

HARVARD FILM ARCHIVE



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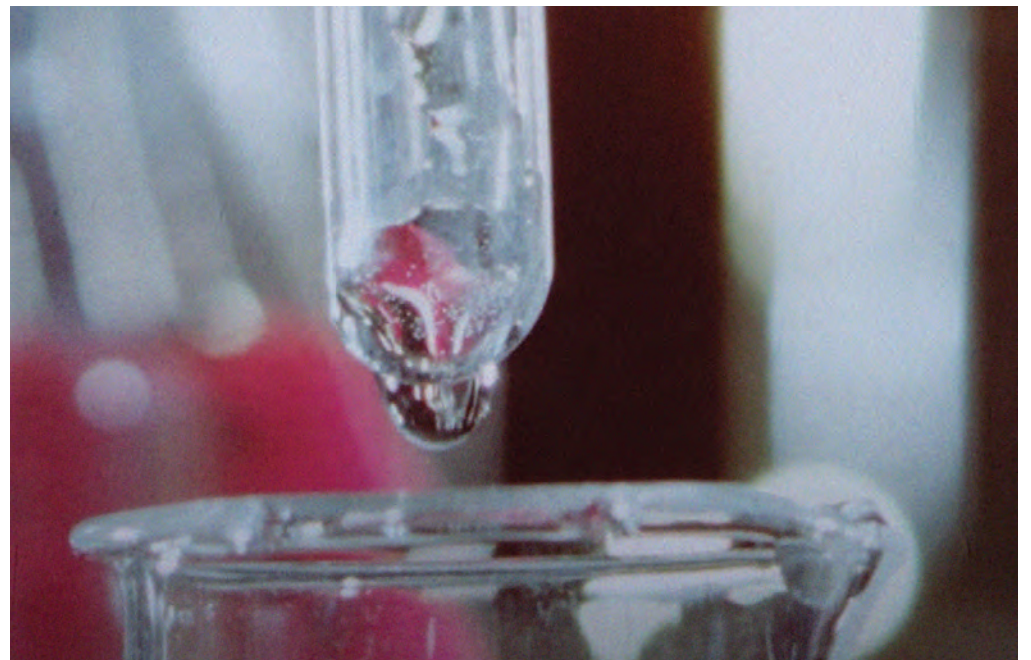
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Turn on, tune in, drop out—the reverberating words of Timothy Leary, symbolic leader of the US counterculture movement and the most influential spokesperson of the Sixties psychedelic scene. He popularized the use of mind-altering substances both medically and recreationally—ironically undermining their scientific investigation for decades to come.

In 1960, Leary and Richard Alpert (later known as guru Baba Ram Dass) began to explore the effects of psychotropic substances on the human mind within the Department of Psychology at Harvard University. Their endeavor became known as the Harvard Psilocybin Project and involved administering drugs such as psilocybin—a hallucinogen which naturally exists in specific types of mushrooms—to volunteer subjects. Leary and Alpert would record the hallucinogen's effects on the subjects and often participate in the experimentations themselves, believing they would gain a deeper understanding of the subject's experience. By 1962 Harvard faculty and administrators were growing critical of Leary and Alpert's unconventional research methods, and they were soon fired from the university. Nevertheless, they both continued their investigations into psychotropic substances and moved toward a deeper focus on LSD (lysergic acid diethylamide), relocating their experimentations to a sixty-four-room mansion in Millbrook, New York—an idyllic location in a small, wealthy community—owned by Mellon heirs and siblings Peggy, Billy and Tommy Hitchcock. The Hitchcocks were familiar with Leary both professionally and personally and arranged for him to work and live in the mansion with a group of his supporters from 1963 to 1968. Within these years, the activities inside the estate devolved from semi-scholarly research into a party-oriented environment with a revolving door of eclectic visitors. Their work with LSD and other psychotropic drugs became loose and informal sessions shunned by scientists and fellow researchers.

Though LSD is now synonymous with Sixties' drug culture, it was first synthesized in the Sandoz Laboratories in Basel, Switzerland by chemist Albert Hoffman in 1938. By 1947, Sandoz was manufacturing LSD for research use under the name of Delysid. Throughout the Fifties, studies surrounding LSD's effects were performed within the US in a broad range of experiments, from alcoholism treatment to mind control. In a plot out of dystopian science fiction, the Central Intelligence Agency's Project MKUltra—created by the infamous Sidney Gottlieb—studied the effects of high doses of LSD and other psychoactive drugs on both consenting and non-consenting human subjects in universities, hospitals, the military and prisons from 1953 through 1973. MKUltra succeeded the CIA's Project Artichoke—also known as Project Bluebird—which officially began in 1951 and examined the use of hypnosis and chemicals including LSD to create vulnerable states in subjects with a focus on whether a person could be involuntarily



Lee R. Bobker *THE MIND-BENDERS: LSD AND THE HALLUCINOGENS*

Programs curated by Haden Guest and text written by Haden Guest, Brittany Gravely, Alex Vasile and Sidney Dritz, unless otherwise noted.

On the cover: Just a half-cup for the March Hare in Disney's proto-psychedelic Alice in Wonderland (1951). p. 5

harvard film archive staff

director
Haden Guest

program manager
Alexandra Vasile

publicist/designer
Brittany Gravely

collections archivist
Amy Sloper

collections manager
Mark Johnson

creative arts archivist
Max Goldberg

financial associate
Regina Mora

cinematheque assistant
Sidney Dritz

lead projectionist
Greg Abrams

projectionists
Herb Nipson
Scott Norwood

*Steve Livernash
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theater managers
Amanda Bristow
Steven Brown
Andrew Gerzon
Kevin Monahan

founding curator
Vlada Petric
(1928 - 2019)

**programmer in
remembrance**
David Pendleton
(1964 - 2017)

special thanks
Marleigh Belsley
Navid Haghghi
Adam Mohamed
Jessica Olin
Eileen Ye

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Bruce Conner *LOOKING FOR MUSHROOMS*

made to perform assassinations. Even more disturbingly, these government-funded “Manchurian Candidate” type of projects can be seen as a continuation of earlier Nazi tests of chemical and natural substances on concentration camp prisoners with the aim of developing a truth serum.

Along with Beat poet Allen Ginsberg, writer and countercultural icon Ken Kesey happened to be one of the volunteer subjects of the MKUltra experimentations in 1959 and loosely based his 1962 novel *One Flew Over the Cuckoo’s Nest* on some of these experiences. Inspired by the mind-expanding possibilities, Kesey and his group of Merry Pranksters traveled around the US by school bus throughout 1964 and organized parties where they distributed LSD, popularizing recreational psychedelic drug use and setting the stage for the psychedelic era.

From politics, music, fashion and design to the sexual revolution, psychedelics shifted the aesthetics and the consciousness of US youth culture of the Sixties. The movement peaked with 1967’s “Summer of Love” in San Francisco. Around 100,000 hippies, beatniks, drifters and figures of the counterculture descended upon Haight-Ashbury, advocating antimaterialism, free love, spiritual enlightenment, hallucinogenic drug use, government questioning and anti-war initiatives. Their brief utopian experiment fueled myriad parties, protests, theatrical performances and, of course, historic music concerts. By the fall, area resources became overwhelmed and the gathering disbanded with a mock funeral titled *Death of Hippie*, striking at a now commercialized hippie culture. And by the start of the next decade, the US government de-

clared LSD an illegal “Schedule I” substance, deeming the drug’s potential for abuse too high to allow even medical or scientific exceptions and sending it underground to thrive. Only recently have researchers been able to re-examine the medical potential of LSD in mental health and other therapies.

This film series opens a portal onto the lasting cinematic effects of LSD and its natural counterparts. Among the many areas of society they impacted, hallucinogens also instigated a groundbreaking, vibrant period in both underground and mainstream cinema. With an aim of boosting earnings and maintaining relevance, even Hollywood films grew more radical in content and style than in previous decades. As the studio system bottomed out, psychedelics helped usher in New Hollywood and wilder methods of film production.

This film series considers not only perspective-bending cult classics of the Sixties that celebrated drugs as windows of introspection, such as Roger Corman’s hallucinogenic romp *The Trip* and Bob Rafelson’s Monkees musical *Head*—both written by Jack Nicholson—but also “acid Westerns” such as Alejandro Jodorowsky’s symbolic and subliminal work *El Topo*, Monte Hellman’s existential odyssey *The Shooting* and Dennis Hopper’s *The Last Movie*—a metafictional follow-up to *Easy Rider* and critique of drug-addled utopian dreams. Italian Michelangelo Antonioni chimed in with his US-produced *Zabriskie Point*, focusing on the incongruous elements of the counterculture movement, while documentarians Ed Pincus and David Neuman poignantly critique the drug-induced side of hippie culture in *One Step Away*. Robert Altman’s *3 Women* explores the blurring of reality and fiction through a hallucinatory storyline and dreamlike imagery that serve to disrupt narrative—and perhaps colonial—cohesion, giving rise to a sense of magical unknowing. Kenneth Anger’s *Inauguration of the Pleasure Dome* along with *Lucifer Rising* trace the decadent, occult aspects into which LSD tapped and expanded.

Though nearly all of the films in the series could be classified as “head films”—movies to watch while stoned—this selection also features films promoted as such, including *2001: A Space Odyssey*, which was strategically marketed as “The Ultimate Trip,” and *Alice in Wonderland* (1951), suddenly seen in an uncannily intoxicated light and re-released by Disney in 1974 with trippy ad campaigns aimed at college campuses.

Psychedelic Cinema also highlights the “film as drug” immersive approach to filmmaking in which experimental films present mesmerizing forms and sounds on screen that plunge audiences into hypnotic states of mind. James Whitney, Jordan Belson and Storm de Hirsch recreate the kaleidoscopic sensations produced by psychedelics or meditation, and Godfrey Reggio’s non-narrative opus *Koyaanisqatsi* activates a sense of sublime awe through the melding of repetitive and rhythmic sounds to stunning time-lapse imagery.

Rather than solely focusing on the niche genre of LSD films that more directly depict drug use and psychedelic culture, this series aims to expand the notion of psychedelic cinema through the hallucinogenic lens. With magnified sounds and visuals, the films seek to bring viewers to an altered state of mind in which the impossible becomes possible and the unexpected becomes reality. *Psychedelic Cinema* foregrounds legendary film scholar Tom Gunning’s concept of a “cinema of attractions” in which fantastic imagery and perspective take precedence over narrative structure, yet head films reactivate these avant garde practices and provide possibilities to bend, expand and contract perceptions in ways that earlier cinema spectators rarely experienced. – AV

This film series was made possible by Harvard’s Study of Psychedelics in Society and Culture initiative made possible by the generous support of the Gracias Family Foundation.

Cosponsored by the Mahindra Humanities Center, Harvard.

Special thanks: Bruno Carvalho—Interim Director, Steven Biel—Executive Director, Michael Pollan—Lewis K. Chan Arts Lecturer and Professor of the Practice of Non-Fiction, Mahindra Humanities Center.

Curated by Alexandra Vasile and Haden Guest. Film descriptions by Alexandra Vasile, Haden Guest, Brittany Gravely and Sidney Dritz.



Roger Corman *THE TRIP*



Dennis Hopper *THE LAST MOVIE*

friday september 6 at 7pm

THE TRIP

Independent film pioneer Roger Corman's *The Trip* marks one of the earlier forays into psychedelic narrative filmmaking. Written by Jack Nicholson and featuring the likes of Peter Fonda, Bruce Dern, Susan Strasberg and Dennis Hopper, *The Trip* carries audiences through the psychedelic journey of finding oneself through chemically aided introspection. Corman reportedly took LSD himself to prepare for the making of this film, and he used his experiences to cinematically simulate the moods, sounds and visions felt on the drug. With artful shots, trippy visual sequences, groovy settings and innovative camera movements, Corman was widely known for making shoestring-budget cult films that leave lasting impressions on viewers and the box office. As one of American International Pictures' most successful releases, *The Trip* cost around \$100,000 to make and grossed a whopping \$6 million during its initial run. Released during the "Summer of Love," *The Trip* was not only inspired by psychedelia, but made its own cultural reverberations and generated a new wave of drug-induced Hollywood films to follow.

New 35mm print made by the Academy Film Archive with support from Roger Corman, Julie Corman and Jon Davison.

Directed by Roger Corman. With Jack Nicholson, Susan Strasberg, Bruce Dern
US 1967, 35mm, color, 85 min

Preceded by

THE MIND-BENDERS: LSD AND THE HALLUCINOGENS

Presented by the Food and Drug Administration of the United States Department of Health, Education & Welfare, *The Mind-Benders* attempts to present a critical exploration into the use of LSD and other hallucinogens through interviews with everyday people who have experienced psychedelic drugs in varying capacities, along with psychiatrists and a representative from the Bureau of Drug Abuse Control. With its trippy opening and closing sequences including atonal sounds and flickering, experimental imagery, it is not completely apparent that the film was meant to serve as anti-drug propaganda. Interviewees recount both positive and negative experiences of taking LSD, ranging from feelings of euphoria to intense fear. Though intended as an anti-drug educational

film, *The Mind-Benders*' appropriation of elements of the avant-garde unintentionally situate the work in the realm of the "head film."

Directed by Lee R. Bobker
US 1967, DCP, color, 25 min

friday september 6 at 9:15pm

THE LAST MOVIE

Made the same year as Peter Bogdanovich's *The Last Picture Show*, *The Last Movie* was only possible after the grand success of Dennis Hopper's low-budget countercultural phenomenon *Easy Rider*. Given the green light to set up in a remote Peruvian village, the anarchic production helmed by one of Hollywood's loosest cannons achieved its infamy for reveling in psychedelic, decadent danger wilder and more wanton than the Old West that Sam Fuller recreates in the film-within-a-film. With the lines between reality and fantasy blurring both behind and on screen, Hopper plays a stuntman who stays behind after a film wraps in Peru. Alternatively looking for love or gold, he watches the native villagers as they incorporate the rituals and iconography of both cinema and the West into their lives, using real bullets. In taking Hollywood's money and fleeing into the heart of darkness, Hopper also earnestly points an inverted mirror toward his own benefactors, who had to witness their investment beautifully implode

into a fragmented, feverish, funny nightmare—including startlingly disruptive cuts, character personality changes and nonlinearity within nonlinearity—that ultimately out-counters the counterculture.

