

HARVARD FILM ARCHIVE



MARCH

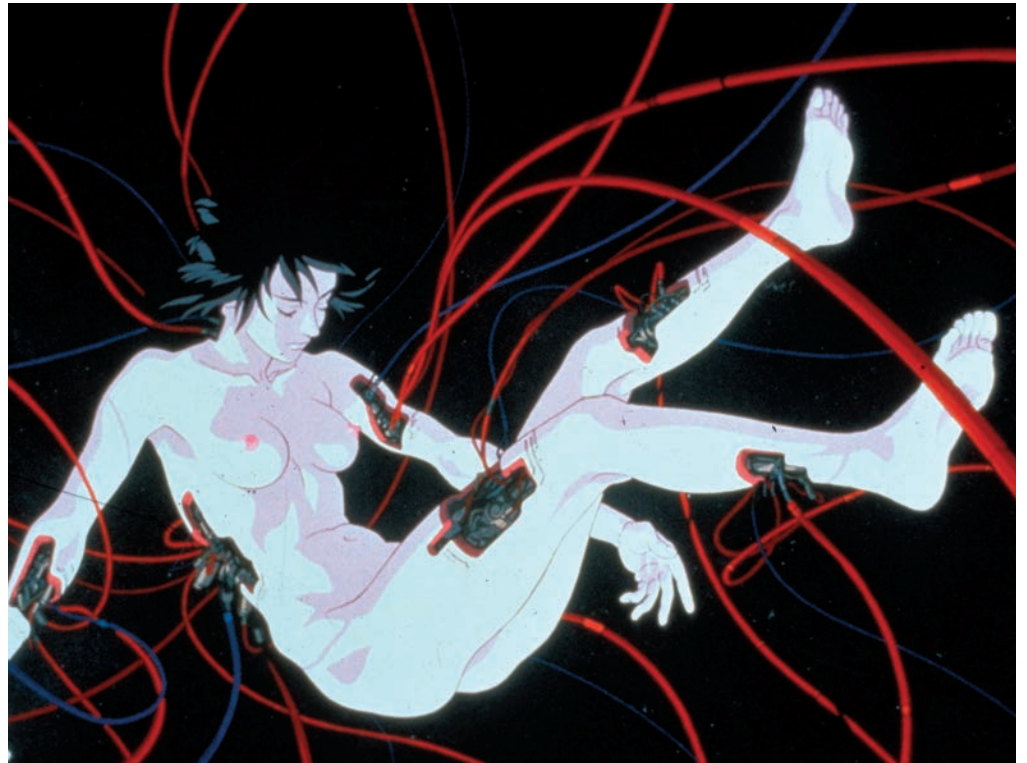
APRIL

MAY

2018

CAUGHT IN THE NET. THE EARLY INTERNET IN THE PARANOID IMAGINATION

MARCH 9 – MARCH 19



Mamoru Oshii *GHOST IN THE SHELL*

On January 13th, 2018, Hawaii received an Emergency Alert via television, radio, cell phone: “BALLISTIC MISSILE THREAT INBOUND TO HAWAII. SEEK IMMEDIATE SHELTER. THIS IS NOT A DRILL.” My friend was jolted awake by the notification; another friend, running a full café in Hawaii with tourists waiting for tables lining the walls, reported that crying employees immediately left to meet their families at home. Half of the customers also ran out the door, leaving their food paid for, uneaten. The rest of the tourists, un-pushed by their push notification, stayed put, biting into French toast and Eggs Benedict, sipping locally sourced coffee poured by the owner and her husband.

If this scene feels like a droll mash-up of *Dr. Strangelove* and Alexander Payne’s *The Descendants*, it also feels like a scene from *WarGames*—and felt even more so when it was revealed that the alert was sent by an oft-disturbed employee who mistook a drill for a legitimate disaster. What existed as a private military blunder in the (fictional) film *WarGames* became, in 2018, an instantaneous viral panic, spreading through cyberspace as fast as a crashing missile.

But let’s be real: Who can’t relate to Hawaii’s disturbed alert-sending employee? Who isn’t ready for incipient disaster, one shocking tweet, one iPhone buzz away? *Caught in the Net. The Early Internet in the Paranoid Imagination* was initially crafted during the fall of 2016, during a semester violently bisected by an infamous presidential election. Stunned media commentators began to seriously consider—in the wake of Wikileaks email releases, Russian interference and fake news, Twitter trolling and algorithmically predestined social media bubbles—how the Internet, often tied to utopian narratives of “openness” and “connectedness,” may be seriously harming democratic structures.

Needless to say, Internet-derived national insecurity has not dissipated.

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All text written by Brittany Gravely, Haden Guest and Karin Kolb, unless otherwise noted.

On the cover: Harry Dean Stanton (1926 - 2017) drifts toward Paris, Texas in Wim Wenders’ eponymous film. p. 8

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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David Pendleton
1964 - 2017

Printer: TCI Press

In the midst of that 2016 chaos, I wondered: was there an “origin story” for the anxiety and paranoia that felt so unprecedented? It took little research to learn that the Internet has been a long-lodged structure in the paranoid imagination. This series therefore charts both the consistency of Internet-related fears and the ways that these fears have shifted over time, from the Military Industrial Complex to Edward Snowden. The result of this excavation is a series charged with an arresting push-pull dynamic: on the one hand, almost all of the featured films are intoxicatingly entertaining; many of them pulse with the ruthless energy of a street preacher shrieking Revelation. On the other hand, they carry the seeds of the all-too-real hysteria released in the Hawaiian café. Watching these films can feel like revisiting early footage of a developing problem that has only seemed to worsen.

Foucault wrote in *The Archaeology of Knowledge*: “Beyond any apparent beginning, there is always a secret origin—so secret and fundamental that it can never be quite grasped within itself.” While the origins of our Internet-oriented anxieties may not be simply grasped, these films help us feel around the edges of these fears, locating them in armored police helicopters, green-tinted video games, battles over web addresses, deranged digital abstraction, tortured cybernetic bodies, pleased cybernetic bodies, present-yet-absent ghosts, and—most significantly—governments and corporations, sources of incalculable power, hell-bent on reducing humanity for petty benefit.

It is a standard cultural studies mindset to see film as a symptom of cultural conditions. Yet through this program, we witness something slightly, yet startlingly, different: Films as symptoms of fears that seem prescient, even prophetic. As we witness our current society living out fears of the past—rendered both more insidious and more banal than our cinematic nightmares—we inevitably wonder how to deny fears of the present, for the sake of the future. The Harvard Film Archive is proud to partner with the Institute of Contemporary Art, currently displaying the significant retrospective *Art in the Age of the Internet, 1989 to Today*, as well as a variety of local artistic institutions, to tackle these insistent questions together. — Nathan Roberts, Series curator, PhD Student, Film and Visual Studies, Harvard University

friday march 9 at 7pm

GHOST IN THE SHELL (KOKAKU KIDOTAI)

If *Ghost in the Shell* has had a long afterlife—sequels and a TV series and a recent live-action remake starring Scarlett Johansson—it may be because the original film is so packed with ideas and complex world-building that subsequent stories might as well be ripples caused by the massive stone dropped by the original film in the cross-cultural ocean. Unlike the many American films that still treat basic cybernetic enhancement as a hard conceptual pill to swallow, *Ghost in the Shell* jumps into the complexities of a society in which it is utterly normal for embodied individuals to braid—or merge entirely?—with information flows. These knotty cybernetic ideas are encased in the arresting shell of a now-iconic anime noirscape, propelled onward by an exuberantly experimental cyberpunk soundtrack.

Directed by Mamoru Oshii. With Atsuko Tanaka, Iemasa Kayumi, Akio Otsuka
Japan/UK 1995, DCP, color, 83 min. Japanese with English subtitles

friday march 9 at 9pm

PULSE (KAIRO)

If one were to claim, following Walter Benjamin, that the continual bombardment of Internet data strips the world of its ambient aura, one could perhaps find no better audiovisual counterargument than Kiyoshi Kurosawa’s *Kairo*, released as *Pulse* in the United States. A dreadful, otherworldly atmosphere simmers in this relentless grey film as ghosts cry for help on computer monitors and telephones, begging



Richard Kelly *SOUTHLAND TALES*



John Badham *BLUE THUNDER*

for company. Its living characters are compelled to “live into” ghostly circuits (*Kairo* is literally translated as “circuit”) by eliminating their all-too-corporeal bodies. Before Facebook and Skype became a brash means for warding off loneliness, *Kairo* presented a world in which disembodied anomie cried out to embodied anomie, begging for company in its never-endingly networked purgatory. What could be more horrifying—or relatable—than that?

Directed by Kiyoshi Kurosawa. With Haruhiko Kato, Kumiko Aso, Koyuki
Japan 2001, 35mm, color, 119 min. Japanese with English subtitles

saturday march 10 at 3pm (without short - see p. 6)

monday march 12 at 7pm

WARGAMES

Before the utopianism and consumerism of Silicon Valley, there were fears of the Military Industrial Complex and the Cold War, memorably documented in *WarGames*, in which the very openness of the Internet causes near nuclear annihilation. Simulation and reality precipitously meet when a very young Matthew Broderick hacks into a “game” called “Global Thermonuclear War” and decides to play as the Soviet Union—triggering NORAD officials to believe that genuine Soviet missiles are inbound, therefore perpetuating an unstoppable supercomputer program to “win the game” against the Soviets with real missiles. As a creative synthesis of the John

Hughes-style 1980s teen film and an international thriller, *WarGames* moves at a pleurably propulsive clip. Yet in the age of a president who baits North Korea by Tweet, and coming off a push notification by a worker at Hawaii’s Emergency Management Agency who confused a drill with a genuinely impending missile-bound disaster, the mix of the virtual and the all-too-real found in *WarGames* has yet to lose its sober relevance.

Directed by John Badham. With Matthew Broderick, Ally Sheedy, John Wood
US 1983, DCP, color, 114 min

Preceded by

FROM YU TO ME

Myths surrounding the creation of the Internet are now relatively stable: its creation out of the East-vs.-West technological escalation during the Cold War, its glorious openness and universality. While these stories are cemented by canonical early Internet films like *WarGames*, Yugoslav-born and Berlin-based artist Aleksandra Domanović throws a complicating wrench into the mythmaking machine. Domanović’s short, penetrating and understated documentary combines archival materials with in-depth interviews to chart the local instantiation, and eventual dissolution, of the .yu domain name in a country located between “East” and the “West” (Yugoslavia became the first socialist country to join the Internet) during the tumultuous Yugoslav Wars of the late 1980s and early 1990s. Domanović’s film demonstrates how the developing Internet was far from universal and inevitable, and closely tied to the precarious state of local politics—a fact that Americans, faced with the potential dissolution of Net Neutrality, would do well to remember.

Directed by Aleksandra Domanović
UK/Germany/US 2013-14, digital video, color, 34 min. Serbo-Croatian with English subtitles

saturday march 10 at 7pm

SOUTHLAND TALES

The War on Terror has entered Syria. Police are authorized to shoot anyone even suspected of terrorism. The Patriot Act has expanded so far that all Internet action is monitored by a government spy facility. Much of it is censored. Fingerprints are needed to access computers. Electoral politics have been reduced to television advertising. Not only does so much of Richard Kelly’s *Southland Tales* seem eerily prescient, but his film, critics such as J. Hoberman



Robert Longo *JOHNNY MNEMONIC*

and Steven Shaviro argue, exudes an Internet-inspired aesthetic. It's comprised of a wild mash-up of allusions and appropriations; technological windows within windows in a computer-screen-esque aesthetic; its characters function as embodied avatars; the narrative is nonlinear and almost incoherent, even as events interpenetrate and feed back on each other, constantly connected. *Southland Tales* suggests that we are now no longer merely paranoid about the Internet—we can only feel paranoid by means of the aesthetic and temporal characteristics of the Internet itself. Years before an egregiously dishonest Twitter troll was elected President of the United States, Richard Kelly suggested: There is no longer an “outside.” We’re caught in the Net, and we’re not getting out.

