

HARVARD



ARCHIVE

CARPENTER CENTER FOR THE VISUAL ARTS

24 QUINCY STREET
CAMBRIDGE MA 02138
TELEPHONE: (617) 495-4700
HCL.HARVARD.EDU/HFA



DECEMBER JANUARY FEBRUARY 2015-16

2 REBECCA BARON'S *DETOUR DE FORCE*
DECEMBER 5

3 OUTSIDE THE SOUND, THE FILMS OF
LUKE FOWLER
DECEMBER 5 – DECEMBER 6

4 THE FORBIDDEN ROOM
DECEMBER 4 – DECEMBER 20

5 ORSON WELLES, PART TWO
DECEMBER 11 – DECEMBER 21

7 DEAR VIDEO DIARY: CHRISTMAS WITH
ANNE CHARLOTTE ROBERTSON AND
GEORGE KUCHAR
DECEMBER 18

8 VINTAGE HOLIDAY SHOW
DECEMBER 20

The *ARABIAN NIGHTS TRILOGY*
BY MIGUEL GOMES
JANUARY 14 – JANUARY 23

9 INNOCENCE ABROAD
JANUARY 31 – MARCH 6

CALENDAR

13 DECEMBER

14 JANUARY

15 FEBRUARY

16 *THE EXILES* BY KENT MACKENZIE
JANUARY 25

YOUNG OCEANS OF CINEMA –
THE FILMS OF JEAN EPSTEIN
JANUARY 29 – MARCH 5

21 JACQUES RIVETTE'S *OUT 1*
JANUARY 30 – FEBRUARY 7

22 JOANA HADJITHOMAS AND KHALIL
JOREIGE—LOST FILMS AND MEDIATIONS
FEBRUARY 12 – FEBRUARY 20

24 *NO HOME MOVIE* BY CHANTAL AKERMAN
FEBRUARY 8

On the cover: Not everyone wants to know the dangers of which the rooster crows in Miguel Gomes' magically real *Arabian Nights*. p. 8

REBECCA BARON'S *DETOUR DE FORCE* DECEMBER 5



REBECCA BARON *DETOUR DE FORCE*

Los Angeles-based filmmaker and California Institute of the Arts professor Rebecca Baron crafts thoughtful, lyrical documentary essays and other moving image experiments that dive deeply into the archaeology of photographic representation. In her latest film, *Detour de Force*, these investigations are taken all the way to the blurred edges of the metaphysical.

This program is presented in conjunction with the Graduate School in Arts and Sciences' Secondary Field in Critical Media Practice, Harvard.

FREE ADMISSION

REBECCA BARON IN PERSON

SATURDAY DECEMBER 5 AT 6:30PM

DETOUR DE FORCE

With many archival media at her disposal, Rebecca Baron takes a multidimensional approach toward the life of Ted Serios, a “thoughtographer” in the Sixties who claimed to be able to transfer images onto photographic film with his mind. Taking several fascinating steps beyond simple questions of authenticity, the film presents the world of a complicated, performative psychic who—while caught up in very earth-bound practices involving generous quantities of cigarettes and alcohol—apparently tests the limits of the photographic medium and then submits to being tested himself via various media technology, opening up the Pandora’s box labeled “photographic proof.”

Directed by Rebecca Baron
Austria/US 2014, 16mm, b/w, 29 min

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

Harvard Film Archive Staff

Director
Haden Guest

Programmer
David Pendleton

Assistant Curator
Jeremy Rossen

Film Conservator
Liz Coffey

**Associate Film
Conservator**
Laurel Gildersleeve

Film Specialist
Steffen Pierce

Publicity/Design
Brittany Gravely

**Print Trafficker/
Loan Officer**
Mark Johnson

Projection
John Quackenbush
Herb Nipson

Founding Curator
Vlada Petric

Theater Managers
Amanda Bristow
Steven Brown
Kevin Monahan

Special Thanks
Alexandra Badow
Corrin Barnes
Lisa Brown
Olivier Creurer
James Damon
Andrew Gerzon

Stefan Grabowski
Kathryn Irving
Dan Kearney
Irina Rasputnis
Al Spruill
Isabella Tassinari

Printer: TCI Press

OUTSIDE THE SOUND, THE FILMS OF LUKE FOWLER

DECEMBER 5 – DECEMBER 6

Luke Fowler (b. 1978) is an artist, filmmaker and musician based in Glasgow. Recipient of accolades such as the 2008 Jarman Award, Fowler is currently a Radcliffe-Harvard Film Study Center Fellow. Combining aspects of structural cinema with documentary techniques, Fowler's films shatter the limits and conventions of standard nonfiction filmmaking. Working with archival footage, 16mm film shot by himself and sound recordings made in collaboration with renowned sound artists, he complexly constructs and weaves these elements into film portraits of various "outsiders" such as radical psychiatrist R.D. Laing, experimental composer Cornelius Cardew, Marxist historian E.P. Thompson and environmentalist recluse Bogman Palmjaguar. Fowler's own films and influences draw equally from experimental music, the British Free Cinema movement of the 1950s, and 1970s structural film—in particular the work of Robert Beavers and Gregory Markopoulos. Fowler has cultivated a strong body of work that continues to rapidly grow alongside a multifaceted artistic practice that makes him one of the more dynamic and exciting artists working today. – JR

"The sensibility behind many of these works is that of the auto-didact. The work begins with self-reflection, intuition, research. It then fans out into several encounters; with an archive, a place, individuals or a community. The works often revolve around a specific landscape or cultural milieu that I invite the spectator to inhabit, at least for the duration given.

In the various portrait films I have made, I reject conventional narrative trappings- substituting them instead for a dialectical montage that recognizes the contradictions and complexities of social and psychological life.

During the editing, I am striving to find a form which is an equivalent for the content, the nature of the material and my own experiences, during filming. In these works I hope to transmit to the viewer my own convictions about an individual or movement whose values have largely been dismissed, marginalized or mis-recognized by society at large. Within the two programs you will find variously; meditations on ideology, memory, politics, listening, physical phenomena... and the whole messy business of representation." – Luke Fowler

Program curated by Jeremy Rossen. All films directed by Luke Fowler.

This program is presented in conjunction with Harvard's Film Study Center. Special thanks: Judith Vichniac—Associate Dean of the Fellowship Program, Radcliffe Institute, LUX, The Modern Institute and Eric La Casa.

\$12 SPECIAL EVENT TICKETS

LUKE FOWLER IN PERSON

SATURDAY DECEMBER 5 AT 7:30PM

GRAMMAR FOR LISTENING PART I & GRAMMAR FOR LISTENING PART II

Fowler's dynamic three-part *Grammar for Listening* is a series of collaborations with sound artists focused on creating a meaningful dialogue between looking and listening. The collaborations take the form of joint expeditions where various locations are chosen either for their proximity to the artist's residence or for their acoustic or symbolic merits. Made partially in response to Western culture's attempts to classify noise, music and everyday sounds—such as John Cage's works on silence—Fowler's collaborations construct fascinatingly unique juxtapositions between sound and image in truly revelatory ways and create, as Fowler says, "a more engaged way of listening to the world and to our surroundings." *Grammar for Listening Part I* is a collaboration with noted Manchester sound artist Lee Patterson, a frequent artistic associate of Fowler's, who mines a rich array of environmental sound by using contact microphones on or below surfaces. *Grammar for Listening Part*



LUKE FOWLER DEPOSITIONS

II features Parisian-based composer Eric La Casa, who renders sounds of wind, moorings, steel barriers and aural architecture in rich micro and macro detail. The end result of Fowler's *Grammar* series is a newfound appreciation for everyday sounds, as well as new ways of hearing, seeing and being present in the world.

UK 2009, 16mm, color, TRT: 42 min

PILGRIMAGE FROM SCATTERED POINTS

Pilgrimage from Scattered Points examines the role of the artist, asking how one can cultivate a radical artis-

tic practice and ultimately change society. Fowler turns his focus here on English composer Cornelius Cardew, who founded the Scratch Orchestra, as he proposes and celebrates the idea that anyone can play music by constructing communities wherein both the non-musician and the professional musician come together to perform avant-garde music. Fowler employs varied and disjointed materials—juxtaposing archival footage with his own Super 8 diary films and interviews, commissioned films and sound recordings—into a compelling and, at times, psychedelic portrait. The film follows Cardew and the Scratch Orchestra as they tour Britain in the late Sixties, bringing their radical yet inclusive message to the disenfranchised and underserved communities of northeast England and Wales. *Pilgrimage from Scattered Points* begins by tracing the original formation of the orchestra—with the setting of Confucian texts to music in Cardew's masterpiece *The Great Learning*—through the Scratch's adoption of Maoist politics, which ultimately divides the members and brings about a turbulent and melancholic end to the project. Fowler concludes the film by asking difficult questions about the commitment to both political responsibility and formal experimentation, presenting the struggles of the orchestra as a timeless reflection on universal artistic dilemmas.

UK 2006, digital video, color, 44 min

\$12 SPECIAL EVENT TICKETS

LUKE FOWLER IN PERSON

SUNDAY DECEMBER 6 AT 7PM

DEPOSITIONS

"Magic is linked to science in the same way as it is linked to technology...[and] is concerned with understanding nature.



LUKE FOWLER PILGRIMAGE FROM SCATTERED POINTS

It quickly set up a kind of index of plants, metals, phenomena, being and life in general, and became an early store of information.” – Marcel Mauss, 1950

Depositions presents a critical reflection of British television’s representations of Scottish Highland and Island life, with particular emphasis on the culture and plight of Travelling people. Fowler takes as partial inspiration for this work the German sociologist Theodor W. Adorno’s book *Stars Down To Earth*, a study of irrational and consumerist tendencies in mass culture that centers around a groundbreaking analysis of the Los Angeles Times astrology column.

Fowler’s work is a lyrical collage of archival sound and image gathered from both BBC archives and the School Of Scottish Studies. These variegated materials are juxtaposed alongside recent footage shot by Fowler and combined with field recordings by longtime collaborator Lee Patterson. Within *Depositions*, Fowler notes “the denigration and extinction of both a way of seeing the world and a way of life that was traditional Scottish culture.”

UK 2014, DCP, color, 25 min

THE POOR STOCKINGER, THE LUDDITE CROPPER AND THE DELUDED FOLLOWERS OF JOANNA SOUTHCOTT

The Poor Stockinger, the Luddite Cropper and the Deluded Followers of Joanna Southcott is a stunning portrait by Luke Fowler (with cinematography by Peter Hutton) that examines the early work of Marxist historian E.P.



LUKE FOWLER *THE POOR STOCKINGER, THE LUDDITE CROPPER AND THE DELUDED FOLLOWERS OF JOANNA SOUTHCOTT*

Thompson (1924–1993), who taught night classes for the Workers’ Education Association (WEA) from the late 1940s to the early 1950s. The WEA initiative aimed to promote a “socially purposeful” education for working-class adults in the industrial areas of the West Riding of Yorkshire. Fowler draws together archival material from television, the University of Leeds department of extramural studies and WEA archives. Of these elements, he draws largely on two sources: Thompson’s class reports and a fascinating internal memo circulated by Thompson among his WEA colleagues entitled “Against University Standards.” The lucid and provocative texts are narrated

by artist Cerith Wyn Evans and incorporated into dreary present-day shots of the former locations of Thompson’s classes. Like many others from the New Left, Thompson sought to promote a progressive manner of teaching Marxist political history without neglecting the lived experience of his beloved adult learners. Fowler contextualizes Thompson’s work and politics, and he contrasts them with our contemporary perspective, asking what can be learned in our current social and political climate of instrumentalized and marketized education.

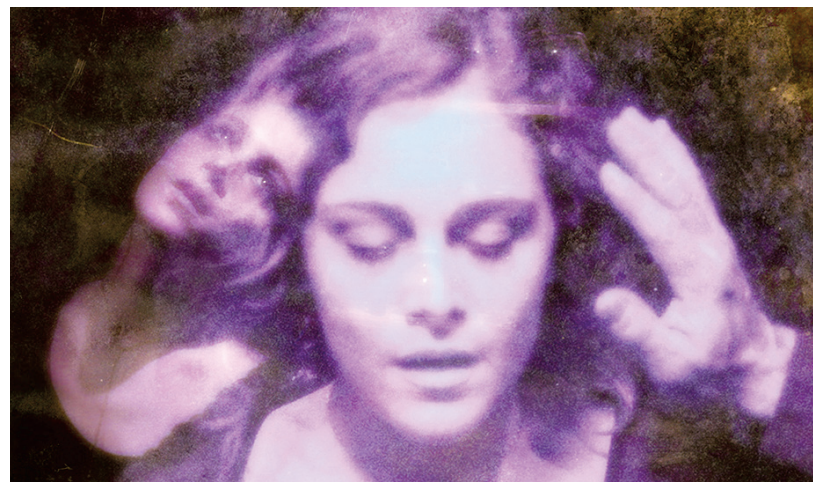
UK 2012, DCP, color, 61 min

THE FORBIDDEN ROOM

DECEMBER 4 – DECEMBER 20



GUY MADDIN *THE FORBIDDEN ROOM*



GUY MADDIN *THE FORBIDDEN ROOM*

FRIDAY DECEMBER 4 AT 7PM
FRIDAY DECEMBER 4 AT 9:30PM
SUNDAY DECEMBER 6 AT 3:30PM
MONDAY DECEMBER 7 AT 7PM
THURSDAY DECEMBER 10 AT 7PM
FRIDAY DECEMBER 11 AT 8:30PM
SATURDAY DECEMBER 12 AT 9PM
SUNDAY DECEMBER 13 AT 4PM
THURSDAY DECEMBER 17 AT 7PM
SATURDAY DECEMBER 19 AT 9PM
SUNDAY DECEMBER 20 AT 7PM

Special thanks: Gary Palmucci—
Kino Lorber.

