

HARVARD FILM ARCHIVE



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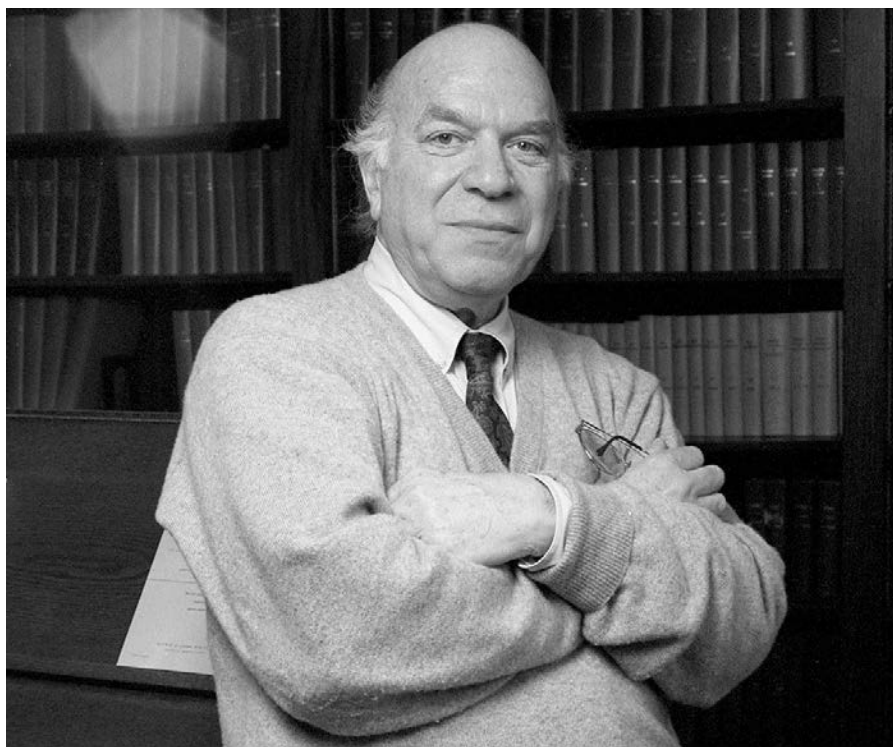
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STANLEY CAVELL 1926 - 2018

We mourn the loss of Stanley Cavell, a brilliant philosopher and thinker whose love of cinema inspired some of his greatest and best known writings. As a founder of the Harvard Film Archive, Cavell made clear his passionate belief in cinema as a revelatory art and way of being in the world that was essential to the education of minds, young and old. We are grateful to Stanley Cavell for his wisdom and for the expansiveness of his vision of cinema, one that lives on in his writings and in the ways that we humbly try to uphold his legacy here at the Harvard Film Archive.

Making clear the enormity of his influence and legacy, two separate but complementary tributes are planned at Harvard for Stanley Cavell: the first this fall by the Department of Philosophy (philosophy.fas.harvard.edu/remembering-stanley-cavell) and the second next spring by the Harvard Film Archive and the Department of Visual and Environmental Studies.

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.

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

On the cover: Youth and innocence are lost, but knowledge is gained during a fateful Summer With Monika p. 5

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David Pendleton
1964 - 2017

CINEMA OF RESISTANCE

AUGUST 31 – OCTOBER 20

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. The HFA continues its 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.

friday august 31 at 7pm

THE TREE OF WOODEN CLOGS (L'ALBERO DEGLI ZOCCOLI)

Although he began his career considerably after Luchino Visconti and Roberto Rossellini, the late Italian filmmaker Ermanno Olmi (1931-2018) directed some of the purest, most innovative expressions of neorealist cinema. Beginning with his earliest feature films, Olmi invented novel and lyrical ways of giving intimate authenticity to stories of the working class—a timid young man's first job in *Il Posto* (1961), a couple's strained relationship when the husband is transferred to a distant factory job in *I Fidanzati* (1963)—always grounded in a profound respect for the singular experiences of his non-actors and the unique textures of the actual places where his films take place. Olmi's dedication to a neorealist ideal and compassion gave way to his most ambitious and politically charged project, *The Tree of Wooden Clogs*, a quietly epic portrait of the lives and labor of 19th century Northern Italian tenant workers. Based on stories told to Olmi by his grandmother as well as extensive historical research, the film follows the daily lives of four families working on a cascina, a traditional farm whose resident workers owe their roof and produce to the landowner. Speaking traditional Lombardian dialect, Olmi's cast was drawn entirely from farmers asked, in essence, to recreate the lives of their distant ancestors. Balancing a documentarian's sharp insight with a poet's rhythmic

sensibilities, Olmi leads us through the quotidian rituals that define the four seasons while capturing the small miracles that give hope and joy to the hard-working peasants and lend a spiritual air to Olmi's extraordinary and deeply influential film.

Directed by Ermanno Olmi. With Luigi Ornaghi, Francesca Moriggi, Omar Brignoli
Italy 1979, DCP, color, 186 min. Bergamasque with English subtitles

RENATE SAMI IN CONVERSATION WITH UTE AURAND AND ROBERT BEAVERS

friday september 14 at 7pm

WE ALL DIE, THE MAIN THING HOWEVER IS HOW AND HOW WE LIVE OUR LIVES. HOLGER MEINS.

(ES STIRBT ALLERDINGS EIN JEDER FRAGE IST NUR
WIE UND WIE DU GELEBT HAST. HOLGER MEINS.)

See description in *A History of Resistance. The Films of Renate Sami*. p.10.

Directed by Renate Sami
Germany 1975, 16mm, color & b/w, 60 min. German with English subtitles

ALBERTINA CARRI IN PERSON

saturday october 20 at 7pm

THE BLONDS (LOS RUBIOS)

See description in *Personal Truths. The Cinema of Albertina Carri* p.18.

Directed by Albertina Carri. With Albertina Carri, Santiago Giral, Jessica Suarez
Argentina/US 2003, 35mm, color & b/w, 89 min. Spanish with English subtitles



Ermanno Olmi *THE TREE OF WOODEN CLOGS*

THE BIG FIGHT

SEPTEMBER 1 – SEPTEMBER 2

The boxing film is one of the quintessential Hollywood genres and the inspiration for classic films from the earliest chapters of American cinema through the present day. The Harvard Film Archive's latest annual movie marathon will last a full seven rounds, with an equal number of feature films set in and around the perilous ring where fighters' stamina, courage and honesty are given the ultimate test. The series begins on a lighter note, with Charlie Chaplin hilariously donning gloves as a lightweight who just might, improbably, become *The Champion* declared by the title of this brisk Essanay short. A shift in mood is marked by King Vidor's classic bruising ode to pugilism and fatherhood, *The Champ*, where Wallace Beery immortalized and gave lasting emotional depth to the figure of the washed-up palooka through the tender bond that ties him to his precocious and fiercely protective little boy, played by a young and equally impressive Jackie Coogan. Two dark visions of boxing from the same year are offered by Robert Wise's brutal and brilliant noir *The Set-Up* and Mark Robson's *Champion*, the latter an important early Kirk Douglas vehicle

that packs an unexpectedly powerful punch with its portrait of an increasingly ruthless fighter determined to win at any cost. In his debut film, Walter Hill found *Hard Times* in Depression-era New Orleans where Charles Bronson is an aging boxer who earns his daily bread with his bare fists, street fighting across the Big Easy with James Coburn as his unscrupulous agent. Famed screenwriter Rod Sterling was a boxer while in the military, an experience that he channeled into one of his personal scripts and the penultimate film of our program, *Requiem for a Heavyweight*. Ralph Nelson directed both the 1956 "teleplay" version and, six years later, the remarkable feature film with an impressive cast featuring Anthony Quinn, Jackie Gleason, Mickey Rooney and a bold appearance by a young Cassius Clay—later Muhammed Ali—punching directly into the camera. Our marathon closes with one of the greatest American boxing films of all times, Scorsese's beautiful, tragic and brutal portrait of Jake LaMotta, the legendary fighter also known as *Raging Bull*. – HG

\$12 SPECIAL EVENT TICKETS

saturday september 1 at 7pm

THE CHAMPION – Live Musical Accompaniment by Bertrand Laurence

Directed by Charles Chaplin. With Charles Chaplin, Edna Purviance, Bud Jamison
US 1915, 35mm, b/w, silent, 30 min

THE CHAMP

Directed by King Vidor. With Wallace Beery, Jackie Cooper, Irene Rich
US 1931, 35mm, b/w, 86 min



Robert Wise *THE SET-UP*

THE SET-UP

Directed by Robert Wise. With Robert Ryan, Audrey Totter, George Tobias
US 1949, 35mm, b/w, 73 min

HARD TIMES

Directed by Walter Hill. With Charles Bronson, James Coburn, Jill Ireland
US 1975, DCP, color, 94 min

CHAMPION

Directed by Mark Robson. With Kirk Douglas, Marilyn Maxwell,
Arthur Kennedy
US 1949, 35mm, b/w, 100 min



Mark Robson CHAMPION

REQUIEM FOR A HEAVYWEIGHT

Directed by Ralph Nelson. With Anthony Quinn, Jackie Gleason,
Mickey Rooney
US 1962, 35mm, b/w, 95 min

RAGING BULL

Directed by Martin Scorsese. With Robert De Niro, Cathy Moriarty,
Joe Pesci
US 1980, 35mm, b/w & color, 129 min

DARKNESS UNTO LIGHT. THE CINEMA OF INGMAR BERGMAN

SEPTEMBER 7 – OCTOBER 14



Of all the iconic images that Ingmar Bergman forged in his long career, the one that sits in the public imagination most potently as a totem of his imposing, death-obsessed oeuvre is that of Bengt Ekerot's pasty grim reaper staring down Max von Sydow's dumbfounded knight on a stygian coastline sometime after the sputtering of the Crusades in *The Seventh Seal*, his arm outstretched to reveal the great black expanse of his shawl and his stark expression all but ensuring an unfortunate verdict. As a composition, it is formidable, and as an encapsulation of the confrontational directness with which Bergman's films tackle mortality and other unpleasant human inevitabilities, it's hard to beat. But another image from later in the same film, equally as unforgettable, manages to better distill the complex weave of contradictory feelings that his films evoke—the idea that in death and illness and madness there is also always humanity and light and memory. That, of course, would be the money shot in the film's coda, a distant sunset view of silhouetted figures passing from one life to the next atop a hill, not trudging to their demise but dancing, hands interlocked.

Such evocations of communal solidarity are rare in Bergman's ruthlessly combative world, and so it's fitting that this particular shot occurs in a liminal state beyond the narrative proper. With that said, Bergman's characters, however wracked with doubt and despair they may be, could almost never be accused of apathy or complete surrender, and the crucibles they endure in pursuit of connection or just

basic contentedness echo those of the filmmaker himself, whose six decades of cinematic production demonstrate a man fiercely contending with his demons through his art, occasionally pulling ahead and locating beauty if only to be dragged down yet again. That his drive to create never ceased in the face of lifelong depression, myriad divorces and other family trials, and unsympathetic critics is one of the prodigious accomplishments of film history. A diligent cinephile could reasonably expect one or two Bergman films a year throughout the second half of the 20th century, a level of sustained productivity matched in the realm of world-class auteurs only by Jean-Luc Godard and Alain Resnais.

Much as this perseverance can be accredited to the mettle of the artist himself, to a large extent it was also enabled by Bergman's peculiar and privileged position as a serious-minded arthouse filmmaker who commanded an unrivalled degree of industry cachet in his native Sweden throughout his career. Bergman's professional life began in the theater shortly after his studies at Stockholm University, where he built an early reputation for his managerial competence and skill with actors that would pay off later in his ascent to the role of director at the Royal Dramatic Theatre (1960-66). He would remain a fixture there for the rest of his life, securing a position at the forefront of Sweden's cultural elite, but it was in his breakout years of stage production that he attracted the attention of Svensk Filmindustri head Carl Anders Dymling, who recruited him as a scriptwriter in 1943. Three years later, he had logged his first directing credit with the female-fronted social drama *Crisis*—hardly a quintessential Bergman film, but one with a then-novel degree of intimacy and enough visual panache to excite the industry gatekeepers.

Bergman's real breakout came in 1953 with *Summer with Monika*, a modest coming-of-age drama marketed as an erotic escape in America despite its sensitive, sobering treatment of sex and the rude awakenings of adulthood. With the help of a ringing endorsement from Godard ("the most original film of the most original of directors"), *Monika* inaugurated a decade of seminal works, each propelling Bergman further into the international spotlight. *Smiles of a Summer Night*, a lithe romantic roundelay voluptuously photographed both in studio and on location by Gunnar Fischer, exposed the director's knack for spiking comedy with misery. *The Seventh Seal*, an allegorical historical fantasy that sets its sights on the meaning of life, cemented his audacity. *Wild Strawberries*, a touching elegy for old-age regrets, exhibited a panoramic maturity. And *The Virgin Spring*, a snapshot of Sweden's heathen period, spotlighted a willingness to challenge with extremes of formal austerity and grim subject matter.

If the fifties established Bergman as an artist, though, the sixties laid bare his soul. In a pair of trilogies, the filmmaker increasingly honed a spare, elemental style to tackle questions of God's existence or lack thereof, man's moral complicity in cycles of violence, and the inability of humans to relate to one another, all filtered through narratives of almost painful psychological intimacy. It was in this period that he secured a stable of collaborators that would come to define the Bergman brand: cinematographer Sven Nykvist, script supervisor Katinka Faragó, costume designer Mago, and, most importantly, actors Liv Ullmann, Max von Sydow, Bibi Andersson, Gunnar Björnstrand, Harriet Andersson, Erland Josephson, Ingrid Thulin, Gunnel Lindblom, and



Ingmar Bergman SHAME



Ingmar Bergman *SAWDUST AND TINSEL*

Not everyone agrees. In the months following Bergman's peaceful passing in 2007 on the same day as Michelangelo Antonioni, reconsiderations of the director as the outmoded, self-serious ghoul of postwar art cinema nearly outweighed the celebratory remembrances, with Jonathan Rosenbaum claiming that "his movies aren't so much filmic expressions as expressions on film" in an article insolently titled "Scenes From an Overrated Career." Such pieces planted the seed for a pattern of critical thinking that has persisted for some time since, though with the recent resurgence of the director on the occasion of his centennial, audiences can be newly baptized by the primal force of his art and decide for themselves if his films are, per Rosenbaum, "too self-absorbed to say much about the larger world." To be sure, if Bergman's life story is any indication, the filmmaker certainly may have been less than enamored with the "larger world," but to sympathetic eyes, the torrid soul searching and private epiphanies of his films at best work to instill a yearning, for those not always blessed with such energy, to find meaning in life. — Carson Lund

The Brattle Theatre in Cambridge and the Coolidge Corner Theatre in Brookline join the HFA in celebrating the 100th birthday of Ingmar Bergman. With screenings running through October 10, the Brattle kicks off the retrospective on August 31 with a multi-day run of *Persona*. The Coolidge Corner's offerings include a screening of *Autumn Sonata* on September 16 at 2pm with star Liv Ullmann in person and an outdoor screening of *Wild Strawberries* at the Mount Auburn Cemetery on September 26. Together the theaters will be hosting over thirty screenings of the legendary filmmaker's work.

Special thanks: Beth Gilligan, Mark Anastasio—Coolidge Corner Theatre; Ned Hinkle—Brattle Theatre; Marianne Lampke, Beacon Cinema Group; Brian Belovarac—Janus Films.

Film descriptions by Carson Lund.

friday september 7 at 7pm

**SUMMER WITH MONIKA
(SOMMAREN MED MONIKA)**

Produced on the cheap just prior to *Sawdust and Tinsel*, *Summer with Monika* is one of Bergman's most important transitional works, a film that doesn't loudly proclaim its maker's identity but possesses hints of things to come. It focuses on certain motifs that rarely showed up in Bergman's oeuvre after they were dealt with here: an almost fatalistic use of nature as rhythmic punctuation, teenage rebellion, and a neo-realist attention to the working class. Nevertheless, the clear-eyed intelligence it exhibits in telling the potentially salacious tale of a defiant young woman who enjoys a hedonistic summer off the coast of her drab seaside town marks it as an early flowering of Bergman's devotion to the complexities of female characters, even if the film was clumsily marketed in America as an exploitation flick. Though finding much tactile beauty in the contrast between the rugged Swedish archipelago and the soft, wind-kissed features of his heroine, Bergman also never loses sight of the encroaching sense of social responsibility hanging over his spontaneous characters, a sobering balance that inspired Jean-Luc Godard to

hail *Summer with Monika* as "the most original film by the most original of filmmakers."

Directed by Ingmar Bergman. With Harriet Andersson, Lars Ekborg, John Harryson
Sweden 1953, 35mm, b/w, 97 min. Swedish with English subtitles

friday september 7 at 9pm

THE MAGICIAN (ANSIKTET)

In *The Magician*, Bergman stages a diabolical confrontation between faith and rationality, personified in the figures of Dr. Vogler (Max von Sydow) and Dr. Vergéus (Gunnar Björnstrand). In the film's opening minutes, Vogler, the taciturn leader of a group of itinerant magicians, guides his rickety stagecoach through an ominously foggy forest to meet with Vergéus, Minister of Health in 19th century Stockholm and an avowed skeptic of Vogler's act. What follows is a tensely suspended battle of wits between masters in the art of deception and purveyors of official science, a Gothic fairy tale that spikes the path toward an explosive climax with lengthy verbal sparring matches and playful narrative detours. Beginning with a group interrogation, the film gradually splinters into a series of one-on-one scenes as the troupe spends an evening with Vergéus' fel-



Ingmar Bergman *HOUR OF THE WOLF*

low town officials and their families, a discursive structure that nods to Bergman's theater work and provides a springboard for fine acting by Bergman regulars such as Ingrid Thulin and Bibi Andersson as

well as less frequent collaborators like Bengt Ekerot and Åke Fridell.

Directed by Ingmar Bergman. With Max von Sydow, Ingrid Thulin, Åke Fridell
Sweden 1958, 35mm, b/w, 101 min. Swedish with English subtitles

saturday september 8 at 7pm
HOOR OF THE WOLF (VARGTIMMEN)

Bergman's psychological demons long pervaded his work implicitly, but rarely were they given the monstrous material form they are accorded in *Hour of the Wolf*, the director's only outright horror film. It doesn't take much interpretive work to register Max von Sydow's tortured artist, Johan, as a transparent director surrogate, since the character, who is visiting a remote island cottage with his pregnant wife (Liv Ullmann, who had given birth to Bergman's child two years prior), is prone to the kind of doom-laden, self-lacerating monologues that Bergman would often record in writing. Over the course of an especially dark night of the soul, in the particular pocket of time referenced by the title, Johan is tormented by the visions that hitherto only plagued him in nightmares. A group of suspicious neighbors, including a spectacularly ominous Erland Josephson, invite him over for a late dinner party that descends into a malicious trap, at which point Bergman spills a funhouse-mirror display of disorienting imagery that makes cunning use of primitive special effects. That Bergman followed up *Hour of the Wolf* with a film as formidable as *Shame* is hard to fathom; this feels like the kind of private exorcism from which artists cannot easily return.

Directed by Ingmar Bergman. With Max von Sydow, Liv Ullmann, Ingrid Thulin
Sweden 1968, 35mm, b/w, 88 min. Swedish and Norwegian with English subtitles



Ingmar Bergman *PERSONA*

saturday september 8 at 9pm
SHAME (SKAMMEN)

Though he lived in neutral Sweden, Bergman was not immune to the horrors of the 20th century's many nasty conflicts, and in *Shame*, the director's aggrieved conscience regarding his longtime detachment from political conflict weighs heavily on a narrative that considers the ravages of violence on innocent bystanders. Made during the height of the Vietnam War (intimations of which already made their way into *The Silence* and *Persona*), the film vividly dramatizes a brutal Civil War as it rips its way



Ingmar Bergman *THE DEVIL'S EYE*

into the lives of Jan and Eva Rosenberg (Max von Sydow and Liv Ullmann), a loving couple who nonetheless harbor differing visions of their future and dormant resentments to go with it. The war, potentially realized first as an ominous ambiance of offscreen clatter and flashes of grenade fire and, eventually, as a frighteningly immediate and deadly ordeal, interrupts the pair's lives just as their most private epiphanies are on the horizon, and as state forces and rebel armies descend on the Rosenberg farm, precious little is able to remain sacred in their relationship. Featuring profoundly intimate performances from von Sydow and Ullmann as well as some of Bergman's most pyrotechnical filmmaking, *Shame* bears witness to the methodical scorching of the earth and the few bonds that survive in the rubble.

Directed by Ingmar Bergman. With Liv Ullmann, Max von Sydow, Gunnar Björnstrand
Sweden 1968, 35mm, b/w, 103 min. Swedish with English subtitles

sunday september 9 at 7pm
SAWDUST AND TINSEL (GYCKLARNAS AFTON)

Bergman was married to journalist Gun Grut when he made *Sawdust and Tinsel*, but he was also in the midst of an affair with Harriet Andersson, so themes of loyalty and betrayal pervade the film. Andersson is at the story's center as the voluptuous temptress of traveling circus ringmaster Albert Johansson (Åke Grönberg), a rather unflattering director surrogate. Albert is having moral qualms about leaving his wife for a demanding career on the road while also struggling with the temptations and erotic games played by Andersson. It's a plot whose autobiographical overtones are nakedly apparent, and yet the film, despite its displays of sexual humiliation and suicidal rage, ultimately has a warmth that's uncommon whenever Bergman writes so frankly from the gut, a sense of real affection for its wandering, lowbrow entertainers. A year before *La Strada*, Bergman portrays backstage camaraderie and the ruthlessness of circus life in his own inimitable manner, offering studio-set expressionism where Fellini would bring a lyrical neorealism, and experimenting with formal maneuvers later employed in *Hour of the Wolf* and *Persona*.

Directed by Ingmar Bergman. With Harriet Andersson, Åke Grönberg, Hasse Ekman
Sweden 1953, DCP, b/w, 92 min. Swedish with English subtitles

saturday september 15 at 6pm
THE MAGIC FLUTE (TROLLFLÖJTEN)

Bergman's admiration for Mozart, evident elsewhere in films such as *Smiles of a Summer Night* and *Hour of the Wolf*, reaches its full flowering in *The Magic Flute*, a reverent adaptation of the composer's two-act opera about the trials of Prince Tamino in the face of the malicious Queen of the Night. Crooned in Swedish by a cast of fresh-faced thespians, many of whom were making their screen debuts, the film is Bergman's only musical and yet unfolds with a vibrancy and tunefulness that belies his relative inexperience in the genre. Singing and dancing emerge organically from spoken passages, offering an expressive outlet not typically granted to Bergman's anguished, spiritually weary characters, and the director's usual pessimism is likewise tempered in the face of Mozart's abiding faith in the transportive, conquering power of love. Conceived as a television production in honor of the 50th anniversary of



Ingmar Bergman *ALL THESE WOMEN*

Sveriges Radio, the project was funded generously enough for Bergman to recreate Vienna's Theater auf der Weiden in the studio—to which the director draws constant attention in his proscenium-arch framing—though the delightfully handmade special effects and props call to mind less a regal 18th century auditorium than a puppet theater in a child's bedroom.

Directed by Ingmar Bergman. With Josef Köstlinger, Irma Urrila, Håkan Hagegård
Sweden 1975, DCP, color, 135 min. Swedish with English subtitles

saturday september 15 at 9pm
THE DEVIL'S EYE (DJÄVULENS ÖGA)

In the grand foyer of hell, Satan seethes with an eye irritation caused by the chastity of a priest's daughter up in the earthly realm. Seeking to correct this, he enlists his lecherous tenant, Don Juan, to seduce the young woman, teaming him with a sidekick to help move things along. A bittersweet farce built out of a ludicrous metaphysical scenario, *The Devil's Eye* is Bergman's least characteristic film on paper, and yet it's one that is marked by a few of his signature concerns—romantic humiliation, the inability to connect, and the waning of youthful innocence in the face of adult pragmatism—and a fairy-tale-like buoyancy familiar at that point from *Smiles of a Summer Night*. As in that film, Bergman coaxes stellar work from director of photography Gunnar Fischer, who again makes use of vaguely expressionistic studio lighting to lend enriching undertones to Bergman's already dynamic two shots.

