

HARVARD FILM ARCHIVE



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THREE RADICAL JAPANESE FILMMAKERS

MARCH 3

Experimental film goes by many names in Japanese. Each of the existing terms—*zen'ei eiga* (avant-garde film), *undōguraundo eiga* (underground film), *jikken eiga* (experiment film), and others—points to a different phase in the exploration of the possibilities of film.

The highly deliberate use of experimental film as a utopian project and as a weapon for radical political struggle in Japan has deep connections to the student movement. The initial fermenting ground of the Nihon University Cinema Club in the late 1950s created a wildfire that spread quickly. While festivals of European and North American experimental film in Tokyo's legendary Sogetsu Hall in 1966 left a strong impact, by this time an immensely sophisticated and well-networked coalition of artists had already created an intricate ecosystem of radical experimental arts and their theorization. The late 1960s saw artists that were internationally connected and plugged into movements such as Fluxus, yet also always aware of the local contexts in Japan they needed to address. This tension produced complex works full of energy, beauty, and a spirit of resistance. Despite their enormous influence at the time, the films have only recently been restored for audiences today to see. Researcher and curator Go Hirasawa has been at the forefront of efforts to recover this history and presents several seminal works in this program. – *Alexander Zahlten, Associate Professor of East Asian Languages and Civilizations, Harvard*

Film descriptions by Go Hirasawa.

The screening takes place in conjunction with a workshop at the HFA on the preservation and circulation of noncorporate film Saturday, March 4 and with the HFA's Hachimiri Madness! program April 21 – May 22 (p. 21).



MOTOHARU JONOUCHI *SHINJUKU STATION*

All text written by Brittany Gravelly, Haden Guest, David Pendleton and Jeremy Rossen, unless otherwise noted.

On the cover: Anocha Suwichakornpong's By the Time It Gets Dark p. 16

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<i>Projectionists</i> David Kornfeld Herb Nipson Sean Sprecher	<i>Founding Curator</i> Vlada Petric	<i>Special Thanks</i> Alexandra Bandow Lisa Brown Olivier Creurer Sam Esser Andrew Gerzon Stefan Grabowski	Dan Kearney Seonjoo Park Dami Seung

Printer: TCI Press

INTRODUCTION BY GO HIRASAWA

FRIDAY MARCH 3 AT 7PM

Motoharu Jonouchi was instrumental in the formation and gathering of multiple art and anti-art endeavors, including the Nihon University Cinema Club, VAN Film Science Research Center and the Neo-Dadaists, often sharing work space and living with others to establish a center of creative exchange. *Gewaltopia Trailer* and *Shinjuku Station*, part of the “Gewaltopia” (gewalt=violence+utopia) series, are both born from student movements at Nihon University around 1968. In their meticulous assemblage of individual shots of different spaces imbued with the symbolic significance of political confrontation, they reject the theatrics of spectacle, instead establishing a radical materialism in both structure and methodology.

GEWALTOPIA TRAILER

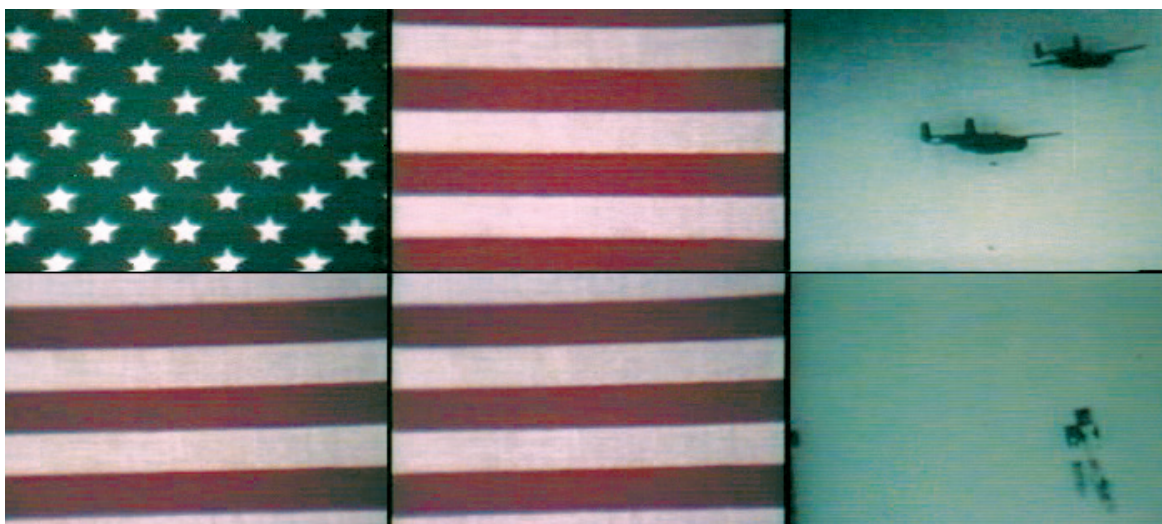
Directed by Motoharu Jonouchi
Japan 1969, 16mm, b/w, 13 min

SHINJUKU STATION

Directed by Motoharu Jonouchi
Japan 1974, 16mm, b/w, 14 min

GREAT SOCIETY

Masanori Oe moved to New York after graduating from college in 1966 and began working at Third World film studio with filmmakers like Jonas Mekas and Stan Vanderbeek. After meeting Marvin Fishman at Studio M2, they worked together on *Great Society*, which is made up of collaged newsreel footage of the Vietnam



RIKURO MIYAI *PHENOMENOLOGY OF ZEITGEIST*

War, the psychedelic and civil rights movements, and other events—projecting 60s America on six screens with an appropriately overwhelming nuclear finale.

Directed by Masanori Oe and Marvin Fishman
US 1967, digital video, color & b/w, 18 min

PHENOMENOLOGY OF ZEITGEIST

Rikuro Miyai participated in “Group Image Art (*Eizo Geijutsu no Kai*)”—a group of avant-garde documentary filmmakers that included Toshio Matsumoto and Shinkichi Noda, among others—and organized the “Unit Pro” film

production outfit in the middle of the 1960s. *Phenomenology of Zeitgeist* documents a “planned happening” set in the city of Shinjuku, from Unit Pro’s office to the action by performance group Zero-Dimension (*Zero-Jigen*) in front of the Kinokuniya bookshop. Shown in unique multi-screen, it became a masterpiece of documentary and expanded cinema in Japan.

Directed by Rikuro Miyai
Japan 1967, digital video, b/w, 35 min

THE WOMAN WHO LEFT BY LAV DIAZ

MARCH 4



LAV DIAZ *THE WOMAN WHO LEFT*

With *The Woman Who Left*, Filipino maestro director Lav Diaz returns to the dark years of the cruel Marcos dictatorship explored so powerfully in acclaimed films such as his early masterpiece *Evolution of a Filipino Family* (2004) and *From What Is Before* (2014). Like the previous films, Diaz’ latest magnum opus is a formally stunning durational epic of resistance that uses its extended length to render vivid the hard struggle for dignity and survival fought by Filipinos during the long period of the brutal Marcos reign. *The Woman Who Left* departs somewhat from the choral and multi-character focus of Diaz’ other works by giving a mesmerizing center stage to veteran actress Charo Santos-Concio, who returned from retirement to deliver an iconic performance as the eponymous woman, released from jail after thirty years serving a wrongful life sentence and patiently determined to exact revenge on the man who framed her. A moving emblem of the long-suffering country, Santos-Concio’s brave heroine gives hope that the most marginalized victims might find the strength to rise and challenge, and perhaps even change, the abuse of power that continues to destroy lives and livelihoods not only in the Philippines, but also in all countries, the US included, now twisted by the new rise of fascist demagoguery. With *The Woman Who Left*, Lav Diaz again poignantly demonstrates the unique history lessons that cinema alone can teach, not by restaging known, recorded events, but by patiently evoking the quotidian, quiet resistance of citizens unwilling to ignore injustice and indignity.

The Harvard Film Archive is proud to welcome back Lav Diaz to introduce his latest film during his year as a 2016-17 Radcliffe-Film Study Center Fellow at Harvard. – HG

Co-presented by the Radcliffe Institute for Advanced Study, with special thanks given to the Director of Fellowship Programs, Judith Vichniac.

INTRODUCTION BY LAV DIAZ

SATURDAY MARCH 4 AT 6PM

THE WOMAN WHO LEFT (*ANG BABAENG HUMAYO*)

Directed by Lav Diaz. With Charo Santos-Concio, John Lloyd Cruz, Michael De Mesa
Philippines 2016, DCP, b/w, 226 min. Tagalog and English with English subtitles

CHRISTOPHE HONORÉ'S QUEER TRILOGY... AND BEYOND

MARCH 5 – MARCH 19

Since 2002, French filmmaker Christophe Honoré (b. 1970) has written and directed eleven feature-length films. Besides writing many children's books, directing theater and opera, and penning film criticism for *Cahiers du Cinéma*, Honoré works in a variety of cinematic formats—from consumer-grade video to 16mm to digital cinema—and in a variety of contexts—from art cinema to what has been called “French extreme” to intelligent, star-driven entertainment to films for children to work that investigates the border between fiction and documentary, experimental and narrative. After attracting international attention with his second feature, an audacious adaptation of Georges Bataille's novel *My Mother* starring Isabelle Huppert, Honoré embarked on a trilogy of films that established him as an auteur of note, with a role in contemporary cinema as a keen observer of 21st-century France.

The films of this trilogy—*In Paris*, *Love Songs* and *The Beautiful Person*—share a number of actors but no overlapping narrative; each is an independent film about three things (according to Honoré himself): “a look at Paris, a look at French cinema, and a look at the sentimental [i.e., ‘emotional’] portrait of youth.” Each also involves a number of original songs by Honoré's associate, composer Alex Beaupain. The trilogy places Honoré squarely in French film history, in which the two most obvious poles are those New Wave directors fascinated by musicals: Jean-Luc Godard and Jacques Demy.

The emphasis on youth in the trilogy, and throughout Honoré's films before and after, allows him to investigate the malleability of human attachments, whether familial, platonic or sexual. At their core, and yet to varying degrees, his films explore the concept and transformation of family. “I invent all kinds of families,” Honoré tells us; “as a result, it can seem to be an attack on family values.” Most strikingly, the director places significant weight on the mother-child relationship as it intersects with Eros and Thanatos, sexual desire and death. In fact, like Cocteau and Demy before him (and Freud, for that matter), Honoré's films occasionally dip their toes into the fraught emotional terrain where the familial, the platonic and the sexual blur and entangle.

This is to say that Honoré is not afraid to provoke. Two of his most recent films, *Man at Bath* and *Metamorphoses*, are filled with the kind of abundant nudity and narrative discursivity not seen since Pasolini's “Trilogy of Life” in the early 1970s. His work is unapologetically that of a queer *auteur*, reveling not just in male nudity and gay male desire but also lesbianism, bisexuality, and good old-fashioned sexual fluidity, with the more recent films insistent on a multicultural context. At the same time, Honoré's work brings cultural milestones from various pasts (Bataille, *La princesse de Clèves*, Ovid) into the present, thus insisting on history as both ballast and inspiration, proposing a provocative view of Europe's precarious present.

Introductory text and film notes written by David Pendleton in collaboration with David Gerstner, co-author of *Christophe Honoré: An Introduction* (Wayne State University Press, 2015). He will co-moderate the discussions with Christophe Honoré on March 5 and 6.

Presented in collaboration with the Institut Français, Unifrance, the Consulate of France in Boston, and *Wicked Queer: the Boston LGBT Film Festival*.

Special thanks: David Gerstner—Department of Media Culture, City University of New York, College of Staten Island; Mathieu Fournet, Amélie Garin-Davet—Film, TV & New Media Department, Cultural Services of the French Embassy; Lola Furel—Films Pelleas; Adeline Monzier—Unifrance; Emmanuelle Marchand—the French Consulate of Boston; James Nadeau—*Wicked Queer*.

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CHRISTOPHE HONORÉ *THE BEAUTIFUL PERSON*

SUNDAY MARCH 5 AT 4:30PM

THE BEAUTIFUL PERSON (*LA BELLE PERSONNE*)

For the third film of the trilogy, Honoré again (after *Ma mère*) updates a French novel from the past—this time, the 17th century classic *The Princess of Cleves*. This tale of love, courtly intrigue, infidelity and death is updated to a contemporary Parisian high school setting. When a new student arrives, she sets off a flurry of conjecture and flirtation. Less reliant on music than the other films in the trilogy, *The Beautiful Person* finds Honoré making an observation about woman's desire and the tricky paths of cultural constraint she must navigate to identify a place in the world, as well as a point about the ability of the past to speak to us through art, imagination and, yes, desire.

Directed by Christophe Honoré. With Louis Garrel, Léa Seydoux, Grégoire Leprince-Ringuet
France 2008, 35mm, color, 97 min. French with English subtitles

\$12 SPECIAL EVENT TICKETS
CHRISTOPHE HONORÉ IN PERSON
SUNDAY MARCH 5 AT 7PM

LOVE SONGS (*LES CHANSONS D'AMOUR*)

The middle film of the trilogy begins with a ménage-à-trois suspended by tragedy, and then turns into an examination of the power of grief to remake a circle of friends and loved ones. While Honoré's films often delight in music and dance, *Love Songs* and its later counterpart, *Beloved*, come closest to being true musicals, synthesizing their maker's interest in Godard and Demy, the twin godfathers of the modern French musical. By insisting on using the (mostly) untrained voices of his cast, Honoré keeps the numbers grounded in a way Demy did not. Meanwhile, these numbers—while sometimes shaded with ambivalence—are wholehearted in a manner that separates them from the knowing ironies of Godard's use of popular song and dance. Created in response to a friend's death, Honoré and his longstanding collaborator, composer Alex Beaupain, made this film to work through their mourning process. In many ways, the film is a musical autobiography in which the malleability of sexuality, love and desire is challenged by the fixed inevitability of death.

Directed by Christophe Honoré. With Ludivine Sagnier, Louis Garrel, Clotilde Hesme
France 2007, 35mm, color, 91 min. French with English subtitles

\$12 SPECIAL EVENT TICKETS
CHRISTOPHE HONORÉ IN PERSON
MONDAY MARCH 6 AT 7PM

METAMORPHOSES (*MÉTAMORPHOSES*)

From the film adaptation of Oscar Wilde's *The Picture of Dorian Gray* (1945) to Apichatpong Weerasethakul's *Tropical Malady* (2004), metamorphosis is a constant

theme in modern queer culture, perhaps because of the transformational force of same-sex desire in a society in which it remains taboo. Honoré's contribution turns to one of the foundational texts of Western literature: Ovid's *Metamorphoses*, a compilation of mythological tales of (mostly heterosexual) encounters between mismatched gods and mortals. This cinematic odyssey follows a constantly shifting cast of characters through a set of episodes in which, given their supernatural nature, anything at all might happen. So characters love, kill, flee. Casting young unknowns as gods and mortals alike, Honoré parallels the subversive nature of Ovid's text, wherein gods are often challenged, and even bested, by the mortals



CHRISTOPHE HONORÉ *METAMORPHOSES*



CHRISTOPHE HONORÉ *IN PARIS*

they seek to rule. At the same time, Honoré maintains what we might call Ovid's amorism—filming the idyllic moments in the same calm, detailed fashion as he does the sudden moments of cruelty, murder or sexual violence. The film is about the beauty of bodies in movement and about the beauty of the landscape. If Honoré makes this film now, it is because he wants to reconnect us to all of this beauty, and also to the myth.

Directed by Christophe Honoré. With Amira Akili, Sébastien Hirel, Mélodie Richard
France 2014, DCP, color, 102 min. French with English subtitles

SATURDAY MARCH 11 AT 9:30PM

MAN AT BATH (*HOMME AU BAIN*)

The sudden and uncertain rupture in the relationship between a young filmmaker and his boyfriend provides the narrative framework for *Man at Bath*, one of Honoré's most experimental features. Featuring gay French porn star François Sagat and shot on location in Gennevilliers (a *banlieue*, or suburb, of Paris) and New York, the film scrambles expectations about both cinematic and pornographic depictions of friendship, sex and love. It is no coincidence that the film centers itself in the *banlieue*, where the cultures of immigrants and people of color flourish (and where homosexuality is not generally a cinematic focus for "gay" directors). Alternating quasi-documentary sequences shot on consumer-grade digital video with more obviously fictional episodes, *Man at Bath* is as audacious as it is perversely seductive.

Directed by Christophe Honoré. With François Sagat, Omar Ben Sellem, Chiara Mastroianni
France 2010, 35mm, color, 72 min. French and English with English subtitles

HÔTEL KUNTZ

A rumpled, out-of-shape, middle-aged man on the prowl watches four attractive young men play tennis. Aware that desiring eyes are directed toward them, the boys remove their shirts to display youthful, muscular bodies, setting off a contest of wills that belongs as much in the bull ring as on a tennis court. Provocative and tantalizingly homoerotic, *Hôtel Kuntz* questions the force of fantasy when confronted with a stubbornly imperfect reality.

