

HARVARD FILM ARCHIVE



MARCH APRIL MAY 2019

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Printer: TCI Press

A leading figure of the Korean New Wave that crested in the 1990s, Park Chan-wook (b. 1963) remains among the most celebrated and popular Korean filmmakers active today. Beginning with his critical and commercial breakthrough *Joint Security Area* (or *JSA*), each of Park's eagerly-awaited films have been greeted as major cultural events and milestones. From *JSA*'s bold depiction of tensions between North and South Korea to the elaborate and violent retributions shared by his iconic "Vengeance Trilogy" (*Sympathy for Mr. Vengeance*, *Oldboy* and *Lady Vengeance*), Park's major films have burrowed deep into the popular imagination, not just in Korea, but around the world, and especially in the US, where they have been embraced and often openly imitated by diverse filmmakers such as Quentin Tarantino and Spike Lee, who went as far as to remake *Oldboy*.

In coordination with a new course Carter Eckert and Alexander Zahlten are teaching this semester—"Frames in Time: Korean Cinema as History and Filmmaking"—the Harvard Film Archive presents two important films by Park Chan-wook, which both represent different stages in his filmmaking and reflect upon different chapters of Korean history: *JSA* and the more recent *The Handmaiden*, a psychosexually-charged return to the dark years of Japanese colonial rule over Korea.

While Park's cinema is better known for its inventive style, black humor and unsettling imagery, these two films reveal another, more ruminative and politically astute side to Park's mode of filmmaking with their interweaving of a critical address of history into their inventive reinvention of popular film genres. – HG

Special thanks: Miky Lee, Vice Chairwoman, CJ Group; Carter Eckert and Alexander Zahlten—East Asian Languages and Civilizations Department, Harvard; Susan Laurence and Chris Beomhee Lee—Korea Institute, Harvard.

On Tuesday March 5 at 5pm, the HFA will host a conversation between the filmmaker and Carter Eckert and Alexander Zahlten from Harvard's East Asian Languages and Civilizations Department. Admission is free and tickets will be available on a first come, first served basis beginning at 4:15pm that day at our box office.



Park Chan-wook *JOINT SECURITY AREA*

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

On the cover: Layers of political and artistic strategies collide in Radu Jude's 'I Do Not Care If We Go Down In History as Barbarians' p. 27.

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David Pendleton
1964 - 2017

INTRODUCTION BY CARTER ECKERT

friday march 1 at 7pm

JOINT SECURITY AREA AKA JSA (GONGDONG GYEONGBI GUYEOK JSA)

Park Chan-wook's career was launched with the blockbuster success of his timely and taut thriller set on the tense demilitarized zone separating North and South Korea. *JSA (Joint Security Area)* follows the urgent investigation of the mysterious death of two North Korean DMZ guards and the South Korean soldier immediately suspected. Park's meticulous attention to accuracy extends to the film's expanded set of the DMZ—recreated at tremendous expense just miles away from the actual site—as well as the methodical procedures of the Swiss Korean UN investigator tasked with untangling the complex web of friendship and betrayal uncovered as she learns more about the soldiers and the strange symbolic space they inhabit and dutifully guard with their lives. With its questioning of dehumanizing military authority *JSA* recalls classic military dramas such as *The Caine Mutiny* (1954) or *Breaker Morant* (1980). Park, however, brings another more intimate and poignant dimension into his depiction of the soldiers themselves whose loneliness and confusion embody the strange miasma and ominous immobility of the Cold War stalemate still dividing the Korean peninsula.

Directed by Park Chan-wook. With Lee Yeong-ae, Lee Byung-hun, Song Kang-ho
South Korea 2000, DCP, color, 110 min. Korean, English and German with English subtitles

saturday march 2 at 9pm

THE HANDMAIDEN (AH-GA-SSI)

With his latest and hugely popular film *The Handmaiden*, Park Chan-wook reaffirmed his status as one of contemporary Korean cinema's great auteurs and

daring stylists. *The Handmaiden* is a lush and lavish adaptation of the Welsh historical crime novel *Fingersmith* that transposes the book's Victorian setting to Korea during the brutal thirty-five-year Japanese colonial rule that began in 1910. Park's film also channels the novel's dark eroticism into a psycho-sexually intense and fascinating allegory of abusive class hierarchy and authoritarian repression. Hong Sang-soo regular Kim Min-hee stars as the elusive daughter of a wealthy bookdealer whose fortunes are targeted by a cunning conman with dark designs

to seduce and marry the young woman and commit her to an asylum. Matching wits with the rakish Don Juan is his assistant, an equally crafty pickpocket disguised as the young woman's maid who sets into motion a shifting triangle of desire that gradually locks the three into a strange and unsettling showdown.

Directed by Park Chan-wook. With Kim Min-hee, Ha Jung-woo, Cho Jin-woong
South Korea 2016, DCP, color, 145 min. Korean and Japanese with English subtitles



Park Chan-wook *THE HANDMAIDEN*

DEEP WATER. THE CINEMA OF LUCRECIA MARTEL

MARCH 1 – APRIL 7



Lucrecia Martel *LA CIÉNAGA*

During the late 1990s, Lucrecia Martel (b. 1966) emerged as one of the leading directors of the highly acclaimed New Argentine Cinema. With her features, *La ciénaga/The Swamp*, *La niña santa/The Holy Girl* and *La mujer sin cabeza/The Headless Woman*, Martel established herself as one of the most celebrated female auteurs in Latin America. The critically acclaimed *Zama*, which premiered in Venice in 2017, after a nine-year hiatus, catapulted her into the pantheon of arthouse cinema. She is currently working on a documentary of the story of murdered photographer and indigenous land rights activist Javier Chocobar, slain while fighting the removal of his community from their ancestral land in Argentina.

Martel's first three features—sometimes referred to as the Salta trilogy for their shared setting in the northeastern Argentine province where the director grew up—revolve around families from the provincial bourgeoisie at specific moments of crisis—be it the social decline of plantation owners drowning in their own inertia (in *La ciénaga*); the sexual awakenings of a teenager caught up in religious mysticism (in *La niña santa*); or the existential crisis of a female dentist trying to cover up a hit-and-run accident (in *The Headless Woman*). Focusing on the domestic sphere, Martel's films dissect the indolence and parochialism of the life of the middle class in the province, unearthing the decay that lies just beneath the surface.

Like many contemporary Latin American directors, Martel addresses highly political topics, including religion and the role of the Catholic church, patriarchy, same-sex or incestuous desires, privileges associated with race and class, and the role of memory in a post-dictatorship society. What is unique about her films, however, is how they demand that viewers formulate their own ethical stance. Challenging dominant visual strategies, Martel's camera prefers to capture people from oblique angles to obstruct identification, and it frequently adopts the perspective of a ten-year-old to render both a sense of childlike curiosity and the uncanny. Along similar lines, montage techniques emphasize the unresolved, the truncated, and the elliptical, while Martel's celebrated soundscapes often undercut visual information, thus deactivating the power of the image. Clearly, Martel seeks to reproduce in viewers the same feelings of abandonment and disorientation experienced by her characters. The effect of these aesthetic choices is to call into question the facile promise of naturalism.

While formally and politically consistent with her previous work, *Zama* marks a new direction in Martel's oeuvre. Based on Antonio Di Benedetto's 1956 novel of the same title, the film is her first literary adaptation, her first period piece, the first not set in her native Salta, the first featuring a male protagonist, and the first without a swimming pool. It's a leap forward that does not so much record a world but invent it. Even more so than the Salta trilogy, *Zama* provides access to a reality otherwise beyond reach, forcing viewers to register the uncertainty and contingency of life. Watching *Zama* is at times a hypnotic and deeply immersive experience that continues long after the film has ended.

For Martel, filmmaking is always a form of discovery and preservation. Repeatedly, she has underscored the revelatory power of film: "We are confined to a certain way of perception," she observed, "and what cinema allows you to do is to distort this perception a little bit, and for me, with luck, in this distortion, between what the film does and what the spectators do, a certain type of revelation can occur—a small revelation, not a big truth." Having hosted Lucrecia Martel in 2008, the Harvard Film Archive is thrilled to welcome her back for an extended visit and a screening of all of her feature films. — Gerd Gemünden

Gerd Gemünden is the Sherman Fairchild Professor in the Humanities at Dartmouth College, where he teaches Film and Media Studies and German Studies, and is chair of the Comparative Literature Program. He has published widely on US and German film history and theory. His latest book, *Lucrecia Martel*, will be published this summer by the University of Illinois Press.

Special thanks: Paola Ibarra Deschamps—David Rockefeller Center for Latin American Studies, Harvard.



Lucrecia Martel *THE HEADLESS WOMAN*

friday march 1 at 9pm

sunday march 10 at 7pm

THE HEADLESS WOMAN (LA MUJER SIN CABEZA)

A hit-and-run accident sets the plot in motion in *The Headless Woman*, Lucrecia Martel's most suspense-driven feature to date (with echoes of Alfred Hitchcock's *Vertigo*). The title refers to dentist Verónica, who, after hitting something on a dusty country road (a boy? a dog?), drives away. Deeply disturbed, she becomes profoundly erratic and oblivious to what happens around her, while her family, hearing of the death of a young boy, circle the wagons. The hierarchy between social classes, while never absent from Martel's previous features, takes front and center here as the film zeroes in on the impermeable lines separating the indigenous poor from the white middle class. Their pact of silence regarding the possible victim, their complete disavowal, and their eagerness to cover up all traces can be seen as a barely-disguised reference to Argentinean society during the dictatorship, when an estimated 30,000 people were disappeared—a period specifically invoked by the film's diegetic music and fashion. Working for the first time in Cinemascope, Martel frequently uses extreme shallow focus, often with Verónica's blonde hair dominating the foreground of the frame, while behind her, and out of focus, various secondary characters, often the indigenous servants and maids, are barely distinguishable. Due to Martel's refusal to psychologize, Onetto's stand-out performance conveys, almost entirely through non-verbal means, Verónica's confusion and ultimate transformation.

Directed by Lucrecia Martel. With María Onetto, Claudia Cantero, César Bordón
Argentina 2008, 35mm, color, 87 min. Spanish with English subtitles

saturday march 23 at 7pm

LA CIÉNAGA (THE SWAMP)

A winner of the Alfred Bauer Award at the 2001 Berlinale, *La ciénaga*, Lucrecia Martel's celebrated *ópera prima*, revolves around the declining fortunes of a well-to-do family while they gather on their neglected plantation during a steamy summer. Here Mecha, the matriarch (veteran star Graciela Borges), presides over her four children and a good-for-nothing husband, who pass their time drinking cheap red wine around a putrid swimming pool. An accident leads to Mecha's encounter with her cousin Tali, who also has four children and lives in a nearby city, and their families and fates begin to interlock. The titular bog signals entrapment and paralysis, yet underneath the stagnant surface one senses the undercurrents of "deviant" sexual desires. The de-

picture of a crumbling family of elevated status has a strong tradition in Argentine cinema—think of Leopoldo Torre Nilsson or María Luisa Bemberg—but Martel's emphasis on the fraught relation between the white *patrona* (mistress) and the indigenous *empleada* (maid) introduces a new dimension. Add to that a sprinkling of the supernatural tales of Horacio Quiroga, and you have a perfect stew of dread, brimming with ominous forebodings, as the film slowly trickles towards its tragic climax.

Directed by Lucrecia Martel. With Martín Adjemián, Diego Baenas, Leonora Balcarce
Argentina 2001, 35mm, color, 101 min. Spanish with English subtitles

sunday march 31 at 4pm

LA NIÑA SANTA (THE HOLY GIRL)

A potent mix of Catholicism, mysticism and eroticism, *La niña santa* explores the sexual awakening of teenager Amalia—played by María Alché with inscrutable demeanor—who lives with her mother Helena in a hotel that has seen better days. During a medical convention, one of the participants, Doctor Jano, takes an interest in Helena, an attractive but lonely divorcée. When the doctor, unbeknownst to Helena, sexually molests Amalia during a theremin concert, she reacts with shock and a hint of excitement. Taking her lessons in Catholicism literally, she makes it her calling to "save" the perpetrator. As divine vocation mixes with raging hormones, a triangle of devilish desire is formed. Even more so than her other films, *La niña santa* revolves around the perception of the senses—touching, feeling, smelling, and especially hearing—bringing out the haptic



Lucrecia Martel *ZAMA*

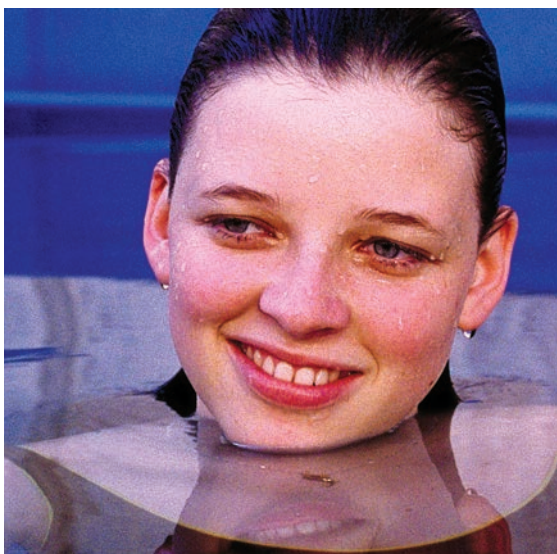
element of a cinema that radically questions the primacy of the visual and that insists on the multisensory embodiment of culture. The theremin, an instrument that is played by *not* touching it, and the music of which has been used in many classic US horror films, becomes the film's loaded symbol for proper and improper touching, bringing together the illicit, the uncanny and the supernatural.

Directed by Lucrecia Martel. With Mercedes Morán, Carlos Belloso, Alejandro Urdapilleta
Argentina/Italy/Netherlands/Spain 2004, 35mm, color, 106 min. Spanish with English subtitles

sunday april 7 at 4pm

ZAMA

A sensational critical success, *Zama* marks Lucrecia Martel's triumphant return to the screen after a long hiatus. Set on the outer frontiers of the Spanish Empire during the last decade of the 18th century, *Zama* pushes traditional notions of a colonial adventure tale to its parodic limits. The film follows the plight of Don Diego de Zama, a creole magistrate—a Spaniard born in the Americas and considered a



Lucrecia Martel LA NIÑA SANTA

second-class citizen—in the service of the Spanish crown. Resentful of his demotion to the provinces, he yearns for his transfer to the city of Lerma, where his

wife and family live, and where he hopes to escape the deadening routine of his assignment. Fueled by boredom and desire, Zama woos a Spanish noblewoman neglected by her husband, but realizes too late that she is only toying with him. Unable to set any plot in motion other than that of his own destruction, Zama waits and waits...

Propelled by highly elliptic storytelling and featuring a striking color scheme as well as an extraordinary soundscape, *Zama* is a mixture of existential drama and Kafkaesque nightmare, constantly undercut by an ever-so-slight ironic tone. The film provides a startling portrayal of the conceits of empire and the paradoxes it breeds, carefully eschewing genre-driven formulas and relying on fantasy and imagination, sometimes to an outrageous degree, to re-envision the colonial past.

Directed by Lucrecia Martel. With Daniel Giménez Cacho, Lola Dueñas, Matheus Nachtergaele
Argentina/Brazil/Spain/Dominican Republic/France/Netherlands/Mexico/Switzerland/US/Portugal/Lebanon 2017, DCP, color, 115 min. Spanish with English subtitles

THE STORMY NIGHT BY ZHU SHOUJU

MARCH 2

More than 650 films were reportedly made in China between 1921 and 1931, yet no more than twenty have survived the wars that followed. The serendipitous rediscovery of Zhu Shouju's 1925 film *The Stormy Night* gives us a rare opportunity to learn about this significant yet forgotten era of Chinese silent cinema. Before the rise of 1930s "leftist" cinema, many popular Chinese films in the 1910s and 1920s were adapted from "Mandarin Ducks and Butterfly" literary bestsellers. With sentimental and melodramatic narratives, Butterfly fiction included traditional-style romances as well as martial arts, detective and exposé genres. With professional networks in journalism and translation, Butterfly authors also crossed over to the emergent motion picture industry as producers, scriptwriters, directors, actors, publicists, critics or translators.

Zhu Shouju (1892-1966) was a renowned Butterfly author-filmmaker whose career illustrates the interconnectedness between the literary and cinematic fields. Under the pen name "Shanghai Dream Narrator," Zhu published a sensational novel, *Tides of the Huangpu River*, in serialized form between 1916 to 1921. With influences from tabloid journalism, the novel gives an unflattering depiction of what film scholar Emilie Yeh describes as "the private lives of Shanghai celebrities (corrupt officials, reckless concubines, hapless opera performers, fickle revolutionaries and dishonest dramatists) and their sexual indulgences." In 1920, Zhu co-founded the Shanghai Film Company (*Shanghai yingxi gongsi*) with his cinematographer friend Dan Duyu and wrote several screenplays before making his debut as a director with *The Stormy Night* (*Fengyu zhiye*, aka *On a Stormy Night* or *Night of Wind and Rain*) for Liliu Pictures (*Baihe yingpian gongsi*) in 1925. That same year, Zhu founded a film magazine and went on to claim directing and screenwriting credits for twenty more titles through the 1930s.