Directed by Richard Kelly. With Dwayne Johnson, Seann William Scott, Sarah Michelle Gellar
France/Germany/US 2007, 35mm, color, 145 min

sunday march 11 at 4:30pm
BLUE THUNDER

In *Blue Thunder*, paranoia of the 1970s meets the macho action film of the 1980s and anxieties that have only grown more pronounced since the film was made. Roy Scheider is a LAPD air-support division officer and a PTSD-inflicted Vietnam vet, charged with piloting a military-style combat helicopter. Equipped with infrared scanners, microphones, cameras, mobile telephone, VCR, and a local network-attached computer and modem, the helicopter was designed for enhanced municipal surveillance, due to fears of terrorist activity and civic disobedience during the 1984 Olympic games. In classic 1970s paranoid style, the government has more than everyday surveillance on its mind—and the true pleasure of *Blue Thunder* lies not only in its early anxieties regarding drone-style violence, but in its extensive areal action sequences. In these, Los Angeles becomes a spatially embodied version of the world in which we live; the film presents a state power that flies above and intrudes upon the networks through which we circulate, using technological control and datafication to turn us into its supplicants.

Directed by John Badham. With Roy Scheider, Warren Oates, Candy Clark
US 1983, 35mm, color, 109 min

sunday march 11 at 7pm
JOHNNY MNEMONIC

Written by William Gibson, the father of cyberpunk fiction, and the only film directed by “Pictures Gen-

eration” artist Robert Longo, *Johnny Mnemonic* is a ballsy, nearly indescribable fantasia—as smart and speculative as it is a wild, barely comprehensible mess. Keanu Reeves plays a cybernetically altered courier tasked with transporting sensitive information in his brain because computer networks are heavily surveilled by megacorporations. When Johnny overloads on information and his mission goes awry, he relies on the help of antitechnology outcasts and a heroin-addicted, cybernetically enhanced dolphin to get the information out of his head before the quantity of information overwhelms his brain—or before he is killed by Big Pharma, who knows that he is carrying the cure for a nerve-related disease caused by sensory overstimulation. *Johnny Mnemonic* participates in the overstimulation that it critiques; Longo directs with visual exuberance, maximizing the possibilities of digital abstraction while incorporating references to artists like Nam June Paik. (And a robotic, very white, super-killer Jesus.) As Katherine Hayles has written, Gibson uses “contrast between the body’s limitations and cyberspace’s power to highlight the advantages of pattern over presence”—while demonstrating how a world defined by digital pattern is terrible for the body.

Directed by Robert Longo. With Keanu Reeves, Dolph Lundgren, Dina Meyer
Canada/US 1995, 35mm, color, 98 min

friday march 16 at 7pm
EXISTENZ

It’s a great cinephile in-joke, the name of the anti-virtual reality vigilantes in David Cronenberg’s *eXistenZ*: they’re “Realists,” and they’ve placed a fatwa on the designer of a VR game that must be inserted into the “bio-ports” on its players’ spines. Cronenberg’s films are, of course, exuberant acts against realism—while functioning, simultaneously, as bio-philosophical explorations that might as well have been goaded on by Spinoza’s observation that “no one has yet determined all the things the body can do.” *eXistenZ* stands out from its late-90s digital anxiety peers—it was released a few weeks after *The Matrix*—because its blurred lines between the real and the virtual are so strikingly embodied. Cronenberg is less interested in a world of flesh-



David Cronenberg *EXISTENZ*

becoming-digital than digital-becoming-flesh, rendering the nonbiological biological and functionally indistinguishable. One almost goes so far as to suggest that through his gooey, haptic imagination, Cronenberg presaged the “Internet of things” far before the term even existed.

Directed by David Cronenberg. With Jennifer Jason Leigh, Jude Law, Ian Holm
Canada/UK/France 1999, 35mm, color, 97 min

friday march 16 at 9pm
DEMONLOVER

demonlover deals in two bizarrely interconnected obsessions. On one hand: the sleek, vapid, liminal spaces of high-end corporate-run Late Capitalism, a la Christian Petzold. On the other hand: a dystopic Internet sphere filled to the brim with sadomasochistic erotica. Yet in Assayas’ world—just like our own—the lines between waning affect and ultraviolent affect are far from strange bedfellows: Characters move in non-place networks just like the digital smut they sell, and the film’s strangely banal catfights picture a world in which Internet-driven affect has already reached the point of satiated



John Badham *WARGAMES*

intensities—leaving its characters, and its viewers, stuck in an uncomfortable nightmare space of simultaneous excess and numbness.

Directed by Olivier Assayas. With Connie Nielsen, Gina Gershon, Chloë Sevigny
France 2002, 35mm, color, 129 min. English, French and Japanese with English subtitles

saturday march 17 at 7pm

STRANGE DAYS

Kathryn Bigelow, perhaps the most successful filmmaker with a master's degree in film theory, once remarked that a double bill of *Mean Streets* and *The Wild Bunch* "took all my semiotic Lacanian deconstructivist saturation and torqued it." As film theorists such as Steven Shaviro have noted, *Strange Days* takes Laura Mulvey-derived apparatus theory and "torques" it via virtual reality, providing the sort of jaw-dropping, ethically conscious sequences of self-referential brutality that define Bigelow's work—by means of an intersectional protagonist who, according to Bigelow, was conceived to connect "female victimization and racial oppression." By wearily imagining the potentially sinister identifications possible via virtual reality, Bigelow (and writer James Cameron, in a moment before the naïve anti-colonialist fantasy mythmaking of *Avatar*) matches the voyeuristic potential of the cinema with the type of mobile, private, multimedia consumption of viral violence we now know all too well.

Directed by Kathryn Bigelow. With Ralph Fiennes, Angela Bassett, Juliette Lewis
US 1995, 35mm, color, 145 min



Steve Barron *ELECTRIC DREAMS*

sunday march 18 at 5pm

ELECTRIC DREAMS

"I don't know anything about computers," our schlubby, emasculated protagonist whines to an electronics store worker. "Nobody does!" she replies. But thirty years before Spike Jonze explored the same humbling premise in *Her*, computers knew us in *Electric Dreams*. When a new computer is dropped and later doused in champagne, it names itself Edward and composes music, impersonates a dog, designs an earthquake-resistant brick. Years before the onslaught of "Big Data," anxieties that human intelligence will be slow and outdated in the computer age rest at the heart of *Electric Dreams*—anxieties



Kathryn Bigelow *STRANGE DAYS*

further underlined by the vapidness of the film's central romance. Directed with delightfully kinetic visual panache by Steve Barron (of Michael Jackson's "Billie Jean" and A-ha's "Take On Me" music videos), *Electric Dreams* is truly a romance between camera and computer, machine and machine, as the balletic, show-off kino eye stares with wonder and fear at its digital companion.

Directed by Steve Barron. With Lenny von Dohlen, Virginia Madsen, Maxwell Caulfield
US 1984, 35mm, color, 95 min

sunday march 18 at 7pm

LEVEL FIVE

A computer programmer named Laura has a Skype-like call with a phantom incarnation of Chris Marker about her attempt to make a videogame about the Battle of Okinawa. This is the premise of Marker's moving docufiction *Level Five*, a film that locates this battle as an origin of the nuclear paranoia that has shifted into both human and digital memory—and forgetting. Marker's film rests at the uneasy and fascinating juncture between phenomenological, cultural-memory-driven essay film and speculative technofiction. Not unlike David Foster Wallace's mid-90s novel *Infinite Jest*, Marker intuits the possibility of storytelling-via-hyperlink, drawing disparate fragments into a meditative web. For Marker, human bodies and Internet-connected machines rest less in inherent opposition than as different forms of networked and complexly overlapping epistemes; while they constitute flashes and fragments of insight, they are always prone to disappearing, like Laura herself, into the void of nonbeing.

Directed by Chris Marker. With Catherine Belkhdja, Kenji Tokitsu, Nagisa Oshima
France 1997, digital video, color, 110 min. French, English, Japanese with English subtitles

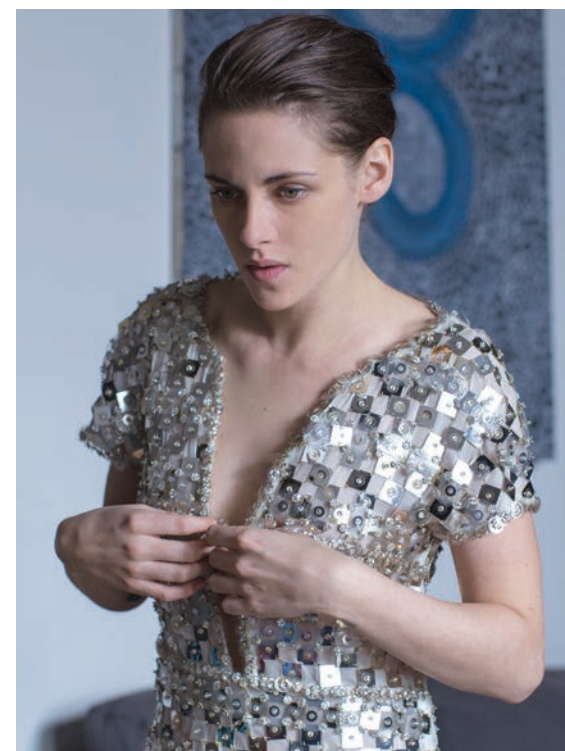
monday march 19 at 7pm

PERSONAL SHOPPER

Personal Shopper plunges this series into the contemporary with a subtle-yet-clever play on the term "medium." Kristen Stewart plays the personal shopper for a celebrity—a medium between the woman

and her media-made image—as well as a Medium who can communicate with the dead. However, she is challenged by another medium: the iPhone, which begins to send her anonymous messages that may be sent by her deceased brother, with whom she cannot otherwise communicate. The film reaches dramatic sublimity with a prolonged, wordless sequence in which Stewart texts back and forth with the mysterious being—a sequence proving not only that modern media communications can make for compelling cinematic sequences, but that traditional media-driven anxieties regarding presence and absence, life and death, embodiment and disembodiment, communication and miscommunication, have only become more pressing as we place the Internet in our pockets.

Directed by Olivier Assayas. With Kristen Stewart, Lars Eidinger, Sigrid Bouaziz
France 2016, DCP, color, 105 min



Olivier Assayas *PERSONAL SHOPPER*

SATURDAY MATINEE

MARCH 10 – MAY 5

The HFA continues its monthly screenings of family-friendly feature and short films for children, teenagers and their families. Many from the HFA collection, classic and contemporary films from around the world will be shown in their original formats. The special admission fee for these daytime screenings is only \$5. – KK



Robert Wise *THE SOUND OF MUSIC*

\$5 SPECIAL ADMISSION

saturday march 10 at 3pm

WARGAMES

See description in the *Caught in the Net* series p. 3.

Directed by John Badham. With Matthew Broderick, Ally Sheedy, John Wood
US 1983, DCP, color, 114 min

\$5 SPECIAL ADMISSION*

saturday march 17 at 3pm

REVOLTING RHYMES

Roald Dahl's 1982 poem collection *Revolting Rhymes*, a retelling of classic fairy tales with different twists and endings, comes to life when directors Jakob Schuh (*The Gruffalo*, 2009) and Jan Lachauer (*Room on the Broom*, 2012) expertly retell and weave together new combinations of Dahl's tales. Inspired by Quentin Blake's original illustrations, the beautifully animated film is broken into two parts, both narrated by the Big Bad Wolf (voiced by an enchanting Dominic West) and largely determined by unconventional, daring female characters. The first segment features the story of Little Red Riding Hood fused

with *Snow White and the Three Little Pigs*, ending in a wicked cliffhanger and an Academy Awards nomination for Best Animation in the short film category. The next part rings Jack and the Beanstalk around the Cinderella story and questions the notion of a happily ever after. Preceded by fairy tale shorts from the *Harvard Film Archive* collection.