Directed by Christophe Honoré. With Tanel Derard, Olivier Dubois, Jacob Lyon
France 2008, 35mm, b/w, 15 min. In French

MONDAY MARCH 13 AT 7PM

BELOVED (*LES BIEN-AIMÉS*)

With its Alex Beaupain songs and ensemble cast, some consider this film to be the fourth installment in the queer trilogy. Produced with Gaumont's resources, *Beloved* brings together Catherine Deneuve with her daugh-

ter Chiara Mastroianni. The film is indeed a vehicle for strong performances that showcase Beaupain's lively score. Yet it is also a film that delves further into Honoré's examination of mothers and daughters and the place they hold in contemporary Europe. Hopping back and forth between the 1960s and today, and thus paralleling the love lives of mother and daughter as young women, *Beloved* queries, beneath its bright surface, the troubled and troubling space that mothers occupy in late capitalism, wherein they are ideologically forced into constraining Madonna/whore dichotomies.

Directed by Christophe Honoré. With Catherine Deneuve, Chiara Mastroianni, Ludivine Sagnier
France 2011, 35mm, color, 135 min. French and Czech with English subtitles



CHRISTOPHE HONORÉ *BELOVED*

FRIDAY MARCH 17 AT 7PM

IN PARIS (*DANS PARIS*)

The film that launched Honoré's "trilogy," *Dans Paris* draws on the director's interest in rethinking family relations with a concentration on the city's own participation in that dynamic. Indeed, Paris is a central character for this and Honoré's two subsequent films, *Les Chansons d'amour* and *La Belle personne*. *Dans Paris* pursues a family at once in disintegration and transformation, focusing on two brothers, one a womanizer and the other suffering from a breakup. After the shock of *Ma mère*, *Dans Paris* is striking for its charm, but it also shows Honoré continuing his audacious experiments in adapting film

form to narrative, here using direct address and characters who suddenly burst into song. It is a brilliant film for its approach to narrative in concert with its use of cinematic form.

Directed by Christophe Honoré. With Romain Duris, Louis Garrel, Alice Butaud
France 2006, 35mm, color, 92 min. French with English subtitles

SATURDAY MARCH 18 AT 9PM

MY MOTHER (*MA MÈRE*)

Honoré's third feature film is perhaps his most controversial. Some objected to the film's staging of Georges Bataille's unsettling posthumous novel of polymorphous perversity and barely repressed incest in the sunny resorts of today's Canary Islands. At the same time, *Ma mère* is one of Honoré's most complex explorations of sexuality, with its story of a mother whose libertinism leads her adolescent son ambiguously towards freedom, corruption or both. Shooting on 16mm, and thus infusing his brightly colored images with grain, Honoré also keeps the spectator unsettled with jump cuts, handheld camera work and jarring reframings as the film's plot devolves towards a very Bataillean juxtaposition of sex and death. "I didn't at all want to do a 'for-real thing,'" Honoré explains, "rather, I wanted to evoke a sexualized atmosphere, to build it, to put it on stage." *Ma mère* is the cinema of abstract desire at work in the unconscious.

Directed by Christophe Honoré. With Isabelle Huppert, Louis Garrel, Emma de Caunes
France 2004, DCP, color, 110 min. French with English subtitles

SUNDAY MARCH 19 AT 5PM

CLOSE TO LEO (*TOUT CONTRE LEO*)

Parallel to his filmmaking, Honoré has maintained an active career as an author of books for children, young adults and families. (His most recent film, *Les malheurs de Sophie* [2015], is for children.) Fittingly then, his first feature film is an adaptation, made for French television, of one such novel. Ten-year-old Pascal overhears a family discussion in which beloved older brother Léo reveals that he is HIV-positive, only to have his parents declare that the news must be kept from the family's youngest member. Unlike an American "afterschool special," the focus is not the family's struggle with homophobia but rather on Pascal's wrestling with the knowledge that he is supposed not to have and, therefore, cannot discuss. *Close to Leo* is a very straightforward, even simple film, but one about a complex subject: the awakening of a pre-adolescent consciousness of death. The film anticipates the importance of family—and of rethinking the family—in Honoré's subsequent work.

Directed by Christophe Honoré. With Yaniss Lespert, Pierre Mignard, Marie Bunel
France 2002, DCP, color, 88 min. French with English subtitles



CHRISTOPHE HONORÉ *MY MOTHER*

THE ART OF THE BENSHI, A PERFORMANCE BY ICHIRO KATAOKA

MARCH 10

In the 1920s and early 1930s, Japanese filmgoers were often treated not only to a movie, but also to the electrifying art of a benshi. *Katsudo benshi*, or simply *benshi*, accompanied screenings with highly expressive performances that included narrating both the story and the characters' dialogue, often giving their own outrageous twists and interpretations to the action unfolding on the screen. Benshi were stars who often commanded huge salaries for their masterful use of voice for both subtle effects and dramatic fireworks of emotion, and the assumption that a benshi would be present as a film's narrator was a significant influence on the golden age of silent film style in Japan. Owing to their immense popularity, the benshi were powerful figures in the early film industry and were partially responsible for delaying the introduction of sound film for several years. But, to the relief of the increasingly authoritarian government of the 1930s—which was unhappy with the benshi's ability to co-determine the interpretation of the filmic text and potentially counteract censorship—most of the several thousand active benshi of the 1930s quickly disappeared with the adaptation of sound film.

However, even after the war, a small number of benshi continued to perform along with silent film screenings and train apprentices. This included a benshi named Shunsui Matsuda, who founded one of today's largest silent film archives, Matsuda Film Productions. Matsuda's students are now among the most prominent performing benshi, including the possibly most famous practicing benshi, Midori Sawato, who provided Ichiro Kataoka with his training.

Ichiro Kataoka graduated from the Nihon University College of Art and began training under Sawato in 2002. He is the most well-known benshi of his generation, a rising star who is also the most internationally active benshi, having given performances in countries such as Croatia, Germany and Australia. Performing a broad repertoire of styles, Mr. Kataoka is known not only for performing with the more traditional benshi accompaniment of a small ensemble or select Japanese instruments, but also for working with experimental or electronic music. He has appeared as a benshi in various films and also works as a voice actor for animation and video games. — *Alexander Zahlten, Assistant Professor of East Asian Languages and Civilizations, Harvard*

The Harvard Film Archive is thrilled to welcome back the renowned benshi Ichiro Kataoka for two evenings of captivating live interpretations of silent films. For this program we have selected *Shoes*, a remarkably frank and progressive feminist film by the great Lois Weber, one of the most prolific and high-ranking directors of the silent era. One of Universal's biggest box office successes of 1916, *Shoes* was rapturously received by contemporary Japanese audiences.

Special thanks: Theodore Bestor, Gavin Whitelaw and Stacie Matsumoto—the Reichauer Institute, Harvard; Alexander Zahlten—East Asian Languages and Civilizations, Harvard; and Markus Nornes—University of Michigan.

\$12 SPECIAL EVENT TICKETS

PERFORMANCE BY ICHIRO KATAOKA WITH LIVE PIANO ACCOMPANIMENT

FRIDAY MARCH 10 AT 7PM

SHOES

Directed by Lois Weber. With Mary MacLaren, Harry Griffith, Mattie Witting
US 1916, DCP, b/w, silent, 57 min



LOIS WEBER *SHOES*

SATURDAY MATINEE

MARCH 11 – MAY 13

The HFA welcomes children, teenagers and their families on a thrilling voyage around the world with a special collection of family-friendly feature and short films screening on select Saturdays. Many from the HFA collection, an array of classic and contemporary international films will be shown in their original formats—with subtitles when necessary—and silent films will be accompanied by live music. The special admission fee for these daytime screenings will be \$5. — *Karin Kolb*

Special thanks: Karin Oehlenschlaeger—Goethe-Institut Boston.



STEVEN SPIELBERG *E.T. THE EXTRA-TERRESTRIAL*

SATURDAY MARCH 11 AT 3PM

E.T. THE EXTRA-TERRESTRIAL

He is afraid. He is totally alone. He is 3 million light-years from home. Captivating audiences of all ages, this timeless story tells of the unforgettable journey of an alien left behind and the ten-year-old boy he befriends. Venturing ever more deeply into family-friendly fare after *Raiders of the Lost Ark*, Spielberg combines all of the dreamy wonder, adventure and curiosity of childhood with the youthful fears of separation and conflict with the strange, dark world of adults. The children and their new, childlike friend helm the plot, as they work to find a way to return E.T. to his home planet. Since altered from its original state, the classic can be experienced in the HFA theater on an original release, widescreen print with the whole family in celebration of its 35th anniversary.

Directed by Steven Spielberg. With Dee Wallace, Henry Thomas, Peter Coyote
US 1982, 35mm, color, 120 min



ROBERT STEVENSON *MARY POPPINS*

SATURDAY APRIL 8 AT 3PM

MARY POPPINS

When the Banks children ask for a nanny with a little kindness and imagination, what descends from the sky to rescue them from their stuffy Edwardian unhappiness is none other than the enigmatic Mary Poppins—brought to life from P. L. Travers' popular series of books. A luminous Julie Andrews, in her screen debut, sings iconic songs like "A Spoonful of Sugar" and "Supercalifragilisticexpialidocious" and dances on the rooftops of old London with chimney-sweeping chum Bert. Nominated for thirteen Academy Awards, the ultimate family musical took home five of them, including Best Actress, Best Original Score, and Best Song for "Chim Chim Cher-ee." The film's delightfully magical mix of live action and

animation appears all the more splendid screening in its original 35mm Technicolor glory.

Directed by Robert Stevenson. With Julie Andrews, Dick Van Dyke, David Tomlinson
US 1964, 35mm, color, 139 min

LIVE PIANO ACCOMPANIMENT

SATURDAY MAY 13 AT 3PM

THE ADVENTURES OF PRINCE ACHMED (*DIE ABENTEUER DES PRINZEN ACHMED*)

101 years after its German premiere, Lotte Reiniger's enchanting silhouette film still stands as one of the greatest works of animation. Rather than using the prevalent method of painting onto translucent cells, Reiniger created models out of cardboard and lit them from below,

creating the illusion of elaborate shadow figures with subtle yet incredibly evocative movement and an amazing expressivity. The first full-length animated film—eleven years before Disney's *Snow White and the Seven Dwarfs*—Prince Achmed was hailed a masterpiece by Jean Renoir. Based on tales from *One Thousand and One Nights*, the film follows Prince Achmed and his magical flying horse as they soar headlong into a series of wondrous adventures. The recently restored hand-tinted and toned 35mm print will be accompanied by live piano—adding an extra dimension of presence and pleasure to this beautifully rendered tale.

Directed by Lotte Reiniger
Germany 1923-26, 35mm, color & b/w, 65 min



LOTTE REINIGER *THE ADVENTURES OF PRINCE ACHMED*

TERENCE DAVIES' TRANSFORMATIONS

MARCH 11 – MARCH 27



TERENCE DAVIES *SUNSET SONG*

Over the last several decades, Terence Davies (b. 1945) has cemented a reputation as one of the great filmmakers in the Anglophone world, with a career that by now encompasses a few distinct periods. In his thirties, he debuted with a trilogy of short films—made between 1976 and 1983—based on his life as a boy in Liverpool, his early adulthood as a shipping office clerk, and anticipating his aging and death. These films announced the themes to which he returned in his first feature films, *Distant Voices*, *Still Lives* (1988) and *The Long Day Closes* (1992), also based on his childhood and adolescence in postwar England.

These two earliest films remain Davies' most celebrated works, and they have defined much of the form and content of his work since: episodic structures; narratives that often contain an abusive father and the resulting dysfunctional family dynamics that both heal and wound; a commitment to realism interrupted periodically by rhapsodic passages, typically wordless, that involve the camera moving slowly past or into a space or tableau often meant to invoke the mental state of the character or characters onscreen.

He has since returned to Liverpool with the documentary *Of Time and the City* (2008) and to postwar England with *The Deep Blue Sea*, adapted from Terence Rattigan's play. But his other films of the past twenty years have been literary adaptations that have taken him further afield: to the Depression-era American South in *The Neon Bible*; to Gilded Age New York in the *The House of Mirth*; and to World War I-era Scotland in *Sunset Song*. All involve dysfunctional families, episodic swings between realism and rhapsody.

More and more in these films, Davies has turned to the concerns of melodrama—the domestic entrapment of women—but he does so with a bracing, unflinching, almost frightening realism. His female protagonists are loners at heart, willingly or unwillingly, and in his latest film of all, he turns to one of the most famous recluses of all time, Emily Dickinson, in the biopic *A Quiet Passion*. — DP



TERENCE DAVIES *THE HOUSE OF MIRTH*

SATURDAY MARCH 11 AT 7PM

THE HOUSE OF MIRTH

Edith Wharton's celebrated novel *The House of Mirth* traces the rise and fall of the alluring socialite Lily Bart during the Gilded Age of the turn of the 20th century. An independent-minded young woman in an era that brooked no rebellion against its rules, Lily struggles with the need for a "good marriage" and against the passion she feels for a young but penniless suitor. The film's power derives from Davies' ability to compel us to identify with Lily, even as she is driven ever closer to her doom: not physical violence, but a closing-off of available aspirations, a kind of enveloping economic and social extinction whose suffocation is made palpable by actor Gillian Anderson, by Davies' careful attention to her performance, and by the *mise-en-scène* that entomb both spectator and protagonist within symmetrical interiors in compositions that both soothe and smother.

Directed by Terence Davies. With Gillian Anderson, Dan Aykroyd, Eleanor Bron
US 2000, 35mm, color, 140 min

FRIDAY MARCH 17 AT 9PM

THE NEON BIBLE

Davies' first film after his early autobiographical works is a coming-of-age story, alternately reverie and nightmare, about a boy in the Southern US who chafes at the confining strictures of convention yet learns painful lessons about the cost of resistance, as do his mother and aunt. The mixed reception given the film may result in part from its somewhat airless, studio-bound feel, but the sense of staginess results from Davies' experimentation with what has been called his "memory-realism." In other words, the film takes us on a tour of Depression-era America via classical Hollywood, Walker Evans and Edward Hopper. Realist narrative episodes give way to rhapsodic passages wherein the passage of time or the internal state of a character are expressed purely cinematically: through lighting, camera movement, dissolves and music. (One unforgettable passage involves a sheet on a clothesline, a flag-draped coffin and the overture to *Gone With the Wind*.) Ultimately, *The Neon Bible* may

be best understood as a transitional work, combining elements from Davies' first films—such as the episodic structure brought to crisis by a violent father, seen from the perspective of his young son—with the concerns of his later films, more attuned to female suffering.

Directed by Terence Davies. With Gena Rowlands, Diana Scarwid, Denis Leary
US 1996, 35mm, color, 92 min



TERENCE DAVIES *THE NEON BIBLE*

\$12 SPECIAL EVENT TICKETS

TERENCE DAVIES IN PERSON

SUNDAY MARCH 26 AT 7PM

SUNSET SONG

A 1932 novel by Lewis Grassic Gibbon, *Sunset Song* is regarded as a milestone of Scottish culture. It tells of the joys and sorrows of a young woman, Chris, growing up on a farm in the countryside. Davies maintains the novel's balance between a realistic account of Scottish farming life in the early 20th century with an ecstatic appreciation of the beauty of the landscape and of nature's power. With an exquisite, but repetitive, use of symmetrically frontal staging of his shots, Davies expresses his ambivalence towards these impeccably lit interiors, whether of farmhouse or church, that look on impassively at joy and sorrow. But Chris has a way out. Unlike the grand houses that ultimately trap *House of Mirth*'s Lily Bart, Chris has the land. And here an unexpected pagan aspect of Davies' work reveals itself.

Directed by Terence Davies. With Peter Mullan, Agyness Deyn, Kevin Guthrie
UK/Luxembourg 2015, DCP, color, 135 min

MONDAY MARCH 27 AT 7PM

A QUIET PASSION

See description in the Houghton at 75 program (p. 11).

Directed by Terence Davies. With Cynthia Nixon, Jennifer Ehle, Keith Carradine
Belgium/US 2016, DCP, color, 126 min

CONTEMPORARY FRENCH ALTERNATIVES

MARCH 18 – APRIL 16

Of the approximately 230 feature films theatrically released in France each year, the majority are formulaic comedies. Among the others, a fair amount, probably more than anywhere else on this planet, could be defined as “auteur films,” since one can identify a certain originality in the filmmaking: the attempt by the director, whether any viewer likes it or not, to propose a personal vision of cinema, and of the world seen with it. These films include the internationally recognized cinema artists of various generations and styles, from Agnès Varda to Mia Hansen-Løve, from Assayas to Dumont or Depardon, Kechiche to Desplechin or Philibert, Jacquot and Carax to Claire Denis or Bonello, etc. These films are, properly enough, well-seen and well-known abroad, thanks to festivals, sales agents, and organizations like Unifrance and Institut Français that support their visibility. This important stream of what could be called the “mainstream auteur French cinema” also includes younger or less prestigious directors who nevertheless enjoy the support of international distribution. But as it happens—and this is good news—there is more.