THE FORBIDDEN ROOM

Teaming up with a co-director for the first time in fellow Winnipegian visual effects artist Evan Johnson, Guy Maddin bursts forth with *The Forbidden Room* into unexplored aesthetic and structural territory even as he arrives ultimately at the rawest, most poetically Maddinesque object in a career already brimming with unfiltered discharges from the id: a film with an increasingly decaying memory of itself. Longtime Maddin regular Louis Negin materializes onscreen to hold a sermon on bathing rituals, the bubbles in the tub segue into deep ocean waters, and a nervous crew of underwater explorers idles under tons of marine pressure until suddenly a bearded jungle man emerges from a vent to divulge his story of indoctrination into a wolf-human clan—and that is only the first fifteen minutes of the movie. *The Forbidden Room* continues down a radioactive live wire of narrative convolution, rarely surfacing for air from its starting point, a perverse game of exquisite corpse that alternately evokes frantic channel hopping and the subterranean logic of the human subconscious. Transitions grow more and more deranged (at one point, we enter the daydream of a slain man’s moustache), protagonists swap out every few minutes, and the same actors reappear in as many as five ludicrous iterations. Most remarkably, Maddin and Johnson have cooked up a truly one-of-a-kind hybrid of high-definition digital and organic analog filmmaking, an aggressive fusion that makes their epileptic montage appear as though the surface of a boiling broth. – Carson Lund

Directed by Guy Maddin and Evan Johnson. With Roy Dupuis, Clara Furey, Louis Negin
Canada 2015, DCP, color, 128 min

ORSON WELLES, PART TWO

DECEMBER 11 – DECEMBER 21

Somewhere within the dense thickets of stimuli in Orson Welles' *Mr. Arkadin*, a character invokes a fable in which a scorpion solicits a frog to transport him across a stream, only to then compulsively bite the frog in the back and sink both of them. In a 1963 *Film Culture* essay, Parker Tyler decoded this story—just one stray allusion in a dizzying array of extratextual and metatextual associations hauled into Welles' cinematic universe to bolster or, in some cases, obscure meaning—as a microcosm of the wildly ambitious director's career, likening the crossing of the stream to the production of a film, the frog to a producer, and the scorpion to the omnipotent filmmaker. Welles' reputation for muscling his way into creative autonomy on projects that resisted so many conventional modes of producing and shaping movies made him simultaneously one of the most unruly collaborators in the film world and an accepted titan of the seventh art. Yet, at the same time, it's no mere coincidence that it is Welles himself, embodying in Arkadin one of his many elusive God-like figures, who recites this fable to a circle of listeners. Ever the self-effacing mortal beneath his showman braggadocio, Welles was always quick to acknowledge to audiences the casualties of his own undying artistic integrity.

Critical successes and box-office failures, peerless technical innovation alongside cynical studio slicing-and-dicing, a man both idolized and exiled—the established narrative of American cinema's most infamous lone wolf is one of mounting contradictions. For every fawning account of Welles the Master Craftsman, there is a horror story of compromise and breakdown somewhere out there as counterpoint. *Citizen Kane* is the greatest film ever made, but follow-up *The Magnificent Ambersons* suffers irretrievably from behind-the-scenes troubles. *The Lady from Shanghai* is a fascinating film made on assignment, while *The Stranger* is an uneven tangle made on assignment. *Touch of Evil* was the last exhale of greatness before a long sigh of unfinished and often incoherent late-career B-sides. Channeling Shakespeare since boyhood, his handful of adaptations at this late stage ranged from the unforgettable tempest of *Chimes at Midnight* to a forgettable, incomplete small-screen version of *The Merchant of Venice*.

Such accepted vulgarizations have fueled the myth of Orson Welles, a distorted history that too often obscures the work itself. Look without these biases and one can see that even as Welles fell out of favor with American audiences—inaugurating a public plummet from multi-talented industry whiz to international enigma with financial woes—and even as he dealt increasingly with limited resources and bureaucratic pressures (some of these hardships, to be sure, self-perpetuated), his work was always developing in surprising ways while remaining astonishingly consistent in others. His unmistakable formal blueprint (a heavy reliance on inky shadow, dense post-synchronized sound design, and immense deep-focus detail that found a quick admirer in Andre Bazin) was established out of the gate with *Citizen Kane*, but its audacity never wavered, even as it allowed for further exaggerations and new eccentricities. Moreover, the quintessential Wellesian figure—an ideologically misguided, morally broken antihero grasping vainly for some lost purity or innocence or truth (a proverbial “Rosebud,” if you will)—stuck around even through his creator's persistent proficiency in knocking him down through potent ironic detachment or fatalistic plots that continually left him lonely, paranoid or dead. Call it poetic survival in the face of sure defeat.

Welles, of course, so predictable a face in the majority of these films, was this figure. He is the wronged, vengeful Othello, silhouetted against a black void of indifference and driven to extreme actions. He is the Nazi leader in *The Stranger*, hiding out in a foreign land and attempting to shake loose an incriminating past. And he's there, not fooling anyone, in the openly inward-looking *F for Fake*, raising parallels between himself and skillful real-world con artists. His autobiography, then, is at once relentless and deeply abstracted—a seemingly incongruous match, but a fitting one given the man's inconsistencies. If chiaroscuro is generally considered a pictorial expression of human duality, Welles must be considered one of cinema's most assertive believers in this metaphor. Taken together, his body of work suggests a fearless look at the self as a site of great potential and unfathomable weakness. For this, it's perhaps telling to recall the words of the scorpion to the frog as they sunk perilously into the stream: “There's no logic to it. It's my character.” – Carson Lund

The HFA retrospective includes all of Orson Welles' completed, directed films as well as a few other works significant to his legend. The first half of the series screened earlier this year.

Film descriptions by Brittany Gravely and Carson Lund

Special thanks: Daniel Bish—George Eastman Museum; Marco Cicala—Cinecitta Luce.

FRIDAY DECEMBER 11 AT 7PM

TOO MUCH JOHNSON

Lost until its discovery in an Italian warehouse in 2013, this rough cut—made three years before *Citizen Kane*—is the earliest footage by Orson Welles in existence. Welles intended to include cinematic interludes during his theatrical production of William Gillette's play *Too Much Johnson*, yet, due in part to technical difficulties at the theater, the film was never finely edited nor publicly shown in his lifetime. Appropriately, as one of his first experiments in cinema, Welles delivers a rambunctious tribute to the slapstick antics of silent cinema, even incorporating a sweetly parodic nod to the avant-garde. A young, dashing Joseph Cotten throws himself across rooftops, down ladders, off ledges and over walls, pursued through the streets and eventually to Cuba by his lover's jealous husband. In the film's current state, the artifice of cinema further bubbles up through unexcised extra takes and occasional gaffes, producing an engaging, reflexive ode to the medium he would shortly master with a single film. *Preservation funded by the National Film Preservation Foundation.*

Directed by Orson Welles. With Joseph Cotten, Virginia Nicolson, Edgar Barrier
US 1938, 35mm, b/w, silent, 66 min

SATURDAY DECEMBER 12 AT 7PM

MR. ARKADIN AKA CONFIDENTIAL REPORT (CORINTH VERSION)

A detective story without a solution, a film with sever-



ORSON WELLES MR. ARKADIN

al versions but no agreed-upon definitive cut, a widely held misfire that was once hailed by *Cahiers du Cinema* as one of the best films ever made—the paradoxes at the heart of the Welles' *Mr. Arkadin* (A.K.A. *Confidential Report*) are strange and bountiful, rivaling even *The Magnificent Ambersons* atop the director's most fantastic fiascos. It's a legacy of mystery mirrored by the content of the film, which follows the daunting effort of hired American detective Guy Van Stratten to compile a report on the past of amnesiac international tycoon Gregory Arkadin (Welles). Pressing on through an atmosphere of Cold War obfuscation, Van Stratten confronts an end-

less array of gonzo European bit players only to witness Arkadin's history growing increasingly convoluted and elusive. Compounding Van Stratten's confused outsider perspective, Welles encumbers the surface of the film with distorted perspectives, menacing chiaroscuro and hysterically overloaded sets captured in excessive clarity. The net result is a behemoth—despite its relatively short runtime—whose vertiginous surplus of narrative, visual and auditory information cannot be rationally parsed in one sitting.

Directed by Orson Welles. With Orson Welles, Robert Arden, Paola Mori
US 1955. 35mm, b/w, 98 min

SUNDAY DECEMBER 13 AT 7PM

TOUCH OF EVIL (RECONSTRUCTED VERSION)

After welcoming Welles back from Europe with his promising rewrite of an uninspired screenplay called *Badge of Evil*, Universal eventually banned the director from the editing room and hired another to clarify plot points they found too ambiguous or strange. The executives perhaps had trouble comprehending the wild scope of Welles' vision—the innovative camera and sound work, the use of actual locations, and a disturbing story claustrophobically focused on the visage of a bloated man in the prolonged, caustic throes of his demise. Upon viewing Universal's edit, Welles wrote a fifty-eight-page memo with his detailed editing recommendations. In 1998, famed editor and sound designer Walter Murch (*Apocalypse Now*, *The Conversation*) followed Welles' instructions, making several precise alterations, many of which add to the film's overall coherence, unity and subtle moral complexity. One of the most significant is his removal of the credits and Henry Mancini music from the whirlwind opening sequence, revealing Welles' immersive collage of diagetic sounds—setting the stage for the assorted crisscrossing dramas within the perilous border town.

Directed by Orson Welles. With Charlton Heston, Janet Leigh, Orson Welles
US 1958/1998, 35mm, b/w, 111 min

MONDAY DECEMBER 14 AT 7PM

THE IMMORTAL STORY

Originally planned as part of an anthology of films based on stories from Isak Dinesen's *Anecdotes of Destiny*, Welles' European production was terminated after the first episode, which a French television company only produced due to the presence of Jeanne Moreau. Perhaps both illustrating and prophesizing Welles' chronic post-Kane predicaments with his producers, *The Immortal Story* unfolds in 19th century Macao, where the wealthy, powerful merchant Charles Clay has reached the end of his life's brutally financial frontiers and sets his bitter, aging eyes on perversely bringing an old seafaring legend to life. His dutiful accountant gathers the desperate "actors" who are to spend one impassioned night together: a young, virile sailor and Moreau's lovely, victimized Virginie playing the estranged wife who has yet to produce an heir. Welles' first excursion in color remains one of his more modest, tender experiments about truth, artifice, authenticity and the artist's quandary of stories told but not lived and those lived but never told.

Directed by Orson Welles. With Orson Welles, Jeanne Moreau, Roger Coggio
US 1969, digital video, color, 58 min



RICHARD WILSON/BILL KROHN/MYRON MEISEL *IT'S ALL TRUE*



ORSON WELLES *TOUCH OF EVIL*

LA RICOTTA

For his contribution to the omnibus film *RoGoPaG*—comprised of episodes by himself, Rossellini, Godard and Ugo Gregoretti—Pasolini fashioned an ingenious fable that is both a satire on filmmaking and a tribute to Italian Mannerist painting. Although Orson Welles stars as a director filming the crucifixion, the real protagonist is an unassuming middle-aged man working as an extra to feed his family. The extraordinary meeting of three worlds—high art, moviemaking and all-too-real poverty—leads to a collision with tragicomic consequences, a "collage," as Pasolini called it, that allows him to effectively critique the distance between ethics and aesthetics.

Directed by Pier Paolo Pasolini. With Orson Welles, Mario Cipriani, Laura Betti
Italy 1963, 35mm, b/w and color, 35 min. Italian with English subtitles

FRIDAY DECEMBER 18 AT 9PM

TOUCH OF EVIL (PREVIEW VERSION)

Setting fire to the film's relentless velocity, the infamously electrifying opening one-take shot celebrates its own virtuosity by incorporating the time it will unfold into the plot. An incessant stream of talk, collusion and activity swirling around every dark corner, Welles' barren border town seems to exist in a cinematic purgatory, hovering between a seedy naturalism and the cunning artifice of a Hollywood set. The unusual casting of Charlton Heston as wholesome Mexican police official Mike Vargas and Marlene Dietrich as a jaded, fortune-telling madam suits the dense interplay of cinematic stereotypes and their opposites constantly joining and repelling one another. Uneasily reflecting his failed attempts to maintain authority over his studio pictures, Welles himself plays the corrupt, corpulent detective Hank Quinlan, whose personal traumas have festered and now contaminate everything he touches. By the time his intricate schemes reach Vargas' wife (Janet Leigh), her torment in a remote hotel room run by an awkward eccentric has uncannily predated *Psycho* by a couple of years, and the breathless darkness of *Touch of Evil* carries on to haunt innumerable filmmakers—from Robert Altman to David Lynch. Released in 1976, this preview version was not Welles' original nor the theatrical release; it retains some of Welles' scenes

that were eventually eliminated as well as the added-in material of his replacement Harry Keller.

Directed by Orson Welles. With Charlton Heston, Janet Leigh, Orson Welles
US 1958, 35mm, b/w, 108 min

SATURDAY DECEMBER 19 AT 7PM

IT'S ALL TRUE

In 1942, in the midst of editing *The Magnificent Ambersons*, Welles famously abandoned Los Angeles for Brazil, accepting an RKO contract for a State Department-sponsored film project comprised of a handful of segments, set primarily in Mexico and Brazil, whose goal was to strengthen relationships with the United States' "good neighbors" in Latin America. In the early 1990s, a group of scholars and historians rescued the incredible and previously unseen footage from *It's All True* to create this insightful documentary that intertwines Welles' own filmed stories with the fascinating tale of the project's genesis and demise.

Directed by Richard Wilson, Bill Krohn, Myron Meisel
France/US 1993, 35mm, b/w & color, 89 min

MONDAY DECEMBER 21 AT 7PM

THE STRANGER

No more than two minutes into Welles' alleged Hollywood sellout project, bulging eyes lunge toward the camera, a voice beckoning ominously from the shadows: "I am traveling for my health." *The Stranger's* unflattering reputation as a bland for-hire quickie after the one-two punch of *Citizen Kane* and *The Magnificent Ambersons* is complicated quickly by the film itself, which channels every spare minute not spent depositing exposition into nervous, expressionistic formal play: a tense murder scene plays out in a long panning shot framing characters against a dense backdrop of tree branches; dinner party conversations unfold as extreme close-up sparring matches; and a climactic clock-tower showdown is cut up into shadowy fragments that portend the famous mirrored set piece from *The Lady from Shanghai*. Welles, onscreen as an escaped Goebbels proxy pursued by a relentless investigator of Nazi war criminals, auditions the doom-laden eloquence of his later villain Harry Lime (from *The Third Man*) and winds up with a chilling example of the kind of sophistication that can easily fool the American middle class into naïve complacency.