Age recommendation: 8+. Content Advisory: Coarse language, dark humor and some stylized Dahl-inspired cartoon violence.

*Free to all who bring their favorite Roald Dahl book.

Directed by Jan Lachauer and Jakob Schuh. With Tamsin Greig, Dominic West, Rob Brydon
UK 2016, DCP, color, 58 min

\$5 SPECIAL ADMISSION

saturday april 21 at 3pm

THE SOUND OF MUSIC

Don't miss the chance to introduce your kids to *The Sound of Music* while once again enjoying the musical adventures of a restless governess creatively managing seven unruly children and their father in the beautiful hills of Salzburg. Adapted from the

successful 1959 Rodgers and Hammerstein stage musical based on Maria Augusta von Trapp's 1949 autobiography, *The Sound of Music* film project was initially given low priority from 20th Century Fox, which was nearly bankrupt after the excesses of *Cleopatra*. Darryl Zanuck in fact considered it a risk because Maria was played by a then relatively unknown Julie Andrews (her debut *Mary Poppins* (1964) had yet to be released when filming began). Nominated for ten Academy Awards, *The Sound of Music* won five, including Best Picture, and is ranked today as the fifth highest-grossing film in history. We are screening the restored digital version of this spectacular classic in musical entertainment!

Directed by Robert Wise. With Julie Andrews, Christopher Plummer, Eleanor Parker
US 1965, DCP, color, 174 min

\$5 SPECIAL ADMISSION

saturday may 5 at 3pm

THE GREEN MUSIC BOX (MIDORI HARUKANI)

See description in the *Umetsugu Inoue* series p. 18.

Directed by Umetsugu Inoue. With Ruriko Asaoka, Frankie Sakai, Minoru Takada
Japan 1955, 35mm, color, 90 min. Japanese with English subtitles



Jan Lachauer & Jakob Schuh *REVOLTING RHYMES*

2018 NORTON LECTURES IN CINEMA: WIM WENDERS

MARCH 23 – MAY 12

One of the three central figures of the New German Cinema alongside Rainer Werner Fassbinder and Werner Herzog, internationally celebrated director Wim Wenders (b. 1945) is also the movement's romantic introvert—an artistic personality apart from Fassbinder's feverishly industrious expressivity and Herzog's philosophically tinged global ambition. Although Wenders' artistic quest has taken him from his native West Germany to Paris, New York, Havana, Brazil, Indonesia, the American southwest, and Hollywood, his filmography has long evinced a process of private catharsis that maps a set of idiosyncratic curiosities and anxieties onto the wider world. Raised into a postwar Germany still reeling from the pall of Nazism and the partition of its eastern and western halves, Wenders' sought an identity elsewhere—if not in the America that so fascinated and frustrated him, then at least in the constructed space of the cinema itself.

It was at one such space that a young Wenders, fresh off an aborted stint in medical school, found his calling. The Cinémathèque Française, home to programmer extraordinaire Henri Langlois and breeding ground for the innovators of the French New Wave, provided a third home for Wenders during a spell in Paris while apprenticing for a noted printmaker. It was there that he found influence in such Hollywood rebels as Samuel Fuller and Nicholas Ray and fringe New Wavers like Jean Eustache, all of whom Wenders would later cast in his commercial breakthrough, *The American Friend*, a film dedicated to Langlois. Formal technical training came later in Munich, but the Cinémathèque provided the education most critical to his earliest works, which blend an innately German sorrow with signifiers of globalized pop culture to achieve a unique push-pull between malaise and longing.

This quality is at the core of Wenders' "Road Trilogy," a series of films that cemented his reputation on the international scene. In each of these formally assured and dramatically freeform road movies, Rüdiger Vogler plays a melancholy wanderer who could be said to stand in for Wenders himself, as his characters' varying vocations—Polaroid-snapping journalist in *Alice in the Cities*, struggling writer in *Wrong Move*, and exacting film projectionist in *Kings of the Road*—reflect different shades of the director's life experience. Shot by Dutch cinematographer Robby Müller in a boldly pictorial style as indebted to Depression-era American photojournalists like Robert Frank and Walker Evans as it is to painters like Edward Hopper and Caspar David Friedrich, the films earned critical attention for their sensitive portrayals of loneliness and rootlessness as well as their subtextual emphasis on Germany's indeterminate historical position.

Wenders' ascent in status through the 1970s yielded bigger budgets and major festival attention, but his ultimate trajectory as a filmmaker has continually skirted any stable studio involvement. Some of his greatest successes, such as the Palme d'Or-winning *Paris, Texas* or the metaphysical love story *Wings of Desire*, bucked traditional production methods and took on forms that resisted conventional dramatic catharsis at every step, while larger, more commercially oriented outliers like *Until the End of the World* were coolly received. Furthermore, like his colleague Herzog, Wenders pivoted early to nonfiction work and has maintained equal footing in documentary and narrative ever since—with the common denominator being that his subject matter always reflects his own idiosyncratic obsessions. *Buena Vista Social Club* and *Ode to Cologne: A Rock 'N' Roll Film*, about Golden Age Cuban musicians and the German rock trio BAP, respectively, flesh out a passion for music already evident in the director's indelible soundtracks, while films like *Pina* and *The Salt of the Earth* explore the working lives of artists (choreographer Pina Bausch in the former, photographer Sebastião Salgado in the latter) for whom Wenders harbors great respect and professional curiosity.

Half a century into his career, Wenders remains on his own winding road, one as likely to detour to Japan for a feature-length tribute to a bygone master (such as the Ozu homage *Tokyo-Ga*) as it is to idle in Los Angeles for eccentric star-studded fare like *Every Thing Will Be Fine*. The director's trail of disciples includes such figures as Jim Jarmusch and Aki Kaurismäki, but his signature—that wistful disposition that's rooted in a hyper-awareness of history's echoes in the present and a concern for the material degradation of art—continues to be inimitable. It's a trademark most easily attributed to his groundbreaking films of the seventies, but it's really one that threads through his entire eclectic body of work and, given Wenders' current standing as one of the actively working filmmakers left from the forerunners of the New German Cinema, one that's worth reacquainting with. — Carson Lund

The Harvard Film Archive and the Mahindra Humanities Center welcome Wim Wenders who follows Frederick Wiseman and Agnès Varda as one of this year's Charles Eliot Norton Professors in Poetry. In addition to the retrospective and appearances at the HFA, he will deliver two of this year's Norton Lectures on April 2 and April 9 at Sanders Theatre.

Co-presented with the Mahindra Humanities Center, Harvard.

Film descriptions by Carson Lund, Haden Guest and Brittany Gravely.

Special thanks: Homi Bhabha, Steven Biel, Sarah Razor, Mary Halpenny-Killip—Mahindra Humanities Center; the members of the Norton Lectures Committee: Haden Guest, Sylvaine Guyot, Robin Kelsey, Robb Moss, Richard Peña, Eric Rentschler, Diana Sorenson, David Wang, Nicholas Watson; and Jennifer Ivers—FAS Office for Faculty Affairs, Harvard; Claire Brunel—Wim Wenders Stiftung; Sophia Hoffinger—Neue Road Movies; and Brian Belovarac—Janus Films.



Wim Wenders ALICE IN THE CITIES

friday march 23 at 7pm

ALICE IN THE CITIES (ALICE IN DEN STÄDTEN)

The first film in what would become Wenders' "Road Trilogy" is emblematic of the series as a whole: it stars Rüdiger Vogler in a story of commiseration between lost souls over the course of a wayward road trip, it's brilliantly shot in off-the-beaten-path locales by cinematographer Robby Müller, and it's strung together by somber musical leitmotifs. It's also one of the strongest entries in Wenders' early career, due in large part to the casual, tender rapport between Vogler's creatively starved journalist, Philip, and Yella Rottländer's pre-pubescent charmer, Alice. The former finds the latter in a New York airport after Alice has been abandoned by her mother, and somewhere along the way Philip's mission to document America by endlessly snapping Polaroids

yields to a duty to escort Alice to her grandmother in Europe. *Alice in the Cities'* languid, episodic structure creates ample room for Vogler and Rottländer to develop their chemistry in sweet, sentimental bonding sessions, while their circuitous trajectory through graying European cities offers Wenders the ideal template to explore the influence of chance encounters on life's ultimate path.

Directed by Wim Wenders. With Yella Rottländer, Rüdiger Vogler, Lisa Kreuzer
West Germany 1974, DCP, b/w, 110 min. German, English and Dutch with English subtitles

FREE ADMISSION

friday march 23 at 9:15pm

3 AMERICAN LPS (3 AMERIKANISCHE LP'S)

Directed by Wim Wenders
West Germany 1969, DCP, color, 13 min. German with English subtitles

friday march 23 at 9:30pm

THE GOALIE'S ANXIETY AT THE PENALTY KICK (DIE ANGST DES TORMANNES BEIM ELFMETER)

Considered his first significant work and a radical turning point in young German cinema, Wenders' early feature follows the casual, desultory wanderings of a goalkeeper whose ejection from a game eventually leads to his casually committing a motiveless crime. Adhering strictly to Peter Handke's Existentialist novella, Wenders visually pays homage to Hitchcock, yet refuses crime narrative conventions, the satisfying revelations of psychological insight or a reliable protagonist. In addition to more partnerships with Handke to come, the film also marked the beginning of Wenders' long collaboration with cameraman Robby Müller and editor Peter Przygodda.

Directed by Wim Wenders. With Arthur Brauss, Kai Fischer, Erika Pluhar
West Germany/Austria 1977, DCP, color, 101 min. German with English subtitles

sunday march 25 at 4pm

WRONG MOVE (FALSCHER BEWEGUNG)

One of Wenders' most literary films, *Wrong Move* refracts the distraught temperament of the German soul through the bildungsroman trajectory of a stalled writer (Vogler again, goofily morose in his kitschy Nordic sweaters and brick-red varsity jacket). Playwright Peter Handke's screenplay, a liberal adaptation of Goethe's *Wilhelm Meister's Apprenticeship*, is a platform for the philosophical discourses of a band of intellectuals and oddballs who form around Vogler in his pilgrimage from the northern tip of Germany to the country's southernmost alpine territory. The soul-searching impetus for the trip is summarized in a tormented speech delivered by Vogler midway through—"How can a person write if he's alienated from politics?"—and the discussions follow suit, revolving largely around the dialectic of passivity and participation in life and art. Embrac-

ing the scenario's abstract theatricality, Wenders stages much of the film in long, sinuous tracking shots and peppers the mise-en-scene with such surreal props as a television beaming out a static signal, a distancing element that reflects the protagonist's mental impasse.