Directed by Dennis Hopper. With Dennis Hopper, Stella Garcia, Julie Adams
US 1971, DCP, color, 108 min. English and Spanish with English subtitles

Preceded by

LOOKING FOR MUSHROOMS – SHORT VERSION

Directed by Bruce Conner
US 1959-67, 16mm, color, 3 min

LOOKING FOR MUSHROOMS – LONG VERSION

Directed by Bruce Conner
US 1959-67/1996, 16mm, color, 14.5 min

Bruce Conner created two different "trips" from the same rhythmically edited footage he shot between Mexico and his adopted hometown of San Francisco, each featuring the eponymous magic mushrooms—glimpsed only fleetingly in the earlier three-minute version of the film, but given haunting presence in the extended, step-printed version accompanied by music from frequent Conner collaborator, pioneering serial composer Terry Riley.

saturday september 7 at 7pm

THE SHOOTING

One of Hellman's undisputed masterpieces, *The Shooting* is a stark variant of the so-called "acid Western" that gave psychedelic dream, here nightmare, dimension to the genre. Expanding the tradition of the taut and minimalist "revolving poker game" narratives defined in the late studio Westerns of Budd Boetticher and Anthony Mann, *The Shooting* goes even further by embracing a Gothic abstraction of story that transforms its characters into mysterious woodcut emblems of fate and human destiny, chiseled onto a barren desert wasteland. The script by legendary screenwriter Carole Eastman (*Five Easy Pieces*, *Puzzle of a Downfall Child*) brings a cryptic feminist dimension to the dark fable played out, in mesmerizing performances, by Warren Oates, Jack Nicholson and the alarmingly beautiful Millie Perkins.

Directed by Monte Hellman. With Millie Perkins, Jack Nicholson, Will Hutchins
US 1966, DCP, color, 81 min



Robert Altman 3 WOMEN

saturday september 7 at 9pm

3 WOMEN

"I wonder what it's like to be twins. Do you think they know which one they are?" Sissy Spacek's Pinky Rose asks her eventual roommate Millie—played by an improvising Shelley Duvall—who fails to take the question for the warning that it is. One of Altman's most hallucinatory creations, *3 Women* was conceived from a dream he had of Duvall and Spacek in the desert, starring in a film about "personality-theft." Twins and doublings haunt the edges of *3 Women*, as Pinky's infatuation with Millie, a fellow worker at a therapeutic spa for the elderly, takes an obsessive turn. Meanwhile, the "third" woman lurks in the background, expressing herself silently and potently through mythic paintings and mosaics depicting a domineering patriarchy. Ultimately, the triangulated transference of personas reflects a malleability of sense of self which can be by turns sinister and liberatory. In this unpredictable hall of mirrors, Altman's characteristic multi-track audio soundscaping creates a muffled, almost underwater effect, reflecting the film's uncanny surreality, rather than the seamless naturalism for which he was known.

Directed by Robert Altman. With Shelley Duvall, Sissy Spacek, Janice Rule
US 1977, 35mm, color, 124 min

sunday september 15 at 3pm

ALICE IN WONDERLAND

Now celebrated as a proto-psychedelic classic, Disney's visually dazzling version of *Alice in Wonderland* was poorly received in its first release when it met criticism for not remaining sufficiently faithful to the Lewis Carroll original. Stung by the film's box-office failure, Walt Disney reportedly vowed the film would not be theatrically released again in his lifetime. Following the countercultural success of *Fantasia* when it was rediscovered as a "head movie" by youth audiences in the late Sixties, *Alice in Wonderland* subsequently found a new life when it was rereleased in the early Seventies and became a runaway hit on college campuses, where its oneiric tale of magic mushrooms and rabbit holes had taken on obvious new resonance. *Original 35mm Technicolor release print from the HFA Collection.*

Directed by Clyde Geronimi, Wilfred Jackson, Hamilton Luske. With Kathryn Beaumont, Ed Wynn, Richard Haydn
US 1951, 35mm, color, 75 min

Preceded by

PEYOTE QUEEN

American poet and filmmaker Storm de Hirsh (1912-2000) was an influential figure within the vibrant avant-garde movement that transformed art- and filmmaking in the Sixties. *Peyote Queen* is a classic example of her experimental animation and bold technique of scratching lines and forms directly into the film emulsion. Set to a mixed soundtrack of different percussive music, *Peyote Queen* pulls the viewer into a trance animated by playfully sexualized figures and hypnotic mandalas. *Preserved by Anthology Film Archives with support from The Andy Warhol Foundation for the Visual Arts.*

Directed by Storm De Hirsch
US 1965, 16mm, color, 9 min

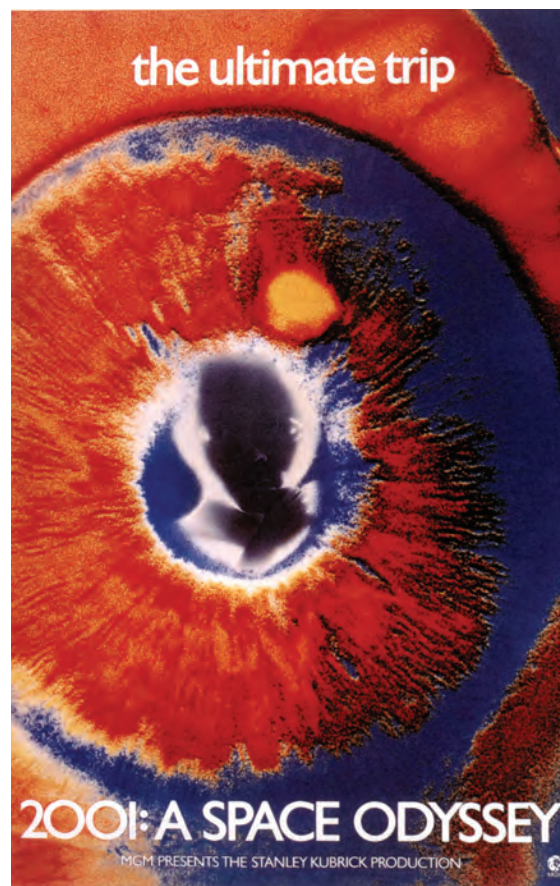
saturday october 5 at 7pm

ONE STEP AWAY

The same year Joan Didion published her stinging critique of the Haight-Ashbury counterculture in her

now legendary collection *Slouching Towards Bethlehem*, Ed Pincus and David Neuman offered their far lesser known yet equally critical cinema verité portrait of a San Francisco area commune run, and run to the ground, by a megalomaniac leader and endless fount of tautological and self-serving platitudes. Cutting closer to the bone than any of the recent run of reality television cult movement portraits, *One Step Away* delivers a bracing and truly sobering look at one example of how a self-righteous White privilege personality cult could be fueled by easy access to LSD, pot and family money to extinguish the promise of the counterculture. Most striking are the moments when the fathers of the commune leader and of his partner, tenderly, yet directly question the children's ideology, drug use and direction. The last HFA screening of this film in 2012 ended with an outraged self-proclaimed ex-hippie screaming at the screen and now deceased filmmaker, unable to bear the truth of Pincus and Neuman's revelation.

Directed by Ed Pincus and David Neuman
US 1968, DCP, b/w, 54 min



Preceded by

REPORT FROM MILLBROOK

Although Jonas Mekas showed little interest in drug use for its mind-bending perspectives in artmaking and did not consider himself part of the psychedelic scene, he was interested in visiting and documenting Timothy Leary and Richard Alpert's post-Harvard "lab space" on a sprawling estate in idyllic Millbrook, New York during the summer of 1965. Sprightly images of luscious vegetation and playing children distinctly contrast with much of the film's soundtrack, consisting of a deceptive 1966 interview between a journalist from the underground newspaper *East Village Other*—posing as a dry, mainstream reporter—and the local sheriff who raided the Millbrook estate. The result is a complex audiovisual diary that encapsulates the clash between the fear-mongering

establishment and the freedom-loving counterculture movement of the Sixties.

Directed by Jonas Mekas
US 1966, 16mm, color, 12 min

saturday october 12 at 7pm

2001: A SPACE ODYSSEY

Stanley Kubrick's science fiction epic remains a defining film of the Sixties and one of the purest expressions of his vision of Man controlled by fateful patterns that he cannot perceive but the viewer is allowed to fathom. The equal power of *2001: A Space Odyssey* to awe and to confuse its audience frightened MGM executives, who worried that the film would not recoup its tremendous costs. Realizing its psychedelic potential as a trance-inducing head film, the studio boldly rereleased *2001* two years after its first tepid reception, now with the savvy tagline, "The Ultimate Trip." Youth audiences flocked to the cinema to "drop into" Kubrick's film and travel together through the Stargate. *Courtesy of the George Eastman Museum, purchase with funds from Digby Clements.*

Directed by Stanley Kubrick. With Keir Dullea, Gary Lockwood, William Sylvester
UK/US 1968, 35mm, color, 149 min

Preceded by

ALLURES

In the late 1950s visionary artist and filmmaker Jordan Belson began a collaborative and extraordinarily creative enterprise that would alter the course of his career: a series of pioneering *son et lumière* shows designed and executed with avant-garde composer and sound artist Henry Jacobs in San Francisco's state-of-the-art Morrison Planetarium. For two years Belson and Jacobs dazzled Bay Area audiences with their "Vortex Concerts," intricate live performances that transformed the planetarium into a unique kind of cinematic space, harnessing the scientific technology as well as projection and sound apparatuses to create a heroic early expression of "expanded cinema." Anticipating both the psychedelic light show and the art of the VJ, the widely popular Vortex Concerts continued until the planetarium management abruptly ended the series in 1959. This experience with live projection performance channeled directly into Belson's breakthrough film *Allures*, his first work to turn away from traditional animation techniques and to explore the plastic qualities of light as a sculptural element. Although denied by Kubrick, Belson's cinema is often cited, for obvious reasons, as an influence on *2001: A Space Odyssey*.

Directed by Jordan Belson
US 1961, 16mm, color, 8 min

saturday october 19 at 7pm

LUCIFER RISING

Filmed in a London studio and at sacred sites in Egypt, France, Germany and England, *Lucifer Rising* was one of Anger's most elaborate productions. Its assorted cast includes Scottish director Donald Cammell; Marianne Faithfull; and, briefly, Jimmy Page and Mick Jagger's brother Chris as ancient gods engaged in occult ritual. Based on the teachings of Aleister Crowley, including his interpretation of Lucifer as a bringer of light, Anger's film remains starkly beautiful and mesmerizing with startling edits, fea-



Alejandro Jodorowsky *EL TOPO*

turing an otherworldly score composed in prison by Manson Family member Bobby Beausoleil.

Directed by Kenneth Anger
US 1972/81, 16mm, color, 30 min

INAUGURATION OF THE PLEASURE DOME

Steeped in the mythology of Aleister Crowley, art nouveau-era decadence and Hollywood artifice, Anger's astonishing masterpiece unleashes a constellation of imagined gods choreographed by the filmmaker and inspired by one of the bohemian "Come as Your Madness" costume galas hosted by surrealist painter Renate Druks. *Inauguration* was filmed in the luxurious abode of silent film actor and reclusive impresario Samson De Brier, who plays many of the self-fashioned deities and demons alongside fellow artists Anaïs Nin, Curtis Harrington, Marjorie Cameron and Druks, among others. The film was re-worked several times by Anger, once as a dazzling three-screen version which he then condensed to the "Sacred Mushroom Edition" (seen here) by brilliantly



Kenneth Anger *INAUGURATION OF THE PLEASURE DOME*

using superimposition to create complex mandala-like images in an ecstatic Babylonian descent.

Directed by Kenneth Anger
US 1954/1966, 16mm, color, 38 min

saturday october 19 at 8:30pm

EL TOPO

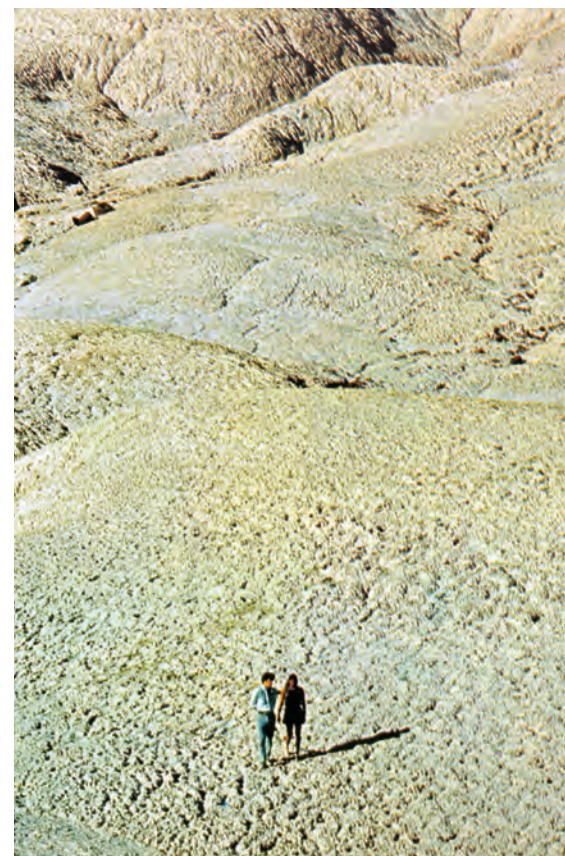
In Jodorowsky's notorious acid Western, the desert is a land where a boy becomes a man by burying his childhood in the sand at the age of seven; where all sexuality is predatory and all affection is both the only salvation and an unforgivable weakness; where God's will is revealed at the point of a gun and the only thing worse than the vast, lawless desert is the barbarism of civilization. *El Topo* follows its hero through the shifting sands of a quest which suggests an allegory of religious conflict, a representation of the connection between psychedelic culture and spiritual exploration. Throughout the titular protagonist's journey, voices come from the wrong mouths and flashes of events hint at motivations which none of the characters are quite realized enough to truly embody. Yet while the dense symbology of the film never fully settles, the story runs on an inexorable internal logic all its own as it moves toward a third act that reveals an unexpected sweetness just before its explosive conclusion. Made by a Chilean/French filmmaker in Mexico, the film gained immediate notoriety in the US, where it was one of the first "midnight movies" and its lore—whether real or exaggerated—continues to provoke controversy today.