There is a constant flow of newcomers revitalizing French cinema with their originality. Whether they make what we usually call “documentary” or “fiction,” they often question this distinction as well as that between filmmaking, art, activism or essay. Their breathtaking creativity is a little-known treasure in France, where these films are rarely noticed by the industry, the awards and the mainstream media, and even less noticed outside of French borders. This program introduces nine of these singular gems.

They offer wonderful experiences to viewers with enough curiosity, as well as pointing to new directions that more conventional films will later embrace. Most of them are first or second efforts, and all of them were released in France between January 1st 2015 and June 30th 2016. They have been chosen among an even-larger list of potential representatives of this spirit of innovation, originality, and attention to the realities and imaginary of our times, a spirit exemplified by extremely various means. And of course, it is the diversity of these means that is to be underlined here. —Jean-Michel Frodon

This series has been curated by critic and programmer Jean-Michel Frodon with support from the Harvard Film Archive. Introduction and program notes by Jean-Michel Frodon, with assistance from David Pendleton.

Presented in collaboration with the Institut Français, Unifrance and the Consulate of France in Boston.

Special thanks: Mathieu Fournet, Amélie Garin-Davet—Film, TV & New Media Department, Cultural Services of the French Embassy; Adeline Monzier—Unifrance; Emmanuelle Marchand—the French Consulate of Boston.

INSTITUT
FRANÇAIS



ALAIN GUIRAUDIE *STAYING VERTICAL*

SATURDAY MARCH 18 AT 7PM

STAYING VERTICAL (*RESTER VERTICAL*)

On the verge of becoming a leading figure of the new generation of French auteur cinema, Alain Guiraudie remains a complete maverick. Deeply rooted in the landscapes of his origins in southwestern France as well as in a body of legends where Middle Age knights-errant, working-class heroes and gay icons meet, Guiraudie here shapes his preoccupations into a tale wherein cycles of birth and death, desire and creativity take startling forms. Guiraudie shines as an unpredictable storyteller whose main tools are not words but bodies—young men, young women, very old men, babies, animals—all of them watched with a vibrant attention, in their nudity, their fragility, their strength and their magic powers. *Rester vertical* tells a story, but what it really does is invoke a cosmos, where nature and physical desire, the fear of death and the impulse to transgress interrelate as in a lively and mysterious biotope.

Directed by Alain Guiraudie. With Damien Bonnard, India Hair, Raphaël Thiéry
France 2016, DCP, color, 100 min. French with English subtitles

SUNDAY MARCH 19 AT 7PM

SUITE ARMORICAINE

This tale of a year in the lives of a professor and a student takes place at a university in Brittany—between two generations, between the dreams of youth and various adult trajectories. It takes place between what we see and what we fail (or refuse) to see, what we’re willing to give up as we age, and what we cannot do without. It’s very realistic, yet deeply dreamlike—sometimes nightmarish. With impressive assurance in the directing and the storytelling of her second feature, Pascale Breton combines coming-of-age chronicle and fairytale to subtly question the way we manage to live together or do not: as couples, as friends, as community, but also together with our memories, and with our fantasies.

Directed by Pascale Breton. With Valérie Dréville, Kaou Langoët, Elina Löwensohn
France 2015, DCP, color, 148 min. French with English subtitles

SUNDAY MARCH 26 AT 5PM

REMNANTS OF MADNESS (*CE QU’IL RESTE DE LA FOLIE*)

This film takes its place within the fertile genre of documentaries dedicated to madness. But it transforms that genre because of its location, which is a Senegalese asy-

lum near Dakar. Joris Lachaise, who is also cameraman and editor, takes advantage of the complexity of a situation that lies at the intersection of what we name madness and what can only be termed misery, of different local religions and beliefs, including what we call “science.” Acknowledging this complexity, Lachaise pays respectful attention to everyone: inmates and doctors, priests and nurses. Lachaise uses a rare and powerful tool to approach the intersections of all these dimensions—where they interfere, support or oppose each other—a tool that cannot be defined otherwise than by the word “beauty.” This visual intensity takes up the challenge of accepting and questioning the abyss of the human psyche, together with all those who are involved—including us, watching.

Directed by Joris Lachaise
France/Senegal 2014, DCP, color, 90 min. French and Wolof with English subtitles

INTRODUCTION BY JEAN-MICHEL FRODON

FRIDAY MARCH 31 AT 7PM

NEITHER HEAVEN NOR EARTH (*NI LE CIEL NI LA TERRE*)

This is a war movie—a real one. This is a ghost story—a real one. This is an artist’s film—a real one. Telling the story of a squad of French soldiers in one of the most



PASCALE BRETON *SUITE ARMORICAINE*

dangerous areas of Afghanistan during the recent war, the acclaimed young video artist and photographer Clément Cogitore manages to merge heterogeneous ideas of cinema into an incredibly convincing, mesmerizing and sometimes frightening work. The enemy attacks, sporadically; but more alarmingly, soldiers are vanishing without a trace. The landscape is a splendor, possibly a lethal splendor. Old legends and new weapons, men of combat and men of faith, traditional peasants and over-equipped Westerners have to share a common world, a world it cannot be said that any of them fully understands.

Directed by Clément Cogitore. With Jérémie Renier, Swann Arlaud, Marc Robert
France/Belgium 2015, DCP, color, 100 min. French and Persian with English subtitles

INTRODUCTION BY JEAN-MICHEL FRODON

SUNDAY APRIL 2 AT 4PM

PORTRAIT OF THE ARTIST (*LE DOS ROUGE*)

So strange and so funny, this mysterious encounter between a director (played by filmmaker Bertrand Bonello) and an art historian (Jeanne Balibar). He intends to make a film about monstrosity in painting; with seduction and irony, she guides him towards her own monstrosity, as well as to the discovery of extraordinary canvases, some of them very famous and others not at all. Or is it his monstrosity, as a man, as an artist, as a would-be demiurge who is revealed in this elegant labyrinth of references, desire and betrayal? The second feature by multifaceted artist Antoine Barraud seems to dance with a smile into the heart of the dangerous enigmas of image making and image belief

Directed by Antoine Barraud. With Bertrand Bonello, Nicolas Maury, Charlotte Rampling
France 2014, DCP, color, 127 min. French with English subtitles



CLÉMENT COGITORE *NEITHER HEAVEN NOR EARTH*

SUNDAY APRIL 9 AT 4:30PM

RULES OF THE GAME (*LES RÈGLES DU JEU*)

The “game” here is not Renoir’s set of conventions and hypocrisies, but something much more workaday: the series of steps that young jobseekers are supposed to learn in order to find work. As the documentary follows four such job candidates and those who train them, a much richer story emerges. The need to find work, the learning of the codes of expected behavior, the employers’ demand for a level of submission far beyond the technical necessities of the job: all of this outlines the social and mental landscape in which the young precariat lives to-



ANTOINE BARROUD *PORTRAIT OF THE ARTIST*

day. *Rules of the Game* is about acting in real life, acting (and possibly refusing the part) for the young jobseekers, but also for the trainers. The film is also about the already thoroughly conventionalized signs of rebellion that may be used by anyone who wants to escape from the rules. And it is about the expectation that we, spectators, have for the players of this game. This seemingly quite simple documentary progressively unfolds the various layers of preconception, the sometimes funny, but more often dramatic, play at work in the social game.

Directed by Claudine Bories and Patrice Chagnard
France 2014, DCP, color, 106 min. French with English subtitles

FRIDAY APRIL 14 AT 9:15PM

A GERMAN YOUTH (*UNE JEUNESSE ALLEMANDE*)

They were young and they wanted to change the world. They were revolutionaries, so they became... filmmakers. In the early 1960s in Germany, those who would become the leaders of the Rote Armee Fraktion (the Red Army Faction) included filmmaking as part of their activism. Fifty years later, the documentary maker and film essayist Jean-Gabriel Périot draws from this historical context a stimulating essay film using archival footage to cast a different light on the 60s youth uprisings in Europe. With a contemporary critical spirit and a stimulating mix of subtlety, tenderness, humor, and, yes, hope, the film discusses the relationship between the artist’s work with images and the activist’s impetus to transform society.

Directed by Jean-Gabriel Périot
France/Switzerland/Germany 2015, DCP, color & b/w, 93 min. German and French with English subtitles

SATURDAY APRIL 15 AT 7PM

LA SAPIENZA

The only—sort of—veteran in this list is a baroque artist born in a powerful country, on the western side of the Atlantic, that he refuses to name and, of course, to visit. Eugène Green explores the resources of classical art and knowledge, confronting very old practices with a contemporary world full of charming people of various ages, as well as various languages: visual, musical, spoken. From Paris to a Swiss lake and, finally, Italy, he takes his viewers on a road trip inspired by a love affair with architecture, but which is in fact an inquiry about beauty, wisdom and dignity. Believe it or not, this is done with, and can be done only with, an incredibly inventive sense of humor that lightens the shadows of the churches built by Borromini, as well as the love and friendship among the strictly

designed but very sensual characters whose original way of speaking to each other speaks to us.

Directed by Eugène Green. With Fabrizio Rongione, Christelle Prot Landman, Ludovico Succio
France/Italy 2014, DCP, color, 100 min. French and Italian with English subtitles

SUNDAY APRIL 16 AT 7PM

A YOUNG POET (*UN JEUNE POÈTE*)

The young poet of the title is of course the main character, a teenager who experiences the highs and lows of love while trying to find traces of a major French bard, Paul Valéry. Here in the city of Sète by the Mediterranean Sea, where Agnès Varda shot her first film (*La Pointe courte*) sixty years ago, Valéry lies in his grave; meanwhile, a very attractive local girl jumps and smiles and jokes and drinks. The boy, tall and pale and shy, has a long road in front of him that includes both the girl and the grave, and maybe more. But the poet is also filmmaker Damien Manivel himself, a poet who believes in the magic powers of the simplest and most considerate idea of cinema, which is that light and movement, bodies and space, recorded with care and affection, are more than enough to make you smile and think, to make you shiver with the breath of the art of filmmaking.

Directed by Damien Manivel. With Rémi Taffanel, Léonore Fernandes, Enzo Vassallo
France 2015, DCP, color 71 min. French with English subtitles



JORIS LACHAISE *REMNANTS OF MADNESS*

HOUGHTON AT 75. FILMS INSPIRED BY HARVARD LIBRARY'S SPECIAL COLLECTIONS

MARCH 20 – MAY 22

Houghton Library, Harvard's principal rare book and special collections library and one of the world's premier research institutions, marks its 75th anniversary this year. Celebrations, held throughout 2017, include a collaboration with the Harvard Film Archive on a series of seven screenings, five this spring and two in the fall. Since Houghton opened in 1942, the library's holdings have been the basis for countless significant projects, from academia to Hollywood—a fact that is hardly surprising, given the range and depth of the library's world-renowned collections. What may surprise some is the library's close ties with popular culture. The *Houghton at 75* screening series features films inspired by the library's collections—from the “semi-final draft” manuscript of *Billy Budd* (one item in the library's incomparable Melville collection), to Emily Dickinson's hand-sewn “fascicles” of her poetry manuscripts, to various drafts of *The Miracle Worker*, for both the stage and film versions, in the William Gibson archive.

A Houghton curator will introduce each film, describing the specific holdings on which the film is based, as well as the larger literary, political or historical context.

Film and collection descriptions by David Pendleton and Dennis Marnon.

Houghton Library is celebrating its 75th anniversary with a year-long series of events, including exhibitions, film screenings, and open houses. For more information, visit houghton75.org.

Special thanks: Ed Arentz, Roy Andreotti, Bianca Costello—Music Box Films; Sol Papadopoulos—Hurricane Films.

MONDAY MARCH 20 AT 7PM

THE MIRACLE WORKER

William Gibson's teleplay *The Miracle Worker*, based on the early education of Helen Keller under the tutorship of Anne Sullivan, originally aired on February 7, 1957. Arthur Penn directed both the broadcast and its Broadway version. Gibson himself adapted the play for the movie version, bringing renewed acclaim to himself and Penn. The film beautifully captures the tenderness and terror that united Keller and Sullivan, played with great sensitivity and power by Patty Duke and Anne Bancroft.

The Harvard Theatre Collection, a department of Houghton Library, acquired in 2013 the William Gibson archive, which documents the full career of this American playwright and fiction writer (1914-2008). This archive contains heavily revised typescripts from every step of the play's evolution from telescript to stage script to movie screenplay. Included in *The Miracle Worker* folders are a two-page typescript of Helen Keller's notes and corrections to the play and a letter (1957) from Keller to Gibson, thanking him for his work.

Directed by Arthur Penn. With Anne Bancroft, Patty Duke, Victor Jory
US 1962, 35mm, b/w, 106 min



JANE CAMPION *BRIGHT STAR*

\$12 SPECIAL EVENT TICKETS
TERENCE DAVIES IN CONVERSATION WITH
LESLIE A. MORRIS

MONDAY MARCH 27 AT 7PM

A QUIET PASSION

Continuing his ongoing series of films about women confronting the constricted place allowed them in the 19th and early 20th centuries (after *The House of Mirth* and *Sunset Song*), Terence Davies presents his most unconventional protagonist yet in this biopic of Emily Dickinson, which spans her life from adolescence to death. Davies, always attuned to the rich inner lives of solitary figures, presents Dickinson without any veneer of charm or pity but rather as an artist of striking originality and indomitable strength.

In May 1950, Gilbert Montague, Harvard Class of 1901, gave to Houghton Library, in memory of his wife, the Emily Dickinson Collection of papers and artifacts that had been passed down through the poet's immediate family. The collection includes autographed poems, letters, family papers, and the family library. A special room on the second floor of the library is furnished with family portraits, Emily Dickinson's square piano, other Dickinson homestead furniture, and the chair and desk from her bedroom, where Dickinson (1830-86) wrote her poetry.

Leslie A. Morris is Curator of Modern Books and Manuscripts at Houghton Library.

Directed by Terence Davies. With Cynthia Nixon, Jennifer Ehle, Keith Carradine
Belgium/US 2016, DCP, color, 126 min

MONDAY APRIL 24 AT 7PM

BRIGHT STAR

The yearning spirit of the English Romantic poets infuses this biopic of John Keats, which focuses on his love affair with Fanny Brawne. Jane Campion has given repeated proof of her ability to bring the 19th century to the screen without resorting to cliché, and the soulful exchanges between Keats and Brawne—he gives her passion, she gives him depth—are audaciously felt.

Of the 126 poetry manuscripts that survive in John Keats' hand, ninety-one are part of the Keats Collection at Houghton Library. Of the 251 letters by Keats (1795-1821) that are known, eighty-six in his hand are held by Harvard, along with another twenty-four letters in contemporary transcripts of now-lost originals, making the library's Keats Collection the single largest repository for the poet's letters. Among the original letters in the collection are thirteen to Fanny Brawne, written in 1819 and 1820, their content being in large part the basis for *Bright*



TERENCE DAVIES *A QUIET PASSION*

Star. Most of these letters come from two donors: the poet Amy Lowell, who bequeathed her famous Keats collection to Harvard in 1925, and Arthur Houghton, Harvard Class of 1929, who gave Harvard his spectacular Keats holdings, as well as the special room and the library that now house them. Also in the collection is a contemporary transcript, made by a close friend, of Keats' sonnet written for Fanny Brawne, which begins "Bright Star, would I were steadfast as thou art."

Directed by Jane Campion. With Abbie Cornish, Ben Whishaw, Paul Schneider
UK/Australia/France 2009, 35mm, color, 119 min. English and French with English subtitles

MONDAY MAY 15 AT 7PM

BILLY BUDD

Actor Peter Ustinov directed, produced, starred in, and adapted from a Broadway play this version of Herman Melville's tale of treachery in the eighteenth-century British navy. Using a great deal of dialogue from the book, Ustinov maintains the ambiguity at the heart of Melville's allegory about the constant tension between justice and the law, particularly under military pressure. Like many films directed by actors, *Billy Budd* owes a great deal of its impact to its performances. The angelic Billy is played by a blond Terence Stamp in his film debut, while Ustinov himself is man o' war Captain Vere, forced to try the naïve Billy for the accidental murder of evil master-at-arms Claggart, played with staggering authority by Robert Ryan, who had long coveted the role.