Directed by Ingmar Bergman. With Jarl Kulle, Bibi Andersson, Stig Järrel
Sweden 1960, 35mm, b/w, 84 min. Swedish with English subtitles

sunday september 16 at 7pm
THE VIRGIN SPRING (JUNGFRUKÄLLAN)

The Virgin Spring marks a pivotal turning point in Bergman's career. It was the director's first significant collaboration with cinematographer Sven Nykvist, who would help usher in an emphasis on location rather than studio shooting, and the film won an Academy Award for Best Foreign-Language Film, which solidified an international reputation for Bergman that had been building steadily throughout the fifties. Arguably inventing the rape-revenge subgenre, the film expands upon a medieval poem to visualize the grim tale of a young virgin's deadly defiling and her farmhand father's retribution against her barbaric murderers. While Wes Craven's *The Last House on the Left* and countless other horror films have taken their cues from Bergman's stone-cold procedural, few have recaptured its matter-of-fact intensity or chilling vision of casual evil, a quality most evident in the lengthy assault scene, shot largely in detached wide shots, that triggers the plot. Similarly exemplary is the film's period detail, which extends from its remote forest locations and rugged costuming to its distilled portrait of Christianity's blossoming in a 13th century Scandinavia still steeped in Paganism.

Directed by Ingmar Bergman. With Max von Sydow, Birgitta Valberg, Birgitta Pettersson
Sweden 1960, 35mm, b/w, 87 min. Swedish and German with English subtitles

friday september 21 at 7pm
PERSONA

Arguably Bergman's most representative and iconic film, *Persona* is the pivot point between the director's



Ingmar Bergman *THROUGH A GLASS DARKLY*

two great sixties trilogies (his crisis-of-faith trio and the island-set films with which he closed the decade), blending crucial elements of both into something spare, chilling and inimitable. Liv Ullmann and Bibi Andersson star as a traumatized actress and her caretaker, respectively, but are they really two different people at all? The most abstractly drawn of all Bergman narratives, *Persona* migrates the women from a nondescript hospital in an undisclosed location to a remote seaside cottage and back again, their initial nurse-patient dynamic deteriorating, flipping and finally exploding over the course of a fraught, dreamlike eighty-three minutes. Taking influence from the era's avant-garde underground as well as from the modernist methods of filmmakers like Jean-Luc Godard and Michelangelo Antonioni, Bergman fashions an expressionistic surface that mirrors the mental landscapes of his two sparring heroines, juxtaposing meditative landscape shots against stuttering montage freak-outs and ambitious, sculptural uses of the human face.

Directed by Ingmar Bergman. With Bibi Andersson, Liv Ullmann, Margaretha Krook
Sweden 1966, DCP, b/w, 83 min. Swedish and English with English subtitles



Ingmar Bergman *SCENES FROM A MARRIAGE*

friday september 21 at 9pm
ALL THESE WOMEN
(FÖR ATT INTE TALA OM ALLA DESSA KVINNOR)

This atypical slapstick romp by Bergman follows a haughty music critic (Jarl Kulle) who ventures to the home of a renowned cellist only to be snubbed by his subject and regaled instead by the parade of women who orbit the artist's domestic sphere. Despite the cheery mood and tossed-off musical cues, however, there's a notably personal dimension to the material, as the critic's presumptuous attitude, much as it makes him an exasperating protagonist, marks him as an apparent representation of the director's attitude toward the rational-minded reviewers of his own work. Likewise, the fact that the resilient women who simultaneously charm and sabotage the aspiring biographer are played by a stable of Bergman muses (Eva Dahlbeck, Bibi Andersson, and Harriet Andersson) adds further shading to the film's enlightening, if somewhat petty, itinerary of famous filmmaker neuroses. Bergman shot *All These Women* in vibrant color on provocatively fake-looking sets, and the resulting aesthetic is a novelty in his career, albeit not one with much staying power; the director wouldn't use color stock again for another five years.

Directed by Ingmar Bergman. With Jarl Kulle, Bibi Andersson, Harriet Andersson
Sweden 1964, DCP, b/w & color, 77 min. Swedish, English, German and French with English subtitles

saturday september 22 at 9pm
saturday october 6 at 7pm
THROUGH A GLASS DARKLY (SÅSOM I EN SPEGEL)

The nearly unbroken daylight of the Swedish summer is exploited to haunting effect in *Through a Glass Darkly*, a family drama staged in a purgatorial overcast. Inaugurating Bergman's faith trilogy, the film dives into the complex relationships among a schizophrenic woman, Karin (Harriet Andersson, in her signature performance for the director), her ineffectual husband (Max von Sydow), emotionally barren father (Gunnar Björnstrand), and newly pubescent brother (Lars Passgard), all of whom convene for a summer vacation at a ramshackle cottage on a rocky coastline. No one can comprehend or adequately deal with Karin's disease, and so in spite of their efforts to enjoy their time together, matters



Ingmar Bergman *WINTER LIGHT*

quickly turn for the worse, with Karin's anxious episodes stirring the latent discomforts and resentments of her company. In this spare chamber piece, shot in a gloomy chiaroscuro style that evokes Carl Theodor Dreyer and set to snatches of Bach at his most desolate, Bergman confronts issues of mental illness, incest and the silence of a possibly malignant God with a clarity and bluntness then unprecedented in his career, finding in the film's compressed timeline and confined location a form with which to combat a consuming period of depression.

Directed by Ingmar Bergman. With Harriet Andersson, Gunnar Björnstrand, Max von Sydow
Sweden 1961, 35mm, b/w, 91 min. Swedish with English subtitles

sunday september 23 at 1pm
SCENES FROM A MARRIAGE
(SCENER UR ETT ÄKTENSKAP)

Depicting ten years in the lives of a turbulent married couple, Bergman's first television series rigorously charts the evolution of a single romantic relationship as it careens toward the ravages of old age, taking stock of everything from its blissful, erotic highs to its violent, harrowing lows. Liv Ullmann and Erland Josephson give arguably the performances of their careers as Marianne and Johan, a couple who share a simultaneously enriching and parasitic union, resembling time-tested friends or even siblings one moment and venomous foes the next. In adapting to the stricter production demands of television, Bergman and Nykvist turned to lightweight 16mm cameras to enable handheld, fly-on-the-wall shooting in Johan and Marianne's modest Stockholm apartment, a decision that's an ideal fit for the material. The claustrophobic proximity of the camera to the performers, coupled with the grainy, unshowy aesthetic, accommodates the extreme level of nuance on which the drama operates, in addition to anticipating whatever ugliness gets dredged up. Ultimately, however, it's the show's patiently drawn-out scenes of tranquility and mutual affection, like the one in which Ullmann and Josephson trade their deepest thoughts in front of a crackling fireplace, that linger most potently in hindsight.

Directed by Ingmar Bergman. With Liv Ullmann, Erland Josephson, Bibi Andersson
Sweden 1973, DCP, color, 283 min. Swedish with English subtitles

monday september 24 at 7pm
saturday october 6 at 9pm
WINTER LIGHT (NATTVARDSGÄSTERNA)

The stark, pared-down style that defines Bergman's Faith Trilogy reaches its apex in *Winter Light*, a film whose persistent chilliness is a direct outgrowth of the inner life of its protagonist, a Lutheran pastor, Tomas, in the midst of a crisis of faith. Ill and nearly friendless, Tomas preaches to his measly congregation with a distinct lack of passion, all while warding off the advances of a lonely schoolteacher and struggling to console his suffering devotees. In reflecting this dreary midwinter existence, Bergman, working closely with Sven Nykvist, removes any and all flourishes from his visual language, responding to Tomas' paralyzing numbness by leeching the film of the sensual pleasures of camera movement and musical score. The film is defined by long shots in unglamorous light, and key moments (such as the suicide of Tomas' fellow depressive in icy rapids) are seen only from a detached perspective that mimics the inaction of a silent God. That it all leads to one of the most vicious verbal assaults in Bergman's output should come as no surprise, but the weighty grimness of *Winter Light* is also enveloping, qualifying it to stand alongside Bresson's *Diary of a Country Priest* as one of cinema's most enduring treatments of Christianity and its discontents.

Directed by Ingmar Bergman. With Ingrid Thulin, Gunnar Björnstrand, Gunnel Lindblom
Sweden 1962, 35mm, b/w, 80 min. Swedish with English subtitles

saturday september 29 at 7pm (DCP)

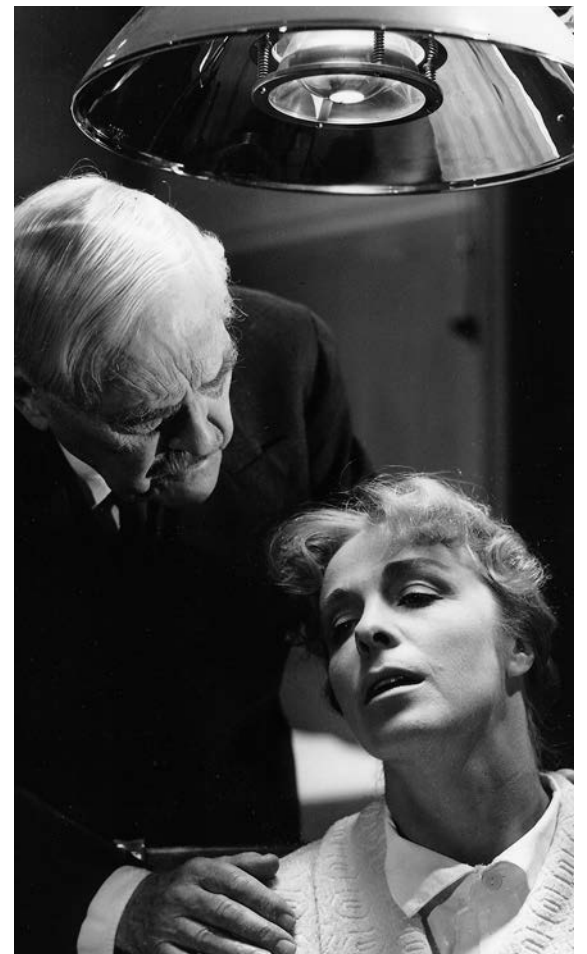
sunday october 7 at 5pm

THE SILENCE (TYSTNADEN)

"Words in a foreign language," the dictum that graces the final moments of *The Silence*, is in some ways the emblematic slogan of Bergman's oeuvre. Ambiguously scrawled on a notepad in one character's attempt to impart a message to another, it's the haunting capper on a film that crystallizes one of Bergman's foundational concerns: the impossibility for two people to ever truly connect with one another. *The Silence* is an enigmatic tone poem that explores variations on this theme, following Ester and her young son Johan to a remote, war-torn Central European town whose local dialect is not comprehended by the characters and is left unsubtitled for



Ingmar Bergman *THE SILENCE*



Ingmar Bergman *WILD STRAWBERRIES*

the viewer. An old, nearly vacant hotel—evidently an influence on Stanley Kubrick's *The Shining*—plays host to the meandering non sequiturs that comprise the film's plotless sequence of events, which involve Anna's tortured inability to connect with her sister Anna and Johan's nightmarish solo adventures. Hostility, loneliness, pain and indifference are all minor gradations of an enveloping bleakness here, and Bergman sustains the mood with a bouquet of mesmerizing chiaroscuro images, each an arcane clue in an overarching cinematic riddle.

Directed by Ingmar Bergman. With Ingrid Thulin, Gunnel Lindblom, Jörgen Lindström
Sweden 1963, DCP/35mm, b/w, 95 min. Swedish and Latin with English subtitles

saturday september 29 at 9pm

THE PASSION OF ANNA (EN PASSION)

Capping an informal trilogy initiated by *Shame* and *Hour of the Wolf*, the often overlooked *The Passion of Anna* also represents a primal culmination of Bergman's most creatively fertile decade of filmmaking. Like the prior two features, *The Passion of Anna* dramatizes the breakdown of a romantic relationship as exacerbated by a variety of external forces: an unseen animal killer terrorizing a small Swedish island community, intimations of the suffering wrought by the Vietnam War, and a neighboring couple with their own lingering tensions. Max von Sydow and Liv Ullmann again embody the sparing central duo, while Erland Josephson and Bibi Andersson play their only peers, an embittered photographer and his unhappy wife. Less a straightforward narrative than a free-associative chain of grievances, infidelities and physical altercations, the film accentuates Bergman's audiovisual intuition over his theatrical proficiency, offering expressionistic splashes of deep red, violently suggestive parallel



Ingmar Bergman *AUTUMN SONATA*

edits and delirious swings from quick-cut ferocity to contemplative quiet. It's one of the most dynamic stylistic displays of Bergman's career, which operates in contrast to the emotional fragility at the film's core.

Directed by Ingmar Bergman. With Liv Ullmann, Bibi Andersson, Max von Sydow
Sweden 1969, 35mm, color & b/w, 101 min. Swedish with English subtitles

sunday september 30 at 1pm
FANNY AND ALEXANDER

Christmas is the among the most paradoxical of holidays: it's an occasion for family, feasting and camaraderie that takes place during the darkest and coldest part of the calendar year, and its life-affirming origin story has only been eclipsed by the strange folklore that has developed around the holiday in the intervening centuries. Few films in the history of cinema have synthesized all these conflicting qualities quite as beautifully as *Fanny and Alexander*, the first half of which presents a sensually rapturous vision of a yuletide gathering in Uppsala, where a young Alexander wards off premature hallucinations of mortality in a cocoon of tinsel and singalongs. The merrymaking, however, gradually yields to darkness and instability following a death in the family, forcing the titular siblings into the ascetic mansion of their mother's new disciplinarian husband and, by extension, a prolonged confrontation with the cruel machinations of the world beyond their cozy childhood home. One of Bergman's lushest, most emotionally varied films, *Fanny and Alexander* is a dreamlike coming-of-age tale that doesn't so much expose despair beneath warm, familiar surfaces as suggest the inextricable intertwining of the two.

Directed by Ingmar Bergman. With Gunn Wållgren, Allan Edwall, Ewa Fröling
Sweden/West Germany/France 1982, DCP, color, 312 min. Swedish, German, Yiddish, English and French with English subtitles

monday october 1 at 7pm
WILD STRAWBERRIES (SMULTRONSTÄLLET)

Bergman's most popular film alongside *The Seventh Seal* similarly packages troubling existential questions within a tightly structured narrative, offering charming, lighthearted passages for almost long enough to make one forget the morbid realities that undergird its story. Master silent film director Victor

Sjöström is brilliantly cast as Dr. Borg, a chilly, antisocial medical professor whose long life has been defined by empty rationality and faded social connections, all of which has gained him a lousy reputation he fears he will carry to his death. Dr. Borg takes along his daughter-in-law on a cross-country road trip to receive an honorary degree, and the passing landscape stirs in him a flurry of childhood memories that Bergman interweaves seamlessly into the present moment. *Wild Strawberries'* blend of a linear narrative with flashbacks and Bunuelian dream sequences was perceived as exotic and audacious upon release, but now the film plays as one of Bergman's sturdiest and most straightforwardly earnest pieces of storytelling.

Directed by Ingmar Bergman. With Victor Sjöström, Bibi Andersson, Ingrid Thulin
Sweden 1957, 35mm, b/w, 92 min. Swedish and Latin with English subtitles

friday october 5 at 9:15pm
AUTUMN SONATA (HÖSTSONATEN)

Shot during Bergman's self-exile from Sweden, *Autumn Sonata* trades the rocky, windswept coastlines of much of the director's output for the verdant alpine climes of Norway, where Eva (Liv Ullmann) lives in a cottage with her kindly husband Viktor (Halvar Björk) and disabled sister Helena (Lena Nyman). To this quiet abode comes Eva's mother, Charlotte (Ingrid Bergman), an internationally successful concert pianist who at first delights with her arrival after a seven-year absence, but whose history of inadequacies as a parent resurfaces gradually over a series of soulful mother-daughter heart-to-hearts. A fiercely intimate two-hander with the tense silence of *Cries and Whispers* but bathed in its own unique autumnal glow, the film was Bergman's first and only collaboration with cinema's other monumental Bergman, who had to unlearn her classical techniques to meet the demands of her director's unsparing, close-up-heavy naturalism. Whatever the challenges of their trial run, however, the result, surely elevated by Ullmann's typically self-sacrificing co-starring turn, is one of the great final performances in film history, an emotional exorcism that casts the star's faded glamour in a devastating light.

Directed by Ingmar Bergman. With Ingrid Bergman, Liv Ullmann, Lena Nyman
France/West Germany/Sweden/UK 1978, 35mm, color, 93 min. Swedish and English with English subtitles

sunday october 7 at 7pm
CRIS AND WHISPERS (VISKNINGAR OCH ROP)

Liv Ullmann, Harriet Andersson and Ingrid Thulin deliver a trio of career-highlight performances as repressed upper-class siblings in this abstracted chamber drama, one of Bergman's most representative and celebrated of films. After opening on a brief series of ghostly establishing shots outside the sisters' rural estate, *Cries and Whispers* plunges without reprieve into the deathly-quiet interior of the manor, which, with its blood-red walls and cavernous rooms, might as well be the core of the human heart. Inside, Andersson's Agnes endures the final days of a debilitating cancer while her sisters and housekeeper (Kari Sylwan, in a performance as indelible as those of her seasoned peers) anxiously fend off the inevitable. Unfolding in soul-baring extreme close-ups against a soundscape of hushed breathing, ticking clocks and eerie room tone, the film proceeds under a spell of agonized languor in which the tiniest

nuances in performance generate tectonic shifts in feeling and mood. Clearly the work of a fully matured director in confident command of his particular language, *Cries and Whispers* remains a film of remarkable emotional intimacy and confrontational power.

Directed by Ingmar Bergman. With Harriet Andersson, Kari Sylwan, Ingrid Thulin
Sweden 1973, 35mm, color, 91 min. Swedish, German and Danish with English subtitles

sunday october 14 at 4pm
FROM THE LIFE OF MARIONETTES (AUS DEM LEBEN DER MARIONETTEN)

Two minor characters from *Scenes from a Marriage*—the combative married couple Katarina and Peter Egermann—receive expanded attention in Bergman's 1980 TV drama *From the Life of the Marionettes*, a film that nevertheless departs in significant ways from the earlier work. Whereas the shift to the small screen prompted a new, unadorned approach to shooting and storytelling in the 1977 series, here Bergman reprises several strategies developed in earlier films. While tracing the lead-up to a heinous crime shown in the film's prologue, Bergman toggles between reality and dream, past and present, and color and black-and-white (evoking *The Passion of Anna*) across an episodic, chapter-based narrative structure that recalls *The Rite*. As Peter's depression leads to increasingly destructive and dangerous thoughts, and Katarina combats her husband's detachment with fits of animosity, Bergman bears witness to the marital collapse, identifying with Peter's untreated neuroses while reserving his contempt only for the string of dispassionate psychoanalysts who attempt to compartmentalize Peter's fractured psyche. A daring study of the tyranny of transgressive thought, *From the Life of the Marionettes* is elevated by a degree of chiaroscuro craftsmanship that more than compensates for the film's clearly limited production resources.

Directed by Ingmar Bergman. With Robert Atzorn, Martin Benrath, Christine Buchegger
West Germany/Sweden 1980, 35mm, color & b/w, 104 min. German with English subtitles



Ingmar Bergman *FANNY AND ALEXANDER*

A HISTORY OF RESISTANCE. THE FILMS OF RENATE SAMI

SEPTEMBER 10 & 14

All of Renate Sami's films—short and long—avoid being labeled by genre. Renate (b. 1935) trusts her strong inner voice to find each film's own form. If I want to describe her films, I need all the words at once: essay, poetry, documentary, diary, music, silence, language. The three films shown in the second program give an idea of her wide range: *We All Die...*, *When You See a Rose* and *The Protection Foil* are all quite different from one another. *We All Die...* was the first film I saw by Renate in 1990 when Maria Lang and I organized a filmseries based on our question: "Who were the first women filmmakers in the 'New German Film'?" and invited Renate with this work. Out of this developed our long filmmaker friendship. In 1994 I asked ten friends—filmmakers and non-filmmakers—to make a film about a season, and Renate surprised me with her beautiful, lyrical flower-film *When You See a Rose*. Earlier, in 1982, Renate had made *The Protection Foil*, a performance-film in one take, with visible film music and an anarchistic attitude where form and content create something new.

In 1997 Renate and I started our monthly film series *Filmsamstag* (Film Saturday) together with the filmmaker Theo Thiesmeier. We showed films that were important to us. Our discussions were passionate and led us to unusual programming, ignoring genres—much like Renate's own filmmaking and independent thinking. — Ute Aurand

Special thanks: Ute Aurand; Robert Beavers; Martin Scheuring—German Films; Martin Koerber and Diana Kluge—Deutsche Kinemathek.

Film descriptions by Renate Sami, unless otherwise noted.



Renate Sami *WHEN YOU SEE A ROSE*

monday september 10 at 7pm

CESARE PAVESE. TURIN – SANTO STEFANO BELBO

"I arrived in Turin with the last January snow, just like a juggler or a nougat peddler. I remembered it was carnival time only when I saw the stands and the bright points of the carbide lamps under the porticos, but as it was not yet dark I walked from the station to the hotel, squinting out from under the arches and over the heads of the people." This is how Cesare Pavese began his last novel, and this is how the film begins. Cesare Pavese was born in 1908 in Santo Stefano Belbo, a small town in the mountains between Turin and Genua. He lived and worked in Turin, where he committed suicide in 1950. He was forty-two.

These two places also play a part in his last two novels—Turin in *Tra donne sole* and Santo Stefano Belbo in *La luna e i falò*—and so we will walk



Renate Sami *WE ALL DIE...*

through these two places, arriving at the station just like the main characters in both novels. There are two interviews—one with Massimo Mila, a writer and Pavese's friend in Turin, the other with Pinolo Scaglione, a carpenter and cooper and his friend from childhood in Santo Stefano Belbo.

Directed by Renate Sami and Petra Seeger
Germany 1985, 16mm, color, 60 min. German and Italian with English subtitles

FROM THE CLOUD TO THE RESISTANCE (DALLA NUBE ALLA RESISTENZA)

Straub-Huillet's film bridges history and myth, modernity and antiquity. Based on six mythological encounters in Cesare Pavese's *Dialogues with Leucò*, and on Pavese's last novel, *The Moon and the Bonfires*, about the savage murders of Italian anti-Fascist resistance fighters during World War II, the film has affinities with *History Lessons, Too Early/Too Late*, and a series of films of the 2000s in which they returned to Pavese's *Dialogues*. — Joshua Siegel

Directed by Danièle Huillet and Jean-Marie Straub. With Olimpia Carlisi, Guido Lombardi, Gino Felici
Italy/West Germany 1979, DCP, color, 105 min. Italian, Dutch, French & German with English subtitles

RENATE SAMI IN CONVERSATION WITH UTE AURAND AND ROBERT BEAVERS

friday september 14 at 7pm

WE ALL DIE, THE MAIN THING HOWEVER IS HOW AND HOW WE LIVE OUR LIVES. HOLGER MEINS. (ES STIRBT ALLERDINGS EIN JEDER FRAGE IST NUR WIE UND WIE DU GELEBT HAST. HOLGER MEINS.)

Holger Meins started studying film in 1964. When he was arrested in 1970 he was working as a cameraman on diverse projects and had made a twenty-minute film on a homeless man that was highly esteemed by his fellow students. After leaving jail he became seriously engaged in the protest movement against the war in Vietnam and was again arrested in 1972. He was accused of being a terrorist and

died in prison while on a hunger strike in 1974. He was thirty-three.

In my film, I interviewed a friend who lived with him for a while, a young woman who was part of a student group. Holger Meins and a fellow student were working on a film project aimed at helping the young ones articulate their problems and translate them into film. *With Hartmut Bitomsky, Gerd Conradt, Ulrike Edschmid, Harun Farocki, Helke Sander, Clara Schmidt and Günter Peter Straschek.*

Directed by Renate Sami
Germany 1975, 16mm, color & b/w, 60 min. German with English subtitles

Preceded by

THE PROTECTION FOIL (DIE SCHUTZFOLIE)

This film was produced to be included in a compilation of films against the construction of atomic bombs and nuclear powerplants. Some trees and bushes, a clearing. A young man tries to wrap himself in a foil, and a girl who sings about love accompanies herself on a children's bandoneon.

Directed by Renate Sami
West Germany 1983, 16mm, b/w, 8 min

WHEN YOU SEE A ROSE (WENN DU EINE ROSE SIEHST)

Under the spell of Cathy Berberian's voice, / scraps of melodies and poems in my head / in love with spring and summer's flowers / I walked through streets and gardens, pastures, fields and forests / and by the end of that summer 1995 I had a little film / which ends somewhat melancholically / with some chords of Gustav Mahler's "Traveling Journeyman's Songs"

Directed by Renate Sami
Germany 1995, 16mm, color, 5 min



Nora Twomey *THE BREADWINNER*

The HFA continues its specially priced 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 and languages.

The screening of *Mountain Miracle* is part of the festival And the winners are ... featuring recipients of the German Film Award and FIRST STEPS Award. Organized by the Goethe-Institut and the German Film Academy.