Directed by Orson Welles. With Edward G. Robinson, Loretta Young, Orson Welles
US 1946, 35mm, b/w, 95 min



ORSON WELLES *THE STRANGER*

DEAR VIDEO DIARY: CHRISTMAS WITH ANNE CHARLOTTE ROBERTSON AND GEORGE KUCHAR

DECEMBER 18

Unique, prolific, emotional and funny, the filmmakers George Kuchar (1942 - 2011) and Anne Charlotte Robertson (1949 - 2012) both left behind many hours of moving image diaries, much of which is housed at the Harvard Film Archive. While the tones of their respective diaries are quite different, both Kuchar and Robertson cover similar leitmotifs, including food, the body, cats, family and the natural world. They also share the tradition of cinematically confronting the holiday season—a time that can be melancholy or festive, lonely or celebratory, and usually a bit of everything. Tonight we present a selection of their complementary, alternative visions of sugarplums.

Boston-area Super 8 filmmaker Anne Robertson's primary body of work is her *Five Year Diary*, an approximately thirty-seven-hour film that spans the years 1981 - 1997. Begun a couple of years before she began graduate school at MassArt, *Five Year Diary* was conceived as a film that would document something every day: a way to tell a story, to keep track of her life and to lose weight. For an artist who continually struggled with mental health issues, the diary also became a method of simply maintaining her sanity. When presenting the diary films to an audience, she often included performative elements, including her live narration over layers of prerecorded audio.

Cult and avant-garde film star George Kuchar began making short comedic melodramas on 8mm and 16mm with his twin brother Mike as a teenager in the Bronx. After collaborations like *Born Of The Wind* (1964), they each eventually developed their own individual films and styles. George churned out classics like *Hold Me While I'm Naked* (1966), *Eclipse of the Sun Virgin* (1967) and *The Devil's Cleavage* (1973)—influencing many young filmmakers such as John Waters—and taught filmmaking at the San Francisco Art Institute, where he operated his class like a demented younger brother of the Hollywood studio system.

When consumer home video became affordable in the mid 1980s, George started making video diaries. His *Weather Diaries* follow dramatic external and internal weather systems, usually while he holed up in Midwestern hotels. And like Robertson, Kuchar frequently focused his camera upon the festivities of winter; his oeuvre features over two dozen videos celebrating the rich foods and friendly frolics of the holiday season. — Liz Coffey

Program curated by Liz Coffey



ANNE CHARLOTTE ROBERTSON *FIVE YEAR DIARY*



GEORGE KUCHAR *SONG OF THE WHOOPEE WIND*

FRIDAY DECEMBER 18 AT 7PM

**FIVE YEAR DIARY, REEL 3: DECEMBER 20, 1981
— JANUARY 9, 1982: CHRISTMAS & NEW YEAR '82**

Reel 3 of the *Five Year Diary*, the first of many documenting the time around Christmas and New Year's, focuses on the rituals of cooking, eating and dishwashing—themes found throughout the opus. The dense, entertaining soundtrack comes courtesy of the Super 8 sync sound film and from an additional cassette recording of one of the holiday family dinners.

Directed by Anne Charlotte Robertson
US 1982, digital video, color, 25 min

HOLIDAY HARBOR

There's lots cooking in the city-by-the-bay and the waters smell good too as the viewer sails off to Sausalito for home-made bread and gets an ocular whiff of oriental

cuisine. The eyeball is treated to many tasty items as the Pacific itself churns like an overtaxed tummy in preparation for a blowout. There are Christmas lights and holiday fireworks and furry playmates being squeezed by the overstuffed. It's all in good cheer and definitely good taste as the spinach pies flaunt their iron-packed punch to the gut and a bittersweet/hot & sour merriment stalks the salivating. — *George Kuchar*

Directed by George Kuchar
US 2003, video, color, 14 min

XMASS

A California winter turns the left coast into a brew of foaming festivities while landlubbers leap for joy in the spray of salty slurpings. — GK

Directed by George Kuchar
US 2008, digital video, color, 7 min

SONG OF THE WHOOPEE WIND

A California Christmas season ushers in an array of holiday visuals designed to feed the hunger of soiled souls in search of truffle filled delights. A glittering seaport of electric lights helps the viewer to see through the murk of isolation as various species claw their way through the bountiful gifts that a rainy season delivers. Awash in joy and Juju statues, the unclean celebrate a rebirth dipped in chocolate as reptile and mammal unite in a dark hunger for foil wrapped ecstasy. — GK

Directed by George Kuchar
US 2005, digital video, color, 12 min

VINTAGE HOLIDAY SHOW

DECEMBER 20

Come in from the cold and frenzy of the Sunday before Christmas and join us for our annual program of short films celebrating the winter holidays. Chosen from the HFA's collection, the films include cartoons and live-action shorts all screened on 35mm and 16mm and all appropriate for both children and adults. The total running time is about 90 minutes.

FREE ADMISSION

SUNDAY DECEMBER 20 AT 5PM

THE GREAT TOY ROBBERY

Directed by Jeff Hale

Canada 1963, 35mm, color, 6 min

CHARLIE'S CHRISTMAS PROJECT

US 1988, 16mm, color, 24 min

A CHILD'S CHRISTMAS IN WALES

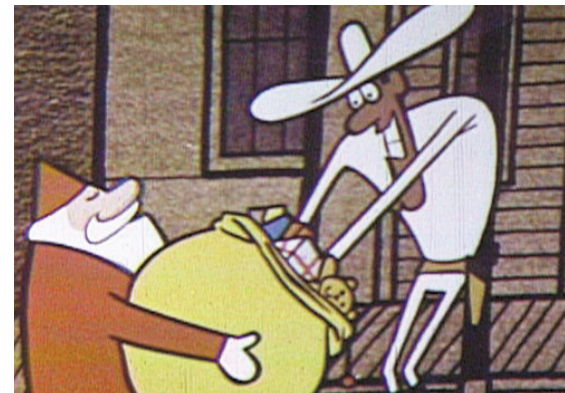
Directed by Don McBrearty. With Denholm Elliot, Mathonwy Reeves,

Glynis Davies

UK 1987, 16mm, color, 55 min

CHRISTMAS CUSTOMS NEAR AND FAR

US 1955, 16mm, color, 12 min



JEFF HALE *THE GREAT TOY ROBBERY*

THE ARABIAN NIGHTS TRILOGY BY MIGUEL GOMES

JANUARY 14 – JANUARY 23

The latest work by celebrated Portuguese auteur Miguel Gomes (b. 1972) is a three-part, six-hour epic that takes inspiration from the “Arabian Nights” to weave a sprawling tapestry of tragicomic tales of hardship and humanity set explicitly, and metaphorically, in present-day Portugal. The multiple voices that enriched Gomes’ earlier films *Tabu* (2012) and *The Face You Deserve* (2004) give way to the boisterous chorus of strange and beguiling contemporary folk tales released by his Scheherazade, fables that often spin into the realm of a wry magical realism while inevitably pointing to the underlying story that unites them all: the extreme financial crisis gripping Portugal today. Eschewing any traditional screenplay, Gomes worked over the course of twelve months (starting in August 2013) with a team of journalists to collect and adapt actual stories that took place across Portugal and that somehow refract the austerity measures imposed upon the nation. A poignantly and often absurdist meta-fable of dignity and despair, *Arabian Nights* gives gravitas and comic grace to the struggles of the working and middle classes so clearly admired by Gomes. A masterful work of cinematic storytelling, *Arabian Nights* derives much of its visual lushness and overripeness from the dazzling cinematography of regular Apichatpong Weerasethakul collaborator Sayombhu Mukdeeprom. – HG

Special thanks: Gary Palmucci—Kino Lorber



MIGUEL GOMES *ARABIAN NIGHTS: VOLUME 1 - THE RESTLESS ONE*

THURSDAY JANUARY 14 AT 7PM

FRIDAY JANUARY 15 AT 9:30PM

SUNDAY JANUARY 17 AT 4:30PM

THURSDAY JANUARY 21 AT 7PM

ARABIAN NIGHTS: VOLUME 1

THE RESTLESS ONE (AS MIL E UMA NOITES: VOLUME 1, O INQUIETO)

Gomes’ opening volume unfolds three unexpected tales about Portuguese life, labor and economic free fall that creatively blend fact and fantasy into vivid fables lurching between hilarious and tragic. A strange magic unites

the stories, giving a dream logic and clarity to even their most improbable incidents: a talking rooster on trial for crowing too early in the morning, a mermaid released from an exploding whale, a group of impotent economists seeking a cure. Most touching in *The Restless One* are Gomes’ documentary encounters with unemployed Portuguese whose sober voices bring a heartrending humanity to his epic project.

Directed by Miguel Gomes. With Miguel Gomes, Carlotto Cotta, Crista Alfaiate

Portugal/France/Germany/Switzerland 2015, DCP, color, 125 min. Portuguese, English, French, German & Mandarin with English subtitles

FRIDAY JANUARY 15 AT 7PM

SATURDAY JANUARY 16 AT 9:30PM

FRIDAY JANUARY 22 AT 7PM

SATURDAY JANUARY 23 AT 7PM

ARABIAN NIGHTS: VOLUME 2

THE DESOLATE ONE (AS MIL E UMA NOITES: VOLUME 2, O DESOLADO)

A dark whimsy weaves through the second and most spirited volume of Gomes’ trilogy, which opens with a rollicking and morally disorienting adventure: the escape of a serial killer who gradually becomes a folk hero by eluding the police. The subsequent stories tell of an absurd and seemingly unending trial over crimes that fantastically multiply and the ragged misadventures of a Maltese poodle whose lonely search for new owners in a bedraggled apartment complex gently recalls Umberto D’s neorealist canine.

Directed by Miguel Gomes. With Crista Alfaiate, João Pedro Bénard, Isabel Muñoz Cardoso

Portugal/France/Germany/Switzerland 2015, DCP, color, 131 min. Portuguese, English, French, German & Mandarin with English subtitles

SATURDAY JANUARY 16 AT 7PM

MONDAY JANUARY 18 AT 7PM

FRIDAY JANUARY 22 AT 9:30PM

SATURDAY JANUARY 23 AT 9:30PM

ARABIAN NIGHTS: VOLUME 3

THE ENCHANTED ONE (AS MIL E UMA NOITES: VOLUME 3, O ENCANTADO)

Gomes closes his trilogy with a fascinating blend of delirious fantasy and melancholy poetic realism that travels from ancient Babylon to present-day Lisbon. *The Enchanted One* refers to Scheherazade, who opens the film

by recounting the feverishly romantic tale of the many strangely talented suitors who vie for her affection. The majority of the film patiently follows a team of amateur bird trappers enamored with their prey to which they teach new songs for a long-awaited competition. Like the fragile birds kept in cages, the lonely workers are capable of endearing magic but remain helplessly cut off from the rest of the world, emblems then of Gomes' country's vast potential and precarious state.

Directed by Miguel Gomes. With Crista Alfiate, Bernardo Alves, Chico Chapas
Portugal/France/Germany/Switzerland 2015, DCP, color, 125 min. Portuguese, English, French, German & Mandarin with English subtitles



MIGUEL GOMES ARABIAN NIGHTS: VOLUME 2 - THE DESOLATE ONE

INNOCENCE ABROAD

JANUARY 31 – MARCH 6

The films in this series are about Americans in Europe in the 1950s, but the Europe on view is not a real or recognizable place. It's a dreamland, what the historian Wolfgang Schivelbusch calls a "neurotic, hallucinatory fantasy world." A psychological and cultural response of vanquished nations to the experience of defeat in world war, this dreamland dynamic applies to the victorious imagination as well, as the films in this series demonstrate.

In these films, the primary fantasy on view is one of "pastoralization." In 1943, at the height of the war, Henry Morgenthau Jr., FDR's treasury secretary, put forward a proposal for eventual reconstruction, now known as the Morgenthau Plan, that called for the "increased, if not total, pastoralization" of Germany. Purification through pastoralization was a form of denazification and an article of the new faith: faith in democracy. This may not have been a viable foreign policy (it gave way to the Marshall Plan), but it was an awesome and elastic concept that exerted a powerful pull on the postwar American imagination. In American visual culture of the late 1940s and 50s, European nations (not just Germany)

were routinely divested of their claims on modernity and technology and returned to pastoral or picturesque states—deindustrialized, demilitarized, scenic landscapes in which a new class of triumphant American tourist and traveler, middle-class and often Midwestern, could indulge in love among the ruins.

This fantasy is especially pronounced in this series' films about France, which have a storybook quality. In *Daddy Long Legs*, when the huge American Cadillac carrying a State Department delegation gets stuck in a ditch in the French countryside, Fred Astaire, playing a New World dandy and millionaire bachelor, comes upon an orphanage named "Jean d'Arc" that looks as if its been torn from the pages of a Charles Perrault fairy tale: turreted, crumbling, overgrown with wild weeds, and decorated with fading *fleur-de-lys* wallpaper. The orphanage is France and all the French are orphans. Charmed by an eighteen-year-old girl named Julie Andre (a nod to Rousseau's Julie, or the New Heloise), he decides to anonymously sponsor her education at an all-girls New England college, where she will be reeducated in the precepts of American ideals.

In "Bonjour, Paris!", the musical centerpiece of *Funny Face*, Paris is a fashion fantasyland where political and religious monuments are drained of their former ideological power and turned into scenic motifs. The Eiffel Tower, originally built for the 1889 Paris Exposition, no longer registers as a monument to the republican ideals of the French Third Republic or French mastery of industry, but now serves, at the song's climax, as a panoramic viewing platform for "The Great American Tourist" ("I'm strictly tourist, but I couldn't care less.") The cheerful troupes of dancing bellhops who welcome the film's three main characters ("light up the Louvre museum, jazz up the Latin Quarter") are representative of the redemptive pastoral power of American democracy exported abroad in the Marshall Plan.

This political allegory was amplified by new widescreen technologies that literally stretched the possibilities of the medium, not just in these films, but also in *Boy on a Dolphin* and *Three Coins in the Fountain*, which take place in Athens and Rome.