Herman Melville (b. 1819) worked on the composition of *Billy Budd* from 1886 until his death in 1891. The manuscript was preserved in the family for decades (in a tin breadbox, according to family tradition) until it was edited for publication in 1924 in the Constable edition of *The Works of Herman Melville*. Written in obscurity, considered unfinished by his widow, and left unpublished for thirty-three years, *Billy Budd* is now regarded as a masterpiece and holds a place second only to *Moby-Dick* in the Melville canon. The manuscript, along with other Melville

literary papers, publishing agreements, letters, journals and family papers, was placed on deposit at Harvard in the early 1930s by Melville's granddaughter and literary executrix, Eleanor Melville Metcalf, and then given by her in 1937. In 1942, the year Houghton Library opened, Mrs. Metcalf made an additional gift of more than 100 books from Melville's library, inscribed copies of his own works, corrected proof-sheets of several works, and presentation copies of the works of other authors. The Melville collection at Houghton Library is the richest and most varied resource for the study of this American author.

Directed by Peter Ustinov. With Terence Stamp, Peter Ustinov, Robert Ryan
US 1962, 35mm, b/w, 123 min



PETER USTINOV BILLY BUDD

MONDAY MAY 22 AT 7PM

GLORY

At the crest of the Boston Common, facing the State House, is a monument to the Civil War's 54th Massachusetts Volunteer Infantry, the first US Army unit composed entirely of African American troops, and its (white) commander, Col. Robert Gould Shaw. *Glory* tells the inspiring and intensely moving story of the formation of this unit and its combat record. While the film never fully escapes the trap of the "white savior narrative," it also affords screen time to an extraordinary ensemble of African American actors.

Houghton Library holds the principal collection of letters (more than 200) written by Shaw, Harvard Class of 1860, to his strongly abolitionist family during his Civil War service. Shaw was appointed in March 1863 colonel of the 54th regiment of Massachusetts infantry, the first African-American unit from a Northern state to serve in the war. Shaw and more than half his regiment died in the Second Battle of Fort Wagner, July 18, 1863. Presented in 1975 by descendants of Shaw's sister, Ellen, the collection has been a primary resource for several recent biographies of Shaw. The letters drew interest from around the world after the appearance of *Glory*, which includes a full-screen credit to Houghton Library.

Directed by Edward Zwick. With Matthew Broderick, Denzel Washington, Cary Elwes
US 1989, 35mm, color, 122 min

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.

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S	M	T	W	T	F	S
			01	02	03 7PM THREE RADICAL JAPANESE FILMMAKERS P. 3 INTRODUCTION BY GO HIRASAWA	04 6PM THE WOMAN WHO LEFT P. 3 INTRODUCTION BY LAV DIAZ
05 4:30PM THE BEAUTIFUL PERSON P. 4 7PM LOVE SONGS P. 4 CHRISTOPHE HONORÉ IN PERSON	06 7PM METAMORPHOSES P. 4 CHRISTOPHE HONORÉ IN PERSON	07	08	09	10 7PM SHOES P. 6 BENSHI PERFORMANCE BY ICHIRO KATAOKA WITH LIVE PIANO ACCOMPANIMENT	11 3PM E.T. P. 6 7PM THE HOUSE OF MIRTH P. 8 9:30PM MAN AT BATH P. 5 HÔTEL KUNTZ P. 5
12 5PM SICILIA! 7PM WHERE DOES YOUR HIDDEN SMILE LIE? SCREENINGS RESCHEDULED FROM STRAUB-HUILLET SERIES IN SEPT - NOV 2016 CALENDAR	13 7PM BELOVED P. 5	14	15	16	17 7PM IN PARIS P. 5 9PM THE NEON BIBLE P. 8	18 7PM STAYING VERTICAL P. 9 9PM MY MOTHER P. 5
19 5PM CLOSE TO LEO P. 5 7PM SUITE ARMORICAINE P. 9	20 7PM THE MIRACLE WORKER P. 11	21	22	23	24 7PM GRACELAND P. 16 MUNDANE HISTORY P. 16 ANOCHA SUWICHAKORNPONG IN PERSON	25 7PM BLACK MIRROR P. 16 BY THE TIME IT GETS DARK P. 16 ANOCHA SUWICHAKORNPONG IN PERSON
26 5PM REMNANTS OF MADNESS P. 9 7PM SUNSET SONG P. 8 TERENCE DAVIES IN PERSON	27 7PM A QUIET PASSION P. 11 TERENCE DAVIES IN PERSON	28	29	30	31 7PM NEITHER HEAVEN NOR EARTH P. 9 INTRODUCTION BY JEAN-MICHEL FRODON	



ARTHUR PENN *THE MIRACLE WORKER* P. 11

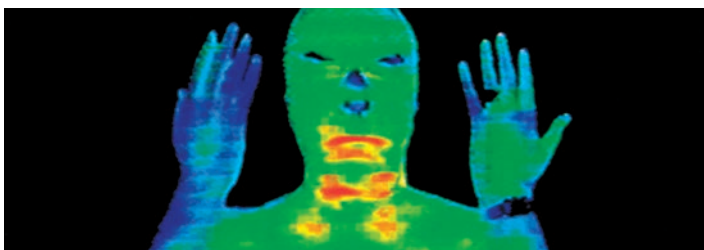


JOÃO PEDRO RODRIGUES *THE ORNITHOLOGIST* P. 27

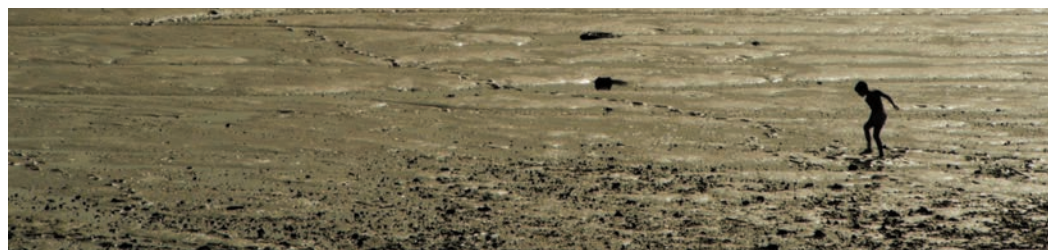
S	M	T	W	T	F	S
						01 7PM BLEAK STREET P. 17 ARTURO RIPSTEIN AND PAZ ALICIA GARCÍADIEGO IN PERSON
02 4PM PORTRAIT OF THE ARTIST P. 10 INTRODUCTION BY JEAN-MICHEL FRODON 7PM WOMAN OF THE PORT P. 17	03 7PM OUT WITH THE STARS! AN ILLUSTRATED LECTURE P. 28 JIM HEIMANN IN PERSON	04	05	06	07 7PM NEW YORK CITY FOUND AND LOST P. 18 JEM COHEN IN PERSON	08 3PM MARY POPPINS P. 7 7PM PASSAGES 1 P. 18 JEM COHEN IN PERSON
09 4:30PM RULES OF THE GAME P. 10 7PM MUSEUM HOURS P. 18	10 7PM HERMIA AND HELENA P. 20 MATÍAS PIÑEIRO IN PERSON	11	12	13	14 7PM PASSAGES 2 P. 19 9:15PM A GERMAN YOUTH P. 10	15 7PM LA SAPIENZA P. 10 9PM COUNTING P. 19
16 7PM A YOUNG POET P. 10	17 7PM THE COW'S DRAMA P. 20 THE RUMOUR OF TRUE THINGS P. 20 THE ALBATROSS P. 20 WHILE DARWIN SLEEPS P. 20 PAUL BUSH IN PERSON	18	19	20	21 7PM CHAIN P. 19 9:30PM THE ADVENTURE OF DENCHU-KOZO P. 21 I AM SION SONO! P. 21	22 7PM DOWN HEAR: THE FILMS OF MIKE HENDERSON P. 23 MIKE HENDERSON IN PERSON
23 4:30PM BENJAMIN SMOKE P. 19 7PM SUITE CALIFORNIA STOPS & PASSES P. 23 INTRODUCTION BY MIKE HENDERSON	24 7PM BRIGHT STAR P. 11	25	26	27	28	29
30 4:30PM INSTRUMENT P. 19 7PM BROOKLYN-GUSINJE P. 25						

CHRISTOPHE HONORÉ *METAMORPHOSES* P. 4

M	T	W	T	F	S	
01 7PM PROFIT MOTIVE AND THE WHISPERING WIND P. 27 JOHN GIANVITO IN PERSON	02	03	04	05 7PM ZELIMIR ZILNIK SHORT FILMS P. 25 9PM TOKYO CABBAGEMAN K ISOLATION OF 1/880000 P. 21	06 7PM OH DEM WATERMELONS P. 24 BLEU SHUT P. 24 THE GREAT BLONDINO P. 24 9PM HANASARERU GANG P. 22	
07 7PM THE ORNITHOLOGIST P. 27 JOÃO PEDRO RODRIGUES IN PERSON	08 7PM OÙ EN ÊTES-VOUS, JOÃO PEDRO RODRIGUES ? P. 27 JOÃO PEDRO RODRIGUES AND JOÃO RUI GUERRA DA MATA IN PERSON	09	10	11	12 7PM EARLY WORKS P. 25 ZELIMIR ZILNIK IN PERSON	13 3PM THE ADVENTURES OF PRINCE ACHMED P. 7 7PM THE OLD SCHOOL OF CAPITALISM P. 25 ZELIMIR ZILNIK IN PERSON
14 7PM GRAVITY HILL NEWSREELS: 12 SHORT OBSERVATIONS ABOUT OCCUPY WALL STREET P. 19	15 7PM BILLY BUDD P. 12	16	17	18	19 7PM KENEDI GOES BACK HOME P. 26 9PM HAPPINESS AVENUE P. 22	20 7PM KENEDI, LOST AND FOUND P. 26 KENEDI IS GETTING MARRIED P. 26 9PM SAINT TERRORISM P. 22
21 4PM MARBLE ASS P. 26 TITO AMONG THE SERBS FOR THE SECOND TIME P. 26 7PM THE RAIN WOMEN P. 22 UNK P. 22	22 7PM GLORY P. 12	23	24	25	26	27



PAUL BUSH *THE RUMOUR OF TRUE THINGS* P. 20



JEM COHEN *WORLD WITHOUT END (NO REPORTED INCIDENTS)* P. 19

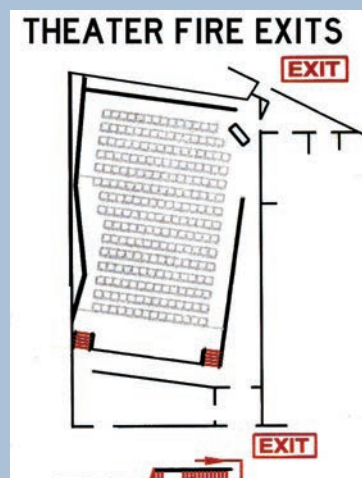
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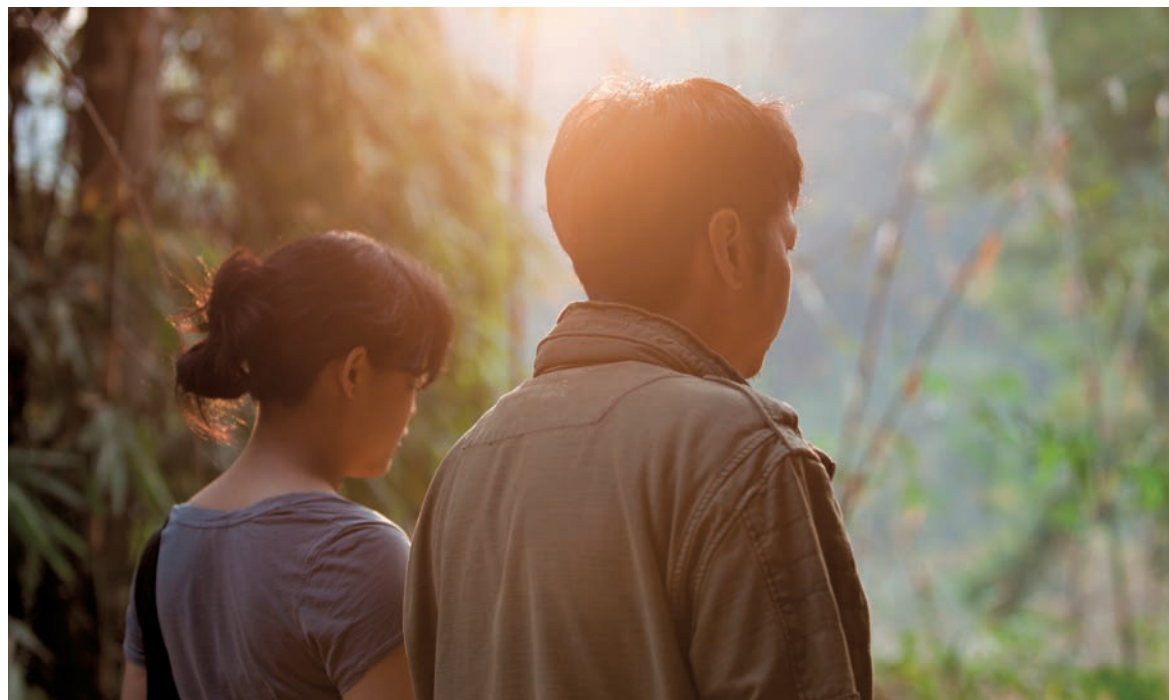


DARKNESS AS LIGHT. THE CINEMA OF ANOCHA SUWICHAKORNPONG

MARCH 24 – MARCH 25

With her assured second feature film, *By the Time It Gets Dark* (*Dao khanong*), Thai director Anocha Suwichakornpong (b. 1976) has confirmed her place on the urgent front line of contemporary world cinema. Forming a diptych with her acclaimed *Mundane History* (*Jao nok krajok*), a meditation on patriarchy and artistic expression, Suwichakornpong's new film partially focuses on a young woman struggling to make a film about political activism despite the opposition of the repressive Thai military regime, long at war with progressive and engaged cinema. A dream logic joins the two films, which share nonlinear structures and bewitching symmetries—characters at times seem to reappear in different form, and abrupt flash forwards are revealed as uncanny echoes of the past. As in the films of her compatriot Apichatpong Weerasethakul, phantom and supernatural beings drift across Suwichakornpong's films, at times evoking Thai Buddhist ideas of the commutation of souls and rebirth while suggesting a cyclical and cosmological vision of history. The rich poetic ambiguity and suggestive power of Suwichakornpong's films is embodied in their dual English and Thai titles that each carry different meanings, pointing to the open multiplicity of perspective and reading at the heart of her artistically and politically courageous cinema. —HG

Special thanks: Dennis Lim—Film Society of Lincoln Center.



ANOCHA SUWICHAKORNPONG *BY THE TIME IT GETS DARK*

\$12 SPECIAL EVENT SCREENING
ANOCHA SUWICHAKORNPONG IN PERSON

FRIDAY MARCH 24 AT 7PM

MUNDANE HISTORY (*JAO NOK KRAJOK*)

Ostensibly the story of a young man coming to terms with his paralysis by an unidentified accident, *Mundane History* seems to focus closely on the relationship that emerges gradually from the embittered patient and his gentle male nurse. “Seems” because the film's careful details draw our attention always to the world beyond the house where much of the action is contained. Revealed to be a frustrated film student, Suwichakornpong's immobile hero suggestively emblemizes the difficult place of the artist in a country systematically suppressed by repressive dictatorial rule. The film nevertheless finds an unexpected freedom in its drifting structure and lyrical passages of pure cinema that could be the young man's films, whether dreamed or actually realized, given haunting life by the melancholy music of the Malay and Thai post-rock bands Furniture and The Photo Sticker Machine. Although not censored, *Mundane History* was controversially given Thailand's most restrictive “20+” rating for its single scene of male nudity.

Directed by Anocha Suwichakornpong. With Arkaney Cherkam, Paramej Noiam, Anchana Ponpitakthepkij
Thailand 2010, 35mm, color, 78 min. Thai with English subtitles

PRECEDED BY

GRACELAND

Directed by Anocha Suwichakornpong. With Xavier Burbano, Jelralin Chanchoenglop, Sarawut Marthong
Thailand 2006, 35mm, color, 34 min. Thai with English subtitles

\$12 SPECIAL EVENT SCREENING

ANOCHA SUWICHAKORNPONG IN PERSON

SATURDAY MARCH 25 AT 7PM

BY THE TIME IT GETS DARK (*DAO KHANONG*)

Suwichakornpong's new film bravely tackles a subject long taboo for Thai artists and writers: the Thammasat University Massacre of 1976, in which a still-unconfirmed number of protesting students were brutally murdered by the military. Rather than a head-on confrontation with the horrific incident, however, *By the Time It Gets Dark* takes a more nuanced and digressive path, interweaving the seemingly disconnected stories of a filmmaker researching the massacre together with those of a young pop star and a melancholy maid who drifts enigmatically throughout the film. What unites these different characters, Suwichakornpong seems to suggest, is the still-pulsing trauma of history that has been denied yet not forgotten. In its lyrical interweaving of character narrative and documentary interludes, and in its pixel-imploding ending, *By the Time It Gets Dark* goes further still by suggesting the limits of the dizzying image world that we increasingly inhabit and the ways in which cinema might give a safe place for local histories and personal memories to be kept alive.