Directed by Wim Wenders. With Rüdiger Vogler, Hanna Schygulla, Hans Christian Blech
West Germany 1975, DCP, color, 103 min. German with English subtitles

Preceded by

SILVER CITY REVISITED

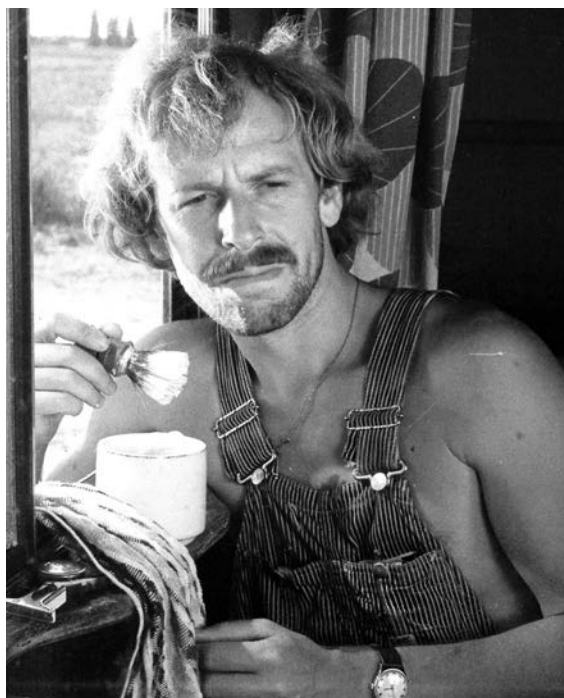
Directed by Wim Wenders
West Germany 1969, DCP, color, 25 min. German with English subtitles

monday march 26 at 7pm

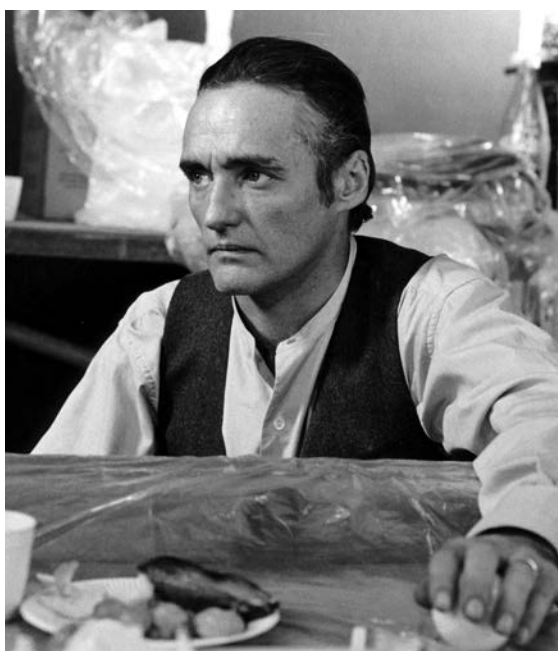
KINGS OF THE ROAD (IM LAUF DER ZEIT)

The shadow of Germany's division in 1949 hangs heavily over Wenders' final entry in the "Road Trilogy," and the personal toll of the separation is etched on the face of Rüdiger Vogler, who once again embodies a melancholy romantic, but this time plying the unglamorous trade of film projector repairman in an era of declining theatrical movie-going. Working in the rolling expanses of the West German countryside along the border of East Germany, Wenders conjures a nation of crumbling institutions and adrift citizens, but one nonetheless defined by a ramshackle beauty (even a roadside bratwurst shack has a pristine design sense behind it). Vogler's foil is a suicidal divorcé played by Hanns Zischler, with whom he shares a taciturn but therapeutic companionship as the two amble from one small-town handyman gig to another in a beat-up passenger van-cum-mobile home, all while the gorgeous slide-guitar balladry of Improved Sound Limited weaves in and out of the soundtrack like the favored mixtape of a fraternal road trip. A lovingly photographed time capsule of rural Germany in the 1970s, Wenders' long, wandering ode to the healing nature of vagabondage excels in summoning an eerie nostalgia for all things irrevocably lost to history.

Directed by Wim Wenders. With Rüdiger Vogler, Hanns Zischler, Lisa Kreuzer
West Germany 1977, DCP, b/w, 175 min. German and English with English subtitles



Wim Wenders *KINGS OF THE ROAD*



Wim Wenders *THE AMERICAN FRIEND*

friday march 30 at 8:30pm

THE AMERICAN FRIEND (DER AMERIKANISCHE FREUND)

Wenders' breakthrough commercial production, an eccentric reworking of Patricia Highsmith's tale of international crime, *Ripley's Game*, is the work of a director infatuated with American movie lore yet still inextricably tied to his German roots. Two of the filmmaker's homeland staples, Bruno Ganz and Lisa Kreuzer, star as a middle-class couple whose lives are upended when the former, believed to be suffering a terminal illness, is swindled by a smarmy continental art forger (Dennis Hopper) into an assassination scheme on the promise of a financial reward. The plot's metafictional parallels to Wenders' own assimilation into a larger, unknown market are not hard to detect, but the filmmaker exhibits none of his protagonist's woozy trepidation in the altered territory. Shot in Hamburg, Paris, and New York City by Robby Müller and encompassing three different spoken languages, *The American Friend* is as much an evocative, painterly ode to its urban locales as it is an insightful dead-end portrait of a parasitic partnership, with Hopper's manipulative crook gradually wringing the spirit from Ganz's principled family man out of sheer lonely desperation. In a playful nod to his heroes, Wenders also casts Nicholas Ray, Samuel Fuller, and Jean Eustache in bit parts, all of whom effortlessly exude world-weary intelligence.

Directed by Wim Wenders. With Dennis Hopper, Bruno Ganz, Lisa Kreuzer
West Germany/France 1977, DCP, color, 125 min. German, English and French with English subtitles

Preceded by

SAME PLAYER SHOOTS AGAIN

Directed by Wim Wenders. With Hanns Zischler
West Germany 1968, DCP, color, 12 min

friday april 6 at 8pm

THE STATE OF THINGS (DER STAND DER DINGE)

Fresh from the tangled dramas of two temporarily halted film productions—including his collaboration with Coppola—Wenders used the cinematic quagmires as fodder for a film about filmmaking. Patrick Bauchau, a Wenders-like German arthouse director, is in the midst of making a black-and-white existential science-fiction feature called *The Survi-*

vors in Portugal when his funding from a US studio is suddenly cut. The lull in production allows the cast and crew—which features Viva, Robert Kramer and Samuel Fuller—to ponder their relationships to the film and indulge in philosophical rambles and wandering detours, biding their time as needs, both creative and practical, float to the surface. Austerely zooming in and out of narrative focus, with an eye on both Hollywood noir and European arthouse, *The State of Things* meditatively and wryly captures little truths of cinema's strange dimension. As Fuller's cinematographer states, "Life is in color, but black and white is more realistic."

Directed by Wim Wenders. With Patrick Bauchau, Samuel Fuller, Isabelle Weingarten
US/West Germany/Portugal 1982, DCP, b/w, 121 min. English and French with English subtitles

Preceded by

REVERSE ANGLE

Directed by Wim Wenders
West Germany 1982, DCP, color, 17 min

\$12 SPECIAL EVENT TICKETS WIM WENDERS IN PERSON

saturday april 7 at 7pm

PARIS, TEXAS

Wenders' longstanding obsession with the American landscape reaches its apex in *Paris, Texas*, an Antonioni-esque neo-Western in which the hero's meandering passage from Texas to California in search of an estranged family stands in for the filmmaker's quest for transcendence in the quotidian spaces of an idealized land. In its procession of parched expanses, oversized motel signs, neon-lit gas stations, and gloomy skylines, the film conjures a southwest at once extraordinarily mythic and provocatively alien, a distinct planet inaccessible to artists with more seasoned hometown associations with the region. Acting as the shell-shocked guide to this planet is Harry Dean Stanton, inimitably forlorn under his bushy mustache and dusty red cap, and at the peak of his unique capacity to summon unspeakable depths of emotion with a simple gaze at the horizon. After nearly a decade in documentaries and genre films, *Paris, Texas* marked Wenders' return to the loose, episodic narrative structure of the "Road Trilogy"—albeit with an injection of the psychologically complex dramaturgy of collaborating playwright



Wim Wenders *WINGS OF DESIRE*



Wim Wenders THE STATE OF THINGS

Sam Shepard, whose influence is most palpably felt in the elongated tête-à-tête that comprises the film's emotionally devastating final act.

Directed by Wim Wenders. With Harry Dean Stanton, Nastassja Kinski, Dean Stockwell
West Germany/France/UK/US 1984, DCP, color, 145 min

**\$12 SPECIAL EVENT TICKETS
WIM WENDERS IN PERSON**

sunday april 8 at 7pm

WINGS OF DESIRE (DER HIMMEL ÜBER BERLIN)

The fluidly mobile camera, long a staple of Wenders' filmmaking, receives its most thorough workout in *Wings of Desire*, a film whose style approximates the floating, omniscient eye of a celestial presence. Gliding, hovering and craning around West Berlin in dazzling sequence shots, this camera becomes a conduit to the divine perspective of Bruno Ganz' Damiel, an angel who quietly, invisibly observes the living alongside fellow immortals, occasionally offering ineffable consolation to those in need. In expressing this state of being, Wenders accomplishes some of the most compelling filmmaking of his career—hallucinatory juxtapositions of classical music with overlapping voices, for instance, and intricate bits of staging that blend point-of-view and third-person framing—but the film ultimately moves beyond a mere angel's-eye city symphony in exploring Damiel's muted yearning to join the ranks of the corporeal after becoming infatuated with an exquisite trapeze artist (Solveig Dommartin). When the silvery black-and-white of a phantom Germany gives way to the color of a finite, concrete world, *Wings of Desire* starts to take on troubling existential heft, raising questions about the worth of an existence without sensation or finality.

Directed by Wim Wenders. With Bruno Ganz, Solveig Dommartin, Peter Falk
West Germany/France 1987, DCP, b/w & color, 128 min. German with English subtitles

monday april 9 at 7pm

**NOTEBOOK ON CITIES AND CLOTHES
(AUFZEICHNUNGEN ZU KLEIDERN UND STÄDTEN)**

As its title suggests, *Notebook on Cities and Clothes* is more a gathering of ruminations than a documentary. Commissioned by the Centre Pompidou to document Japanese fashion designer Yohji Yamamoto, Wenders created a film essay that goes far beyond fashion as it explores the analogies between de-

signing clothes and assembling a movie. The work is a poetic kaleidoscope of two artists, the designer and the director, and of two metropolises, Tokyo and Paris, whose architecture of light and astonishing perspectives mediate the artists' respective crafts. *Notebook* was among Wenders' first experiments in video, and the diaristic immediacy of the digital form became an important tool in the filmmaker's subsequent feature work.

Directed by Wim Wenders
West Germany 1989, DCP, color, 79 min. German with English subtitles

sunday april 22 at 4pm

BUENA VISTA SOCIAL CLUB

More than just a touching tribute to the indelible popular music of pre-Castro Cuba, *Buena Vista Social Club* is a generous act of resurrection, a project that effectively propelled forgotten artists back into the spotlight. Playing the role of ardent, self-effacing fan, Wenders brought guitar maestro Ry Cooder with him to Havana to unite musical giants from the country's midcentury golden age (Ibrahim Ferrer, Compay Segundo, Rubén González and Omara Portuondo, among others) for a one-off collaborative album, an initiative that resulted in breakthrough commercial success and a North American tour. Rehearsals, recording sessions, and live performances dominate the film, taking precedent over expository talking heads. What little we learn of the musicians' personal lives comes through in snippets of casual banter, while the rest is expressed through song. Liberated by the pre-millennial influx of low-resolution, relatively inexpensive digital cameras, Wenders shoots entire performances in fluid, fawning Steadicam shots, and he misses no opportunity to soak in Havana's sights and sounds, as alive and exotic to him as the hubbub of Times Square proves to be for the visibly moved aging entertainers.

Directed by Wim Wenders
Germany/US/UK/France/Cuba 1999, DCP, color, 105 min. English and Spanish with English subtitles

sunday april 22 at 7pm

THE SALT OF THE EARTH

Pioneering Brazilian photographer Sebastião Salgado did much of his work in far-off lands un-

touched by the creep of modernity, creating images that registered the tremors of profound cultural difference and the awe of novel environments. Deeply admiring of this body of work, Wenders also saw something of a kindred spirit in Salgado and set about taking visual inventory of his career in *The Salt of the Earth*. Much of the film consists of lengthy contemplations of Salgado's photographs over recollections and musings from the artist himself, while the structure is determined by a trip taken by the director and his subject around South America, passages often captured by Wenders with the monochromatic, panoramic field of view that's a core of Salgado's style. In giving carte blanche to the photographer to elucidate his working life, *The Salt of the Earth* seeks to pose fundamental philosophical inquiries into the value and responsibility of a life behind a camera, but it also takes on more personal dimensions with a running exploration of Salgado's complex relationship with his son Julian Ribeiro Salgado (who acts as co-director), a bond defined by the demands of a globetrotting vocation.