Like Zhu Shouju himself, the protagonist of *The Stormy Night* is a Shanghai writer who heads to the countryside with his wife and daughter in search of convalescence and inspiration. They are hosted by a professional Daoist and rent-collector with two daughters; the older sister is jealous of the younger one for attracting the courtship of a wealthy young villager. Meanwhile, the Shanghai writer's wife soon tires of the rural scenery and is lured back to the modern city's automobiles and dance halls. The film features a rich array of idiosyncratic characters in both urban and rural settings, and the drama of their romantic longings and transgressions unfolds with a mixture of comedy and pathos.

The only extant print of *The Stormy Night* was rediscovered in the personal collection of the late Japanese director Teinosuke Kinugasa (1896-1982), which was donated by his son to Tokyo's National Film Center in 2006. Identified in 2011, the print comprises eight reels and is missing the first reel, roughly ten minutes including opening credits. The National Film Center and the Shanghai Theatre Academy collaborated on the film's digital restoration in 2017. Since the digital version of *The Stormy Night* screened in China, scholars and critics have hailed the film's sophisticated point-of-view shots, lyrical camera movements, meticulous framing devices, and intricate mise-en-scène that subtly express the characters' interiority and moral dilemmas. In spring 2019, the film is touring outside of Asia for the first time, with screenings at the University of Chicago and the University of Washington, Seattle, before coming to the Harvard Film Archive. — Jie Li

Co-sponsored by the Fairbank Center for Chinese Studies, Harvard. Special thanks: Jie Li—Department of East Asian Languages and Civilizations; Pao-Chen Tang, Yuqian Yan—University of Chicago.

Shi Chuan is a professor at The Shanghai Theater Academy, Vice President of the Shanghai Film Association, and Chief Curator of the Shanghai Film Museum. His articles have appeared in a wide range of Chinese journals, including *Film Art*, *Contemporary Film*, and *Culture and Art Studies*. He has been deeply involved in the rediscovery, identification, restoration, and promotion of *The Stormy Night*.

LIVE MUSICAL ACCOMPANIMENT / INTRODUCTION BY SHI CHUAN

saturday march 2 at 7pm

THE STORMY NIGHT (FENGYU ZHI YE)

Directed by Zhu Shouju. With Han Yunzhen, Zhou Wenzhu, Wang Shiyao
China 1925, DCP, b/w, silent, 81 min. Intertitles in English and Chinese



Zhu Shouju THE STORMY NIGHT

ETHNOFICTIONS BY LAURA HUERTAS MILLÁN

MARCH 3 – MARCH 4

The films of French-Colombian Laura Huertas Millán (b. 1983) challenge and expand traditions of ethnographic and anthropological cinema as they explore a range of subjects both grounded in a particular time and place and floating in a kind of imaginary. From the vainglorious *Dynasty* (the US TV series) inspired dreams of a vanquished drug lord in *El Laberinto* to the patient work of Mexican weavers in *La Libertad* and the crippling depression suffered by her own aunt in *Sol Negro*, Millán's films search for ways to contextualize and critique while also empathetically evoking the texture, grit and strange magic of these subjects' lived experience. Drawing inspiration from such filmmakers as Chick Strand and Trinh T. Minh-ha, Millán carefully asserts her own perspective and voice as an artist, as if to subvert any claim to objectivity still lingering around documentary cinema as a pursuit and mythos. And like both Strand and Minh-ha, Millán's films steadily offer pointed yet poetically shaped critiques of the imperialist and colonialist gaze and its legacy. Also grounding Millán's cinema is her interest in a kind of "ethnofiction" that follows the threads of stories—be they narrative fiction, songs or myths—as they intertwine and shape the reality of the different truths. During her time at the Sensory Ethnography Lab at Harvard, Millán created some of her most arresting work—films such as *La Libertad* and her powerful *Sol Negro* that seize the charge of the SEL to embrace the sensorium, and even emotions themselves, as vital forms of knowledge and experience.

On the occasion of her first screening at the Harvard Film Archive, Laura Huertas Millán has curated a program of ethnofiction including classic films by Chick Strand and Tracey Moffatt plus newer works by artists Cauleen Smith and filmmakers Malena Slzam and Lina Rodríguez. The HFA is pleased to welcome Millán, who will also be joined in a conversation about her own work with Cecilia Barrionuevo, director of the Mar Del Plata Film Festival. – HG

Film descriptions by Haden Guest and Laura Huertas Millán.

Special thanks: Peter Galison, Julie Mallozzi, Cozette Russell—Film Study Center, Harvard; Paola Ibarra Deschamps—David Rockefeller Center for Latin American Studies, Harvard; May Haduong and Edda Manriquez—Academy Film Archive.



Laura Huertas Millán *EL LABERINTO*

\$12 SPECIAL EVENT TICKETS LAURA HUERTAS MILLÁN IN PERSON

sunday march 3 at 7pm

ACTS OF SEEING, ACTS OF FREEING

"The West always makes me deal with land and space."

The Americas have been a subject of fascination and an expansion of the anthropological gaze since the first European travelers described the landscapes and natives of the so-called "New World" for an occidental audience. The archetypes created in these first accounts had enduring consequences on the imaginaries and geopolitics of the centuries to come. The films of this series challenge the narratives of "first contact" and its myths, fostering questions about occupation and ownership of the lands and the construction of hybrid and complex identities. In these forms of reversed ethnography, landscape and memory intertwine, giving form to short statements, manifestos, and fictions dealing with a present haunted by the reminiscences of the past.

In some of the films, official history and its monuments are carnivalized and dismembered—becoming raw material for pastiches and *détournements*. A few focus on the emergence of cross-cultural subjectivities while registering the gesture of seeing a territory. Others evoke historical traumas embedded on the territories, and the films become archaeologi-

cal and political spaces where concealed histories and violence can be unearthed. – LHM

COWBOY AND "INDIAN" FILM

Directed by Raphael Montañez Ortiz
US 1957-58, digital video, b/w, 2 min

ARTIFICIAL PARADISE

Preserved by the Academy Film Archive and the Pacific Film Archive with support from the National Film Preservation Foundation.

Directed by Chick Strand
US/Mexico 1986, 16mm, color, 12 min

NIGHT CRIES, A RURAL TRAGEDY

Directed by Tracey Moffatt. With Marcia Langton, Agnes Hardwick, Jimmy Little
Australia 1989, 16mm, color, 19 min

EL LABERINTO (THE LABYRINTH)

Directed by Laura Huertas Millán
Colombia/France 2018, DCP, color, 21 min. Spanish with English subtitles

EINSCHNITTE

Directed by Lina Rodríguez
Austria/Canada 2010, 35mm, color, 2.5 min

ALTIPLANO

Directed by Malena Slzam
Canada/Chile/Argentina 2018, 35mm, color, 16 min

COYOLXAUHQI

Directed by Colectivo Los Ingrávidos
Mexico 2016, DCP, color, 10 min

THREE SONGS ABOUT LIBERATION

Directed by Cauleen Smith
US 2018, digital video, color, 10 min



Malena Slzam *ALTIPLANO*



Laura Huertas Millán *LA LIBERTAD*

\$12 SPECIAL EVENT TICKETS LAURA HUERTAS MILLÁN AND CECILIA BARRIONUEVO IN PERSON

monday march 4 at 7pm

Millán explores three different possibilities of the portrait film, ranging from *La Libertad's* communal and choral vision of Mexican weavers to *Jeny303's* first-person account of drug addiction, to *Sol Negro's* multi-voiced composite exploration of a woman's depression and the rippling effects felt by her concerned family. In all three, Millán searches for a kind of intimate understanding of her subjects while acknowledging the constructed nature of her, and of all, cinema.

LA LIBERTAD

Directed by Laura Huertas Millán
Colombia/France 2017, DCP, color, 29 min. Spanish with English subtitles

JENY303

Directed by Laura Huertas Millán
Colombia/France 2018, DCP, color, 6 min. Spanish with English subtitles

SOL NEGRO (BLACK SUN)

Directed by Laura Huertas Millán
Colombia/France 2016, DCP, color, 43 min. Spanish with English subtitles

When director Apichatpong Weerasethakul received funding in 2003 for a film with the title *Monster!*, the mainstream Thai studios backing the project expected the kind of film that they had been financing for decades: a fast-paced, action-packed mythical-horror film with lots of gore, sex and, well, monsters! While Weerasethakul's film delivered on the monsters and sex, it was neither the kind of monster nor the kind of sex they had in mind. Nor did they anticipate that the film (*Tropical Malady* in English) would become an international sensation, and the first Thai film to be in the main competition at Cannes, where it won the Jury Prize. Realizing that Weerasethakul was creating a film *Sight and Sound* described as “a work of outstanding originality and power,” the studios' response was swift and unequivocal: the immediate withdrawal of all investment.

When the Thai film industry nearly grinded to a halt as a result of the Asian financial crisis in 1997, something completely unexpected happened: a new kind of cinema began to emerge from the wreckage, a kind of cinema that not only dared to challenge the traditional narratives describing the previous centuries' seemingly endless cycle of political violence, but also one that pushed the structural and conceptual boundaries of cinema. This film series is an attempt to highlight this history, beginning at the start of the millennium with *Tropical Malady* and following the development of independent Thai cinema all the way to last year's *Manta Ray*.

While the political violence in Thailand has yet to find resolution, young filmmakers have, for the past two decades, forged a new and innovative approach to creating films outside of the mainstream studio system. Despite a near total lack of government-sponsored funding for the arts and in the face of draconian censorship and lèse-majesté laws, emerging filmmakers from Thailand have developed an open and collaborative environment to foster the creation of bold and challenging films. This independent system opened the doors to many silenced voices, including a new generation of women filmmakers such as Pimpaka Towira, whose *Island Funeral* will have its Boston debut, as well as Danaya Chulphuthiphong's *Night Watch*, Jirassaya Wongsutin's *That Day of the Month* and Puangsoi Aksornsawang's *Nakorn-Sawan*.

The New Thai Cinema series celebrates these filmmakers, from whose work has emerged a distinctive, uncompromising voice in contemporary international cinema. – *Anocha Suwichakornpong, filmmaker and Visiting Lecturer on Visual and Environmental Studies, Harvard*

Curated by *Anocha Suwichakornpong*.

Co-sponsored by the *Asia Center, Harvard*.



friday march 8 at 7pm

THE SONGS OF RICE (PLENG KHONG KAO)

Uruphong Raksasad concludes his agriculture trilogy (*Stories from the North, Agrarian Utopia*) with a visual record of the lifecycle of Thailand's most important and symbolic crop: rice. Focusing less on narrative and more on the visceral experience surrounding the farming, *The Songs of Rice*, as the title suggests, features the use of music and songs that chronicle the growth of rice, from cultivation, to harvest, right through to the moment when it is consumed. However, the songs in this film do not merely act as a soundtrack or accompaniment to the motion picture, rather, they document a traditional practice in which Thai farmers would sing to their beloved crop: the songs they sing were written for the rice. Raksasad, who himself came from a rice-farming family, presents this fascinating practice at the core of his artful study. The result is a masterfully crafted aural and visual tribute to rice and the people who cultivate it.

Directed by Uruphong Raksasad
Thailand 2014, DCP, color, 75 min. Thai with English subtitles



Uruphong Raksasad *THE SONGS OF RICE*



Jakrawal Nilthamrong *VANISHING POINT*

friday march 8 at 8:45pm

VANISHING POINT

Winner of the Rotterdam Tiger Award, *Vanishing Point* takes a kaleidoscopic approach to storytelling. The film's main narrative follows several characters—a young journalist, a motel owner and a monk—whose narratives each provide a different piece of a puzzle revolving around a car accident. Inspired by a real-life car accident that involved his parents, the film is not simply a recounting of an event and the lives of the people involved; instead, Nilthamrong imagines the alternate lives and pathways of his characters crisscrossing with one another across time, with no beginning and no end.

Directed by Jakrawal Nilthamrong. With Ongard Cheamcharoenpornkul, Drunphob Suriyawong, Chalee Choueyai
Thailand/The Netherlands 2015, DCP, color & b/w, 100 min. Thai with English subtitles

saturday march 9 at 7pm

ETERNITY (TEE RAK)

Another winner of the coveted Rotterdam Tiger Award, Sivaroj Kongsakul's first feature *Eternity* ex-

plores the burgeoning relationship of the director's own parents as teenagers in rural Thailand. Structured as a triptych that begins with his father returning home after his own death, the film explores the cyclical (or eternal) understanding of love, life and death propagated by Buddhist theology and Eastern philosophy. With deliberate and contemplative pacing, Kongsakul demonstrates an ability for sensitively capturing delicate and transient moments that cannot be scripted or rehearsed, but arise spontaneously as the result of human interaction, both with other humans as well as with natural and built environments. As the film slips into an ethereal world where each small gesture expresses its own logic, it begins to develop a quiet and fragile tension that is slowly released as days turn into decades and children turn into parents.

Directed by Sivaroj Kongsakul. With Pattaporn Jaturanrassmee, Wanlop Rungkumjad, Namfon Udomlertlak
Thailand 2011, digital video, color, 105 min. Thai with English subtitles

Preceded by

NIGHT WATCH

Directed by Danaya Chulphuthiphong
Thailand 2015, DCP, color, 10 min. No dialogue



Puangsoi Aksornsawang *NAKORN-SAWAN*

sunday march 10 at 4pm

RAILWAY SLEEPERS (MON ROT FAI)

Filmed over a period of eight years onboard trains traveling across every active railway line in Thailand, Sompot Chidgasornpongse's first feature is as much an intimate glimpse of passengers in transit as it is a portrait of a country in the midst of unprecedented transition. Chidgasornpongse's skillfully crafted debut offers a thoughtful examination of the history and class dynamics of a country being hurdled forward into an uncertain future. It is also a remarkable mediation on temporality, light and movement. The film draws as much on the formal structuralism of his former teacher James Benning as it builds upon the contemplative experimentation of Apichatpong Weerasethakul (*Railway Sleepers'* Executive Producer) with whom Chidgasornpongse has worked as an assistant director for many films and gallery projects over the past fifteen years.

Directed by Sompot Chidgasornpongse
Thailand 2017, DCP, color, 102 min. Thai with English subtitles

Preceded by

A ROOM WITH A COCONUT VIEW

Directed by Tulapop Saenjaroen
Thailand 2018, DCP, color, 29 min. Thai with English subtitles

sunday april 7 at 7pm

NAKORN-SAWAN

Nakorn Sawan—which literally means “Heaven City” in Thai—is the name of a province north of Bangkok. It is the place where the Ping and Nan rivers merge to form Chao Phraya, the main river running through Bangkok. Believed by many Thais to be the gateway to heaven, it is the place where the characters in the film convene to send their loved one to the afterlife.

Conceived as a graduation film for her master's degree at the University of Fine Arts Hamburg, *Nakorn-Sawan* is Aksornsawang's first feature. Weaving together documentary footage of her mother and father—who separated when the director was a young teenager—and a fictionalized narrative performed by young actors, the film is a delicate meditation on love, loss and memory.

Directed by Puangsoi Aksornsawang. With Prapamonton Eiamchan, Jarun Phantachat, Phumipat Thavornsiri
Thailand/Germany 2018, DCP, color, 90 min. Thai with English subtitles



Phuttiphong Aroonpheng *MANTA RAY*



Sompot Chidgasornpongse *RAILWAY SLEEPERS*

Preceded by

**THAT DAY OF THE MONTH
(WANNAN KONG DUEN)**

Directed by Jirassaya Wongsutin. With Jiraporn Saelee, Arachaporn Pokinpakorn, Pakapol Srirongmuang
Thailand 2014, DCP, color, 30 min. Thai with English subtitles

monday april 8 at 7pm

**THE ISLAND FUNERAL
(MAHA SAMUT LAE SUSAAAN)**

Towira's second fictional feature is a road movie about a group of young people who travel down to Pattani, a province in the predominantly Muslim south of Thailand to visit their hometown and a distant relative. What begins as a conventional narrative soon turns into a dark and atmospheric study of a troubled nation. When the characters finally reach their destination—a mysterious island where the inhabitants of different races and religions seem to be living in a state of utopia—we enter into a realm where the real and the imagined coexist, bearing witness to the impending death of a *place*.