Directed by Anocha Suwichakornpong. With Arak Amornsupasiri, Apinya Sakuljaroensuk, Achtara Suwan
Thailand 2016, DCP, color, 105 min. Thai with English subtitles

PRECEDED BY

BLACK MIRROR

Directed by Anocha Suwichakornpong
Thailand 2008, digital video, color, 3 min



ANOCHA SUWICHAKORNPONG *MUNDANE HISTORY*

ARTURO RIPSTEIN'S *BLEAK STREET*

APRIL 1 – APRIL 2

Across the now more than fifty-year span of his still-vital career, Arturo Ripstein has steadily fixed an unyielding yet compassionate gaze upon the marginalized fringes of Mexican society and history, a decadent world crowded with seductive crooks, abusive lovers, petty tyrants and hopelessly romantic dreamers. An essential complement to the dark fatalism of Ripstein's films, and especially those written by his wife and longtime creative partner Paz Alicia Garcíadiego, is a chipped humanism and black humor that gives authentic voice and fragile dignity to even his most desolate, desperate and abandoned characters. Ripstein's celebrated latest film *Bleak Street* takes to another level the stark theatricality that often undergirds his films and casts an unsettling limelight on the performative selves obsessively reinvented by his characters. Indeed, the back alleys and seedy love hotels of Ripstein's native Mexico City are given a haunting, unreal dimension by the remarkable black-and-white digital cinematography of Alejandro Cantú, whose gliding camera suggests at times a larger force propelling and interconnecting the film's different threads. Like Ripstein's remarkable debut feature, *The Castle of Purity* (1972), his new film is an almost unbelievable story based on an unbelievable actual event: the double murder of twin midget wrestlers by a pair of prostitutes. Never once removing their masks, the inseparable pair of devoted *mini-luchadores* are uncanny emblems of the troubled and contradictory masculinity explored throughout Ripstein's films and famously detonated in his still best-known work, *El lugar sin límites* (1977). *Bleak Street* extends, at times with dark absurdism, the hard critique of class inequity that has been a constant of his films, here by revealing a vicious and unceasing cycle of exploitation that even drives the very poorest against one another. *Bleak Street* also introduces a newly ruminative tone into Ripstein's cinema with its touching meditation on old age and obsolescence embodied by the weary figures of the aging prostitutes and battered wrestlers who find no escape from the brutal work that both defines and destroys them.

The Harvard Film Archive is pleased to welcome back Arturo Ripstein and Paz Alicia Garcíadiego for a screening of *Bleak Street*, together with a rarely seen earlier Ripstein-Garcíadiego film, *Woman of the Port*. – HG

Co-sponsored by the David Rockefeller Center for Latin American Studies (DRCLAS), Harvard.

Special thanks: Paola Ibarra Deschamps—DRCLAS.



\$12 SPECIAL EVENT TICKETS

ARTURO RIPSTEIN AND PAZ ALICIA GARCÍADIEGO IN PERSON

SATURDAY APRIL 1 AT 7PM

BLEAK STREET (LA CALLE DE LA AMARGURA)

Directed by Arturo Ripstein. With Alberto Estrella, Lety Gómez, Silvia Pasquel
Mexico/Spain 2016, DCP, b/w, 99 min. Spanish with English subtitles

SUNDAY APRIL 2 AT 7PM

WOMAN OF THE PORT (LA MUJER DEL PUERTO)

Ripstein and Garcíadiego embraced a bold modernist approach to their adaptation of a Guy de Maupassant short story of a sailor and a prostitute by offering three different tellings of the same tale, each from a different character's point of view. Similar to their other collaborations, *Woman of the Port* uses its multiple layers to build meaning cumulatively, offering a fractured composite sense of place and tone of wistful regret, while also cutting a richly textured cross-section across the narrative grain.

Directed by Arturo Ripstein. With Patricia Reyes Spíndola, Alejandro Parodi, Evangelina Sosa
Mexico 1991, 35mm, color, 104 min. Spanish with English subtitles



ARTURO RIPSTEIN *BLEAK STREET*

JEM COHEN, PRESENT AND ADRIFT

APRIL 7 – MAY 14



JEM COHEN *NYC WEIGHTS AND MEASURES*

Partly influenced by the work of photographers such as Helen Levitt, Walker Evans and Eugène Atget, Jem Cohen (b. 1962) entered into filmmaking at street level, documenting the discarded objects, invisible people, accidental art and oddly beautiful moments hard to spot if one is not looking for them. He meditatively investigates the uncategorized spaces, grey areas, hidden undersides and accidental messages that may not be often recorded for posterity but may contain the essence of places and people and this modern, hybrid existence where plastic and concrete are as likely to form a visual poem as a bird in a tree. Recording and privately ordering these abandoned, forgotten remnants somehow reverses the commercial food chain. By removing the sign from its original economic purpose, Cohen manages to uncommodify the commodified.

Cohen's work is deeply political and inherently compassionate in its observation and selection, yet his gaze remains unsentimental and nondidactic. His films are born from the particular freedom experienced by working in the margins with a small or nonexistent crew—not allowing commercial interests or industry standards to dictate his work. Instead, he explains, "I just like to roam and shoot with the guiding principle being to look and to listen. Don't feel you have to pre-decide what you're making; let the world itself tell you what you're making." A Cohen film may not seem too constrained by any narrative, medium or industry concerns, yet it does appear bound by an endless fascination with this mortal plane and its material creations. Whether a portrait of an individual or a "city symphony," his films impart a sense of rambling, wandering, looking and listening, being present. Naturally, his films take shape in a genreless territory—usually a mix of documentary, narrative, essay, poem—and occasionally manifest

in a nontraditional theatrical format: a multichannel gallery installation, visuals accompanying a concert, or as newsreels of the Occupy Wall Street demonstrations, played before features at the IFC Center in New York.

Both celebrated and critiqued, cities are often in Cohen's watchful crosshairs, for they "are always on, more or less, and they're also places where notions of democracy or the lack of it are readily tested in very visible, public ways." He scours the city streets, malls, museums, parking lots, plazas, airports, often shooting in places without permits, literally testing and challenging the idea of public and private as he is making a film. In 2005, his film was confiscated by police when he was simply filming landscapes from a train. Afterwards, he wrote an open letter imploring filmmakers and artists to carry on regardless of "national security concerns." "I believe that it is the work and responsibility of artists to create such a record, so that we can better understand, and future generations can know, how we lived, what we build, what changes and what disappears."

If his city symphonies seem more like *collaborations* with his environment, Cohen's portraits of individuals or groups usually involve the participants in the making of the film, as with Fugazi and the diaristic documentary *Instrument*. And when working with musicians or actors, it is an intimate, organic, evolving relationship between equals. *Museum Hours* was half-scripted and half-improvised, with some dialogue written after spontaneous events had occurred. Drawn to people, places and *sounds* that do not fit easily into a commercial category or elegant algorithm, Cohen respectfully introduces those who are fiercely independent, radical, passionate and distinctly *uncooptable*, like Fugazi, Patti Smith or Benjamin of *Benjamin Smoke*, into his living cinematic anthology—on and off screen.

"It's all work that asks viewers to find their own way, their own themes, their own anchors, work that refuses to separate the thing made, the making, and the world itself." Cohen's lyrical *dérives* are ultimately reclamations of space, land, objects, ideas from the alienated corporate monolith. Without overtly stating it, his films call for a deeper engagement and presence in the world. Leaving a Cohen film, your eyes don't need to adjust to reality; it is as if you can see reality more clearly: the wonder, the beauty, the strangeness, the sacredness, the ugliness, and all of those difficult-to-name areas in between.

We are honored to welcome Jem Cohen to the HFA for the two opening evenings of this retrospective. – BG

Film descriptions by Brittany Gravely and David Pendleton, unless otherwise noted.

\$12 SPECIAL EVENT TICKETS

JEM COHEN IN PERSON

FRIDAY APRIL 7 AT 7PM

NEW YORK CITY FOUND AND LOST

Jem Cohen has been walking the streets of New York City for thirty years now, documenting its burgeoning street life. Over those years, however, seemingly endless waves of gentrification and, more recently, security restrictions have changed both the life on the streets and the freedom to film it. This program of short street portraits, some of Cohen's most beautiful and eloquent work, traces those changes.

CONEY ISLAND END OF GOD THE WAY IT MUST BE

Directed by Jem Cohen. US 1996, 35mm (orig. Super 8), b/w, 3 min

LITTLE FLAGS

Directed by Jem Cohen

US 2000, digital video (orig. Super 8), b/w, 6 min

NYC WEIGHTS AND MEASURES

Directed by Jem Cohen

US 2005, digital video (orig. 16mm), color, 6 min

LOST BOOK FOUND

"And as I became invisible, I started to see things that had once been invisible to me." Informed by his experience as a street vendor in New York, Cohen crafted an homage to Walter Benjamin, whose work he discovered during the film's construction. The narrator, a pushcart vendor, meets a man who is expert at fishing objects out of sidewalk gratings, collecting and selling this urban debris. Possessed by the memory a mysterious book he almost purchased from the street fisherman, the narrator begins to see life through the template of this book and its eccentric, obsessive categorization of "places, objects, incidents." Like the book's author, Cohen and his stand-in become collectors of the accidental poetry of the street—art that has no calculable value, no official category—and when finally relegated to only memory, no actual substance. Tenderly coalescing Cohen's preoccupations with urban existence, commodification and the art object, the film is a diaristic wander through the visible to the invisible, loosening the tethers of both to create an entirely unique phenomenon.

US 1996, digital video (orig. Super 8 and 16mm), color, 37 min

NIGHT SCENE NEW YORK

Directed by Jem Cohen

US 2009, digital video (orig. 16mm), color, 10 min



JEM COHEN MUSEUM HOURS

HELIANTHUS CORNER BLUES

Directed by Jem Cohen. US 2014, digital video, color, 3 min

REAL BIRDS

Directed by Jem Cohen. US 2012, digital video, color, 11 min

\$12 SPECIAL EVENT TICKETS

JEM COHEN IN PERSON

SATURDAY APRIL 8 AT 7PM

PASSAGES 1

Cohen finds endless mystery in the real world: on city streets, throughout museums, inside busses on foggy,



JEM COHEN COUNTING

anonymous highways. Transformed by his camera, some music and some text, these real places become transformed into passages towards a more mystic side of life.

THE PASSAGE CLOCK (FOR WALTER BENJAMIN)

Directed by Jem Cohen. With Patti Smith

US 2008, digital video (orig. 16mm), b/w, 10 min

AMBER CITY

Directed by Jem Cohen

US 1999, digital video (orig. 16mm), color, 48 min

BLESSED ARE THE DREAMS OF MEN

Directed by Jem Cohen

US 2006, digital video (orig. 16mm), color, 9 min

LONG FOR THE CITY

Directed by Jem Cohen. With Patti Smith

US 2008, digital video (orig. Super 8), b/w, 9 min

SUNDAY APRIL 9 AT 7PM

MUSEUM HOURS

Johann, a guard in Vienna's Kunsthistorisches Museum, meets Anne, who has traveled from Canada to be with her comatose cousin. Within this alienated atmosphere, the two strangers—portrayed by nonactor Bobby Sommer with singer and occasional actress Mary Margaret O'Hara—connect through art and jokes and their unique paths. Unusual entities among cinematic characters, they remain somewhat mysterious to each other and to the audience, and unlike the standard Hollywood fate, their fate is not a romantic one. The romance in *Mu-*



JEM COHEN & PETER SILLEN *BENJAMIN SMOKE*

suem Hours instead emerges in its luxurious philosophical meanderings and in the gently guided exploration of public spaces and private interactions. Cohen opens the narrative up even further by traversing time through the shared experience of art; in particular, that of Pieter Bruegel, whose works also tend to lack a distinct center and, in fact, draw the eye to the more inglorious elements. Rather than elite or esoteric diversions, both Bruegel's paintings and Cohen's experimental film draw the eye back down to Earth to the mysterious, awkward pleasures of our uncelebrated, mortal pursuits.

Directed by Jem Cohen. With Mary Margaret O'Hara, Bobby Sommer, Ela Piplits
Austria/US 2013, DCP, color, 106 min. English and German with English subtitles

FRIDAY APRIL 14 AT 7PM

PASSAGES 2

A moving portrait of the legendary film curator Luce Vigo and Cohen's latest New York streets film precede his newest feature.

CROSSING PATHS WITH LUCE VIGO

Directed by Jem Cohen
Spain 2010, digital video (orig. 16mm), color, 12 min. French with English subtitles

BURY ME NOT

Directed by Jem Cohen. US 2016, digital video, color, 10 min

WORLD WITHOUT END (NO REPORTED INCIDENTS)

Quite close to London, but a million miles away, South-end-on-Sea is a town along the Thames estuary. I was invited by an arts group there to make a portrait of the region. The film is of everyday streets, weathers, birds, and of course, water, mud, and sky. It is also of people. I made a series of almost random interviews with locals—not my usual approach for a landscape or city film—but I became fascinated by the musicality of the speech, the depths and specificity of knowledge, the odd revelations. Are these people fully representative of the area? Not at all. As is usual in my work, I embraced the chance encounter and rejected the very idea of the definitive. What I discovered is that the estuary and its insistent tides brought in not only nature and history, but prize-winning Indian curries, an encyclopedic universe of hats, and a nearly lost world of proto-punk music. —*Jem Cohen*

Directed by Jem Cohen. US 2016, DCP, color, 57 min

SATURDAY APRIL 15 AT 9PM

COUNTING

Referring to *Counting's* poetic, essay style as “life-drawing,” Cohen composes a meditative multi-city symphony from the layers of matter—dark and light—created and destroyed by civilization and its corporations. Primarily traversing public spaces, Cohen documents the intimacy of the communal, the occupation of the private, and all of the ambiguous realms in between during trips to cities like London, Sharjah, Moscow, Porto, St. Petersburg, New York and Istanbul. Originating from his reaction to the death of Chris Marker, Cohen captures, with his own system of categorization and rhythm, the many layers of information that coalesce in modern urban centers. As events in his personal life eventually seep through and emotionally tone the landscape, Cohen's open structure filters just enough, allowing for the audience to make their own narratives from his collection of observations and reflections.

Directed by Jem Cohen. US 2015, DCP, color, 111 min

FRIDAY APRIL 21 AT 7PM

CHAIN

Cohen reconfigured a three-channel installation piece titled *Chain X Three* into a more narrative, linear structure that follows two young women in different corners of the global economic spectrum. Both at the mercy of larger corporate forces—seen overwhelming the landscape in the form of malls, hotels, chain stores, highways and sprawl—each impassively and pragmatically respond to the stagnant alienation of the suburban miasma. Amanda is an American runaway, surviving off of abandoned spaces and complimentary coffee, whereas Tamiko is a scout for a large Japanese company sent to the States to study amusement parks. The film navigates a nowhere-ness that can be either alienating or comforting, but ultimately reveals the humanity even in this dead zone. Cohen acknowledges the beauty, humor and poignancy amid the bleak economic end games and the “super-landscape” of mass globalization, the homogenized encroachment of which is startlingly revealed in the film's end credits.

Directed by Jem Cohen. With Miho Nikaido, Mira Billotte, Tarik O'Regan
US 2004, digital video (orig. 16mm), color, 99 min

SUNDAY APRIL 23 AT 4:30PM

BENJAMIN SMOKE

Jem Cohen and co-director Peter Sillen, both visually involved in Athens' independent music scene, were introduced to Benjamin—née Robert Dickerson—through Michael Stipe, a longtime fan. Over a decade, Cohen and Sillen craft a compassionate portrait of Benjamin, whose marginality—unclassifiable musician, openly gay, HIV-positive, addict, drag queen—is as spectacular as his unedited authenticity, passionate vitality and sensitive vulnerability. In Atlanta's eccentric—and gradually gentrifying—area known as Cabbagetown, the filmmakers document Benjamin's public and private performances, wild musings, Southern left-field surroundings, and his band's opening for Patti Smith, another fan. A unique soul whose bright flame is sometimes difficult to watch directly, Benjamin seems equally powered by both a passion for life and a self-destructive fatalism. Amid the rough grains of film and notes of Benjamin's bewitching music, Cohen and Sillen capture the essence of this secret, decadent Southern star.