Directed by Juliano Ribeiro Salgado and Wim Wenders
France/Brazil/Italy 2015, DCP, color & b/w, 110 min. French, English and Portuguese with English subtitles

sunday april 29 at 7pm

**A TRICK OF THE LIGHT
(DIE GEBRÜDER SKLADANOWSKY)**

Six weeks before the Lumiere brother's legendary first public motion picture screening in Paris, three German brothers in Berlin screened eight film loops. In between the acrobatics and juggling that also occupied their life, Max, Eugen and Emil Skladanowsky invented the bioskop. A century later, Wenders brings these little-known pioneers to the fore with this whimsical and touching film. With the help of students from the Munich Film Academy, Wenders spins their story with a mix of documentary and recreated footage—much of it shot silent at 18 frames per second with a vintage hand-cranked camera.

Directed by Wim Wenders. With Udo Kier, Nadine Büttner, Hans Moser
Germany 1995, digital video, color & b/w, 80 min. German with English subtitles



Wim Wenders BUENA VISTA SOCIAL CLUB



Wim Wenders UNTIL THE END OF THE WORLD

FREE ADMISSION

saturday may 12 at 2pm

UNTIL THE END OF THE WORLD (*BIS ANS ENDE DER WELT*)

Wenders' most ambitious, personal and misunderstood film to date remains his visionary epic *Until the End of the World*, an exhilarating sci-fi romance that offers a dizzying and often uncannily prescient imagination of a technologically mediated image culture, set in that now-long-ago year of 1999. The original story of lovers-on-the-run was co-written by Wenders and the film's star Solveig Dommartin and then transformed by Wenders and acclaimed Australian novelist Peter Carey into a globetrotting voyage that traces an errant and urgent path across Europe, Asia and the US before reaching its final stage in the vast expanses of the Outback. Intended by Wenders as an "ultimate road movie," the film was released against the director's wishes in a truncated 158-minute version and was met with a largely puzzled reception, although the film and its amazing soundtrack (featuring Peter Gabriel, U2, Lou Reed, Nick Cave, REM, Patti Smith and others) immediately found ardent fans. In 2015, Wenders was at last able to release the long-awaited five-hour director's cut of *Until the End of the World*, boldly expanding the film's vast canvas and deepening its many then-strange-now-strangely-true predictions about ecological entropy, virtual currency and the melding of dream imagery into a more hospitable alternate reality.

Directed by Wim Wenders. With William Hurt, Solveig Dommartin, Pietro Falcone
Germany/France/Australia/US 1991, DCP, color, 295 min. English, French, Italian, Japanese & German with English subtitles

THE MORAL TALES OF HONG SANGSOO

MARCH 24 – APRIL 14

Frequently named one of the great master filmmakers of the 21st century, South Korean director Hong Sangsoo (b. 1961) has gained new prominence in recent years through a remarkable full dozen of assured and critically acclaimed features completed since 2010. Hong's recent films have doubled his oeuvre and deepened the restless formal and philosophical introspection that has anchored his cinema from its earliest years. A nimble modernist impulse drives Hong's boldly unorthodox approach to narrative, with each film inventing novel ways to fracture, bend and loop their profoundly moral tales of awkward, lonely men and women facing crucial life decisions and searching for a kind of redemption, a different path from their well-intentioned but also well-worn missteps. The playful reconfiguration of cause and effect, of linear story and established character, in films such as *Hill of Freedom*, *Nobody's Daughter Haewon* and *Yourself and Yours* disorients but also disarms, asking the viewer to reconsider the basic perspective assumed as the common ground of cinematic narrative. In this way, Hong's stubbornly unreliable narrators—whether through faulty memory, drunkenness or errant daydreaming—inspire the films' embrace of the rambling late-night logic of a twice- or thrice-told tale. Repetition becomes a revelatory force in films such as *Right Now*, *Wrong Then*, making clear Hong's abiding fascination with narrative itself as a quintessentially human impulse, a simultaneously therapeutic, self-serving but also a potentially uncanny force uniquely able to hold up an unexpected mirror to our elusive inner selves. With his celebrated recent films *The Day After* and *On the Beach at Night Alone*, an increasingly meditative and even spiritual quality has entered into Hong's cinema, which examines human relationships—even on their most elemental, communicative level—as an ethical testing ground, a means to understand the potential and limits of empathy and understanding. While much has been made of the autobiographical thread increasingly legible across Hong's films, especially in the recurrent figure of foolhardy film director-professors, *The Day After* and *On the Beach at Night Alone* explicitly offer stories parallel to Hong's own recent life by carefully revealing the different levels of suffering produced by the fallout of extramarital and publicly scrutinized affairs. In these films, Hong gently implicates the viewer by asking us to consider what it means to judge others, just as we habitually do when we watch a narrative film, without fully recognizing our own heavily invested and often shifting points of view. —HG

This retrospective is presented in collaboration with the Korea Institute, Harvard, with special thanks to Sun Joo Kim, Harvard-Yenching Professor of Korean History and Korea Institute Director, and Susan Laurence, Korea Institute Executive Director.

saturday march 24 at 7pm

saturday april 14 at 9:30pm

THE DAY AFTER (*GEW-HOO*)

High among Hong's achievements to date is this multifaceted character study centered around a narcissistic literary publisher and critic—the kind of awkward male “intellectual” long subject to Hong's critical/comic scrutiny—trapped in an embittered dead-end affair with a young office subordinate while clumsily failing to deceive his long-suffering wife. A single extended work day (and night) spent with a disarmingly frank new intern seems to promise redemption but makes only more legible the pattern of stubborn denial that has defined his cocoon world. Deftly fracturing time with fragmentary flashbacks and uncanny repetition, Hong effectively evokes the guilt-blinded mindscape of a man too lost in his own self-absorption and self-loathing to learn from those around him. Hong once again inspires masterful performances from his actors, this time with the wondrous Kim Min-hee as a young woman determined to be true to herself and others, and Kwon Hae-hyo as the strangely sympathetic



Hong Sangsoo *NOBODY'S DAUGHTER HAEWON*

antihero whose selfish ineptitude is oddly balanced by his private moments of reeling pain.

Directed by Hong Sangsoo. With Cho Yunhee, Ki Joabang, Kim Min-hee
South Korea 2017, DCP, b/w, 92 min. Korean with English subtitles

saturday march 24 at 9pm

NOBODY'S DAUGHTER HAEWON (*NUGU-UI TTAL-DO ANIN HAE-WON*)

Lesser known among Hong's recent work, *Nobody's Daughter Haewon* is a ruminative portrait of a young woman and aspiring actress standing at the crossroad drawn by the recent collapse of a failed relationship and by her mother's sudden emigration to Canada. The film's loose structure follows the melancholy Haewon as she destructively reconnects with her ex-flame and ex-film professor and begins to rethink her life. Taking full advantage of recurrent scenes of the headstrong, overwhelmed Haewon writing in her diary only to fall suddenly asleep, Hong skillfully melds together dream and memory into a composite image, both real and imagined, of a young woman marked somehow as different by her beauty and enviable style and perhaps—as she

seems convinced—by her fate. One of two major films directed in 2013, *Nobody's Daughter Haewon* marked an important shift in Hong's cinema away from the stumbling soju-fueled *ajashi* (the Korean term for middle-age men) antiheroes of his earlier work and towards a new kind of heroine, a woman determined to achieve moral clarity and understand the true consequences of her decisions.

Directed by Hong Sangsoo. With Jung Eun-cha, Lee Sun-kyun, Yu Jun-sang
South Korea 2013, 35mm, color, 90 min. English and Korean with English subtitles

sunday march 25 at 7pm

friday april 13 at 9pm

RIGHT NOW, WRONG THEN (JI-GEUM-EUN MAT-GO GEU-DDAE-NEUN TEUL-LI-DA)

A director's mistaken early arrival to a small-time film festival sets into motion a chain of misunderstandings whose tragicomic reverberations Hong extends and ponders through a daring gambit by repeating the story, with slight differences, a second time. The diptych vision of *Right Now, Wrong Then* lends a rich polyvalence to the encounter between the filmmaker and a struggling young artist, inventing composite characters whose charm and flaws are ultimately revealed to be two sides of the same coin. A meditation on (mis)communication and empathy, Hong's celebrated masterpiece gives the viewer a refreshing new agency by inviting us to decide which is the ethically, logically "right" story and asking us to understand the meaning of this judgment.

Directed by Hong Sangsoo. With Jeong Jae-yeong, Kim Min-hee, Yoon Yeo-jeong
South Korea 2015, DCP, color, 121 min. Korean with English subtitles

friday march 30 at 7pm

HILL OF FREEDOM (JA-YU-EUI EON-DEOK)

A dropped stack of shuffled love letters inspires Hong to retell a now comically defamiliarized tale of love and longing, offering a (chrono)logically shuffled version of a strained long-distance relationship between a young Japanese man and the Korean woman he believes himself to be in love with. Hong once again invents a playful narrative strategy to challenge habitual assumptions about character agency and resolution, focusing his story more on the in-between moments and after-effects than the action itself. Taking place in the historic Jong-ro district of Seoul that remains a favorite Hong lo-



Hong Sangsoo *RIGHT NOW, WRONG THEN*



Hong Sangsoo *OUR SUNHI*

cation, *Hill of Freedom* effectively uses the narrow alley streets, petite cafes and traditional *han-ok* inns as micro-theaters for his signature long-take dialogue scenes while underscoring the film's subtle commentary on cultural difference. Veteran actress Moon So-ri stands out as the comely innkeeper who gently destabilizes the young man's determination and desire.

Directed by Hong Sangsoo. With Ryo Kase, Moon So-ri, Seo Young-hwa
South Korea 2014, DCP, color, 66 min. English, Korean and Japanese with English subtitles

sunday april 1 at 7pm

OUR SUNHI (URI SUNHI)

A film school graduate's return to campus to request a recommendation letter releases a cascade of ricocheting encounters with three men from her past who are each in turn smitten by the beautiful and indecisive young Sunhi. Hong's gently humorous tale of deferred desire offers another variation of the determined-yet-wavering heroine that has become an important focus of his recent films, with the eponymous Sunhi offered as a gentle foil to the stumbling men, unwittingly revealing the same predictably amorous intention underlying the thwarted trio's clichéd career advice and professed desire to "help" her. A crisp Rohmerian entry into Hong's oeuvre, *Our Sunhi* is a playful study of male ego that carefully uses caricature to richly comic effect.

Directed by Hong Sangsoo. With Jung Yu-mi, Lee Sun-kyun, Jeong Jae-yeong
South Korea 2013, DCP, color, 88 min. Korean with English subtitles

monday april 2 at 7pm

friday april 13 at 7pm

ON THE BEACH AT NIGHT ALONE (BAMUI HAEBYUN-EOSEO HONJA)

Among Hong's most melancholy and sophisticated films to date, *On the Beach at Night Alone* fully embraces the surrealist elements that have often drifted across his films. Rather than jarring, the film's unexplained diptych structure lends the film the oneiric and ruminative quality of a daydream whose leaps in time and space are emotional rather than logical. The story of a young actress running away from her recent traumatic affair with a renowned Korean filmmaker, *On the Beach at Night Alone* explicitly references the unreasonable sound and fury directed upon Hong and lead actress Kim Min-hee by the Korean media when the two revealed publicly that they were in a committed relationship. Hong's novel

method of writing scenes the very morning of the shoot, and only sharing dialogue with his actors a few hours before, contributes to the gentle strangeness and strength of this film in which unexpected outbursts and awkward miscommunication are able to carry a raw, almost overwhelming, emotional weight.

Directed by Hong Sangsoo. With Kim Min-hee, Seo Young-hwa, Jeong Jae-yeong
South Korea/Germany 2017, DCP, color, 101 min. Korean, English and German with English subtitles

FOLLOWED BY PANEL DISCUSSION

saturday april 14 at 7pm

YOURSELF AND YOURS (DANGSINJASINGWA DANGSINUI GEOT)

Hong riffs late Buñuel in his delightfully enigmatic tale of blind desire and doppelgängers centered around a young painter whose grief over his mother's near death is derailed by rumors that his girlfriend has broken their joint vow to drink less and has, moreover, reportedly been seen flirting drunkenly with other men. As elusive and possible nonexistent twins or doubles contradict the painter's cherished image of his lover, *Yourself and Yours* playfully questions the way relationships often create fantasy identities for one's most cherished companion.