Funny Face was filmed in VistaVision; *Daddy Long Legs*, *Boy on a Dolphin* and *Three*



DAVID LEAN SUMMERTIME

Coins in the Fountain in Cinemascope. These widescreen technologies provided immersive experiences for American moviegoers, situating them in enchanted foreign landscapes ("entertainment enchantment...enhanced by DeLuxe color"), while simultaneously allowing them to exercise a kind of imperialistic vision—the Cinemascope lens was the eye of American Enterprise, democratizing everything that fell within the vista view: monuments, entire nations, history, humanity itself.

"Heritage can be a shackle to art," the American secretary Maria instructs an Italian prince in *Three Coins in the Fountain*. In these films, the Cinemascope lens liberates art from tradition. In *Daddy Long Legs*, French art is literally set in motion, transformed into a "performing art" in a series of magical ballets (director Jean Negulesco described the film as "happy magic"). European civilization as symbolized by its art, which was defiled by the Nazis, will be purified under the chaste stewardship of the United States—that's the point of the orphan narrative in *Daddy Long Legs*, as well as the "Villa Eden" in *Three Coins in the Fountain* where the American secretaries live.

Ruins: In *A Foreign Affair*, Berlin is a lair of seductive moral ruin and rehabilitation, while in *Boy on a Dolphin*, a moral battle over the mantle of civilization is waged amid the ruins on the Athenian Acropolis. In *Terminal Station*, *Roman Holiday*, *Summertime*, *The Roman Spring of Mrs. Stone* and *Three Coins in the Fountain*, Rome and Venice are ruin-strewn landscapes of mysterious holiday noir and dark erotic escape.

These are Jamesian narratives for the postwar world, in which American naiveté comes into contact (if not exactly conflict) with European decadence and ennui. In the films set in Italy, the political allegory takes a back seat to narratives about subjectivity. American women unfulfilled by notions of stability and respectability, yearning for a deeper, richer, more creative kind of experience, and searching for meaning in a world of expanded horizons, voyage to Italy in order to live for the first time, to learn how to see and to feel to have their illusions about themselves shattered. As in the Jamesian novel, in *Terminal Station*, *Summertime* and *The Roman Spring of Mrs. Stone*—which were written by Truman Capote, Arthur Laurents and Tennessee Williams, respectively—gay male subjectivity and sexual desire are transposed onto “fancy” women.

Some themes to keep in mind: first, the theme of seeing. Characters in these films are constantly depicted in the act of looking, often through photographic devices. In *Funny Face*, New York is the new world capital of modernity and technology, vis-à-vis Paris, as represented by the vast apparatuses of mechanical reproduction seen in the opening sequences. In *Daddy Long Legs*, in the film’s climatic ballet sequence, Fred Astaire watches Leslie Caron perform through a pair of binoculars, his own private Cinemascope lens. In *Roman Holiday*, Gregory Peck’s comic attempt to photograph his romance with Audrey Hepburn becomes a central plot point; he even attempts to wrest a Brownie camera from the neck of a young girl, one of a number of dark moments in an otherwise light tale. In *Summertime*, we see Katherine Hepburn looking at Venice through her movie camera, and then we see what she’s seeing. These films dramatize the incessant photographic reproduction of the world and circulation of images as leitmotifs of the postwar condition, but they also visualize, in a new way, the ecstasy of seeing and of looking at the world.

Arrivals and departures: In *Terminal Station*, *Summertime* and *Three Coins in the Fountain*, the main characters arrive by train. In *Gentlemen Prefer Blondes*, it’s an ocean liner. In *A Foreign Affair* and *Funny Face*, it’s by airplane. Modes of transport in these films are metaphors for the larger experience itself, as the characters are transported to new psychological and cultural planes and levels of existence. The sudden freeze-frame of the train at the start of *Terminal Station* suggests an arrested consciousness, whereas the slow-moving trains in the opening and closing scenes of *Summertime* suggest expectation, evolution, and the nature of memory—of all the films, *Summertime* is the most attentive to memory—the images director David Lean gives us are memory images, perhaps as Hepburn’s character will remember the city once she returns home.

Finally, the theme of belief: In these films, cynicism and irony are either absent or banished. In *A Foreign Affair*, Marlene Dietrich’s cosmopolitan cynicism is crushed by Jean Arthur’s belief in American goodness. In *Funny Face*, the French “Empathacalists” are revealed to be cynical frauds, no match for the *Quality Magazine* editors and “enlighteners.” In *Boy on a Dolphin*, the selfish and cynical treasure hunter is no match for the American archaeologist, who staunchly defends faith in “good government” as rooted in the proper care and maintenance of Greek antiquities. But belief is registered best, I think, again in *Summertime*, where Hepburn’s faith in beauty, in love, and in the world itself is reaffirmed by her encounter with Venice and her discovery of her true self.

The United States may emerge in these films as the heir and guardian of the whole body of Western Civilization in the aftermath of the Second World War, but what is ultimately celebrated is the wonder—and innocence—of individual subjective experience. —Jeffrey Lieber, *Visiting Assistant Professor, History of Art and Architecture, Harvard*

Special thanks: Carmen Accaputo—Cineteca di Bologna.



WILLIAM WYLER *ROMAN HOLIDAY*

SUNDAY JANUARY 17 AT 7PM

TERMINAL STATION (*STAZIONE TERMINI*)

Jennifer Jones stars as a rich Philadelphia housewife ending her affair with an Italian lover, played by Montgomery Clift, while waiting for the train to Paris in Rome’s Termini Station. De Sica combines Hollywood melodrama (the sweeping score, the soft-lit close-ups) with Neo-Realist touches (the Italian non-actors who populate the station). Draped in fur and dressed in a tailored Dior suit, Jones anxiously drifts through the station in a state of existential crisis while the weary Italians deal with a hundred small daily struggles around her. Her Roman

romance has shattered whatever illusions she had about marriage and motherhood. She hastily buys a doll for her daughter at a gift shop, but just as quickly abandons it on an empty seat; the film is filled with these brutal, yet subtle, asides. Her struggle to make a decision to either go home to her family or stay in Rome becomes a study in compassion. Jones was married to producer David Selznick, who did not get along with De Sica. Selznick recut the finished film, removing the Neo-Realist touches and important establishing shots, and released it under the title *Indiscretion of an American Wife*. De Sica wasn’t happy with either version, but his original cut, presented here, is both experimental and moving.

Directed by Vittorio De Sica. With Jennifer Jones, Montgomery Clift, Gino Cervi
Italy/US 1954, 35mm, b/w, 89 min. English, Italian, French & German with English subtitles

SUNDAY JANUARY 24 AT 5PM

GENTLEMEN PREFER BLONDES

Marilyn Monroe and Jane Russell are sensational as blonde sexpot Lorelei Lee and brunette bombshell Dorothy Shaw, two showgirls traveling to France aboard the *Isle de Paris* amid romantic scheming and legal intrigue. From the opening scene, Hawks pushes the possibilities of the medium with lurid Technicolor combinations that express the vibrant optimism and materialism of the early 1950s. Watch the way Monroe moves in the “Diamonds are a Girl’s Best Friend” musical sequence—a fevered dream serving as a corrective to the factory repetition of Warhol’s now-ubiquitous silkscreen images. Russell’s poolside number is high camp, with Muscle Beach men in nude bathing suits performing calisthenics while she plaintively sings “Ain’t There Anyone Here for Love?” This is the film that made Monroe a star, but Hawks, like Howard Hughes, clearly relished photographing Russell’s dynamic body. Paris is a dingy stage set; the attraction here is the appearance of these perfected star

bodies, which find a parallel in the flawless precision of the jewels Monroe desires.

Directed by Howard Hawks. With Jane Russell, Marilyn Monroe, Charles Coburn
US 1953, 35mm, color, 91 min

SUNDAY JANUARY 24 AT 7PM

ROMAN HOLIDAY

The legend surrounding this film is so big it’s a pleasure to discover that its scale is actually quite small. Making



STANLEY DONEN *FUNNY FACE*



HOWARD HAWKS *GENTLEMEN PREFER BLONDES*

her Hollywood debut, Audrey Hepburn plays Princess Ann, heir to the throne of an unnamed European monarchy. Oppressed by her official duties on a state visit to Rome, she flees the palace and has a fling with an American journalist, played by Gregory Peck. Despite the majestic setting, not much happens: in the best scene, she wanders into a hair salon across from the Trevi Fountain and gets a chic Italian cut. Credited to Ian McLellan Hunter but written by Dalton Trumbo, who was black-listed at the time, it is tempting to notice political undercurrents. As Stanley Kauffman notes, within its story is “masquerades and doubling,” but it could also be a simple allegory about freedom and the joys of self-discovery. Hepburn won the Oscar for this film and it cemented her screen persona: charming, gamine princess/waif.

Directed by William Wyler. With Gregory Peck, Audrey Hepburn, Eddie Albert
US 1953, 35mm, b/w, 119 min

MONDAY FEBRUARY 1 AT 7PM

THE ROMAN SPRING OF MRS. STONE

Adapted from a novel by Tennessee Williams, Vivien Leigh stars as Karen Stone, an aging stage actress. After a failed comeback and her husband's sudden death, she voyages to Italy, rents the top floor of a Roman Palazzo and has a sordid affair with a gigolo (a wildly miscast Warren Beatty). This is not the Rome of pastoral erotic escape on view in *Summertime* and *Three Coins in the Fountain*—it is a landscape of moral decrepitude populated by grifters eager to exploit her taste for suffering and tragedy. Giving in to a masochistic desire that leads to her humiliation and debasement, while clinging to the accouterments of a refined respectable lady, Karen Stone gives the greatest performance of her unheralded career. The tension between these two states reaches a climax in the final scene, when, bathed in dying light on a penthouse terrace filled with ancient sculpture fragments (symbols of time's wreckage and broken dreams), Leigh reveals the true depths of the character's loneliness and longing.

Directed by José Quintero. With Vivien Leigh, Warren Beatty, Lotte Lenya
US 1961, 35mm, color, 104 min

FRIDAY FEBRUARY 5 AT 7PM

SUMMERTIME

David Lean's lush adaptation of Arthur Laurents' play *The Time of the Cuckoo* is a love letter to Venice. It is also Kath-

erine Hepburn's best film of the 1950s. Hepburn's Jane Hudson describes herself as a “fancy secretary” and an “independent type” from Akron, Ohio. Her regal beauty and patrician bearing suggest she is single by choice. She has been waiting for something her circumstances could not provide, “a wonderful, mystical, magical, miracle,” as she describes it—in other words, a revelatory experience. After saving for a lifetime, she comes to Europe “to find what she's been missing all her life.” And she finds it not in her passing romance with Rossano Brazzi, but in the beauty of the landscape. Lean's genius for landscapes is on full view here, especially in the scenes on the island of Burano, where he captures the golden panorama of the mercurial Venetian sky. From the opening scene on, Hudson is shown looking at the city through her movie camera; we see her looking, then we see what she's seeing. It's a film about the ecstasy in the act of looking and discovering. “I don't want to forget any of it. Not a single moment,” Hepburn says toward the end, as the bells toll and the pigeons in the Piazza take flight. How do you



JOSÉ QUINTERO *THE ROMAN SPRING OF MRS. STONE*

hold onto an experience, take it deep down, so that it transforms you?

Directed by David Lean. With Katharine Hepburn, Rossano Brazzi, Isa Miranda
US 1955, 35mm, color, 100 min

SUNDAY FEBRUARY 14 AT 4:30PM

BOY ON A DOLPHIN

Sophia Loren made her Hollywood debut as a Greek sponge diver who discovers an ancient statue of a boy on a dolphin at the bottom of the Aegean Sea. The ensuing battle over the fate of the statue waged by a corrupt treasure hunter (played with wily aplomb by Clifton Webb) and an American archaeologist working in the interests of the Greek state (played by Alan Ladd) becomes an allegory of cultural guardianship and national stewardship in the post-WWII world. A conflicted Loren, caught between the two men and the ideals they represent, symbolizes the instability of Greece following her liberation from Nazi occupation and simmering civil war between communist and anti-communist forces. Filmed in Cinemascope on location in Athens and Hydra, the great pleasures here—aside from the truly engaging intrigue—are the wonderful scenes of Ladd and Loren striding through the ruins on the Acropolis, the vitality and physicality of Loren's performance, and especially Hugo Friedhofer's Oscar-nominated score, which evokes the enchantment of the ancient Greek landscape and mystery of the sea.

Directed by Jean Negulesco. With Alan Ladd, Clifton Webb, Sophia Loren
US 1957, 35mm, color, 111 min

SUNDAY FEBRUARY 21 AT 4PM

DADDY LONG LEGS

Sent by the State Department on an unnamed economic mission to France, Fred Astaire's millionaire bachelor Jarvis Pendleton III falls for Julie, a young woman in a French orphanage played by Leslie Caron, and decides to anonymously sponsor her education at an elite New England college. Written by Henry and Phoebe Ephron, the film is a whimsical but pointed allegory of post-WWII foreign relations. In musical daydream sequences, Jarvis and Julie perform a delicate dance of cultural diplomacy. In one of Julie's daydreams, Jarvis, alone in an opera box and looking through binoculars, watches her dance through the history of French art. She morphs from Degas schoolgirl to Toulouse Lautrec *femme fatale* to blue-period Picasso, revealing her confusion, and thus France's confusion, about who and what she is meant to be in the postwar world. She is alienated from her own cultural tradition, which he will rescue and help to preserve. The history of French art becomes the postwar American world of the “performing arts.” All the musical numbers are similarly heady and voyeuristic. In the final scene, in a revisionist spin on beauty (French civilization) and the beast (American power), he proposes marriage as they waltz among the paintings and sculptures in his Manhattan mansion-museum. These characters are so filled with ecstasy by their own good fortune that they continually and spontaneously break into song and dance. “The Bluefoot,” Astaire and Caron's big band *pas de deux*, will leave you giddy for days.