Directed by Alejandro Jodorowsky. With Alejandro Jodorowsky, Brontis Jodorowsky, José Legarreta
Mexico 1971, 35mm, color, 125 min. English, French and Spanish with English subtitles

saturday november 2 at 7pm

ZABRISKIE POINT

The opening half-verité footage of a student activist meeting sets the tone and themes of Antonioni's meandering portrait of Sixties America, a painterly magazine spread of the anti-establishment that at times alternates between abstract urban montage and humane illustration of iconic Americana. En-



Michaelangelo Antonioni *ZABRISKIE POINT*

cased within the glossy, seductive cinematography are abrasive scenes of police brutality, overt racism, oblivious consumerism, capitalistic violence and the ubiquitous drone of the Vietnam death toll. Non-professional leads Mark Frechette and Daria Halprin became involved both on and off screen as respective symbols of activism and pacifism, illustrating the persistent tensions within the counterculture's own psyche. The characters' naturalistic casting and acting offers a structural reflection of the blending of reality and fiction in psychedelic film, echoing the documentary style of the film's opening scene. A notorious financial disaster for MGM that received brutally negative reviews and momentarily set Antonioni in the FBI's crosshairs, *Zabriskie Point*—like its uninhibited protagonists—plays with the existential depths despite its reflective surface, its horror and beauty climaxing in the film's stunning psychedelic ending, a cathartic summary of the USA with all its conveniences and contradictions.

Directed by Michelangelo Antonioni. With Mark Frechette, Daria Halprin, Paul Fix
US 1970, DCP, color, 112 min

saturday november 2 at 9:15pm

KOYAANISQATSI

Seven years in the making, Godfrey Reggio's feature film debut is a symphony of modern human civilization on 35mm. Mostly in time-lapse or slow-motion sequences, the hypnotic montage features a mix of spectacular cinematography by Ron Fricke and stock footage depicting humanity in all of its awesome beauty and horror. *Koyaanisqatsi* achieved surprise success at the box office, and—along with Philip Glass' minimalist score—transcended cult psychedelic status. Now part of the contemporary zeitgeist, the film retains its power and magnificence even in age of the infinite imageworld of the Internet, the smart phone and the drone.

Directed by Godfrey Reggio
US 1982, 35mm, color, 87 min

ARTSTHURSDAY FREE SCREENING

thursday november 7 at 7pm

HEAD

Head takes its central cue not from *A Hard Day's Night*—which came out four years earlier to great acclaim and was certainly an inspiration for the Monkees' TV show—but from the psychedelic films that were now embedded in the cultural landscape. Like the Beatles' own psychedelic entry *Magical Mystery Tour*, *Head* received a poor popular and critical reception upon release. However, co-creator of the TV show (and thus, the band itself) Bob Rafelson equipped his special Monkees' vehicle with its own irreverent defense system designed to neutralize this very critique—and eventually cement its cult status. “Well, if it isn't God's gift to eight-year-olds,” a character greets the band, encapsulating the film's self-deprecating hostility to its own fanbase and success. Their manufactured superficiality is a central theme of the recursive, surreal series of scenes-within-scenes in which the band struggle to break through to the “real” world. The film not only mocks the very stardom and show business creating it but intercuts the absurdist vignettes with news footage of the Vietnam War—ultimately recognizing the triviality of the band, the film and its audience in the face of death.

Directed by Bob Rafelson. With Peter Tork, Davy Jones, Micky Dolenz
US 1968, 35mm, color, 86 min

Preceded by

LAPIS

James Whitney's fascination with Eastern mysticism, Jungian psychology and modern science gave birth to *Lapis*, an intricate mandala metamorphosing in sync to a raga by Ravi Shankar. To create this kaleidoscopic nirvana, James Whitney's brother and fellow filmmaker John retrofitted a mechanical analog computer used by the military as an anti-aircraft gun controller—the same type used for John's animation of the swirling title sequence in *Vertigo*. The complex machine allowed James to meticulously move, rotate and overlap his paintings on glass plates while filming them—using the tools of war to depict a unified and harmonious inner vision: a meditative, entrancing circle of seemingly infinite undulating patterns. Forsaking the reigning rectangle of the silver screen, *Lapis* seems not only an ecstatic cinematic experience but a cosmic retreat.

Directed by James Whitney
US 1966, 16mm, color, 10 min

This event is part of ArtsThursdays, a university-wide initiative supported by Harvard University Committee on the Arts (HUCA).



Bob Rafelson HEAD



MELVILLE ET CIE.

SEPTEMBER 8 – OCTOBER 27



Jean-Pierre Melville LE DEUXIÈME SOUFFLE

the necessity and fanfare of disguise. A committed devotee of Charles de Gaulle, the young Grumbach joined the Resistance during World War II, changing his name to avoid detection of his Jewish identity by occupying German forces—while also nodding to the beloved author of *Moby Dick*. His wartime experiences, during which his brother died crossing the Pyrenees, inform the grave introspection on which his films are founded, though it was the furtive life under Vichy rule that truly dictated the form and expression of them. His first film, *Le silence de la mer* (1949), adapted from a clandestine Resistance novel, depicts the vow of silence taken by a man and his niece living in a provincial home suddenly playing host to a visiting Nazi officer. A chamber drama of intense emotional gravity, the film set a prescient template for Melville's career in its fixation on characters for whom silence is not a passive act but a conscientious way of life and a force of moral virtue.

Le silence de la mer was a prototype in another way as well: the film's independent production outside the French studio system set a standard that Melville would almost never abandon, even as offers from the establishment (both local and abroad) came streaming in. “It's terrifying—you're completely imprisoned by the small

“Was he really the first to copy American hoods?” remarks a wannabe gangster in reference to the title character in the 1956 film *Bob le flambeur*. An older gentlemen retorts, “Actually, it was the Yanks who copied the Bonnot Gang.” In a film that functions at least partly as a commentary on the filmmaking process, with the planning of a heist paralleling the precise orchestration of a cinematic scene, it is hard not to read this exchange as a self-reflexive wink on the part of the film's director, Jean-Pierre Melville, a self-professed *films noir* enthusiast who once claimed to have been “formed and deformed to a great extent by the first American gangster novels.” With his preference for cops-and-robbers plots and unflappable heroes, Melville was often seen as the most American of midcentury Gallic directors, even if the man himself was quick to distinguish his Frenchness, noting the echoes between his characters' unresolved inner turmoil and that of a generation of *résistants* after the war. Such a dichotomy between open acknowledgment of Hollywood influence and insistence upon deeply personal, even nationalistic themes was central to the director's inimitable Ray Ban-and-Stetson persona, a natural temperament for an artist who returned repeatedly to the subject of public masks and private codes.

The Jean-Pierre Melville who fought in Operation Dragoon in the Allied invasion of Provence in 1944 was in fact Jean-Pierre Grumbach (1917-1973), a man keen to both

print,” said Melville of American contracts, and the director accordingly proceeded to answer only to himself, carving out a career of uncommonly single-minded vision. The lone exception to this rule, the Italian co-production *When You Read This Letter* (1953), allowed him the financial flexibility to establish his own soundstage: Studio Jenner in the 13th arrondissement of Paris, where even a 1967 fire during the filming of *Le samouraï* that turned the whole building into embers could not extinguish Melville’s commitment to self-sufficiency. He finished that film in another Paris studio, then set about rebuilding the facilities on Rue Jenner until the production of *Army of Shadows* (1969) occasioned their grand reopening.

Entirely unique within the unionized French film industry, Melville’s claim to his own film studio enabled him to master the art of soundstage shooting throughout the 1960s, though ironically his most indelible stamp on film history may have been his devil-may-care location photography, pioneered with cinematographer Henri Decaë, which heavily influenced the Young Turks of the French New Wave. *Bob le flambeur* employed handheld cameras and available light to immerse the audience in a distinguished hustler’s twilight peregrinations in Montmartre; *Two Men in Manhattan* (1959) drank in the seedy glories of New York City nightlife; and *Magnet of Doom* (1963) decamped to the swamps of Louisiana for its fateful final act, mixing time-capsule glimpses of downtrodden American backroads with stage-bound interior scenes. At Melville’s creative peak, the hybrid of real locations and uncannily designed studio sets situated his films in a liminal state that reflected his characters’ purgatorial tension between self-imprisonment and longed-for salvation.

This tension was certainly a byproduct of the Resistance, and yet Melville most often sublimated it through stories of career gangsters and assassins and the merciless lawmen who pursue them. Time and again, he returns to the age-old narrative template of a fatigued lone wolf chasing one final score, a scenario in which the police chief invariably “represents inescapable destiny,” per Melville in a 1968 issue of *Sight and Sound*. With the exquisite exception of *Léon Morin, Priest* (1961), a penetrating psychological study of an agnostic played by Emmanuelle Riva and her charged encounters with a handsome clergyman played by Jean-Paul Belmondo, all of Melville’s films center on an exclusively male world in which indestructible codes of honor preclude substantial interpersonal communication. Dialogue is terse and functional if employed at all, and, as the director proclaimed in a 1963 television interview, “all the rest is action.”

A quintessential Melvillian sequence occurs at the midway point of his swan song *Un flic* (1972), finished a year before the formidable auteur succumbed to a heart attack. Realized with oddly quaint miniatures, a locomotive barrels across a misty nocturnal landscape. Inside it, a lackey with three suitcases of cocaine; above it, a helicopter carrying three criminals pursuing that cargo. A vertiginous montage of aerial and lateral perspectives methodically depicts the careful descent of one brave hoodlum down a pulley hook onto the train, across to the cabin of interest where he dispatches the keeper of the freight, and then back up to the helicopter undiscovered. Barely any words are spoken, and the soundtrack is purely the *musique concrète* of the churning train and hovering chopper. Here, Melville’s cinema is distilled to its essence, and the result, as in the best of his films, is both hypnotically riveting and, insofar as it depicts labor as an almost automated compulsion masking a wounded inner life, indescribably mournful. — Carson Lund

Due to emergency renovations, the HFA had to unexpectedly close this summer, upending plans for a *Melville et Cie.* series featuring all of the films by the legendary director as well as features by his like-minded contemporaries. Thanks to a collaboration with the Brattle Theatre, we were able to offer an extensive prologue, which included Melville’s early *When You Read This Letter*, now unavailable to screen in the US. Now that Melville is back at the HFA, **Brattle members receive \$2 off admission to any of the screenings in this series.**

Special thanks: Bruce Goldstein—Film Forum, Ned Hinkle and Ivy Moylan—the Brattle Theatre.

Film descriptions by Carson Lund, unless otherwise noted.



FILM FORUM

sunday september 8 at 3pm

A MAN ESCAPED UN CONDAMNÉ À MORT S'EST ÉCHAPPÉ, OU LE VENT SOUFFLE OÙ IL VEUT

A Man Escaped tells the true story of a Frenchman’s escape from a German prison camp during World War II. Although the title reveals the film’s denouement, the taut filmmaking keeps viewers on the edge of their seats throughout, suspense deriving from process and ritual rather than narrative surprise. Bresson restricts himself to the point of view of the imprisoned Fontaine, whose limited visual environment and precise focus on minute details introduces the subtractive practice that Bresson will bring to all his subsequent work, wherein any character, incident, location or object not considered essential is banished. As such, the film serves as a brilliant introduction to Bresson’s style and central themes. The film’s subtitle, *Le vent souffle où il veut*, could be translated as “Whatever Will Be, Will Be.” Taken together, the two parts of the title sum up a central tension in Bresson’s work: that between free will and predetermination. — David Pendleton

Directed by Robert Bresson. With François Leterrier, Charles Le Clainche, Maurice Beerblock
France 1956, 35mm, b/w, 99 min. French with English subtitles



Jean-Pierre Melville *LE DEUXIÈME SOUFFLE*

sunday september 8 at 7pm

saturday october 5 at 8:30pm

LE DEUXIÈME SOUFFLE SECOND WIND

Beginning *in medias res* with the final leap of a dangerous prison escape and the subsequent sprint through a dense forest, *Le deuxième souffle* immediately announces its ruthless fixation on forward motion. Gruff, penniless hoodlum Gustave Minda (Lino Ventura) wants to escape to Italy once and for all but needs a final score; Marseille nightclub owner Paul Ricci (Raymond Pellegrin) is ready and waiting with a scheme to rob a northbound security van transporting a ton of platinum. Deaths pile up, many of them inside moving vehicles, as Gustave maps a bullheaded path to salvation and Paul Meurisse’s police investigator follows a few steps behind, his conniving intelligence the mirror image of his prey’s hard-headed pragmatism. Even as the film lumbers toward a fatalistic conclusion all but guaranteed by its pitiless opening epigraph, its documentary-like attention to detail and dexterously controlled set pieces—including the protracted central heist sequence—remain hypnotic throughout.