Directed by Pimpaka Towira. With Heen Sasithorn, Aukrit Pronsumpunuk, Yosawat Sitiwong
Thailand 2017, DCP, color, 105 min. Thai with English subtitles

Preceded by

ENDLESS, NAMELESS

Directed by Mont Tesprateep
Thailand 2014, digital video, b/w, 23 min

**\$12 SPECIAL EVENT TICKETS
PHUTTIPTHONG AROONPHENG IN PERSON**

saturday april 13 at 7pm

MANTA RAY (KRABEN RAHU)

Aroonpheng's feature debut as a director (he was a cinematographer for both *Vanishing Point* and *The Island Funeral*) is a poetic rendition of one of the most pressing issues in global politics today: the plight of the Rohingya refugees. Awarded the Orizzonti Prize at the Venice Film Festival in 2018, the film has since been prominently featured on the festival circuit, winning many awards including Best Film at Mumbai Film Festival and Best Director at Thessaloniki Film Festival. The Harvard Film Archive is pleased to screen *Manta Ray* right after its US premiere at New Directors, New Films.

Manta Ray follows the friendship between a Thai fisherman and a mute migrant worker that he discovers injured and nurtures back to health. When the fisherman refuses to take an order from his boss—a directive that may relate to the (dis)appearances of

the refugees in town—he himself is made to disappear.

Directed by Phuttiphong Aroonpheng. With Aphisit Hama, Wanlop Rungkumjad, Rasmee Wayrana
Thailand/France/China 2018, DCP, color, 105 min. Thai with English subtitles

Preceded by

**WITH HISTORY IN A ROOM FILLED WITH PEOPLE
WITH FUNNY NAMES 4**

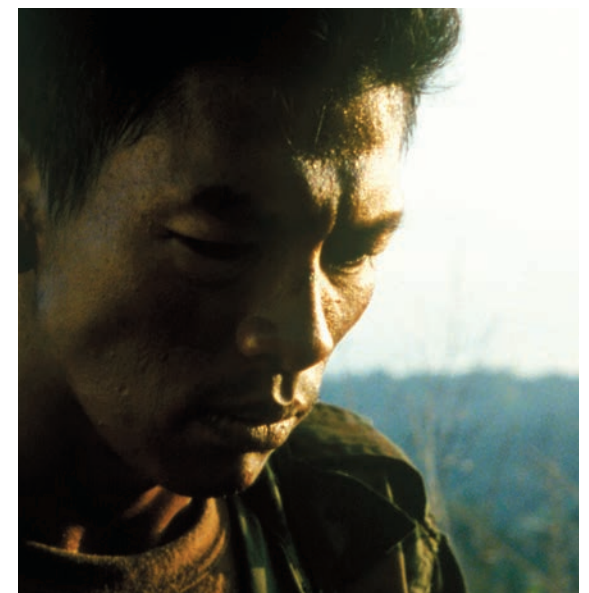
Directed by Korakrit Arunanondchai
Thailand 2018, digital video, color, 24 min

friday april 12 at 7pm

TROPICAL MALADY (SUD PRALAD)

A Jury Prize winner at Cannes, Weerasethakul's third feature heralded a new wave of auteur cinema in Thailand. Audacious in its form and content, the film begins with an unassuming love story between a male soldier—who comes to a small town on a mission—and a young local man. While we witness the courtship and the blossoming of young love, the film bifurcates into something entirely new after the young man disappears into the dark. The narrative begins again, this time following the soldier as he searches for a shaman in the form of a tiger. Much of the screen time is dedicated to the darkness of the jungle and the animals and spirits that inhabit the place.

Directed by Apichatpong Weerasethakul. With Banlop Lomnoi, Sakda Kaewbuadee, Huai Dessom
Thailand/France/Germany/Italy 2004, 35mm, color, 118 min. Thai with English subtitles



Apichatpong Weerasethakul *TROPICAL MALADY*

The HFA continues its specially priced screenings of films for children, teenagers and their families. Many from the Harvard Film Archive collection, this series of classic and contemporary films are screened in their original formats and languages. This season features an all-anime matinee focused on the work of Mamoru Hosoda—in all of its hand-drawn beauty—and two of Hayao Miyazaki’s earlier features, including the masterful epic *Nausicaä*, his first film with longtime collaborator, composer Joe Hisaishi.

All Weekend Matinee screenings are admission-free for holders of a valid Cambridge Public Library card!

Film descriptions by Brittany Gravelly and Karin Kolb.



Mamoru Hosoda WOLF CHILDREN

\$5 WEEKEND MATINEE ADMISSION

saturday march 9 at 3pm

**WOLF CHILDREN
(OOKAMI KODOMO NO AME TO YUKI)**

Pursuing the tall, enigmatic loner in her college class, sunny-spirited Hana soon discovers she has fallen in love with a man who is half-wolf. Undaunted, she marries him and gives birth to a daughter Yuki and son Ame. When tragedy strikes, she must care for her part-wolf progeny all on her own. Hana’s experience is patiently and elaborately illustrated as she moves from the city to the distant countryside, trying to accommodate her children’s unusual needs. Hosoda’s animation is often breathtakingly photographic, just as his semi-supernatural tale grounds itself in the conundrums of modern reality with its many allusions: the struggles of single motherhood, ever-fluctuating and confusing teenage emotions, and the inability to conform to societal or institutional standards as a child or an adult. Devoting her life to her children, Hana must eventually let them decide whether they will follow a conventional path or disappear into the wild where wolves can run free.

Age recommendation: 14+

Directed by Mamoru Hosoda. With Aoi Miyazaki, Takao Ohsawa, Haru Kuroki
Japan 2012, DCP, color, 117 min. Japanese with English subtitles

\$5 WEEKEND MATINEE ADMISSION

saturday march 23 at 3pm

THE BOY AND THE BEAST (BAKEMONO NO KO)

With a desire to create cinematic experiences that children and adults can enjoy together, Hosoda introduces the young Shibuya orphan Kyuta who stumbles upon a fantastic world of beasts. Kumatetsu—a grumpy warrior beast who lacks social skills but desperately needs an apprentice—takes Kyuta in, and the two develop a father-son relationship that will be put to the ultimate test in this exciting, su-

pernatural adventure. A new father himself at the time, Hosoda incorporated his personal life into the character of Kumatetsu, who struggles with confusion over this new role, while Kyuta grows out of childhood and experiences his own painful ups and downs. Hosoda dynamically illustrates both the tender emotions and fantastic battles with his astonishing powers of visual magic, leaving audiences breathless over stunning, hand-painted landscapes and surprising, ever-changing perspectives. *The Boy and the Beast* was the first animated film to compete at the San Sebastian Film Festival Official Selection, and it was the largest grossing Japanese film released in 2015—immediately eliciting speculation that Hosoda would be the next Miyazaki.

Age recommendation: 12+

Directed by Mamoru Hosoda. With Aoi Miyazaki, Suzu Hirose, Koji Yakusho
Japan 2015, DCP, color, 119 min. Japanese with English subtitles

\$5 WEEKEND MATINEE ADMISSION

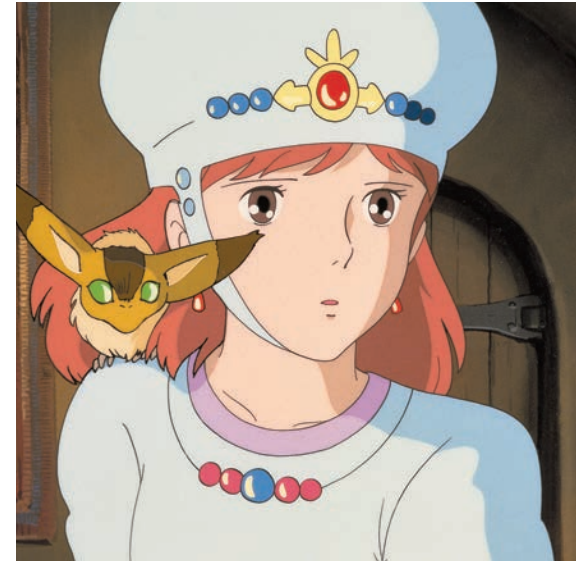
saturday april 6 at 3pm

SUMMER WARS (SAMA UOZU)

Hosoda formats many films into one surprising, ever-transforming creation linking the ancient past, strong family bonds, math skills and the pain of adolescence to a high-tech present where a Google-like “OZ” runs the virtual mainframe of the globe. Just as the awkward computer whiz Kenji is coerced into joining the popular, pretty Natsuki at her grandmother’s 90th birthday celebration out in the country, the AI-created intelligent virus “Love Machine” takes over the all-powerful OZ, and Kenji is a prime suspect. As the family watches sports, plays card games, eats, laughs, fights, and confronts old wounds together, drama escalates at every scale in both physical and virtual reality, which, like the theaters of the family and the world, Hosoda proves to be inextricably linked: all of them disconnecting and coming back together like a complex strand of DNA cours-



Mamoru Hosoda SUMMER WARS



Hayao Miyazaki NAUSICAÄ OF THE VALLEY OF THE WIND

ing through a tale in which the dynamic animation matches that of the emotion. Building suspense in the vein of *WarGames*, here it is not just a few, but the many and their individual, idiosyncratic strengths on which all of civilization comes to depend.

Age recommendation: 12+

Directed by Mamoru Hosoda. With Ryunosuke Kamiki, Nanami Sakuraba, Mitsuki Tanimura
Japan 2009, 35mm, color, 114 min. Japanese with English subtitles

\$5 WEEKEND MATINEE ADMISSION

saturday april 20 at 3pm

**NAUSICAÄ OF THE VALLEY OF THE WIND
(KAZE NO TANI NO NAUSHIKA)**

Despite growing up in a post-apocalyptic world riddled with war and pollution, Princess Nausicaä has acquired an otherworldly communion with the natural world and a saint-like adoration from the local populace. Drawing on inspiration from a world of myth and science fiction, Miyazaki’s fantastic tale sealed his fate as a master animator of realms where beautiful, toxic spores fall like snow upon the corpses of giant insects, where a medieval-esque society behaves judiciously and harmoniously while honoring the wisdom of children, elders, witches and wizards, and where Nausicaä flies freely through the air on her glider, performing outrageous feats, and winning the hearts and minds of all species as she attempts to save her valley from destruction and discover the secrets of the forest. Unlike most superheroes, Nausicaä acts out of compassion and a belief in an inherent goodness and balance in the universe, that it is fear and alienation, not evil, which drives war and ecological disharmony.

Age recommendation: 12+

Directed by Hayao Miyazaki. With Sumi Shimamoto, Goro Naya, Yoji Matsuda
Japan/US 1984, 35mm, color, 117 min. Japanese with English subtitles

\$5 WEEKEND MATINEE ADMISSION

saturday may 25 at 3pm

THE CASTLE OF CAGLIOSTRO (RUPAN SANSEI: KARIOSUTORO NO SHIRO)

In his first feature film, Miyazaki unleashes the adventurous, shapeshifting antics of Arsène Lupin III, apparently a grandson of Maurice Leblanc's notorious "Gentleman Burglar." Like the original, Lupin is a master thief, cunning sleuth and outrageous daredevil. He is also a carefree comedian who uses unconventional methods to outwit his opponents and win the hearts of damsels in distress. While dashing off with a Fiat full of cash from Monte Carlo, he discovers that it is all counterfeit. Resolving to get to the source of the fake bills, Lupin and his partner



Hayao Miyazaki THE CASTLE OF CAGLIOSTRO

are instantly embroiled in an action-packed face-off with the nefarious Count of Cagliostro. They must rescue the Count's imprisoned fiancée while eluding his longtime foe, Inspector Zenigata, as well as the castle's endless traps and surprises. Although worlds away from Miyazaki's dazzling tales to come, this high-spirited, irreverent spectacle provides creative, witty and very mischievous entertainment for those not afraid of a little darkness running through the veins of their children's comic heroes.

Age recommendation: 10+

Directed by Hayao Miyazaki. With Yasuo Yamada, Eiko Masuyama, Kiyoshi Kobayashi
Japan 1979, DCP, color, 100 min. Japanese with English subtitles

FILM BY DESIGN. BAUHAUS AND THE MOVING IMAGE

MARCH 11 & APRIL 22

In conjunction with the Bauhaus Centennial, this film series will reconstruct how members of the Bauhaus—one of the most progressive art, architecture and design schools in the early 20th century—actively engaged with moving images between the years 1919 and 1933. It explores a vibrant field of experimentation with a medium that has long remained marginal in the accounts of the Bauhaus by tracing how artists, architects, designers, weavers, typographers and photographers turned to film both as a new mode of artistic expression and as a tool of design: film sketches, abstract animations, cinematic form sequences, and colored lightplays emerged at the Bauhaus alongside new attempts to create an architectural film—or what Walter Gropius often referred to as “Bauhaus film”—that would capture the new architecture through the medium of moving images. Further fostering the school's multi-faceted engagement with film, *Bauhäusler* simultaneously began to experiment with celluloid strips as a light, elastic and flexible material for design studies in the preliminary course; they incorporated sheets of celluloid in photocollages, costume designs and furniture coatings; and made frequent use of filmstrips for posters, flyers, book covers and other objects within their visionary advertising and exhibition designs.

Conceived as a five-part film series in collaboration with the exhibition *The Bauhaus and Harvard* at the Harvard Art Museums, the two programs presented will shed light on some of the most overlooked aspects within the Bauhaus' wide-ranging engagement with film. The first focuses on pieces by female *Bauhäusler* and women artists who worked in the immediate Bauhaus circles. It traces a significant shift from their largely uncredited animation work for well-known avant-garde filmmakers in the mid-1920s to their active part in shaping a socio-critical architectural cinema in the early 1930s. The second program moves beyond the Bauhaus years and presents a spectrum of films by former *Bauhäusler* and students at the School of Design in Chicago (formerly known as the New Bauhaus, founded by László Moholy-Nagy). Ranging from cinematic studies of nature's forms, abstract animations and visual music experiments to a playful documentary of student work at the School of Design, this program elucidates how film experiments in the post-Bauhaus years remained closely tied to the Bauhaus' ongoing pursuit of new forms of art, architecture and design.

Providing a background for these (post-)Bauhaus film experiments, the three programs presented at the Harvard Art Museums reconstruct three crucial “film years” at the Bauhaus—the Bauhaus Week in Weimar in 1923, the Dessau Inauguration in 1926 and the Bauhaus' *Metal Party* in 1929. Each of these programs offers a panorama of films that were projected at these pivotal events or made at the Bauhaus at that time. They show how *Bauhäusler*'s fascination with film went far beyond the realm of abstract animations and architectural films by including scientific films, time-lapse experiments, movement studies and advertising films, which posit film as a pivotal medium for the study of the transformation of form at the Bauhaus. — *Laura Frahm, Associate Professor of Visual and Environmental Studies*

Before each screening, guests are invited to visit the *Bauhaus and Harvard* exhibition at the Harvard Art Museums from 6–7pm. Please enter the museums via the entrance on Quincy Street.

Curated by *Laura Frahm*.

Special thanks: *Karin Oehlenschläger and Marina May—Goethe Institut, Boston; Bundesarchiv, Abt. Filmarchiv; Deutsche Kinemathek; Akademie der Künste, Berlin; Molly Ryan—Harvard Art Museums; and Sünke Michel.*

The other film programs in the series take place at the Harvard Art Museums' Menschel Hall, Lower Level at 6pm:

February 28: *Part 1 – Bauhaus Week, Weimar, August 1923*

March 28: *Part 2 – Inaugural Festivities, Bauhaus Dessau, December 1926*

April 18: *Part 3 – Metal Party, February 1929*

Please enter the museums via the entrance on Broadway. Doors 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. Following each screening, guests are invited to visit the *Bauhaus and Harvard* exhibition on Level 3 until 8pm.



Ella Bergmann-Michel *WHERE DO THE ELDERLY LIVE?*

INTRODUCTION BY LAURA FRAHM

monday march 11 at 7pm

**WOMAN WITH A CAMERA:
FEMALE FILMMAKERS FROM THE BAUHAUS**

SYMPHONIE DIAGONALE

Directed by Viking Eggeling and Ré Soupault
Germany 1924, 16mm, b/w, 7 min

LICHTSPIEL, OPUS III

Directed by Walter Ruttmann and Lore Leudesdorff
Germany 1924, 16mm, b/w, 3 min

LICHTSPIEL, OPUS IV

Directed by Walter Ruttmann and Lore Leudesdorff
Germany 1925, 16mm, b/w, 4 min

SPIEL DER WELLEN

Directed by Walter Ruttmann, Julius Pinschewer and Lore Leudesdorff
Germany 1926, 35mm, b/w, 5 min

WHERE DO THE ELDERLY LIVE? (WO WOHNEN ALTE LEUTE?)