\$5 SPECIAL ADMISSION

saturday september 8 at 3pm

THE BREADWINNER

Best known for co-directing *The Secrets of Kells* (2009) with Tomm Moore and for her work as the artistic director on his *Song of the Sea* (2014), Nora Twomey embarked on her first solo project by adapting Deborah Ellis' bestselling novel about eleven-year-old Parvana, born into the oppression and misogyny of a Taliban-controlled Afghanistan. When her father is wrongfully arrested, the creative, independent Parvana masquerades as a boy to take on the title role and set out on a mission to reunite her family. Delivering vital history and life lessons through beautifully lush animation—a mix of hand-painting with digital “cut-out” techniques—the film optimistically depicts Parvana overcoming the darkest of circumstances through compassion, family, friendship and imagination, without diminishing the gravity of the circumstances. Twomey's tale alternates between fantasy and reality, allowing the characters and the audience to experience the complex power of storytelling.

Age recommendation: 13+

Directed by Nora Twomey. With Saara Chaudry, Soma Chhaya, Noorin Gulamgaus
Ireland/Canada 2017, DCP, color, 94 min

\$5 SPECIAL ADMISSION

saturday september 22 at 3pm

SINGIN' IN THE RAIN

Originally a critical and box office failure, *Singin' in the Rain* was the inspired creation of a twenty-eight-year-old Stanley Donen and Gene Kelly, who also choreographs, dances and stars as Don Lockwood, a famous silent movie star with humble vaudeville roots. Set during Hollywood's transition to the talkies, *Singin' in the Rain* is not only one of the most beloved musicals of all time, it is also a marvelous movie about filmmaking itself. While the switch to sound goes smoothly for Lockwood, it unleashes the nasal screech of his co-star, who requires some “quick fix” dubbing by a young ingenue who happens to be the object of Lockwood's desire and inspiration for the title song. Essential to the magical, exhilarating

mix is the comic dexterity of Donald O'Connor, who performs the musical's only two original songs (*Make them Laugh* and *Moses Supposes*), as well as a then-unknown Cyd Charisse (with a nod to silent femme fatale Louise Brooks). A rare 35mm HFA Technicolor print will be shown of this timeless musical that understands the illusions it presents in all the dazzling colors one can imagine.

Age recommendation: all ages

Directed by Stanley Donen and Gene Kelly. With Gene Kelly, Debbie Reynolds, Donald O'Connor
US 1952, 35mm, color, 103 min

\$5 SPECIAL ADMISSION

saturday october 13 at 3pm

JURASSIC PARK

With yet another sequel currently in theaters, the twenty-five-year-old science fiction adventure ceases to lose any momentum. It remains as it was in 1993, when the *New York Times'* Janet Maslin hailed

it as, “a true movie milestone, presenting awe-and fear-inspiring sights never before seen on the screen.” The excitement begins with a preview tour of a new bioengineered dinosaur theme park. Two paleontologists, one mathematician and two children experience wonder and a little disappointment until... the cloned dinosaurs escape and everyone is transported to the Jurassic, fighting for survival. The then-groundbreaking computer-generated imagery combined with “life-sized” animatronic dinosaurs and realistic audio (originally enhanced by DTS, a new surround sound system) paid off at the Oscars with multiple awards for visual and sound effects. Withstanding the test of time in the scares-and-surprises category, *Jurassic Park* unleashes remarkably believable, big-budget monsters and an updated *Frankenstein* nightmare for a new millennium.

Age recommendation: 13+

Directed by Steven Spielberg. With Sam Neill, Laura Dern, Jeff Goldblum
US 1993, 35mm, color, 127 min



Stanley Donen & Gene Kelly *SINGIN' IN THE RAIN*

\$5 SPECIAL ADMISSION

saturday october 27 at 3pm

FRANKENSTEIN

See description in *The Afterlives of Frankenstein* p.26.

Age recommendation: 10+

Directed by James Whale. With Colin Clive, Boris Karloff, Mae Clarke
US 1931, 35mm, b/w 71 min

FRANKENWEENIE

Tim Burton fashioned a quirky, gothic homage to James Whale, which he would expand into a feature-length film in 2012.

Directed by Tim Burton. With Barret Oliver, Shelley Duval, Sparky
US 1984, digital video, b/w, 29 min

\$5 SPECIAL ADMISSION

sunday november 4 at 4pm

PLAYTIME

In this brilliant sendup of the absurdities of modernist architecture, actor-director Tati reprises the beloved character of Monsieur Hulot, who does battle with urban space as he observes a group of American tourists on their peregrinations around a Paris of modern office blocks and skyscrapers. The extraordinary metropolis of glass and concrete, designed by Eugene Roman, combines with Tati's incomparable articulation of sound, image, and performance in this hilarious yet poignant analysis of the modern condition. *In memory of David Pendleton.*

Age recommendation: all ages

Directed by Jacques Tati. With Jacques Tati, Barbara Dennek, Jacqueline Lecomte
France/Italy 1967, 35mm, color, 152 min. In English with some French and German

\$5 SPECIAL ADMISSION

sunday november 11 at 3pm

MOUNTAIN MIRACLE – AN UNEXPECTED FRIENDSHIP (AMELIE RENNT)

After a life-threatening asthma attack lands headstrong thirteen-year-old Amelie in the hospital, the doctor advises her concerned parents to ship the swearing Berlin city-girl off to a clinic in Italy's South Tyrol mountains. Not only does Amelie hate being sick, but she also hates mountains. After running away, she meets Bart, a local teenager who is as



Tobias Wiemann *MOUNTAIN MIRACLE...*

stubborn as she. When he tells her of the Alp Mountain Fires, an old tradition said to have healing powers, the teens embark on a journey of hope to the mountain peak—stunningly captured by cinematographer Martin Schlecht. Inspired by her own daughter's experiences, Natja Brunckhorst (*Christiane F.*) penned an exciting tale of friendship, strength and first love that deals honestly with Amelie's struggles and illness.

Age recommendation: 11+

Content Advisory: coarse language, smoking, offensive words

Directed by Tobias Wiemann. With Mia Kasalo, Samuel Girardi, Susanne Bormann
Germany/Italy 2017, DCP, color, 97 min. German with English subtitles

\$5 SPECIAL ADMISSION

sunday november 25 at 2pm

SONG OF THE PRAIRIE (ARIE PRERIE)

Directed by Jiri Trnka.
Czechoslovakia 1949, DCP, color, 20 min. No dialogue

BAYAYA (BAJAJA)

Directed by Jiri Trnka.
Czechoslovakia 1950, 35mm, color, 75 min. Czech with English subtitles

See descriptions in *Jiri Trnka, Puppet Master* p.37.

SPECIAL \$5 ADMISSION

sunday december 2 at 4:30pm

JIRI TRNKA SHORT FILMS

See descriptions in *Jiri Trnka, Puppet Master* p.38.

DOCUMENTARY EDUCATIONAL RESOURCES, 50 YEARS LATER

SEPTEMBER 17 – OCTOBER 12



John Marshall and Tim Asch, 1971

Asch and Marshall found common ground in an uncommon approach to ethnography. They respected the intelligence of both their audiences and those they filmed. John had many simple rules, including shooting at the same level as the subject and depicting each person on screen as a unique, complex individual, not just an anonymous member of a group of exotic people. Similar to John's deep focus on his Ju/'hoansi friends, Asch became famous for his extensive series of films on the Yanomamö of Venezuela. Collaborating with anthropologist Napoleon Chagnon, his most acclaimed—and most postmodern—film, *The Ax Fight* (1975), depicts one event from multiple points of view, unprecedentedly revealing how an ethnographic documentary is made while dissecting human behavior and perception on both sides of the lens.

When Laurence Marshall, a founder of Raytheon, was traveling with his wife Lorna in South Africa to explore the use of microwave communication systems, they met a doctor planning a trek to discover “The Lost City of the Kalahari.” Invited to come along, Laurence took his eighteen-year-old son John to accompany him on the adventurous trip in 1950. Instead of a lost city, they found members of the !Kung bushmen—or Ju/'hoansi—who were still living as hunter-gatherers and following a peaceful lifestyle that seemed worlds away from New England, not to mention atomic-age America. Soon, Lorna and their daughter Elizabeth would join them and form an ad-hoc anthropological team with John documenting on his new 16mm camera. Supported by Harvard's Peabody Museum, the family would visit many times, forming deep and lasting bonds with their welcoming friends, and John would dedicate the rest of his life to filming and fighting for the Ju/'hoansi, who were being steadily pushed from their traditional lands by many forces.

John's early documentary *The Hunters* (1957) marked the first film production at Harvard and gave birth to the Film Study Center. He edited the film with Robert Gardner, who would go on to make many visual ethnographies of his own and be an instrumental force in shaping the Film Study Center, the Visual and Environmental Studies Department and, eventually, the Harvard Film Archive. Meanwhile, Margaret Mead recommended a promising still photographer-turned-anthropologist Timothy Asch to assist John with his filmmaking.



John Marshall & Adrienne Miesmer *NI!A!*...

Asch and Marshall directly witnessed the destructive power of Western mythmaking, stereotyping and generalization of whole people and were loath to contribute to it. Both filmmakers concentrated passionately on the edifying aspects of filmmaking, downplaying the overly intellectual or the artistic. They found placing the artful over the authentic dangerous and disingenuous, compromising the integrity of the recorded moment. As Asch summarized, “my goal is to make films in which my own artistic drives are eclipsed by the subjects in the film.” In spite of this, their beautifully composed films are indeed marked by a distinct and revelatory mastery of the medium, an artistry that undoubtedly arises from this very ambition to clearly and dynamically communicate the complexity of a filmed event. They may have invented the ethnographic “sequence” film—a short, modular work describing a single event in detail. Ideally, these could then be screened together to show one culture in detail or grouped according to subject—for instance, *domestic life*, *children’s games*, or *conflict resolution*—among different peoples.

Asch continued to make films in Indonesia with his wife Patsy Asch and other collaborators; helped establish visual anthropology programs around the world; and became Director of the Center for Visual Anthropology at the University of Southern California. As for Marshall, when he was barred for twenty years from a Namibia under apartheid rule he worked on other immersive projects, such as a black-and-white verité series on police in Pittsburgh.

Partly out of a need to disseminate their “sequence” films that other distributors rejected, Marshall and Asch founded “Documentary Educational Resources” in 1968 out of an office in Somerville, Massachusetts. Initially, they produced and distributed their own work, and then began carrying other innovative educational films that fit within their progressive, ethical mindset. To this day, DER—now based in Watertown—focuses on documentaries that promote engagement rather than exploitation, and often those that are the outcome of sustained and conscientious relationships.

Today, DER is considered one of the primary sources for ethnographic films and has expanded its collection well beyond classic visual anthropology. In addition to the work of Asch and Marshall—which would also establish the Human Studies Film Archives at the Smithsonian in 1975—DER carries other essential titles by filmmakers including Robert Gardner, Jean Rouch, Sarah Elder and Leonard Kamenling, Bob Connolly and Robin Anderson. They continue to acquire entire film collections by important visual anthropologists who remain lesser-known in the US, such as Jacqueline Veuve, Jorge Prelorán, Yasuhiro Omori and Hu Tai-Li. Unlike distributors who may abandon less popular titles, DER keeps little-known yet relevant work in circulation and is dedicated to preserving and restoring important records of times and cultures long gone, while taking risks on new forms of documentary; their collection includes animations, diary films and experimental works.

The Harvard Film Archive is indebted to the founders and filmmakers of DER, in part, for its very existence, and the links between the two organizations continue to evolve. Aside from the connection to Harvard alumni Marshall and Gardner, Tim Asch was also a research fellow in the anthropology department at Harvard when he completed his Yanomamö films, and the documentaries of many Harvard filmmakers now grace DER’s shelves. Likewise, the HFA has screened the works of several DER

documentarians over the years. At USC, Tim Asch mentored anthropology/film students Lucien Castaing-Taylor—now a renowned filmmaker and professor in Harvard’s VES Department—and Ilisa Barbash, also an accomplished filmmaker, writer, current Film Study Center Fellow and Museum Curator of Visual Anthropology at the Peabody, whose recent book *Where the Roads All End* details the significance of the Marshall family expedition photographs. Finally, in 2008, DER donated their film prints and elements to the Harvard Film Archive collection.

Spanning the geographic, aesthetic and chronologic diversity of films in the DER collection, the HFA’s selection features films recently released along with older films, most of which are now rarely screened outside the classroom and deserve the theatrical experience. The shows will be accompanied by a conversation on documentary sound recording at the Harvard Art Museums and a panel on John Marshall’s classic *N!ai, The Story of a !Kung Woman* at the Peabody, which will include a reception and an opportunity to experience Ilisa Barbash’s exhibit *Kalahari Perspectives: Anthropology, Photography, and the Marshall Family* opening September 29 at the Peabody Museum and remaining on view through March 31, 2019. – BG

DER’s 50th anniversary celebrations coincide with the restoration of nine titles from the Yanomamö Collection by Tim Asch and Napoleon Chagnon. Some of these will be screened during a day-long event celebrating the work Tim Asch in the University of Southern California’s program “Documentary Educational Resources at 50: A Focus on the Films of Co-Founder Timothy Asch” on November 11. For more information on DER, visit www.der.org.



Nina Davenport HELLO PHOTO

Special thanks: Alice Apley—Documentary Educational Resources; Ilisa Barbash, Diana Xochitl Munn, Faith Sutter—Peabody Museum; Molly Catherine Ryan—Harvard University Art Museums

Film descriptions by Brittany Gravely.



Jorge Prelorán, Mabel Prelorán & Zulay Savarino ZULAY...

MENSCHELL HALL, HARVARD ART MUSEUMS

monday september 17 at 6pm

DIRECTIONS IN DOCUMENTARY SOUND: A CONVERSATION WITH STUART CODY, SARAH ELDER & ERNST KAREL

Along with the familiar historical developments in picture technology, there have been significant changes in the way documentary sound has been recorded, composed and conceptualized. Join us for a lively discussion with documentary sound artists—whose work collectively spans over a half-century—as they dissect landmark film clips to explore the relationship between the technical and practical innovations and emergent theoretical and aesthetic concerns of ethnographic filmmaking from the 1950s to today. Moderated by Ilisa Barbash.

Co-sponsored by Documentary Educational Resources, Harvard Museums of Science and Culture, the Sensory Ethnography Lab and the Harvard Art Museums.

The lecture will take place in Menschel Hall, Lower Level. Please enter the museums via the entrance on Broadway. Doors will open at 5:30pm.

Free admission, but seating is limited. Tickets will be distributed beginning at 5:30pm at the Broadway entrance. One ticket per person.



Marcia Mansur & Marina Thomé *THE SOUND OF THE BELLS*

SNEAK PREVIEW SCREENING

monday september 17 at 8pm

THE SOUND OF THE BELLS (O SOM DOS SINOS)

Helping to preserve a sonorous language that is steadily disappearing, this film is part of a larger multimedia project exploring the tradition of church bell ringing throughout cities in the state of Minas Gerais, Brazil. In its tender, drifting exploration of the art and meaning of the bells, the film patiently reveals the quieter, inconspicuous details and tangential stories of those within resonant range. This percussive melody swells and reverberates outward, conversing with the environment and culture of a region shaped by the richness of both its religion and its mineral deposits. As the disaffected din of capitalism and mining takes a different kind of toll, the bell ringers' descriptions of the significance of minute differentiations in the types of rings do sound like echoes from another time that have somehow survived—assiduous markers of danger, euphoria, reverence and loss.

Directed by Marcia Mansur and Marina Thomé
Brazil 2017, DCP, color, 70 min. Portuguese with English subtitles

Preceded by

BUCKDANCER

A folklore film in the romanticized, half-staged style of Robert Flaherty, *Buckdancer* features Mississippi fife player Ed Young discussing and then playing his instrument. His music and dance are accompanied—thanks to Hawes and co-producer Edmund Carpenter—by the Georgia Sea Island Singers,



Robert Gardner & William Heick *BLUNDEN HARBOUR*

who happened to be in Los Angeles, where the film was made.

Directed by Bess Lomax Hawes
US 1965, digital video, b/w, 6 min

saturday september 22 at 7pm

ZULAY, FACING THE 21ST CENTURY

Made over a span of eight years, this documentary is structured as a conversation between anthropologist Mabel Prelorán and Zulay Saravino, who has left her Ecuadorian mountain village to explore opportunities in Los Angeles. Working the land and making textiles to sell, Zulay's industrious family sent all of their daughters to school—at the time an unusual move in Quinchuqui—and raised an intelligent, independent daughter whose literacy, business sense and introduction to the Preloráns led her to try her luck in the States. Devoted to her village, she relates a mesmerizing account of Otavaleñan traditions and reflects on her experiences in the US, while Mabel responds in turn with her own perspectives as an Argentinian expat. Despite finding aspects of Western culture exploitative, voyeuristic and isolating, Zulay remains circumspect and takes an active role in determining her destiny as well as the course of the film, as witnessed in the rare image of the anthropological subject shaping her own story in the editing room.

Directed by Jorge Prelorán, Mabel Prelorán and Zulay Saravino
US/Ecuador 1989, digital video, color, 110 min. English, Spanish and Kichwa with English subtitles

friday october 5 at 7pm

This selection of DER films includes voices and visions of those who are usually at the mercy of their documenters' perspective. The poetic documentary *Blunden Harbour* is gently undressed—revealing the projections and generalizations that often accompany reverence—with Jamaine Campbell's restoration of its humanity and intimacy in a radically compassionate inversion of "director's commentary." Thomas Henderson—who appears as a young boy in the film—names his Kwakiutl relatives as they appear onscreen, describes their activities and relates what has happened since. And the indigenous media project of Brazil, *Video in the Villages*, confronts the manifold implications and effects of televisual mediation and representation in *The Spirit of TV* with no Western mediation; the Waiāpi harness the medium to study themselves and other tribes while communicating frankly to their oppressors. Next, *Jero on Jero* comments on the ability of the filmmakers to faith-

fully capture—rather than denigrate—a sacred experience; a spirit medium is finally able to watch herself channeling in trance, as if seeing another self speaking words she has never heard before. Finally, Nina Davenport takes a different approach in *Hello Photo*, surrendering to the inherent bias and voyeurism of the tourist's camera and its effect on those in front of and behind the camera—attempting to capture the beautiful and various facets of a culture as it wittingly and unwittingly puts itself on display.

BLUNDEN HARBOUR (EXCERPT)

Directed by Robert Gardner and William Heick
Canada 1951, 16mm, b/w, 5 min

BLUNDEN HARBOUR REVISITED

Directed by Robert Gardner and William Heick / Jamaine Campbell and Thomas Henderson
Canada 1951/2014, digital video, b/w, 21 min

THE SPIRIT OF TV (O ESPÍRITO DA TV)

Directed by Vincent Carelli and Video in the Villages
Brazil 1990, digital video, color, 18 min. Waiāpi and Portuguese with English subtitles

JERO ON JERO:

A BALINESE TRANCE SÉANCE OBSERVED

Directed by Linda Connor, Patsy Asch and Tim Asch
US/Indonesia 1981, 16mm, color, 17 min. Balinese with English subtitles

HELLO PHOTO

Directed by Nina Davenport
US/India 1994, 16mm, color & b/w, 55 min

FREE ADMISSION AT THE PEABODY MUSEUM, HARVARD

thursday october 11 at 6pm

THE CINEMA OF PATIENCE: REFLECTING ON N!AI, THE STORY OF A !KUNG WOMAN

Thirty years after its release, *N!ai, The Story of a !Kung Woman* remains an exemplar of ethnographic filmmaking. Directed and edited by Adrienne Miesmer and John Marshall, the film documents the life of N!ai, a Ju/'hoan woman, and the harsh realities of apartheid in 1980s Namibia, offering an intimate portrait of life in one of the last communities to live by hunting and gathering. In honor of the fiftieth anniversary of Documentary Educational Resources, this program will explore the film's importance to the preservation of intangible culture and Marshall's work in relation to the development of educational, personal and activist documentaries.

The film screening will be followed by a panel discussion featuring:

Michael Ambrosino, *Former Producer, Public Television; Creator, PBS series NOVA and Odyssey*

Ilisa Barbash, *Curator of Visual Anthropology, Peabody Museum of Archaeology & Ethnology*

Sue Marshall Cabezas, *Former Executive Director, Documentary Educational Resources*

Ross McElwee, *Professor of the Practice of Film-making, Department of Visual and Environmental Studies, Harvard*

Moderated by Alice Apley, *Executive Director, Documentary Educational Resources*

N!AI, THE STORY OF A !KUNG WOMAN

Directed by John Marshall and Adrienne Miesmer
US/Namibia 1980, digital video, color, 59 min



Fink/Forman/Fraker/Lanson *THE PHANS OF JERSEY CITY*

friday october 12 at 7pm

By the late 70s, the raw naturalism of cinema vérité and observational cinema were a refreshing challenge to former expository documentary norms. And the Marshall/Asch method, borrowed from anthropology, of spending long sojourns with the films' subjects had, by this time, played out on broadcast television in the series *An American Family* (1973). Filmmakers embedded themselves within families or societies to achieve an uncommon intimacy. Although their subjects were aware of the camera, they let their guard down as if the camera were a friend in whom they could confide. Audiences marveled at the commonalities and the differences revealed through new windows into others' private lives.

The subjects of both the films in this program are cinematic rarities. At the time, the values of both suburban, middle-to-upper-class families portrayed somewhat reflected those of the average American; however, war in their homelands forced them to undergo extended periods of transition and trauma—irreparably changing circumstances, family structure and individual goals and dreams. American viewers—many biased by propaganda—were able to glance into a cinematic mirror slightly altered by culture and by circumstances their own government abetted.

**LIVING AT RISK:
THE STORY OF A NICARAGUAN FAMILY**

Photographer Susan Meiselas documented the Sandinista revolution in her iconic book *Nicaragua, June 1978 – July 1979*, and she returned to make *Living at Risk* with Alfred Guzzetti and Richard Rogers in the midst of the war with the Contras. Originally broadcast on PBS, the film features the Barrios, a middle-class family both activated and fractured by the conflict. Instead of fleeing their country, the siblings are guided by a religious and socialist desire to help those most vulnerable and destitute, mostly peasants in the rural areas. Many in the Barrios' clan joined the Sandinista Front (FSLN) and gave up their original career plans in order to provide medical services to the poor, aid farmer cooperatives or organize communities in the barrios. The risk of working in areas targeted by the Contras was overridden by a communal civic sense and dedication to supporting the health of their country in a direct way.

Directed by Alfred Guzzetti, Susan Meiselas and Richard Rogers
US/Nicaragua 1985, digital video, color, 59 min. Spanish and English with English subtitles

THE PHANS OF JERSEY CITY

Catching up with the Phans a few years after Saigon fell and the family had to resettle in the US, the filmmakers present an understated, intimate portrait of an upper-class South Vietnamese family who were forced to make many adjustments along their journey to suburbia. Thrown into a very different socioeconomic bracket, the adults struggle with mediocre employment, overt discrimination, and simply coming to terms with the lives and loved ones they've left behind. For the eldest daughter—who had her own business in Vietnam and is now the family's housekeeper—the difference is painful and stark. Her father, a shell-shocked Colonel Phan, spends his days wrapped in dreams of bygone glory and has stopped speaking to his oldest son, who is dating an Ecuadorian woman. This revelatory slice of 70s America stops short of an objective sociological study with its unabashed disclosures, camera confessionals and a bittersweet warmth that pervades the candid scenes of the family at home.

Directed by Abbie H. Fink, Stephen L. Forman, John N. Fraker and Dennis Lanson
US 1979, 16mm, color 49 min



Guzzetti/Meiselas/Rogers *LIVING AT RISK...*

friday october 12 at 9:15pm

SAILING A SINKING SEA

Olivia Wyatt taps into the shamanic dreams and ancestral wisdom of the nomadic, seafaring Moken of Thailand and Myanmar, who have retained many of their traditional ways and beliefs despite modernity's encroachment. Living on boats or in oceanside huts, the Moken describe a life with little separation between the spirit and the flesh. Wyatt's camera responds accordingly as it sinks beneath and floats above the aquamarine dreamscapes, alternating between high-definition digital clarity and the dreamier wash of hand-processed color film. Immersing the audience in their magical, mythical reality, the film thoroughly explores the Moken's water-centric world with dilated eyes and a liquid sensuality.

Directed by Olivia Wyatt
US/Myanmar/Thailand 2015, DCP, color, 65 min. Thai with English subtitles



Olivia Wyatt *SAILING A SINKING SEA*



Robert Ascher *BLUE, A TLINGIT ODYSSEY*

Preceded by

BLUE, A TLINGIT ODYSSEY

Anthropologist Robert Ascher depicts a myth of the Pacific Northwest Coast Tlingit using the purely symbolic, visual language of direct, cameraless animation. Positing an enchanting, engaging, *non-Western* alternative to verbal, analytical methods of documentation, he also considered this approach a non-invasive method of portraying an indigenous culture.