Directed by Hong Sangsoo. With Kim Joo-hyuk, Lee You-young, Kwon Hae-hyo
South Korea 2016, DCP, color, 86 min. Korean with English subtitles

Followed by a panel discussion with Haden Guest, filmmaker Soon-Mi Yoo and Boston College professor Christina Klein.



Hong Sangsoo *ON THE BEACH AT NIGHT ALONE*

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 present 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.

Film descriptions by Haden Guest and Hugh Mayo, Class of 2018.

This program is supported by the Provostial Fund for the Arts and Humanities and co-sponsored by the Film Study Center, Harvard.

Special thanks: Lucien Castaing-Taylor, Cozette Russell—Film Study Center.



Lee Anne Schmitt *PURGE THIS LAND*

LEE ANNE SCHMITT IN PERSON

saturday march 31 at 7pm

PURGE THIS LAND

Lee Anne Schmitt is a film essayist whose fascination with American landscape and history has inspired a number of quietly powerful works that recover repressed, forgotten and misremembered chapters from this country's difficult and still-contested past. In *Purge This Land*, Schmitt ambitiously explores the charged history and legacy of racism in America, visiting potent yet eerily vacant historic sites of slave revolts and race riots in order to trace the paths of important figures, such as the radical abolitionist John Brown and Nat Turner, while also interweaving reflections upon her own family history. Dedicated to her own biracial son, Schmitt's latest film is an ardently personal work that refuses to distance her own outrage and experience of racism from her careful recollections of the unsettling historic record. Carefully offsetting Schmitt's 16mm footage



Giuliano Montaldo *SACCO AND VANZETTI*

with powerful text and archival imagery, *Purge This Land* offers a measured yet ultimately devastating condemnation of this nation's bloodstained yet still underappreciated history of racial inequity and injustice. Widening the complimentary topographical and archaeological perspectives of her earlier films, *Purge This Land* injects a new political urgency and call to action into her cinema.

Directed by Lee Anne Schmitt
US 2017, DCP, color, 80 min

monday april 30 at 7pm

SACCO AND VANZETTI

Often cited as one of the most nationally divisive events in American history since the Civil War, the Massachusetts trial and execution in 1927 of accused Italian anarchists Nicola Sacco and Bartolomeo Vanzetti embodied a dark moment of police state paranoia and xenophobia that seems especially important to consider today. Giuliano Montaldo's searing recreation of the trial remains the best cinematic remembrance, and the most angry and outspoken. One of the highpoints of the white heat political turn of Italian cinema in the late Sixties and early Seventies, *Sacco and Vanzetti* was the second part of Montaldo's so-called "Trilogy of Power," three films focused on historical distortions of authority: political power in *The Fifth Day of Peace* (1970), the story of German deserters tried and executed by Nazi prisoners in a Canadian POW camp, and religious power in *Giordano Bruno* (1973), which chronicles the trial for heresy of the eponymous 16th century philosopher and scientist by the Roman Inquisition. The abuse of power depicted in *Sacco and Vanzetti* is, of course, judicial, and fueled by naked demagoguery and racist nativism. Featuring a powerful score by Ennio Morricone—including his music for the ballad Here's to You, whose lyrics about the trial were written and sung by Joan Baez—*Sacco and Vanzetti* is anchored in incredible performances

by an unusually restrained Gian Maria Volontè as Vanzetti and Riccardo Cucciolla, whose movingly dignified Sacco rightfully earned him a Best Actor Prize at Cannes. Montaldo's patient yet deeply emotional recreation of the trial and last days of *Sacco and Vanzetti* effectively builds a mood of simmering anger and despair designed to inspire not resignation but action.

Directed by Giuliano Montaldo. With Gian Maria Volontè, Riccardo Cucciolla, Cyril Cusack
Italy 1971, 35mm, color, 125 min. English and Italian with English subtitles

INTRODUCTION BY HUGH MAYO

friday may 11 at 7pm

LA TERRA TREMA

La Terra Trema is an austere opera set in the Sicilian fishing village Aci Trezza. The harmony of the people and the sea, the rhythm of festivals and hardships, compose a unique form of docufiction. Charting the arc of one family's attempt to secure economic self-sufficiency, the film was to be part one of an epic Marxist trilogy, including two unmade episodes on miners and farmers. In realizing a mature aesthetic of landscape, Visconti created a film so impressive as to make him wholly distinct from his already avant-garde contemporaries in Neorealism.

Directed by Luchino Visconti. With Luchino Visconti, Antonio Pietrangeli, Antonio Arcidiacono
Italy 1948, DCP, b/w, 160 min. Italian with English subtitles



Luchino Visconti *LA TERRA TREMA*

S	M	T	W	T	F	S
04 5PM DOCUMENTEUR 7PM JACQUOT DE NANTES <i>featured in dec 2017 - feb 2018 calendar</i>	05 7PM LE BONHEUR <i>featured in dec 2017 - feb 2018 calendar</i>	06	07	08	09 7PM GHOST IN THE SHELL P. 3 9PM PULSE P. 3	10 3PM WARGAMES P. 3 special \$5 admission 7PM SOUTHLAND TALES P. 3
11 4:30PM BLUE THUNDER P. 4 7PM JOHNNY MNEMONIC P. 4	12 7PM FROM YU TO ME P. 3 WARGAMES P. 3	13	14	15	16 7PM EXISTENZ P. 4 9PM DEMONLOVER P. 4	17 3PM REVOLTING RHYMES P. 6 special \$5 admission 7PM STRANGE DAYS P. 5
18 5PM ELECTRIC DREAMS P. 5 7PM LEVEL FIVE P. 5	19 7PM PERSONAL SHOPPER P. 5	20	21	22	23 7PM ALICE IN THE CITIES P. 7 9:15PM 3 AMERICAN LPS P. 7 free admission 9:30PM THE GOALIE'S ANXIETY AT THE PENALTY KICK P. 7	24 7PM THE DAY AFTER P. 10 9PM NOBODY'S DAUGHTER HAEWON P. 10
25 4PM SILVER CITY REVISITED P. 8 WRONG MOVE P. 7 7PM RIGHT NOW, WRONG THEN P. 11	26 7PM KINGS OF THE ROAD P. 8	27	28	29	30 7PM HILL OF FREEDOM P. 11 8:30PM SAME PLAYER SHOOT AGAIN P. 8 THE AMERICAN FRIEND P. 8	31 7PM PURGE THIS LAND P. 12 lee anne schmitt in person

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S	M	T	W	T	F	S
01 7PM OUR SUNHI P. 11	02 4PM WIM WENDERS NORTON LECTURE sanders theatre, 45 quincy st 7PM ON THE BEACH AT NIGHT ALONE P. 11				06 8PM REVERSE ANGLE P. 8 THE STATE OF THINGS P. 8	07 7PM PARIS, TEXAS P. 8 wim wenders in person
08 3PM CARMÍN TROPICAL P. 15 rigoberto perezcano in person 7PM WINGS OF DESIRE P. 9 wim wenders in person	09 2PM WIM WENDERS NORTON LECTURE sanders theatre, 45 quincy st 7PM NOTEBOOK ON CITIES AND CLOTHES P. 9				13 7PM ON THE BEACH AT NIGHT ALONE P. 11 9PM RIGHT NOW, WRONG THEN P. 11	14 7PM YOURSELF AND YOURS P. 11 followed by panel discussion 9:30PM THE DAY AFTER P. 10
15 7PM THE BEGUILED (1971) P. 16	16 7PM THE BEGUILED (2017) P. 16 sofia coppola in person				20 7PM UNDER THE BRIDGES P. 17 9PM FILM WITHOUT A TITLE P. 17	21 3PM THE SOUND OF MUSIC P. 6 special \$5 admission 7PM BETWEEN YESTERDAY AND TOMORROW P. 17 9:15PM THE LOST ONE P. 17
22 4PM BUENA VISTA SOCIAL CLUB P. 9 7PM THE SALT OF THE EARTH P. 9	23 7PM JONAS P. 17					
29 7PM A TRICK OF THE LIGHT P. 9	30 7PM SACCO AND VANZETTI P. 12					
		Umetsugu Inoue <i>THE GREEN MUSIC BOX</i> P. 18		Hong Sangsoo <i>YOURSELF AND YOURS</i> P. 11		

Harvard Film Archive

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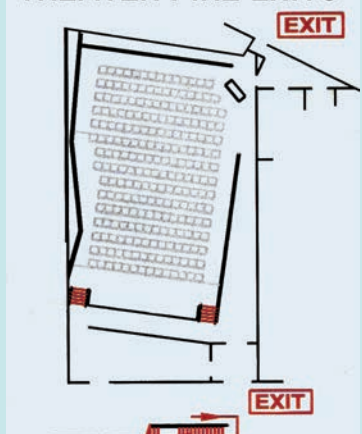
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THEATER FIRE EXITS



S	M	T	W	T	F	S
		01	02	03	04 7PM THE STORMY MAN P. 18 9PM THE WINNER P. 18	05 3PM THE GREEN MUSIC BOX P. 18 - special \$5 admission 7PM THE EAGLE AND THE HAWK P. 18 9:15PM HONG KONG NOCTURNE P. 19
06 4PM THE WINNER P. 18 7PM THE STORMY MAN P. 18	07 7PM OUTLANDISH: STRANGE FOREIGN BODIES P. 19 THE FLYING PROLETARIAN P. 19 phillip warnell in person	08	09	10	11 7PM LA TERRA TREMA P. 12	12 2PM UNTIL THE END OF THE WORLD P. 10 free admission
13 4PM THE EAGLE AND THE HAWK P. 18 7PM SANDRA P. 20	14 7PM SANDRA P. 20	15	16	17	18	19

RIGOBERTO PEREZCANO'S CARMÍN TROPICAL

APRIL 8

This screening is part of the ARTS@DRCLAS *Looking Out for the Queer in Latin American Film* series curated by Sergio Delgado Moya, Associate Professor of Romance Languages and Literatures at Harvard University, and Paola Ibarra, Assistant Director of Program at the David Rockefeller Center for Latin American Studies. Organized by ARTS@DRCLAS and including an exhibition and a panel discussion, the *Looking out for the Queer* initiative as a whole responds to interest in the study of non-normative sexualities in the Latin American region, the experiences of its LGBTQ inhabitants, and the social movements there that focus on gender and sexuality.

For more information on this initiative, visit drclas.harvard.edu/looking-out



Rigoberto Perezcano CARMÍN TROPICAL

\$12 SPECIAL EVENT TICKETS RIGOBERTO PEREZCANO IN PERSON

sunday april 8 at 3pm

CARMÍN TROPICAL

Successful trans nightclub singer Mabel returns to her hometown in Mexico to investigate the murder of her best friend Daniela. With no leads and little insight into Daniela's death, Mabel digs deeper into her friend's past, realizing how her own upbringing and past life overlap unnervingly with that of her murdered friend. In order to fully comprehend what happened to Daniela, Mabel must embrace a world she desperately tried to leave behind. Directed with a potent mixture of nostalgia and dread, *Carmín Tropical* carefully unveils a fascinating and increasingly sinister mystery that questions whether or not we can escape our own fate.

— *Outfest Los Angeles*

Directed by Rigoberto Perezcano
Mexico 2014, DCP, color, 80 min. Spanish with English subtitles

THE BEGUILLED BY SOFIA COPPOLA

APRIL 15 – APRIL 16

The Harvard Film Archive is pleased to welcome Sofia Coppola for a conversation about her celebrated new film *The Beguiled*, which earned her the coveted Best Director prize at the 2017 Cannes Film Festival.

Film descriptions by Haden Guest.