Directed by Jean Negulesco. With Fred Astaire, Leslie Caron, Terry Moore
US 1955, 35mm, color, 126 min

MONDAY FEBRUARY 22 AT 7PM

FUNNY FACE

Audrey Hepburn plays Jo Stockton, a tomboyish Greenwich Village bookstore clerk enamored with the French

pseudo-philosophy of “Empathicalism” (aka Existentialism). After being discovered by photographer Dick Avery and Maggie Prescott, the editor-in-chief of *Quality Magazine*, she is whisked to Paris, divested of her intellectual ambitions and transformed into the walking embodiment of the “Quality Woman.” The film gleefully sends up almost every 1950s cliché. By the final scene, Jo literally floats away on a river raft into the gauzy distance of a magazine wonderland wearing a Givenchy wedding dress and embracing her photographer, played by Fred Astaire. Kay Thompson, in her only starring role as editrix Prescott, exhorts the women of America, “no, make it the women everywhere,” to “Think Pink!” Astaire shines in a toreador jazz dance that’s among his best work on screen. But the three of them are glorious in the film’s central musical number, “Bonjour, Paris!” a hymn to the “Great American Tourist.” Amid picture-postcard views of the Arc de Triumphe, Notre Dame and les Invalides, Thompson and Hepburn sing wonderingly, “Is it real? Am I here?” No! This Paris is a figment of the postwar American imagination made possible by the technological powers of VistaVision.

Directed by Stanley Donen. With Audrey Hepburn, Fred Astaire, Kay Thompson
US 1957, 35mm, color, 103 min

SUNDAY FEBRUARY 28 AT 4PM

A FOREIGN AFFAIR

Wilder replays the beginning of Riefenstahl’s *Triumph of the Will*—Hitler’s arrival into Nuremberg—as parody. A squabbling American congressional delegation descends from the clouds into Berlin and tours the ruined city. Led by Jean Arthur’s plain-faced Iowa congresswoman (“Phoebe Frost”), they’ve been sent to check on de-Nazification efforts, but she’s scandalized by the excessive fraternization between American GIs and Germans. The film dramatizes the allure of the immoral and the power of the perverse, personified by Marlene Dietrich playing a Nazi nightclub singer. In glinting gowns and elaborate maquillage, she seduces with melancholy songs about “Illusions” and the cynical nature of the “Black Market.” There’s a hint of lesbianism as the seemingly incorrupt-



BILLY WILDER *A FOREIGN AFFAIR*



DAVID LEAN *SUMMERTIME*

ible Frost falls as much under the spell of Dietrich’s Nazi goddess as the dimwitted but good-hearted GIs. This sexual subversion is at its peak when Dietrich slithers through the Lorelei nightclub and stops in front of Arthur to tauntingly sing, “come and see my little music box today.” Democracy wins in the end, but not before everyone and everything is turned on their heads. It’s worth noting that in later interviews Wilder, with great admiration, revealed that Dietrich directed the film’s two nightclub numbers. She was the master of her own visage.

Directed by Billy Wilder. With Jean Arthur, Marlene Dietrich, John Lund
US 1948, 35mm, b/w, 115 min

SUNDAY MARCH 6 AT 4:30PM

THREE COINS IN THE FOUNTAIN

Cinematographer Milton Kraser won his only Academy Award for this film, and you can see why. The first film in Cinemascope to be shot entirely on location, it brought ancient and modern Rome home to American audiences in sweeping panoramic views and gorgeous Technicolor. It is almost programmatic in its documentation of monuments, such as the fountains of Rome seen in the opening sequence, as well as outlying sites such as the Via Appia Antica and the Villa d’Este at Tivoli. It’s the 1950s American equivalent of Piranesi’s *Le Antichità Romane and Vedute di Roma*, produced in the 1750s and ‘60s mainly for British “Grand Tourists.” The tourists here are three American secretaries: Miss Frances (Dorothy McGuire) works for a famous but jaded American writer (Clifton Webb), while Anita and Maria (Jean Peters and Maggie McNamara) work for the US Distribution Agency in Rome, which occupies a Fascist-era building. There’s no mention of the war, but it’s clear that they’re all part of the postwar “pastoral bureaucracy” of American power. They live like princesses in the “Villa Eden,” which is set up high on a hill overlooking the city. Each woman has her own frustrated love affair. The actress who shines here, with her heavy New York accent, is Maggie McNamara, a discovery of Otto Preminger who made only a

handful of films in her short, sad career. Her character uses American secretarial know-how to seduce an Italian aristocrat, played by a dashing Louis Jourdan. Although clear-eyed and pragmatic, she’s burned in the end—a prick that points to the darker currents running beneath the lush green and rich ochre surfaces of the Eternal City.

Directed by Jean Negulesco.
With Clifton Webb, Dorothy McGuire, Jean Peters
US 1954, 35mm, color, 101 min



JEAN NEGULESCO *DADDY LONG LEGS*

S	M	T	W	T	F	S
		01	02	03	04 7PM THE FORBIDDEN ROOM P. 4 9:30PM THE FORBIDDEN ROOM P. 4	05 6:30PM DETOUR DE FORCE P. 2 REBECCA BARON IN PERSON - FREE 7PM GRAMMAR FOR LISTENING PARTS I & II P. 3 PILGRIMAGE ... P. 3 LUKE FOWLER IN PERSON
06 3:30PM THE FORBIDDEN ROOM P. 4 7PM DEPOSITIONS P. 3 THE POOR STOCKINGER, THE LUDDITE CROPPER... LUKE FOWLER IN PERSON	07 7PM THE FORBIDDEN ROOM P. 4	08	09	10 7PM THE FORBIDDEN ROOM P. 4	11 7PM TOO MUCH JOHNSON P. 5 8:30PM THE FORBIDDEN ROOM P. 4	12 7PM MR. ARKADIN P. 5 9PM THE FORBIDDEN ROOM P. 4
13 4PM THE FORBIDDEN ROOM P. 4 7PM TOUCH OF EVIL (RECONSTRUCTED VERSION) P. 6	14 7PM THE IMMORTAL STORY P. 6 LA RICOTTA P. 6	15	16	17 7PM THE FORBIDDEN ROOM P. 4	18 7PM DEAR VIDEO DIARY: CHRISTMAS WITH ANNE CHARLOTTE ROBERTSON & GEORGE KUCHAR P. 7 9PM TOUCH OF EVIL (PREVIEW VERSION) P. 6	19 7PM IT'S ALL TRUE P. 6 9PM THE FORBIDDEN ROOM P. 4
20 5PM VINTAGE HOLIDAY SHOW P. 8 7PM THE FORBIDDEN ROOM P. 4	21 7PM THE STRANGER P. 6	22	23	24	25	26



MIGUEL GOMES ARABIAN NIGHTS: VOLUME 1 - THE RESTLESS ONE P. 8



MIGUEL GOMES ARABIAN NIGHTS: VOLUME 1 - THE RESTLESS ONE P. 8

Harvard Film Archive

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

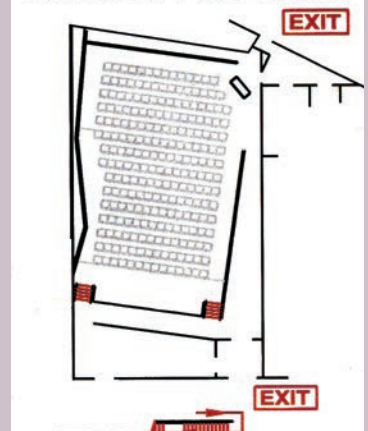
\$9 General Public
\$7 Students, Seniors, Harvard Faculty and Staff
Special Events priced as indicated
Harvard students free except for Special Events
CASH OR CHECK ONLY

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

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

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

THEATER FIRE EXITS



S	M	T	W	T	F	S
03	04	05	06	07	08	09
					MEMBERS' WEEKEND	
10	11	12	13	14	15	16
MEMBERS' WEEKEND				7PM ARABIAN NIGHTS: VOLUME 1 – THE RESTLESS ONE P. 8	7PM ARABIAN NIGHTS: VOLUME 2 – THE DESO- LATE ONE P. 8 9:30PM ARABIAN NIGHTS: VOLUME 1 – THE RESTLESS ONE P. 8	7PM ARABIAN NIGHTS: VOLUME 3 – THE EN- CHANTED ONE P. 8 9:30PM ARABIAN NIGHTS: VOLUME 2 – THE DESO- LATE ONE P. 8
17	18	19	20	21	22	23
4:30PM ARABIAN NIGHTS: VOLUME 1 – THE RESTLESS ONE P. 8 7PM TERMINAL STATION P. 10	7PM ARABIAN NIGHTS: VOLUME 3 – THE EN- CHANTED ONE P. 8			7PM ARABIAN NIGHTS: VOLUME 1 – THE RESTLESS ONE P. 8	7PM ARABIAN NIGHTS: VOLUME 2 – THE DESO- LATE ONE P. 8 9:30PM ARABIAN NIGHTS: VOLUME 3 – THE EN- CHANTED ONE P. 8	7PM ARABIAN NIGHTS: VOLUME 2 – THE DESO- LATE ONE P. 8 9:30PM ARABIAN NIGHTS: VOLUME 3 – THE EN- CHANTED ONE P. 8
24	25	26	27	28	29	30
5PM GENTLEMEN PREFER BLONDES P. 10 7PM ROMAN HOLIDAY. P. 10	7PM THE EXILES P. 16 ROSS LIPMAN INTRODUCES				7PM 6 1/2 X 11 P. 17 HIS HEAD P. 17 SARAH KELLER INTRODUCES 9:30PM THE FAITHFUL HEART P. 17 SARAH KELLER INTRODUCES	2:30PM OUT 1: EPISODES 1 & 2 P. 21 7PM OUT 1: EPISODES 3 & 4 P. 21
31						
2:30PM OUT 1: EPISODES 5 & 6 P. 21 7PM OUT 1: EPISODES 7 & 8 P. 21						
LUKE FOWLER <i>DEPOSITIONS</i>						

BECOME A MEMBER OF THE HFA

STUDENT/SENIOR (\$35)

\$5 tickets to regular programs, reserved tickets for special events, free subscription to the quarterly program calendar and free admission to three regular screenings.

INDIVIDUAL (\$55)

\$6 tickets to regular programs, reserved tickets for special events, free subscription to the quarterly program calendar and free admission to three regular screenings.

DUAL (\$100)

Same benefits as Individual, but for two.

INDIVIDUAL PLUS (\$125)

Same as Individual plus \$8 tickets for Special Events (applies to \$12 ticketed events only).

DUAL PLUS (\$200)

Same as Individual Plus, but for two.

SILVER SCREEN SOCIETY (\$300)

Free admission to all programs for one, including Special Events, free subscription to the quarterly program calendar and free one-year subscription to *Film Comment* magazine.

DIRECTOR'S CIRCLE MEMBERSHIP (\$500)

Free admission to all programs for two, including Special Events, free subscription to the quarterly program calendar and free one-year subscription to *Film Comment*.

FRIENDS OF THE ARCHIVE (\$750)

Free admission to all programs for two, including Special Events, plus invitation for two to press screenings and private receptions, free subscription to the quarterly program calendar and free one-year subscription to *Film Comment* magazine.

Memberships last for one year from date of purchase. For more information please call 617.496.3211.

S	M	T	W	T	F	S
	01 7PM THE ROMAN SPRING OF MRS. STONE P. 11	02	03	04	05 7PM SUMMERTIME P. 11 9PM THE BUILDERS P. 17 THE STORM TAMER P. 18 THE FIRES OF THE SEA P. 18	06 2:30PM OUT 1: EPISODES 1 & 2 P. 21 7PM OUT 1: EPISODES 3 & 4 P. 21
07 2:30PM OUT 1: EPISODES 5 & 6 P. 21 7PM OUT 1: EPISODES 7 & 8 P. 21	08 7PM NO HOME MOVIE P. 24 GIULIANA BRUNO INTRODUCES	09	10	11	12 7PM A PERFECT DAY P. 22 9PM KHIAM 2000 – 2007, THE FILM P. 22	13 7PM I WANT TO SEE P. 22 9PM JEAN EPSTEIN, YOUNG OCEANS OF CINEMA P. 18
14 4:30PM BOY ON A DOLPHIN P. 11 7PM THE CRADLES P. 18 GOLD OF THE SEAS P. 18	15 7PM ROUNDS P. 23 THE LOST FILM P. 23	16	17	18	19 7PM ASHES P. 23 AIDA, SAVE ME P. 23 JOANA HADJITHOMAS AND KHALIL JOREIGE IN PERSON	20 7PM THE LEBANESE ROCKET SOCIETY P. 23 JOANA HADJITHOMAS AND KHALIL JOREIGE IN PERSON
21 4PM DADDY LONG LEGS P. 11 7PM THE ADVENTURES OF ROBERT MACAIRE P. 18	22 7PM FUNNY FACE P. 11	23	24	25	26 7PM THE THREE-SIDED MIRROR P. 18 THE FALL OF THE HOUSE OF USHER P. 18 9PM THE LION OF THE MOGULS P. 18	27 7PM MAUPRAT P. 19 9PM BEGGAR'S HEART P. 19
28 4PM A FOREIGN AFFAIR P. 12 7PM DOUBLE LOVE P. 19	29 7PM END OF THE WORLD P. 19	MARCH 1	2	3	4 7PM MOR'VRAN P. 19 SONG OF ARMOR P. 20 9PM THE BEAUTY FROM NIVERNAISE P. 20	5 7PM THE RED INN P. 20 9PM THE WOMAN FROM THE END OF THE WORLD P. 20

6
4:30PM
THREE COINS IN THE FOUNTAIN P. 12
7PM
POLICEMAN (MAR - MAY CALENDAR)

Yes! I would like to become a Member of the Harvard Film Archive

<input type="checkbox"/> Student/Senior \$35 <input type="checkbox"/> Individual Membership \$55 <input type="checkbox"/> Dual Membership \$100 <input type="checkbox"/> Individual Plus \$125 <input type="checkbox"/> Dual Plus \$200 <input type="checkbox"/> Silver Screen \$300 <input type="checkbox"/> Directors Circle \$500 <input type="checkbox"/> Friend of the Archive \$750	Name Address City/State/Zip Telephone Email
--	---

Make checks payable to *Harvard Film Archive* and mail to:
 Brittany Gravely, Harvard Film Archive
 24 Quincy St, Cambridge MA 02138

THE EXILES BY KENT MACKENZIE

JANUARY 25



KENT MACKENZIE *THE EXILES*

conversations with the young exiles developed into a collaborative, immersive, poetic document reenacting scenes from their lives and compressing their experiences into one black-and-white night. Made with the help of volunteering friends and discarded film stock, *The Exiles* embodies the exhilarating urgency of a new kind of independent filmmaking still in its infancy, speaking its truth with no obfuscating veils. He joined the ranks of filmmakers like John Cassavetes, Shirley Clarke, Charles Burnett and the diverse group of filmmakers within the “L.A. Rebellion.” The wandering stars of Mackenzie’s film were playing themselves, exposing a complex existence always on the verge of disappearance from the physical and social edges of a distracted, amnesic city. Cruelly realizing the critical exigency of Mackenzie’s mission, much of the area was completely razed shortly after the film’s completion and replaced with high-rises. Mackenzie himself disappeared from this realm much too early; he would make only a few more films before his death in 1980.

