's legendary modernist novel *Zama*. The occasion also offered a welcome reminder of the singularity of contemporary Argentine cinema and the loose, indeed provocative, family tree that can be traced across these artists' notably distinct work. A particularly fruitful pairing can be made of the films of Rejtman and Piñeiro, two directors whose films make clear their strong debt to theater and theatrical traditions of performance, with both turning frequently to stage actors to anchor their films within a certain theatrical ideal of literally constricted yet imaginatively expansive space. Both Rejtman and Piñeiro also work within and beyond ideas of cinematic, and theatrical, comedy; Rejtman through his signature deadpan timing and long takes, and Piñeiro through his exuberant and ceaselessly rhythmic looping and interrupted Shakespeare (and Sarmiento) inspired dialogue. These are two artists who also find an abiding inspiration in the subtleties and shadows of language—and in the distinct Argentine Spanish in particular which gives unique color and intensity to their cinema. With this in mind, both Rejtman and Piñeiro offer two texts about each other's work—in Spanish here, but also with an English translation on the HFA website: www.hcl.harvard.edu/hfa/films/2015marmay/rejtmanpineiro.html

The Harvard Film Archive is thrilled to welcome both Martín Rejtman and Matías Piñeiro to present their new films, *Two Shots Fired* and *The Princess of France*, and to join us for two evenings of cinema and conversations. – HG

This ARTS@DRCLAS – HFA film retrospective is co-sponsored by the David Rockefeller Center for Latin American Studies (DRCLAS). Special thanks: Paola Ibarra – DRCLAS



MARTÍN REJTMAN *TWO SHOTS FIRED*



MARTÍN REJTMAN *TWO SHOTS FIRED*

\$12 SPECIAL EVENT TICKETS
 MARTÍN REJTMAN AND MATÍAS PIÑEIRO IN PERSON
 SATURDAY APRIL 18 AT 7PM

TWO SHOTS FIRED (*DOS DISPAROS*)

El título *Dos disparos* me lleva a pensar en el género policial. Sin embargo, la palabra "dos" se vuelve disruptiva. De forma inmediata, me preguntó por el primer disparo y así la máquina de ficción se pone en marcha.

En la primera secuencia, una bala se desvía. Un joven se dispara pero no muere.

Al contrario de muchos relatos policiales, *Dos disparos* comienza el suyo con un no-muerto. La violencia estridente deviene humor asordinado. Se conjuga un tono.

Se produce una fuga: los personajes viajan al mar. Un pie desnudo aprieta el acelerador de un auto que atravieza una playa. Particular belleza -casi táctil- la de los encuentros entre naturaleza y carrocería. Es una composición.

Se produce una deriva: la de un perro que nos devuelve a la escena del crimen.

"Desquilibrar para reequilibrar" escribe Robert Bresson en sus "Notas sobre el cinematógrafo". Pareciera que para poder narrar fuera necesario realizar un desvío, tomar un camino alternativo que haga del cine una experiencia más personal, más abstracta.

Desde hace más de veinte años, la obra de Martín se despliega como un desvío de las líneas generales del cine argentino. Extraña y solitaria, su trayectoria abre un campo de posibilidades de lo que el cine puede ser.

Si he podido hacer películas es porque existen las películas de Martín. Mañana comienzo un nuevo rodaje. Supongo que cuando nos encontremos en HFA, la angustia que hoy siento ya la voy a haber olvidado y solo tendré la alegría de volver a encontrarme con su universo único y fértil que ha inspirado y permitido la existencia de muchos otros. – *Matías Piñeiro*

Directed by Martín Rejtman. With Susana Pampín, Rafael Federman, Benjamin Coelho
Argentina/Chile/Germany/Netherlands 2014, DCP, 105 min. Spanish with English subtitles

\$12 SPECIAL EVENT TICKETS

MARTÍN REJTMAN AND MATÍAS PIÑEIRO IN PERSON

SUNDAY APRIL 19 AT 7PM

THE PRINCESS OF FRANCE (LA PRINCESA DE FRANCIA)