Special thanks: Christina Gan and Chase Sui Wonders.

sunday april 15 at 7pm

THE BEGUILLED

The most unusual of the five features directed by Don Siegel and starring Clint Eastwood is certainly *The Beguiled*, a psychosexually overheated Gothic fever dream that imagines the South as a decadent morass of aberrant violence and incestuous desire. The enigmatic morality and motivation of the “Man with No Name,” played earlier by Eastwood in his three Sergio Leone Westerns, is extended into his depiction of a wounded yet cunning Union soldier determined to take full advantage of his assumed status as a wily fox in an overcrowded chicken coop. The tables keep turning dizzyingly as dark secrets are revealed through purloined letters and jarring flashbacks, and as the women are gradually united, in fear and anger, by a thirst for revenge.

Directed by Donald Siegel. With Clint Eastwood, Geraldine Page, Elizabeth Hartman
US 1971, 35mm, color, 105 min



Donald Siegel *THE BEGUILLED*

\$12 SPECIAL EVENT TICKETS SOFIA COPPOLA IN PERSON

monday april 16 at 7pm

THE BEGUILLED

Sofia Coppola's newest film is a lush period piece set in the South during the twilight of the Civil War and focused, like other of her films, upon a group of willfully independent females: the teachers and young pupils of a private girls' school housed on a remote plantation estate ever closer to the expanding battlefield. *The Beguiled* is a nuanced yet pointed reimaging of the 1966 Thomas P. Cullinan novel, which was first adapted for the screen by Don Siegel and starred a young Clint Eastwood as a wounded Union soldier nursed by the women only to become an unexpectedly destructive force within their hidden world. Coppola carefully lowers the feverish temperature of the earlier film to define a more distant stance that better observes the women as a group while also subtly questioning the cinematic reconstruction of the historic past. Paired against Colin Farrell's Irish soldier as the film's obscure amorous object are the tightly corseted Nicole Kidman and Coppola regular Kirsten Dunst as a wistfully lonely schoolmarm. The immersive interiority inhabited by many of Coppola's films is deepened by the richly sensual world of the *The Beguiled*'s cloistered school, in which satin and candlelight, blood and soil are imparted with an almost elemental force that imparts subtler meaning to her characters' strategic habitation of their contested space. Coppola's innovative adaptation is carefully subtractive, pointedly removing signature elements of Siegel's film in order to focus upon a languid world out of time, singularly created and defended by her headstrong women.

Directed by Sofia Coppola. With Colin Farrell, Nicole Kidman, Kirsten Dunst
US 2017, DCP, color, 94 min



Sofia Coppola *THE BEGUILLED*

THE MANAGEMENT OF SHATTERED IDENTITY: GERMAN FILMS, 1945 - 1957

APRIL 20 – APRIL 23

In conjunction with *Inventur - Art in Germany, 1943–55*, the groundbreaking exhibition at the Harvard Art Museum examining “the highly charged artistic landscape” in Germany from the mid-1940s to mid-1950s, the Harvard Film Archive is screening five complementary German films from the period. As the curators of *Inventur* describe, “the exhibition focuses on modern art created at a time when Germans were forced to acknowledge and reckon with the atrocities of World War II and the Holocaust, the country’s defeat and occupation by the Allies, and the ideological ramifications of the fledgling Cold War. Chosen for the way it helps characterize the art of this period, the word *Inventur* (inventory) implies not just an artistic stocktaking, but a physical and moral one as well—the reassurance of one’s own existence as reflected in the stuff of everyday life. The exhibition, too, ‘takes stock,’ introducing the richness and variety of the modern art of this period to new audiences, while prompting broader questions on the role of the creative individual living under totalitarianism and in its wake.”

Relatively underscreened and unknown, German postwar cinema occupies a liminal sector of film history, sandwiched between Nazi era productions and the New German Cinema of the 1970s. The signatories of the 1962 Oberhausen Manifesto would indict the light entertainments of the Adenauer era (1949-1963), dismissing its escapist comedies, *Heimatfilme* and melodramas as examples of a moribund “Papa’s cinema.” The judgment was dismissive and unfair. Postwar German cinema in fact gave rise to numerous innovative, critical, and formally striking productions. Harvard professor Eric Rentschler’s series revisits a period in film history that until recently has been unfairly written off and overlooked, putting on display some buried treasures such as *Under the Bridges*, which was shot on location in Berlin during the last months of the war; the abstract, avant-garde *Jonas*; and Peter Lorre’s single directorial exercise *The Lost One*.

Curated by Eric Rentschler, Arthur Kingsley Porter Professor of Germanic Languages and Literatures & Director of Graduate Studies, Harvard.

Special thanks: Lynette Roth, Kate Rennebohm—Harvard Art Museums; Mathias Bollinger—Deutsches Filminstitut, Robert Distelrath—Goethe-Institut München; Petra Kettner—SWR Media Services; and Michael Werkmeister, neue deutsche Filmgesellschaft.

friday april 20 at 7pm

UNDER THE BRIDGES (UNTER DEN BRÜCKEN)

Although Helmut Käutner had worked in Germany during the Third Reich, making such films as *Port of Freedom* (*Grosse Freiheit Nr. 7*, 1944), he managed to maintain a certain ideological independence. In the assessment of *Mein Kampf* director Erwin Leiser, Käutner's wartime films maintain "the right to a free life as opposed to the requirements of discipline." Käutner himself speaks of "the filmmakers' stubbornness to allow any of the horror which surrounded us to seep into our work." Produced and filmed during the confused final months of World War II, *Under the Bridges* is considered by some critics to be Käutner's finest film. Echoing Jean Vigo's *L'Atalante*, the tale revolves around a romantic triangle on a small boat that wends its way up and down the Havel near Berlin. Käutner took leave of the artifice of studios and, while bombs continued to fall on the Reich, shot on location. His film also took leave of UFA production values and departed from the Nazi era's script-bound predilections, rediscovering the wonder of immediacy and physical reality—with no mention of the war at all.

Directed by Helmut Käutner. With Hannelore Schroth, Carl Raddatz, Gustav Knuth
Germany 1945, 35mm, b/w, 99 min. German with English subtitles



Rudolf Jugert *FILM WITHOUT A TITLE*

friday april 20 at 9pm

FILM WITHOUT A TITLE (FILM OHNE TITEL)

One of the first postwar productions, *Film Without a Title* takes place immediately after World War II. A director, a screenwriter and an actor—Willy Fritsch, playing himself—discuss making a new movie in Germany. Two "ordinary people"—Christine, a country girl, and Martin, a Berlin art dealer—insist that the film should be about their lives. Working during the Stunde Null or "Zero Hour" of German cinema, screenwriter Helmut Käutner (*Under the Bridges*) and director Rudolf Jugert break all the rules. They traverse a variety of genres—from romantic melodrama to war film to comedy to pseudo-documentary—to tell and retell the stories of Christine and Martin, reflecting the confusion and uncertainty of the postwar situation. Between desolate memories of the war years and bright hopes for everyday life, the filmmakers subvert narrative convention by allowing spectators to go "behind the scenes" and create their own film.

Directed by Rudolf Jugert. With Hans Söhnker, Hildegard Knef, Irene von Meyendorff
West Germany 1948, 35mm, b/w, 90 min. German with English subtitles



Harald Braun *BETWEEN YESTERDAY AND TOMORROW*

saturday april 21 at 7pm

BETWEEN YESTERDAY AND TOMORROW (ZWISCHEN GESTERN UND MORGEN)

Between Yesterday and Tomorrow is a quintessential example of a key postwar cycle: the German *Trümmerfilm* (rubble film), which examines issues such as collective guilt and the prospect of an uncertain future. After living in Swiss exile for ten years, an illustrator returns to Munich, joining old acquaintances in the ruins of his former home, the Hotel Regina. Together they confront the consequences of the war and their own roles in the tragic death of Nelly Dreifuss (Sybille Schmitz). In Harald Braun's noirish film, past and present freely intersect and interact. Kat, a member of the group played by a stunning Hildegard Knef, represents the generation of young women who seek to take leave of the past and look forward: "We have to carry on living, don't we? That's our only option."

Directed by Harald Braun. With Hildegard Knef, Winnie Markus, Sybille Schmitz
Germany 1947, DCP, b/w, 107 min. German with English subtitles

saturday april 21 at 9:15pm

THE LOST ONE (DER VERLORENE)

Harun Farocki once said that "hardly a film prefigured fascism as accurately as *M*, and hardly a film has recaptured fascism as accurately as *Der Verlorene*." The star of both films is Peter Lorre, and *The Lost One* was Lorre's sole directorial effort. He also wrote the novel the film is based on and co-wrote the screenplay. Lorre plays Dr. Karl Rothe, a German scientist who tries to adapt to postwar Germany, but is overwhelmed by guilt for his crimes during the Third Reich. Clearly influenced by prewar expressionist cinema—including direct allusions to his character in Fritz Lang's *M* (1931)—Lorre's actors are captured in foreboding shadows or haunted half-lights. Nominated for the Golden Lion at the 1951 Venice Film Festival, the film was a financial failure. German audiences remained unwilling to confront their own culpability and instead flocked to the escapist *Heimatfilme*. Much like Charles Laughton after *The Night of the Hunter*, Lorre would return to his acting career in Hollywood.

Directed by Peter Lorre. With Karl John, Peter Lorre, Renate Mannhardt
West Germany 1951, 35mm, b/w, 99 min. German with English subtitles

monday april 23 at 7pm

JONAS

Ottomar Domnick, a neurologist, psychiatrist, and art lover from Stuttgart, independently produced his first feature film, an experimental psychological portrait with the detached aesthetic of a newsreel. Called a "turning point in the film history of the FRG" by critic Olaf Moller, the film probes the inner and outer world of Jonas, an isolated print shop employee. Upon finding a hat with the initials of a friend from the war, Jonas' guilt and existential fear spiral into a Kafka-esque, hallucinatory paranoia. As the reasons for his neurotic attachment to the hat gradually surface, he roams around Stuttgart feeling cornered by the architecture of an alienating city, particularly its ominous and omnipresent TV tower. For film scholar Marc Silberman, *Jonas* provided a breath of fresh air and constituted a singular West German production that "critically addressed the repressive atmosphere of the Fifties."

Directed by Ottomar Domnick. With Robert Graf, Dieter Eppler, Elisabeth Bohaty
Germany 1957, 35mm, b/w, 81 min. German with English subtitles



Peter Lorre *THE LOST ONE*

UMETSUGU INOUE, JAPAN'S MUSIC MAN

MAY 4 – MAY 13

Although Japanese filmmaker Umetugu Inoue made movies in a number of genres, he may be best known as a specialist in musicals. He began making musicals at Nikkatsu Studios in the 1950s, eventually catching the eye of the famed Shaw Brothers, who hired him to apply his magic touch to Hong Kong movies in the late 60s. Though this retrospective includes just a handful of the more than one hundred movies he made in his career, it features three newly subtitled classics, a restored print of a film he made using the rare Konicolor process and one of his standout Hong Kong efforts. — Tom Vick, Curator of Film, Freer and Sackler Galleries, Smithsonian Institution

Curated by Tom Vick and generously funded by the Inoue & Tsukioka Movie Foundation.

Special thanks: Sabrina Baracetti, Thomas Bertacche, Roger Garcia and Mark Schilling—the Far East Film Festival, Udine, Italy and the National Film Archive of Japan, Tokyo.



Umetugu Inoue *THE STORMY MAN*

friday may 4 at 7pm
sunday may 6 at 7pm

THE STORMY MAN (ARASHI O YOBU OTOKO)

The film that made Yujiro Ishihara a star and the Nikkatsu studio solvent, *The Stormy Man* stars Ishihara as Shoichi Kokubu, a young drummer who employs both his hands and his fists in the Ginza jazz world. His younger brother Eiji supports his ambitions and helps find him a manager in Fukushima Miyako, who is as sassy and smart as she is gorgeous. Their mother, however, is stubbornly opposed to Shoichi's choice of careers—a constant source of pain for him and of annoyance for the audience.