Directed by Robert Ascher
US 1991, 16mm, color, 6 min

A VISIT BY ALI CHERRI

SEPTEMBER 27 – SEPTEMBER 28

Working across a wide range of different media, Lebanese artist Ali Cherri (b. 1976) has steadily explored his native land as a political, geographical, climatic and religious territory. Whether investigating archaeological and sacred sites, borders or seismic fault lines, Cherri has searched for new ways to map and imagine Lebanon and its place within the Middle East. In conjunction with the Carpenter Center for the Visual Arts and the Film Study Center, the Harvard Film Archive is pleased to welcome Ali Cherri, winner of a 2016-17 Robert E. Fulton III Fellowship in Nonfiction Filmmaking, for an evening dedicated to his moving-image work.

Ali Cherri will deliver an artist's talk on Thursday, September 27 at 6pm in the Carpenter Center bookshop.

Special thanks: Lucien Castaing-Taylor, Julie Mallozzi—Film Study Center, Harvard; Dan Byers, Daisy Nam—Carpenter Center for the Visual Arts

\$12 SPECIAL EVENT TICKETS ALI CHERRI IN CONVERSATION WITH LUCIEN CASTAING-TAYLOR

friday september 28 at 7pm
UN CERCLE AUTOUR DU SOLEIL

In a cyclical structure from dark to light, *Un Cercle autour du Soleil* is a reflection on growing up in Beirut during the civil war years and adapting to the “post war” life: accepting the body that is in ruin, and learning to live in the city that is always already in ruin. — *Ali Cherri*

Directed by Ali Cherri. Netherlands 2005, digital video, color, 15 min. In English

PIPE DREAMS

Between dreamscapes and reality, this video is a journey in three chapters, on the backdrop of the uprising in the Arab world. A Rise, a Decline, and a Fall that would create a tabula rasa and a new start. “Sometimes dreams have to hurt before they become reality” — AC

Directed by Ali Cherri.
France/Lebanon 2011, digital video, color, 7 min. Arabic with English subtitles.



Ali Cherri *THE DISQUIET*



Ali Cherri *THE DIGGER*

THE DISQUIET

Earth-shattering events are relatively par for the course in Lebanon, with war, political upheaval and a number of social revolts. While the Lebanese focus on surface-level events that could rock the nation, few realize that below the ground we walk on, an actual shattering of the earth is mounting. Lebanon stands on several major fault lines, which are cracks in the earth's crust. This film investigates the geological situation in Lebanon, trying to look for the traces of the imminent disaster. — AC

France/Lebanon 2013, digital video, color, 20 min. Arabic with English subtitles

THE DIGGER

For twenty years, Sultan Zeib Khan has kept watch over a ruined Neolithic necropolis in the Sharjah desert in the United Arab Emirates. Although majestic, the wide-angle shots have no monumentalising intent: the beauty and extent of the site speak for themselves. What is playing out here is the possibility for one man to become part of a landscape that overwhelms him yet seems to need his help. Seen

under the silhouette of a rock about to devour him or as a dwarfed figure spade in hand walking from the back of the frame, Sultan curiously busies himself from day to day to prevent the ruins... from falling into ruin. Hamlet's words in the famous gravedigger scene come to mind: “Has this fellow no feeling of his business? He sings at grave-making.” But here the human remains have long since become archaeological artefacts: the highly luminous outside sequences alternate with shots inside a museum where the bones are sorted and laid out for the visitor's eye. The switching between day and night but also the soundscape of the man's singing and the sound of his transistor radio suggest that even the greatest solitude can allow itself to be inhabited. Above all, it underlines the paradox of these empty tombs, where death is compounded by the absence of the relics. — *Charlotte Garson*

Lebanon/France/UAE 2015, digital video, color, 24 min. Arabic and Pashto with English subtitles

THE WONDERS OF ALICE ROHRWACHER

SEPTEMBER 30 – OCTOBER 13

With her three feature films to date, Italian filmmaker Alice Rohrwacher (b. 1982) has defined an important place on the cutting edge of contemporary European art cinema, melding documentary and narrative traditions to tell moving stories rich with religious and mythopoeic resonance and centered around young yet not so innocent characters. While recalling the novel and at times unexpectedly intertwined modes of regionalist neorealism and folkloric fantasy refined by the late Ermanno Olmi, Rohrwacher's films are also charged by a distinctly feminist perspective, often shaped around the vision and experiences of young women and usually questioning, although only obliquely critiquing, the patriarchal institutions of Church and Family. Like the young heroine of her first film, *Corpo Celeste*, poised on the cusp of adolescence and confirmation into the Catholic faith, Rohrwacher's characters embody the forces of inexorable transformation that they dispassionately observe around them. The abandoned towns, ruined houses and elegiac landscapes that appear throughout Rohrwacher's films hint at a deeper time and memory at work: a geological and mythical time whose atavistic past ambiguously intermingles with the films' uncertain, almost spectral, present tense.

The Harvard Film Archive is thrilled to welcome Alice Rohrwacher as a 2018-19 Baby Jane Holzer Visiting Artist in Film. — HG

Special thanks: Robin Kelsey, Dean of Arts and Humanities, Harvard; Lucien Castaing-Taylor—Film Study Center and Department of Visual and Environmental Studies, Harvard; Dennis Lim and Sofia Tate—Film Society of Lincoln Center; Sara Bovoli.

sunday september 30 at 7pm
THE WONDERS (LE MERAVIGLIE)

An affectionate but ultimately cutting portrait of “alternative” family life, *The Wonders* takes place on a bee farm kept willfully off-the-grid by a moody patriarch who enforces the hard work schedule maintained by his wife and young daughters, especially the precocious and affection-starved Gelsomina, who best understands her father’s quixotic obsessions. When Gelsomina learns of a television competition for the most authentic local produce, the film takes a Fellini-esque turn into the surreal world of a glitzy reality-variety show inspired by the ancient Etruscans. A deeply personal project, *The Wonders’* tender and heart-wrenching family portrait was partially inspired by Rohrwacher’s own childhood memories and features the director’s talented sister



Alice Rohrwacher *THE WONDERS*

Alba Rohrwacher in a pivotal role as an embodiment of maternal grace in the face of chaos.

Directed by Alice Rohrwacher. With Alba Rohrwacher, Monica Bellucci, Alexandra Lungu
Italy/Switzerland/Germany 2015, DCP, color, 111 min. Italian, French and German with English subtitles

\$12 SPECIAL EVENT TICKETS
ALICE ROHRWACHER IN PERSON

monday october 8 at 7pm

HAPPY AS LAZZARO (LAZZARO FELICE)

Rohrwacher’s celebrated new feature is her most ambitious and imaginative project to date, an expansion of the oneiric dimension of her earlier work that gently pulls its story of an otherworldly young tobacco worker into the time-unraveling realm of fantasy. Winner of the award for best screenplay at Cannes, *Happy as Lazzaro* finds Rohrwacher working with a delightfully wider canvas that leaps across time to ambiguously bridge Italy’s feudal past and troubled present while offering a soulful Rip Van Winkle fable about class, capitalism and the mystery of whether innocence is lost, or is simply an apparition.

Directed by Alice Rohrwacher. With Adriano Tardiolo, Agnese Graziani, Alba Rohrwacher
Italy 2018, DCP, color, 125 min. Italian with English subtitles

saturday october 13 at 7pm

CORPO CELESTE

Rohrwacher’s debut feature follows a young woman uprooted from her childhood home in Switzerland and disoriented in an unexpectedly wintry Southern Italian community seemingly defined by religious piety and ritual. As she enters the final stages of her Confirmation training—a series of lessons led by a stressed teacher named, appropriately, Santa—the young girl’s spiritual preparations are confused with the changes at work in her own adolescent body, one of several minor miracles that Rohrwacher treats with touching gravity and with the symbolic poetry



Alice Rohrwacher *CORPO CELESTE*

suggested by the film’s title. Adopting the girl’s outsider gaze, *Corpo Celeste* captures the gently awkward comedy of harried adults trying to fulfill their responsibilities while also lending genuine mystery to religious ritual and iconography. The first of the absent father figures that recur across Rohrwacher’s films, the distracted priest who reluctantly bonds with the girl is also an embodiment of the film’s subtly ambiguous exploration of devotion.

Directed by Alice Rohrwacher. With Yle Vianello, Salvatore Cantalupo, Pasqualina Scuncia
Italy/Switzerland/France 2011, 35mm, color, 98 min. Italian with English subtitles

PERSONAL TRUTHS. THE CINEMA OF ALBERTINA CARRI

OCTOBER 14 – OCTOBER 21

A seminal figure of the New Argentine Cinema that burst into prominence in the 1990s, Albertina Carri (b. 1973) is that loose movement’s punk voice and anti-establishment consciousness, a rebel artist whose formally bold and wildly diverse films are united by a steadfast intent to rigorously challenge the status quo. With *Los Rubios*, a spirited and controversial archaeology of her own parents’ unsolved deaths, Carri announced the deeply personal stakes undergirding her rough-edged cinema by allowing her own uncertain voice to guide the film’s twisting yet determined path. Subsequent films, such as her uncannily polished *Géminis*, showcased Carri’s profound talents as an auteur stylist, able to effectively shape her films into a seemingly recognizable mode she then effectively detonates through shocking imagery and narrative turns. Like many of her films, *Géminis* unflinchingly explores a deeply taboo subject, here a hothouse study of incestuous desire recalling art house melodramas from the likes of Marco Bellochio and Leopoldo Torre Nilsson. In her recent film *Cuatreros*, Carri returns to open-form documentary to offer a personal meditation on the pattern of violence that she finds deeply rooted in the Argentine soil. With its refracted multichannel imagery and complex voiceover, *Cuatreros* channels the radical mold-shattering energy of Carri’s now-iconic exploration of her own family’s tragic history, *Los Rubios*.

The Harvard Film Archive is honored to welcome Albertina Carri to present and discuss her iconoclastic films and path-breaking career. Support for this program comes from the David Rockefeller Center for Latin American Studies and the Department of Romance Languages and Literatures, Harvard. – HG

Special thanks: Paola Ibarra Deschamps—David Rockefeller Center for Latin American Studies; Mariano Siskind—Department of Romance Languages and Literatures.



Albertina Carri *THE BLONDS*

sunday october 14 at 7pm

GÉMINIS

Carri delivered a subversive blow to the heteronormative ideal of bourgeois family and domesticity in her stylish portrait of a seemingly typical well-off Buenos Aires family whose youngest siblings, twins, are trapped in a deep incestuous tryst. With an understated frankness, *Géminis* gradually unravels the polished world to reveal an ambiguous pattern of complicity and guilt entangling the family's stern yet strangely evasive matriarch, and perhaps even the larger society itself. Slow burning, *Géminis* suddenly explodes into a raw maelstrom of emotions.

Directed by Albertina Carri. With Cristina Banegas, Daniel Fanego, Maria Abadi
Argentina/France 2005, 35mm, color, 85 min. Spanish with English subtitles

ALBERTINA CARRI IN PERSON

saturday october 20 at 7pm

THE BLONDS (LOS RUBIOS)

Carri achieved a radical breakthrough with *Los Rubios*, her edgy and still-controversial shape-shifting meditation on memory, truth and the untold history of the *desaparecidos*. Inspired by her own angry searching through shards of personal and collective memory for the facts of her own parents' still unsolved assassination, Carri weaves together seemingly distinct approaches and emotions into a stubbornly ungainly yet potent admixture, melding raw video interviews and wistful domestic scenes improb-



Albertina Carri *GÉMINIS*

ably reenacted with Playmobil figurines while, at each turn, pointing to the limitations of each method to represent or uncover the ever-elusive truth. In one of her film's boldest gambits, Carri casts an actress to play herself, with the director and her surrogate often appearing together uncannily on screen. One of the few prominent and successful films about the *desaparecidos* made by one of its victims, *Los Rubios* is a film whose radical hybridity and formal restlessness seem to echo the personal and collective trauma known all too well by its creator.

Directed by Albertina Carri. With Albertina Carri, Santiago Giral, Jessica Suarez
Argentina/US 2003, 35mm, color & b/w, 89 min. Spanish with English subtitles

sunday october 21 at 4:30pm

**I WON'T GO BACK HOME
(NO QUIERO VOLVER A CASA)**

Carri's impressive debut film is a noir vision of a paranoid and dangerous Buenos Aires where a group of diverse *Porteños* are fatefully linked by a brutal killing. Shot in low-fi black and white, *I Won't Go Back Home* immediately revealed Carri's interest in extreme style and provocative imagery designed to shock, unsettle and almost assault the viewer into a new consciousness about the injustice and violence her films continue to attack with urgent energy.

Directed by Albertina Carri. With Martín Churba, Manuel Callau, Margara Alonso
Argentina/Netherlands 2001, 35mm, b/w, 78 min. Spanish with English subtitles



Albertina Carri *CUATROS*

**\$12 SPECIAL EVENT TICKETS
ALBERTINA CARRI IN CONVERSATION WITH
MARIANO SISKIND**

sunday october 21 at 7pm

CUATROS

An unexpected follow-up to *Los Rubios*, Carri's unclassifiable latest documentary began as a film portrait of the legendary Isidro Velázquez (1928-1967), a notorious agitator and popular hero celebrated as the "last of the gauchos." Velázquez was also, however, the subject of an important book written by Carri's father and finished before his assassination by the dictatorship. And so *Cuatros* (an Argentine term for horse rustler) gave way to another personal and charged odyssey by Carri, whose own voiceover narration guides its willfully meandering path towards a broader meditation on violence and Argentina's dark history, with Carri dispassionately explaining, digressing and often speaking in angry and ironic counterpoint to the images on screen. *Cuatros*' first finished form was a multichannel installation whose traces are vivid in the scenes of Carri juxtaposing one, two and up to five different images drawn from archival footage.

"What do I seek? I search for films, also for family, a family that is alive, and one that is dead; I seek a revolution, its dead, some kind of justice; I search for my mother and fathers, *desaparecidos*, their remains, their names, what they left me. I make a Western of my own life. I seek a voice, my own voice, through the noise and rage of those shattered by that same bourgeois justice." – Albertina Carri

Directed by Albertina Carri
Argentina 2016, DCP, color, 83 min. Spanish with English subtitles

Harvard Film Archive

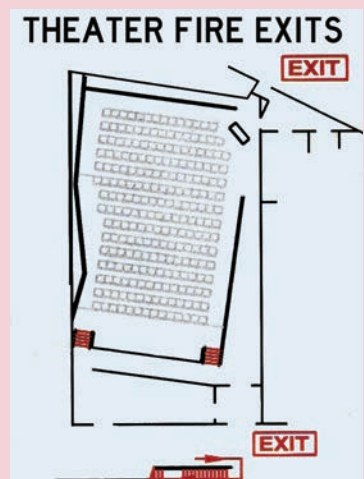
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CASH OR CHECK ONLY

Tickets are available 45 minutes before showtime.
All programs are subject to change.
No late seating.

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

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




SEPTEMBER 2018

S	M	T	W	T	F	S
26	27	28	29	30	31 7PM THE TREE OF WOODEN CLOGS P. 3	01 3PM THE BIG FIGHT P. 3 all-night movie marathon
02	03	04	05	06	07 7PM SUMMER WITH MONIKA P. 5 9PM THE MAGICIAN P. 5	08 3PM THE BREADWINNER P. 11 special \$5 admission 7PM HOUR OF THE WOLF P. 6 9PM SHAME P. 6
09 7PM SAWDUST AND TINSEL P. 6	10 7PM CESARE PAVESE. TURIN - SANTO STEFANO BELBO FROM THE CLOUD TO THE RESISTANCE P. 10	11	12	13	14 7PM THE PROTECTION FOIL WHEN YOU SEE A ROSE WE ALL DIE ... P. 10 renate sami in person	15 6PM THE MAGIC FLUTE P. 6 9PM THE DEVIL'S EYE P. 7
16 7PM THE VIRGIN SPRING P. 7	17 7PM DIRECTIONS IN DOCUMENTARY SOUND P. 13 at menshell hall, harvard art museums 8PM BUCKDANCER THE SOUND OF THE BELLS P. 14	18	19	20	21 7PM PERSONA P. 7 9PM ALL THESE WOMEN P. 7	22 3PM SINGIN' IN THE RAIN P. 11 special \$5 admission 7PM ZULAY... P. 14 9PM THROUGH A GLASS DARKLY P. 7
23 1PM SCENES FROM A MARRIAGE P. 8	24 7PM WINTER LIGHT P. 8	25	26	27 6PM ALI CHERRI ARTIST TALK P. 16 free admission ccva level 3, bookshop	28 7PM UN CERCLE ATOUR DU SOLEIL PIPE DREAMS THE DISQUIET THE DIGGER P. 16 ali cherri in person	29 7PM THE SILENCE P. 8 9PM THE PASSION OF ANNA P. 8
30 1PM FANNY AND ALEXANDER P. 9 7PM THE WONDERS P. 15						

Alice Rohrwacher *HAPPY AS LAZZARO* P. 17

Victor Erice *THE SPIRIT OF THE BEEHIVE* P. 25

OCTOBER 2018

S	M	T	W	T	F	S
	01 7PM WILD STRAWBERRIES P. 9	02	03	04	05 7PM BLUNDEN HARBOUR REVISITED THE SPIRIT OF TV JERO ON JERO HELLO PHOTO P. 14 9:15PM AUTUMN SONATA P. 9	06 7PM THROUGH A GLASS DARKLY P. 7 9PM WINTER LIGHT P. 8
07 5PM THE SILENCE P. 8 7PM CRIES AND WHISPERS P. 9	08 7PM HAPPY AS LAZZARO P. 17 alice rohrwacher in person	09	10	11 7PM CINEMA OF PATIENCE PANEL DISCUSSION NIAI, THE STORY OF A KUNG WOMAN P. 14 at the peabody museum	12 7PM LIVING AT RISK THE PHANS OF JERSEY CITY P. 15 9:15PM BLUE, A TLINGIT ODYSSEY SAILING A SINKING SEA P. 15	13 3PM JURASSIC PARK P. 11 special \$5 admission 7PM CORPO CELESTE P. 17
14 4PM FROM THE LIFE OF MARIONETTES P. 9 7PM GÉMINIS P. 18	15 7PM DRAGONFLY EYES P. 22 free admission	16 7PM XU BING LECTURE P. 22 at radcliffe's knafel center	17 5PM INTRODUCING TONY CONRAD OPENING RECEPTION P. 23 at ccva & mit list center	18	19 7PM TONY CONRAD FILMS P. 23 9PM TONY CONRAD: COMPLETELY IN THE PRESENT P. 23	20 7PM THE BLONDS P. 18 albertina carri in person
21 4:30PM I WON'T GO BACK HOME P. 18 7PM CUATREROS P. 18 albertina carri in person	22 7PM THE SPIRIT OF THE BEEHIVE P. 25	23	24	25	26 7PM FRANKENSTEIN P. 25 8:30PM THE CURSE OF FRANKENSTEIN P. 25	27 3PM FRANKENSTEIN P. 25 special \$5 admission 7PM BRIDE OF... P. 25 8:30PM FRANKENSTEIN MUST BE DESTROYED P. 25
28 7PM ABBOTT AND COSTELLO MEET FRANKENSTEIN P. 26	29 7PM FRANKENSTEIN MEETS THE WOLF MAN P. 26	30 7:30PM IN RESPONSE... TONY CONRAD P. 23 ccva level 3, bookshop	31 10PM YOUNG FRANKENSTEIN P. 26			



Ali Cherri *PIPE DREAMS* P. 16



Jiri Trnka *THE EMPEROR'S NIGHTINGALE* P. 38

NOVEMBER 2018

S	M	T	W	T	F	S
				01	02 7PM ALCHEMY AND APPARATUS P. 28 richard tuohy and dianna barrie in person	03 7PM DREAM IN INK CHASED BY THE DEVIL P. 30 9PM NO WAY BACK P. 30
04 4PM PLAYTIME P. 12 special \$5 admission 7PM ROSE BERND P. 30	05 7PM ASYLRECHT P. 30 THE DAY THE RAINS CAME P. 31	06	07	08	09 7PM MRS. FANG P. 34 wang bing in person	10 2PM DEAD SOULS P. 34 wang bing in person
11 3PM MOUNTAIN MIRACLE P. 12 5PM FRG AVANT-GARDE P. 31 intro by jennifer lynde barker 7PM THE EIGHTH DAY... P. 31 introduction by olaf möller	12 7PM TO ALL THE LONELY ONES REDHEAD P. 32 olaf möller in person	13	14	15	16 7PM TONY CONRAD VIDEO - PART ONE P. 23 9PM THE BIRTH OF LIGHT THE GLASS TOWER P. 32	17 7PM WESTERN P. 35 valeska grisebach in person
18 3PM ASYLRECHT P. 30 THE DAY THE RAINS CAME P. 31 7PM LONGING P. 36 valeska grisebach in person	19 7PM BE MY STAR P. 36 valeska grisebach in person	20	21	22	23 7PM LABOR AND MANAGEMENT PEOPLE IN THE FACTORY LAYERS UNDER THE HAZE KAHL P. 32 9PM NO WAY BACK P. 30	24 7PM THE GIFT THE CZECH YEAR P. 37 9PM THE MIRACLE OF FATHER MALACHIA P. 33
25 2PM BAYAYA P. 37 special \$5 admission 4:30PM OLD CZECH LEGENDS P. 37 7PM MANY PASSED BY P. 33	26 7PM THE GREAT BUDDHA+ P. 40	27	28	29	30 7PM TONY CONRAD VIDEO - PART TWO P. 24 9PM DREAM IN INK CHASED BY THE DEVIL P. 30	DEC 01 7PM ROMANCE WITH A DOUBLE BASS A MIDSUMMER NIGHT'S DREAM P. 37 9PM SPRINGMAN AND THE SS THE GOOD SOLDIER SVEJK P. 37
02 4:30PM JIRI TRNKA SHORTS P. 38 special \$5 admission 7PM THE DEVIL'S MILL THE EMPEROR'S NIGHTINGALE P. 38	03 7PM TRANSIT christian petzold in person DETAILS IN DEC 2018 - FEB 2019 CALENDAR	04	05	06	07 7PM CYBERNETIC GRANDMA ARCHANGEL GABRIEL AND MISTRESS GOOSE THE HAND P. 39 9PM THE BIRTH OF LIGHT THE GLASS TOWER P. 32	



Ingmar Bergman *WILD STRAWBERRIES* P. 9



Jacques Tati *PLAYTIME* P. 12

XU BING'S DRAGONFLY EYES

OCTOBER 15



Xu Bing DRAGONFLY EYES

“This is a man. He’s recorded 300 times each day. This is a woman. Her privacy is all used up.”

Visual artist Xu Bing composed this dystopian love story entirely from surveillance footage recorded in China and uploaded by institutions and individuals. The title evokes the composite image of a world seen through an insect’s eyes. Real-life locations come together in constellations, in a kind of montage you could call statistical. The necessarily loose narrative is unified by poet Zhai Yongming’s fictional dialogue, Yoshihiro Hano’s score, and Le Danfeng’s sound design, while the agitated rhythm of Matthieu Laclau’s editing suggests clicking or swiping through videos to settle, for a moment, on the bizarre or banal. As it begins, Qing Ting is leaving the monastery where she has been training as a nun—the composite image revealing the startling knowledge that even Buddhist monasteries in China are under heavy surveillance. Taking a job at an industrial dairy farm, she meets Ke Fan, who becomes enamored of her. Ke Fan goes to jail for attacking a woman who insults Qing Ting. Once he is released, he searches for Qing Ting without success, disoriented by the numerous

young women in offices, cafés and beauty parlors who resemble her, until he begins to suspect that she has reinvented herself online.

Dragonfly Eyes deals in a paradox: On the one hand, surveillance performs as it was designed, capturing people and events unawares; it permits glimpses of the world in what André Bazin would have called its virginal purity, from a pedestrian’s disconsolate gesture to a spider’s web glittering with dew. Indeed, we can bring Bazin’s attitude not to the events in the footage but to the footage itself: ignored, ugly, an attempt to comprehend the world from a limited perspective. On the other hand, people and things have come to conform to surveillance’s informational image. In the film, a theme of plastic surgery resonates with the way surveillance captures and encodes the surfaces of things, and, in turn, people (and cows, engineered to produce more milk) transform to more closely resemble a certain ideal.