Con tantos viajes me propongo escribir el texto sobre Matías para el HFA en un avión rumbo a México. Pero en los aviones siempre me distraigo. Busco qué hay para ver en el sistema de video a bordo y providencialmente *La princesa de Francia* está disponible. Es la oportunidad para revisarla. Decido contar los besos que hay en la película; enseguida



MATÍAS PIÑEIRO *THE PRINCESS OF FRANCE*

perdo la cuenta. Todos los personajes son infieles y Matías también es infiel al punto de vista único, a Shakespeare, al teatro. Sus películas parecen hechas con un mismo espíritu un poco frenético, como si usara la escena del recorrido a toda velocidad del Louvre en *Band a part* como el punto de partida de su cine: museos y gente corriendo.

Uno puede perderse en la trama pero hay escenas que se nos vuelven a aparecer una y otra vez. No puedo evitar pensar en Howard Hawks: *Mientras filmes buenas escenas vas a tener una buena película. No importa tanto la historia.*

Todas las escenas de las películas de Matías podrían formar parte de una sola película.

Sería un buen ejercicio reordenar todas sus escenas, encontrar nuevas relaciones, intercalar los besos de *La princesa de Francia* en *El hombre robado*, usar la música de Schumann en “Viola,” por ejemplo. Pero por más alteraciones que uno haga estoy seguro de que el resultado nunca podría ser otra cosa que una película de Matías Piñeiro: el mismo grupo de actores que ensaya escenas de una obra que se repite, una gran obra de teatro que podría ser de Shakespeare pero que en realidad no existe.

– *Martín Rejtman*

Directed by Matías Piñeiro. With Julián Larquier, Agustina Muñoz, María Villar
Argentina 2014, DCP, color, 70 min. Spanish and Italian with English subtitles



MATÍAS PIÑEIRO *THE PRINCESS OF FRANCE*

A VISIT FROM FERNANDO EIMBCKE

APRIL 24 – APRIL 27

Over the past decade, Mexican filmmaker Fernando Eimbcke (b. 1970) has established himself as one of the most influential young directors in Latin America. In all three of his feature films, *Duck Season*, *Lake Tahoe* and *Club Sandwich*, Eimbcke provides brief glimpses into the lives of young characters traversing the formable and transformative times of adolescence. Throughout his oeuvre, Eimbcke displays a remarkably deft comedic sensibility that captures the idiosyncrasies and slight wonders of childhood innocence and naiveté.

Influenced by American filmmaker Jim Jarmusch, Eimbcke’s distinct and minimalist style utilizes a fixed camera, long takes and frequent cuts to black. The slow pace and minimal plots may confer a modest and unassuming quality, yet Eimbcke’s films are far from simple. Generating complexity in his characters and films within his narrow, self-imposed confines, Eimbcke expresses the subtle sweetness and dignity of the mundane and quotidian; banal occurrences are catalysts for both humor and plot progression.

While there is a tendency for films to exoticize childhood and adolescence, Eimbcke consistently advances beyond this trope and gives a distinct voice to his youthful characters. In *Duck Season*, the films’ protagonists, two fourteen-year-old boys enter into an argument with a pizza deliveryman, which transforms a lazy Sunday afternoon into a fantastical day full of personal revelations and absurdity. Despite the jovialness of the film, *Duck Season* confronts deep questions regarding friendship, growing up and sexuality. In the more somber *Lake Tahoe*, the young protagonist inexplicably crashes into a lamppost and embarks on a semi-surreal search around an empty and desolate town looking for the necessary parts to repair his car. Throughout, he encounters an immense grief while interacting with the film’s assortment of strange characters.

With their carefully developed visual aesthetics and distinct personalities, the settings in Eimbcke’s films emerge as central, equally complex characters. *Lake Tahoe* was filmed in a deserted industrial town, and Eimbcke’s judicious use of wide shots construct a beauty in the setting’s expansiveness and desolation. He spent over a year searching for that film’s precise location, a testament to the director’s attention to detail and focused aestheticism.