Directed by Jean-Pierre Melville. With Lino Ventura, Paul Meurisse, Raymond Pellegrin
France 1966, 35mm, b/w, 144 min. French with English subtitles

friday september 13 at 7pm

friday october 4 at 9:15pm

BOB LE FLAMBEUR BOB THE GAMBLER

"Montmartre is both heaven and hell," proclaims Melville himself at the beginning of *Bob le flambeur*, setting an appropriately liminal stage for a film about a gentleman criminal aging out of his familiar underworld. Roger Duchesne is the debonair title character, a man well known about town for both his prison time and his knack for winning at the craps table. But an uncharacteristic losing streak puts Bob back in the mood for delinquency, and the upcoming Grand Prix horse race in Deauville offers an ideal venue for a big casino robbery. Upon setting his mind to it, Bob assembles a crew of ruffians to plan and finance the job, setting in motion a series of backroom exchanges and intricately plotted rehearsals that make the film a thinly veiled rumination on the filmmaking process. Bob's thrifty, inexhaustible leadership recalls that of Melville, who engineers this on-location quasi-thriller with a degree of economy and roughness that would directly inspire the French New Wave.

Directed by Jean-Pierre Melville. With Roger Duchesne, Isabelle Corey, Daniel Cauchy
France 1956, DCP, b/w, 98 min. French with English subtitles

friday september 13 at 9pm

TOUCHEZ PAS AU GRISBI HANDS OFF THE LOOT

Becker's smart, subtle film unfolds with the same undetectable skill and ease with which Jean Gabin's gangster Max conducts his ambiguously unsavory business. At this point, Becker was also—unknowingly—nearing the end of his career, and the wise filmmaker, like Max, sees that everything is well-planned and well-executed: no flash or flamboyance unless absolutely necessary. Though just as riveting and romantic as any action-packed noir, *Touchez pas au grisbi* tenderly lingers on the more mundane moments in the lives of aging gangsters. And even the normalcy may not be what it appears; it could be a grounding ritual or a protective front. For Max, these might be indistinguishable. Whether taking out his reading glasses, putting on his pajamas, romancing a beautiful woman or killing a duplicitous partner in crime, Max is calm, charming and indecipherable. He has settled into a comfortable life, hopefully secured by a last big heist committed before the film



Jean-Pierre Melville *LE CERCLE ROUGE*



Jean-Pierre Melville *LE DOULOS*

begins, yet his loyalty to his best friend could compromise this retirement. With its melancholic air, the complex bouquet of Becker's modern masterpiece slyly catches its audience off-guard, less with the explosive violence of an ambush than with its quiet emotion. —HG

Directed by Jacques Becker. With Jean Gabin, Jeanne Moreau, Lino Ventura
France 1954, 35mm, b/w, 94 min. French with English subtitles

saturday september 14 at 7pm

UN FLIC A COP

Melville's final film is a masterfully chiseled cops-and-robbers yarn which takes the near indistinguishability of both sides of the law—a longstanding trope of the director—to its extreme endpoint. In its wintry, desaturated Parisian milieu, the film finds only stone-faced professionals so monomaniacally fixated on their jobs as to have lost all considerations of pleasure or morality. Surveying from his usual omniscient perch, Melville carves *Un Flic* down to only its essential action, charting the ricochet of duplicitous activity that follows the film's opening botched bank robbery, with Alain Delon's exceptionally callous cop Edouard Coleman at the center of the double-crossing orbit and Catherine Deneuve's icy Cathy on the murky fringes. Most remarkable of all, however, is a twenty-minute sequence in which Melville daringly departs from his marquee stars to depict in surgical detail the theft, by helicopter, of illicit cargo from a churning locomotive. It is here, with the slow unlacing of a pair of shoes in a train bathroom, that Melville wrings the greatest suspense out of the simplest of actions.

Directed by Jean-Pierre Melville. With Alain Delon, Richard Crenna, Catherine Deneuve
France/Italy 1972, 35mm, color, 98 min. French with English subtitles

played july 5 - 8 at the brattle theatre

saturday september 14 at 9pm — DCP

saturday october 26 at 7pm — 35mm

LE DOULOS THE INFORMER

No one can be trusted in the guarded, duplicitous milieu of *Le doulos*, Melville's first decisive plunge into the policier genre. Most devious of all, at least from what we can tell, is Silien, Jean-Paul Belmondo's sphinx-like gangster, who can swerve from businesslike practicality to homicidal detachment to suave seductiveness on a dime. In Melville's ghostly, fogged-over Paris, all criminals seem only

a couple degrees removed, so Silien is loosely associated with recently released thief Faugel (Serge Reggiani). Once Faugel becomes involved in another scheme, Silien inserts himself into the roundelay of shady characters tied to an investigation. Is he working in a cover-up? Melville's key addition to the genre is his use of duration and silence, his willingness to draw out the lengthy pauses leading up to an all-but-certain kill, or to track for an unwieldy length of time the feet of an unidentified gangster toward the location of some stolen money. The sum of all this excessive deliberation is the capturing of an existential condition wherein death is an ever-looming threat and dishonesty a survival mechanism.

Directed by Jean-Pierre Melville. With Jean-Paul Belmondo, Serge Reggiani, Jean Desailly
France/Italy 1962, DCP/35mm b/w, 108 min. French with English subtitles

sunday september 15 at 7pm — DCP

sunday september 29 at 7pm — 35mm

LE CERCLE ROUGE

There's no escaping one's fate in any of Melville's films, but in *Le cercle rouge*, that inevitability feels especially crushing, if only because the process by which its characters seek to evade their doom is captured with such spellbinding thoroughness. Shot in rich earthy hues with impeccably placed, sugges-



Jean-Pierre Melville *LE CERCLE ROUGE*

tive splashes of color, the film is consumed throughout much of its runtime by the expert preparative machinations of a trio of heist-minded criminals—ex-con Corey (Alain Delon), escaped suspect Vogel (Gian Maria Volontè) and former cop-cum-marksman Jansen (Yves Montand)—a fixation that amounts to a sustained appreciation for niche expertise as the only constant in a broken, morally bankrupt world. But for all the attention paid in the film to criminal craft, there is an equal, if not greater, focus on the rather intimidating work of the French police force and prison system, each a smooth-functioning bureaucracy with glassy-eyed killers capable of more penetrating, widespread harm than Delon's icy racketeer. As once character summarizes, "They're born innocent—but it doesn't last."

Directed by Jean-Pierre Melville. With Alain Delon, Bourvil, Gian Maria Volontè
France/Italy 1970, DCP/35mm, color, 140 min. French with English subtitles

friday september 20 at 7pm

sunday october 6 at 3pm

THE SILENCE OF THE SEA *LE SILENCE DE LA MER*

For his debut feature, Melville gave himself the extremely tall task of adapting a Jean Bruller novel published illegally during the German occupation of France, a challenge made greater by the strict scrutiny of the book's author. Giving anguished expression to the thousands of French civilians living under Vichy control with experiences like that of the story's humble heroes, *Le silence de la mer* gained Bruller's approval through its stark depiction of the trials of a man (Jean-Marie Robain) and his niece (Nicole Stéphane) who must grudgingly house a Nazi officer, Ebrennac (Howard Vernon), over a strained winter in their provincial cottage. What the hosts do not anticipate is the German's gentle manner and worldly sophistication, which they nonetheless deflect in a sustained vow of silence. The film's hushed action is limited largely to the drawing room where the man reads, the niece knits, and the Nazi talks eloquently and endlessly, tying each non-interaction in a neat bow with a repeated farewell gesture. Employing an arsenal of crystalline deep-focus, sudden extreme close-ups and expressionistic low angles, Melville keeps Ebrennac at a remove while placing us inside the mind of Robain's character, who provides a tormented narration to contrast his Nazi visitor's soft-spoken musings.

Directed by Jean-Pierre Melville. With Howard Vernon, Nicole Stéphane, Jean-Marie Robain
France 1949, 35mm, b/w, 87 min. French with English subtitles

played july 7 - 8 at the brattle theatre

sunday september 22 at 3pm

LÉON MORIN, PRIEST *LÉON MORIN, PRÊTRE*

Based on a novel by Béatrix Beck that Melville described as "the most accurate picture I have read of the life of French people under the occupation," *Léon Morin, Priest* focuses on Barney (Emmanuelle Riva), a widowed mother living in provincial France who, with the arrival of German forces, is suddenly confronted by the twin rigors of the resistance and the holy gospel. A self-confessed atheist and communist, she attends confession on a lark one afternoon and meets Jean-Paul Belmondo's titular figure, whose forbidding wardrobe and intimidating intelligence cannot contain his elemental sex appeal. While debates rage in Barney's workplace over the ethics of resis-



Jean-Pierre Melville *ARMY OF SHADOWS*

tance, another dialectical battleground flourishes in Morin's homely living quarters, where Barney starts attending regular sessions of intense theological discussion. Melville finds innumerable compositional and choreographic tricks to physically distance his characters while they repress their growing attraction—that is, until the chemistry between Riva and Belmondo becomes so powerful that closeness cannot be avoided. It all amounts to a devastating study of the internal and external pressures that collaborate to impose solitude.

Directed by Jean-Pierre Melville. With Jean-Paul Belmondo, Emmanuelle Riva, Irène Tunc
France/Italy 1961, DCP, b/w, 117 min. French with English subtitles

sunday september 22 at 7pm – DCP

sunday october 27 at 3pm – 35mm

ARMY OF SHADOWS *L'ARMÉE DES OMBRES*

Based on a 1943 Joseph Kessel novel as well as Melville's own experiences during World War II, *Army of Shadows* is a mesmerizing and haunting portrait of the Resistance in occupied France, for whose members paranoia, betrayal and the possibility of imprisonment, torture and execution are the stuff of everyday life. Melville's mastery of the crime thriller and a complete absence of sentimentality combine to deliver a film both suspenseful and thoughtful, at once a celebration of heroism and a meditation on death and defeat. Cinematographer Pierre Lhomme had to struggle to convince Melville of his naturalistic lighting scheme, but the director's



Jean-Pierre Melville *LÉON MORIN, PRIEST*

attention to realism combined with Lhomme's insistence on a cool, desaturated color scheme results in some of the most beautifully bleak images ever captured on film. — David Pendleton

Directed by Jean-Pierre Melville. With Lino Ventura, Paul Meurisse, Simone Signoret
France 1969, DCP/35mm, color, 145 min. French and German with English subtitles

played july 5 - 9 at the brattle theatre

friday september 27 at 7pm – 35mm

friday october 11 at 9pm – DCP

LE SAMOURAÏ

Melville's chilly, pinpoint-precise masterwork about a taciturn contract killer dealing with the aftermath of a job gone awry offers the template for generations of similarly laconic thrillers such as Walter Hill's *The Driver*, John Flynn's *Rolling Thunder* and Jim Jarmusch's *The Limits of Control*. But few of these descendants can match the dark void opened by Alain Delon's steely antihero, a man of few words and even fewer distinguishing features beyond his trademark fedora and billowy overcoat. Melville makes the sad emptiness behind Delon's eyes one of the main subjects of his film, while also transforming 1960s Paris into a labyrinth of anonymous rooms and hallways, each more shadowy and dilapidated than the last. The secretive, coded world established in *Le samouraï* is advanced through minimal dialogue but no shortage of tightly wound movement and tension; Melville's shot sequencing suggests the influence of Robert Bresson, and François de Roubaix's sparsely deployed score hints at both the circularity of the plot and the inescapable fate to which Delon's protagonist has resigned himself.

Directed by Jean-Pierre Melville. With Alain Delon, François Périer, Nathalie Delon
France/Italy 1967, 35mm/DCP, color, 104 min. French with English subtitles

friday september 27 at 9:15pm

THE SICILIAN CLAN *LE CLAN DES SICILIENS*

For his adaptation of the Auguste Le Breton novel, Henri Verneuil assembled three French cinema heavyweights: two Melville regulars—Alain Delon and Lino Ventura—alongside their legendary forebear Jean Gabin. This time, Ventura is not a fellow gangster but Police Commissioner Le Goff on a mission to recover Delon's wily Roger Sartet after he ingeniously escapes during a death-row transfer. The slippery Sartet accomplishes his miraculous feat



Jean-Luc Godard *BREATHLESS*

with organized assistance from the Italian family of the title, headed by Gabin's Godfather-like Vittorio Manalese. He agrees to Sartet's scheme to secure a stockpile of jewels by hijacking a plane, but cannot control the felon's newly liberated libido, which will prove—as in *Riffifi*—to be the heist's undoing. Thrilling twists and turns along the way are accompanied by Ennio Morricone's springy soundtrack, providing the tense action with a lightness that seems nearly deceptive by the film's final implosion. — BG

Directed by Henri Verneuil. With Jean Gabin, Alain Delon, Lino Ventura
France/Italy 1969, DCP, color, 122 min. Dubbed in English

saturday september 28 at 7pm
BREATHLESS À BOUT DE SOUFFLE

Melville was lionized by the critics-turned-filmmakers who invented the *nouvelle vague* but none more than Jean-Luc Godard, whose now legendary debut feature reads, in so many ways, as an affectionate homage to an artist who defined two paths to

be followed by the next generation: toward both a wholly independent mode of film production and an inventive reinvention of historic film genres with deepest roots in the Hollywood B-picture. Indeed, Melville's embrace of the language of Poverty Row crime films and his freedom from production interference clearly inspired Godard's avant-garde gangster film which, tellingly, includes pointed mention of characters from *Bob le flambeur* as well as an indelible cameo by Melville himself as a novelist delivering deliciously insouciant replies to inquisitive journalists—including Jean Seberg's Patricia—at an Orly press conference. Melville, in turn, was inspired by Godard and would cast *Breathless* star Jean-Pierre Belmondo in three decisive films. — HG

Directed by Jean-Luc Godard. With Jean-Paul Belmondo, Jean Seberg, Van Doude
France 1960, 35mm, b/w, 90 min. French and English with English subtitles

saturday september 28 at 9pm
TWO MEN IN MANHATTAN
DEUX HOMMES DANS MANHATTAN

With its effervescent jazz score and romanticized panoramas of New York City nightlife, *Two Men in Manhattan* is Melville's most unabashed tribute to the American noir and gangster films for which he had such affection. Casting himself as Moreau, the head of a two-man search party enlisted by the French press to locate a missing UN diplomat in the early postwar period, Melville's low-key charisma and under-rested look (reminiscent at times of George Raft) grounds the procedural narrative with a laid-back charm missing from most of the director's later work. Accordingly, the narrative mission for Moreau and his alcoholic associate Delmas (Pierre Grasset)—to trace a path to their comrade through his various ex-girlfriends in brothels, lounges and apartments—is decidedly less deadly than the usual Melville plot, though the stakes retain a decisive moral gravity. As the fog around the diplomat's mysterious disappearance gradually clears, the film's resolution ultimately hinges on a reckoning



Claude Sautet *CLASSE TOUS RISQUES*

with Moreau and Delmas's differing notions of integrity, a conflict with unmistakable shades of post-Resistance trauma.