Directed by Jem Cohen and Peter Sillen
US 2000, 16mm, color and b/w, 73 min

PRECEDED BY

PETER HUTTON

Directed by Jem Cohen. US 2016, digital video (orig. 16mm), b/w, 2 min

ANNE TRUITT, WORKING

Directed by Jem Cohen
US 2009, digital video (orig. 16mm), b/w & color, 13 min

LUCKY THREE: AN ELLIOT SMITH PORTRAIT

Directed by Jem Cohen
US 1997, digital video (orig. 16mm), color, 11 min

SUNDAY APRIL 30 AT 4:30PM

INSTRUMENT

This collaborative project with Fugazi documents the seminal “post-hardcore” band from 1987 to 1996 as they explode in popularity without breaking with their strict codes of ethics and independence. Featuring punk icon Ian MacKaye—who is credited with coining the term “straight-edge,” a movement that rejected drugs and alcohol, among other excesses of Western Civilization—Fugazi live their songs' lyrics, playing and producing music cheaply. No merchandise, no corporate label, not even set lists, prevent them from being an instrument of any greater force than that of their own creation. Cohen's patchwork of Super 8, 16mm and video footage fits the rebellious function in this mesmerizing diary that drifts on and off stage, in and out of sync, from electric performances to the mundane reality of being a band—all of whose members seem sweeter, funnier and less dramatic than their onstage presences would suggest.

Directed by Jem Cohen and Fugazi
US 1999, digital video (orig. 16mm, Super 8, video), color & b/w, 115 min

SUNDAY MAY 14 AT 7PM

GRAVITY HILL NEWSREELS: 12 SHORT OBSERVATIONS ABOUT OCCUPY WALL STREET

As a natural outgrowth of his ongoing project filming life on the streets of New York and reflecting on the politics of such public spaces, Cohen started making frequent trips to the Occupy Wall Street home base in Zucotti Park in October and November of 2011. Some of the twelve short films he shot there include moments of daily life in the base camp, some document meetings and marches, and some capture police raids and the dismantling of the encampment.

Directed by Jem Cohen. US 2012, digital video, color, 64 min

BIRTH OF A NATION

Cohen's newest film features the crowds on the streets of Washington, D.C. on January 20 and 21 of this year, both the inauguration and the protests.

Directed by Jem Cohen. US 2017, digital video, color, 9 min



JEM COHEN *CHAIN*

MATÍAS PIÑEIRO'S *HERMIA AND HELENA*

APRIL 10

“*The course of true love never did run smooth.*” – *A Midsummer Night's Dream*

Matías Piñeiro's new film is the latest entry in the cycle of spirited and playfully transformative Shakespearean adaptations that began with *Rosalinda* (2011), whose breathless forty minutes chase the backstage intrigues of a youthful *As You Like It* production. *Hermia and Helena* follows Piñeiro regular Agustina Muñoz as she navigates a series of unexpectedly symmetrical reunions and separations during an academic residency in New York, where she is completing a new translation of *A Midsummer Night's Dream*. Piñeiro's first film shot outside of Argentina and in the English language, *Hermia and Helena* is equally, but differently, invested in language and (mis)communication as the earlier works, with Muñoz's search for a new direction in her life bringing a newly ruminative and melancholy dimension to Piñeiro's Shakespearean project. An autobiographical register can be read both in *Hermia and Helena*'s exploration of Piñeiro's adopted hometown of New York and in the unnamed “Institute” that hosts Muñoz and recalls the director's own year as a Fellow at the Radcliffe Institute for Advanced Studies. – HG

This screening and visit by Matías Piñeiro are co-presented by the Radcliffe Institute for Advanced Studies.

\$12 SPECIAL EVENT TICKETS
MATÍAS PIÑEIRO IN PERSON
MONDAY APRIL 10 AT 7PM

HERMIA AND HELENA

Directed by Matías Piñeiro. With Agustina Muñoz, María Villar, Mati Diop
US/Argentina 2016, DCP, color, 86 min. English and Spanish with English subtitles



MATÍAS PIÑEIRO *HERMIA AND HELENA*

SCRATCHING BEYOND THE SURFACE – THE FILMS OF PAUL BUSH

APRIL 17

Experimental director and animator Paul Bush (b. 1956) taught himself filmmaking while a member of the London Film-Makers' Co-op. By 1981 he was teaching film and established a film workshop in South London. Bush pioneered a technique—seen in a number of his films, such as *The Albatross*—that involves scratching, frame-by-frame, directly into the surface of color film stock over live-action footage.

This evening will survey his nearly thirty-year career, beginning with the early long-take documentary *The Cow's Drama (A Man's Dream)* and traveling through densely layered mixes of live action and illustration, frame-by-frame animation of insects, and a striking anthropological study created by machine-made institutional ephemera. Currently a Visiting Lecturer in Visual and Environmental Studies during the Spring 2017 semester, the filmmaker will join us afterwards for a conversation on his remarkable work. – JR

\$12 SPECIAL EVENT TICKETS
PAUL BUSH IN PERSON
MONDAY APRIL 17 AT 7PM

THE COW'S DRAMA (A MAN'S DREAM)

Drama, from the Greek: to do, act, or perform. A composition in which a story is related by means of dialogue and action and is represented with accompanying gesture, costume and scenery, as in real life, a play. The simplest story: a cow in a field, a day passes, articulated by a sequence of simple actions. Another day passes, and the actions only vary with the chance events that make one day different from any other. Between the days, three traditional songs about work, love and death are sung. These are stories too, but of generalization, metaphor and myth, whereas the cow's drama follows only the surface pattern of events, the specific. – Paul Bush

Directed by Paul Bush
UK 1984, 16mm, b/w, 37 min

THE RUMOUR OF TRUE THINGS

Most of the moving images produced for science, industry, commerce and medicine are seen only by a specialized audience, disappearing soon after they have been made. *The Rumour of True Things* is constructed entirely from these transient images—including computer games, weapons testing, production-line monitoring, marriage agency tapes—in which traces of our society are indirectly, but strikingly, etched. Within this moving



PAUL BUSH *THE ALBATROSS*

image ephemera, the film seeks a revelation of our society, not as we would like it to be seen, but as it will inevitably be seen by future generations—through those remnants of accidental statements that we have made and recorded. – PB

Directed by Paul Bush
UK 1996, 16mm, color & b/w, 26 min

THE ALBATROSS

Bush's adaptation of Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* brings to animated life Gustave Doré's nineteenth-century wood engravings by scratching directly into the surface of color film. Bush combines black-and-white live-action footage with the cut-out

engravings, model shots and footage of the sea, using many types of film to imbue the epic tale with a richly textured, densely layered, luminous, magical intensity.

Directed by Paul Bush
UK 1998, color, 5 min.

WHILE DARWIN SLEEPS

More than three thousand insects appear in this film, each for a single frame. As the colours glow and change across their bodies and wings, it is as if the genetic programme of millions of years is taking place in a few minutes. It is a rampant creation that seems to defy the explanations of evolutionists and fundamentalists. It is like a mescaline dream of Charles Darwin's.

The film is inspired by the insect collection of Walter Linsenmaier in the natural history museum of Luzern. As each insect follows the other, frame by frame, they appear to unfurl their antennae, scuttle along, or flap their wings as if trying to escape the pinions that attach them forever in their display cases. Just for a moment the eye is tricked into believing that these dead creatures still live. – PB

Directed by Paul Bush
UK 2004, digital video, color, 4.5 min

HACHIMIRI MADNESS! JAPANESE INDEPENDENTS FROM THE PUNK YEARS

APRIL 21 – MAY 22

“When people start turning the camera on themselves the season of politics is truly over.” Only a couple of years after making this damning claim about the explosion in 8mm filmmaking in early 1970s Japan, the influential leftist theorist-activist Masao Matsuda took it all back. Seeing the new category of film as the “axis of the media revolution,” Matsuda became one of the biggest supporters of an immense wave of filmmaking that would shape Japanese cinema for decades to come.

The most well-known filmmakers in Japanese film today—Kiyoshi Kurosawa, Sion Sono, Shinya Tsukamoto, Sogo Ishii among them—emerged from the eruptive energy, brash use of freedom, and creative chaos of this new kind of film called *jishu eiga*—roughly: “autonomous film”—in Japan. From 1977 the Pia Film Festival positioned itself at the center of this creative storm and became an event where the *jishu eiga* world converged.

And the film world took notice. Some of the great working filmmakers flocked to Pia as audience and jury members: Nagisa Oshima, Francois Truffaut, Toshio Matsumoto, Nobuhiko Obayashi—himself instrumental in creating this mode of filmmaking—and many others saw the immense creative energy that was unfolding outside of commercial cinema structures. While the mainstream film industry of the 1970s in Japan shifted to largely producing either sexploitation films or mega-blockbusters, all over the country an intricate web of alternative circuits of production and distribution took hold. It attracted significant audiences and inspired thousands of young cinephiles to create their own films, brimming with ideas and experimentation. No other country in the world developed such a prolific and extensive grassroots film movement. It was this potential for mobilizing networks and engagement that Matsuda saw as a new model of politics after the failure of the student movement.

But the commercial film industry soon saw *jishu* film’s potential as well. In 1978 the major film studio Toei allowed the twenty-one-year-old Sogo Ishii to co-direct a mainstream remake of his legendary sixteen-minute 8mm film *Panic in High School* (1976). To compare such a move to the US context, it would be as if George Lucas were given the opportunity to shoot *Star Wars* not after the box office success of *American Graffiti* or on the merits of having gone to film school, but on the basis of a sixteen-minute 8mm film he shot just after high school. While Ishii was inevitably disappointed by the restrictions of big-studio filmmaking, this unprecedented move by one of the largest film studios in Japan—and others would follow the example—demonstrated the amount of attention and heft this new type of film had acquired among youth audiences.

The Pia Film Festival has begun to make its treasure trove of legendary *jishu* films available. It still remains one of the most important forums for discovering interesting young filmmakers, and its main prize is an important stepping stone to a rich career in film. The ongoing legacy of the *jishu* film is not, however, just that of supplying a steady stream of talent to the commercial film industry. The *jishu* film aesthetic and its vision of highly personal film that nonetheless embraces artifice, explores the line between mediated reality and media fiction, and aims for cinematic fireworks, pushing forward with relentless energy, still shapes Japanese film today. It is in the early films from the Pia archive that we find this energy in its purest and most unbridled form. – Alexander Zahlten, Associate Professor of East Asian Languages and Civilizations, Harvard

Film descriptions by Alexander Zahlten.

FRIDAY APRIL 21 AT 9:30PM

THE ADVENTURE OF DENCHU-KOZO (DENCHU KOZO NO BOKEN)

The early *jishu* films of two of the most well-known filmmaker/artists from Japan show the unbridled energy that this form of filmmaking allowed. In his joyfully inventive film, Tsukamoto—who can currently be seen playing one of the main roles in Martin Scorsese’s *Silence*—prefigures many of the cyberpunk themes of the more grim visual assault of his international breakthrough film, *Tetsuo, The Iron Man* (1989). Here the story of a teenage boy who discovers an electric pylon growing out of his back and is soon forced to battle cyborg vampires over the future of humanity touches upon Tsukamoto’s theme of the body melding with technology in a playfully manic tone.

Directed by Shinya Tsukamoto
Japan 1988, DCP, color, 47 min. Japanese with English subtitles

I AM SION SONO! (ORE WA SONO SHION DA!!)

The intensely prolific Sono is one of the most constant presences from Japan at international festivals now, but his career is one of creativity in overdrive well beyond film. A published poet by his teens, Sono became an important presence in poetry, experimental theater, and—with this personal, adrenalized experimental film—stepped into the world of moving images. Navigating sometimes exuberant, sometimes uncomfortable territory, *I am Sion Sono!* explores the possibilities of film as part of a much larger artistic project.

Directed by Sion Sono
Japan 1984, DCP, color, 37 min. Japanese with English subtitles

FRIDAY MAY 5 AT 9PM

ISOLATION OF 1/880000 (1/880000 NO KODOKU)

An elegiac ode to a loner who finds it difficult to fit in and the inevitable eruption of his frustration, *Isolation of 1/880000* tells the story of Takemitsu, a disabled young



MASASHI YAMAMOTO SAINT TERRORISM

man caught in the “examination hell” of trying to get into one of Japan’s top universities. Director Sogo Ishii (now renamed as Gakuryu Ishii) was the original 8mm punk, whose works expressed unhinged energy and made speed, intensity and rebellion their stylistic and thematic center, carrying over into his later 16mm and 35mm films such as *Crazy Thunder Road* and *Crazy Family*. In contrast, *Isolation* prefigures the more ethereal aesthetic of his big budget 1990s films.

Directed by Sogo Ishii
Japan 1977, DCP, color, 43 min. Japanese with English subtitles

TOKYO CABBAGEMAN K (TOKYO HAKUSAI KAN-K-SHA)

The *jishu* film scene was an incredibly networked community, and the legendary *Tokyo Cabbageman K* stands as a good example. Ishii collaborator Akira Ogata—now a well-known commercial film director in his own right—shot this story of nightmarish transformation in direct reference to Kafka’s *The Metamorphosis* with Ishii and others working on the set. When K awakens and finds himself partially transformed into a cabbage, he must come to terms with his new state and how it puts him

at the center of a media storm and unsolicited desires. The film features one of the most famous soundtracks in *jishu* film history.

Directed by Akira Ogata
Japan 1980, DCP, color, 59 min. Japanese with English subtitles

SATURDAY MAY 6 AT 9PM

HANASARERU GANG

If the French *nouvelle vague* is an implicit reference point, or at least shares a certain sensibility with the films in this lineup—many of which feel like uninhibited, no-holds-barred experiments very loosely inspired by Truffaut, Rivette or Godard—then *Hanasareru Gang* is the only open homage to the French filmmakers. Genre elements such as gangsters, a suitcase full of money, and a girl who joins them for their misadventures build a kaleidoscopic game of filmic conventions. Always self-aware and willing to slip back and forth between storytelling and self-reflexivity with a light touch, *Hanasareru Gang* is easily recognizable as a complex yet passionately energetic variation of Suwa's more austere later films. One of the directors most explicitly influenced by French cinema, Suwa is best known outside of Japan for his *H Story* (2001), a film that starred Beatrice Dalle and was a remake of sorts of—and meta-filmic reflection on—Alain Resnais' *Hiroshima Mon Amour*.

Directed by Nobuhiro Suwa
Japan 1984, DCP, color, 85 min. Japanese with English subtitles

FRIDAY MAY 19 AT 9PM

HAPPINESS AVENUE

(AI NO MACHIKADO 2 CHOME 3 BANCHI)

A full-frontal attack on mid-1980s conservative Japan, *Happiness Avenue* features a rowdy cast (including Sion Sono) wreaking havoc on the town of Shizuoka. Kicking off with its countermodel—a disciplined right-wing group lined up and demanding the return of the Kuril Islands from the Soviet Union—Katsuyuki Hirano and his group counter with only loosely organized anarchy. Straddling the line between documentary, street performance art and juvenile provocations, the film culminates in an exploration of the town's sewage system that becomes a health hazard for its participants. Nominally based on a manga by Akira creator Katsuhiro Otomo, the film has no obvious relation to its supposed source material. Hirano continued into one of the more unconventional careers of Pia award-winning directors. Rather

than enter mainstream filmmaking, he became notorious for shooting highly experimental pornography for the video circuit, as well as documentaries about his bicycle tours that showed widely at international film festivals, among them *Yumika* (1997) with his on-and-off lover, adult video star Yumika Hayashi.

Directed by Katsuyuki Hirano
Japan 1986, DCP, color, 126 min. Japanese with English subtitles

SATURDAY MAY 20 AT 9PM

SAINT TERRORISM (SEI TERORIZUMU)

Saint Terrorism is an outsider fantasy, a vision of destructive life on the margins of early 1980s Japan. Yamamoto's second *jishu* film shows the roots that blossomed into one of the great idiosyncratic talents of contemporary Japanese cinema, and one of the filmmakers who has stayed the most true to his *jishu* film origins. Here, he



SION SONO / I AM SION SONO!

presents a collage of interwoven stories, lethally held together by a young woman who shoots people at random but later is convinced to switch to poison by a new com-patriot. With a large and fearless cast, the film explores questions of sexuality and death in a contemporary Tokyo with dead bodies surreally hurtling from the sky just as the country itself is hurtling towards the hyper-affluent 1980s bubble era. Three years later, Yamamoto's film *Carnival in the Night* created a sensation at the Berlin International Film Festival, making him a household name in Japan and on the international film festival circuit.

Directed by Masashi Yamamoto
Japan 1980, DCP, color, 127 min. Japanese with English subtitles

SUNDAY MAY 21 AT 7PM

THE RAIN WOMEN (AME ONNA)

A spirited, magically inventive and charming film full of large dashes of French New Wave quirkiness, and winner of 1990's Pia Film Festival grand prize, *The Rain Women* set the stage for Shinobu Yaguchi's later career in off-beat comedies such as *Waterboys* and *Swing Girls*. In the first part of the film, two young women live together and create their own eccentric adventures, transforming their (always rainy) everyday environment into an enchanted playground, full of pop-musical sequences and synchronized toothbrushing performances. As the second half of the film shifts to both deeper psychological themes and a more meta-filmic playfulness, Yaguchi develops a bewitchingly melancholic atmosphere of unpredictability. Often compared to Rivette's *Celine and Julie Go Boating*, the film is a fascinating example of the exploration of the lines between filmic reality and filmic fiction—a signature *jishu* film obsession.