Although there is playfulness and comedy in Eimbcke’s oeuvre, his work is nonetheless centered on characters facing personal distress and internal conflict. Despite the difficulties of these struggles, Eimbcke’s films are comforting gestures that reassure the audience that regardless of life’s challenges or troubles, the journey is infused with beauty and hilarity—though you might have to look carefully to find it. – *Jonathan Shpall, Harvard ‘015*

This ARTS@DRCLAS – HFA film retrospective is co-sponsored by the David Rockefeller Center for Latin American Studies (DRCLAS). Special thanks: Paola Ibarra – DRCLAS

Film descriptions by Carson Lund

FRIDAY APRIL 24 AT 7PM

DUCK SEASON (TEMPORADA DE PATOS)

An uneaten pizza, two bottles of Coca-Cola, a tray of pot brownies, a tacky painting of ducks and an Xbox acquire quizzical significance in the single-apartment pressure chamber of Eimbcke's debut *Duck Season*, all of which gives the deceptive impression of the film as a puzzle to be solved. It turns out, however, that the only real puzzle here is adolescence itself, the slippery focus of the director's career thus far. The film begins as a portrait of a lazy Sunday afternoon between friends Flama and Moko, who've ordered a pizza to supplement hours of languishing in front of the TV while their parents are out. Upon being refused payment, the delivery guy protests by lounging around with his junior-high customers, and he is followed soon after by a female neighbor claiming that her oven's not working—a bizarre setup that proves mostly an excuse to collide four differing expressions of adolescent curiosity, yearning and frustration. Eimbcke composes his low-stakes miniature with an eye toward symmetry and domestic rhythm that alternately evokes Yasujiro Ozu and Jim Jarmusch, while his take on restless youth suggests a demented tweak on *The Breakfast Club*.

Directed by Fernando Eimbcke. With Enrique Arreola, Diego Cataño, Daniel Miranda Mexico/US 2004, DCP, b/w, 90 min. Spanish with English subtitles



FERNANDO EIMBCKE LAKE TAHOE

\$12 SPECIAL EVENT TICKETS

FERNANDO EIMBCKE IN PERSON

MONDAY APRIL 27 AT 7PM

CLUB SANDWICH

In his third feature, *Club Sandwich*, Eimbcke's depiction of his characters' small but significant emotional epiphanies suggests the deadpan comedy that thrived in American independent cinema in the early- to mid-2000s. In the sleep-inducing dead air of a motel during languid summer days on a coupon vacation, a mother and son's mutual wrestling with an incoming puberty eruption sends out shockwaves of Freudian tension and indistinct sexual urges, all played out in static medium shots possessed of a poker-faced sense of visual comedy. In Eimbcke's most exciting dramatic maneuver, the film shifts in its third act from a spot-on expression of growing sexual desire hidden under parental surveillance to a poignant exploration of impending separation anxiety, articulated by the mother in sly shades of jealousy. It becomes clear that we are witnessing a crucial turning point in the peculiar sort of friendship that exists only between a mother and her son at a particular passage of his youth.

Directed by Fernando Eimbcke. With María Renée Prudencio, Lucio Giménez Cacho, Danae Reynaud Mexico 2013, DCP, color, 82 min. Spanish with English subtitles



FERNANDO EIMBCKE DUCK SEASON

\$12 SPECIAL EVENT TICKETS

FERNANDO EIMBCKE IN PERSON

SUNDAY APRIL 26 AT 7PM

LAKE TAHOE

Eimbcke switched to anamorphic widescreen for *Lake Tahoe*, his second feature, and the effect is appropriate in evincing an even greater sense of lost purpose and aimlessness than *Duck Season*. The excess visual blankness of his compositions matches an overwhelming dramatic lethargy as teenager Juan searches in vain for someone to assist him with his crashed car on the fringes of a Yucatán town. In finding only the most eccentric, half-hearted and ill-equipped candidates and getting consistently sidetracked in his quest, Juan's central breakdown gradually becomes as much existential as automotive. Like *Duck Season*, *Lake Tahoe's* enveloping dreaminess is punctuated here and there by fleeting moments when the emotional lives of the characters come into sharp focus, as in a series of snippets in which Juan detours from his search only to find an atmosphere of anxiety back home.