Directed by Jean-Pierre Melville. With Jean-Pierre Melville, Pierre Grasset, Christiane Eudes
France 1959, DCP, b/w, 84 min. French and English with English subtitles

Preceded by

24 HOURS IN THE LIFE OF A CLOWN
24 HEURES DE LA VIE D'UN CLOWN

Condensing the title's promise into a lean eighteen minutes, Melville's debut short is a nifty editing exercise focused more on process than on spectacle, foreshadowing a longstanding formal interest for the director even as it documents a milieu henceforth absent from his oeuvre. Beginning with the finale of one carnival routine and concluding with the next night's act, the film surveys the daily routines of Beby the clown and his assistant Mr. Maïss, which include backstage prep, savoring evening meals back home, and observing public activity the next day for eventual creative repurposing. Drolly narrated by Melville himself, the film plainly demonstrates the affection of one craftsman towards the work of another, an idea made most evident in a recurring backstage scene capturing the removal and application of makeup in a shot that layers multiple subjects at once.

Directed by Jean-Pierre Melville
France 1946, DCP, b/w, 19 min. French with English subtitles

played july 6 - 9 at the brattle theatre

monday september 30 at 7pm
CLASSE TOUS RISQUES THE BIG RISK

Written by ex-con José Giovanni, Claude Sautet's debut feature emanates an insider's view of the postwar Parisian crime world, as well as a tenderness sometimes pointedly lacking in Melville's hardened milieu. Grizzled former wrestler Lino Ventura plays Abel, an aging French gangster in exile in Milan after his last job left him persona non grata in Paris. Now a family man, Abel longs for his home country and hatches a plan to embark on a seemingly uncomplicated heist to fund a return trip. Neither the heist nor the trip goes as planned, and soon Abel finds himself in southern France, separated from his



Jean-Pierre Melville *LE SAMOURAI*

wife and children, with a young chaperon he has never met before (played by Jean-Paul Belmondo in his first role after *Breathless*). Betraying Sautet's affinity for the films of Budd Boetticher and Howard Hawks, the road trip that ensues, underscored by the sweeping music of Georges Delerue, gives the film the open-air canvas of a Western, but the terse, unsentimental way with dialogue is entirely his and Giovanni's own.

Directed by Claude Sautet. With Lino Ventura, Sandra Milo, Jean-Paul Belmondo
France/Italy 1960, 35mm, b/w, 109 min. French and Italian with English subtitles

friday october 4 at 7pm

RIFIFI DU RIFIFI CHEZ LES HOMMES

Melville was originally slated to direct this Auguste le Breton novel, when producer Henri Bérard handed it over to the freshly exiled Jules Dassin. A victim of Hollywood's Communist blacklist, the American director defiantly reemerged with his low-budget masterpiece *Rififi*. Dramatically deviating from the original novel, which he considered racist, Dassin even stepped in to play the safecracking César the Milanese (under the name "Perlo Vita"). In this slow-burning, heist "procedural," a newly sober Jean Servais plays the worn gangster Tony le Stéphanois, only able to summon inspiration when a challenging enough job comes along: breaking into the safe of a prominent and seemingly impregnable Parisian jewelry store. Using a mix of location shooting and elaborate sets, Dassin's realism is as meticulous as the robbers' detailed planning of the caper and finally its execution—lasting a decadently silent thirty-three minutes. Dassin's criminals also have full lives apart from their work: relaxing and playing with lovers or families; enjoying an extended nightclub performance featuring future Fellinian Magali Noël who sings the title song (apparently made-up underworld slang meaning "rough and tumble") and unwittingly activates a sequence of fatal events that test the gang's erstwhile bonds, eventually culminating in a bleak and violent dénouement that nonetheless maintains the film's methodical, suspenseful pace. Despite the snub, Melville was pleased with the result, and many years later would make his own version of the tale with *Le cercle rouge*, which includes a magnificent heist undoubtedly influenced by Dassin's brazen gamble. — BG

Directed by Jules Dassin. With Jean Servais, Carl Möhner, Robert Manuel
France 1955, 35mm, color, 118 min. French, Italian and English with English subtitles

sunday october 6 at 7pm

LES ENFANTS TERRIBLES

Insular worlds with coded languages and deadly stakes are a recurrence in Melville's work, but that sort of milieu takes on an altogether different form in *Les enfants terribles*, the director's sophomore effort. An unlikely collaboration with Jean Cocteau, the film spins a hallucinatory yarn about teenage siblings Elisabeth (Nicole Stéphane) and Paul (Edouard Dermithe) and their self-imposed isolation from the outside world, which involves cryptic cat-and-mouse games that they play on each other and eventually the friends who fall into their alluring orbit. Swerving wildly between master/servant and nurse/patient dynamics—and always with a barely veiled incestuous undertone—Elisabeth and Paul spend much of the film barking Cocteau's feverish dialogue back



Jules Dassin *RIFIFI*

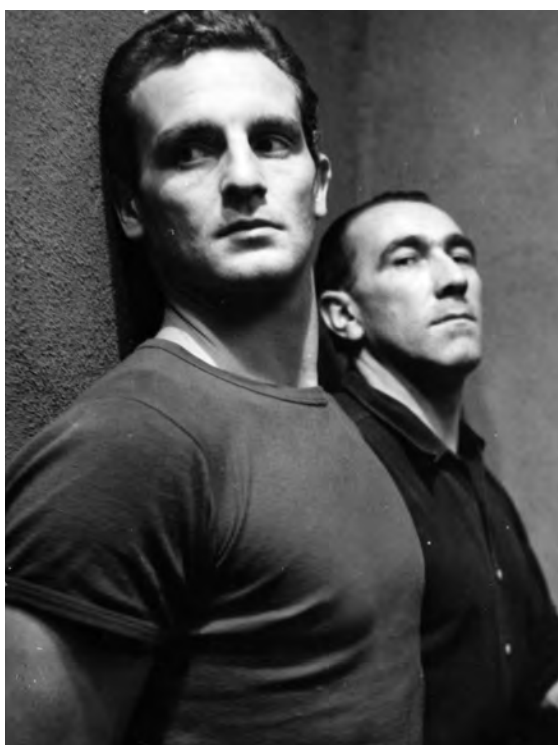
and forth at one another as they while away the time in a house occupied only by them and their ailing mother. It's the talkiest film in Melville's oeuvre by a long shot, but the third-act shift to a cavernous mansion where the siblings conduct their most dangerous flights of fantasy with a pair of friends finds the director inserting his own visual flourishes, honoring both the surrealism and the Brechtian theatricality of the material in equal measure.

Directed by Jean-Pierre Melville. With Nicole Stéphane, Edouard Dermithe, Renée Cosima
France 1949, 35mm, b/w, 104 min. French with English subtitles

friday october 11 at 7pm

MAGNET OF DOOM L'AÎNÉ DES FERCHAUX

A French boxing ring and a Louisiana swamp provide the unlikely bookends to this geographically expansive but sharply introspective road movie, Melville's first in color and his third straight collaboration with leading man Jean-Paul Belmondo. As broke former paratrooper and boxer Michel Maudet, the actor splits the difference between the mysterious volatility of his gangster in *Le doulos* and the unwavering moral compass of his clergyman in *Léon Morin*,



Jacques Becker *LE TROU*

Priest. He's given a gruff, lumbering scene partner in an aging Charles Vanel, who plays Dieudonné Ferchaux, the tax-evading, murderous millionaire banker who hires Maudet to escort him across America as he evades authorities on the way to Panama (with any luck). Driving Ferchaux's convertible, Maudet gradually goes about dismantling his unsavory employer's authority once the pair leaves New York City, which in turns leads Ferchaux to slacken his harshness and eventually develop a tender paternal disposition toward his much younger bodyguard. Episodic and ambling, *Magnet of Doom's* portrait of strained intergenerational bonding is paired with a melancholy travelogue of America's bedraggled backroads that offers a template for later films like *Easy Rider*, *Five Easy Pieces* and *Two-Lane Blacktop*.

Directed by Jean-Pierre Melville. With Jean-Paul Belmondo, Charles Vanel, Michèle Mercier
France/Italy 1963, DCP, color, 105 min. French and English with English subtitles

played july 6 - 8 at the brattle theatre

sunday october 13 at 7pm

LE TROU THE HOLE

Four years after Bresson's *A Man Escaped*, Jacques Becker directed his own film about prison escape, this time asking not what one man can accomplish with his hands but rather what five men can accomplish with their hands. The answer? If Bresson highlights shrewd ingenuity, Becker foregrounds brute force. The escape plan hatched by Becker's quintet of convicts is logistically simpler but physically more demanding than the one required of Bresson's solitary war prisoner, and the director doesn't let the audience forget it. Scenes in which the protagonists take turns bashing metal into concrete, chipping away gradually at layers of stone and dirt, are observed at such length and with such uncompromising rigor that they become hypnotic. But it's not merely the procedural detail that moved Jean-Pierre Melville to hail *Le trou* as "the greatest French film of all time." In its intense focus on a mostly frictionless collaborative unit, the film offers an affecting portrait of solidarity under duress. What solidifies it as a Melville favorite is a sprinkling of dishonor that ranks among the most shocking and distressing in all French cinema.

Directed by Jacques Becker. With Marc Michel, Raymond Meunier, Jean Keraudy
France/Italy 1960, DCP, b/w, 132 min. French with English subtitles

saturday october 26 at 9:15pm

MAX AND THE JUNKMEN

MAX ET LES FERRAILLEURS

Greatly admired by Melville, Sautet crafted a psychologically nuanced twist to the Melvillian heist film with this previously underrated investigation into the contradictions of crimefighting. Michel Piccoli plays the unlikely title character: a former judge and independently wealthy cop, obsessed with capturing criminals in the act so they can be prosecuted without acquittal. His singleminded mission leads him to Abel, an old army pal, part of a crew of outlaw foot soldiers who steal scrap metal and disassemble stolen cars. Compared with Max's cold calculations, the motley gang appears relatively benign, living their delinquent, almost peasant kind of lifestyle in the gritty outskirts of Paris. When Max discovers that Abel's girlfriend happens to be the scintillating, spunky prostitute Lily—played by Romy Schneider in her second collaboration with Sautet and Piccoli—he pretends to be a rich banker and is soon a regular customer. Max tosses money around like candy while casually feeding Lily tantalizing information about the inner workings of his place of employment. Meanwhile, their platonic, paid relationship blossoms despite itself. Her impact on his inscrutable heart is revealed in a shocking turn of events that

further complicates the disturbingly delicate line dividing criminals and their pursuers. — BG

Directed by Claude Sautet. With Michel Piccoli, Romy Schneider, Bernard Fresson
France/Italy 1971, 35mm, color, 112 min. French with English subtitles

played july 7 - 9 at the brattle theatre

WHEN YOU READ THIS LETTER

QUAND TU LIRAS CETTE LETTRE...

Dismissed by Melville in its time as “a very conventional, very sensible film” made in part to fund his film studio, *When You Read This Letter* is a slightly uncharacteristic but nevertheless fascinating swerve in the director's early career into the realm of melodrama. On a tonal spectrum opposite the laconic moodiness of something like *Le samouraï*, *Letter* is a film of emotional and stylistic excess, using a luminously shot French Riviera as a grandiose backdrop to the sensationalized tale of a nun-in-training, Thérèse (Juliette Gréco), who must abandon the convent in favor of the seaside nightlife district when family tragedy strikes. Now caring for her younger sister Denise (Irène Galter) and overseeing their inherited stationery business, Thérèse must soon contend with the menacing womanizer Max Trivet (Philippe Lemaire), who becomes a gravitational force of malign influence around the women despite



Jean-Pierre Melville *WHEN YOU READ THIS LETTER*

a certain roguish charm. The incident-rich narrative is grounded by the steely reserve of Gréco in a breakout role; her character's battle to retain her dignity in the face of so much upheaval marks her with an existential clarity worthy of Melville's more renowned male heroes.

Directed by Jean-Pierre Melville. With Juliette Gréco, Philippe Lemaire, Yvonne Sanson
France/Italy 1953, DCP, b/w, 104 min. French with English subtitles

FIGURES OF ABSENCE: THE FILMS OF DORE O.

SEPTEMBER 9



Dore O. *LAWALE*

On the occasion of the publication of *Figures of Absence. The Films of Dore O. Women's Experimental Cinema* (Strzelecki Books; ed. Masha Matzke), the first monograph focusing on the film practice of the German artist Dore O., this event honors the work and legacy of one of Germany's most prolific and internationally renowned—yet overlooked—experimental filmmakers. The program offers the rare chance to see the recently restored films by Dore O., many of which haven't been accessible for a long time.