Now assisted by image-recognition software and big data, surveillance constructs a statistical world from metadata. In some of the more recent footage, facial-recognition software draws its rectangles around the characters and even estimates what they are doing (“the woman no249627 takes off her shirt”), amplifying the sense that people can be replaced by their metadata. An atmosphere of amorality or neutrality envelops the two characters as they drift from scene to scene. The cameras’ disinterested gaze captures terrifying scenes of plane crashes, suicides and natural disasters with the same bland attention they accord to the most trivial of recorded events, creating an almost exhilarating sense of general annihilation. Surveillance cameras don’t judge, and neither does the film. — *Laura U. Marks, film writer, programmer, Professor in the School for Contemporary Arts at Simon Fraser University, and Visiting Lecturer on Visual and Environmental Studies, Harvard University*

The HFA, Visual and Environmental Studies Department and the Radcliffe Institute for Advanced Study at Harvard welcome Xu Bing, who will introduce the screening on Monday and will give the 2018-2019 Kim and Judy Davis Dean’s Lecture in the Arts at Radcliffe’s Knafel Center (10 Garden St., Cambridge) Tuesday October 16 at 4:15pm. The lecture is free, but registration is required. Please visit radcliffe.harvard.edu/event/2018-xu-bing-lecture.

Special thanks: Jennifer Roberts, Becky Wassarman—Radcliffe Institute for Advanced Study, Harvard.

FREE ADMISSION

monday october 15 at 7pm

DRAGONFLY EYES

Directed by Xu Bing

China 2017, DCP, color, 81 min. Mandarin with English subtitles

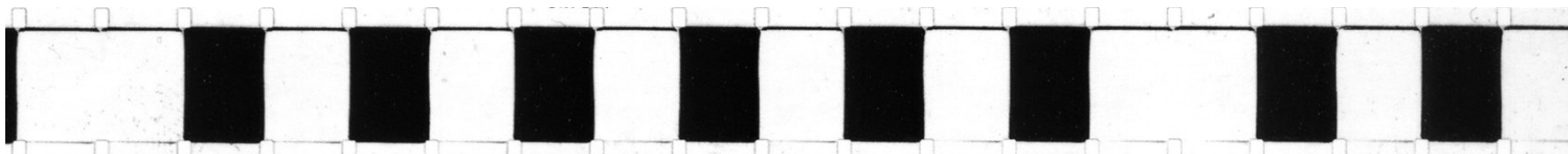
INTRODUCING TONY CONRAD: A RETROSPECTIVE

OCTOBER 19 – NOVEMBER 30

Throughout his six-decade career, Tony Conrad (1940–2016) forged his own path through numerous artistic movements, from Fluxus to the Pictures Generation and beyond. Conrad, a 1962 graduate of Harvard University, made visits to both Harvard and MIT over the years to present his work, and he had formative experiences at both universities.

Although he was best known for his pioneering contributions to both minimal music and structural film in the 1960s, his work helped define a vast range of culture, including rock music and public television. He once declared in an interview, “You don’t know who I am, but somehow, indirectly, you’ve been affected by things I did.” *Introducing Tony Conrad: A Retrospective*, the first large-scale museum survey devoted to artworks Conrad presented in museum and gallery settings, is part of an ongoing reappraisal of his creative achievement. Indeed, because of the extraordinary scope of Conrad’s contributions to art and culture, this retrospective may yet be seen as only an “introduction.” Inspired by the spoken, written and performed introductions Conrad regularly used to help frame screenings and presentations of his works, it shows the artist to be an unparalleled innovator in the mediums of painting, sculpture, film, video, performance and installation, tenaciously working to challenge the boundaries between artistic categories.





Tony Conrad *THE FLICKER*

©Anthology Film Archives

Conrad's first experience in film came from his creative partnership with Jack Smith as the sound designer for Smith's best known works, *Scotch Tape* (1959-62), *Flaming Creatures* (1963), and *Normal Love* (1963-64). Conrad's musical work informed his breakthrough film debut, *The Flicker*—a radical reduction of the cinema to its most essential properties: light and darkness, black and white, sound and silence—that brought film fully into the emergent minimalist art movement. With subsequent works such as *Straight and Narrow* (1970), *Coming Attractions* (1970) and *Four Square* (1971), Conrad created some of the purest and, to this day, most arresting examples of structural film.

Testing his audiences as well as the sculptural and performative limits of film, Conrad continued to turn up the volume on theatricality, mystery and a certain off-beat humor. In *Sukiyaki Film* (1973), for instance, Conrad rapidly stir-fried film and hurled it at the screen, and in his *Yellow Movies* (1972-73), he coated paper surfaces with cheap paint and presented them as slowly changing "films." He invented musical instruments out of film and other materials, even a Band-Aid tin, and presented these acoustical tools as sculptures themselves. In the 1980s, his ambitious films about power relations in the army and in prisons critiqued what he perceived as an emerging culture of surveillance, control and containment. Engaging directly with urgent issues, his collaborative programs for public access television in 1990s made him an influential voice within the community. In addition to this film series, these bodies of work will be highlighted through different examples on view at both the Carpenter Center and MIT List Visual Arts Center

This film series is part of Introducing Tony Conrad: A Retrospective. Originally organized by the Albright-Knox Art Gallery with the support of the University at Buffalo Art Galleries, this multi-part exhibition is on view at the Carpenter Center for the Visual Arts and the MIT List Visual Arts Center from October 17 – January 6.

Special thanks: Dan Byers, John R. and Barbara Robinson Family Director, and Daisy Nam, Assistant Director—Carpenter Center for the Visual Arts; and Henriette Huldisch, Director of Exhibitions & Curator—MIT List Visual Arts Center.

All films by Tony Conrad, unless otherwise noted.

wednesday october 17, 5 – 8pm

**INTRODUCING TONY CONRAD:
A RETROSPECTIVE RECEPTION**

The exhibition reception takes place at the MIT List Visual Arts Center (5 – 7:30pm) and at the Carpenter Center for the Visual Arts (6:30 – 8pm).

friday october 19 at 7pm

TONY CONRAD FILM

By the mid-1960s I had been drawn to film because of its hopelessly shabby integrity, and also because of its restive and anarchic aspects, which implicitly challenged the progressivism of the art market. At the same time, and perhaps even because of its unruliness and freedom from the market, I felt that film could be used to construct esthetic challenges that the existing market disciplines in art did not, would not, or could not touch. It seemed to me quite rational to look to the border regions of art for its greatest mobility and interest. After all, it had been within music, not painting or sculpture, that the most radical artistic challenges of the early 1960s had appeared. – Tony Conrad

Film notes courtesy Canyon Cinema.

STRAIGHT AND NARROW

Straight and Narrow is a study in subjective color and visual rhythm. Although it is printed on black and white film, the hypnotic pacing of the images will cause viewers to experience a programmed gamut of hallucinatory color effects. *Straight and Narrow* uses the flicker phenomenon not as an end in itself, but as an effectuator of other related phenomena. In this film, the colors, which are so illusory in *The Flicker*, are visible and under the programmed control of the filmmaker. Also, by using images that alternate in a vibrating flickering schedule, a new impression of motion and texture is created.

Directed by Tony and Beverly Conrad
US 1970, 16mm, b/w, 10 min

4-X ATTACK

US 1973, 16mm, b/w, 2 min



Tyler Hubby *TONY CONRAD: COMPLETELY IN THE PRESENT*

**ARTICULATION OF BOOLEAN ALGEBRA FOR
FILM OPTICALS**

This work is one of the most austere and highly structure-dependent films ever, made without images other than six patterns of alternating black and white imposed upon the full surface of the film strip.

US 1975, 16mm, b/w, 10 min. excerpt of 75 min. original

THE FLICKER

This is a notorious film; it moves audiences into some space and time in which they may look around and find the movie happening in the room there with them. Much has been written about *The Flicker*. It is a library of peculiar visual materials, referenced to the frame-pulse at twenty-four frames per second. All flickering light is potentially hazardous for photogenic epileptics or photogenic migraine sufferers.

US 1966, 16mm, b/w, 30 min

THE EYE OF COUNT FLICKERSTEIN

The sustained dead gaze of black-and-white TV "snow," captured in 1965 and twisted sideways, draws the viewer hypnotically into an abstract visual jungle.

US 1967-1975, 16mm, b/w, silent, 7 min

friday october 19 at 9pm

TONY CONRAD: COMPLETELY IN THE PRESENT

Hubby's affectionate and insightful portrait of Tony Conrad offers an excellent overview of the career and vision of a polymath and multifaceted artist, making wonderfully clear Conrad's indelible contributions to both experimental music and cinema. Closely following Conrad at work, on the road and in an ongoing conversation about art and creativity, Hubby's debut feature effectively and poignantly captures the voice and vision of a true pioneer.

Directed by Tyler Hubby
US 2016, DCP, color, 102 min

MIT LIST & CCVA

friday october 26, 12 – 2pm

**CURATORIAL WALKTHROUGH:
HENRIETTE HULDISCH AND DAN BYERS**

CCVA LEVEL 3, BOOKSHOP

tuesday october 30 at 7:30pm

**IN RESPONSE: STUDENTS PERFORM RESPONSES
TO TONY CONRAD'S WORKS**

In collaboration with Claire Chase, Harvard University Music Dept. Professor of the Practice and Neil Leonard, Artistic Director of the Berklee Interdisciplinary Arts Institute.

friday november 16 at 7pm

In 1976, Conrad was invited by Woody Vasulka, head of the Center for Media Study at the University at Buffalo, to join the faculty as a professor of video. Although before taking the job Conrad had actually never made a video, he quickly immersed himself in the medium and by the early 1990s had created around two dozen video works. The sharing of videos on the internet would not become common for another two decades, so in order to show his works more widely, Conrad organized a six-hour compilation of his videos that could be easily shipped and screened. Entitled *Authorized to Sur-*

render, the compilation reveals the stylistic range of Conrad's video projects, including simple single-take videos, videos with special effects, and footage of performances. As indicated by the compilation's title, many of these works deal with questions of authority and power, often with a focus on the triangular relationship between Conrad, his work, and its audience. Produced in Buffalo with the support of Squeaky Wheel Film and Media Art Center, which Conrad helped cofound, and Hallwalls Contemporary Arts Center, where Conrad had his first retrospective in 1977, *Authorized to Surrender* notably was shown in New York City as early as February and March 1991, when it was screened daily in its entirety at The Kitchen, an experimental media space where Conrad presented his work on several occasions beginning in 1972. — from *Introducing Tony Conrad: A Retrospective*, Albright-Knox Art Gallery

The following is a selection of video works principally from Conrad's *Authorized to Surrender: A Video Retrospective, 1977-90*

WEAK BODIES AND STRONG WILLS

US 1986, video transferred to digital, color, 5 min

IN LINE

US 1985, video transferred to digital, color, 7 min

RUN DICK, RUN JANE

US 1985, video transferred to digital, color, 3 min

EYE CONTACT

US 1985, video transferred to digital, color, 8 min

AN IMMENSE MAJORITY

US 1987, video transferred to digital, color, 7 min

GRADING TIPS FOR TEACHERS

US 2003, video, color, 13 min

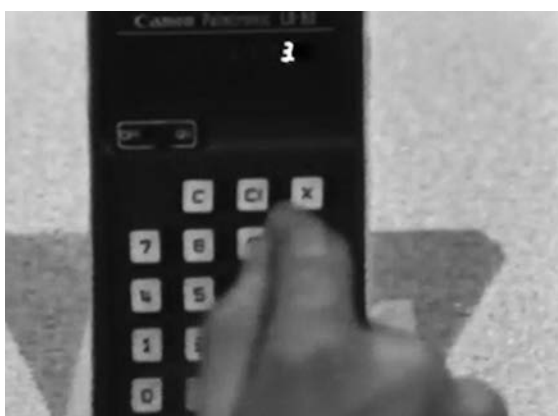
TONY'S OSCULAR PETS

US 2001, video, color, 5 min

friday november 30 at 7pm

CYCLES OF 3s AND 7s

Conrad's first video work, *Cycles of 3s and 7s*, resembles much video art of the 1970s: recorded in a single take, the grainy footage documents the artist performing a repetitive action for the camera in his studio. Conrad was a math major in college and former computer programmer, and here he punches



Tony Conrad *CYCLES OF 3s AND 7s*

calculations into a handheld calculator, assuming the demeanor of a friendly math teacher (a role he would reprise in the cable program *Homework Helpline* (1994–95), also on view in this exhibition). However, the video is as much about music as it is about math, building on Conrad's lifelong rejection of traditional methods of composition. By repeating the numbers three and seven, he creates ratios associated with non-Western music, and as Conrad himself noted, the sound of his voice narrating the calculation of these ratios takes on a rhythmic quality, creating a kind of computer-generated song.

In addition to being a video about music, *Cycles of 3s and 7s* is also a video about computers. As Conrad later explained, although the digital handheld calculator was a fairly new consumer product, it was nonetheless an accessible machine, something even a child could operate. By deliberately using a familiar technology, Conrad hoped to question the "fetishization" of computers by some media artists: "I was at such a point of skepticism [about the uses of computers in art] that I felt that it would be interesting to do computer art using a computer much simpler than the kinds of computers that were being fetishized at the time, because the tendency at that point in terms of techno-culture was for the artist to access the most lavishly endowed computer possible ... It was an almost erotically driven fantasy of control and sophistication, which I wanted to debunk." — from *Introducing Tony Conrad: A Retrospective*, Albright-Knox Art Gallery

US 1977, video transferred to digital, b/w, 12 min. excerpt of 23 min. original

LOOSE CONNECTION

To make *Loose Connection*, Conrad built a camera that moved in two directions simultaneously: it could be rolled backward and forward on a waist-high rig made with baby carriage wheels, and it automatically rotated 360 degrees. Conrad recorded the sound continuously, but he set up the camera to only shoot several frames at regularly spaced intervals as it turned. This innovative apparatus was put to use only once, in a continuous shoot that followed Conrad and his family from their home in midtown Manhattan to the local A&P. Largely because Conrad did not have the money to finish the project, the collection of exposed rolls of 8mm film remained in storage for thirty-eight years. When he finally developed the film and transferred it to digital video in 2011, he was able to realize the project as planned: a jittery, flickering version of gritty, even intense everyday reality in New York City where the illusion of motion that film normally creates is shattered and sound and image remain only loosely connected. — from *Introducing Tony Conrad: A Retrospective*, Albright-Knox Art Gallery

US 1972-2011, film/video transferred to digital, 54 min, 54 sec

MIT LIST VISUAL ARTS CENTER

saturday december 1 at 7pm

SOUND PERFORMANCE: HENRY FLYNT, DAMON AND NAOMI, AND OTHER SPECIAL GUESTS

In collaboration with MIT List Visual Arts Center and Non-Event.



Tyler Hubby TONY CONRAD: COMPLETELY IN THE PRESENT

THE AFTERLIVES OF FRANKENSTEIN

OCTOBER 22 – OCTOBER 31



James Whale *FRANKENSTEIN*

In the 1930s the great James Whale directed the two most indelible and influential film adaptations of Mary Shelley's classic Gothic cautionary tale of science and its discontents, effectively defining the course of the cinema's rich fascination with the Frankenstein myth and monster. His masterfully crafted *Frankenstein* and deliciously irreverent *Bride of Frankenstein* immediately established the twin poles against which all subsequent Frankenstein films would be measured—with the first film offering a fervent, although at times quite feverish, adaptation that grappled with the ethics of reanimation and the scientific pursuit of knowledge, and the sequel instead embracing a subversive and proto-camp iconoclasm that treated Shelly's novel as an open text available for bold revision. The legend of Frankenstein continues to inspire and haunt the cinema, itself a medium that essentially gives poignant life to the shadowy dead. A miracle of science, the cinema has been thoroughly steeped throughout its history in the Gothic imagination of storytelling and science as means to communicate with powerful and often dark forces, be they generated by science or powerful human emotions. While including a wide range of Frankenstein films, from Victor Erice's meditative and politically astute *The Spirit of the Beehive* to the lesser known horror classic *Frankenstein Meets the Wolf Man*, this series gathers a group of films that together revitalize Shelley's now-legendary tale, with each offering new ways to contemplate and celebrate the cinema's unique power to bring uncanny and lasting narrative life to still images.

In conjunction with a major symposium hosted by the Mahindra Humanities Center and organized by Deidre Lynch, Ernest Bernbaum Professor of Literature in Harvard's Department of English and the Houghton Library, the HFA is pleased to present a concise survey of the most innovative and irreverent adaptations of Shelley's *Frankenstein*, including a late-night Halloween screening of Mel Brooks' cult classic *Young Frankenstein* following a marathon reading of the novel in Houghton Library. —HG

Special thanks: Deidre Lynch, Ernest Bernbaum Professor of Literature; Homi Bhabha, Steve Beale, Mary Halpenny-Killip, Sarah Razor—Mahindra Humanities Center, Harvard; Leslie Morris, Anne-Marie Eze—Houghton Library.

HOUGHTON LIBRARY, CHAUCER CASE, GROUND FLOOR

september 6 – december 18

**STAGE FRIGHT:
OR THE FATE OF FRANKENSTEIN**

In 1823, Mary Shelley watched with trepidation as an actor in green greaspaint gave life to her "hideous progeny." Soon, over a dozen dramatizations of *Frankenstein* crowded onto stages in England and France. Through prints, playbills, and play texts—including the first edition of Shelley's novel and the earliest images of Frankenstein's monster—this exhibit explores how nineteenth-century playwrights transformed Shelley's original vision, setting a pattern for future reincarnations of the tale that forever altered popular culture.

**monday october 22 at 7pm
THE SPIRIT OF THE BEEHIVE
(EL ESPÍRITU DE LA COLMENA)**

Although declared in an opening credit as set "Once Upon a Time," Victor Erice's remarkable *The Spirit of the Beehive* takes place in rural Spain in the early 1940s, just after the death of the Second Republic and the start of Franco's long dictatorship. The fairytale time frame declared by Erice makes clear the powerful role played in his now-classic film by poetic allegory and the childhood imagination as tools of resistance. Released in the dark twilight of the Franco regime, as Spaniards impatiently awaited the impending death of the sickly despot, *The Spirit of the Beehive* follows a young girl who begins to see visions and waking dreams after watching James Whale's *Frankenstein*, screened in an improvised theater by an itinerant showman. An emblem for the monstrous dictatorship and the trance state of political repression enforced upon its citizens, Shelley's unhuman and uncanny creature (whose name echoes that of the Spanish leader) is here given new life as an invisible yet omnipresent force that represses freedom and reduces outspoken voices to anxious murmurs.

Directed by Victor Erice. With Fernando Fernán Gómez, Teresa Gimpera, Ana Torrent
Spain 1973, 35mm, color 99 min. Spanish with English subtitles

**friday october 26 at 7pm
FRANKENSTEIN**

Though a few silent film versions had come and gone, it was with director James Whale's 1931 adaptation of Mary Shelley's classic novel—via Peggy Webling's play—that Frankenstein spectacularly registered on the American movie screen. The phenomenal tale of the scientist (played with maniacal theatricality by Colin Clive) who imitates God by bringing to life a sympathetic monster (the subtler Boris Karloff in his most iconic role) was an enormous success both critically and commercially upon its release, eternally crystallizing the classic image of the monster into pop culture and inspiring count-



James Whale *BRIDE OF FRANKENSTEIN*

less remakes, sequels and imitations. Matching startling sound and visual effects with an eerie German Expressionist style, Whale employed a suspenseful, careful pacing to lead up to a series of shocking events and unforgettable images. Despite the myriad forms the story would take in future decades, Whale's enthralling yet simple adaptation has never lost its spot as a stunning tour de force of the horror genre.

Directed by James Whale. With Colin Clive, Boris Karloff, Mae Clarke
US 1931, 35mm, b/w 71 min

**friday october 26 at 8:30pm
THE CURSE OF FRANKENSTEIN**

Resurrecting the franchise from Hollywood—which had finally put its popular monster to sleep for a



Terence Fisher *THE CURSE OF FRANKENSTEIN*

while—Britain's Hammer Films took a stab at their version of *Frankenstein* in lurid color and hit the mark. The film launched the careers of Peter Cushing, Christopher Lee and director Terence Fisher while making Hammer Films synonymous with gothic horror. In a role he would repeat several times, Cushing portrays a meticulous, erudite Dr. Frankenstein, whose icy sociopathy eclipses Lee's silent, morose monster. In this version, the young baron takes on a tutor who becomes his colleague and eventually—as the only one privy to Frankenstein's increasingly gruesome experiments—his greatest adversary. The restraint and understatement of Victorian England are optically matched by a palette of muted hues, so the strikingly vibrant Eastmancolor red is all the more shocking when the blood spills in quantities never before seen on screen.

Directed by Terence Fisher. With Peter Cushing, Hazel Court, Robert Urquhart
UK 1957, 35mm, color, 90 min

**\$5 SPECIAL ADMISSION
saturday october 27 at 3pm
FRANKENSTEIN**

See description for Friday October 26 at 7pm

Directed by James Whale. With Colin Clive, Boris Karloff, Mae Clarke
US 1931, 35mm, b/w 71 min

FRANKENWEENIE

Tim Burton fashioned a quirky, gothic homage to James Whale, which he would expand into a feature-length film in 2012.

Directed by Tim Burton. With Barret Oliver, Shelley Duval, Sparky
US 1984, digital video, b/w, 29 min

**saturday october 27 at 8:30pm
FRANKENSTEIN MUST BE DESTROYED**

The fifth of seven Hammer Frankenstein films, this iteration blends in strains of both Jack the Ripper and Sherlock Holmes, the former finding his malevo-



James Whale *BRIDE OF FRANKENSTEIN*

lent equal in Peter Cushing's Dr. Frankenstein. With a bloodthirst that is now clinical and routine, Frankenstein blackmails a young doctor and his lover into servitude as he searches for a former collaborator to be his next revolutionary experiment. The angst of the couple's bind serves as the backbone of a plot riddled with psychological torment: the small indiscretion that leads to a deal with the devil; the droll detectives who are always one step away from catching their prey; and a maniac easily camouflaging his psychosis behind an educated, aristocratic mask, then forcing others to do his dark bidding. Compared to surgeries of earlier films, the transformation in this one is clean and straightforward; it is ghastly not for its monstrosity but its cruel and uncanny incongruity.

Directed by Terence Fisher. With Peter Cushing, Veronica Carlson, Freddie Jones
UK 1969, 35mm, color, 101 min

saturday october 27 at 7pm
BRIDE OF FRANKENSTEIN

After the tremendous success of *Frankenstein*, James Whale was reportedly reluctant to take on a sequel for fear of being pigeonholed as a horror director. Universal insisted, so Whale fashioned an entirely new beast. Marked by a camp sensibility far ahead of its time, the film opens with a surprising means of exposition: a conversation between Lord Byron, Percy Shelley and Mary Shelly—the latter played by Elsa Lanchester, who also embodies the mesmerizingly twitchy bride with the famous shock of hair. The central story revolves around Dr. Frankenstein and a proposition from fellow mad scientist Dr. Pretorius to create a mate for the monster. Neither their sinister endeavor nor the film follows in the same footsteps of 1931; instead, the movie maneuvers through eerie atmospherics, riveting horror, delightful fantasy, stirring pathos and tongue-in-cheek farce with more audacious references just below its pre-Code surface. Like its predecessor, the *Bride* would inspire countless films in Whale's strange, new subgenre.

Directed by James Whale. With Boris Karloff, Colin Clive, Ernest Thesiger
US 1935, 35mm, b/w, 75 min

sunday october 28 at 7pm
ABBOTT AND COSTELLO MEET FRANKENSTEIN

Figuring out a novel method of breathing new life into their horror franchise, Universal teamed a con-

THOMPSON ROOM, BARKER CENTER, HARVARD

friday october 26, 10am – 4pm

THE AFTERLIVES OF FRANKENSTEIN: EXTINCTION, EMERGENCE, AND THE HAUNTED SCREEN

Since 1910, when Thomas Edison's movie studio released a *Frankenstein*, doing so at a moment when film technology was barely a decade old, Mary Shelley's 1818 novel has haunted the screen. It has been adapted again and again over the last two centuries, likely because it models for movie-makers their own dream of an animating power that can bring dead matter to life. Commemorating the bicentennial of the novel's publication, and held in conjunction with the HFA film program, this day-long symposium investigates how and why Shelley's monster retains this grip on the cinematic imagination. The speakers and their audience will investigate together what the monster's many afterlives can teach us about the power of the image, about technologies of artificial reproduction, and about cultures' shifting understandings of the boundaries between life and death.

Featuring speakers:

Homi Bhabha (Anne F. Rothenberg Professor of English, Director of the Mahindra Humanities Center)

James Chandler (Richard J. Franke Professor of English, University of Chicago)

Thomas Gunning (Edwin A. and Betty L. Bergen Distinguished Service Professor of Art History, Media and Cinema Studies, University of Chicago.)