Inadvertently resurrected when Thom Andersen included clips in his exhaustive compilation *Los Angeles Plays Itself* (2003), *The Exiles*—even in a few quick glimpses—reverberates with a strikingly sincere, raw luminosity which stands in stark contrast to most of the documentary’s glossier depictions of Los Angeles. When Andersen contacted Mackenzie’s daughters for permission, they discovered a single 35mm print in existence—one in dire need of preservation before it could return to the cinema.

With the additional support of the film’s producers Sherman Alexie and Charles Burnett, Milestone Films and film archivist Valarie Schwan brought the film to preservationist Ross Lipman and the UCLA Film & Television Archive, and the restored version was released in 2008 to audiences awestruck by the power of Mackenzie’s vision, a precious record of a time and place long lost, with a social and emotional resonance that continues to ring throughout cultural hollows created in the name of assimilation or renewal.

We are excited to welcome film archivist and filmmaker Ross Lipman to the HFA to introduce and discuss *The Exiles*, its restoration and everlasting impact. – BG

The Exiles was completed with the support of USC Moving Image Archive, UCLA Film & Television Archive, The National Film Preservation Foundation, and Milestone. Originally shot in 35mm, restored by UCLA Film & Television Archive. Sound restoration in collaboration with Audio Mechanics and NT Audio.

INTRODUCTION BY ROSS LIPMAN

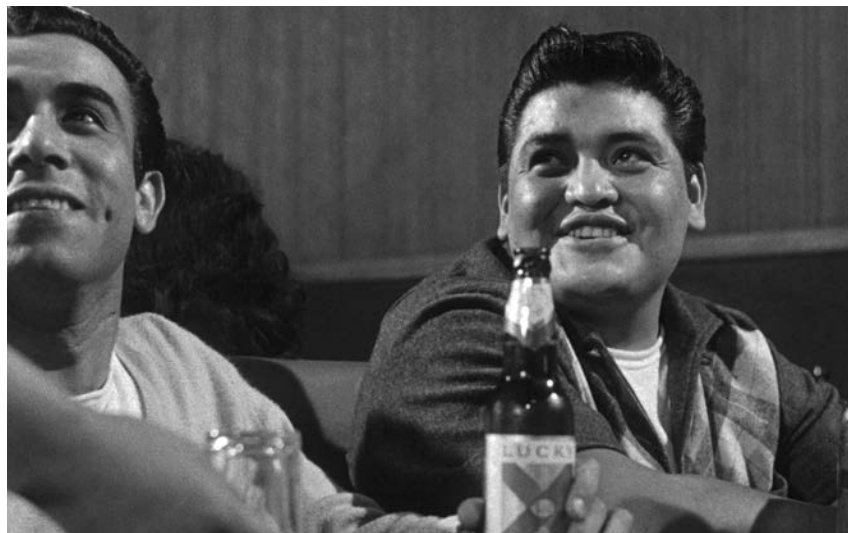
MONDAY JANUARY 25 AT 7PM

THE EXILES

Directed by Kent Mackenzie. With Homer Nish, Tom Reynolds, Yvonne Williams
US 1961, 35mm, b/w, 72 min

Kent Mackenzie discovered Bunker Hill, the low-rent residential neighborhood on the west edge of downtown Los Angeles, in the mid-1950s when he was a film student at USC and it was first threatened with demolition. He also became fascinated with a subculture of Arizona Indians living there, and made them the subject of a semi-documentary short feature he called *The Exiles*. Filming in 35mm, Mackenzie wasn’t able to record dialogue on location, so he relied on post-synchronized dialogue and meditative voiceovers to tell his story of a long Friday night, from dusk to dawn. It is a night full of loneliness and yearning, petty betrayals and disappointments, and little flashes of happiness, ending with an attempt to revive old ceremonies and solidarities on a hilltop above the city. *The Exiles* is a wrenching document of cultural dislocation and a remarkable record of a city that has vanished. In the late 1950s, it was still possible to think that all elements of society could share downtown Los Angeles. Since then, Los Angeles has become more segregated, and its downtown has been remolded over and over in efforts at gentrification that have never quite taken hold. The unassimilated, although pushed more and more to the margins, have continued to uphold their claims to its space. – Thom Andersen

Growing up between London and New York, Kent Mackenzie (1930 - 1980) first explored urban dislocation on film in his graduate project *Bunker Hill*—1956, featuring a cast of pensioners in danger of being dislocated by Los Angeles’ dramatic reconstruction plans. Through this introduction to a culturally rich neighborhood on the verge of annihilation, Mackenzie came to know and befriend many members of Bunker Hill’s Native American community. His



KENT MACKENZIE *THE EXILES*

YOUNG OCEANS OF CINEMA – THE FILMS OF JEAN EPSTEIN

JANUARY 29 – MARCH 5

The Cinémathèque Française today holds more than 40,000 film prints, but Jean Epstein’s *The Fall of the House of Usher* of 1928 was the first. Given a little money to initiate his long-dreamt-of film museum, Henri Langlois procured Epstein’s silent masterwork straightaway—“not only the ultimate expression of ten years of experimentation,” Langlois observed, “but their justification.” For Epstein, however, it was only one in a long line of turning points. After channeling Poe, he repaired to Brittany’s remote islands to make a series of films that now seem positively prophetic in their fusion of ethnographic principles and avant-garde aesthetics. “It was and still is very important to set the camera free in the extreme,” Epstein wrote in 1930, and, indeed, he approached each new work as if the medium itself hung in the balance.

Like many great French auteurs, Epstein (1897-1952) was born outside France. Raised in Warsaw and Switzerland, he attended the University of Lyon to study medicine. The scientific method would continue to inform his experimental approach to filmmaking, but Epstein’s career aspirations were waylaid by his revelatory encounters with cinema and modernism.



JEAN EPSTEIN

his contemporaries balked at the transition to sound, Epstein saw fresh territory. In his penultimate work, *The Storm Tamer*, he experimented with retarding sounds as yet another means of crashing the gates of observable reality. “In detailing and separating noises, creating a sort of close-up of sound, sonic deceleration may make it possible for all beings, all objects to speak,” he wrote after the film. “The mistranslation of Latin scholars, who had Lucretius say that things cry, will thus become an audible truth.”

Long known outside France primarily for *The Fall of the House of Usher* and *The Three-Sided Mirror*, Epstein’s richly varied career is finally receiving a fuller accounting in the United States thanks to new translations, critical studies, and the many restored prints included in this retrospective. “The essential generosity of the cinematographic instrument,” he wrote in 1955, “consists in enriching and renewing our conception of the universe, making its ways of being accessible to us, that looking and listening cannot directly perceive.” Watching the span of Epstein’s films, we see how much he took this task of revivification upon himself. Edifyingly, Epstein’s conception of cinema dissolves the boundaries between ethnography and surrealism, avant-garde provocation and documentary impulse, surging emotions and scientific observation. His dramas of the senses opened up a rich vein of film narrative later explored by French directors like Maurice Pialat, Claire Denis and Leos Carax, but one must be wary of placing too much emphasis on these lines of influence. For now as then, Epstein’s films and writings remain on the side of what’s still to come. — Max Goldberg, writer and frequent contributor to CinemaScope

This retrospective is presented in association with the Cultural Services of the French Embassy and the Institut Français.

Special thanks: Emilie Cauquy—Cinémathèque Française; Kathy Geritz—Pacific Film Archive; Amélie Garin-Davet—Film Department, Cultural Services of the French Embassy, New York; Eric Jausseran, Emmanuelle Marchand—Consulate of France, Boston; Richard Suchenski—Bard College.

Film descriptions by Max Goldberg and David Pendleton.



INTRODUCTION BY SARAH KELLER

FRIDAY JANUARY 29 AT 7PM

6 ½ x 11 (*SIX ET DEMI, ONZE*)

A fascinating transitional work in Epstein’s career, *6 ½ x 11* situates the camera’s divining powers in an otherwise conventional melodrama. The title refers to the standard format of a Kodak camera, and indeed cameras play a pivotal role in the narrative’s many reversals. Two brothers fall in love with the same woman, consecutive cases of amour fou anticipating the *nouvelle vague*’s penchant for reflexive love triangles by some thirty years. “There was a time not long ago when hardly a single American drama was without a scene in which a revolver was slowly pulled out of a half-open drawer,” Epstein reflected in



JEAN EPSTEIN *THE THREE-SIDED MIRROR*

1926. “I loved that revolver. It seemed the symbol of a thousand possibilities”—and the genesis of *6 ½ x 11*.

Directed by Jean Epstein. With Edmond Van Daële, Nino Constantini, René Ferté
France 1927, 35mm, b/w, silent, 83 min. French intertitles with English subtitles

HIS HEAD (SA TÊTE)

Made during Epstein’s productive period at the end of the 1920s, this short packs a tale of mistaken identity, about a Hitchcockian “wrong man” accused of murder, into half an hour. “The swift, deft filming and editing,” as scholar and historian Sarah Keller puts it, shows the filmmaker “at the height of his powers even when treating a slight subject.”

Directed by Jean Epstein. With France Dhelia, Nino Constantini, Irma Perrot
France 1929, 35mm, b/w, silent, 32 min. French intertitles with English subtitles

INTRODUCTION BY SARAH KELLER

FRIDAY JANUARY 29 AT 9:30PM

THE FAITHFUL HEART (COEUR FIDÈLE)

“You must see *Cœur fidèle* if you wish to be acquainted with the resources of the cinema today,” wrote René Clair in 1924, and indeed from its opening close-ups of a barmaid clearing a table and pouring drinks, *The Faithful Heart* announced the arrival of a bold visual imagination. A kind of modern-dress fairy tale of a young woman forced into an unwanted marriage, Epstein’s breakthrough also serves as a time capsule of the 1920s city: its bars and amusements, threadbare rooms and graffiti-strewn walls. A wildly careening carnival sequence

He struck up a correspondence with the poet and cineaste Blaise Cendrars, who in turn introduced him to a small coterie of impressionist filmmakers and impresarios. One of these, Paul Lafitte, published Epstein’s first books of poetics, *La Poésie d’Aujourd’hui, un nouvel état d’intelligence* and *Bonjour Cinéma* (both 1921). “Within five years we will write cinematographic poems: 150 meters of film with a string of 100 images that minds will follow,” he wrote. In the event, Epstein directed his first feature, a commissioned documentary on Louis Pasteur, the following year. His breakthrough came with *The Faithful Heart*, a dazzlingly hectic melodrama that burned through the full repertoire of impressionist effects. Heralded for his virtuosity, Epstein was characteristically quick to disavow the impressionist mantle: “1924 has already begun, and in a month four films using breakneck editing have already been shown,” he wrote that same year. “It’s too late; it’s no longer interesting; it’s a little ridiculous.”

By turns visionary and polemical, Epstein’s critical writings do not constitute a theory of film so much as the unflagging search for its essence—a mystical something most succinctly described as *photogénie*. Louis Deluc coined the term, but Epstein was its apostle. Musing on the added value that the film image confers upon reality, Epstein described *photogénie* in terms of animism: “On screen, nature is never inanimate. Objects take on airs. Trees gesticulate. Mountains...convey meanings. Every prop becomes a character.” His breathtaking use of superimpositions, slow motion and close-ups are rightly seen as underlining this elemental vitality, though Epstein was adamant that *photogénie* not be limited to a single set of techniques. Accordingly, where most of



JEAN EPSTEIN *THE STORM TAMER*

is commonly cited as one of the pinnacles of French impressionist filmmaking. “The screen opens onto a new world, one vibrant with even more synesthetic responses than our own,” raved Clair. “There is no detail of reality which is not immediately extended here into the domain of the wondrous.”

Directed by Jean Epstein. With Gina Manès, Léon Mathot, Edmond van Daële
France 1923, 16mm, b/w, 85 min. French intertitles with English subtitles

Sarah Keller is Assistant Professor of Art and Cinema Studies at the University of Massachusetts-Boston and co-editor of Jean Epstein: Critical Essays and New Translations (University of Chicago Press 2012).



JEAN EPSTEIN *THE ADVENTURES OF ROBERT MACAIRE*

FRIDAY FEBRUARY 5 AT 9PM

THE BUILDERS (*LES BÂTISSEURS*)

Produced for the National Federation of Building Workers Ciné-Liberté, a Popular Front organization intended to counteract capitalist interests in the film industry, Epstein's union documentary examines building policy from the perspective of ordinary workers and notable architects. In addition to touring the Cathedral of Chartres and the Paris Exposition of 1937, the film features rare interviews with Le Corbusier (at his drawing board, no less) and Auguste Perret.

Directed by Jean Epstein
France 1938, 35mm, b/w, 54 min. French with English subtitles

THE STORM TAMER (*LE TEMPESTAIRE*)

Anxious over her fisherman lover's absence, a young Breton woman seeks the aid of an old tempestaire or "storm tamer." The sorcerer's magic ball becomes a figure for cinema's incantatory power in this, Epstein's most mysterious and sublime ode to the sea.

Directed by Jean Epstein
France 1947, 35mm, b/w, 22 min. French with English subtitles

THE FIRES OF THE SEA (*LES FEUX DE LA MER*)

A fitting swan song to Epstein's lifelong obsession with the sea, this poetic essay on the worldwide network of lighthouses marvels at the international coordination to maintain these structures, the fortitude of their keepers, and technological innovations to lenses and illumination. Even so, the sea remains implacable. Asked what motivated his maritime films, Epstein said it was his fear of the ocean—"[a] fear that demands we do what we fear to do."