Directed by Shinobu Yaguchi
Japan 1990, DCP, color, 72 min. Japanese with English subtitles

UNK

In *UNK*, the son of legendary manga and anime artist Osamu Tezuka created one of the loveliest odes to both special effects cinema and the handmade 8mm aesthetic. As a young woman navigates the city, strange things begin to happen—leading her into a journey that is part science fiction and part fantasy, full of references to magical moments in cinema's past.

Directed by Macoto Tezuka
Japan 1979, DCP, color, 15 min. Japanese with English subtitles

DOWN HEAR: THE FILMS OF MIKE HENDERSON

APRIL 22



MIKE HENDERSON PITCHFORK AND THE DEVIL

“I am not making films for people to see. My films are finding out who I am and addressing the great questions.”
— Mike Henderson

Due to a slate of recent preservations by Mark Toscano of the Academy Film Archive, the films of Mike Henderson (b. 1944) have finally come to light. Formally trained as a painter and blues guitarist, Henderson expanded his creative expression in the 1960s to filmmaking. Radical, innovative, political and often comical, Henderson's 16mm short works are an eccentric outgrowth of his music and painting backgrounds. Initially manifesting from a desire to animate the figures in his paintings—which he thought would give his artwork greater depth—Henderson's powerful, candid work ranges from audiovisual compositional experiments, to musings on creativity, to John Lee Hooker-style spoken blues performances about the Black experience and Black identity. As the late filmmaker Robert Nelson has noted, “Henderson's movies are the first movies in the world to bring the authentic ‘talkin blues’ tradition into film.” Henderson's films typically address a variety of political and social issues, many times with wry humor, along with performative and introspective elements.

Born in Marshall, Missouri, Mike Henderson headed to California after high school to attend the San Francisco Art Institute, the first and only racially integrated art school in the United States in the 60s. It was here that he fortuitously met teacher and filmmaker Robert Nelson, who would teach Henderson how to shoot and edit

16mm film. Film archivist Mark Toscano, who is responsible for preserving all of Henderson's films to date, explains, "He learned the bare minimum he needed to know to actually make films, and then he proceeded to create a singular body of independent film work that intertwines complexly with his painting and music, having perhaps more in common with those two disciplines than other films."

A heated time to be an artist in San Francisco, the 1960s politically activated Henderson—he was profoundly effected by the assassination of Martin Luther King Jr.—and exposed him to a wide spectrum of artists, musicians and filmmakers. Mike Henderson would eventually join the faculty at University of California-Davis as a professor of art, teaching painting, drawing and filmmaking until his retirement in 2012.

The Harvard Film Archive is honored to welcome Mike Henderson in person to present his films. He will also introduce a program of his close friend Robert Nelson's work the following evening. Highlights include Henderson's first film, *The Last Supper*, in which a blasphemous romp and orgy break out, while *Dufus* is a comedic and radical look at black stereotypes acted out by Mike Henderson in a variety of amazing performances. Concluding the program is the masterful *Down Hear*, a powerful meditation on slavery and oppression set in a kitchen and featuring a slave-trading reenactment by Mike Henderson in white face, along with his brother Raymond, all paced by a slow and haunting blues track played by Mike. — JR

Restored 16mm prints courtesy of the Academy Film Archive.

Special thanks: Mark Toscano—the Academy Film Archive; the Cinema Project; Eric Isaacson—Mississippi Records; Mark McElhatten.



MIKE HENDERSON *DUFUS*

SATURDAY APRIL 22 AT 7PM

DUFUS

US 1970/73, 16mm, b/w, 6 min

THE LAST SUPPER

US 1970/73, 16mm, color, 8 min

TOO LATE TO STOP DOWN NOW

US 1982, 16mm, b/w, 4 min

WHEN & WHERE

US 1984, 16mm, b/w, 4 min

THE SHAPE OF THINGS

US 1981, 16mm, b/w & color, 8 min

PITCHFORK AND THE DEVIL

US 1979, 16mm, b/w & color, 15 min

HOW TO BEAT A DEAD HORSE

US 1983, 16mm, b/w & color, 7.5 min

DUCKS ARE NO DINNER

US 1983, 16mm, b/w, 3.5 min

JUST ANOTHER NOTION

US 1983, 16mm, color, 3 min

MONEY

US 1970, 16mm, b/w, 2 min

DOWN HEAR

US 1972, 16mm, b/w, 12 min



BLEU SHUT: FILMS BY ROBERT NELSON

APRIL 23 & MAY 6

"The artists I knew at that time felt pretty genuinely that if the process got too heavy or ponderous or worried, if you weren't having a good time at least part of the time, something was wrong. We were bent on having a good time." — Robert Nelson

Known for his offbeat humor and prankster experimentalism, the films of San Francisco native Robert Nelson (1930 - 2012) are among the defining markers of the American experimental film scene of the 1960s and 70s. Nelson's free-spirited approach and sharp wit powered collaborations with Mike Henderson, William T. Wiley and Steve Reich, among many others. The raucous eccentricity of his early films communicates something of the 60s spirit that he shared with Beat-influenced Bay Area artist friends. As Bruce Weber wrote in the New York Times obituary, Nelson "brought spontaneity, teasing, and wit to the often deadly serious arena of avant-garde moviemaking."

Born in 1930 to a family of Swedish immigrants, Robert Nelson studied painting until changing his focus to concentrate on filmmaking in the early 1960s. Strong influences included the Bay Area bohemian Beat scene and the improvisatory theatre of the San Francisco Mime Troupe, with which he would ultimately collaborate on several films. His marriage to experimental filmmaker Gunvor Nelson also helped jumpstart his early filmmaking impulse and instigated many films.

Nelson worked at various jobs throughout his life, including taxi driving and underwater welding, and eventually teaching film at various institutions, including the San Francisco Art Institute and the University of Wisconsin – Milwaukee. An active participant in the Bay Area arts movement, Nelson was involved in cofounding the independent distribution company Canyon Cinema in 1966. His influence on filmmaking, art and culture was far-reaching—inspiring filmmakers such as Peter Hutton, Fred Worden and Curt McDowell. Robert Nelson's unique spirit has been missed since his passing in 2012, and the HFA is proud to highlight his work alongside that of his friend and collaborator, Mike Henderson. — JR

All films in this program—except for *Bleu Shut*—preserved by the Academy Film Archive.

Special Thanks: Mark Toscano—the Academy Film Archive; Mark McElhatten.



ROBERT NELSON *SUITE CALIFORNIA STOPS & PASSES*



INTRODUCTION BY MIKE HENDERSON

SUNDAY APRIL 23 AT 7PM

"I'm definitely not interested in passing along intellectual information about California. There's plenty of that everywhere. I'm trying to get at some feeling state." — Robert Nelson

Suite California is a work of deep feeling, insight, humor and intelligence that finds Nelson working at the height of his formal innovation and, at the same time, at his most personally revealing and emotionally generous. The *Suite California* films were originally intended as a much longer, multipart travelogue traversing the wide cultural and geographical diversity of all of California. Nelson completed two parts—covering Southern California and the Bay Area—and the results trace the vast and unpredictable area between a rich personal reading of a place and the place itself. Although both works feature Nelson's characteristic brilliant humor throughout, they are also deeply reflective and filled with unexpected, revelatory insight about the subjective experience of his home state, and his own place in it. — *Mark Toscano*

KING DAVID

Directed by Mike Henderson and Robert Nelson
US 1970/2003, 16mm, color, sound, 7.5 min

SUITE CALIFORNIA STOPS & PASSES PART 1: TIJUANA TO HOLLYWOOD VIA DEATH VALLEY

Directed by Robert Nelson
US 1976, 16mm, color & b/w, 46 min

SUITE CALIFORNIA STOPS & PASSES PART 2: SAN FRANCISCO TO THE SIERRA NEVADAS & BACK AGAIN

Directed by Robert Nelson
US 1978, 16mm, color & b/w, 47 min

SATURDAY MAY 6 AT 7PM

This shorts program comprises a selection of three of Robert Nelson's most well-known films from the period of 1965-1970. Nelson's early short *Oh Dem Watermelons* features watermelons exploding to a score by tape-loop pioneer Steve Reich, serving to mock racist conventions in American popular culture. *Bleu Shut*, a film made in



ROBERT NELSON *BLEU SHUT*

collaboration with William Wiley, presents a game show in which a group of offscreen contestants tries to guess the name of the boat onscreen, choosing from a list of ridiculous appellations in segments, while noting spectators'—and the director's—impatience with experimental cinema by including a clock counting down the running time. *The Great Blondino* is a dreamlike, imagistic film suggesting a narrative about Blondino, a 19th-century tightrope walker. As Mark Toscano notes "*The Great Blondino* follows an anachronistically attired young fellow as he navigates a beguiling, sometimes troubling world with a curiosity that opens us wide to the filmmaker's inspired, freeform vision. In many ways, the wonder of Blondino may echo the excitement of invention and exploration that Nelson and Wiley experienced in the making of the film. Utterly exuberant and freed from rote cinematic restriction, it embodies an artistic rigor and direction that also prevents it from ever seeming too unhinged. An incredible feat of tightrope walking."

OH DEM WATERMELONS

Directed by Robert Nelson
US 1965, 16mm, color, 11 min

BLEU SHUT

Directed by Robert Nelson
US 1970, 16mm, color, 30 min

THE GREAT BLONDINO

Directed by Robert Nelson
US 1967, 16mm, color and b/w, 42 min

ZELIMIR ZILNIK AND THE BLACK WAVE

APRIL 30 – MAY 21

Actively engaged in making politically incendiary films for over 50 years, Serbian filmmaker Zelimir Zilnik (b. 1942) was a pioneering member of the radical Yugoslav "Black Wave" who, in 1971, read from the stage a manifesto entitled "This Festival Is a Cemetery" on the opening night of his stunning short, *Black Film*. Zilnik spoke about the worthlessness of abstract humanism, the exploitation of poverty and the "alleged bravery and socially conscious filmmaking which just represents the ruling fashion of bourgeois cinema." No other film director in Serbia has remained committed to the idea of socially provocative and politically engaged filmmaking as persistently and as permanently as Zilnik.

Zilnik was born in a Nazi concentration camp in Nis, in what was previously called the Socialist Federal Republic of Yugoslavia, to politically active parents. After Zilnik's mother was executed, Zelimir was released and raised by his grandparents. His father, a Slovene communist activist, was eventually captured and executed by the Chetniks. Thus Zilnik's fierce determination and political awareness springs from a deep-seated place, manifesting into a life dedicated to documenting complex social situations through both filmmaking and practicing law.

The Black Wave—which included Zelimir Zilnik and Dusan Makavejev—were a group of filmmakers in Yugoslavia in the 60s influenced by Italian neorealism, the French New Wave, and other similarly minded eastern European filmmakers. Zilnik in particular was greatly affected by Agnes Varda's *Happiness* [*Le bonheur*, 1965], which he maintains is an endless source of inspiration. Reaching its height in 1967 – 1968, the Black Wave was united by a belief in the freedom of artistic expression and the desire to reform the cinematic language. Filmmakers fought for the right to depict the darker side of humanity and to openly criticize the policy of the socialist state. The Yugoslav government violently cracked down following the riots of 1968, and many filmmakers, including Zilnik, were prevented from making films and forced to leave in exile.

Renowned for his use of nonactors and blending of documentary with fiction filmmaking in a kind of "docudrama," Zilnik remains steadfast in his dedication over the past fifty years to making films that represent people on the edge of nonexistence, those who the 1960s communist Yugoslavian government would not officially recognize. The unemployed were featured in *The Unemployed*, neglected children were the focus of *Little Pioneers*, and Zilnik masterfully documents and presents a very taboo acknowledgement of the homeless in his work *Black Film* of 1971.

Zilnik's long and illustrious filmmaking career can be roughly divided into at least four distinct periods, almost echoing the number of distinct political changes in Serbia-Yugoslavia over the same time period. In the 1960s, Zilnik focused on social-political documentaries, youth culture, communism and the many resistance movements. Incensed by Zilnik's anarchic *Early Works*, the government violently suppressed both his second feature film and the entire Black Wave. Zilnik fled Yugoslavia, thus beginning his second period in West Germany. However, his exile was short lived, since his radical productions were also censored in that country, and he was forced to head back home. During Zilnik's third period, he embraced television and the freedom to make projects that reach the masses. This was a prolific period for Zilnik; from 1977 to 1990, he made eleven movies for television, two features, a miniseries and a number of shorts. It was also during this time that Zilnik conceived of a new genre of film, the documentary drama. Zilnik empowered people from the fringes of society—street children, the unemployed, workers, homeless people, foreign workers, transvestites, illegal immigrants—in the creative process of filmmaking by constructing films around their individual stories. Working swiftly in television, he was able to immediately document political



ZELIMIR ZILNIK *EARLY WORKS*

upheaval in works like the ethnographic melodrama *Brooklyn—Gusinje*, commissioned by Belgrade TV, set in a small village in Montenegro at the Yugoslav-Albanian border.

Zilnik's storied life and filmography is ultimately one not easily defined or summarized, but it is full of determination, energy and appreciation of life. From the very beginning, Zilnik has focused on the relationship between ideology and society, and he came to fashion the clearest mirror of the social system by simply having his protagonists play themselves. — JR

Special thanks: Jed Rapfogel—Anthology Film Archives; Jurij Meden—George Eastman Museum; Film Center Serbia; Boris Nelepo; Sarita Matijevic.

Film descriptions by Jeremy Rossen, Boris Nelepo and Jurij Meden.

SUNDAY APRIL 30 AT 7PM

BROOKLYN - GUSINJE (BRUKLIN – GUSINJE)

Upon Zilnik's return to Yugoslavia after his German exile, he directed a series of cooperative television and cinema works for TV Belgrade and TV Novi Sad. These progressive films foreshadowed the growing tensions and sociopolitical upheaval that would soon forever change the social order throughout the Balkans. In *Brooklyn – Gusinje*, a young seamstress is lured to a bordering mountain town between Yugoslavia and Albania to wait tables in a cafe with the promise of freedom and more money. She falls in love a man—recently returned from New York—who she hopes will rescue her from the drudgery of her everyday life and bring her back to the States. Zilnik uses this love story as the pretext for examining Albanian family values and traditions, particularly the strained relationship between the younger and older generations. The result is a uniquely intimate study of integration, tradition and culture in the Balkans that attempts to mitigate ethnic ignorance and the increasing hostility toward the Albanians.

Directed by Zelimir Zilnik. With Ivana Zigon, Skelzen Ujevic, Lidija Stevanovic
Yugoslavia 1988, 16mm, color, 85 min. Serbo-Croatian with English subtitles

FRIDAY MAY 5 AT 7PM

NEWSREEL ON VILLAGE YOUTH, IN WINTER (ZURNAL O OMLADINI NA SELU, ZIMI)

Shot in the neighboring villages bordering his hometown of Novi Sad, Zilnik's film debut probes the bars, dances and streets to document the unrest and bubbling energy of young people enjoying themselves yet growing restless by the moment. Zilnik's first film contains what would become his trademark style: blending documentary and fiction with a corresponding aesthetic boldness and directness, zeroing in on political issues deemed socially unacceptable and declared taboo by the government.

Directed by Zelimir Zilnik
Yugoslavia 1967, 35mm, b/w, 15 min. Serbo-Croatian with English subtitles



ZELIMIR ZILNIK EARLY WORKS



ZELIMIR ZILNIK LITTLE PIONEERS

LITTLE PIONEERS (PIONIRI MALENI, MI SAMO VOJSKA PRAVA, SVAKOG DANA NICEMO KO ZELENA TRAVA)

Little Pioneers, its title taken from a 1968 pioneer song, documents the stories of children living on the streets. The children speak openly about their experiences of abuse and squalor, while projecting a certain joy. Zilnik juxtaposes the confessions with scenes at a circus where the children congregate and have fun like “normal” youth, thus contradicting the government's generally positive representation with a more accurate portrayal of children abandoned by their families and society.

Directed by Zelimir Zilnik
Yugoslavia 1971, 35mm, b/w, 14 min. Serbo-Croatian with English subtitles

JUNE TURMOIL (LIPANJSKA GIBANJA)

Zilnik documents the student demonstrations in Belgrade in June 1968 as the entire world is about to burst at the seams in revolt. Students bond with the community in solidarity against the government.

Directed by Zelimir Zilnik
Yugoslavia 1969, 35mm, b/w, 10 min. Serbo-Croatian with English subtitles

SEVEN HUNGARIAN BALLADS (SEDM MADARSKIH BALADA)

As traditional Hungarian ballads are sung by residents of the Vojvodina villages, the film shows the environment and work each song describes.