Adam Hart (Visiting Assistant Professor of Film Studies, University of Pittsburgh)

Jill Lepore (David Woods Kemper '41 Professor of American History, Harvard)

Deidre Lynch (Ernest Bernbaum Professor of English Literature, Harvard)

Moira Weigel (Junior Fellow, Harvard Society of Fellows)

Sponsors: Networked Events of the Romantic Bicentennials Initiative; the Keats-Shelley Association of America; the Mahindra Humanities Center, Harvard; Houghton Library, Harvard; the Provostial Fund for Arts and Humanities, Harvard; the Department of English, Harvard.

In Memoriam: David Pendleton, Film Programmer, Harvard Film Archive

sortium of their most popular monsters—and the actors who played them—with their wildly successful comedy duo. Abbot and Costello play Chick and Wilbur, baggage handlers who unwittingly transport and awaken the dormant bodies of Frankenstein and Dracula while the Wolf Man tries to warn them of their error. In Wilbur, Dracula discovers the softer, more pliable brain he requires to transplant into Frankenstein's body. The pair have a heyday with horror movie tropes, slapstick antics and physical comedy, but the monsters all play it straight. Handling most of the film's thrills and chills with dignified grandeur, Bela Lugosi appears remarkably comfortable in a role he hadn't inhabited in seventeen years.

Directed by Charles Barton. With Bud Abbott, Lou Costello, Lon Chaney Jr.
US 1948, 35mm, b/w, 83 min



Charles Barton *ABBOTT AND COSTELLO MEET FRANKENSTEIN*

monday october 29 at 7pm

FRANKENSTEIN MEETS THE WOLF MAN

The fifth film in Universal's Frankenstein cycle and the first in a series pairing two famous monsters, the film was intended as a sequel to both *The Wolf Man* (1941) and *The Ghost of Frankenstein* (1942). Taking Expressionist cues from Whale's style, the film sets the spooky mood with long, foreboding shadows and strikingly angular compositions, most of which are focused on the mysterious appearance of Lawrence Talbot, who has been thought dead for years. Out of the grave, he seeks a cure for his "lycanthropy"—a disorder characterized by an elegant transformation to a werewolf under the light of the full moon. An old gypsy woman directs him to the ruins of Frankenstein's castle and, inevitably, the monster himself, whose part was minimized due to Bela Lugosi's Hungarian-accented lines not making the cut. Nevertheless, the film manages to entertainingly and eccentrically blend the stories of these two tormented souls into one brisk tale primarily through the role of the doctor torn between the opportunity to create a supercreature or mercifully put an end to its unnatural existence.

Directed by Roy William Neill. With Lon Chaney Jr, Ilona Massey, Patric Knowles
US 1943, 16mm, b/w, 74 min

wednesday october 31 at 10pm
YOUNG FRANKENSTEIN

Working marvelously as both a silly spoof and a heartfelt tribute to the original films, *Young Frankenstein* became a classic in its own right. Mel Brooks actually joined the project late in the writing process, developing an idea that originated with star Gene Wilder; their collaboration, like the subject matter, would take on an absurd life of its own. This telling of the tale focuses on Victor's grandson, Dr. Freder-

ick Frankenstein, a neurosurgeon who has distanced himself from his family's demented history—to the point of changing the pronunciation of his last name. Yet upon inheriting his grandfather's estate in Transylvania, his ancestor's obsessions are reawakened, initiating a hysterical retelling of the famous story with scenes, effects, music and tropes from Whale's films impeccably, and often artfully, satirized along the way—even using the laboratory set from the original. Alternating between broad comedy and subtler jokes, the brilliant ensemble cast also features Peter Boyle as the sensitive monster, Teri Garr as Frankenstein's curvaceous lab assistant Inga and Marty Feldman as Igor, who elicits most of the film's laughs and according to Wilder was, "the true heart and soul of the film."

Directed by Mel Brooks. With Gene Wilder, Peter Boyle, Marty Feldman
US 1974, DCP, b/w, 106 min



Mel Brooks *YOUNG FRANKENSTEIN*



EDISON & NEWMAN ROOM, HOUGHTON LIBRARY

wednesday october 31 from 9am – 4pm

FRANKENREADS: AN INTERNATIONAL CELEBRATION OF THE 200TH ANNIVERSARY OF MARY SHELLEY'S *FRANKENSTEIN*

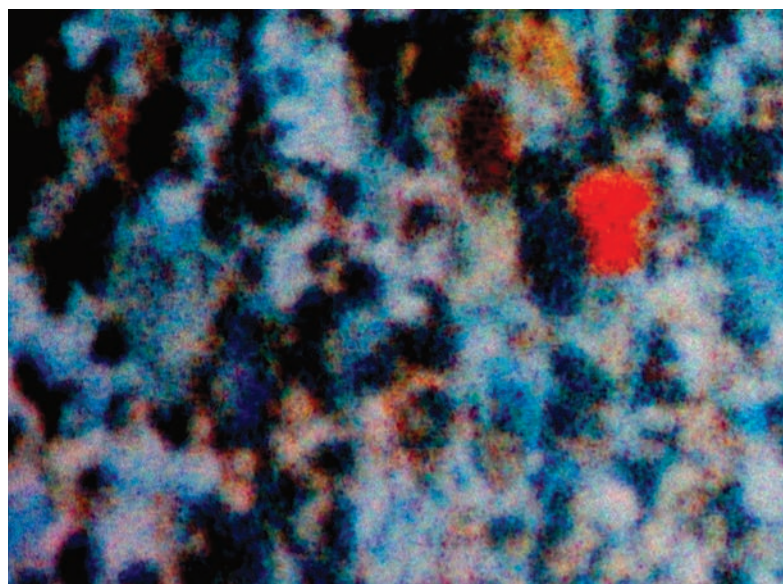
Come read *Frankenstein* on Halloween! Sign up to read a five-minute section from this classic in a marathon reading to celebrate its publication 200 years ago. All readers will have the chance to win a copy of the Folio Society edition of *Frankenstein*, illustrated by acclaimed wood engraver Harry Brockway.

Sign up at frankenweek.org!

Sponsored by Houghton Library and the Division of Arts and Humanities, in association with the Keats-Shelley Association of America.

ALCHEMY AND APPARATUS THE FILMS OF RICHARD TUOHY AND DIANNA BARRIE

NOVEMBER 2



Richard Tuohy *CROSSING*

Instead of annihilating film, the rise of digital cinema seems to have created a subspecies that is flourishing in this new, altered environment. Around the world, an ever-increasing number of artist-run film labs are organizing and proliferating. They are feeding off of the machines that studios, schools and commercial laboratories discarded, and often reengineering them to suit the hybrid post-digital present. These artists and collectives are still reliant upon Kodak, yet more and more self-sustaining and inventive. Many experimental filmmakers, forces now joined, are invigorated by this accessible, communal command of an "obsolete" medium.

Central to this ingenious web are Australian filmmakers Richard Tuohy (b. 1969) and Dianna Barrie (b. 1972). Residing in Daylesford just outside of Melbourne, Tuohy and Barrie make films together, founded and run Nanolab—part commercial Super 8 lab, part alchemical artist playground—and established the Artist Film Workshop, a cooperative, members-run lab in Melbourne. As part of the generous "open-source"-oriented end of the artist-run lab scene, Tuohy and Barrie travel the world setting up or assisting other labs and, in cases like Boston's own AgX Film Collective, inspiring their founding. They repair machines, retrofit them with devices of their own design, and hold workshops on alternative processes—guiding filmmakers closer to the means of production and encouraging the kind of experimentation and curiosity that permeates their own work.

As with many brilliant inventions, Nanolab was born out of necessity and desperation: the end of Kodak's iconic Kodachrome stock loomed, and no lab that could process the new Ektachrome stocks existed on their continent. As a result, Tuohy and Barrie are now thoroughly immersed in every step of the filmmaking process—shooting, processing and printing both the picture and the optical audio tracks. Their boundless creativity and wizardry extend to all the chemical, electrical and mechanical operations of the various cinematic contraptions and procedures.

This deep level of involvement viscerally informs their finished works. As Tuohy explains, it is "important to be able to dwell with your tools, as an artist." Tuohy and Barrie's shared backgrounds in philosophy perhaps influence the result: a unity of form and concept seamlessly synthesized into a satisfying whole. Particularly in their expanded, multi-projector pieces, the works seem nearly sculptural in their physical presence.

Their relationship with film feels intimate and complete, a kind of closeness unimaginable in the digital realm. Film's physicality, Tuohy notes, "means that you can look at it and understand how it works. I think analogue has a greater potential to tell us about ourselves... We can see what it's doing and feel it," whereas digital is so



Richard Tuohy and Dianna Barrie *LAST TRAIN*

expanded dual-projection performed live in our cinematheque! Reflecting their current worldwide travel schedule, their recent works are exquisite manifestations of their profound curiosity and engagement with the world through the endless mechanisms and marvels of film. — BG

Film descriptions by Richard Tuohy.

\$12 SPECIAL EVENT TICKETS
RICHARD TUOHY AND DIANNA BARRIE
IN PERSON

friday november 2 at 7pm

BLENDING AND BLINDING

Screens and partitions; windows and shutters; grids, curves and arches. Three peoples, one country: Malaysia.

Directed by Richard Tuohy. Australia 2018, 16mm, color, 11 min

PANCORAN

Jakarta traffic moves with the harmonious chaos of complex self-organising entities everywhere. Through contact printer matting techniques, this mass transport becomes denser and denser until only the fluid futility of motion/motionlessness remains. Jakarta traffic stands as proof of the paradox of motion.

Directed by Richard Tuohy and Dianna Barrie
 Australia 2017, 16mm, b/w, 9 min

CROSSING

Across the sea. Across the street. Cross-processed and grain-enlarged images of fraught neighbours Korea and Japan in a pointillist sea of grain.

Directed by Richard Tuohy. Australia 2016, 16mm, color, 11 min

LAST TRAIN

Found in the (now possibly lost) film archive at Lab Laba Laba, footage from a trailer for the 1981 Indonesian propaganda film *Kereta Api Terakhir* (*The Last Train*) melts into a soup of “chemigrammed” perforations. A film about the silence that follows the unspeakable; about blurred visions, untold histories and inaccessible archives.

Directed by Richard Tuohy and Dianna Barrie
 Australia/Indonesia 2016, 16mm, color, 12 min

CHINA NOT CHINA

Hong Kong marked twenty years since its hand over; halfway through the planned forty-year “one country, two systems” transition. Taiwan, once imperial China, once Formosa, now ROC on the edge of the PRC. Multiple exposures of street scenes distort space and place creating a fluid sense of impermanence and transition, of two states somewhere between China and not China.

Directed by Richard Tuohy and Dianna Barrie
 Australia 2018, 16mm, color, 14 min

BLUE LINE CHICAGO

Architectural distortions of the second city.

Directed by Richard Tuohy. Australia 2014, 16mm, b/w, 10 min

CYCLONE TRACERY

On Christmas eve in 1974, the city of Darwin in tropical northern Australia was devastated by Cyclone Tracy. In this expanded cinema piece, a single film print, featuring only concentric circles, is bi-packed against itself in two 16mm projectors simultaneously. Through this approach, the quadrupled image of circles is transformed into troubled patterns of pulsating and swirling interference and wailing sounds of tropical violence.

Directed by Richard Tuohy and Dianna Barrie
 Australia 2018, 16mm/performance, b/w, 15 min



Richard Tuohy *BLENDING AND BLINDING*

MAPPING GRAY ZONES THE INEXACT BEAUTY OF EARLY WEST GERMAN CINEMA

NOVEMBER 3 – DECEMBER 7

In a 1960 essay called *Hierzulande*, Heinrich Böll describes the difficulties of explaining the Federal Republic of Germany (FRG) to a friend from abroad. He uses a rather intriguing adjective in this piece to refer to the young nation: ungenau, or inexact. He means that the Federal Republic was characterized by contradictions and paradox, or, to put it more casually: things refuse to add up—at least in the way most people would have liked. Which goes like this: after May 8th 1945 and some serious re-education, Germans understood the error of their ways and changed from the master race to a humble bunch of penitents—the Zero Hour myth. Germany hadn’t changed overnight; yet changed it had, little by little and sometimes even in great leaps (of faith), not too radically but gradually, in a way maybe more human yet decidedly less easy to narrate, one of compromise, all shades of grey with little black and almost no white. So while the nation’s government, led by chancellor Konrad Adenauer, was indeed a frighteningly conservative, and at times blatantly reactionary one, good parts of the citizenry did refuse to fall in line with its policies. People were fighting against the FRG’s armament, against it becoming a NATO member, for better labour laws, for women’s rights. Few of these challenges, or shows of dissent and defiance, ended in immediate all-out victory, but they did change the nation in the long run.

The FRG fifties are not a lost decade, as popular liberal mythology likes to have it—a silent one, maybe, similar to the States, but not a lost one. And, yes, the films of the period do tell this story. With all their unpredictable twists and turns of stories and fates, double and triple endings, clashes and/or layers of styles and genres, 1950s West German cinema bears witness to this surprising and often creative quest for a modern democratic state out of the rubble of a modern fascist dictatorship.

Ottomar Domnick's *Neue Kunst – Neues Sehen*, Bernhard Wicki's *Das Wunder des Malachias*, Wolf Hart's *Werftarbeiter*, Gerd Oswald's *Am Tag, als der Regen kam*, Wolfgang Staudte's *Rose Bernd*, Harald Braun's *Der gläserne Turm* and Helmut Käutner's *Die Rote / La rossa*, among others, provide cinema commentary on these developments.

It doesn't mean that people cared to listen. For things cinema and Federal Republic, the Zero Hour myth worked very well, if mainly retroactively. Because the decisive moment came almost two decades later, in 1962 on February 28th at the 8th West German Days of the Short Film Festival in Oberhausen, where twenty-six filmmakers proclaimed: *The old cinema is dead. We believe in the new one.* That several of the directors who made this claim had learned their craft in the industry they now derided, and that some of their greatest works are best described as avant-garde ads for Adenauer-era accelerated industrial development (eg. Ferdinand Khittel's *Das magische Band*, Haro Senft's *Kahl*), is quite another matter—another one of those contradictions ...

One of the Oberhausen Manifesto's cultural legacies is a vast blank space. By now, FRG 50s cinema remains essentially unknown abroad, and at home it's considered a special case. Vanished from the screens big and small where it was still a formidable presence until the coming of the Berlin Republic post-'89, badly preserved by the nation's various archives, buried under heaps of clichés and truisms about the period long debunked by academia in fields like history or sociology, it has become more difficult than ever to discuss this era in German film history.

The one thing acceptable to like from this time and place are the works of Wolfgang Staudte (even if the ones venerated were mainly East German state (DEFA) productions) and Helmut Käutner, the era's two-star auteur. But, please, don't take the former's pleasure in his craftsmanship and genre-savviness too seriously, and neither the latter's political bite, for that would confuse received wisdom on their respective arts. Having anything good to say about other major directors of the period like Harald Braun, Rolf Thiele, Rolf Hansen, Kurt Hoffmann, Robert Adolf Stemmle or Frank Wisbar counts for wilful eccentricity. The same holds true for a serious interest in the era's key genres: comedies (musical or not), *Heimatfilme*, crime movies, melodramas, war films (and woe betide if you dare to make some slightly more serious claims for the abilities of those who made crafting entertainments their niche; it might be okay to praise Phil Karlson or Joseph Kane, but don't dare to suggest that their West German colleagues like Hans Deppe, Paul May, Harald Reinl or Paul Martin should deserve the same *cinéophile* care and attention). Ditto a love for this cinema's stars, some of whom had strong international careers. While we're at it, here's one of those clichés regurgitated for decades: only abroad could all those talents show how good they really were. Well, the only thing they showed was the versatility of their craft: that they were able to play in styles popular back home as well as in fashions preferred in other cultural spheres; mind that Ruth Leuwerik, for instance, one of the period's biggest stars, was vilified when she gave her performance in *Die Rote* an air of haughty Antonionian despair, and Sonja Ziemann, the era's other major female box office draw, was looked at with barely suppressed disdain when she tinged her performance in Aleksander Ford's *Der achte Wochentag / Ósmy dzień tygodnia* with some Thaw-sulkiness. It was okay to be different... elsewhere. But where is home anyway?

Which also means: the Young German Cinema hotshots' vitriolic denunciations of West German 50s cinema merely reinforced what the *ancien* establishment (liberal as well as conservative) had proclaimed all the time. Audiences might have adored the Bonn Republic film production, *grosso modo* (as long as it catered to their tastes), but critics didn't. Reading through the writings of many major reviewers active in these years, one gets the impression that the industry and its artists could barely do right; the more or less unreserved praise for films like Victor Vicas' *Weg ohne Umkehr* or Peter Pewas' *Viele kamen vorbei* by key critics of the age like Gunter Groll were massive exceptions.

Yet this reading brings forth something else: the press back then showed a huge interest in short films and their potential. Long articles were devoted to animation gems like Rolf Engler's *Traum in Tusche* or Florenz von Nordhoff's *Die Purpurlinie*; proper attention was paid to experiments like Volkswagen's stereoscopic productions exhibited mainly at trade fairs (e.g., Curt A. Engel's *Ein Wagen und sein Werk*), or Herbert Viktor's self-consciously modern promotional film *Schichten unter der Dunstglocke*, financed by the city of Oberhausen; while one of the biggest animation masters of the day, Hans Fischerkösen, was treated with a generosity even Staudte



Hans Fischerkösen ALLES FÜR ALLE (EVERYTHING FOR EVERYBODY)

and Käutner could envy. And there was good reason for that... All these experiments might, just might, lead to something different in the industry's middle-ground, the core of its production: the fiction feature. Change seemed to be everywhere, or at least desirable.

This program is a digest/variation of a much vaster retrospective on the subject presented at the Locarno Film Festival 2016 under the title *Beloved and Rejected*. Both were conceived as invitations to further exploration, as sketches of a map in dire need of textures and colors. In contrast to any earlier explorations of the period (in the late 1980s in the FRG as well as the early 2000s in the USA), attention was also paid to all aspects of production beyond narrative feature films, to give a more proper idea of the various riches to be found here.

– Olaf Möller, born, raised, still living in Cologne, writes about and programs films.

Co-sponsored by the Goethe-Institut Boston.

Special thanks: Eric Rentschler, Arthur Kingsley Porter Professor of Germanic Languages and Literatures, Harvard; Marina May, Karin Oehlenschläger—Goethe-Institut Boston.

Film descriptions by Olaf Möller. Images courtesy HFA and Deutsches Filminstitut – DIF.



Victor Vicas NO WAY BACK



GOETHE
INSTITUT

saturday november 3 at 7pm

friday november 30 at 9pm

The years 1948-1952 saw a surprising surge in the production of horror films; the anxieties about the years ahead were palpable, it seems, while the memory of the terrors survived—and too often participated in—remained vivid. One of the most staggering works of this brief-but-rich cycle is Viktor Turžanskij's rarely-screened Jekyll-and-Hyde version *Vom Teufel gejagt*, featuring one of the era's most beloved male idols, Hans Albers, as the doctor losing control of his dark side. For added depth and relevance, a colleague who, years before, had assumed the doctor's guilt when an experiment went badly returns to continue their earlier research—besides, his name is tarnished anyway, where else could he go? It's difficult to not see this very elegantly dispassionate piece (a curious predecessor to the soon rising *Arztfilm*-wave) as an attempt to discuss its star's and auteur's involvement with the Nazi-era film industry: Albers starred in Herbert Selpin's world-weary anti-British epopee *Carl Peters* (1941), and Turžanskij directed (and co-wrote) the edgy anti-Polish, anti-labor drama *Feinde* (1940). Rolf Engler's animated nightmare about wars past and present, guilt unforgiven and trauma unhealed, *Traum in Tusche*, should prove a perfect overture for this glimpse into the abyss.

CHASED BY THE DEVIL (VOM TEUFEL GEJAGT)

Directed by Viktor Turžanskij. With Hans Albers, Willy Birgel, Lil Dagover
West Germany 1950, 35mm, b/w, 100 min. German with English subtitles

Preceded by

DREAM IN INK (TRAUM IN TUSCHE)

Directed by Rolf Engler
West Germany 1952, 35mm, b/w, 9 min. German with English subtitles

saturday november 3 at 9pm

friday november 23 at 9pm

NO WAY BACK (WEG OHNE UMKEHR)

Some of the most unruly and inspired, inventive and experimentation-prone West German films of the 50s were made by auteurs for whom Berlin (West), Hamburg or Munich were merely stops on a journey from opportunity to opportunity. Many of the filmmakers came from Central and Eastern Europe,



Wolfgang Staudte ROSE BERND



Rudolf Werner Kipp ASYLRECHT

were deemed undesirable at home, and had often already some major works to show for themselves. The outstanding figure of this eccentric bunch was probably Victor Vicas, who got his industry entrée by way of his Marshall Plan—and re-education shorts. His biggest critical success, *Weg ohne Umkehr*, told the tale of Zorin, a reluctant defector, a man at odds with the USSR as well as the US, in love with Anna, a woman whose life he saved in the final days of WWII; she makes him finally flee his home in the east for an uncertain future in a west, whose promise of liberty he takes with a grain of salt. Carol Reed's *The Third Man* (1949), the gold standard of critical judgment in those days, was often evoked to describe the film's style—only to add that Vicas' sense for the nitty-gritty of real life made this a superior work.

Directed by Victor Vicas. With Ivan Desny, Ruth Niehaus, René Deltgen
West Germany 1953, 35mm, b/w, 95 min. German with English subtitles

sunday november 4 at 7pm

ROSE BERND

West German cinema of the 50s and 60s saw several cycles of literary adaptations by the same writer. It might say a thing or two about the audience of those years that among those authors were two with the highest possible literary distinction: Thomas Mann and Gerhart Hauptmann. The former had been vilified in the first years after the end of WWII by the conservative and reactionary forces in Germany due to his emigration to the US (as well as his unsparing comments about the Germans' willing support of the Nazis). The latter, on the other hand, had stayed in fascist Germany and tacitly accepted the Nazis' (ab)use of his name. Considering the politically ambiguous status of Hauptmann, it's fascinating that his works should inspire several of the 50s most outstanding films. The most celebrated one was the cycle's opener, re-migrant Robert Siodmak's FRG-debut *Die Ratten* (1955). Yet, those that followed often proved more daring, complex and twisted—and none more so than Wolfgang Staudte's terribly underappreciated, expressive and unruly *Rose Bernd*

that, like all other 50s Hauptmann-adaptations, reimagined the original work in a contemporary setting, with the titular character being turned into a refugee. The atmosphere is doom-laden while full of wild-going-mad emotions, brought to the fore as much by an extraordinary ensemble of actors as by the film's eye-popping colors.

Directed by Wolfgang Staudte. With Maria Schell, Raf Vallone, Käthe Gold
West Germany 1957, 35mm, color, 85 min. German with English subtitles

monday november 5 at 7pm

sunday november 18 at 3pm

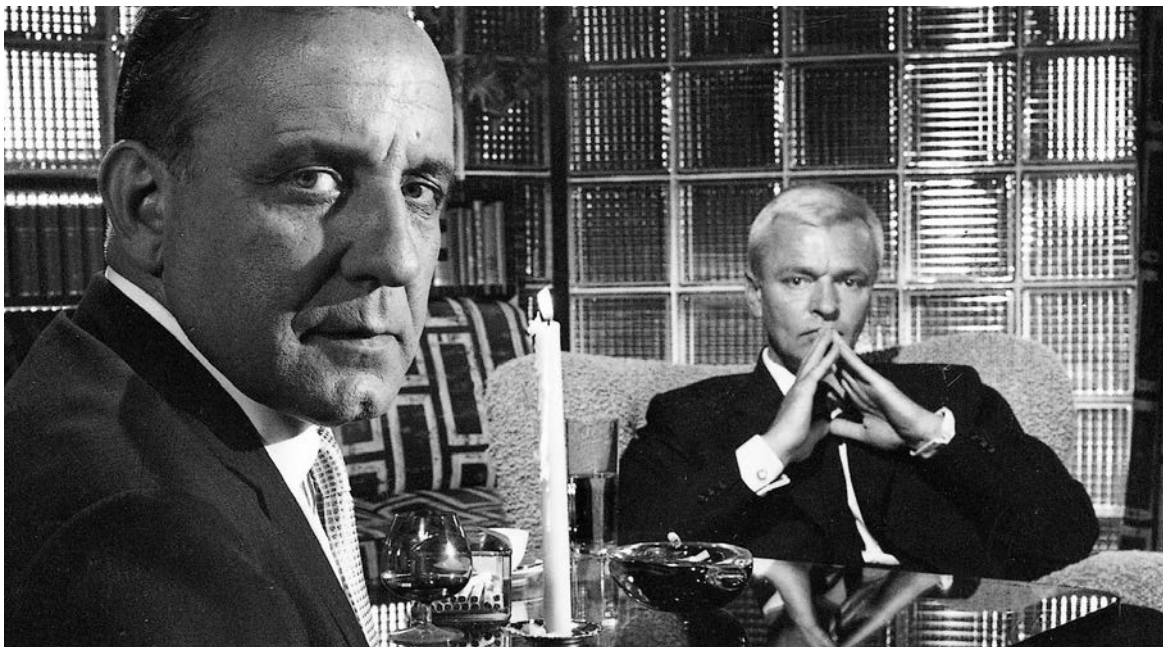
ASYLRECHT

Asylrecht is a curious production: medium-length, an unclassifiable cross between documentary and fiction, made on order of the British Film Section, premiered at the Venice Film Festival, shown for the first time in West Germany on the occasion of a refugee congress, and never regularly released except by way of non-commercial distribution for decades in various versions. Call it a crypto classic, like several other works of Rudolf Werner Kipp, a master of educational filmmaking who, in his finest achievements, did honor to his professed main inspiration: John Grierson. Kipp filmed with real refugees in actual camps. While in many cases scenes were arranged with their participation, some of the most dramatic moments were shot using a hidden camera. The refugees whose plights we learn about here mainly try to leave the Soviet-occupied areas for the Trizone, but not everybody could enter. Curious considering that West Germany would need every person able to work (in fact, later shorts about refugees stress exactly this as the main argument for being less hostile towards the strangers). In the film's most haunting shots, groups of refugees walk like spectres through misty woods and meadows—lost to the world, fallen through a crack in space and time.