Directed by Ella Bergmann-Michel
Germany 1931, video, b/w, 13 min

THE JOBLESS COOK FOR THE JOBLESS (ERWERBSLOSE KOCHEN FÜR ERWERBSLOSE)

Directed by Ella Bergmann-Michel
Germany 1932, 35mm, b/w, 9 min

FLYING MERCHANTS IN FRANKFURT (FLIEGENDE HÄNDLER IN FRANKFURT A.M.)

Directed by Ella Bergmann-Michel
Germany 1932, 35mm, b/w, 21 min

HEITERER TAG AUF RÜGEN (JOYFUL DAY ON RÜGEN)

Directed by Ellen Auerbach
Germany 1931, digital video, b/w, 3 min

TEL AVIV

Directed by Ellen Auerbach
Germany 1934-35, digital video, b/w, 12 min

TRT: 77 min

INTRODUCTION BY LAURA FRAHM

monday april 22 at 7pm

**LIGHT PLAYS, FORM PLAYS:
FILM EXPERIMENTS AFTER THE BAUHAUS**

LIGHT MACHINE

Directed by László Moholy-Nagy, Nathan Lerner and György Kepes
Germany 1941, digital video, b/w, silent, 3 min

SPIEL DER SPIRALEN

Directed by Alfred Ehrhardt
West Germany 1951, digital video, b/w, 15 min



Millie and Morton Goldsholl *NIGHT DRIVING*

CORALS – SCULPTURES OF THE SEA (KORALLEN – SKULPTUREN DER MEERE)

Directed by Alfred Ehrhardt
West Germany 1964, digital video, b/w, 12 min

ALLEGRO

Directed by Larry Janiak
US 1960, 16mm, color, 3 min

DESIGN WORKSHOPS

Directed by László Moholy-Nagy
US 1944, digital video, color, 36 min

NIGHT DRIVING

Directed by Millie and Morton Goldsholl
US 1957, 16mm, color, 11 min

LENS DISTORTION #10

Directed by Millie and Morton Goldsholl
US ca. 1971, 16mm, color, silent, 4 min

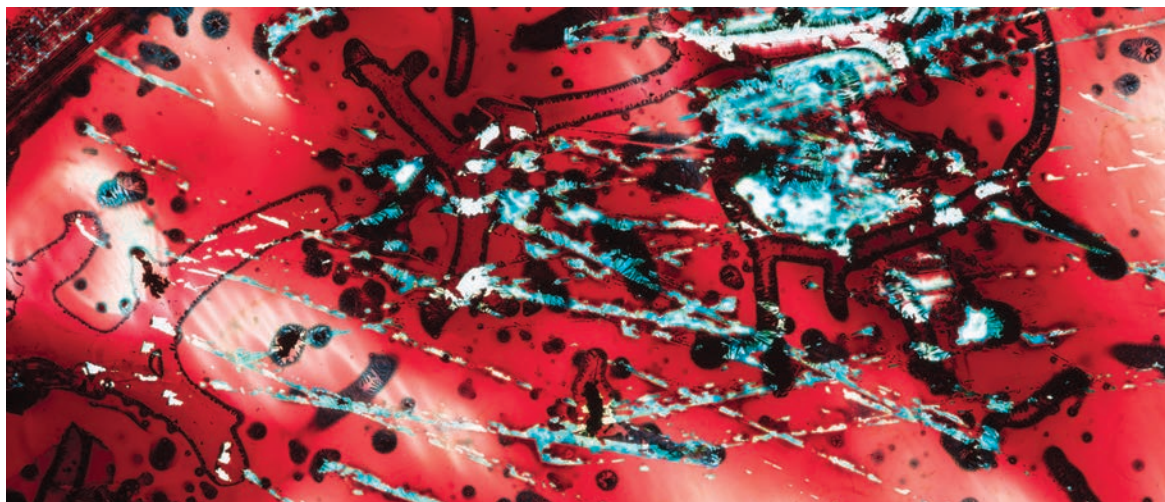
INTERGALACTIC ZOO

Directed by Millie and Morton Goldsholl
US 1964, 16mm, color, 4 min

DO NOT DISTURB

Directed by László Moholy-Nagy
US 1946, digital video, color, 20 min

TRT: 108 min



Morton Goldsholl *UNTITLED LIGHT PAINTING*

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S	M	T	W	T	F	S
					01 7PM JOINT SECURITY AREA P. 3 introduction by carter eckert 9PM THE HEADLESS WOMAN P. 4	02 7PM THE STORMY NIGHT P. 5 live musical accompaniment introduction by shi chuan 9PM THE HANDMAIDEN P. 3
03 7PM ACTS OF SEEING, ACTS OF FREEING P. 6 laura huertas millán in person	04 7PM LA LIBERTAD JENY303 SOL NEGRO P. 6 laura huertas millán in conversation with cecilia barrionuevo	05 5PM CONVERSATION WITH PARK CHAN-WOOK P. 2 park chan-wook in person free admission	06	07	08 7PM THE SONGS OF RICE P. 7 introduction by anocha suwichakornpong 8:45PM VANISHING POINT P. 7	09 3PM WOLF CHILDREN P. 9 \$5 matinee admission 7PM NIGHT WATCH ETERNITY P. 7
10 4PM A ROOM WITH A COCONUT VIEW RAILWAY SLEEPERS P. 8 7PM THE HEADLESS WOMAN P. 4	11 7PM FILM BY DESIGN. BAUHAUS AND THE MOVING IMAGE - PROGRAM ONE P. 11 introduction by laura frahm	12	13	14	15 7PM THE IMAGE BOOK P. 15 9PM THE IMAGE BOOK P. 15	16 7PM GEMINI P. 16 9PM COLD WEATHER P. 16
17 5PM THE IMAGE BOOK P. 15 7PM THE IMAGE BOOK P. 15	18	19	20	21	22 7PM COLD WEATHER P. 16 9PM GEMINI P. 16	23 3PM THE BOY AND THE BEAST P. 9 \$5 matinee admission 7PM LA CIÉNAGA P. 4 9PM THE IMAGE BOOK P. 15
24 5PM BAD BOYS P. 17 7PM A FULL LIFE P. 17	25 7PM NANAMI: THE INFERNO OF FIRST LOVE P. 17	26	27	28	29 6PM SEASON OF THE DEVIL P. 21 lav diaz in person	30 2PM CENTURY OF BIRTHING P. 21

31
4PM
LA NIÑA SANTA P. 4
6PM
NORTE, THE END OF
HISTORY P. 21



Constantin Popescu **POROROCA P. 27**

S	M	T	W	T	F	S
	01 7PM SHORTS PROGRAM: NEW WAVE RARITIES P. 18 introduction by go hirasawa	02	03	04	05 7PM SANTIAGO P. 22 joão moreira salles in person	06 3PM SUMMER WARS P. 9 \$5 matinee admission 7PM IN THE INTENSE NOW P. 22 joão moreira salles in person
07 4PM ZAMA P. 5 7PM THAT DAY OF THE MONTH NAKORN-SAWAN P. 8	08 7PM ENDLESS, NAMELESS THE ISLAND FUNERAL P. 8	09	10	11	12 7PM TROPICAL MALADY P. 8	13 7PM MANTA RAY P. 8 phutti Phong aroonpheng in person
14 4:30PM GOOD-FOR-NOTHING P. 18 7PM THE TRAGEDY OF BUSHIDO ONLY SHE KNOWS P. 18	15 7PM BLOOD IS DRY P. 18	16	17	18	19 7PM SUCH A MORNING P. 28 amar kanwar in person	20 3PM NAUSICAAÄ ... P. 9 \$5 matinee admission 7PM THE SAMURAI VAGABONDS P. 19 9PM THE END OF LOVE P. 19
21 5PM THE END OF LOVE P. 19 7PM A MIDWIFE'S TALE P. 22	22 7PM FILM BY DESIGN. BAUHAUS AND THE MOVING IMAGE - PROGRAM TWO P. 11 introduction by laura frahm	23	24	25	26 7PM AN ECSTATIC EXPERIENCE GIVERNY I (NÉGRESSE IMPÉRIALE) WEST INDIES P. 19 ja'tovia gary in person	27 7PM THE WARPED ONES P. 19 8:30PM THE AGE OF OUR OWN P. 19
28 5PM MOVING PICTURES... WILLIAM CARLOS WILLIAMS P. 23 7PM QUARRY ELEPHANTS 226-1690 P. 23 susan meiselas in person	29 7PM THE WINDMILL MOVIE P. 23 alexander olch & susan meiselas in person	30				
						

Sky Hopinka *DISLOCATION BLUES* P. 24

Laura Huertas Millán *JENY303* P. 6

S	M	T	W	T	F	S
			01	02	03	04
05 7PM DISLOCATION BLUES FAINTING SPELLS JÁAJI APPROX. WHEN YOU'RE LOST... CLOUDLESS BLUE EGRESS... P. 24 sky hopinka in person	06 7PM GRADUATION P. 25	07 7PM SCARRED HEARTS P. 25	08	09	10 7PM TOUCH ME NOT P. 26 9:30PM INFINITE FOOTBALL P. 26	11 7PM SIERANEVADA P. 26
12 5PM THE DEAD NATION P. 26 7PM ONE FLOOR BELOW P. 27	13 7PM DOGS P. 27	14	15	16	17 7PM ALICE T. P. 27 9PM ONE FLOOR BELOW P. 27	18 7PM THE TREASURE P. 27 9PM TOUCH ME NOT P. 26
19 5PM INFINITE FOOTBALL P. 26 7PM POROROCA P. 27	20 7PM 'I DO NOT CARE IF WE GO DOWN IN HISTORY AS BARBARIANS' P. 27	21	22	23	24 7PM SIERANEVADA P. 26	25 3PM THE CASTLE OF CAGLIOSTRO P. 10 \$5 matinee admission 7PM SCARRED HEARTS P. 25
26	27	28	29	30	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.	

Harvard Film Archive

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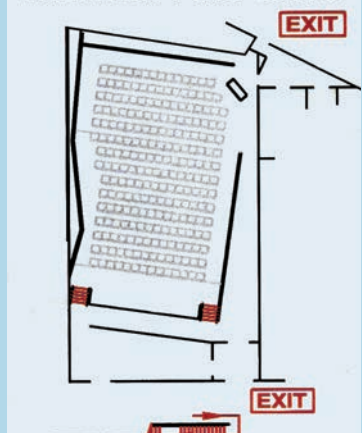
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THEATER FIRE EXITS





Jean-Luc Godard *THE IMAGE BOOK*

Four years in the making, Jean-Luc Godard's *Le livre d'image* could not be more of the moment. It is almost without narrative constraints—the most abstract in the series of collage films that spin off from his epic *Histoire(s) du cinéma* (1988–98)—and is thus as ephemeral as a dream. I saw it twice at Cannes in May, and although I still remember the intensity of the experience, the details have fled my mind.

More rapidly edited and visually explosive than *Histoire(s)*, *Le livre d'image* revisits 120 years of cinema. A meditative, first-person voiceover comprising literary and philosophical musings, occasionally overlapped by sync-sound fragments and punctuated throughout by music, reflects on a world history that cinema has tried and typically failed to represent. While many of the images are familiar from Godard's previous collage films, they are transformed here through digital technology—treated with flickers and washes of vivid color, slowed, reframed, made new through the relationship of the eye and the hand that turns the dials on the digital board or that fingers the digital paintbrush and the touch screen. Godard is working toward a film that could be as handmade as a painting, not only for reasons of aesthetic pleasure or for finding, as Stan Brakhage did, a correlative for what the closed eye perceives in darkness, but also to call attention to what the continuity of movement and light in narrative films renders invisible. The visuals do not stand alone as they do in Brakhage, but are always in relation to a text that homes in on the present/absent dynamic of the image and that also, line by line, proves more contradictory than anything Godard ever culled from his familiar favored sources. His own voice dominates a small chorus of speakers, and the mortality evident in its shaky, scratchy tones makes the film nakedly personal. The text is Godard's by virtue of the way he edits together the words of others and lends them his voice.

In his late work, Godard has moved closer to the 1960s American avant-garde. *Le livre d'image* is divided into five parts, the last and longest titled "*La région centrale*," which is also the name of a 1971 film by Michael Snow that, via a specially built apparatus that can perform separate, sustained 360-degree rotations of the camera, the arm, and the instrument's base, depicts a primeval area of northern Quebec. Although it would be difficult to think of a film that has less in common with the fragmented *Le livre d'image*, Godard's use of Snow's title reveals something of the near-hysterical, oneiric overload of his own associative method. In *Le livre d'image*, the phrase *la région centrale* alludes to the palm of the hand, the place where the fingers (and the film's five parts) come together; to the Arab world that Western cinema has ignored or suppressed and which Godard fantasizes as "Happy Arabia"; and to Snow's work in general.

Of all the North American formalist filmmakers, Snow is the most concerned with the tension between image and sound. This disquieting juxtaposition has continually occupied Godard, too, and more than ever in the collage works. *Le livre d'image*'s multiple audio tracks result in elaborate counterpoints—between image and sound and among audio channels. Perfectly balanced speakers are crucial to the experience, particularly when the sound composition resolves on a single word. *Le livre d'image* proposes history as a nightmare and the looming end of the world as the phantasm's conclusion, which we must face with hope. "And even if nothing would be as we had hoped / it would change nothing of our hopes / they would remain a necessary utopia." Among the film's introductory images is a black-and-white photograph of a hand with the index finger pointing up—a detail from what is thought to be Leonardo da Vinci's final painting, *St. John the Baptist*, ca. 1513–16. In Renaissance art, that configuration of the hand signals a belief in salvation. By the end, all the audio channels synchronize for Godard's raspingly voiced last words. "Ardent espoir" (ardent hope), he gasps. The voice is ancient; the words demand. — Amy Taubin, adapted from her essay "SYNC OR SWIM" in *Art Forum International*, October 2018

friday march 15 at 7pm
 friday march 15 at 9pm
 sunday march 17 at 5pm
 sunday march 17 at 7pm
 saturday march 23 at 9pm

THE IMAGE BOOK (LE LIVRE D'IMAGE)

Directed by Jean-Luc Godard
 Switzerland/France 2019, DCP, color, 84 min. French, English, Arabic, Italian, German with English subtitles



Jean-Luc Godard *THE IMAGE BOOK*

ACCIDENTAL DETECTIVES. TWO FILMS BY AARON KATZ

MARCH 16 – MARCH 22

saturday march 16 at 7pm

friday march 22 at 9pm

GEMINI

Gemini, the latest work by American indie auteur Aaron Katz adds a new chapter to the off-beat, understated study of the millennial experience that extends across his five feature films to date. A Hollywood tale that sharply questions celebrity and its discontents, *Gemini* subtly bends genre conventions to transform a darkly comic portrait of a petulant actress and her overworked assistant into a taut murder mystery punctuated by the wry humor and crisp dialogue that are important signatures of Katz's cinema. *Gemini* is best understood, however, as a delayed response of sorts to Katz's inventive slacker detective film *Cold Weather* and an ambitious deepening of the post-genre territory explored in that earlier work. Indeed, the two films are richly complementary, not only for the unexpected disappearances that destabilize their narratives, but also for their nuanced exploration of intimacy



Aaron Katz *GEMINI*



Aaron Katz *COLD WEATHER*

as itself an enigma. While *Cold Weather* uses the thawing relationship between reunited siblings to subtly counterpoint its investigative story, *Gemini* takes the strange bond of “professional friendship” between actress and assistant to pointedly question trust and identity in the Facebook age. At the core of both films is the figure of the accidental yet intrepid detective—the deadbeat graduate student turned sleuth in *Cold Weather*, the personal assistant turned fugitive private eye in *Gemini*—whose search through clues, red herrings and cagey suspects ultimately turns back upon itself and toward a kind of self-revelation.

Directed by Aaron Katz. With Lola Kirke, Zoë Kravitz, John Cho
US 2018, DCP, color, 93 min

saturday march 16 at 9pm

friday march 22 at 7pm

COLD WEATHER

Katz' love of classic detective fiction inspired his celebrated film starring *Quiet City*'s Cris Lankenau as a grad student of forensic science taking indefi-

nite time off from his studies to find a certain peace in menial jobs while sharing an apartment with his sister. When a surprise visit from his ex-girlfriend opens a strange mystery, the young would-be detective and the film itself are pulled suddenly into an unexpected direction. *Cold Weather*'s fascinating marriage of detective mystery and slacker film is tinged with humor and a rich ambiguity captured beautifully by Andrew Reed's moody cinematography—which enshrouds Katz's native Portland in thick mist and shadow—and by the catchy and innovative original score by Katz's high-school friend and regular collaborator, Keegan DeWitt. A film of remarkable sophistication and nuance, *Cold Weather* delicately interweaves its gently insightful depiction of sibling (re)bonding with a tale of enigmatic disappearance and inventive sleuthing.