Directed by Zelimir Zilnik
Yugoslavia 1978, digital video, color, 30 min

\$12 SPECIAL EVENT TICKETS

ZELIMIR ZILNIK IN PERSON

FRIDAY MAY 12 AT 7PM

EARLY WORKS (RANI RADOVI)

“My film speaks about the impossibility of changing the world with romantic means and a feeling of alienation.”

— Zelimir Zilnik

One of Zilnik's most commercially successful films and winner of the Golden Bear in Berlin in 1969, *Early Works* was filmed in the autumn of 1968 while the drama of

state socialism in Yugoslavia unfolded. This was, as Zilnik states, “a time of intense discussion in half the countries on the face of the earth about whether it was possible to establish socialism, according to Marx's principles, before industrialization with a small proletariat.” This semi-autobiographical work focuses on three revolutionaries determined to spread communist revolution throughout Serbian villages. They explore various sociopolitical realities: working in a factory, educating farmers, being sexually promiscuous, disseminating political propaganda, engaging in war. Investigating leftist movements of the 1960s while incorporating the roots of Marxism—the screenplay is based on quotations from Marx's work of the same name—*Early Works* ultimately captures a certain state of helplessness on the part of revolutionaries to change society and themselves. “The film tries to demystify the religious myths of socialism,” says Zilnik. The disjointed structure of the film and collage of filmmaking techniques consummates Zilnik's powerful, anarchic vision at this explosive time.

Directed by Zelimir Zilnik. With Milja Vujanovic, Bogdan Tirnanic, Cedomir Radovic
Yugoslavia 1969, 35mm, b/w, 87 min. Serbo-Croatian with English subtitles

\$12 SPECIAL EVENT TICKETS

ZELIMIR ZILNIK IN PERSON

SATURDAY MAY 13 AT 7PM

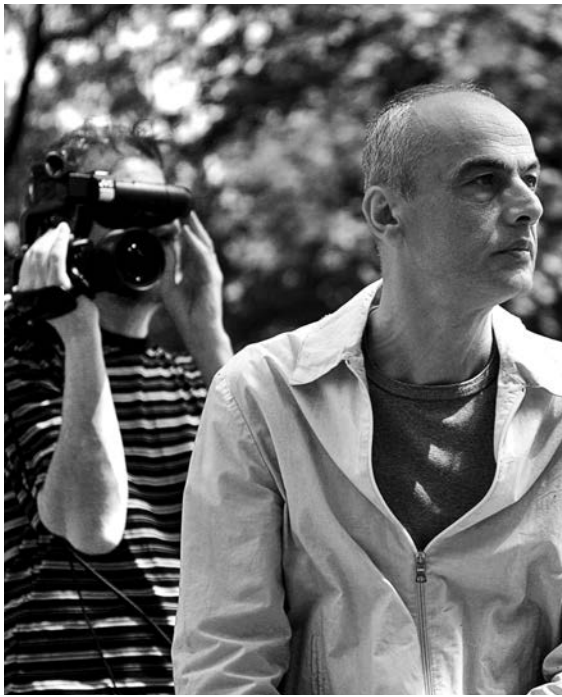
THE OLD SCHOOL OF CAPITALISM (STARA SKOLA KAPITALIZMA)

In the major masterpiece of his most recent period, Zilnik orchestrates several complex scenes populated by large groups of people in heated arguments. Steering their improvised political discussion, Zilnik films with three cameras simultaneously and allows the antagonists to talk it over or even fight it out, refraining from offering any ready-made solutions.

The Old School of Capitalism is based on the first wave of worker revolts to hit Serbia upon the advent of capitalism. Desperate workers bulldoze through factory gates and are devastated to discover the site looted by the



ZELIMIR ZILNIK NEWSREEL ON VILLAGE YOUTH, IN WINTER



ZELIMIR ZILNIK *THE OLD SCHOOL OF CAPITALISM*

bosses. Eccentrically escalating confrontations, including a melee with workers in football shoulder pads and helmets and the boss and his security force in bulletproof vests, prove fruitless. Committed young anarchists offer solidarity, taking the bosses hostage. A Russian tycoon, a Wall Street trader and US Vice President Joe Biden's visit to Belgrade unexpectedly complicate events that lead toward a shocking conclusion. Along the way, the film produces an increasingly complex and yet unfailingly lively account of present-day, in fact, up-to-the-minute struggles under the misery-inducing effects of both local and global capital.

Directed by Zelimir Zilnik. With Zivojin Popgligorin, Robert Paroci, Zoran Paroški
Serbia 2009, 35mm, color, 122 min. Serbian and English with English subtitles

FRIDAY MAY 19 AT 7PM

KENEDI GOES BACK HOME
(KENEDI SE VRACA KUCI)

The first film in what would ultimately become Zilnik's famed Kenedi trilogy follows street hustler Kenedi Hasani and his friend as they roam the streets of Serbia seeking Kenedi's parents. *Kenedi Goes Back Home* is Zilnik's account of the Roma people who were forced to flee from the war in the Balkans to Germany in the 1990s and who, ten years later, are forced against their will to return to Serbia. Zilnik shows the immigrants' lives in relation to the prevailing ideology shaped today by the borders between rich and poor and by the often-racist selection process that determines who will be accepted into Western Europe. In presenting the dilemmas and identifying the crises these people face, he appeals for a solution.

Directed by Zelimir Zilnik. With Denis Ajeti, Orhan Berisa, Kenedi Hasani
Serbia/Montenegro 2003, 35mm, color, 78 min. Romany, Serbian and German with English subtitles

SATURDAY MAY 20 AT 7PM

KENEDI, LOST AND FOUND
(GDE JE BIO KENEDI 2 GODINE)

Two years after completing *Kenedi Goes Back Home*, Zilnik stumbles upon his main protagonist in Vienna. Kenedi proceeds to retell the dramatic story of his recent past. Two years before, he had decided to climb over the walls of Fortress Europe again to reunite with his family and was caught while illegally crossing the border be-

tween Hungary and Austria. After spending months in a deportation center he finally managed to escape, but the Austrian officials have him cornered again and are about to evict him to Serbia. Kenedi decides to build a house for his family there and settle down, yet he puts himself under significant financial strain, causing him to ponder his future options.

Directed by Zelimir Zilnik
Serbia/Montenegro 2005, 35mm, color, 28 min. Romany, Serbo-Croatian and German with English subtitles

KENEDI IS GETTING MARRIED
(KENEDI SE ZENI)

Perhaps it is in the restless gypsy Kenedi, who feels like he does not belong anywhere, that Zilnik has found his archetypal hero—someone willing to stand up for the people the director has been supporting for decades. Celebrating this particular cycle as Zilnik's most personal work, film curator Jurij Meden describes Kenedi as Zilnik's alter ego. In this third installment, Kenedi is desperate and in a severe financial crisis after building a house for his family. He decides to hustle for quick money turning tricks, but when he finds out about new liberal European laws on gay marriages, Kenedi sees possibility and begins looking for "marriage material" in order to obtain legal status in the EU.

Directed by Zelimir Zilnik
Serbia/Montenegro 2007, 35mm, color, 80 min. Romany, Serbian, German and Italian with English subtitles

SUNDAY MAY 21 AT 5PM

MARBLE ASS (DUPE OD MRAMORA)

"One of the heroes of the war responds by inverting gender roles, others respond to violence with violence."

– Zelimir Zilnik

Marble Ass conveys Zilnik's criticism of the militant attitude and patriarchal features of Milosevic's system in the 1990s, while depicting the catastrophe through the fringes of society in Belgrade. This is the first work in Serbian queer cinema, featuring two transgender prostitutes, Merlin and Sanela, who turn tricks with Serbian men. In the desolate atmosphere of war, destruction and

omnipotent violence, Merlin and Sanela comfort the clients with physical affection. *Marble Ass* is Zilnik's call to pacifism and is a study in finding different ways of solving inner conflicts.

Directed by Zelimir Zilnik
Yugoslavia/France 1995, 35mm, color, 87 min. Serbian with English subtitles

TITO AMONG THE SERBS FOR THE SECOND TIME (TITO PO DRUGI PUT MEDJU SRBIMA)

"I wanted to confront people with their past."

– Zelimir Zilnik

It is Belgrade in 1994. A man dressed in Marshal Tito's uniform appears and, instantly, groups of people flock around him. In *Tito Among the Serbs for the Second Time*, Zilnik brings the former Yugoslavian dictator back among the people in the streets of Belgrade so he may see how his people are now living without him. Tito's double wanders around the city and procures remarkable reactions as people gather speak to him, feeling the need to formulate their destinies.

Zilnik collects statements from a cross section of Serbian society, revealing its attitude toward the past and the current government. The picture he creates is complex. He presents a diversity of attitudes and moods, often punctuating the dominant story with comical scenes and, also, moments of tragedy, such as in talks with refugees from Bosnia or with soldiers who have returned from the front. The filmmaker shows people who have grown accustomed to their lack of freedom, to their leader, to swift and zealous conversions to other ideologies and events, without ever finding time to comprehend and digest their own attitudes. As Zilnik says, "And then, once the leader is gone, we malign him. The past disappears, is never rationally appraised. It becomes a big black hole, a taboo, a gap in our identity. And taboos lead to repression and the savagery in Bosnia."

Directed by Zelimir Zilnik
Yugoslavia 1994, digital video, color, 43 min. Serbo-Croatian with English subtitles



ZELIMIR ZILNIK *MARBLE ASS*

CINEMA OF RESISTANCE

MAY 1



JOHN GIANVITO *PROFIT MOTIVE* ...

At a time when so many feel called to resist the White House's attacks on numerous fronts, we at the HFA feel compelled to do our part. Cinema has always been a method of examining the world the way it is, in order to understand it, to begin to change it, to imagine it otherwise. So we begin a monthly series of films animated with the spirit of protest, of pointing out oppression and working towards justice. These screenings will be designed to spark discussion, beginning in our theater directly after the screening. Whenever possible, we will have the filmmaker present; at other times, we may have a guest moderator—an activist, a historian or a community organizer. — DP

JOHN GIANVITO IN PERSON

MONDAY MAY 1 AT 7PM

PROFIT MOTIVE AND THE WHISPERING WIND

This deceptively quiet documentary is a history of 20th century activism via a look at what remains of the activists and some of their famous events. Inspired by Howard Zinn's *A People's History of the United States*, John Gianvito undertook a pilgrimage to the memorials and tombstones of inspiring activists and to the commemorative statuary marking the location of important labor strikes and other uprisings. Some of these names and events are still remembered; many are all but forgotten. Yet Gianvito's camera and microphone capture the evidence of what once existed and what lives on. This look at the past reminds us that struggles for justice are long and often entail defeat; the success is in persisting. "As far as one's thoughts about our present predicaments or about the future, I have no difficulty understanding from whence the pessimism and cynicism springs. However, what's critical for me is that regardless of one's thoughts, one's actions must be those of an optimist. Otherwise one is only further assuring that the status quo remains unchanged." — *John Gianvito*

Directed by John Gianvito. US 2008, digital video, color, 58 min

THE ORNITHOLOGIST BY JOÃO PEDRO RODRIGUES

MAY 7 – MAY 8

The Harvard Film Archive is pleased to welcome back João Pedro Rodrigues, together with his partner in cinema, and life, João Rui Guerra da Mata, and musician and composer Séverine Ballon, who will perform before the Monday night screening of *Où en êtes-vous, João Pedro Rodrigues ?*.

\$12 SPECIAL EVENT TICKETS

JOÃO PEDRO RODRIGUES IN PERSON

SUNDAY MAY 7 AT 7PM

THE ORNITHOLOGIST (*O ORNITÓLOGO*)

An enigmatic kind of extreme and polymorphous love unites the films of João Pedro Rodrigues, from the omnivorous desire that drives the restless hero of *O Fantasma* to the strange obsession that binds the unlikely couple in *Odete* and the unquenchable longing for an unobtainable romantic ideal that ultimately leads the long-suffering hero of *To Die Like a Man* to his tragic demise. In his eagerly awaited new film, Rodrigues explores a different kind of love through the fable of an ornithologist whose hunt for a rare species turns suddenly into a strange voyage of self-discovery and spiritual awakening. Although based loosely on the life and legend of Saint Anthony—who occupies a special place in Portuguese religion and popular culture—*The Ornithologist* invents a playfully blasphemous approach in which the saint's life is a search for a decidedly unconventional devotion that refuses to separate the carnal and the spiritual. Leaving far behind the Lisbon intimately explored in the earlier films, *The Ornithologist* takes place largely in the lush forests of Trás-os-Montes, Portugal's most remote region and the cradle of the folkloric imagination, giving meditative place to the region's sublime landscapes and the watchful birds whose detached gaze the film adapts at key moments. Recalling Rodrigues' own youthful study of ornithology, his latest film deepens a nuanced autobiographical thread that runs throughout his films, giving a rich personal dimension to the film's questioning of the role in life's journey of destiny and devotion, whether to self or other or to one's chosen vocation.

Directed by João Pedro Rodrigues. With Paul Hamy, Xelo Cagiao, João Pedro Rodrigues

Portugal/France/Brazil 2016, DCP, color, 117 min. Portuguese, English, Mandarin, Mirandese, Latin with English subtitles

\$12 SPECIAL EVENT TICKETS

JOÃO PEDRO RODRIGUES AND JOÃO RUI GUERRA DA MATA IN PERSON

MONDAY MAY 8 AT 7PM

OÙ EN ÊTES-VOUS, JOÃO PEDRO RODRIGUES ? (*WHERE DO YOU STAND NOW, JOÃO PEDRO RODRIGUES?*)

Commissioned by the Centre Pompidou on the occasion of their 2016 retrospective dedicated to Rodrigues, *Où en êtes-vous, João Pedro Rodrigues ?* is a lyrical self-portrait that offers an important and explicitly autobiographical complement to *The Ornithologist*. Intermingling home movie footage with solitary wanderings and memories of his early career and partnership with João Rui Guerra da Mata, Rodrigues' new film looks back from the vantage of midlife to meditate on the people and experiences that helped shape his vision and voice. Partially shot during Rodrigues' year as a Fellow at the Radcliffe Institute for Advanced Study, *Où en êtes-vous, João Pedro Rodrigues ?* also includes imagery shot in the Cambridge area.

Directed by João Pedro Rodrigues

France 2016, DCP, color, 21 min. English and Portuguese with English subtitles

Preceded by a musical performance by composer, cellist and creator of the original score for The Ornithologist, Séverine Ballon.

This event is co-sponsored by the Radcliffe Institute for Advanced Study.



JOÃO PEDRO RODRIGUES *THE ORNITHOLOGIST*



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

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OUT WITH THE STARS! HOLLYWOOD NIGHTLIFE IN THE GOLDEN ERA

APRIL 3

\$12 SPECIAL EVENT TICKETS

JIM HEIMANN IN PERSON

MONDAY APRIL 3 AT 7PM

Travel back in time to that glittering, lost world of Los Angeles during the heyday of the motion picture studio system, a time when Hollywood captured the popular imagination with a carefully invented ideal of glamour and performative leisure. Visit those legendary nightclubs, restaurants, bars and ballrooms—among them, the Brown Derby, Coconut Grove and Trocadero—frequented by Hollywood royalty and their ardent fans. Join the excited throng for a star-studded premiere at one of the storied movie palaces. Admire the palatial homes of the Hollywood elite. And discover “other” lesser-known Los Angeles nightlife, from the Central Avenue jazz scene to the ethnic and underworld clubs that so enlivened and enriched the city.

Historian and Taschen Executive Editor Jim Heimann draws deep from his unrivaled personal collection of photographs, postcards, menus and an astonishing variety of unclassifiable ephemera and memorabilia to present an illustrated lecture and vivid archaeology evoking the sights, sounds and experience of a night in Los Angeles during Hollywood's Golden Age. – HG

IN PERSON

GO HIRASAWA MAR 3

LAV DIAZ MAR 4

CHRISTOPHE HONORÉ MAR 5 – 6

ICHIRO KATAOKA MAR 10

ANOCHA SUWICHAKORNPONG

MAR 24 – 25

TERENCE DAVIES MAR 26 – 27

JEAN-MICHEL FRODON MAR 31 & APR 2

ARTURO RIPSTEIN &

PAZ ALICIA GARCADIIEGO APR 1

JIM HEIMANN APR 3

JEM COHEN APR 7 – 8

MATÍAS PIÑEIRO APR 10

PAUL BUSH APR 17

MIKE HENDERSON APR 22 – 23

JOHN GIANVITO MAY 1

JOÃO PEDRO RODRIGUES MAY 7 – 8

JOÃO RUI GUERRA DA MATA MAY 8

ZELIMIR ZILNIK MAY 12 – 13