Miyako takes Shoichi into her spacious Western-style house, where he can practice without disturbance. She also begins to take a more than professional interest in him, while maintaining her all-business facade. He feels the same tug—but his first priority is to beat Charley Sakurada, the best drummer in the Ginza and an arrogant wit with gang connections.

Released in the peak New Year's season, *The Stormy Man* became the third biggest box-office hit of 1957. It also solidified Inoue's reputation as a maker of hit musicals. For its young audience, who clapped and cheered as Ishihara sang "Ore wa dorama, yakuza na dorama" ("I'm a drummer, a no-good drummer"), the film was an event, a generational marker, and a much-revived classic. Today it still packs musical excitement—and presents Japan's premier movie star at his most charismatic. Inoue remade the film for Shaw Brothers in Hong Kong as *King Drummer* (1967). — Adapted from Mark Schilling in *Asia Sings! A Survey of Asian Musical Films*.

Directed by Umetugu Inoue. With Yujiro Ishihara, Kyoji Aoyama, Mie Kitahara
Japan 1957, DCP, color, 101 min. Japanese with English subtitles

friday may 4 at 9pm
sunday may 6 at 4pm

THE WINNER (SHORI-SHA)

Umetugu Inoue's first film with Yujiro Ishihara, *The Winner* tells the story of a punk kid who tries boxing as a lark, gets the tar punched out of him and starts training for real. His manager is a former contender who sees the boy as way to realize a championship dream that he himself could never fulfill.

Inspired by the 1948 classic *The Red Shoes*, Inoue added a subplot about an up-and-coming ballerina who falls in love with the boxer. Her graceful solo dance, presented in a thirteen-minute cut, with a young Akira Kobayashi as a transfixed spectator is one of the film's highlights.



Umetugu Inoue *THE WINNER*

Another high point is the climatic fight scene that Inoue filmed with more than two hundred cuts over four days. To save time and money, he shot the entire scene from one side, changing the colors of the two corners to create the illusion that the action was unfolding in 360 degrees. Ishihara's opponent was a former champion boxer, but Ishihara, blessed with athletic ability and quick hands, gave as good as he got.

The Winner lived up to its name at the box office and proved, to Inoue's satisfaction at least, that Ishihara could carry a film. (The studio bosses would need a bit more convincing.) It also established the template—action with musical interludes—for dozens of Nikkatsu films to come. — Adapted from Mark Schilling in *Asia Sings! A Survey of Asian Musical Films*.

Directed by Umetugu Inoue. With Yujiro Ishihara, Mie Kitahara, Keiji Itami
Japan 1957, DCP, color, 98 min. Japanese with English subtitles

\$5 SPECIAL ADMISSION

saturday may 5 at 3pm

THE GREEN MUSIC BOX (MIDORI HARUKANI)

The first feature-length theatrical film shot in Konicolor, *The Green Music Box* is based on the eponymous novel by Makoto Hojo. A musical action film for children, the movie typifies Umetugu Inoue's creative use of color. It marks the debut of fourteen-year-old Ruriko Asaoka, whose character becomes entangled with a spy trying to steal her father's secrets. The cast also includes the talented comedian Frankie Sakai. Asaoka would sustain a career in Nikkatsu action and melodrama pictures through the following decades, while Sakai brought his inimitable sly humor to a number of Yuzo Kawashima's vibrant dark comedies. The restored 35mm Konicolor print is from the Collection of the National Film Archive of Japan, Tokyo. — Adapted from *Il Cinema Ritrovato*.

Directed by Umetugu Inoue. With Ruriko Asaoka, Frankie Sakai, Minoru Takada
Japan 1955, 35mm, color, 90 min. Japanese with English subtitles

Also screening in the Saturday Matinee series, p. 6.

saturday may 5 at 7pm

sunday may 13 at 4pm

THE EAGLE AND THE HAWK (WASHI TO TAKA)

In Inoue's follow-up to *The Winner*, Yujiro Ishihara plays a seaman who joins the crew of a rusty cargo ship to avenge himself on his father's enemy. Also on board is another new hand with a secret, played by a buff, shirtless Rentaro Mikuni. Ishihara's bad attitude immediately gets him into trouble with the crew, which he escapes with his fists. He finds an unlikely ally in Mikuni, who has reason to dislike and



Umetsugu Inoue *THE EAGLE AND THE HAWK*

distrust him. Ishihara also attracts the attention of the two women on board, a sultry stowaway and the captain's high-spirited daughter—played by Ruriko Asaoka—who has already been claimed by the short-fused first mate.

The story, which Inoue first scripted when he was still an assistant director, does not play out in obvious ways, just as Ishihara's character is hard to classify. He is neither a heartless toughie nor a pure-minded exemplar, but something new to Japanese films: a dirty hero with his own sense of justice and a way with song.

Inoue shot nearly the entire film aboard a real WWII cargo ship in Tokyo Bay, halting only when a typhoon threatened to send his ship, cast and crew to the bottom. The real pitching, rolling, and spray

of seawater he captured add to the air of danger, excitement and, in the scenes of a cocky Ishihara singing to a wary-but-fascinated Asaoka, erotic tension. — *Adapted from Mark Schilling in Asia Sings! A Survey of Asian Musical Films.*

Directed by Umetsugu Inoue. With Yujiro Ishihara, Rentaro Mikuni, Ruriko Asaoka
Japan 1957, DCP, color, 115 min. Japanese with English subtitles

saturday may 5 at 9:15pm
HONG KONG NOCTURNE
(XIANG JIANG HUA YUE YE)

Hong Kong's mighty Shaw Brothers studio lent a new sheen to the territory's musicals in the mid-1960s when it brought in director Umetsugu Inoue from Japan. A standout among Inoue's seventeen productions for Shaw is *Hong Kong Nocturne*, a lavish song, dance and drama confection that reworked his earlier Japanese film *Tonight We'll Dance* against new backdrops.

Cheng Pei-pei, Lily Ho and Chin Ping star as the Chia sisters, the backup troupe for their musician father on Hong Kong's nightclub circuit. When they become fed up with Dad siphoning away their salaries, the girls leave home to pursue ballet, screen stardom or marriage. The trio eventually overcome personal obstacles, band together, and aim to hit the big time in the televised Hong Kong Music Lovers a-go-go stage show.

Melodrama piles on thick and fast when a show-must-go-on plot takes root, but the Chia sisters and their friends remain happy to step out with spontaneous song. Wild flights of fantasy appear in one sister's dreams, and the girls' partnership with a budding composer brings a local theme to their ultimate production, a widescreen musical extravaganza

on expansive, Broadway-style sets. Though the lead actresses did not lend their voices to the movie's soundtrack—a job left to pros like singer Tsing Ting—the three display ample dance floor talents and remain a joy to follow as they struggle to fulfill their dreams of the spotlight. — *Adapted from Tim Youngs in Asia Sings! A Survey of Asian Musical Films.*

Directed by Umetsugu Inoue. With Peter Chen Ho, Cheng Pei-pei, Chin Ping
Hong Kong 1967, digital video, color, 128 min. Mandarin with English subtitles



Umetsugu Inoue *HONG KONG NOCTURNE*

TWO FILMS BY PHILLIP WARNELL

MAY 7

The Harvard Film Archive is pleased to welcome British filmmaker and 2017-18 Radcliffe-Film Study Center Fellow Phillip Warnell to present and discuss two films made in dialogue and collaboration with French philosopher Jean-Luc Nancy. Warnell's long fascination with the enigmas of the animal world and its relation to the human is made clear across these probing and formally astute films. — HG

Co-presented by the Radcliffe Institute for Advanced Studies and the Film Study Center, Harvard.

Special thanks: Lucien Castaing-Taylor, Cozette Russell—Film Study Center.

\$12 SPECIAL EVENT TICKETS
PHILLIP WARNELL IN PERSON

monday may 7 at 7pm

OUTLANDISH: STRANGE FOREIGN BODIES

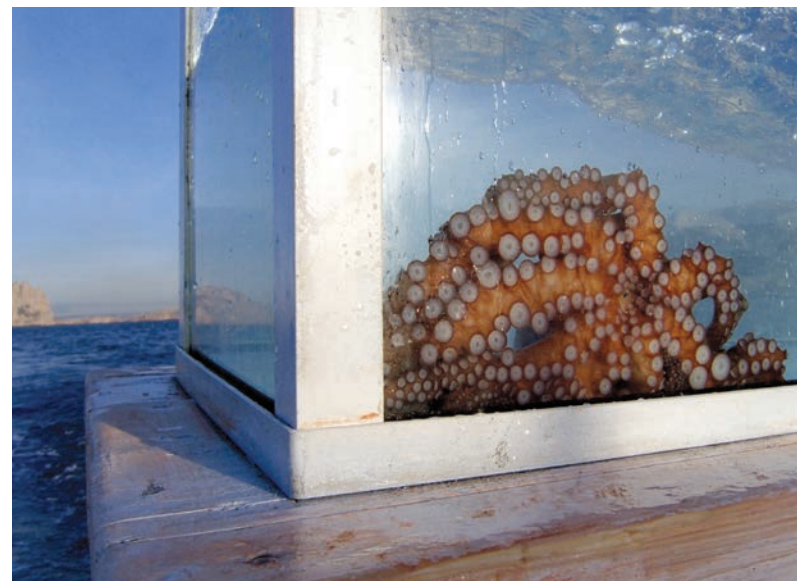
Philosopher and heart transplant recipient Jean-Luc Nancy meditates on the history and integrity of bodies in a number of visual and literary passages exploring his onscreen presence, a surgical organ in search of a body and an unaccounted for, displaced invertebrate at sea. *Outlandish* is a journey between shores and environments, the touching of and proximity between bodies, the vanishing and appearance of crew, dimensions of form and, above all, our relations with strange foreign bodies.

Directed by Phillip Warnell
UK 2009, 35mm on digital, color, 20 min. French with English subtitles

THE FLYING PROLETARIAN

The third film collaboration between filmmaker Phillip Warnell and philosopher Jean-Luc Nancy explores ideas on the land, the stranger and the open, with a surge of space-race animality. A sensory account of lavender distillation, the film suggests an historical character, timeless philosophy and flora and fauna-infused life-world of La Drôme.

Directed by Phillip Warnell
UK 2017, color, 16mm on digital - augmented cinema (scented), 36 min. French with English subtitles



Phillip Warnell *OUTLANDISH: STRANGE FOREIGN BODIES*



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VISCONTI'S SANDRA

MAY 13 - MAY 14



Luchino Visconti *SANDRA*

In anticipation of our complete Luchino Visconti retrospective this summer, we present two special screenings of one of the Italian maestro's great late films, the rarely screened *Sandra*.

sunday may 13 at 7pm

monday may 14 at 7pm

VAGHE STELLE DELL'ORSA... (AKA SANDRA)

Chilling to the bone, *Sandra* perfects a cinema of haunting. The specter of the holocaust looms as the title character returns with her new husband to her family villa for the unveiling of a statue memorializing her father's death in a concentration camp. With an eye to ruins, dilapidation, and crumbling earth, Visconti induces a gothic atmosphere rife with apocalypse. As asphalt flies beneath the camera in the bravura of the title sequence—shot on the road to Tuscany as if by Valkyrie—the viewer is borne down modern highways to confront the sins of an archaic past. — *Hugh Mayo*

Directed by Luchino Visconti. With Claudia Cardinale, Jean Sorel, Michael Craig
 Italy 1966, 35mm, b/w, 105 min. Italian, Hebrew, French and English with English subtitles

in person

LEE ANNE SCHMITT **mar 31**

WIM WENDERS **apr 7 - 8**

RIGOBERTO PEREZCANO **apr 8**

SOFIA COPPOLA **apr 16**

PHILLIP WARNELL **may 7**

coming soon

THE COMPLETE HOWARD HAWKS

THE COMPLETE LUCHINO VISCONTI