Directed by Aaron Katz. With Cris Lankenau, Trieste Kelly Dunn, Raúl Castillo
US 2010, digital video, color, 96 min

ALTERNATE HISTORIES OF POST-WWII JAPANESE CINEMA

MARCH 24 – APRIL 27

When discussing the birth of the Japanese New Wave, it is typical to begin with the major Shochiku Nouvelle Vague (*nuberu bagu*) directors: Nagisa Oshima, Masahiro Shinoda and Kiju Yoshida. However, this approach is somewhat limiting. Not only were these directors critical of the term “New Wave” itself—which inaccurately compared them to French New Wave filmmakers who made films outside the studio system—but they are also only three of the many key figures, known and unknown, who gave rise to this sea change in Japanese cinema.

Within Shochiku, rarely discussed filmmakers such as Tsutomu Tamura, Osamu Takahashi and Eitaro Morikawa also made their first films alongside Oshima and Shinoda as part of the studio's New Wave initiative. Outside of Shochiku, other major studios concurrently invested in new talent: at Toho, young directors like Eizo Sugawa and Hideo Onchi made films associated with the New Wave; at Nikkatsu, Koreyoshi Kurahara built upon the cutting-edge work carved out by Ko Nakahira; and, at Daiei, scriptwriter Yoshio Shirasaka wrote for exciting new filmmakers after collaborating with Yasuzo Masumura.

Beyond the studios, an abundance of innovative activity was found in university film clubs, avant-garde circles and among independent filmmakers and documentarists: the Nihon University Film Club broke away from the conventions of the student film to embark on new experiments; Hiroshi Teshigahara established a space for arts activities and film screenings at the Sougetsu Art Center; and pioneering filmmakers Nobuhiko Obayashi and Yoichi Takabayashi made 8mm films with unrestrained energy and productivity.

Moreover, a number of filmmakers sought to unite avant-garde film theory with praxis in their respective fields: Eizo Yamagiwa launched the seminal film journal *Eiga Hihyo* (*Film Criticism*) and made films at Taiho studios, newly formed from the ashes of Shin-Toho; Toshio Matsumoto and Shinkichi Noda edited and wrote for *Kiroku Eiga* (*Documentary Film*) while engaging in radically experimental forms of documentary practice.

In the background of all this film activity, postwar Japanese society was dealing with its war responsibility—an issue that splintered the preexisting left wing establishment (primarily made up of the Japanese Communist Party) and gave rise to the student-led New Left. Among the most volatile issues for these young political activists was the proposed 1960 US-Japan Security Treaty, or Anpo, around which many demonstrations and fights erupted. The filmmakers who birthed the New Wave in the late 1950s and early '60s directly and indirectly responded to these emerging ideologies and movements through their work, which they imbued with newfound subjectivity and self-awareness as auteurs.

Taking all of this into account, discussions of the New Wave should move beyond analyzing major representative films and filmmakers in and of themselves in order to also consider the surrounding production systems, genres, theories and sociopolitical contexts from which they emerged—only then can we approach a deeper understanding of this dynamic moment in film history. By excluding repeatedly cited and heralded figures like Oshima and Shinoda in order to focus on overlooked films and filmmakers that emerged from a wide range of practices and backgrounds, I hope this film series can offer another face of Japanese New Wave cinema.

Go Hirasawa is a researcher at Meiji-Gakuin University working on underground films and avant-garde art movements in 1960s and '70s Japan. His publications include Underground Film Archives (Japan, 2001) and Masao Adachi: Le bus de la révolution passera bientôt près de chez toi (France, 2012). Film series he organized include Koji Wakamatsu and Masao Adachi (Cinematheque Française, 2010), Art Theater Guild and Japanese Underground Cinema, 1960–1986 (The Museum of Modern Art, New York, 2012) and Throwing Shadows: Japanese Expanded Cinema in the Time of Pop (Tate Modern, 2016).

Curated by Go Hirasawa with the Japan Society. Text by Go Hirasawa and the Japan Society (Kazu Watanabe and Amber Noe).

Special Thanks: Kazu Watanabe and Amber Noe—the Japan Society; Luis Carlos Alvarez, John Mhiripiri—Anthology Film Archives; Stephanie Diaz, Katsumi Hirano, Brian Belovarac, Ben Crossley-Mara, Emily Woodburne—Janus Films; Koji Nozaki, Sanae Tani—Japan Foundation, New York; Hiroo Ko; Mamoru Fujinoro—Kyodo Eiga; Masaki Daibo, Alo Joekalda, Makiko Kamiya, Aki Nishikawa, Hisashi Okajima—National Film Archive of Japan; Mami Furukawa—Nikkatsu Corporation; The Noda Family; Hitomi Hosoda, Yuhka Matoi—Shochiku Co., Ltd; Eizo Yamagiwa; Theodore C. Bestor, Stacie Matsumoto—Reischauer Institute of Japanese Studies, Harvard.

Photo Credits: The End of Love © 1961 Eizo Yamagiwa; The Warped Ones © Nikkatsu Corporation; Blood is Dry, Good-for-Nothing and The Tragedy of Bushido ©1960 Shochiku Co., Ltd.

As a complement to *The Other New Wave* program, we will screen three films by the influential yet still underappreciated filmmaker Susumu Hani (b. 1928), one of the key figures of the postwar reinvigoration of Japanese cinema, showcasing Hani's radical documentary approach to filmmaking as well as his deep fascination with children and the emergent and increasingly radicalized youth seeking to transform their society. – HG

sunday march 24 at 5pm
BAD BOYS (FURYO SHONEN)

Inspired by *Children Who Draw* (1955), Hani turned once again to the subject of the Japanese school for his break-through feature, a radical fusion of documentary and narrative cinema that created nothing less than a sensation when it was released in Japan. Working closely with a group of ex-reform school students, Hani directly channeled their own life experiences and voices into *Bad Boys*, only loosely adhering to his screenplay (adapted from an anthology of writings by “reformed” youth), with much of the dialogue and action improvised by the boys on set. More than simply an indictment of the Japanese reform school system, the cruelty and harsh violence of the boys revealed, in Hani's words, a “totalitarian spirit” still lingering in the postwar era. Although *Bad Boys* was originally produced by Daei, the studio

dropped the film during post-production, fearing that it was too “revolutionary” in style and subject.

While Toru Takemitsu composed the film's haunting and melancholy score, the almost entirely hand-held cinema verité camerawork was by Noriaki Tsuchimoto, who would later become a celebrated documentarian, best known for his series of films about the tragic mass mercury poisoning in Japan's Minamata Bay region.

Directed by Susumu Hani. With Yukio Yamada, Hirokazu Yoshitake, Koichiro Yamazaki
Japan 1961, 35mm, b/w, 89 min. Japanese with English subtitles



Susumu Hani NANAMI: THE INFERNO OF FIRST LOVE



Koreyoshi Kurahara THE WARPED ONES



sunday march 24 at 7pm
A FULL LIFE (MITASARETA SEIKATSU)

Hani's stylish and understated second feature has been frequently compared to Antonioni for its subtle telling of a young woman's growing awareness of her environment, and herself. Dissatisfied with her failing marriage, the woman abruptly joins a political theater troupe and is pulled into the feverish activist scene ignited by the massive and unprecedented anti-US Security Pact protests. While Hani's dazzling use of Tokyo locations and documentary style camerawork clearly link *A Full Life* to his earlier work, Hani's compelling and feminist fable of political awakening introduced a new sophistication into his cinema.

Directed by Susumu Hani. With Ineko Arima, Koshiro Harada, I. George
Japan 1962, 16mm, color, 102 min. Japanese with English subtitles

monday march 25 at 7pm
NANAMI: THE INFERNO OF FIRST LOVE (HATSUKOI: JIGOKU-HEN)

One of the signature masterworks of the Japanese New Wave, Hani's intense and brilliantly unpredictable portrait of youth engulfed in amorous flames is a showcase for Hani's innovative documentary approach to cinema and his rare sensitivity to the fluttering dream of adolescence. The story of a shy young man drawn into the spell of an attractive, outgoing model with a secret life, *Nanami: The Inferno of First Love* grows increasingly darker and



Kiju Yoshida *GOOD-FOR-NOTHING*

stranger as the girl leads him deeper in the Tokyo underworld and into the troubled recesses of his repressed traumas and fears. While the film's cryptosexual dreamscape must be partially credited to its co-writer, the legendary enfant terrible of the Japanese avant-garde, Shuji Terayama, *Nanami*'s intimacy with its young actors and postwar youth culture clearly draws from Hani's earlier work. Shot in grainy 16mm black-and-white, *Nanami* is also a fascinating document of Sixties Tokyo, pulling back the seedy folds of the same urban underbelly being discovered by photographers such as Daido Moriyama and by Hani's contemporary, the avant-garde documentarian Toshio Matsumoto.

Directed by Susumu Hani. With Akio Takahashi, Kuniko Ishii, Koji Mitsui
Japan 1968, 35mm, b/w, 108 min. Japanese with English subtitles

INTRODUCTION BY GO HIRASAWA

monday april 1 at 7pm

SHORTS PROGRAM: NEW WAVE RARITIES

Three rare short films by artists who played a leading role in the birth of the New Wave: *Conversation Between Nail and Socks* (1958), the first self-produced work by the Nihon University Film Study Club, directed by Katsumi Hirano and Hiroo Ko; *Forgotten Land* (1958), a documentary portraying the poverty-stricken area of Honshu's northernmost region, directed by Shinkichi Noda, who led the Association of Documentary Filmmakers (*Kiroku Eiga Sakka Kyokai*); and *Anpo Joyaku* (1959) by Toshio Matsumoto, which captures the context of the 1960 Anpo Treaty and the whirlwind of debate surrounding it. 16mm prints courtesy the National Film Archive of Japan.

Japan 1958–1960, digital/16mm, b/w, TRT 78 min. Japanese with English subtitles

sunday april 14 at 4:30pm

GOOD-FOR-NOTHING (*ROKUDENASHI*)

In this directorial debut by Kiju Yoshida—a key figure of postwar Japanese cinema and the Shochiku New Wave along with Nagisa Oshima and Masahiro Shinoda—four bored college students decide to steal money from a company run by one of their

fathers. In the process, the company secretary takes an interest in one of the aimless young men, in whom she senses some potential, and tries to change him. A representative work of the New Wave in its aesthetics and political overtones by one of its major filmmakers, *Good-for-Nothing* offers a complex perspective on class with cutting-edge direction and visual style. *Print courtesy The Japan Foundation.*

Directed by Kiju Yoshida. With Masahiko Tsugawa, Yusuke Kawazu, Hizuru Takachiho
Japan 1960, 35mm, b/w, 88 min. Japanese with English subtitles

sunday april 14 at 7pm

THE TRAGEDY OF BUSHIDO (*BUSHIDO MUZAN*)

Written and directed by newcomer Eitaro Morikawa for Shochiku's Kyoto studio, *The Tragedy of Bushido* is the first *jidaigeki* period drama produced by the New Wave. After a clan lord dies, a young samurai in 17th century Japan is forced to follow him in death through ritual suicide in accordance with an archaic bushido custom. Drawing a connection between the oppressive values of absolute fealty within the samurai moral code and the bureaucratic political systems of postwar Japan that continued to place priority on obedience and obligation over individual freedoms, Morikawa gave birth to a new kind of post-Anpo *jidaigeki*.

Directed by Eitaro Morikawa. With Miki Mori, Hizuru Takachiho, Junichiro Yamashita
Japan 1960, DCP, b/w, 74 min. Japanese with English subtitles

ONLY SHE KNOWS (*KANOJO DAKE GA SHITTEIRU*)

The debut film by Osamu Takahashi, assistant director on Yasujiro Ozu's *Tokyo Story* (1953) and a Shochiku New Wave leading figure who launched the film journal *Shichinin* (*The Seven*) with his circle of fellow assistant directors (including Nagisa Oshima and Kiju Yoshida). A young woman is attacked by a serial rapist and murderer whom her detective father (played by Ozu regular Chishu Ryu) is investigating. Though she survives, the impact of the event creates increasing discord and agony for her and her loved ones. After this auspicious debut, Takahashi went on to make a couple more films for



Eitaro Morikawa *THE TRAGEDY OF BUSHIDO*

Shochiku before going independent and eventually becoming well-known as a novelist.

Directed by Osamu Takahashi. With Chishu Ryu, Mitsuko Mito, Akiko Koyama
Japan 1960, DCP, b/w, 63 min. Japanese with English subtitles

monday april 15 at 7pm

BLOOD IS DRY (*CHI WA KAWAITERU*)

Kiju Yoshida's second film for Shochiku is a fierce critique of mass media, advertising and capitalist consumerism. When his employers announce massive layoffs, a salaryman takes a gun to his head in a plea for mercy on behalf of his colleagues only to unwittingly become the center of an insurance company's advertising campaign that exploits his desperate gesture for profit and markets him as a hero. Paired with Nagisa Oshima's *Night and Fog in Japan* (1960) as a double bill, both films were pulled from theaters days after opening due to the politically motivated censorship of Oshima's allegedly inflammatory film. *Print courtesy The Japan Foundation.*

Directed by Kiju Yoshida. With Keiji Sada, Kaneko Iwasaki, Shinichiro Mikami
Japan 1960, 35mm, b/w, 87 min. Japanese with English subtitles



Kiju Yoshida *BLOOD IS DRY*

saturday april 20 at 7pm

THE SAMURAI VAGABONDS (AKUNIN SHIGAN)

Virtually unknown outside of (and even within) Japan, this Shochiku New Wave gem is set in a mining bunkhouse wherein a woman who survives a double suicide becomes entwined in a peculiar relationship with her dead lover's brother, a killer on the run. Another significant yet overlooked progenitor of the New Wave's theoretical and formal ideals, Tsutomu Tamura only made this one film as a director before leaving Shochiku to create an independent production company with Nagisa Oshima and write scripts for many of the renowned director's films, including *The Catch* (1961), *Violence at Noon* (1966) and *Boy* (1969). *Print courtesy the National Film Archive of Japan.*

Directed by Tsutomu Tamura. With Kayoko Hono, Fumio Watanabe, Masahiko Tsugawa
Japan 1960, 35mm, b/w, 83 min. Japanese with live English subtitles



Eizo Yamagiwa *THE END OF LOVE*

saturday april 20 at 9pm

sunday april 21 at 5pm

THE END OF LOVE (KYONETSU NO HATE)

A leading postwar Japanese film critic and theorist who co-founded the seminal film magazine *Eiga Hihyo* (*Film Criticism*) in 1957, Eizo Yamagiwa made his directorial debut with this independent feature—long thought lost until a negative was recently discovered—about a group of idle bourgeois students known as the “Roppongi Tribe” (*Roppongi zoku*). Depicting the resignation and nihilism of the postwar generation in the years following Anpo Treaty conflicts through a coming-of-age narrative, Yamagiwa offers sharp criticism of the prevalent characterizations of Japan's new youth offered by Nikkatsu's *taiyozoku* (“Sun Tribe”) films and the New Wave at large. *Print courtesy the National Film Archive of Japan.*

Directed by Eizo Yamagiwa. With Terumi Hoshi, Koji Matsubara, Namiji Matsuura
Japan 1961, 35mm, b/w, 78 min. Japanese with English subtitles

saturday april 27 at 7pm

THE WARPED ONES (KYONETSU NO KISETSU)

The game-changing experimentation of Nikkatsu *taiyozoku* (“Sun Tribe”) films like Ko Nakahira's *Crazed Fruit* (1956) and Toshio Masuda's *Perfect Game* (1958) paved the way for this representative work of the studio's New Wave by Koreyoshi Kurahara. A jazz-obsessed delinquent and a reckless sex worker are released from juvenile detention and wreak havoc on everyone in their paths, including the newspaper reporter who got them arrested and his bourgeois artist fiancée. Kurahara's indelible portrait of amoral youth features striking high-contrast black-and-white compositions, bold camera movements and a propulsive jazz score, anchored by Tamio Kawachi's mesmerizingly feral performance. *Print courtesy the National Film Archive of Japan.*

Directed by Koreyoshi Kurahara. With Tamio Kawachi, Eiji Go, Hiroyuki Nagato
Japan 1960, 35mm, b/w, 75 min. Japanese with English subtitles

saturday april 27 at 8:30pm

THE AGE OF OUR OWN (WARERA NO JIDAI)

This controversial film by director Koreyoshi Kurahara is based on a story by Nobel Prize-winning author Kenzaburo Oe, adapted by Yoshio Shirasaka, a prolific writer who scripted masterpieces under every major Japanese production company (including Yasuzo Masumura's 1958 film *Giants and Toys* at Daiei studios). A Japanese college student attempting to study abroad in France to escape his daily troubles is met with endless frustration and ultimately forced to live an aimless life of disillusionment. Among Nikkatsu's most political films, *The Age of Our Own* implicitly reveals a complex reaction to the anti-Anpo struggle and its contexts. *Print courtesy the National Film Archive of Japan.*

Directed by Koreyoshi Kurahara. With Shizuo Koizumi, Hiroyuki Nagato, Katsu Yamamoto
Japan 1959, 35mm, b/w, 98 min. Japanese with English subtitles

CINEMA OF RESISTANCE

MARCH 29 – MAY 12

At a time when so many are called to resist the White House's attacks on numerous fronts, we at the HFA feel compelled to do our part. Cinema has always been a method of examining the world as it is, with the possibility of raising understanding, inspiring change, and imagining other possibilities. *Cinema of Resistance* is a monthly series of films that embraces these alternate possibilities, animated by the spirit of protest and designed to call out oppression and demand justice. These screenings will be designed to spark discussion, beginning in our theater directly after the screening.