Directed by Rudolf Werner Kipp
West Germany 1949, 35mm, b/w, 42 min. German with English subtitles



Gerd Oswald THE DAY THE RAINS CAME



Harald Braun *THE GLASS TOWER*

**THE DAY THE RAINS CAME
(AM TAG ALS DER REGEN KAM)**

I now want to drive a snazzy car. I now want to travel the world. I want to get something out of life now, and not when I'm going feeble. This is Werner speaking, Werner Maurer, boss of the Black Panthers, a Berlin (West) gang terrorizing the *Frontstadt* with a series of brutal burglaries and heists. The Panthers are wild ones, bikers on life's eternal fast track to doom and oblivion—gutter existentialists who commit crimes instead of writing essays and theatre pieces. But none of them is so full of rage as Werner, who's afraid of ending up like his father: an alcoholic, erstwhile doctor kicked out of his order. None of daddy's values for Werner: *Security, order, my ass! Do I know whether tomorrow I'll be called up to serve, whether the day after one of those atom-things drops on my head?* If anybody understood this country in all its sad and angry, paranoia-stricken, crazy, impoverished-for-all-its-new-riches beauty and sorrow, it's re-migrant Gerd Oswald, who brought the neurotic Hollywood pulp tough of *A Kiss Before Dying* (1956) and *Screaming Mimi* (1958), as well as the depressive melancholia of *Fury at Showdown* and *Valerie* (both 1957), to a project that on paper must have looked like a slightly edgier than usual crime-doesn't-pay tale. Welcome to West Germany.

Directed by Gerd Oswald. With Mario Adorf, Christian Wolff, Gert Fröhe
West Germany 1959, 35mm, b/w, 88 min. German with English subtitles

**INTRODUCTION BY JENNIFER LYNDE BARKER
sunday november 11 at 5pm**

Avant-garde is a word rarely used in discussions of 50s West German cinema, which at first seems absurd considering that so much of the young nation's most interesting works of art would qualify as experimental and pioneering. That said, save for the painter-sculptor-inventor—"occasional chemist" Franz Schömb's (who actually built his own optical bench—called the Integrator—for *Opuscula!*), there were no other filmmakers who devoted their time and energies to the creation of works formally challenging and nothing but. This doesn't mean directors weren't experimenting like mad, just not as *l'art pour l'art* but, rather, in the context of other genres. For instance, *Neue Kunst – Neues Sehen* is a documentary about modern art that lends its formal

strategies from the works and artist presented; *Der Wundertisch* starts as a popular educational documentary on editing that ends in a hand-painted abstract film (made for the main part in 1943!); the animated commercial *Alles für alle* perplexes and enchants through its jazzy mix of styles and tones, while *Die Purpurlinie* delights with its cheekily surreal imagination; *Das magische Band*, finally, made in praise of BASF-manufactured magnetic tape, is a playfully essayistic piece of meta-cinema on time and memory.

Jennifer Lynde Barker is Associate Professor, Chair of the English Department, and Director of Film Studies Minor, Bellarmine University. Author of The Aesthetics of Antifascist Film: Radical Projection (Routledge, 2012), she has published in a number of journals and book collections.

**NEW ART – NEW VISION
(NEUE KUNST – NEUES SEHEN)**

Directed by Ottomar Domnick
West Germany 1950, 35mm, b/w, 10 min. German with English subtitles



Bernhard Wicki *THE MIRACLE OF FATHER MALACHIA*

OPUSCULA

Directed by Franz Schömb's
West Germany 1946-52, 16mm, color, 5 min

THE MIRACLE TABLE (DER WUNDERTISCH)

Directed by Herbert Seggelke
West Germany 1954, 35mm, color, 10 min. German with English subtitles

EVERYTHING FOR EVERYBODY (ALLES FÜR ALLE)

Directed by Hans Fischerkösen
West Germany 1955, DCP, color, 4 min

THE MAGIC TAPE (DAS MAGISCHE BAND)

Directed by Ferdinand Khittl
West Germany 1959, DCP, color, 21 min

THE PURPLE LINE (DIE PURPURLINIE)

Directed by Florenz von Nordhoff
West Germany 1959, DCP, color, 14 min

INTRODUCTION BY OLAF MÖLLER

sunday november 11 at 7pm

THE EIGHTH DAY OF THE WEEK (DER ACHE WOCHE NTAG / ÓSMY DZIEŃ TYGODNIA)

Artur Brauner, a Polish-born Jew and Holocaust survivor who, on August 1st of this year, fêted his 100th birthday, was the most outrageous character in the small but competitive world of film producers active in postwar Germany and the FRG. What set him apart from the rest maybe more than anything else was his interest in international co-productions—preferably with film industries on the other side of the Iron Curtain. In this regard, *Der achte Wochentag / Ósmy dzień tygodnia* was maybe the most important project of his life: the first official co-production between the People's Republic of Poland and the Federal Republic of Germany. It ended in a political miasma: leading West German reviewers judged the film after its premiere at the Venice Film Festival "Ungerman in style and soul," while in People's Poland *Ósmy dzień tygodnia* became the longest-shelved movie in the country's four-decades-plus history. Seen today, this very urbane, disillusioned yet hopeful love story reveals itself as one of the most exciting and engaging films of the era—in both film cultures and both versions.

Directed by Aleksander Ford. With Sonja Ziemann, Zbigniew Cybulski, Barbara Polomska
Poland/West Germany 1958, 35mm, b/w, 83 min. Polish with English subtitles

**OLAF MÖLLER IN CONVERSATION
WITH ERIC RENTSCHLER**

monday november 12 at 7pm

REDHEAD (DIE ROTE)

Die Rote marks another unhappy meeting between Young German Literature and cinema's *Altbranche* (as the movie establishment was derisively called). Only that the stakes here were higher than in the case of *Der gläserne Turm*. Here, major public figures clashed. Alfred Andersch, the author of *Die Rote*, was one of the most vociferous and politically opinionated characters in the Federal Republic's literary scene at the time, while Helmut Käutner, arguably the best known and respected director around, was one of the few figures of his trade the average viewer would be able to recognize and, most likely, respond to with positive feelings. When the film premiered at the Berlinale '62, Andersch attacked Käutner at the press conference, complaining about the dialogues, to which Käutner reportedly only replied: *But you wrote them...!* Nevertheless: The '62 intellectual set's sympathies were with Andersch; Käutner didn't stand a chance. He was merely a remnant from a dead world. This broodingly existentialist-cum-cosmopolitan mood piece about a woman leaving a useless man behind while getting drawn into a perverse game of cat-and-mouse between a shady Western allies-affiliated operator and a flamboyantly jovial Nazi in hiding became a critical as well as box office disaster and saw to Käutner's slow withdrawal from cinema; his major works thereafter were created for television.

Directed by Helmut Käutner. With Ruth Leuwerik, Rossano Brazzi, Giorgio Albertazzi
West Germany/Italy 1962, 35mm, b/w, 100 min. German with English subtitles

Preceded by

TO ALL THE LONELY ONES (DEN EINSAMEN ALLEN)

Directed by Franz Schömb
West Germany 1962, 35mm, color, 8 min

friday november 16 at 9pm

friday december 7 at 9pm

1957 was a key year for West German cinema. Major industry auteurs, as well as outside figures like Ottomar Domnick (*Jonas*), decisively moved into



Helmut Käutner *REDHEAD*

more modern artistic directions; this year alone merits a whole retrospective. But then again... maybe *Der gläserne Turm*, one of the most erratic works of the era, contains it all. The film holds a special place in the annals of Federal Republic cinema as the lone work of a seminal figure of German-style literary modernism: Wolfgang Koeppen, one of the writers (of course, he hated the film). Formally, the film is as perplexing as the design of its main set: industry leader Robert Fleming's loft overlooking Berlin (West). Storywise, it's up to the minute: Katja Fleming refuses to obey her husband Robert any longer; the year saw the annulment of a Wilhelminian era-law on these matters (that's the genius of zeitgeist for you). That Katja is a retired actress who—seduced by a play written specially for her by returnee John Lawrence—wants to return to the stage for others, and not only for Robert, adds a fascinating level of artistic self-reflection to the mix. That the story, two-thirds of the way in, suddenly turns from vulgar Bergmanian psychodrama into a Kramer-esque courtroom thriller with a twisted happy end plus a weird comic interlude might suggest how bizarre the FRG's dream life really was. (And to ease the way

into this world: another piece of modern music for eyes and ears by Franz Schömb.)

THE GLASS TOWER (DER GLÄSERNE TURM)

Directed by Harald Braun. With Lilli Palmer, O.E. Hasse, Peter van Eyck
West Germany 1957, 35mm, b/w, 104 min. German with English subtitles

Preceded by

THE BIRTH OF LIGHT (DIE GEBURT DES LICHTS)

Directed by Franz Schömb
West Germany 1957, DCP, b/w & color, 11 min. German with English subtitles

friday november 23 at 7pm

Outside West Germany's movie industry at the time, one of the biggest promoters and producers of unusual films was the labor organizations. They brought forth some of the era's most radical examples of realist cinema, as well as some of its most remarkable essays in abstraction. Technically, all of these films would be considered documentaries. *Werftarbeiter* and *Menschen im Werk* belong to the former group; like *Asylrecht*, they were made using amateurs often playing themselves (more or less) and in the process acting out labor disputes in front of the camera. The latter is actually the final work by a giant of world cinema, Gerhard Lamprecht, who from then on would focus his energies on raising awareness for the importance of film history, culminating in the founding of the first film archive in Germany: the Stiftung Deutsche Kinemathek. *Schichten unter der Dunstglocke* and *Kahl*, again, are prime examples of the above-mentioned documentaries with a taste for formal experimentation, the latter especially: all perfectly composed lines and eerily gorgeous shades of milky whites and glaring reds. It's a feast for the eye; rarely has an atomic power plant looked so sexy.

LABOR AND MANAGEMENT (WERFTARBEITER)

Directed by Wolf Hart
West Germany 1951, DCP, b/w, 17 min. German with English subtitles

**A CAR AND ITS FACTORY
(EIN WAGEN UND SEIN WERK)**

Directed by Curt A. Engel
West Germany 1953, DCP, color, 5 min



Franz Schömb *TO ALL THE LONELY ONES*



Peter Pewas *MANY PASSED BY*

PEOPLE IN THE FACTORY (*MENSCHEN IM WERK*)

Directed by Gerhard Lamprecht. With Kurt Beck, Kaspar Brüninghaus, Paul Bürks
West Germany 1957, 35mm, b/w, 27 min. German with English subtitles

LAYERS UNDER THE HAZE (*SCHICHTEN UNTER DER DUNSTGLOCKE*)

Directed by Herbert Viktor
West Germany 1959, DCP, color, 15 min. German with English subtitles

KAHL

Directed by Haro Senft
West Germany 1961, DCP, color, 12 min. German with English subtitles

saturday november 24 at 9pm
THE MIRACLE OF FATHER MALACHIA (*DAS WUNDER DES MALACHIAS*)

Bernhard Wicki's *Die Brücke* (1960) remains, besides Kurt Hoffmann's *Wir Wunderkinder* (1958), the one West German production of the 50s with something of an international reputation and ongoing influence. No film about teenagers in wartime doesn't owe a debt to this (piece of) work. The monumental success at home and abroad offered Wicki the opportunity to raise the enormous budget for a project in many ways much closer to him: *Das Wunder des Malachias*, a massive fresco detailing the interior corruption of the rampant development of *Wirtschaftswunder Deutschland*, or the Miracle on the Rhine, from bottom to top, from strip-joint habitués and performers to marketing wizards to the upper reaches of a religious order. Remarkably enough, among all the West German movies of the time talking about religion (of which there are many), this is one of the extremely few that dares to feature (off-screen) a miracle, as in: God does something outrageous. Like all the best works of Wicki, this film is sprawling, episodic, all over the place, animated by unexpected detours and asides, while directorially firm, ultra-controlled, visually monumental—the work of a berserker-artist.

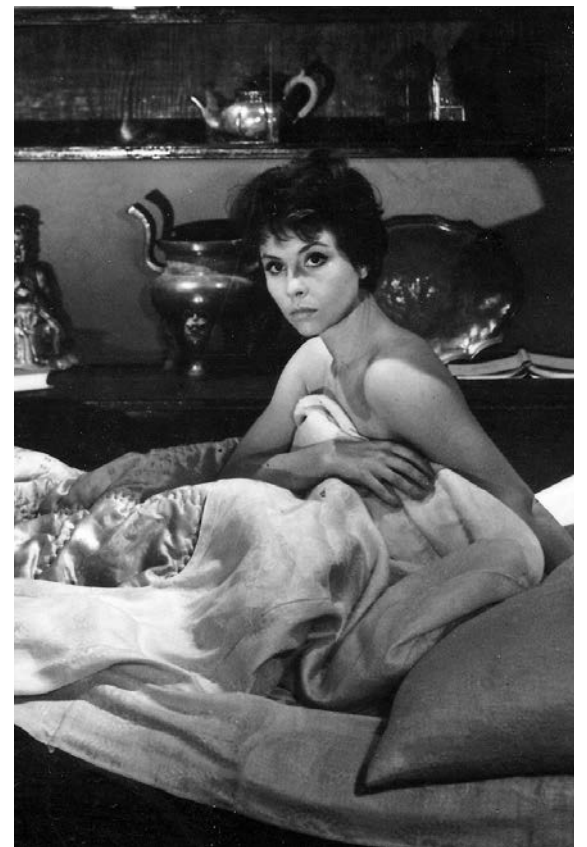
Directed by Bernhard Wicki. With Horst Bollmann, Richard Münch, Christiane Nielsen
West Germany 1961, 35mm, b/w, 88 min. German with English subtitles

sunday november 25 at 7pm

Peter Pewas remains one of the most venerated wild cards of German cinema; his maiden feature, *Der verzauberte Tag* (1943), a wild-at-heart exercise in Carnéian poetic realism, was suppressed by the Nazi censors, and his sophomore effort, *Straßenbekanntschaft* (1948), an exposé on prostitution and venereal diseases in Weimar-era *Straßenfilm*-guise, became one of the biggest moneymakers for the newly-founded DEFA, the East German state-run film studio. The latter became something of a problem when Pewas decided to seek his fortunes in West Germany; while it was okay for genre craftsmen like Hans Deppe or Arthur Maria Rabenalt to have worked in the Soviet Occupied Zone or even the GDR (especially when they had “done their bit” for Nazi Germany), the likes of Pewas faced hard times in the FRG. *Viele kamen vorbei* was, in fact, a project offered to him by another maverick, anarcho-conservative producer-writer-director Gerhard T. Buchholz (*Weg ohne Umkehr*, 1953), who was desperately looking for someone to do this serial killer-yarn told from several perspectives: that of perpetrator, victim, investigator and innocent bystander (the victim's *adorato*). Pewas used the opportunity to create a visually dazzling genre exercise for which he mixes styles and moods like mad. The title of Hans Fischerkösen's splendid bitters ad in the shape of an ultra-condensed horror film (nightmares! ghosts!) would also work perfectly for Pewas' gem: *Through the Night to the Light*.

MANY PASSED BY (*VIELE KAMEN VORBEI*)

Directed by Peter Pewas. With Harald Maresch, Frances Martin, Christian Doermer
West Germany 1955, 35mm, b/w, 85 min. German with English subtitles



Aleksander Ford *THE EIGHTH DAY OF THE WEEK*

Preceded by

THROUGH THE NIGHT TO THE LIGHT (*DURCH NACHT ZUM LICHT*)

Directed by Hans Fischerkösen
West Germany 1955, DCP, color, 2 min



Harald Braun *THE GLASS TOWER*

VIGIL AND MEMORIAL: TWO FILMS BY WANG BING

NOVEMBER 9 – NOVEMBER 10

Wang Bing (b. 1967) is the most internationally renowned filmmaker of China's New Documentary Movement, defined by its solicitude for the grassroots and its excavation of forgotten histories. His epic nine-hour masterpiece *West of the Tracks* (2003) bears patient and intimate witness to the inexorable ruination of Manchuria's industrial complex and the lives of its million workers. Since then, Wang Bing's camera has roamed the vast expanses of China's geography: from Northeast to Southwest, from coastal sweatshops to the Gobi Desert. His subjects have ranged from laid-off workers to migrant workers, from inmates of a labor camp to inmates of a mental asylum, from rural children to Burmese refugees. His inspiring oeuvre has salvaged precious vestiges and voices from the rubble of both socialist and neoliberal "progress."

Wang Bing's is an embodied cinematography that ever reminds us of the steady hands and treading feet that support the camera. His close-ups "lean forward" to capture the light in his subjects' eyes and to listen to their breaths and whispers. His tracking shots follow his subjects and stumble over rough terrains, sometimes with snow sticking to the lens as if to eyelashes, or with the wind deafening the microphone. His long takes approximate a focused, persistent gaze that rarely blinks, and help us pay attention to nuances of light and shadow, voices and noises. This embodied cinema immerses audiences in distant environments and heightens our sense of their inhabitants, who divulge, as Shelly Kraicer puts it, "not just their physical presence but also something like their 'souls'."

Presented in this program, Wang Bing's most recent films *Mrs. Fang* and *Dead Souls* suggest that cinema can further serve as a "spirit medium" to hold communion with the dying and the dead, calling out to their souls and mediating their voices. In *Mrs. Fang*, the daughter of the infirmed woman had invited Wang Bing to document the last days of her life, to partake in the vigil held by her loved ones as the end approached. As audience members, we might critique the camera's presence as intrusive and voyeuristic, or we might join the same vigil and reflect on our own ethical and filial obligations. In *Dead Souls*, survivors of a Maoist re-education camp testify to what Wang Bing calls "the history of a monstrous uniformization of thought" as well as institutionalized starvation that robbed thousands of inmates not only of their lives, but also every shred of human dignity. Recalling names, details and stories they would otherwise take to their graves, these traumatized witnesses in the twilight of their lives search their souls for the reasons of their condemnation and survival. Most survivors filmed passed away during the making of the film, which also documents a funeral service and haunts the trauma site of the camp ruins, strewn with skeletal remains from half a century ago. After the government smashed a memorial stele at this unmarked mass grave, *Dead Souls* stands as a cinematic memorial to the victims of the revolution. Perhaps we can experience its eight hours and fifteen minutes not just as a film's running time, but also as lived time, historical time and ritual time, as we partake in a vigil and memorial to honor the souls of the dead. — Jie Li, Associate Professor of East Asian Languages and Civilizations, Harvard

Special thanks: Mingwei Song—East Asian Languages and Cultures, Wellesley College; Jie Li—East Asian Languages and Civilizations, Harvard; Cui Ciao—Beijing Contemporary Art Foundation.

Film descriptions by Haden Guest and Jie Li.



Wang Bing *DEAD SOULS*



Wang Bing *MRS. FANG*

\$12 SPECIAL EVENT TICKETS WANG BING IN PERSON

friday november 9 at 7pm

MRS. FANG

A moving and bracing portrait of a dying woman and her family, *Mrs. Fang* offers a remarkable variation of Wang Bing's engaged cinema that demands the viewer to empathize and experience, in real time and real emotion, the intense yet poetically unfolding human dramas captured by his unwavering camera. Wang Bing's shortest feature to date is among his most ethically and structurally profound—balanced between extended close-ups of the frail Fang Xiuying, locked into an open-eyed coma, and tender scenes of her family alternately overcome by grief and matter-of-factly accepting the inevitable. Most surprising are the sequences featuring two family members leaving Mrs. Fang's small home to go night fishing, an exercise that gently carries the weight of spiritual metaphor: a search for sustenance, survival, friendship in a cold, dark world.

Directed by Wang Bing
China/France/Hong Kong 2017, DCP, color, 86 min

\$12 SPECIAL EVENT TICKETS WANG BING IN PERSON

saturday november 10 at 2pm

DEAD SOULS

At eight hours and fifteen minutes, *Dead Souls* is based on interviews, footage and other memory traces Wang Bing gath-

ered over twelve years, from more than 120 people across various provinces. Covering a period from the Anti-Rightist Campaign of 1957 to the end of the Great Leap famine in 1961, most of the film features testimonies from survivors of a “re-education camp” in northwestern China, many once “revolutionaries” who were then “revolutionized.” Incarcerated for minor criticisms of the Party, for past support of the Kuomintang, for Christian faith, or for no reason they can fathom, former camp inmates recount recipes of starvation, logistics of death and ruins

of families. Occasionally we also see their wives in the margins of the frame or hear offscreen voices of children too young to understand. The overlay of their testimonies—full of resonances, contradictions, digressions and silences—metonymically point to past injustice and suffering at a much larger scale. While Wang Bing explored the same harrowing topic of the Jiabiangou labor camp in previous work such as *Fengming: A Chinese Memoir* (2007) and *The Ditch* (2010), the monumental scale, unsensational precision and multiple perspectives of *Dead Souls*

have drawn comparisons to Claude Lanzmann’s Holocaust documentary *Shoah*. Mediating testimony for those who can no longer bear witness for themselves, *Dead Souls* invites us to partake in a belated memorial service for the victims of the Maoist revolution still condemned to state-sponsored amnesia.

Directed by Wang Bing
China 2018, DCP, color, 495 min. Mandarin with English subtitles

ON PERFORMANCE, AND OTHER CULTURAL RITUALS THREE FILMS BY VALESKA GRISEBACH

NOVEMBER 17 – NOVEMBER 19

Although Valeska Grisebach (b. 1968) remains, internationally, one of the lesser-known filmmakers associated with the celebrated Berlin School, she has recently begun to be recognized as an innovative and alternate voice of that loosely defined yet useful film-critics-invented category. Together, Grisebach’s three films to date vigorously renew the promise of the early Berlin School films of Arslan, Petzold and Schanelec to define a critically engaged national cinema able to rigorously debate the vexing question of *German-ness* and able, moreover, to scrutinize the stakes and means of a national cinema itself. With her breakthrough feature *Longing*, Grisebach proved herself fully up to this task with a remarkable documentary-style portrait of tragic love in a small town that reoriented the general style and approach shared by many of the Berlin School filmmakers. In *Longing*, Grisebach specifically challenged the realist ideal grounding the Berlin School with an enigmatic coda that rendered the film’s veracity and meaning richly ambiguous. As in her debut film *Be My Star*, for *Longing* Grisebach again cast local non-actors through a process of extended interviews that she calls “radical observation”—embedding herself within the community in order to channel the shared language, hopes and imagination into a deeper sense of place.

Grisebach’s third film, *Western*, seems at first to move in an alternate direction from her previous work by openly engaging the language and legacy of a genre



Valeska Grisebach *WESTERN*

most closely associated with classical Hollywood. Yet *Western* can also be seen as an unexpected return to a recurrent concern across Berlin School films for the lingering ghosts of the East, although now displaced to farther Eastern Europe, to a remote Bulgarian village near the Greek border. As much an “Eastern” as a Western, Grisebach’s new film bends Hollywood’s most traditional and pliant genre in ways that recall the stylish neo-thrillers of Petzold—simultaneously embracing and keeping at a careful distance the recognized narrative tropes and expectations at the heart of genre cinema. In *Western* and Grisebach’s earlier films, a sharp, jump-cutting montage style inspires a subtle confusion of action and place, partially obscuring causality and continuity in ways that cut against the grain of the Western as an action genre. Despite their surface documentary-inspired tone and appearance, and most especially despite their notable use of non-actors, Grisebach’s films together define not an observational but rather an intellectual cinema, grounded in the same strong commitment to question both cinematic realism and illusionism as her Berlin School colleagues.