Directed by Fernando Eimbcke. With Diego Cataño, Héctor Herrera, Daniela Valentine Mexico/Japan/US 2008, 35mm or digital video, color, 81 min. Spanish with English subtitles



FERNANDO EIMBCKE CLUB SANDWICH

CHEICK OUMAR SISSOKO IN PERSON

MAY 8

The Harvard Film Archive welcomes the recent recipient of the Genevieve McMillan-Reba Stewart Fellowship, renowned Malian filmmaker Cheick Oumar Sissoko, with a screening of his acclaimed 1996 film *Guimba the Tyrant*, an allegorical re-telling of an important moment in recent Malian history, the 1991 overthrow of Moussa Traore. After Sissoko's neorealist feature debut *Nyamanton* (1986) and the tragicomic agitprop of *Finzan* (1989), and before the epic sweep and Biblical grandeur of *Genesis* (1999), Sissoko's third feature provides further evidence of Sissoko's talent and the variety of his work. – DP

Presented in partnership with Harvard's Film Study Center



CHEICK OUMAR SISSOKO *GUIMBA THE TYRANT*

\$12 SPECIAL EVENT TICKETS
CHEICK OUMAR SISSOKO IN PERSON

FRIDAY MAY 8 AT 7PM

GUIMBA THE TYRANT (GUIMBA, UN TYRANT UNE ÉPOQUE)

Set in a prosperous (and mythic) city-state in the pre-colonial era, *Guimba the Tyrant* is both broadly comic and pointedly political in its tale of the fall of a dictator. The title character rules in large part by creating spectacle to display his power, which gives Sissoko the excuse to create a lavish and imaginative mise-en-scene of intricate masks, costumes and rituals. The film draws upon two traditional Malian forms of discourse: *kotéba*, a popular form of satiric street theatre, and *baro*, a virtuoso kind of public oratory. “*Guimba* is a political film, a fable about power, its atrocities and its absurdities. I was personally influenced by what I experienced not long ago in Mali, but the ravages of power are, unfortunately, universal.” – Cheick Oumar Sissoko

Directed by Cheick Oumar Sissoko. With Falabo Issa Traore, Bala Moussa Keita, Habib Dembele
Mali 1995, 35mm, color, 93 min. Bambara with English subtitles

AFTER THE REVOLUTION. TORRE BELA BY THOMAS HARLAN RED LINE BY JOSÉ FILIPE COSTA

MAY 22 – MAY 23

“...*Torre Bela* shows - materialized, embodied - all the key ideas of political and theoretical leftism from the past decade. ‘As if we were there’ - but precisely, we are no longer there: no one is.” – Serge Daney

The singular career of German militant filmmaker Thomas Harlan (1929-2010) was forged in the crucible of his difficult birthright as son of Veit Harlan whose faithful service to Hitler made him one of the Third Reich's most popular directors, best known as creator of the infamous and viciously anti-Semitic film *Jud Süß*. Determined to fight against his father's legacy, Thomas Harlan dedicated his life to Leftist causes, fearlessly researching Nazi atrocities in Poland archives, traveling to Chile to join the Allende movement, and then, in 1974, to Portugal to be part of the Carnation Revolution that had toppled the forty-eight-year Salazar dictatorship. It was in Portugal that Harlan turned his talents to film-making, inspired by the land reform movement sweeping the Portuguese interior to make a documentary about the attempt to turn responsibility for the historic quinta of Torre Bela from its nobleman owner, the Duke of Lafões, to local farmhands and workers. The resulting film *Torre Bela* remains one of the emblematic Portuguese films of the revolutionary period, and one of the purest examples of militant documentary. Granted seemingly unfettered access to the ardent struggle, Harlan's intimately observational film captures the ideological and logistical tensions fissuring the workers' cause while also remaining attentive to the spirit of their movement. Gripping and operatic in its emotional surges and attention to the rough music of the imploring, shouting, collective voices, *Torre Bela* finds its climax and release in an unforgettable final sequence in which the workers together enter the Duke's home and discover the true dimensions of luxury and privileged lived within, Harlan's gliding camera capturing both the full range of group's reaction while nevertheless giving poignant human texture to the personal and political history redolent in the abandoned furniture, photographs and souvenirs.