Also screening as part of the *Cinema of Resistance* series is Lav Diaz' *Season of the Devil* on Friday March 29 (p. 21) and Radu Jude's *The Dead Nation* on Sunday May 12 at 5pm (part of the *Romania Cinema Now* program, p. 26).

JA'TOVIA GARY IN PERSON

friday april 26 at 7pm

AN EVENING WITH JA'TOVIA GARY

The Harvard Film Archive is pleased to welcome filmmaker and artist Ja'Tovia Gary, a 2018-19 Film Study Center-Radcliffe Fellow to present an evening of radical Black film and cinema of resistance pairing a selection of her recent films together with Mauritanian filmmaker Med Hondo's extraordinary musical cri de coeur: *West Indies*.

The moving image work of Ja'Tovia Gary (b. 1984) vigorously reanimates Black culture and voice, often by reworking and reappropriating images, be they from archival footage or unexpected visions of iconic sites, such as Monet's garden in Giverny. Visually stunning, Gary's short films are powerfully open texts which use animation techniques to invent new modes of engaged cinema that ask the viewer to watch and listen differently. Gary's vibrant lyrical films are both subtly political and sharp-edged yet also driven by a restless search for sublime beauty.

Along with Ousmane Sembène, Med Hondo is a founding father of African cinema and one of the most talented, versatile and influential filmmakers to emerge from the continent. At its core, Hondo's cinema seeks to create an autonomous Afro-modern subject, one who exercises agency over the politics, culture and destiny of her

continent. But such an endeavor necessitates the overcoming of numerous historical, political, economic and cultural obstacles: the painful history of the transatlantic slave trade; the bitter legacies of colonialism and neocolonialism; the hegemony of global capitalism; the collusion of African elites with the corrupt systems that capitalism creates; and the inability of those elites to imagine and usher in a different future for the continent.

In the face of such daunting challenges, Hondo posits a cinema of radical indocility, one that seeks out strategies of emancipation across several axes: history as both explanatory factor and source of inspiration and agency; struggle as the inevitable corollary of any such project of emergence; and Pan-African solidarity as the precondition for a wider class solidarity against the system of capitalist domination. In exploring the specificity of the African experience (both on the continent and in the diaspora) and the possibilities for the emergence of an Afro-modern subject, Hondo thus explores the possibility for the emergence of an entirely new world.

One of Hondo's enduring masterpieces, *West Indies* is a stunning widescreen musical that takes place entirely on a single set: a giant slave ship symbolizing the triangular relationship between Africa, Europe and the Caribbean as it explores the parallels between the forced migration of the Atlantic slave trade and the contemporary migration of Afro-Caribbean subjects to former colonial metropolises. In a breathtaking display of virtuosity, Hondo deftly uses an array of filmic techniques (a vertically oriented mise-en-scène, dexterous tracking shots, beautifully orchestrated long takes) to explore four centuries of history within his single location, signaling temporal shifts through fluid camera movements and sumptuous staging; meanwhile, the remarkable range of musical styles; witty, poignant, and rousing lyrics; and brilliant choreography dazzle the senses and invite the spectator to join in the struggle to transform the world.

Said Hondo: "I wanted to free the very concept of musical comedy from its American trademark. I wanted to show that each people on earth has its own musical comedy, its own musical tragedy and its own thought shaped through its own history." – HG

Hondo text by Aboubakar Sanogo, Carlton College.

Special thanks: Jennifer Roberts, Johnson-Kulukundis Family Faculty Director of the Arts at the Radcliffe Institute; Elizabeth Cary, Agassiz Professor of the Humanities; and Meredith Quinn, Executive Director, Radcliffe Institute Fellowship Program.

WEST INDIES

Directed by Med Hondo. With Robert Liensol, Roland Bertin, Hélène Vincent
France/Algeria/Mauritania 1979, 35mm, color, 113 min. French with English subtitles

Preceded by

AN ECSTATIC EXPERIENCE

Directed by Ja'Tovia Gary
US 2015, digital video, color & b/w, 6 min

GIVERNY I (NÈGRESSE IMPÉRIALE)

Directed by Ja'Tovia Gary
US 2017, digital video, color, 6 min



Ja'Tovia Gary *GIVERNY I (NÈGRESSE IMPÉRIALE)*

SEASON OF THE DEVIL BY LAV DIAZ

MARCH 29 – MARCH 31



Lav Diaz *SEASON OF THE DEVIL*

Among Diaz' darkest films, *Season of the Devil* nevertheless offers a fragile emblem of hope in the figures of the noble doctor and her idealistic poet husband, as well as the mysteriously fleeting woman played by popular Filipina singer Bituin.

The Harvard Film Archive and the Department of Visual and Environmental Studies are happy to welcome Lav Diaz as a 2018-19 Baby Jane Holzer Visiting Artist in Film. Together with his newest film Diaz will also present and discuss two earlier works, his meta-cinematic magnum opus, *Century of Birthing* as well as his celebrated and powerful Dostoevsky-inspired allegory, *Norte, the End of History*. – HG

Co-sponsored by the Asia Center, Harvard. Special thanks: Robin Kelsey, Dean of Arts and Humanities, Harvard; Lucien Castaing-Taylor—Film Study Center and the Department of Visual and Environmental Studies, Harvard; and Laura Frahm—VES.

The latest work by Filipino master director Lav Diaz (b. 1958) reaffirms his status as one of the most courageously uncompromising and visionary artists working in cinema today. A stark, harrowing, yet utterly mesmerizing vision of life under the brutal Marcos dictatorship, *Season of the Devil* adds another chapter to the tableau history of the modern Philippines unfolding across major Diaz films including his recent *From What Is Before* (2014) and *The Woman Who Left* (2014). In *Season of the Devil* Diaz takes a bold new direction by asking his actors to sing, acapella, a score of thirty songs written by the director in a return to his first career as a rock musician. A kind of rock opera, *Season of the Devil* is animated by a raw theatricality that tests and extends the actors' voices, giving a breathing and incantatory quality to songs that move from plaintive ballads to menacing chants to repeating choral cries. Set in 1979, at the height of Marcos' reign, *Season of the Devil* revolves around a selfless young doctor who leaves her poet husband behind to depart for the remote Ginto Island to run a village clinic in defiance of a local female-led militia determined to undermine her efforts. Hovering darkly over the film is a terrifying and literally two-faced tyrant, the ruthless Chairman Narisco who pointedly melds qualities of Marcos with current Presidential despot Rodrigo Duterte to offer a frightening reminder of the dark cyclicity of history. *Season of the Devil* was, in fact, conceived while Diaz was a 2017-18 Film Study Center-Radcliffe Fellow, researching a still planned personal history of Filipino cinema but also writing songs as a way to address the painful news of the horrific violence and injustice unleashed across the Philippines as Duterte began to consolidate power.





Lav Diaz *CENTURY OF BIRTHING*

**\$12 SPECIAL EVENT TICKETS
LAV DIAZ IN PERSON**

friday march 29 at 6pm

**SEASON OF THE DEVIL
(ANG PANAHOON NG HALIMAW)**

Directed by Lav Diaz. With Piolo Pascual, Shaina Magdayao, Bituin Escalante
Philippines 2018, DCP, b/w, 234 min. Filipino and Tagalog with English subtitles

Also screening as part of the Cinema of Resistance program p. 19.

saturday march 30 at 2pm

CENTURY OF BIRTHING (SIGLO NG PAGLULUWAL)

Century of Birthing finds Diaz taking stock of the creative process after three years during which he found himself unable to complete a film. The protagonist is a Diaz-like filmmaker whose struggles are

juxtaposed with scenes from the lives of a Christian cult living in the countryside. Out of these storylines emerges a meditation on art and faith, the rational and the irrational, the purpose of creativity, and the relation between the political and the spiritual. The filmmaker finds himself growing more and more ensnared in a thicket of doubt until a madwoman enters the scene.

Directed by Lav Diaz. With Angel Aquino, Joel Torre, Perry Dizon
Philippines 2001, digital video, b/w, 360 min. Filipino and Tagalog with English subtitles

sunday march 31 at 6pm

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

The vicious murder of a pawnbroker lies at the heart of the first of Diaz's films to be released to the-

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

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



Lav Diaz *NORTE, THE END OF HISTORY*

RECOLLECTIONS AND REVOLUTIONS. TWO FILMS BY JOÃO MOREIRA SALLES

APRIL 5 – APRIL 6

The dynamic and diverse body of work of João Moreira Salles (b. 1966) as a documentary filmmaker defies easy categorization, but his earlier trajectory touches on many of the most salient modes and traditions in the genre. Salles began writing scripts for television in the 1980s. In 1987 he directed the feature length *China, o Império do Centro* (*China, the Empire of the Center*) and was a screenplay writer for *Krajcberg, o poeta dos vestígios* (*Krajcberg, the Poet of Vestiges*), directed by his brother, Walter Salles. The latter project foreshadows a later sequence of intricate and sensitive portraits of individuals at work. Also in 1987, Walter and João Moreira Salles founded Videofilmes. This production company, based in Rio de Janeiro, has played a key role in reviving Brazilian film. Unusual for a Brazilian filmmaker at the time, Salles continued his exploration of travel and international themes in *Blues* (1990). After a hiatus from filmmaking, in 1998 he co-directed with Arthur Fontes the series *Futebol*; the sport is one of his lifelong passions. The following year, with Kátia Lund, he co-directed *Notícias de uma Guerra Particular* (*News from a Private War*), on the conflicts and victims of the war between police and drug traffickers in Rio de Janeiro. Salles continued to work as director for television projects. His career took a turn toward a more evocative form of filmmaking with the documentary *Nelson Freire* (2003). That film's restrained style reflects the introspection of the great pianist that serves as its subject. A more direct cinema approach also informs *Entreatos* (2004), on a very different subject: the consummate political animal Luiz Inácio Lula da Silva. Salles and his crew follow the charismatic candidate on the run-up to his first election as Brazil's president.

Salles also acted as a producer in several of the landmark films by the great documentarian Eduardo Coutinho. Coutinho died in February of 2014, while in the midst of filming a documentary with Brazilian students about their experiences and aspirations. With Jordana Berg, another longtime collaborator of Coutinho's, João Moreira Salles completed the film, released in 2015 as *Últimas Conversas* (*Last Conversations*).

During his visit to the Harvard Film Archive, João Moreira Salles will present and discuss two of his finest films, each an insightful and introspective remembrance of things past that explores documentary cinema as an inherently personal mode of filmmaking, inherently shaped by its maker with an intimacy and immediacy all too often occulted. *Santiago* and *In the Intense Now* offer profoundly cinematic history lessons that show film to be both a window—looking out with perspicacity over the world, and over the past—and a mirror that reflects its maker and the spectator, revealing the limits of their vision. — Bruno Carvalho, *Professor of Romance Languages and Literatures, Harvard*

Film descriptions by Haden Guest.

Special thanks: Mariano Siskind—*Romance Languages and Literatures, Harvard*; Paola Ibarra Deschamps—*David Rockefeller Center for Latin American Studies, Harvard*; and the DRCLAS Brazil Studies Program.



\$12 SPECIAL EVENT TICKETS
JOÃO MOREIRA SALLES IN PERSON

friday april 5 at 7pm

SANTIAGO

In this touching (double) portrait film Salles turns the camera equally upon himself as filmmaker as upon his purported subject, the extraverted and extravagant Santiago who was for many years the beloved Salles family butler before retiring to the miniscule apartment where the film takes place. Looking back, thirteen years later, over the hours of footage shot of Santiago reciting, recounting, reliving the glory days, Salles questions why he was never able to complete the film he had set out to make, probing gently, yet with rare candor, the assumptions and attitudes underlying his project and camera position. It is rare to find a film or filmmaker able to identify their own limits with the kind of honest introspection that leads Salles to recuperate his footage into a new *Santiago*, recovered and now shaded by a melancholy aura, an admission of failure, of a lost past and opportunity, but also glowing with an earnest beauty and humility.

Directed by João Moreira Salles
Brazil 2007, 35mm, b/w, 80 min. Portuguese with English subtitles



João Moreira Salles SANTIAGO



João Moreira Salles IN THE INTENSE NOW

\$12 SPECIAL EVENT TICKETS
JOÃO MOREIRA SALLES IN PERSON

saturday april 6 at 7pm

IN THE INTENSE NOW (NO INTENSO AGORA)

Salles' remarkable essay film looks back, wistfully but also probingly, at the convulsive forces "in the air" during the 1960s which were able, seemingly, to ignite revolutions of different force and magnitude around the globe. Combining a wide range of newsreel, television and home movie footage, *In the Intense Now* assembles a composite vision of cataclysmic events in Paris, Prague, China and Brazil while locating melancholy parallels in the fleeting ebullience and ultimate failure shared by the different youth-led movements and brutal rebuttals that they inspired. Salles discovers in archival footage a means to capture the elusive feeling, the emotion, of a fleeting moment, felt perhaps most deeply in his use of Super-8 footage shot by his mother in Beijing in 1966, "naïve" images that predictively reveal the larger counter-revolution in motion and dispel the romanticized visual clichés automatically used to evoke May '68 as a cultural and historical milestone.

Directed by João Moreira Salles
Brazil 2018, DCP, b/w & color, 127 min. Portuguese with English subtitles

VISIONS OF RICHARD P. ROGERS

APRIL 21 – APRIL 29

Richard P. Rogers (1944 - 2001) maintained two full-time careers: he was a celebrated director and producer of nonfiction films as well as an inspired teacher of still photography and filmmaking at Harvard. Rogers' appetite for knowledge was omnivorous, taking him from the jungles of Nicaragua to the fountains of Rome, from the bedrooms of colonial New England homes to the streets of working-class Albany, and throughout these travels his unsparing artist's eye often turned back onto himself. With topics that ranged across art and architecture, history and literature, his films spoke in many voices—politically engaged, personal, experimental. Though perhaps best known for the long form independent documentaries *Living at Risk* and *Pictures from a Revolution* (both collaborations with Susan Meiselas and Alfred Guzzetti) at Harvard he was also a mentor to new generations of committed filmmakers, and under his directorship the Film Study Center became an important catalyst for nonfiction production. Rogers' films share an experimental bent, a search for the adequate form to create revealing portraits whether of artists like William Carlos Williams, historic figures such as the midwife and healer Martha Ballard, or communities like the Quincy, Massachusetts captured in Rogers' celebrated short film, *Quarry*.

The Harvard Film Archive is pleased to collaborate with Susan Meiselas on this retrospective while she is a Fellow at the Radcliffe Institute for Advanced Study working on a research and book project about the photographs of Richard P. Rogers. Susan Meiselas will be joined in conversation with filmmaker and former student of Rogers, Alexander Olchs about *The Windmill Movie*, Olchs' touching and insightful portrait of Rogers and his unfinished eponymous film.

Select film descriptions by Haden Guest, Amy Sloper and Brittany Gravely.

sunday april 21 at 7pm

A MIDWIFE'S TALE

In one of his last films, Rogers worked with writer Laurie Kahn-Levitt to adapt Laurel Thatcher Ulrich's Pulitzer Prize winning book, *A Midwife's Tale*, into a feature-length film for PBS' *American Experience*. Ulrich's book was already a decadal text, one that used the life of an ordinary woman, Martha Ballard—as told in her own voice through the detailed diary she kept from 1785-1812—to tell a socioeconomic history of rural life in New England and to interpret the everyday struggle, violence and mundanity of women's lives in the late 18th and early 19th centuries. Combining



elements of documentary and fiction, the filmmakers not only bring Martha Ballard to life on screen, but also illustrate the often hidden labor of historical research by showing Ulrich herself performing the detailed and expansive detective work of interpreting Ballard's life through the document she has left behind.