Directed by Jean Epstein
France 1948, 35mm, b/w, 21 min. French with English subtitles

SATURDAY FEBRUARY 13 AT 9PM

JEAN EPSTEIN, YOUNG OCEANS OF CINEMA

Epstein has always been better known in France than in the US, but only in the last decade has international interest in his filmmaking beyond *The Fall of the House of Usher* been revived. One important moment in the rediscovery of Epstein is this overview of his life and work by American filmmaker James Schneider, which was produced by the Cinémathèque Française. Schneider, using archival footage and interviews, focuses on Epstein the Breton filmmaker, returning to the coastal locations in Brittany of such films as *Le tempestaire* and *Mor'vran*. Schneider poignantly contrasts the lonely grandeur of these loca-

tions with Epstein's own marginal position within the world of French cinema in the 1930s and 1940s.

Directed by James Schneider
France 2011, DCP, color, 68 min. French with English subtitles

SUNDAY FEBRUARY 14 AT 7PM

GOLD OF THE SEAS (*L'OR DES MERS*)

A semi-documentary that compares favorably with Robert Flaherty's work from the same period, *Gold of the Seas* renders its fairy-tale plot with a strident realism borne of weather-wracked cinematography and non-actors. An abusive tramp uncovers a box taken for treasure, unleashing paroxysms of conflict and greed amongst Hoëdic's fishermen. Experimenting with a collaged soundtrack, Epstein undercuts dramatic realism to hew closer to the island's essential hardships—not only its meager resources and vulnerability to the elements, but also its long-simmering animosities and rampant alcoholism. The finale reworks Griffith's classic "race-to-the-rescue" formula to marvelous effect, with close-ups of a young girl sinking in quicksand evoking a landscape by turns beautiful and merciless.

Directed by Jean Epstein
France 1933, 35mm, b/w, 70 min. French with English subtitles

PRECEDED BY

THE CRADLES (*LES BERCEAUX*)

A delicate "filmed song" set to Gabriel Fauré's popular



JEAN EPSTEIN *THE FALL OF THE HOUSE OF USHER*

tune, *The Cradles* finds a lyrical equivalent for the sailor's homesickness in the gaps and rhymes of montage.

Directed by Jean Epstein
France 1931, 35mm, b/w, 6 min. No dialogue

SUNDAY FEBRUARY 21 AT 7PM

THE ADVENTURES OF ROBERT MACAIRE (*LES AVENTURES DE ROBERT MACAIRE*)

With his faithful companion Bertrand, Robert Macaire prowls the highways of 1820s France, robbing rich landowners and gullible farmers alike, but also finding time to rescue and woo a damsel in distress who turns out to be the daughter of a marquis. Thus begins the first of five adventures that span several years in the life of Epstein's roguish antihero. The film, Epstein's longest, stands as a salute to the serials of French cinema in the 1910s, especially those by Feuillade. Henri Langlois, legendary founder of the Cinémathèque Française and a fervent champion of Epstein, regarded *Robert Macaire* as an overlooked masterpiece that captured the spirit of 19th-century romanticism.

Directed by Jean Epstein. With Jean Angelo, Suzanne Blanchetti, Alex Allin
France 1925, 35mm, b/w, silent, 175 min. French intertitles with English subtitles

FRIDAY FEBRUARY 26 AT 7PM

THE FALL OF THE HOUSE OF USHER (*LA CHUTE DE LA MAISON USHER*)

Long considered a masterpiece of French impressionist cinema, *The Fall of the House of Usher's* uncanny camera effects now seem closer in spirit to the symbolist poets than the impressionist painters. Drawing upon the full raft of avant-garde strategies prescribed in his theoretical writings, Epstein evokes the frenzy of artistic obsession, the transcendental force of nature, and the inherently subjective nature of appearances. Poe's motif of a painting so startlingly lifelike that it saps its real subject provides Epstein with an ideal vehicle for his ontological preoccupations with cinema itself. As Epstein would later reflect of the film's mesmerizing use of slow motion, "The actor can usually perform anything: he comes in, sits down, opens a book, flips through the pages; only the camera gives him a profound gravity, burdens him with an inexplicable secret and makes him a fragment of tragedy through the simple reduction of the temporal ratio of this performance."

Directed by Jean Epstein. With Marguerite Gance, Jean Debucourt, Charles Lamy
France 1928, DCP, b/w, 61 min

PRECEDED BY

THE THREE-SIDED MIRROR (*LA GLACE À TROIS FACES*)

With its strikingly modernist approach to film narrative, *The Three-Sided Mirror* set the template for innumerable puzzle movies to come. Three women from distinct milieus narrate their failed romances with the same doomed lothario. The film's gender politics are every bit as audacious as its fragmented narration and overlapping temporalities, with each undermining any notion of a stable personal identity. At a stylistic level, *The Three-Sided Mirror* is suffused with the kinds of kinetic thrills and visual detailing advocated in Epstein's writings: an exquisitely rendered telephone call, a reckless drive through a parking garage and the integration of documentary material in a carnival sequence.

Directed by Jean Epstein. With Jeanne Helbling, Suzy Pierson, Olga Day
France 1927, 35mm, b/w, silent, 38 min. French intertitles with English subtitles

FRIDAY FEBRUARY 26 AT 9PM

THE LION OF THE MOGULS
(LE LION DES MOGOLS)

Epstein's first feature for Films Albatros was a star vehicle for the Russian-born sensation, Ivan Mosjoukine, best known to film history as the human face of the Kuleshov experiment. In *The Lion of the Moguls* he plays a Tibetan prince who becomes a movie star in France. The film's Tibetan prologue pays homage to Cecil B. DeMille's spectaculars, but the subsequent backstage scenes suggest a more cutting assessment of the movie business. Epstein reserves his finest impressionist effects for the prince's surrender to the lures of the city. The sequence in which he stands like a charioteer in a speeding taxi remains a classic depiction of the crack-up.

Directed by Jean Epstein. With Ivan Mosjoukine, Nathalie Lissenko, Camille Bardou
France 1924, 35mm, b/w, silent, 100 min. French intertitles with English subtitles

SATURDAY FEBRUARY 27 AT 7PM

MAUPRAT

A lively adaptation of George Sand's novel of a wayward nobleman's education, *Mauprat* was also Epstein's first film for his own production company. While the costume drama may appear relatively conventional, Epstein's camera is set free as soon as the bored protagonist absconds from the castle for the unbounded pleasures of the countryside—an intimation of the boldly experimental films soon to follow from Jean Epstein Films. The film also proved auspicious for being Luis Buñuel's first screen credit. "[It] was my first real experience behind the scenes at a shoot," Buñuel recalled. "I did a little bit of everything; I operated a waterfall, and even played a gendarme...but what fascinated me even more was the camera itself."

Directed by Jean Epstein. With Sandra Milowanoff, Maurice Schutz, René Ferté
France 1926, 35mm, b/w, silent, 89 min. French intertitles with English subtitles

SATURDAY FEBRUARY 27 AT 9PM

BEGGAR'S HEART *(COEUR DE GUEUX)*

When an innocent young woman finds herself abandoned by the proper young man whose child she's had,



JEAN EPSTEIN *DOUBLE LOVE*

she is taken in by a troupe of traveling performers. This film is one of several features that Epstein directed for money in the 1930s, in a bid for mainstream acceptance while he was in the midst of making his Breton films. Nevertheless, he brings his gift for emotion to *Beggar's Heart*, which, in its celebration of bohemian life on the margins, recalls such other contemporary films as *Hallelujah I'm a Bum*, *A Nous la Liberté* and *Boudu Saved From Drowning*.

Directed by Jean Epstein. With Madeleine Renaud, Ermete Zacconi, Violette Napierska
France 1935, 35mm, b/w, 72 min. French with English subtitles

SUNDAY FEBRUARY 28 AT 7PM

DOUBLE LOVE *(LE DOUBLE AMOUR)*

A melodrama about the senselessness of money, *Double Love* pivots on the spectacle of men destroying themselves at the casino. Moments of crisis fire Epstein's stylistic imagination, with the narrative momentarily ceding

to the camera's illuminations of subjective dissolution. The film opens with Laure, played by Russian actress Nathalia Lissenko, singing for a charity ball while her lover plays baccarat. What she makes, he spends. In the second half, their son makes the same mistakes at the very same card table. The psychologically acute Art Deco sets were designed by Pierre Kefer, who would go on to set the stage for *The Three-Sided Mirror* and *The Fall of the House of Usher*.

Directed by Jean Epstein. With Camille Bardou, Pierre Batcheff
France 1925, 35mm, b/w, silent, 105 min. French intertitles with English subtitles

MONDAY FEBRUARY 29 AT 7PM

END OF THE WORLD *(FINIS TERRAE)*

A crossroad in Epstein's still young career, *End of the World* was the first of several films made in the remote Ouessant archipelago. "Drawn by what I no longer know," he later wrote, "I went to Brittany to seek the authentic elements for this film which became *Finis Terrae*." Shooting with non-actors, Epstein fashions a psychologically charged drama from the kelp harvest. The central conflict is crystallized in a few brief images of a smashed wine bottle and a wounded finger left to fester. Refusing to make a simplistic opposition between documentary and fiction, Epstein renders both ethnographic facts and subjective hallucinations with the same degree of feverish intensity. The sea looms large as both a sublime physical fact and a driver of the narrative, simultaneously violent and beautiful; more than once the camera itself seems in danger of drowning. "Leaving the Ouessant archipelago," Epstein wrote, "I felt I was taking with me not a film but a fact."

Directed by Jean Epstein
France 1928, DCP, b/w, silent, 82 min. French intertitles with English subtitles

FRIDAY MARCH 4 AT 7PM

THE SONG OF THE POPLARS
(LA CHANSON DES PEUPLIERS)

Rhapsodic shots of poplar trees form the image track for the title song in this "*chanson filmée*."

Directed by Jean Epstein
France 1931, 35mm, b/w, 6 min. No dialogue



JEAN EPSTEIN *THE FAITHFUL HEART*



JEAN EPSTEIN *END OF THE WORLD*

MOR'VRAN – THE SEA OF CROWS
(*MOR'VRAN – LES MER DES CORBEAUX*)

One of Epstein's earliest sound films, *Mor'Vran* tours Brittany's far-flung islands, where even something as commonplace as the delivery of the mail constitutes a perilous contest with nature. "There is no month without mourning," observes the narration, and indeed we see the city council's innumerable records of shipwrecks. Attentive to the sea's danger, Epstein's camera is nonetheless entranced by the ocean's roiling beauty.

Directed by Jean Epstein
France 1930, 35mm, b/w, 25 min. French intertitles with English subtitles

SONG OF ARMOR (CHANSON D'AR-MOR)

At first glance a simple ballad of ill-fated lovers, *Song of Armor* shows Epstein reaching for the culturally distinct forms of expression he thought uniquely available to the sound film ("The human voice possesses accents which have not yet been revealed; from these the cinema will produce its own style"). A fisherman and a rich man's daughter fall helplessly in love, their romance distilled in a beautiful low-angle shot of the pair walking beneath a canopy of trees. Epstein uses cinema to delineate the interpenetration of reality and fantasy—and the heartbreak that comes of it.

Directed by Jean Epstein. With Yvon le Mar'hadour, Fanch Gourvil, François Viguier
France 1935, 35mm, b/w, 43 min. French with English subtitles

FRIDAY MARCH 4 AT 9PM
THE BEAUTY FROM NIVERNAIS
(*LA BELLE NIVERNAISE*)

This early feature by Epstein lyrically adapts Daudet's beloved tale of a pair of amorous adolescents on a barge who are separated—in a Dickensian fashion—when the boy is reclaimed by his rich father and the girl is pursued by a bandit. The first of Epstein's films to display that fascination with rivers and seas that would become such a hallmark of the poetic French silent cinema sometimes called "impressionist," *La belle nivernaise* is not only an obvious precedent to Jean Vigo's masterpiece *L'Atalante* but a harbinger of Epstein's own later poetic work about waterscapes: *Finis Terrae*, *Mor'vran*, *L'or des mers*. Indeed,

Epstein's way of filming misty riverbanks recalls the paintings of Corot and Auguste Renoir.

Directed by Jean Epstein. With Blanche Montel, Maurice Touzé, Pierre Hot
France 1924, 35mm, b/w, silent, 76 min. French with English subtitles

SATURDAY MARCH 5 AT 7PM
THE RED INN (L'AUBERGE ROUGE)

Epstein's first feature film is adapted from the Balzac novelette of the same name, which tells the story of two young travelers who take shelter at a country inn where a rich merchant is also staying; in the morning, the merchant is dead and one of the travelers is missing. Epstein chose the Balzac story because it was fairly well known and because he thought its tale of crime and vengeance



JEAN EPSTEIN *THE FAITHFUL HEART*

had widespread appeal. In addition, the novella afforded the filmmaker several possibilities for stylistic experimentation, with its nested narratives and use of recurrent imagery suggesting a nightmarish present haunted by a violent past. The film is shot through with an atmosphere of unease that prefigures *The Fall of the House of Usher*.

Directed by Jean Epstein. With Gina Manès, Marcelle Schmitt, Madame Delaunay
France 1923, 16mm, b/w, silent, 80 min. French intertitles with English subtitles

SATURDAY MARCH 5 AT 9PM
THE WOMAN FROM THE END OF THE WORLD
(*LA FEMME DU BOUT DU MONDE AKA L'ILE PERDUE*)

The Woman from the End of the World begins as a Jules Verne-ish adventure tale, with two sailors exploring the Southern Ocean in search of mineral riches. They find radium on an island inhabited by the title character, her mad husband and their child. Misfortune ensues when every man from the expedition falls in love with her. This film, Epstein's last feature (although he would continue making shorts and documentaries), is closer to his Breton films than his other "mainstream" work of the mid- to late 1930s. The setting allows Epstein the opportunity to make poetic use of the convergence of wind, sea and a wild landscape.

Directed by Jean Epstein. With Charles Vanel, Jean-Pierre Aumont, Germaine Rouer
France 1937, 35mm, b/w, 87 min. French with English subtitles

PRECEDED BY

BRITTANY (LA BRETAGNE)

A more conventional documentary than Epstein's other films set in the region, *Brittany* nevertheless brims with the director's enthusiasm for France's rugged northwest: its landscapes and workaday life, ship launches and open-air markets, church processions and folk dances.