The Harvard Film Archive is thrilled to welcome Valeska Grisebach for an extended visit to present and discuss her work and also to meet with undergraduate and graduate filmmaking students. Grisebach comes to Harvard as a 2018 Baby Jane Holzer Visiting Artist in Film. – HG

The screening of *Western* is part of the festival *And the winners are ...* featuring recipients of the German Film Award and FIRST STEPS Award. Films in the program are also screening at the Brattle Theatre, November 7 – 9. Organized by the Goethe-Institut and the German Film Academy.

Special thanks: Robin Kelsey, Dean of Arts and Humanities—Harvard; Lucien Castaing-Taylor—Film Study Center and Department of Visual and Environmental Studies, Harvard; Marina May, Karin Oehlenschläger—Goethe-Institut Boston.

Text and notes by Haden Guest, adapted from a 2017 Film Comment article.

\$12 SPECIAL EVENT TICKETS VALESKA GRISEBACH IN PERSON

saturday november 17 at 7pm

WESTERN

True to its bold declarative title, *Western* offers an original, often provocative, engagement of Hollywood’s long-enduring and richly problematic genre. Throughout her story of migrant German workers

sent to rural Bulgaria to break ground on a hydroelectric facility, Grisebach revives key tropes of the Western, most notably in the lanky figure of the film’s mysterious horse riding hero, Meinhard, and the simmering duel that threatens to explode between him and the broad-chested, black-leather-vested foreman Vincent. And yet it would be wrong to label Grisebach’s new film simply as another revi-

sionist Western. Traditional signposts of the Western are gently unmoored throughout her film, allowed to float with a rich ambiguity that gives new meaning and even a certain levity to the genre’s traditional weighty themes. Like Kelly Reichardt, whose films are often considered reinventions of the Western, Grisebach brings a sharp yet understated feminist perspective to her alternate survey over the genre’s

well-chartered territories. Awkwardly embodying the beer-bellied, sunburnt indignities of midlife machismo, Grisebach's isolated workers are just as likely to speak amongst themselves about hair conditioner and declining testosterone levels as about women and guns. Like Reichardt as well, Grisebach embraces a bracingly unsentimental vision of the frontier landscape as a stubborn terrain haunted by powerful anachronistic myths whose deeper socio-cultural and ritualistic patterns are revealed through a detached and, at times, almost topographical perspective.

Directed by Valeska Grisebach. With Meinhard Neumann, Reinhardt Wetzrek, Syuleyman Alilov Letifov
Germany/Bulgaria/Austria 2017, DCP, color, 121 min. German, Bulgarian and English with English subtitles

\$12 SPECIAL EVENT TICKETS
VALESKA GRISEBACH IN PERSON

sunday november 18 at 7pm

LONGING (SEHNSUCHT)

Centered around a fatal love triangle that endangers, and possibly destroys, a small-town couple's happy marriage, *Longing's* plot borrows from countless screen romances. Grisebach's detached documentary style, however, allows her to also observe and comment upon the love story as a kind of genre, a narrative and cultural product that crystallizes deep-seated myths of gender and devotion. This sudden documentary coda gives new meaning to *Longing's* bleak but genuinely touching tale of tragic love, retrospectively lending it an almost fable-like quality. An early conversation between the husband and wife—comparing a pair of failed double suicide attempts to *Romeo and Juliet*—suggests Grisebach's provocative layering of naturalist drama and fatalist romance to make a further point about cinematic narrative as a mode of popular storytelling in which are inscribed the desires—the longing, if you will—for cinema as the portal to a magical world where intractable conflict and indecision can be neatly resolved.

Directed by Valeska Grisebach. With Andreas Müller, Ilka Welz, Anett Dornbusch
Germany 2006, 35mm, color, 88 min. German with English subtitles

\$12 SPECIAL EVENT TICKETS
VALESKA GRISEBACH IN PERSON

monday november 19 at 7pm

BE MY STAR (MEIN STERN)

Inaugurating the innovative methods used in her subsequent films, *Be My Star* efficiently establishes a documentary sense of place and character by assembling a cast of non-actors from the same Berlin neighborhood where the film takes place. Like her



Valeska Grisebach *LONGING*

later work, however, *Be My Star* also places into subtle question the very tools and assumptions of the cinematic realism she so skillfully controls. In this case, the “natural” performances of her young non-actors are shown to be tightly scripted, not by the filmmaker per se, but by the society in which they live. A striking lack of freedom and agency informs language and gesture in *Be My Star*, which gives a

hard double meaning to the teenagers' words and actions by inflecting them with a generic familiarity, a distinct sense of clichéd “dialogue” heard elsewhere. While on the surface *Be My Star* resembles a romantic coming-of-age story, Grisebach refashions that narrative formula and genre to instead reveal the rigorously constructed and constricted world inhabited by the teenagers whose every next step and stage in life seems to have been already predicted and prepared. And in keeping with that world, Grisebach's film is itself far more meticulously constructed than it first seems. By devoting close attention to such telling details as interior décor and clothing, *Be My Star* suggestively reveals how surface appearance signals the predefined societal places and roles assigned to the teenagers—from the bright red and white uniform that announces Nicole's new employment at a bakery to the rhyming athletic logo sweatshirts that unite the young couple as similarly oriented consumer-citizens.

Directed by Valeska Grisebach. With Nicole Gläser, Monique Gläser, Jeanine Gläser
Germany/Austria 2002, 35mm, color, 65 min. German with English subtitles



Valeska Grisebach *BE MY STAR*

JIRI TRNKA, PUPPET MASTER

NOVEMBER 24 – DECEMBER 2

Revered as the pioneer of a remarkable new genre of animation that utilized puppets, Jiri Trnka (b. 1912) conveyed the drama and psychology of his characters through his figures' body language, expressive lighting and camera movement. The director's approach to puppet film as a serious art form was borne out of the lively Czech puppet theater tradition, which helped preserve the language over centuries of Hapsburg rule, when there were no Czech schools, theater, or books published in the language. Already a prolific artist, author and beloved book illustrator in his country, Trnka made films that had an enormous impact on the development of Czech animation, and he inspired the careers of generations of filmmakers and animators around the globe. Trnka's body of work as a director—eighteen short and six feature-length animated films in total—was rivaled only by Walt Disney Studios in output and brought him international acclaim, from Cannes to Venice and beyond. With his puppet animation studio, founded in 1946, he helped lay the groundwork for Czech animation predominance alongside stop-motion animation masters Karel Zeman, Hermína Týrlová, Jan Svankmajer and Jiri Barta.

This essential series will present twenty-two of the artist's films, including several newly translated works and the US premieres of two new digital restorations: Trnka's Venice Film Festival prize-winning first feature *The Czech Year* and *Old Czech Legends*, a breathtaking collection of Bohemian myths. The lineup also features Trnka's Shakespeare adaptation *A Midsummer Night's Dream*, narrated by Richard Burton; his subversive, absurdist, anti-authoritarian trilogy *The Good Soldier Svejk*; and two distinct shorts programs featuring the filmmaker's unique early work in hand-drawn cartoons (including Cannes Film Festival prize-winning *The Animals and the Brigands*), his magical family-friendly works, and his later, more formally and politically defiant films (featuring his final masterpiece, *The Hand*, about the plight of artists toiling under the restrictions of a totalitarian government). — Irena Kovarova, *Comeback Company*

The touring retrospective *THE PUPPET MASTER: THE COMPLETE JIRI TRNKA* is produced by *Comeback Company* and originated at the Film Society of Lincoln Center. Curated by Irena Kovarova. The HFA retrospective was partially sponsored by the Department of Slavic Languages & Literatures, Harvard. Films and images provided by the Czech National Film Archive. Film descriptions courtesy Andy Lauer and the Film Society of Lincoln Center.

Special thanks: Jonathan Bolton and Veronika Tuckerova, Department of Slavic Languages & Literatures.

All films directed by Jiri Trnka, unless otherwise noted.

saturday november 24 at 7pm
THE CZECH YEAR (SPALICEK)

Trnka established his reputation as a world-renowned master of puppet animation with his Venice prize-winning first feature, a kinetic visual symphony bursting with music and dance that celebrates the customs and folklore of the Czech people. Composed of six short episodes—the last of which, *Bethlehem*, was Trnka's first-ever attempt at puppet animation—it traces one year in a country village through the town's traditions, from springtime festivities to feasts to fairs to Christmas-night rituals. Trnka's extraordinary puppet work is a marvel to behold in this new digital restoration by the Czech National Film Archive, but equally impressive is his mastery of the cinematic language, with rhythmic montage editing and swooping camera movements creating a whirling dervish sense of dynamism. *New digital restoration.*

Czechoslovakia 1947, DCP, color, 78 min. Czech with English subtitles

Preceded by

THE GIFT (DAREK)

Trnka reached new heights of modernist abstraction with this innovative, surrealist mini-masterwork, which critic Jean-Pierre Coursodon praised as the *Citizen Kane* of animation.

Directed by Jiri Trnka and Jiri Krejčík
Czechoslovakia 1946, DCP, color, 15 min. Czech with English subtitles

\$5 SPECIAL ADMISSION

sunday november 25 at 2pm
BAYAYA (BAJAJA)

Based on a pair of Czech fables, this rousing, medieval-set adventure charts the exploits of a young peasant whose dead mother returns in the form of a white horse, whisking him away on a quest to free her soul from purgatory and save three princesses from a host of hydra-headed dragons. Balancing moments of atmospheric lyricism with vigorous action sequences, the third feature-length collaboration between Trnka and composer Vaclav Trojan—who contributes a stirring, cantata-like score set to text by Surrealist writer Vitezslav Nezval—confirms the pair to be a creative partnership as fruitful as Eisenstein and Prokofiev or Hitchcock and Herrmann.

Czechoslovakia 1950, 35mm, color, 75 min. Czech with English subtitles

Preceded by

SONG OF THE PRAIRIE (ARIE PRERIE)

One of Trnka's most delightfully silly efforts is a slapstick spoof of John Ford's *Stagecoach* and Hollywood singing-cowboy Westerns based on a popular novel by Jiri Brdecka, who would later pen his own adaptation, the cult favorite *Lemonade Joe* (1964).

Czechoslovakia 1949, DCP, color, 20 min. No dialogue

Also screening as part of the Weekend Matinee series, p.12.

sunday november 25 at 4:30pm
OLD CZECH LEGENDS (STARE POVESTI CESKE)

A treasure trove of Bohemian myths are brought to life by Trnka's magical puppet work in this folkloric hymn to the Czech land, history, and people newly restored by the Czech National Film Archive. Based on a tome by the "Czech Sir Walter Scott" Alois Jirasek and the medieval chronicle of Cosmas, it illustrates seven fabled historical episodes, including the settling of an Edenic ancient Bohemia, the tale of



Jiri Trnka BAYAYA



an all-female revolt led by a cast-out princess, and the legend of a weak-willed king whose passion for gold nearly destroys his kingdom. It all culminates in a breathtaking climactic battle sequence—a tour de force of editing, music, and stop-motion (employing more than seventy figurines) that plays like puppet Kurosawa. *New digital restoration.*

Czechoslovakia 1952, DCP, color, 91 min. Czech with English subtitles

saturday december 1 at 7pm
A MIDSUMMER NIGHT'S DREAM
(SEN NOCI SVATOJANSKE)

Richard Burton narrates this bewitching adaptation of Shakespeare's romantic fairy tale, in which the love lives of mortals and forest sprites mingle during one magical moonlit evening. In his final feature—also the first CinemaScope film made in Czechoslovakia—Trnka deploys the full force of his imagination and technical wizardry to evoke the story's enchanted-woodlands setting, a garlanded, pastel dreamscape awash in starry-night atmosphere, colorful festoons of flowers, and exquisitely wrought fantasy creatures. The graceful puppetry combined with the Vaclav Trojan score and voiceover work by Burton and members of the Royal Shakespeare Company yields a masterpiece of surpassing, balletic beauty.

Czechoslovakia 1959, 35mm, color, 72 min. In English

Preceded by

ROMANCE WITH A DOUBLE BASS
(ROMAN S BASOU)

This dreamily beautiful puppet work adapts a short story by Chekhov into a magical, moonlit reverie about a musician, a princess, and a chance encounter while night-swimming.

Czechoslovakia 1949, DCP, color, 13 min. Czech with English subtitles

saturday december 1 at 9pm
THE GOOD SOLDIER SVEJK, PARTS I-III
(OSUDY DOBREHO VOJAKA SVEJKA I.-III.)

Adapted from the scathingly funny, hugely influential antiwar classic by anarchist writer Jaroslav Hasek, this three-part satirical farce charts the exploits of the eponymous World War I infantryman, whose antic misadventures continually frustrate his



Jiri Trnka *THE CZECH YEAR*

commanding officers—and reveal the absurdity of the entire conflict. Basing his designs on the novel's original, celebrated illustrations by Josef Lada, Trnka mixes his trademark puppetry with striking cutout-animation sequences to accompany the droll, rambling tales that Svejek spins. The result is a subversive anti-authoritarian statement that captures the novel's biting wit and irreverent spirit.

Czechoslovakia 1954, DCP, color, 74 min. Czech with English subtitles

Preceded by

SPRINGMAN AND THE SS (PERAK A SS)

In his first collaboration with Jiri Brdecka, Trnka combines 2-D and collage animation to striking effect in this zanily offbeat, anti-Nazi lampoon, which crosses Max Fleischer-like absurdism with a biting satirical edge.

Directed by Jiri Brdecka and Jiri Trnka
Czechoslovakia 1946, 35mm, color, 13 min. No dialogue

SPECIAL \$5 ADMISSION

sunday december 2 at 4:30pm
GRANDPA PLANTED A BEET
(ZASADIL DEDEK REPU)

A farmer finds himself with an unusually fertile bumper crop on his hands in Trnka's first film, a charming hand-drawn adaptation of a Czech fairy tale that announced the director as an animation talent to rival Disney. The program also serves as a survey of animation techniques employed by the artist throughout his career.

Czechoslovakia 1945, DCP, color, 10 min. No dialogue

THE ANIMALS AND THE BRIGANDS **(ZVIRATKA A PETROVSTI)**

A rooster, a cat, and a goat meet a trio of ignoble characters deep in a night-shrouded forest in this hand-illustrated, Cannes prize-winning folktale, which showcases Trnka's gift for evoking light and shadow.

Czechoslovakia 1946, DCP, color, 8 min. Czech with English subtitles

MERRY CIRCUS (VESELY CIRKUS)

Trnka brings to life a surrealist circus of tightrope-walking fish, musical monkeys, balancing bears, and

high-flying acrobatics in this whimsical feat of cutout animation made in collaboration with leading Czech painters of the era.

Czechoslovakia 1951, 35mm, color, 12 min. No dialogue

THE GINGERBREAD HOUSE **(PERNIKOVA CHALOUPKA)**

The Czech version of *Hansel and Gretel* receives a captivating, puppet-animated adaptation, featuring striking—and fittingly macabre—storybook imagery designed by Trnka and direction by his close colleague and animation heir, Bretislav Pojar.

Directed by Bretislav Pojar
Czechoslovakia 1951, 35mm, color, 18 min. No dialogue

KUTASEK AND KUTILKA **(KUTASEK A KUTILKA JAK RANO VSTAVALI)**

How do you wake up a sleeping puppet? Made by Trnka in collaboration with actor and puppeteer Josef Pehr, this winsome mix of live action and puppet

play is enchanting entertainment for the youngest of viewers.

Czechoslovakia 1954, DCP, color, 18 min. Czech with English subtitles

CIRCUS HURVINEK (CIRKUS HURVINEK)

Trnka pays homage to two of Czechoslovakia's most beloved characters—Spejbl and the mischievous Hurvinek, a father-and-son duo created by Trnka's puppeteer mentor, Josef Skupa—in this imaginative tale of a young boy who dreams of being part of the circus.

Directed by Jiri Trnka and Stanislav Latal
Czechoslovakia 1955, DCP, color, 23 min. Czech with English subtitles

Also screening as part of the Weekend Matinee series, p.12.

sunday december 2 at 7pm

THE EMPEROR'S NIGHTINGALE (CISARUV SLAVIK)

Trnka's adaptation of a classic Hans Christian Andersen fairy tale is an enchanting animated jewel box. Framed by live-action sequences—about a lonely boy shut away from fun and play—the story unfolds as a child's dream vision, a tale of illusion versus reality in which a Chinese emperor is ensorcelled first by the song of a nightingale, then by its mechanical replica. Working in a rich red, green, and gold visual palette, Trnka conjures a hallucinatory storybook world of moonlit bamboo forests, softly glowing Chinese lanterns, and bursting fireworks displays all set to a gorgeous, rhapsodic score by his key collaborator, Vaclav Trojan.

Directed by Jiri Trnka and Milos Makovec
Czechoslovakia 1948, 35mm, color, 72 min. No dialogue

Preceded by

THE DEVIL'S MILL (CERTUV MLYN)

A barrel organ grinder meets the devil on a mysterious moonlit night in this haunted-house fable, which showcases Trnka's atmospheric use of sound to conjure a macabre mood.

Czechoslovakia 1949, DCP, color, 20 min. No dialogue



Jiri Trnka *THE HAND*

friday december 7 at 7pm

WHY UNESCO? (PROC UNESCO?)

Commissioned by the United Nations Educational, Scientific and Cultural Organization (which considered Disney for the assignment before settling on Trnka), this cartoon short employs strikingly simple animation to make the case that all of humanity is enriched when we tear down the walls that separate us.

Czechoslovakia 1958, DCP, color, 10 min. Czech with English subtitles

PASSION (VASEN)

A boy's need for speed causes problems throughout his life in this triumph of modernist design, which

blends puppet, stop-motion, collage, and cutout animation with a gothic humor and Pop Art-like visual design.

Czechoslovakia 1962, DCP, color, 9 min. No dialogue

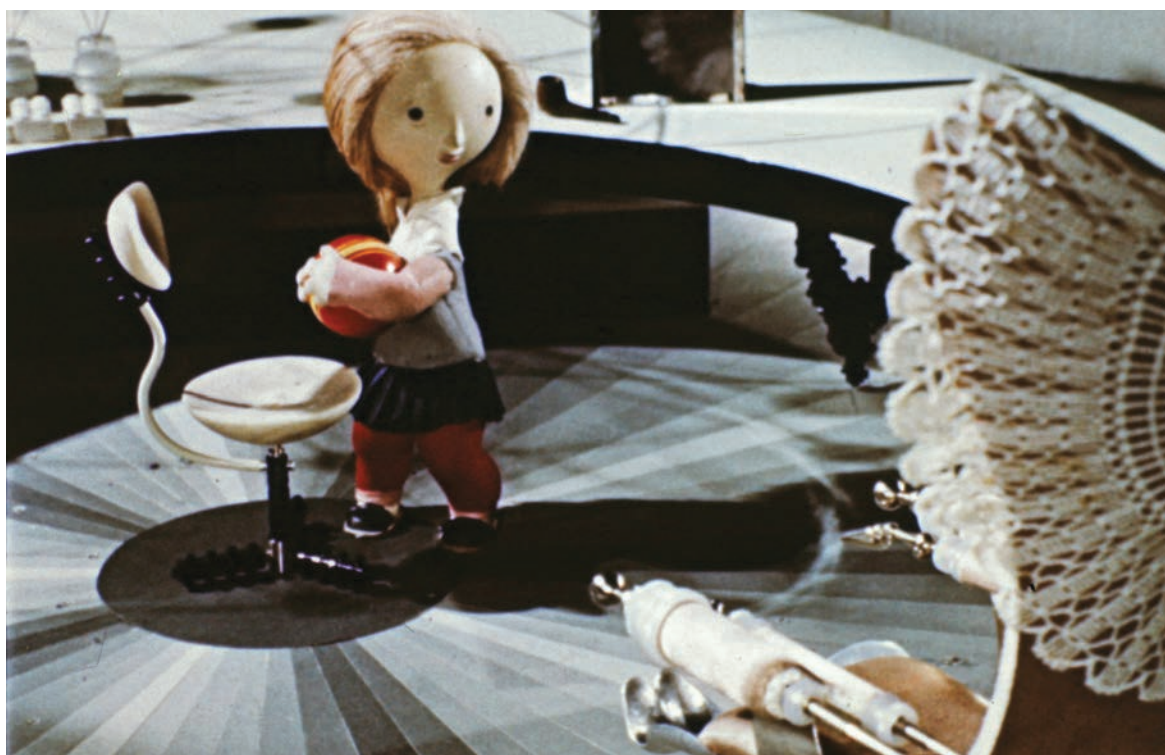
CYBERNETIC GRANDMA (KYBERNETICKA BABICKA)

Trnka took a turn into Space Age sci-fi surrealism with this dark, dystopian satire on automatization in which a child traverses a forbidding technological wasteland to meet (surprise!) her uncanny new robotic grandmother.

Czechoslovakia 1962, DCP, color, 28 min. Czech with English subtitles



Jiri Trnka *PASSION*



Jiri Trnka *CYBERNETIC GRANDMA*

ARCHANGEL GABRIEL AND MISTRESS GOOSE (ARCHANDEL GABRIEL A PANI HUSA)

Adapted from a story in Boccaccio's *Decameron*, this irreverent, medieval-set lampoon of religious hypocrisy mixes Christian iconography with bawdy black humor to tell the tale of a lusty Venetian monk who assumes the guise of the angel Gabriel to seduce a married woman.

Czechoslovakia 1964, DCP, color, 29 min. No dialogue

THE HAND (RUKA)

Trnka's final work is a powerful, deeply personal allegory about the plight of the artist toiling under the restrictions of a totalitarian government. The story of a simple sculptor who is menaced by a giant, disembodied hand that forces him to bend to its will, it was banned by the Communist censors for two decades—but has since taken its place as an acknowledged masterpiece of animation.

Czechoslovakia 1965, DCP, color, 18 min. No dialogue

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THE GREAT BUDDHA+ BY HUANG HSIN-YAO

NOVEMBER 26

By turns tender, sardonic and gut-punchingly funny, Huang's stunning fiction debut is also a meditation on class in contemporary semi-rural Taiwan. Oily playboy Kevin is a sculptor whose factory turns out massive Buddha statues—an irony in which the film delights, with plenty of irreverent scenes depicting the Buddha as hollow, headless or overpriced. Kevin and his coterie of corrupt politicians cavort at a swimming-pool cocktail party and generally trample the rights of women and the poor. But the film's gentle protagonist is the sculptor's slumped, bespectacled night manager Pickle (played by documentary filmmaker Cres Chuang). His buddy Belly Button makes a few *jiao* recycling plastic bottles; we learn that he lives in a spaceship-like hovel ingeniously constructed of scavenged materials. The two improvise vicarious entertainment by watching video files downloaded from the sculptor's dash cam. They witness an event that puts them in a terrible bind. With no resources among the living, they visit a Chiang Kai-shek temple to consult a dead but helpful, charismatic dictator. In an economy governed by prestige, favors and who you know, the movie hints that justice can only come from the supernatural.

Huang's background as a documentary filmmaker informs the film's refreshing focus on marginal characters and their scavenged lives. They are dignified by Chung Mong-hong's widescreen black-and-white cinematography featuring minimal camera movement. In contrast, the dash cam records Kevin's world of entitlement in garish color. The contrast between these media invites a reflection on the "resolution" at which people live. Corruption allows the rich and famous to be oblivious to all but the most obvious clichés and fawning intercessions. Like the sculptor's dash-cam recordings, their lives are low-res. In contrast, the poor, who struggle to divine the whims of the powerful and to read the landscape for clues to survival, cannot afford to ignore the smallest detail. Their existence is high-res. — Laura U. Marks, *Visiting Lecturer on Visual and Environmental Studies, Harvard University*

Sponsored by the Taipei Cultural Center in New York, Ministry of Culture of Taiwan (R.O.C.). Special thanks to Caren Wu.

monday november 26 at 7pm

THE GREAT BUDDHA+

Directed by Huang Hsin-yao. With Cres Chuang, Bamboo Chen, Leon Dai
Taiwan 2017, DCP, color & b/w, 102 min. Min Nan with English subtitles



in person

RENATE SAMI **sept 14**

STUART CODY, SARAH ELDER & ERNST KAREL **sept 14**

ALI CHERRI **sept 28**

ALICE ROHRWACHER **oct 8**

XU BING **oct 16**

ALBERTINA CARRI **oct 20 - 21**

RICHARD TUOHY & DIANNA BARRIE **nov 2**

WANG BING **nov 9 - 10**

JENNIFER LYNDE BARKER **nov 11**

OLAF MÖLLER **nov 11 - 12**

VALESKA GRISEBACH **nov 17 - 19**



Huang Hsin-yao *THE GREAT BUDDHA+*