Directed by Richard P. Rogers
US 1998, 16mm, color, 89 min

sunday april 28 at 5pm

MOVING PICTURES: THE ART OF JAN LENICA

While Jan Lenica was a visiting artist at Harvard's Film Study Center, Richard Rogers wanted to make a portrait of the master graphic designer and animator in action. Rogers structures his film much like his subject might, in funny fits and starts, with slightly ominous, minimalist shots interrupted by artfully composed, off-kilter perspectives and an underlying mystery and irreverent humor. When a solemn Lenica admits to having "no working method" and trusting visual information over language, Rogers responds with a close examination of Lenica calmly engaged at the animation stand and, later, with an experimental cut-up audio track of Lenica's terse aphorisms. After witnessing Lenica drawing, painting and shooting segments of his film *Landscape* in his Carpenter Center studio, Rogers brings that work to life so the audience can immediately witness the magical results of Lenica's understated undertaking.

Directed by Richard P. Rogers
US 1975, 16mm, color, 20 min

WILLIAM CARLOS WILLIAMS

In this commission for the PBS series *Voices and Visions*, exploring the lives of great American poets, Rogers offers a touching portrait of the poet and doctor that seeks to understand the origins of Williams' uniquely grounded poetry and its connection to his daily life and beloved New Jersey.

Directed by Richard P. Rogers
US 1988, 16mm, color, 36 min



Richard Rogers QUARRY

INTRODUCTION BY SUSAN MEISELAS

sunday april 28 at 7pm

QUARRY

This portrait of an abandoned quarry in Quincy, Massachusetts captures the striking natural beauty of the site as it explores the social rites of the young people who gather along its rugged shores to enjoy leisure in what was once a place of toil.

Directed by Richard P. Rogers
US 1970, 16mm, b/w, 13 min

ELEPHANTS: FRAGMENTS IN AN ARGUMENT

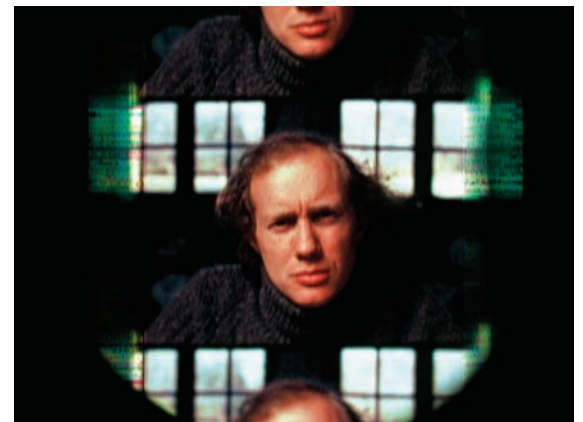
A self-portrait of the filmmaker at twenty-nine, this provocative collage of photographs, street scenes, and interviews with family and friends seeks to prove that "one's consciousness is the result of one's relationship to power and not, as many believe, vice-versa."

Directed by Richard P. Rogers
US 1973, 16mm, color, 25 min

226-1690

Rogers created this "minimalist soap opera" out of messages left on his telephone answering machine over the course of an entire year. Together with the accompanying visuals of scenes shot from the windows of the filmmaker's New York loft, the recordings provide an amusing account of life caught between the public and the private; we see weddings take place in the church across the street, passersby struggling through the snow on the sidewalk, gradually becoming submerged in the meditative rhythms of Rogers' interior world.

Directed by Richard P. Rogers
US 1984, 16mm, color, 23 min



Richard Rogers THE WINDMILL MOVIE

**\$12 SPECIAL EVENT TICKETS
ALEXANDER OLCH AND SUSAN MEISELAS
IN PERSON**

monday april 29 at 7pm

THE WINDMILL MOVIE

What if someone wrote your autobiography? 200 hours of footage, dusty boxes of film, a broken editing computer: these were the pieces of filmmaker Richard P. Rogers' daring attempt to make his own autobiography. He died in 2001, leaving behind a lifetime of filmed memories, until his student and protégé, Alexander Olch began making a movie out of the pieces. Writing in his teacher's voice, working with Wallace Shawn, Bob Balaban and Richard's wife—acclaimed photographer Susan Meiselas—Olch steps into his mentor's shoes and his past to make a film impossible to make. An autobiography that isn't. A documentary of fiction. A lifetime of questions, finally answered.

Directed by Alexander Olch. With Wallace Shawn, Bob Balaban, Susan Meiselas
US 2009, 35mm, color, 82 min

A door slammed open and Richard P. Rogers dashed through a Harvard Sever Hall corridor, students trailing behind him. He was mid-sentence describing something I do not remember. He wore a tweed jacket and tufts of red hair flowed from the sides of his otherwise bald head. He looked like an old movie studio boss I had once seen in a photo.

That was the first time I saw Rogers.

The last time I saw him, years later, he spoke slower, had lost the hair, but still had the same jacket. We had won a grant to make a film together in Spain, but the project collapsed after he passed away. I stayed in New York, it didn't feel right to be in Spain without him.

By chance I rented an apartment on Mott Street, down the block from his loft. A few months after the funeral, geraniums started growing in his window. I left a note for his partner Susan Meiselas, that I was nearby if she needed anything.

She called a few days later, asking for help sorting out the piles of film reels and video tapes he had left behind. On his desk, there was a broken Avid editing computer. I figured out how to fix it, power it on, and up came a project: footage of beaches, tennis courts, landscapes in the Hamptons. I asked if she knew anything about this. She said, "What are you doing for the rest of the day?"

End of day came and we watched clips I had found, which seemed to ask more questions than they answered. Susan smiled: "What are you doing for the rest of the week?"

That week turned into seven years. Whether it was questions I had to answer, or a puzzle that had to be solved, I cannot say. Most everyone I knew told me to stop and move on to another project, which of course made me dig in even more.

When I studied at Harvard, the film department focused on documentary cinema. Teachers often squinted at me bemusedly when I spoke of screenwriting or drama. I replied we should be interested in the world not as it is, but as it could be. I had the quote wrong from a Chekhov play I was reading in English class, but the tension I felt then—the tension between documentary and fiction filmmaking—was intriguing to me, and to Rogers.

The simple questions unfold in so many mysterious ways: is there a difference at all between fiction and documentary? Between an actor and a non-actor? Is there, when it comes to cinema, a difference between the living and the dead? I wonder. — Alexander Olch

AN EVENING WITH SKY HOPINKA

MAY 5

The searching, striking digital films of Sky Hopinka (b. 1984) are complex formal arrangements, conceptually and aesthetically dense, characterized by an intricate layering of word and image. But they are also wellsprings of beauty and mystery, filled with surprising confluences of speech and song, color and motion. A member of the Ho-Chunk Nation of Wisconsin, Hopinka has described his work as “ethnopoetic,” a term that encompasses several imperatives—among them, the mission to reclaim the ethnographic gaze that has dominated the representation of indigenous cultures and to bring the indirection of poetry to an exploration of Native identity both past and present.

Hopinka, who is fluent in Chinuk Wawa, has been an active participant in its revival in the Pacific Northwest, and language occupies a central role in his films. Many of them deal with the challenges of language preservation and transmission and, more broadly, with language as a container of culture. In Hopinka’s videos, words are heard and seen, learned and read, translated and transcribed, their meanings by turns communicated and withheld. The emphasis on language—specifically, the act of language learning, with its inherent lacunae of understanding, its movement from confusion to clarity—is often mirrored in the formal operations of his films.

The seven-minute *Jáaji Approx.*, Hopinka’s most widely screened work to date (it appeared, for instance, in last year’s Sundance and Ann Arbor film festivals), remains the most concise, and perhaps most vivid, example of the filmmaker’s contrapuntal method. *Jáaji* is the direct-address word for “father” in the Hočąk language; the second part of the title alludes not only to the approximations of translation but also to the notions of proximity and distance that shape the video’s form and content. A road movie through archetypal landscapes of the American West, it combines fragmentary shots of open skies, coastlines, forests, mountains, deserts, and highways with Hopinka’s audio recordings of his father’s stories and songs from the powwow circuit. The elder’s words, sometimes indistinct, initially appear on-screen as phonetic transcriptions. Midway through, Hopinka cuts in to accompany his father on a song, and as the gap between speaker and listener narrows, the editing slows and the mood shifts, the images becoming more intensely colored. Manipulating simple elements to emotionally complex ends, *Jáaji Approx.* creates an effect of space and time being at once traversed and collapsed, of a relationship and a shared history coming into focus. — *Dennis Lim, adapted from his 2017 Artforum article*

The Harvard Film Archive is pleased to welcome Sky Hopinka, a 2018-19 Radcliffe-Film Study Center Fellow for a program which includes new films as well as readings by Hopinka to accompany select pieces.

Special thanks: Meredith Quinn—Radcliffe Institute for Advanced Study, Harvard; Peter Gallison—Film Study Center, Harvard.

All films and film descriptions by Sky Hopinka.



Sky Hopinka *FAINTING SPELLS*

\$12 SPECIAL EVENT TICKETS SKY HOPINKA IN PERSON

sunday may 5 at 7pm

DISLOCATION BLUES

An incomplete and imperfect portrait of reflections from Standing Rock. Cleo Kehna recounts his experiences entering, being at, and leaving the camp and the difficulties and the reluctance in looking back with a clear and critical eye. Terry Running Wild describes what his camp is like, and what he hopes it will become.

US 2017, digital video, color, 17 min

FAINTING SPELLS

Told through recollections of youth, learning, lore and departure, this is an imagined myth for the Xawjska, or the Indian Pipe Plant—used by the Ho-Chunk to revive those who have fainted.

US 2018, digital video, color, 11 min

JÁAJI APPROX.

Logging and approximating a relationship between audio recordings of my father and videos gathered of the landscapes we have both separately tra-

versed. The initial distance between the logger and the recordings, of recollections and of songs, new and traditional, narrows while the images become an expanding semblance of filial affect. *Jáaji* is a near translation for directly addressing a father in the Hočąk language.

US 2015, digital video, color, 8 min

WHEN YOU'RE LOST IN THE RAIN

In this video drawing from Bob Dylan’s song “Just Like Tom Thumb’s Blues,” layers of experiences circling loss and longing are overlaid between images of landscapes and movement. In the song, a stranger’s listlessness and exhaustion are woven through and around Juarez, Mexico, and so, too, are these stories woven around original discontent and uncertainty as they move through an uneasy negotiation with the strangeness of the American pioneer spirit.

US 2018, digital video, color, 5 min

CLOUDLESS BLUE EGRESS OF SUMMER, PART 2

Fort Marion, also known as Castillo de San Marcos, has a long and complex history. Built in 1672 and located in St. Augustine, Florida, it served as a

prison during the Seminole Wars in the 1830’s, and a prison at the end of the Indian Wars in the late 1880’s. It was where Captain Richard Pratt developed a plan of forced assimilation through education that spread across the United States to boarding schools, built with the philosophy “that all the Indian there is in the race should be dead. Kill the Indian in him, and save the man.”

Each section of the video tells a small part of this history, from Seminole Chieftain Coacoochee’s account of his escape from the fort, to ledger drawings made by the prisoners from the plains given pen and paper and told to draw what they see and what they remember. Each section traces the persistence of presence and memory experienced through confinement and incarceration, through small samplings of space and hope. Where the ocean is a beginning of a story that is incomplete, whose end is lingering on a surface that is innately unstable and effortlessly resolute.

US 2018, digital video, color, 13 min

The dream of a truly political cinema embraced by Jean-Luc Godard's and Jean-Pierre Gorin's *Wind from the East* (1970) would assume intriguing new shapes two decades later. After the fall of the Wall, signs of life from Eastern European countries enriched world cinema, above all with their excavations of stories long silenced or censored. Together with fellow artists from countries in the former Soviet Union and Yugoslavia, Romanian filmmakers distinguished themselves at international festivals, with the ultimate seal of approval arriving when Cristian Mungiu's *4 Months, 3 Weeks and 2 Days* won the *Palme d'Or* at Cannes in 2007. Romanian spectators were taken aback, puzzled and irritated by the enthusiastic international recognition for this cinema's grim portraits of their country's grief. Western viewers applauded these exercises in communist memory and post-communist recovery, extolling their intricate mise-en-scène, the occasional use of black-and-white, the ambitious widescreen or return to the Academy ratio of earlier cinema, and especially the often spine-tingling orchestration of the long-take.

The energies that gave rise to this Romanian New Wave in the first two post-Wall decades have not abated. Indeed, the creativity, thematic and formal, of an increasingly diverse group of filmmakers has produced a continuing array of noteworthy features. The films selected for this series bear the signatures of strong individual figures and, together, yield a compelling and surprisingly coherent larger picture. Despite a strained national economy, official corruption, and an ever-fraught political situation, contemporary Romanian cinema continues to flourish. It is a testament to the vitality of the contemporary Romanian cinema that it keeps finding new powerful stories beyond the so-called frame of miserabilism and the ever-present corrupted bureaucracy. If they are present in the background of such features as *One Floor Below* (Radu Muntean), *Graduation* (Cristian Mungiu) or *Pororoca* (Constantin Popescu), there is no opportunism at work here in these tableaux of dark days and hard times. Instead, the filmmakers probe their protagonists' moral dilemmas, difficult choices, and often harsh endings, plunging into thoughts and feelings, while avoiding psychology (*à la* Bresson), by deftly shifting points of view, alternating claustrophobic interior shots with sweeping panoramas of towns and villages that no longer reflect the pre-modern traumatism of communism, but rather the conflicting priorities of a fledgling European Union country. These films find an initial acme in Corneliu Porumboiu's 2009 *Police, Adjective*, a work that sets the stage for existentialist dramas determined by a policing apparatus. As a body, they constitute strong cinematic interventions reminiscent of both Dostoevsky and Kazuo Ishiguro, providing revealing and disarming cultural dialogues that have become a key component in this national cinema's international success.

With their playful storylines and light spirit, the latest two features by Corneliu Porumboiu figure as portraits of a nation in which family life is central. Reading bedtime stories steeped in Romanian folklore and history or *The Adventures of Robin Hood* (*The Treasure*, Corneliu Porumboiu) is just as valid a narrative engine as preparing for a family funeral (*Sieranevada*, Cristi Puiu). These detached and kaleidoscopic visions define and redefine the family's status, be it as a micro- or a macro-community. Intimate and introspective concerns, nonetheless, remain on view in the rich tapestry that is contemporary Romanian cinema. Leading a strong cohort of women filmmakers is Adina Pintilie, whose genre-defying exploration of intimacy and sexuality earned her the Golden Bear at last year's Berlinale. Pintilie's *Touch Me Not* (2018) is a film about the body, our perception of our own bodies and our perception of others as bodies. The aforementioned introspective exercises coalesce in a filmic universe far removed from the haunted venues of the communist past. More than other contemporary productions by fellow Romanian filmmakers, *Touch Me Not* focuses on a topic that is both personal and universal, precisely by exploring so closely the physicality of human being.

And then there is the prolific, original and irreverent Radu Jude who takes on sacred cows and does so with the greatest of glee. Perceived as critiques of contemporary Romania's economic and social inequalities, his films allegorize historical taboos. From the brutality of anti-Roma violence in the 19th century Principates that would later become Romania (*Aferim*, 2014) to his take on Romanian Holocaust denial in the most recent '*I Do Not Care If We Go Down In History as Barbarians*,' Jude's cinema offers a heady blend of formal precision and authorial outspokenness. Among the sophisticated auteurs represented in this series, Jude stands out as the most unapologetic intellectual. He takes his place in a dynamic group of filmmakers well-versed in film history, past and present, and, as a legacy of the French New Wave, intensely well-read. For all their strength and maturity, these films stand out above all by dint of their intense cinematic intuition. New Romanian Cinema provides various forms of enrichment and above all, food for thought. – *Codruța Morari, Associate Professor of Cinema & Media Studies and French Chair, Cinema & Media Studies, Wellesley College*

Film descriptions by Brittany Gravely and Haden Guest.

tuesday may 7 at 7pm

saturday may 25 at 7pm

SCARRED HEARTS (INIMI CICATRIZATE)

A stylistically rigorous and moving meditation on the inexorable dark forces of history that reshaped 20th century Europe, *Scarred Hearts* is an innovative adaptation of the eponymous autobiographical novel by Romanian Jewish writer M. Blecher, inspired by his struggles with Pott's disease, a crippling form of bone tuberculosis. Set in a polished Romanian sanitarium on the eve of WWII, Radu Jude's film maintains a fixed camera for most of its extended sequence shots, observing the ailing young writer Emanuel from a marked and often ironic distance as he adjusts to his condition and the constricting body cast that protects his deteriorating spine. Broken into episodes by title card passages of Blecher's diaristic writings, *Scarred Hearts* lends a literary introspection to Emanuel's daily routines and the romance that starts to blossom between him and a comely young patient. Jude carefully describes the sanitarium as both a refuge from the outside world and a microcosm for the precarious tip towards fascism, pointedly revealed in anti-Semitic innuendos and an imprecise, creeping sense of malaise. *Scarred Hearts* nevertheless finds bright humor and human warmth in Emanuel's small victories and the fragile camaraderie forged with fellow patients and sufferers.