Dore O. The name was a lynchpin, a bridge to an earlier moment in fringe movies when counterculture politics and aesthetics sang the same tune, or so we imagined. [...] Dore O. belongs to this moment when form and content could be held in the same breath. Where the celebration of eccentric, personal cinemas was part of a broader countercultural gesture of revolt. [...] From the faraway couch universe of this Canadian writer, Dore O. appears as a bright light of second-wave feminism. Dore O. remains a role model and inspiration. — Mike Hoolboom

In the 1960s, the artist Dore O. (1946–2022) became one of the first and few women in Germany to turn to experimental film in such a consistent and self-determined way. As the only female cofounder of the Hamburg Film-Coop, she was actively involved in exploring new forms of cinema alongside her then-husband Werner Nekes while developing her own “signature, her own tone, her own film method” (Harun Farocki). Radically following her individual path, Dore O. laid the groundwork for

a later generation of mainly female artists by cultivating personal filmmaking in a strong intersection with medium-specific experimentation. Her defiance of highly politicized currents and prevailing theories both structural and feminist rendered her work hard to categorize, ultimately pushing it to the margins. But Dore O. carried on for thirty-five years, crafting a sensuous and strikingly hypnotic flow of multilayered images and radical soundscapes. She transformed painterly and musical concepts into a distinctly cinematic language, using complex in-camera editing, meticulous and “hyperbolic” (Annette Michelson) superimpositions, and rephotographing techniques to “create new architectures of old forms” (Dore O.). Going beyond the strictly personal or formalistic, her work's highly enigmatic and elusive poetics convey modes of introspection, states of consciousness and vaguely evoked stories from inside the layers of film.

A long-overdue reappraisal of Dore O.'s avant-garde film practice, the new publication *Figures of Absence* exposes the formal rigor and inventiveness, as well as the cultural connotations, of a previously under researched cinematic vision that significantly contributed to an international continuum of radical film art. *Figures of Absence* features unpublished archival material, rare interviews with Dore O., extensive image material and new contributions from international scholars and experts on women's experimental cinema from Europe and North America, including Ute Aurand, Robin Blaetz, Christine Noll Brinckmann, Stephen Broomer, Vera Dika, Mike Hoolboom, Sarah Keller, Anthony Moore, Lucy Reynolds and Maureen Turim, among others. Ultimately, the authors' revisionist accounts of Dore O.'s films spark a debate on still underrepresented areas of women's experimental cinema. *Figures of Absence* will be available for purchase before and after the Dore O. program. — Masha Matzke

Special thanks: Karin Oehlenschläger, Cultural Program Curator and Jörg Süßenbach, Director—Goethe-Institut Boston; and Deutsche Kinemathek.



MASHA MATZKE IN CONVERSATION WITH SARAH KELLER

monday september 9 at 7pm

ALASKA

"An emigration film: a dream of myself, the consequences of the act with society." – Dore O.

[The] film's interplay of old and new is striking. Undoubtedly, its sensuous, floating beauty makes it a treasure to those who revel in a language of cinema that can create images of the world anew through cinematic means. [...] But also: reading the film's broad movements alongside its smaller eddies yields a richer experience that is not limited to that of its maker but extends to a long, valuable, intellectual history of women experimenting with film form and meaning. – Sarah Keller

Directed by Dore O.

West Germany 1968, DCP, color & b/w, 18 min. German with English subtitles

LAWALE

"Dream and nightmare images of the bourgeoisie. Memory is a cruel hope without awakening."

– Dore O.

While the film received minimal and at times dismissive attention...it can be seen to have been a touchstone in women's experimental cinema through its formal and conceptual ties to the films of Yvonne Rainer, Marjorie Keller, and Chantal Akerman that appeared in its immediate wake. Taking on the sub-



Dore O. KASKARA

stance of melodrama but replacing the appealing excesses that characterize the genre with challenging form, the filmmakers point to the lost object of irrecoverable but still intensely resonant female experience. – Robin Blaetz

Directed by Dore O.

West Germany 1969, DCP, color, 30 min

KASKARA

"A balance of being enclosed in divided space. [...] The landscape exists only as a view through windows and doors. [...] Attraction, blending, and repulsion of half of the film frame for the purpose of a sensual topology [...] One image consumes another." – Dore O.

There is an unforgettable image of a door opening on to clear, white light... It is the rhythms of editing and superimposition that are so strikingly beautiful and meditative. [Kaskara] looked very different from most of the other films at Knokke, more intuitive, complex, and visually composed. – Marjorie Keller

Directed by Dore O.

West Germany 1974, DCP, color, 21 min

STERN DES MÉLIÈS

The reality of the film is the viewer's imagination. My North Pole in the Ruhr area. Dedicated to Georges Méliès. – Dore O.

Directed by Dore O.

West Germany 1982, DCP, color, 12 min



Dore O. STERN DES MÉLIÈS

HAMAGUCHI RYUSUKE, THE WORLD AS STAGE

SEPTEMBER 16 – SEPTEMBER 23

The Harvard Film Archive welcomes back acclaimed Japanese filmmaker Hamaguchi Ryusuke (b.1978) for a unique program of screenings, conversations and the area premiere of GIFT, a live performance collaboration with composer-musician Ishibashi Eiko. Since his last visit, Hamaguchi has achieved international acclaim for recent films that have garnered top prizes from the world's most prestigious film festivals and ceremonial bodies, including the Academy of Motion Picture Arts and Sciences. Today Hamaguchi is regularly heralded as one of the essential figures of contemporary world cinema and embraced as a guiding star by younger filmmakers around the world. Yet, despite this steadily growing adulation, Hamaguchi has resisted the temptation to seek out an even brighter spotlight and has instead remained steadfastly focused on his particular mode of resolutely independent auteurist filmmaking grounded in his abiding fascination with performance and dialogue as the alpha and omega of narrative cinema. If anything, his latest films only deepen his vision of a cinema shaped by a careful restraint, and even stripping down, of visual style, structure and performance.

For this extended visit, Hamaguchi Ryusuke will be in person to present and discuss two recent films, *Wheel of Fortune and Fantasy* and *Drive My Car*, as well as a new restoration of a key work by Somai Shinji, a Japanese filmmaker who has exerted a deep influence on Hamaguchi's cinema. The series also includes a live performance by Ishibashi Eiko for whose music Hamaguchi was invited to create a silent film that he would later expand, with sound, into his prizewinning most recent film, the ecological cautionary tale *Evil Does Not Exist*. – HG

Special thanks: Alexander Zahlten—East Asian Languages and Civilizations, Harvard; Shigehisa Kuriyama, Director; Gavin Whitelaw, Executive Director; Stacie Matsumoto, Associate Director—Reischauer Institute of Japanese Studies, Harvard; and Regina Greene—Front Porch Productions.

Film descriptions by Haden Guest.

\$15 SPECIAL EVENT TICKETS HAMAGUCHI RYUSUKE IN PERSON

monday september 16 at 7pm

WHEEL OF FORTUNE AND FANTASY GUZEN TO SOZO

Three separate yet thematically intertwined stories each explore the quicksilver force of amorous relationships played out as a game of control of one partner over another. The trio of moral tales, all written by Hamaguchi, together echo Eric Rohmer in the unexpected life lessons that impart each with a

poetic sense of an ending. Hamaguchi's exploration of the performative possibilities of the written and spoken word is deepened by the intense and often awkward encounters enacted between the couples, each setting in motion a tension that is ultimately released in the moving climax marked by the final story of two old friends who reunite only to discover that perhaps they have never met before.

Directed by Hamaguchi Ryusuke. With Furukawa Kotone, Nakajima Ayumu, Hyunri
Japan 2021, DCP, color, 121 min. Japanese with English subtitles



Hamaguchi Ryusuke WHEEL OF FORTUNE AND FANTASY

Hamaguchi Ryusuke will be in person to present and discuss two recent films, *Wheel of Fortune and Fantasy* and *Drive My Car*, as well as a new restoration of a key work by Somai Shinji, a Japanese filmmaker who has exerted a deep influence on Hamaguchi's cinema. The series also includes a live performance by Ishibashi Eiko for whose music Hamaguchi was invited to create a silent film that he would later expand, with sound, into his prizewinning most recent film, the ecological cautionary tale *Evil Does Not Exist*. – HG

INTRODUCTION BY HAMAGUCHI RYUSUKE

friday september 20 at 9pm

MOVING OHIKKOSHI

Among the most emotionally charged of Somai Shinji's films about youth is this tender portrait of a young only child trying to find her bearings in the wake of her parents' divorce. Tabata Tomoko anchors the film and drives it breathlessly forward as a precocious young woman trying to be in many places at once, running against all odds from here to there as an emblem of the inevitable yet poignant



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distance between generations, despite the best of intentions. Recently discovered in the US through a series of new restorations and retrospectives, the films of Somai are recognized today as some of the touchstone works of Eighties and Nineties Japanese cinema, revered especially by Hamaguchi Ryusuke, who has often spoken of Somai's influence upon his own filmmaking.

Directed by Somai Shinji. With Nakai Kiichi, Sakurada Junko, Tabata Tomoko
Japan 1993, DCP, color, 125 min. Japanese with English subtitles

**\$15 SPECIAL EVENT TICKETS
HAMAGUCHI RYUSUKE IN PERSON**

saturday september 21 at 6pm

DRIVE MY CAR DORAIBU MAI KA

Hamaguchi's career-long fascination with the transformational potential of language, for both cinema and self, finds its fullest expression to date in his celebrated fable of a grief-stricken theatrical director seeking solace and new direction by accepting an invitation to cast and direct a performance of *Uncle Vanya* with a multilingual troupe. Through the intense



Somai Shinji *MOVING*

rehearsal sessions he invents and demands of his actors, asking them to tirelessly memorize Chekhov's play, the director makes clear the larger design of Hamaguchi's film: revealing language as a means to achieve a kind of pure performative selfhood. Each actor is thus allowed to perform their lines in their own native language—be it Japanese, Tagalog, Mandarin, Korean or, almost improbably, Korean sign-language—while remaining still understood by their fellow thespians thanks to the collectively memorized script. Here rehearsal and performance thus become a means to transcend the limits of language and relationships so painfully felt by the director still processing his wife's sudden death (and discovered infidelity) while also searching for human connection and community through his work and craft.

Directed by Hamaguchi Ryusuke. With Nishijima Hidetoshi, Miura Toko, Kirishima Reika
Japan 2021, DCP, color, 179 min. Japanese, English, Korean Sign Language, German, Mandarin, Tagalog, Korean, Indonesian, Malay, Swiss German with English subtitles



Hamaguchi Ryusuke *DRIVE MY CAR*

**\$20 SPECIAL EVENT TICKETS
HAMAGUCHI RYUSUKE IN PERSON
LIVE MUSIC BY ISHIBASHI EIKO**

monday september 23 at 6pm

monday september 23 at 8:30pm

**GIFT: A LIVE SCORE BY ISHIBASHI EIKO
X FILM BY HAMAGUCHI RYUSUKE**

Hamaguchi Ryusuke embraced an unusual turn in his ascendant career by accepting an invitation from his *Drive My Car* collaborator—Japanese musician and composer of that film's moody score, Ishibashi Eiko—to invert their working relationship, with his composing images for her music, performed live. The result is a melancholic ecological tone poem that places music before word, and that at times recalls Stan Brakhage in its invocation of daily life in rural, snowy woodlands. Using carefully measured intertitles instead of spoken dialogue *GIFT* draws openly from the silent cinema of Hamaguchi's avowed idols—Murnau, von Sternberg—whose stark, expressive imagery he also channels. Like the great dramatists of the silent era, Hamaguchi builds drama to a remarkable climax with calibrated efficiency. Hamaguchi followed *GIFT* with a longer sound version and expansion of the same story that would become his award-winning *Evil Does Not Exist*.