In 2011 documentarian José Filipe Costa returned to Torre Bela—the film and the site itself—to re-examine Harlan's work and his role as observer, participant and perhaps direct influence upon the events that therein took place. The documentary *Red Line* offers a nuanced and fascinating look back upon the revolutionary movement and its aftermath while paying homage to the work of Harlan and his editors, and the difficult, perhaps impossible, path of the militant documentary cinema they sought to define. Interviews with key figures from the film—including the movement's charismatic leader Wilson—are at times startling for their frankness, honesty and ambiguity.

The Harvard Film Archive is thrilled to present the marvelous digital restoration of *Torre Bela* by the Cinemateca Portuguesa and gives special thanks to the Cinemateca's Director José Manuel Costa. – HG

FRIDAY MAY 22 AT 7PM

TORRE BELA

Directed by Thomas Harlan
France/Portugal/Italy/Switzerland 1975, DCP, color & b/w, 138 min. Portuguese with English subtitles



THOMAS HARLAN *TORRE BELA*

SATURDAY MAY 23 AT 7PM

RED LINE (LINHA VERMELHA)

Directed by José Filipe Costa
Portugal 2012, DCP, color, 80 min. Portuguese with English subtitles



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MANAKAMANA BY STEPHANIE SPRAY AND PACHO VELEZ

MARCH 29



STEPHANIE SPRAY & PACHO VELEZ MANAKAMANA

\$12 SPECIAL EVENT TICKETS
 STEPHANIE SPRAY AND PACHO VELEZ IN PERSON
 SUNDAY MARCH 29 AT 7PM

MANAKAMANA

The formal structure of *Manakamana* is easily described: passengers in an aerial tramway are filmed for the length of the trip from one end to the other. What is miraculous about the film is the way this simple structure is used to create a cinematic experience that is both challenging and intensely pleasurable. The tramway in question is found in Nepal, where it ascends to an ancient mountaintop temple to the goddess of wish-fulfillment whose name gives the film its title. *Manakamana* grew out of the many years Stephanie Spray has spent living and filming in Nepal, and her collaboration with Pacho Velez, some of whose previous documentary work screened at the HFA in 2011. After meeting at Harvard's Film Study Center, the two set off for Nepal with the same 16mm camera Robert Gardner used to shoot *Forest of Bliss*. *Manakamana* is a brilliant mash-up of early cinema, ethnographic film and Warhol's screen tests. – DP

Directed by Stephanie Spray and Pacho Velez
 Nepal/US 2013, DCP, color, 118 min. Nepali and English with English subtitles

Presented in conjunction with the Film Study Center, Harvard, with support from the Provostial Fund for the Arts and Humanities.

IN PERSON

J.P. SNIADOCKI MAR. 6 - 7
 DENNIS DOROS MAR. 23
 STEPHANIE SPRAY &
 PACHO VELEZ MAR. 29
 UTE AURAND MAR. 30
 JOÃO PEDRO RODRIGUES & JOÃO
 GUERRA DA MATA APR. 4 - 5
 ANNETTE INSDORF APR. 10 - 11
 MARTÍN REJTMAN & MATÍAS
 PIÑEIRO APR. 18 - 19
 FERNANDO EIMBCKE APR. 26 - 27
 CHEICK OUMAR SISSOKO MAY 8
 LAV DIAZ MAY 15 - 16

COMING SOON

THE COMPLETE ROBERT ALTMAN
 THE COMPLETE SAMUEL FULLER
 ITALY'S TITANUS STUDIO
 ORSON WELLES, PART TWO

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.