Directed by Radu Jude. With Serban Pavlu, Ivana Mladenovic, Gabriel Spahiu
Romania/Germany/Belgium/France 2016, DCP, color, 141 min. Romanian and German with English subtitles

monday may 6 at 7pm

GRADUATION (BACALAUREAT)

Having given up his own dreams long ago, middle-aged physician Romeo Aldea now primarily navigates his relationships with three women: an estranged wife, a frustrated mistress, and his teenaged daughter Eliza. It is Eliza's big event the title references; he has spent years obsessively working toward that day, when she will be free from



Radu Jude SCARRED HEARTS



Christian Mungiu *GRADUATION*

the constraints their dead-end province. Yet the day before her crucial final exams, an unfortunate incident proves enough of a threat to a positive outcome that he reluctantly resorts to asking a favor of a friend on the inside, which unravels a series of return favors, ambiguous threats, bureaucracy, pay-offs and ethical conundrums—embroiling him in the very corruption he has taught his daughter to reject. In Mungiu's quickly moving, gripping drama, both father and daughter, stuck with a limited range of options, must negotiate the sticky repercussions of an uneasy compromise—raising larger questions about the complexity of Romania's present and perhaps, future.

Directed by Cristian Mungiu. With Adrian Titieni, Maria Dragus, Lia Bugnar
Romania/France/Belgium 2016, DCP, color, 128 min. Romanian with English subtitles



Corneliu Porumboiu *INFINITE FOOTBALL*

friday may 10 at 7pm
saturday may 18 at 9pm
TOUCH ME NOT

The most unusual entry in this series, *Touch Me Not* has surprised, fascinated and agitated audiences since its debut, even upending the most recent Berlin Film Festival by winning the Golden Bear for Best Film. Part documentary, part fiction, part therapeutic performance art, the film gets under the skin by focusing precisely on that very surface. Within mostly sterile-looking, well-lit, lab-like environments, Adina Pintilie probes varying degrees of uncomfortability with one's body, including her own, in this emotional and aesthetic experiment, allowing the fictional and staged elements to function as, in her words, "a protective space—that allowed us to safely explore some of the most vulnerable areas of our intimacy." She concentrates on three characters: a middle-aged woman afraid of many levels of touch, a young man who lost all of his hair as a child, and a man with a severe disability who also has the healthiest outlook on his body and his sexuality. With graphic sexual situations and awkward levels of emotional expo-

sure—requiring a marked degree of nakedness on behalf of both the actors and the non-actors—the film treads where few dare: whether it is exploring various fetishes inside a sex club, sharing a bed with a philosophical trans sex worker or simply witnessing a couple outside conventional standards of beauty take up significant screen space with a loving, sensual relationship.

Directed by Adina Pintilie. With Laura Benson, Tómas Lemarquis, Christian Bayerlein
Romania/Germany/Czech Republic/Bulgaria/France 2018, DCP, color, 125 min. English and German with English subtitles

friday may 10 at 9:30pm
sunday may 19 at 5pm
INFINITE FOOTBALL (FOTBAL INFINIT)

Infinite applies to more than just football in Porumboiu's deceptively casual documentary portrait of a passionate dreamer in the guise of a government bureaucrat. Like Porumboiu's features, the film launches a humorous, compassionate and earnest inquiry into the puzzling motives and idiosyncrasies of mortals—particularly *Romanian* ones. And here, it's as if Porumboiu accidentally stumbles into his subject—a surprising font of droll profundity—along with a funny string of incidental occurrences and unusual personalities that pop up along the way. The film's unlikely star is Laurentiu Ginghina, a brother of Porumboiu's childhood friend, who still lives in Vaslui, the director's hometown. Injured long ago in a soccer game, Ginghina became obsessed with a specific, though adaptable, plan to completely revolutionize the sport, making it less dangerous and more beautiful. Regardless of the scheme's practicality or feasibility, what is unquestionably revolutionary here is Porumboiu's ability to see through the mundane surface to the multifaceted—at times, metaphysical—treasures just waiting to be recognized and celebrated.

Directed by Corneliu Porumboiu
Romania 2018, DCP, color, 70 min. Romanian with English subtitles

saturday may 11 at 7pm
friday may 24 at 7pm
SIERANEVADA

Deep-seated fears and resentments boil dangerously on the back burner in the crowded apartment where a family gathering takes place, a ceremonial wake to mark forty days since the death of the paterfamilias and give rest to his soul. Unfortunately, the priest is late, and a host of seemingly minor altercations and misunderstandings build into an increasingly chaotic emotional melee centered around the dinner table where the meal is endlessly delayed while the drinks pour all too freely. Laced with

often absurdist black humor, the enigmatically titled *Sieranevada* (purposelessly misspelled) seems determined to derail the dead man's promised peace as family members punish each other by opening old wounds, all the while set on edge by the 9/11 conspiracy theories obsessively debated by two brothers and the unwelcome appearance of a belligerent relation. Cristi Puiu is one of the leaders of the New Romanian Cinema whose every film invents a new syntax and rhythm to ruminate with trenchant subtlety about history, politics and the terrors of everyday life. In *Sieranevada* Puiu again uses long duration—recalling *The Death of Mr. Lazarescu* (2005)—to slowly tangle conflicting, clashing voices and points of view into an extended and disorienting endurance test for the film's protagonist, an easy-going doctor trying to find a quiet corner to wait out the storm. The almost verité style camerawork embodies the film's restless, at times desperate, energy as it tries in vain to enter crowded rooms, rarely able to find a clear point of view. The camera could, in fact, be the restless ghost of the deceased, who, outrageously, everyone seems almost to have forgotten.

Directed by Cristi Puiu. With Mimi Branescu, Judith State, Bogdan Dumitrache
Romania/France/Bosnia and Herzegovina/Croatia/Republic of Macedonia 2016, DCP, color, 173 min. Romanian with English subtitles

sunday may 12 at 5pm
THE DEAD NATION (TARA MOARTA)

The stark poetry of Radu Jude's documentary starts with an incongruent beauty and intimate horror. As the unearthed archive of photos from Costică Accintea's *Foto Splendid* studio—depicting the daily life of Romanians from 1937–1945—drifts across the screen, national anthems and politician's speeches play. Interrupting the mysterious pleasure of these crisp, yet decaying photographs whose subjects—despite their staging and posing—appear to exude an unvarnished frankness, the narration of a Jewish physician's first-hand account during those same years details the apocalyptic reality of the vicious plague descending upon the Jewish people. "So much darkness in this hateful century" writes Emil Dorian as only glimpses of the pogrom—a spate of fascist salutes, for instance—appear in Romania's stoic face for the camera. The negative transference of Jude's discordant audio/visual history, as a nation's outer appearance masks its inner decay, eerily reflects the division between Christians and Jews deepening into a frighteningly grotesque chasm. Like



Radu Jude *THE DEAD NATION*

the photographs' decomposition which occasionally allows only eyes or a mouth to remain visible, the doctor describes the corrosion of humanity steadily eating away at Europe, one that also distorted and dissolved a nation's very memory, which, for its citizens to carry on, seems to have been extinguished even before its formation.

Directed by Radu Jude
Romania 2017, DCP, b/w, 83 min. Romanian with English subtitles

Also screening as part of the Cinema of Resistance program, p. 19.

sunday may 12 at 7pm

friday may 17 at 9pm

ONE FLOOR BELOW (UN ETAJ MAI JOS)

Radu Muntean masterfully weaves a tense moral fable from the fibers of everyday life, closely following the regimented work and leisure hours of Sandu Patrascu, an administrator in charge of car registration, as he goes through the paces and, in the midst of it all, overhears crucial evidence of a murder committed in his apartment building—revealing the killer to one of his neighbors. *One Floor Below* slowly, meticulously, ratchets up the tension as Patrascu enigmatically guards his dark, festering secret and as the murderer begins to insinuate himself, menacingly, into Patrascu's life. Like the late films of Robert Bresson, *One Floor Below* moves with a moral precision and mystery, a sense that larger forces, perhaps the heavy shadow of totalitarianism, drive the characters forward, almost without understanding of their actions and inactions.

Directed by Radu Muntean. With Teodor Corban, Iulian Postelnicu, Oxana Moravec
Romania/France/Sweden/Germany 2015, DCP, color, 93 min. Romanian with English subtitles



Bogdan Mirica DOGS

monday may 13 at 7pm

DOGS (CÂINI)

Despite beginning with the ominous appearance of a detached body part bubbling up out of nowhere, Bogdan Mirica's first feature silently, steadily sets the notorious slow-burn of the Romanian New Wave to scalding. A crime-thriller with the minimalist existentialism of a Western, *Dogs* also pays ample respects to horror, as a familiar plot of that genre comes into gradual focus: the city-dweller intruding upon a backwater rural town that operates by different, darker rules. The brooding, enigmatic Roman—played by Dragos Bucur of Porumboiu's *Police, Adjective* (2009)—surveys the remote "wasteland" he has inherited from a grandfather with a sordid past, while the local police chief investigates accumulating, unnerving evidence of a known monster further unhooking when its kingdom

is threatened. With surreal, absurdist detail and subtle, painstakingly etched tension, the penetrating realism of *Dogs* reaches deep into primal fears of the unknown and in particular, a menacing, corrupt wilderness scarcely under control, a vicious dog on a fraying leash.

Directed by Bogdan Mirica. With Dragos Bucur, Gheorghe Visu, Vlad Ivanov
France/Romania/Bulgaria/Qatar 2016, DCP, color, 104 min. Romanian with English subtitles

friday may 17 at 7pm

ALICE T.

Muntean's latest film is a portrait of a spoiled and recklessly strong-willed young woman whose obstinate decisions threaten to inflict immeasurable emotional and psychological damage on herself and her family. An adopted child with uncertain ideas about intimacy, the eponymous Alice first hides then flaunts her pregnancy, locking her mother into a tumultuous struggle that at times seems to be a strangely childish game, a clamor for attention, and at others a kind of dark misanthropy. First-time actress Andra Gutu brings a raw energy to Muntean's understated but powerful study of the stark gap between myopic parents and the youth whose addiction to cellphones and instant emotions is a symptom of callous indifference to human relationships.

Directed by Radu Muntean. With Andra Gutu, Mihaela Sirbu, Cristine Hambaseanu
France/Romania/Sweden 2018, DCP, color, 105 min. Romanian with English subtitles

saturday may 18 at 7pm

THE TREASURE (COMOARA)

In his latest feature, Porumboiu has honed his craft of subtle, dry humor to a marvelously fine point. With the remote, storybook promise of hidden treasure as the film's driving force, it is the director's knack for detailing daily minutia that takes most of the spotlight. Likewise, this outlandishly folkloric premise is taken in stride by its two searchers, neighbors who have decided to split the riches fifty-fifty if the less broke Costi fronts the cash for a metal detector to survey Adrian's inherited and storied land. Neither ever break a smile when discussing their plan: Porumboiu leaves the amusement to his audience as the minor complications, doubts and bureaucracies accumulate and convolute. An unnerving tension gently mounts alongside the cynical movie-goer's assumption that this pursuit cannot end well. The real treasure is the film's surprising, mythic conclusion, the elements of which, Porumboiu keeps hidden in plain, everyday sight.

Directed by Corneliu Porumboiu. With Toma Cuzin, Adrian Purcareaescu, Corneliu Cozmei
Romania/France 2019, DCP, color, 89 min. Romanian with English subtitles

sunday may 19 at 7pm

POROROCA

Constantin Popescu's film of a couple and their missing child is as realistic, as brutally immersive an experience as cinema can provide. The distanced wide-shots that replicate the experience of the uncontrollable chaos of life are the same ones which make it easy to lose sight of a child playing with others in a busy park, while the nervous, handheld tracking camera plummets the viewer into the sweaty, panicked palpitations of searching or following any stray leads. Popescu's audience not only lives with Tudor—the father who lost track of the

child for that single, most feared moment—they live inside his grief, his horror, his attempts to distract himself, his frustration with the police and eventually, his obsession with a man who regularly visits the park alone. Named after a destructive tidal wave which occurs in rivers, not oceans, *Pororoca* astounds in its unbelievable power to induce the audience into total identification with Tudor, even as he edges frighteningly toward the same indescribable darkness that took his daughter away.

Directed by Constantin Popescu. With Bogdan Dumitrache, Iulia Lumânare, Costin Dogioiu
Romania/France 2017, DCP, color, 153 min. Romanian with English subtitles

monday may 20 at 7pm

'I DO NOT CARE IF WE GO DOWN IN HISTORY AS BARBARIANS' (MI ESTE INDIFERENT DACA ÎN ISTORIE VOM INTRA CA BARBARI)

"These words," explains Radu Jude, "spoken in the Council of Ministers of the summer of 1941, started the ethnic cleansing on the Eastern Front. The film is an answer to that phrase." In examining Romania's collusion with Nazi Germany and that union's subsequent erasure from national memory, Jude breaks all kinds of cinematic etiquette in his provocatively playful dissection of history and its representation. The first thing to go is the fourth wall when Ioana Iacob introduces herself as Mariana Marin (not coincidentally sharing a name with the radical Romanian poet silenced under Ceaușescu), the director of a city-sponsored, public reenactment of the bloody Odessa Massacre in which thousands of Ukrainian Jews were killed by both German and Romanian troops. Mariana's own dictatorial bent and artistic vision are increasingly challenged by her ideologically diverse mix of volunteer players and even the open-minded city official trying to soften the edges of her audacious attempt at societal vivisection. Incorporating incriminating archival footage and photographs with extended dialogue sequences of intellectual exposition, and even the complex power dynamics within Mariana's personal life, Jude's film is not only interrogating Romania, it is investigating inherent problems with the creation and reception of political art even as his own unfolds.

Directed by Radu Jude. With Ioana Iacob, Alexandru Dabija, Alex Bogdan
Romania/Germany/Bulgaria/France/Czech Republic 2018, DCP, color, 140 min. Romanian with English subtitles



Adina Pintilie TOUCH ME NOT



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SUCH A MORNING BY AMAR KANWAR

APRIL 19

“To cook slowly, on a slow flame, for a long time: sometimes that is a good way to be.” – Amar Kanwar

Amar Kanwar (b. 1964) is a New Delhi-based filmmaker and artist whose work has powerfully mined the potential of a slower, drifting method of moving image to forge a politically charged and engaged mode of gently expanded cinema. Kanwar’s critically acclaimed yet fiercely debated *Such a Morning* hovers on the border between magical realist allegory and slow cinema trance film with an almost Calvino-like fable of a renowned mathematician impulsively abandoning his university post, without explanation, to hibernate in a train car abandoned deep in a lush forest. Studiously meditating on the darkness of his cabin as he carefully blocks out the stubborn sunlight, Kanwar’s obscure hero seeks an enigmatic form of solace, a passenger on a secret train of thought bound for an uncertain destination. The appearance, or apparition, of a woman indifferently guarding a house systematically pulled apart by vandal ruffians offers a haunting bookend to the mathematician’s patient project, a form of deliberate waiting, or resistance, or surrender. Crafted with a cinematographic precision and remarkable attention to light and shadow, *Such a Morning* shimmers with fierce political allegory and obdurate mystery, inviting the viewer to sit and to wait, like the film’s characters, for an expected revelation. – HG

Amar Kanwar’s visit is co-presented with the Carpenter Center for the Visual Arts with support from the Film Study Center, the Lakshmi Mittal and Family South Asia Institute and the Asia Center, Harvard.

Special thanks: Dan Byers, Daisy Nam—Carpenter Center for the Visual Arts; Lucien Castaing-Taylor—Film Study Center and the Department of Visual and Environmental Studies, Harvard; Marian Goodman Gallery, New York.

\$12 SPECIAL EVENT TICKETS
AMAR KANWAR IN PERSON

friday april 19 at 7pm

SUCH A MORNING

Directed by Amar Kanwar
 India 2017, digital video, color, 85 min



Amar Kanwar *SUCH A MORNING*

in person

CARTER ECKERT **mar 1**
 SHI CHUAN **mar 2**
 LAURA HUERTAS MILLÁN **mar 3 - 4**
 CECILIA BARRIONUEVO **mar 4**
 PARK CHAN-WOOK **mar 5**
 ANOCHA SUWICHAKORNPONG **mar 8**
 LAURA FRAHM **mar 11 & apr 22**
 LAV DIAZ **mar 29**
 GO HIRASAWA **apr 1**
 JOÃO MOREIRA SALLES **apr 5 - 6**
 PHUTTIPHONG AROONPHENG **apr 13**
 AMAR KANWAR **apr 19**
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 ALEXANDER OLCH **apr 29**
 SKY HOPINKA **may 5**

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