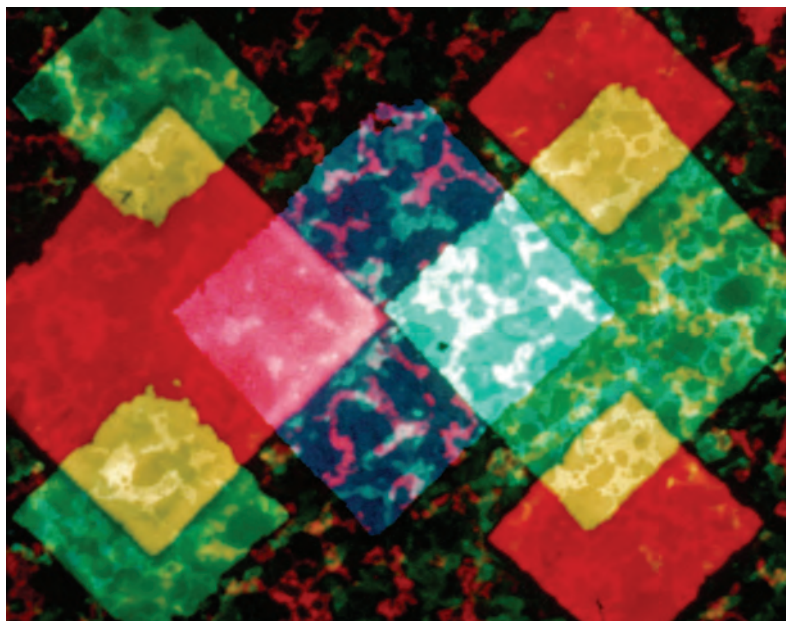
Directed by Hamaguchi Ryusuke
Japan 2023, DCP, color, silent, 74 min



Ishibashi Eiko performing *GIFT*

FRAGMENTS OF A FAITH FORGOTTEN: THE ART OF HARRY SMITH

SEPTEMBER 29 – DECEMBER 1



Harry Smith *FILM NO. 3*

“I like my films because I didn't make them: God made them.” – Harry Smith

The passage of time seems to have only enhanced the artworld's fascination with the enigmatic genius of Harry Smith (1923–1991) and his fragmented amalgam of a legacy. Existing as a semi-mythological creature even while alive, Smith regularly fabricated or embellished aspects of his origins and accomplishments, slipping in and out of peoples' grasp with an intensity that could swing along a spectrum from kind and charismatic to belligerent. Throughout his time on this planet, he cultivated different audiences as a filmmaker, multimedia artist of every dimension, anthropologist, music anthologist, aural documentarian, quixotic mechanical engineer and expert on innumerable esoteric subjects. Aided by a deep interest in alchemy, magic, drug-induced states and Native American culture, along with his apparent asexuality and quantum view of an interconnected cosmos, he also seemed a prescient mystic. Recognizing patterns in everything, he was never a casual listener of music—including classical, folk, jazz, country, blues and all kinds of indigenous music—but experienced it as a complex, multidimensional communication that some of his films and paintings would attempt to analyze. He was also a famous collector, not only of rare records, but of objects such as Ukrainian Easter eggs, paper airplanes and string figures. His archivist and late-in-life friend Rani Singh adds that “Smith compulsively collected everything from books, pop-up books, audio recordings, Indian women's beaded costumes, tarot cards, and gourds to things shaped like other things (spoons shaped like ducks, banks shaped like apples, anything shaped like a



Harry Smith *FILM NO. 12 (HEAVEN AND EARTH MAGIC FEATURE)*

rest of his life studying it on his own, in one way or another. This sometimes took the form of continued documentation of Native American life—including the Kiowa in Oklahoma and the Seminole of Florida—or his collections of cultural artifacts. As a teenager, he had already begun gathering rare and unusual records in what would become a lifelong obsession and as much a study of music as it was of the cultures who made it. Smith amassed such a stunning collection of 78s that Moses Asch of Folkways Records assigned him the task of curating an extensive anthology. The history-making, culture-changing *Anthology of American Folk Music* was released in 1952 and accompanied by Smith's offbeat, collaged artwork and idiosyncratic liner notes—the whole package marked by both an anthropological fastidiousness and a disregard for any standard categorization or organization. Instead, the three double-album sets were organized by element (water, fire, air) and songs compiled in a mix of academic, intuitive and cryptic logic. By the time of their release, these samples of underground Americana were spectral sounds from a bygone era, from all regions of the country by different races and ethnicities, resonating an authentically American wildness and weirdness. The anthology very gradually shook the burgeoning new folk movement's musicians and those to come. In combination with Smith's record collection sale to the New York Public Library, these albums preserved forgotten pieces of the country, brought attention to self-taught artists still living in obscurity and altered the musical fabric of America. In his recent biography *Cosmic Scholar*, John Szwed notes that one of Smith's most ardent fans, Bob Dylan, would eventually "record at least fifteen of his own versions of the eighty-four records in Smith's collections," and today, everyone from Bruce Springsteen to Beck claims inspiration. In 1991, Harry Smith was finally honored by the industry with a Grammy.

In concert with his record collecting, audio recording and various scholarly investigations, Smith had also been painting, drawing and making collages. By the late 40s, he was interested in intricately "transcribing" jazz music through painting, sometimes accompanied by a kind of instructive performance. Once he discovered abstract film, he recognized how motion could aid these efforts significantly. Though he was interested in the moving image since childhood, Smith was finally inspired to make films after he and Jordan Belson witnessed those of Oskar Fischinger at the San Francisco Museum of Art's "Art in Cinema" program in 1946, the first time he had seen experimental film. Fischinger's non-narrative, animated abstractions deeply impressed both artists. Hy Hirsh, who worked as a cinematographer and photographer, taught Belson and Smith the basics of the equipment, and Smith set to work on the painstakingly tedious task of painting and batiking 16mm film in layers, masking out the animated shapes at different points. Each film of a few minutes took about a year to produce. The results were beautifully dense, saturated dances of shape and color, reaching such complexity that seen today, they still retain an exciting energy and vibrance. He also filmed projected, moving shapes and began adding animated, often mystical, cut-out imagery in with the abstractions and eventually, multiple exposures of "real world" live action—creating new and intricate forms, rhythms and realities. Smith's cinematic *Wheel of Life* continued to rotate unabated—through an aborted *Wizard of Oz* project and the four-screen epic *Mahagony*—using a mix of technical wizardry and pragmatism with chance and his own brand of spiritual, structuralist techniques.

Literally thinking outside the box—of both the screen and the theater—Smith had ambitious, unheard-of ideas about making expansive, universally understood films. In addition to combining symbols and elements from his eclectic interests and a range of cultures, he filled his frames with either layers of paint and textures or multiple-exposures of life and action; for *Film No. 3*, he would speed up or slow down the images to live, improvised jazz music; he planned to project another film on a screen of collaged newspaper; he thought about the space around the image by making projected frames or animations that float around the "central" activity; he quadrupled the screen with *Mahagony*; he constructed a special projector for *Film No. 12* and imagined special seats that would trigger color changes as viewers shifted; he made 3-D films and conducted all kinds of visual experiments with flashing lights and after-images in the eye. For *Mahagony*, Smith had proposed projecting the four screens onto four pool tables with a backlit boxing ring hanging behind them. Another variety of three-dimensional experience, Harry Smith's presence at shows added a visceral, unpredictable and slightly dangerous element, so that even if nothing was shown, the event was certainly seared into the audience's minds forever.

Smith's art and intellectual pursuits were his life and his unconventional life an art. Except for a few months he spent working as an aircraft engine degreaser during World War II, he never held down any kind of day-to-day job. Though he did earn the occasional dollar from his films, his records, research or grants, Smith could be an unabashed freeloader who also enjoyed momentary patronage and in-kind hospitality from the many friends who looked out for him. (Though Smith might spend donations on a book or fascinating object rather than a meal.) And he was connected to many artists, musicians and filmmakers. A cross-section over the years includes Jordan Belson, John and James Whitney, Dizzy Gillespie, Ornette Coleman, Charles Mingus, Thelonious Monk, Percy Heath, Robert Duncan, Allen Ginsberg, Philip Lamantia, Jonas Mekas, Stan Brakhage, Shirley Clarke, Wendy Clarke, Patti Smith and Robert Mapplethorpe. And this is not mentioning the assortment of scholars, scientists, heirs, inventors,

hamburger)." The myth of Harry Smith is further heightened by its gaps; a semi-transient lifestyle mixed with an unpredictable, frequently substance-addled and fiery nature lead to his either losing or destroying many of his collections, art and writing. Fortunately, many of his films managed to endure.

Smith came of age in the small towns of Anacortes and Bellingham, Washington to unconventional parents who seem to have planted the seeds of Smith's endless curiosity, creativity, inventiveness, ravenous appetite for books and deep interest in philosophy, ethnography, religion and the occult. Living near many Native American communities, he spent his teenage years a regular, trusted presence on local reservations. The residents allowed the earnest boy to study their customs and take down genealogies, snap photographs, make sketches and paintings, and record songs, stories, activities and sacred events on a 78-rpm disc-cutting machine. To this day, his time with the Native American nations remains a miraculous phenomenon; Smith and his like-minded peer Bill Hohn were given access to ceremonies even professional anthropologists had never witnessed. By all accounts, this relationship with Northwest Coast indigenous cultures was a respectful, creative collaboration. Smith's projects included starting a dictionary of the Samish and Swinomish languages, inventing a system of dance notation, translating songs and folktales, documenting games and their instructions, and collecting various artifacts, many of which he donated to the Washington State Museum; a portion of those are now lost.

Smith briefly studied anthropology at the University of Washington yet spent the



Harry Smith *FILM NO. 11 (MIRROR ANIMATIONS)*

tribal leaders and other interesting characters with whom he associated. Toward the end of Smith's life, Allen Ginsberg secured him a gig at Naropa University in Colorado where he was Shaman-In-Residence, enthraling a new generation with his eccentricity, curiosity, art practices and lecture series. He eventually returned to New York and in 1991, died while residing in his old haunt, the Chelsea Hotel.

One of the earliest abstract filmmakers painting directly on film, Smith was perhaps the first to use jazz with his films as well as live improvisational music with “non-objective” work—all now common practices. He may have made the earliest Surrealist, ready-made cut-out animation film; filmmakers like Jan Lenica, Lawrence Jordan and Terry Gilliam were soon to follow. His unique expanded cinema techniques have never really been replicated, and, of course, his folk anthology was a formative influence on the entire rock ‘n’ roll era. Despite much of his output disappearing, Smith's impact on the world is nonetheless profound and continues to inspire reconsideration and interpretation. Smith once recounted his father giving him a blacksmith shop at the age of twelve and instructing him to “convert lead into gold.” Harry Smith would spend a lifetime doing just that. — BG

This film series accompanies the current exhibit at the Carpenter Center for the Visual Arts, Fragments of a Faith Forgotten: The Art of Harry Smith, on display from July 12 – December 1, 2024. The exhibit is co-organized with the Whitney Museum of American Art in New York where the exhibition opened in October 2023.

On Friday September 27 from 1pm – 6pm, the Carpenter Center hosts a symposium plumbing the depths of Harry Smith's idiosyncratic work and exploring the broader cultural and historical contexts of his practice. Participants include Dorothy Berry, Philip Deloria, Greil Marcus, Kelly Long, Haden Guest, Sky Hopinka, Rani Singh, P. Adams Sitney and Elisabeth Sussman. Exhibit designer Carol Bove will present an artist talk the previous evening. The symposium will take place in the main theater. Details at <https://carpenter.center>

In collaboration with Anthology Film Archives, the Harvard Film Archive will present the first retrospective of all of Harry Smith's existing films in 2025 which will include new film restorations. All images copyright and courtesy of Anthology Film Archives, unless noted otherwise.

Special thanks: John Klacsmann—Anthology Film Archives, Rani Singh—Harry Smith Archives.

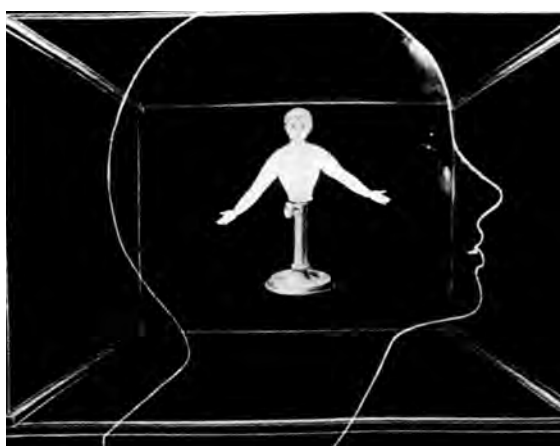
Film descriptions by Brittany Gravely.

sunday september 29 at 3pm

FILMS NOS. 1 – 5, 7 & 10 (EARLY ABSTRACTIONS)

This selection of Harry Smith's early works is everything that currently survives. He numbered his films but did not name them; he let select programmers, including Jonas Mekas, assign titles. And Smith would play the early films silent at first, then relied on chance soundtracks or “automatic synchronization” which often meant playing Dizzy Gillespie records and later The Fugs, then eventually he settled on frequently accompanying the early abstractions with The Beatles. Though he was a fan and did not mind associating his work with such an extraordinarily popular group, he also claimed he thought this selection would enrage arthouse hipsters the most.

These first works undoubtedly reflect his interest in the experience of music and his sometimes synesthetic response to it, particularly Nos. 1 – 7's resemblance to “visual music” or graphic scores. From the apparent cellular division of the shapes drawn directly on film in No. 1 to No. 2's squares resembling moving windows that open to luminous layers of color and organic patterns, as the numbers rise, so does the astonishing complexity of the painted shapes until cut-out collage images start appearing. By No. 10, the screen is filled with snowflakes, skeletons, snakes, dolls, eyeballs, dancers, Hindu gods, books, tarot cards, the Tree of Life, moons and



Harry Smith FILM NO. 12

mushrooms moving and morphing ritualistically in the vacuum of space or shifting rooms. An Indian dancer pops through a carpet creating a cut-out of herself which then becomes her synchronized shadow—a recurring primal film within the film and an eloquent encapsulation of the fluid movement between various times, places and dimensions toward which Smith's art and cinema aspired. *Restored by Anthology Film Archives and The Film Foundation with funding provided by the Hobson/Lucas Family Foundation.*

Directed by Harry Smith
US c. 1946 – 1957 (assembled c. 1965), 16mm-to-35mm, color, 23 min

FILM NO. 11 (MIRROR ANIMATIONS)

With much of the same imagery as No. 10, this version, in Smith's words, is a “commentary on and exposition of No. 10 synchronized to Thelonious Monk's recorded composition ‘Misterioso’...” As P. Adams Sitney explains, No. 10 and 11 “describe analogies among Tarot cards, Cabalistic symbolism, Indian chiro-mancy and dancing, Buddhist mandalas, and Renaissance alchemy.” Around a central statue-like figure appear this magic show of transforming colors, objects, beings and symbols to the score of one of his favorite tunes by his friend and legendary jazz great who was also apparently one of the reasons Smith relocated from the West Coast to New York. *Restored by Anthology Film Archives.*

Directed by Harry Smith
US c. 1957, 16mm, color, 3 min. 35 sec

FILM NO. 16 (OZ: THE TIN WOODMAN'S DREAM)