Directed by Jean Epstein
France 1936, 35mm, b/w, 22 min. French with English subtitles

JACQUES RIVETTE'S *OUT 1*

JANUARY 30 – FEBRUARY 7



JACQUES RIVETTE *OUT 1*



JACQUES RIVETTE *OUT 1*

SATURDAY JANUARY 30 AND FEBRUARY 6

OUT 1

2:30PM: EPISODES 1 AND 2 (TRT: 199 min.)

7PM: EPISODES 3 AND 4 (TRT: 215 min.)

SUNDAY JANUARY 31 AND FEBRUARY 7

OUT 1

2:30PM: EPISODES 5 AND 6 (TRT: 190 min.)

7PM: EPISODES 7 AND 8 (TRT: 171 min.)

Directed by Jacques Rivette. With Jean-Pierre Léaud, Juliet Berto, Michèle Moretti
France 1971, DCP, color, 775 min. French with English subtitles

After completing the four-hour *L'amour fou* in 1969, Jacques Rivette became interested in the idea of making a cycle of interrelated films that would intersect with each other in a variety of ways to create a kind of narrative maze. And reacting in part to *L'amour fou*'s deliberately obsessive focus on a single pair of lovers, as well as to contemporary experiments in communal living, he decided to make a film with a huge ensemble cast. Rivette ultimately combined both impulses, and the result, shot on 16mm in order to make its epic length affordable, was the thirteen-hour *Out 1*.

One way to understand *Out 1* is as a product of the dawning realization, at the beginning of the 1970s, that the utopian hopes of the previous decade were not going to be realized. Always one to express himself playfully and indirectly, Rivette builds this sprawling epic around the vague notion of a vast conspiracy that may control everything or nothing. The quest of two eccentric loners and self-appointed investigators seeking to ferret out the truth about largely hidden forces is contrasted with the rehearsals of two theater troupes.

Much of the film unfolds almost like a board game: the moves of various characters were set up to produce episodic encounters whose exact content was often not determined in advance. What gradually emerges is a filmic labyrinth whose cumulative force is received not so much as a unified narrative or accrued meaning, but rather as a vast reflection on the seemingly aleatory nature of modern life and cinema's potential to intersect with it in a ludic fashion. As Rivette himself put it, "'play', in all senses of the word, was the only idea."

The film screened publicly one time in 1971; knowing that theatrical distribution would be near impossible, Rivette had structured the film in eight episodes in the hope of having it televised. When this never happened, Rivette edited the same footage down to a very different four-hour film, known as *Out 1: Spectre*, which screened at the HFA in 2007. (To distinguish between the two films, the 13-hour version is sometimes called *Out 1: Noli me tangere*, after a label that Rivette affixed to the original print, although this title appears nowhere in the film itself.) But the original *Out 1* became a legend—almost never seen in its original version, since venues willing to show it were scarce, as were prints, and subtitled prints were basically nonexistent. Now the Harvard Film Archive is pleased to present the film in its recent digital restoration with English subtitles. – DP

Tickets purchased will allow entry to all screenings on that day. A different ticket will be required each day.



JACQUES RIVETTE *OUT 1*

JOANA HADJITHOMAS AND KHALIL JOREIGE— LOST FILMS AND MEDIATIONS

FEBRUARY 12 – FEBRUARY 20

Based in Beirut and Paris, Joana Hadjithomas and Khalil Joreige (both b. 1969) are artists of the moving image whose work exists at the intersection of cinema and the art world, as well as that of documentary and fiction, just as their native Lebanon exists at the heart of Mediterranean geography—where the Arab world meets Europe—and at the intersection of the urgency of the present and the weight of colonial history.

They began their work as artists and filmmakers in the early 1990s as Lebanon's fifteen-year civil war came to an end. To Hadjithomas and Joreige, it seemed as if the society around them wanted to ignore the destruction that had thoroughly disrupted the life and culture of the entire country. Hadjithomas and Joreige wondered how images could be made to register the aftermath of catastrophe and loss, especially since so much of the violence had occurred invisibly, through the disappearance of thousands of civilians kidnapped by the various warring militias and never seen again. And thus began a body of work that seeks to point out gaps and absences on the one hand while also looking to the past for indications of a way forward.

Though mourning and violence were at the genesis of their image-making, the work of Hadjithomas and Joreige also exists as part of the recent international turn toward the archive as both a source of images and a resource to be investigated. Both their rigor and sense of play are evident in their installation work, involving photographs, artifacts and moving images, which has been shown in galleries and museums around the world, including Paris, London, San Francisco and Tokyo. Their films mix documentary and fiction in exciting and unpredictable ways while exhibiting an understanding of mise-en-scène, framing and editing that is truly cinematic.

The HFA is pleased to present a retrospective of their films to coincide with the opening of their exhibit *I Must First Apologize...* at the MIT List Visual Arts Center, on display from February 19 to April 17, 2016. – DP

Special thanks: *Henrietta Huldisch—MIT List Center for the Visual Arts.*



JOANA HADJITHOMAS AND KHALIL JOREIGE *I WANT TO SEE*

FRIDAY FEBRUARY 12 AT 7PM

A PERFECT DAY (YAWMON AKHAR)

Years after the war and the disappearance of the man who was their husband and father, a woman waits obsessively for his return while her grown son mourns a lost love. On the day the two seek to have the missing man declared dead, life presents possible ways forward—but grief, guilt and easy distractions seem to bar the way. Hadjithomas and Joreige inserted their fiction into the reality that inspired it by shooting documentary-style in public places around Beirut. The result is a portrait of postwar youth caught between nostalgia for a mythic past and anxiety for the future.

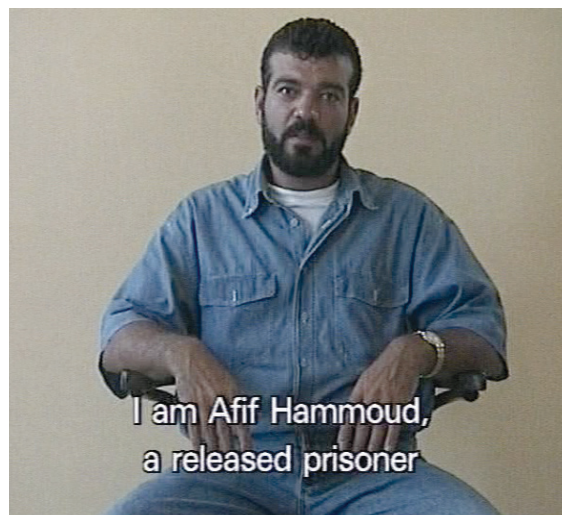
Directed by Joana Hadjithomas and Khalil Joreige. With Ziad Saad, Julia Kassar, Alexandra Kahwagi
France/Lebanon/Germany 2005, 35mm, color, 88 min. Arabic with English subtitles

FRIDAY FEBRUARY 12 AT 9PM

KHIAM 2000 – 2007, THE FILM

Originally a French army barracks during Lebanon's colonial period, the Khiam prison camp became a center for detention and torture by the South Lebanon Army, Israel's proxy during the civil war. Featuring interviews with ex-detainees, this documentary is both an impassioned look at the layers of violence built into Lebanon's recent

history and a meditation on memory and representation. How does personal testimony become history in the absence of any corroborating images? This film is the latest single-channel version of a project that existed as an earlier documentary and then as an installation. Despite the obviously political aspects of the film's subject matter, Hadjithomas and Joreige have stressed its existential



JOANA HADJITHOMAS AND KHALIL JOREIGE *Kham ...*

nature as “a metaphysical reflection on man's willpower and wish to live.”

Directed by Joana Hadjithomas and Khalil Joreige
Lebanon 2007, digital video, color, 103 min. Arabic with English subtitles

SATURDAY FEBRUARY 13 AT 7PM

I WANT TO SEE (JE VEUX VOIR/BAADI CHOUF)

This extraordinary blend of fiction and documentary finds Catherine Deneuve (playing herself) arriving in Beirut in the wake of the 2006 war between Hezbollah and Israel. Wanting to understand the violence that has taken place, she is driven to southern Lebanon by actor Rabih Mroué. Their tentative encounter forms the heart of the film, a revisiting of *Hiroshima*, *Mon Amour*. Hadjithomas and Joreige have written about how, living in Paris during 2006, they felt compelled to address the war but were unsure of the role of filmmaking in the face of such violence. Rather than seeming a missionary of European charity or pity, Deneuve becomes an avatar of cinema's power to witness, an emissary for both the directors and the audience as her face registers a contested landscape sensitively, sincerely and simply.

Directed by Joana Hadjithomas and Khalil Joreige. With Catherine Deneuve, Rabih Mroué
Lebanon/France 2008, 35mm, color, 75 min. French, Arabic & English with English subtitles



JOANA HADJITHOMAS AND KHALIL JOREIGE *THE LEBANESE ROCKET SOCIETY*

MONDAY FEBRUARY 15 AT 7PM

THE LOST FILM (*EL FILM EL MAFKOUD*)

On May 22, 2000, the tenth anniversary of the unification of North and South Yemen, Hadjithomas and Joreige learn that the only print of their first film, *Around the Pink House*, has disappeared in Yemen. One year later, they travel to Sana'a to try to learn what they can of what has happened to the print; what follows is part gripping investigation and part essay film. The title ultimately refers not only to *Around the Pink House* but also to the gaps within the world of Arab cinema as a whole, caught between the often Orientalist expectations of Western audiences and the fact that the productions supported by the region's elites often serve only to reproduce a dominant ideology.

Directed by Joana Hadjithomas and Khalil Joreige
Lebanon/France 2003, digital video, color, 43 min. Arabic with English subtitles

PRECEDED BY

ROUNDS (*BARMEH*)

In this short film, a man drives through Beirut, musing on the modernization taking place as the city is rebuilt in the wake of the civil war. Throughout, Beirut is evoked only through the driver's thoughts and stories; nothing is visible through the car's windows except an overexposed white light.

Directed by Joana Hadjithomas and Khalil Joreige. With Rabih Mroué
Lebanon/France 2001, digital video, color, 8 min. Arabic with English subtitles

SPECIAL EVENT TICKETS \$12

JOANA HADJITHOMAS AND KHALIL JOREIGE IN PERSON

FRIDAY FEBRUARY 19 AT 7PM

ASHES (*RAMAD*)

Despite its length, *Ashes* packs a novel's worth of insight into the tale of a family caught between unsettling truth

and soothing tradition. The richly detailed exercise in magic realism is Viscontian in its close observation of the postures and movements of a wealthy Lebanese clan gathered for a funeral. How do we honor and remember our families and their pasts? What are ghosts other than



JOANA HADJITHOMAS AND KHALIL JOREIGE *Ashes*

our own unease about the unpaid debts we owe to our parents and the past?

Directed by Joana Hadjithomas and Khalil Joreige. With Rabih Mroué, Nada Haddad, Neemat Salamé
France/Lebanon 2003, 35mm, color, 26 min. Arabic with English subtitles

FOLLOWED BY

AIDA, SAVE ME

This lecture-performance grows out of a real-life event demonstrating the power of archival images: a woman recognizes a photograph, used in *A Perfect Day* as the portrait of a disappeared man, as the image of her husband. Hadjithomas and Joreige use this event as the seed out of which emerges a revealing and moving set of observations about both the role of images in their work and the ability of fact and fiction to affect each other.

SPECIAL EVENT TICKETS \$12

JOANA HADJITHOMAS AND KHALIL JOREIGE IN PERSON

SATURDAY FEBRUARY 20 AT 7PM

THE LEBANESE ROCKET SOCIETY

When Hadjithomas and Joreige stumbled upon documentation of a group of Lebanese scientists engaged in rocket and space research in the early 1960s, they wondered why this bit of history had vanished so thoroughly from the memory of their generation and the one before. Thus began a work of archival research as the reclamation of a forgotten past that also points toward an alternative future. This historical documentary serves as a reminder of the time of the political optimism of pan-Arabism, before the disillusionment brought on by the defeat of the 1967 Six Day's War—a time when rockets were about science, satellite communication and space exploration, not weaponry.

Directed by Joana Hadjithomas and Khalil Joreige
Lebanon/France 2013, DCP, color, 92 min. Arabic, English & French with English subtitles



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

FIRST CLASS MAIL
 U.S. POSTAGE PAID
 BOSTON, MA
 PERMIT No. 1636

No Home Movie by Chantal Akerman

FEBRUARY 8



CHANTAL AKERMAN *No Home Movie*

INTRODUCTION BY VES PROFESSOR GIULIANA BRUNO
 MONDAY FEBRUARY 8 AT 7PM
 No Home Movie

Chantal Akerman's moving and at times painfully intimate portrait of her elderly mother is the last film by the Belgian filmmaker before her tragic death in October. Akerman's bold originality and courage as an artist guide the film's restless searching for some kind of resolution to her difficult relationship with both her mother and her native Belgium. The rough-hewn texture of the digital video used in *No Home Movie* effectively conveys the emotional rawness and inquietude of the halting conversations captured between mother and daughter, whether within the confines of the elderly woman's Brussels apartment or the uneasy ether of Skype. While moments of fleeting tenderness and solace are also found in the quiet, quotidian rituals that structure Natalia Akerman's life, the stark and extended opening image of a windswept Israeli desert landscape haunts the film with a sense of resolute strength and absolute loneliness.

Directed by Chantal Akerman
 Belgium 2015, DCP, color, 115 min. French with English subtitles

IN PERSON

REBECCA BARON DEC 5
 LUKE FOWLER DEC 5
 ROSS LIPMAN JAN 25
 SARAH KELLER JAN 29
 GIULIANA BRUNO FEB 8
 JOANA HADJITHOMAS AND
 KHALIL JOREIGE FEB 19 - 20

COMING SOON

ALFRED GUZZETTI IN PERSON
 FEDERICO VEIROJ IN PERSON
 GUY MADDIN SELECTS
 NADAV LAPID IN PERSON
 PAOLO GIOLI IN PERSON
 PHILIP TREVELYAN IN PERSON
 A TRIBUTE TO KAREN AQUA

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.