Film No. 13 (Oz or The Magic Mushroom People) was to be a feature-length, widescreen 35mm film for the masses. On Smith's alternate route to Emerald City, Oz would be separated into different lands such as “Hieronymus Bosch Land” or “Microscopia” with the iconic characters as originally drawn by W.W. Denslow in L. Frank Baum's original book. Thanks to Allen Ginsberg's promotion, Smith's ambitious visions were matched with generous funding from a group of wealthy philanthropists, including Elizabeth Taylor. He took full advantage of this unexpected largesse by building an animation studio, hiring friends and keeping drugs flowing over a year of intensive work. The production came to a halt with the overdose death of their primary funder, Henry Phipps, and when the remaining investors were shown the nine completed minutes of film, they had the studio's locks changed and much of the work destroyed. *Film No. 16* begins with only a few minutes of the beautiful psychedelic wonderworld that could have been, and abruptly shifts to film Smith shot in 1968 through his handmade teleidoscope. Only directly related to the earlier scenes through the color scheme, these dazzling, mirrored portals reflect Smith's intention “to convert Oz into a Buddhist image like a mandala.” *Courtesy Anthology Film Archives.*

Directed by Harry Smith
US c. 1967, 35mm, color, 15 min



Harry Smith FILM NO. 16 (OZ: THE TIN WOODMAN'S DREAM)

monday october 28 at 7pm

**FILM NO. 12
(HEAVEN AND EARTH MAGIC FEATURE)**

For Smith's first long film, he built a special projector which would change color filters and frames around the image; other slides revealed different borders or changed the screen's shape, but in classic Smith fashion, he tossed the handmade projector out of a window during an argument, and the film was shown in black and white from then on. Smith's cut-out readymade animations take center stage in *No. 12*, the sole figures who are likewise accompanied by "cut-out" sounds that may or may not sync up with the action. This roulette of canned sound effects adds to the film's resemblance to an elaborately constructed projective psychological test. This was the only time he composed his own soundtrack, and the result vacillates between playful discovery and eerie disassociation. Aside from the Egyptian sarcophagi and the cataclysmic ending (and despite Jonas Mekas' title), Smith's film lacks the marked mysticism of the works just preceding it, adhering almost exclusively to Sears-Roebuck-style people, animals and objects engaged in a cryptically surreal, stream-of-consciousness unfolding. Influenced by Daniel Paul Schreber's *Memoirs of My Nervous Illness* (1903), passages from which he once read over the film as it played, Smith also claimed he was animating his dreams. "The exact relation between his dreams and the structure of the film is ambiguous," remarks P. Adams Sitney, "unless we can suppose that he dreamed the life of the figures he had already cut out and assembled for his film. What is more likely is that he established an intuitive relationship between the structure of his dreams and the substructure of the film." Preserved by *Anthology Film Archives with support from the National Film Preservation Foundation and Cineric, Inc.*

Directed by Harry Smith
US c. 1957-62, 16mm, b/w, 66 min

FILM NO. 16 (OZ: THE TIN WOODMAN'S DREAM)

See note for September 29 screening.

monday november 4 at 7pm

sunday december 1 at 3pm

FILM NO. 18 (MAHAGONNY)

Edited from eleven hours of footage, Smith's magnum opus was ten years in the making and consist-



Harry Smith *FILM NO. 18 (MAHAGONNY)*



Courtesy of Anthology Film Archives and Harry Smith Archives

ed of four 16mm projections in a square. The film premiered at Anthology Film Archives in 1980, and Smith described it in his press release as "a mathematical analysis of Duchamp's [*The Bride Stripped Bare by Her Bachelors, Even* or *The Large Glass*] expressed in terms of Kurt Weill's score for [*Rise and Fall of the City of Mahagonny*] with contrapuntal images (not necessarily in order) derived from Brecht's libretto for the latter work." However, Jonas Mekas offered that, "[A]s *The Large Glass* is shattered, Harry shattered Brecht's original. He didn't interpret Brecht's opera, he transformed it." Obsessed with the opera, Smith said he selected it as a basis for the film not only for its musical complexity and "sections that approximate the sounds of other musical cultures..." but also because of its simple, universal story: "the joyous gathering together of a great number of people, their breaking of the rules of liberty and love, and consequent fall into oblivion." The four screens feature four sets of imagery—portraits, animation, symbols and nature—which communicate with one another in myriad ways and are interrupted by a variety of "uncategorized" shots and visual

pauses. Smith was really testing the limits of cinema. As John Szwed summarizes: "Out-of-sync sequences, overexposure, reversed images, speed changes, repetition of images, reframing and reshaping the screen from rectangle to square, and verbal disruptions of the performances—all would appear to be an effort to expose and demystify the techniques of conventional narrative motion pictures." Smith also tested the patience of Mekas, who had to manage the director's increasingly volatile antics during shows. Its limited theatrical run did not appear to overly trouble Smith who noted that *Mahagonny* "was designed to be shown over a 500-year period, or so, and consequently will scarcely be a box office smash during my life time: but will continually grow in popularity and be there for the increasingly large number of people who have the consciousness to unravel its cryptograms." The new 4K DCP was created from the 2002 restoration that combined the four 16mm screens onto a single 35mm film. *Courtesy of Harry Smith Archives.*

Directed by Harry Smith
US 1970-80, DCP, color & b/w, 141 min

THE SHOCHIKU CENTENNIAL COLLECTION

OCTOBER 3 – OCTOBER 7



Kinoshita Keisuke *CARMEN COMES HOME*

The HFA celebrates and showcases the latest additions to the Shochiku Centennial Collection: two newly struck 35mm prints of seminal films from the pioneering studio: the historic landmark *Carmen Comes Home*, one of Japan's first color features, and *Where Spring Comes Late*, a little-known classic of Seventies cinema that ambitiously set out to capture a sweeping portrait of the Japanese nation from the point of view of a displaced Kyushu family making the long voyage to northernmost Hokkaido. — HG

Special thanks: Jay Sakamoto, CEO and Meri Koyama, General Manager of Shochiku Theaters—Shochiku Co., Ltd.; Stacie Matsumoto—Reischauer Institute of Japanese Studies, Harvard.

Film descriptions by Haden Guest, unless otherwise noted.

thursday october 3 at 7pm

CARMEN COMES HOME

KARUMEN KOKYO NI KAERU

Only eight years into what would become a forty-five-year career as a director, Kinoshita Keisuke shot what was to become one of the best-known films of his illustrious career. Often billed as Japan's first feature-length color film, it in fact is the first feature-length color film made using Japanese domestic color film technology, Fujicolor. Kinoshita capitalized on the eye-popping reds and greens for a story in a distinctly comedic mode that became a blockbuster hit. Takamine Hideko—one of the great actresses in global film history—stars in the story of the Tokyo stripper Okin who returns to her small rural hometown in flamboyant dress. She and her co-worker Maya soon find that they must navigate a mix of curiosity, desire and rejection, and find a way to convince the villagers of the value of their work as artistic practice. Carmen is among the films of Kinoshita's that have recently been revisited with attention to the queer aspects of his work. Saito Ayako has argued that it is Kinoshita's queer perspective that allows *Carmen Comes Home* to critically and parodically assess the gender politics of postwar Japanese cinema, in which unruly female bodies serve both as symbols of liberation from wartime militarism and as commodities for a male gaze. — Alex Zahlten

Directed by Kinoshita Keisuke. With Takamine Hideko, Sano Shuji, Ryu Chishu
Japan 1951, 35mm, color, 86 min. Japanese with English subtitles

ANDREW GORDON IN CONVERSATION WITH ALEX ZAHLTEN

monday october 7 at 7pm

WHERE SPRING COMES LATE KAZOKU

A beloved classic less known outside of Japan, *Where Spring Comes Late* AKA *Family* is a fascinat-



Yamada Yoji *WHERE SPRING COMES LATE*

ing companion to Yamada Yoji's iconic series of films starring Atsumi Kiyoshi as the stumbling working-class hero Tora-san. Dramatically expanding the series' intimate look at everyday family life into a sweeping portrait of Japan itself, *Where Spring Comes Late* reassembles the cast of the series' first film, *Tora-san, Our Lovable Tramp*—released just one year earlier (and screened last year at the HFA to launch our ongoing series celebrating the Shochiku Centennial Collection)—as a coal miner's family whose bonds are tested by an epic journey in search of a better life. Dynamically adapting the film's documentary style to the widescreen, Yamada uses the eponymous family's train trip from Nagasaki to Hokkaido to offer a panoramic vista of the island nation whose citizens are gratefully thanked in an opening title. A stop in Osaka brings the family to the now legendary Osaka Expo '70, a crucible for intermedia art and counter-cinema, which offers precious images of the event and also suggests the film's distinct, critical relationship to currents of the contemporary Japanese avant-garde, specifically the so-called "landscape movement" inaugurated by contemporary films such as Oshima Nagisa's *The Man Who Left His Will on Film*, released the same year, and Adachi Masao's *AKA Serial Killer*, filmed almost at the same moment. Counter to Adachi and Oshima's critical exploration of landscape (mostly cityscapes, in fact) as an expression of alienation and oppression, Yamada's instead embraces the rolling rural Japanese landscape as a welcoming space of possibility. This important addition to the Shochiku Centennial Collection will be screened in a dazzling new 35mm print.

Directed by Yamada Yoji. With Baisho Chieko, Igawa Hisashi, Ryu Chishu
Japan 1970, 35mm, color, 106 min. Japanese with English subtitles

ANTÓNIO CAMPOS AND THE PROMISE OF CINEMA NOVO

OCTOBER 18 – NOVEMBER 3

Portuguese cinema underwent a dramatic and historically unprecedented transformation in the 1960s, led by a group of young and politically engaged firebrand filmmakers that included now-legendary figures such as Margarida Cordeiro, Fernando Lopes, António Reis, Paulo Rocha and Alberto Seixas Santos. Despite their different backgrounds and approaches, these artists shared an ardent desire to invent a new cinema, a *Cinema Novo*, better able to tell the authentic stories of the Portuguese people and nation in the last decade of the Salazar dictatorship, buoyed by the winds of change, and eventually revolution. The Cinema Novo movement was also driven by an embrace of documentary forms, often hybridized with fiction and inspired by specifically Portuguese folkloric narrative. A key yet often unacknowledged influence of this tendency was the work of the resolutely independent director António Campos (1922-1999), a self-taught filmmaker and pioneer of ethnofiction who set out to capture the lives, traditions and imagination of rural Portugal in a body of work that now seems prescient in its formal rigor and poetry. Guided by his background in amateur theater and deep appreciation for literature and poetry, Campos made his early 1950s films without any government support, allowing him to forge an uncompromising vision and practice that would guide the masterworks he realized contemporary to the Cinema Novo movement and in close dialogue with its goals. This program brings together masterworks by António Campos—thanks to recent restorations by the Cinemateca Portuguesa—with key films of the Cinema Novo movement in order to explore and elucidate Campos' deep connection to the younger generation of filmmakers while underscoring the strong documentary and docufictive strand of Cinema Novo indebted to Campos' legacy. — HG

The Harvard Film Archive gives special thanks to Tiago Araújo, Consul General of Portugal in Boston, and Camões - Institute for Cooperation and Language, I.P. for the generous support given for this program, as part of the celebrations of the 50th Anniversary of the 25th of April, 1974, Portugal's democratic revolution.

Additional thanks: Sara Moreira—Cinemateca Portuguesa – Museu do Cinema, IP, Portugal; and Francisco Valente, Curatorial Assistant, Department of Film, Museum of Modern Art, New York.

Film descriptions by Haden Guest.

Film descriptions by Haden Guest.



António Campos *THE VOWS*



friday october 18 at 7pm

BELARMINO

This lasting classic of the Cinema Novo movement unfolds a complex and moving portrait of Belarmino Fragoso, a veteran boxer in the twilight of his career looking back at his years in the ring. Fernando Lopes uses his probing interviews of Belarmino and his former manager to structure the film and shed light on boxing as a labor and impossible livelihood. Intertwined throughout Belarmino's frank and remarkably introspective commentary are vividly re-enacted scenes of the boxer's past and documentary scenes of him and his wife engaged in their daily routines and rituals. Animated by the lustrous black-and-white cinematography of Augusto Cabrita, *Belarmino* is a strikingly modernist work that paved the way for the fictionalized documentary that is commonplace today. *Digitization and restoration by Cinemateca Portuguesa - Museu do Cinema, with the financial support of the National Cinema Plan.*

Directed by Fernando Lopes
Portugal 1964, DCP, b/w, 73 min. Portuguese with English subtitles

Preceded by

THE TUNA TRAP A ALMADRABA ATUNEIRA

Among Campos' most iconic films is his epic *verité* record of the *almadraba*, an ancient tuna fishing technique invented by the Phoenicians and kept alive in Portugal, including on the Algarve island of Abóbora where Campos made this film just before the fishing village was destroyed by a massive storm. In 1974 Campos made a new version by poetically and provocatively adding a musical soundtrack comprised of excerpts from Stravinsky's *The Rite of Spring*.

Digitization by Cinemateca Portuguesa - Museu do Cinema, under the frame of the FILMar project, part of the European Financial Mechanism EEA Grants 2020-2024.

Directed by António Campos
Portugal 1961, DCP, b/w, 26 min. Portuguese with English subtitles

friday october 18 at 9:15pm

CHANGE OF LIFE MUDAR DE VIDA

The second and arguably most important film by Paulo Rocha (b. 1935) is a direct response to Manoel de Oliveira's *Rite of Spring* (and, indirectly, to Agnes Varda's *La Pointe Courte*) and an important precursor to the radical documentary-shaped fiction of *Trás-os-Montes* and, much later, the work of Pedro Costa and Miguel Gomes. Captivated by the remote Portuguese fishing village of Furadouro, Rocha chose



António Campos FALAMOS DE RIO DE ONOR

20



Fernando Lopes BELARMINO

not to make a traditional documentary but rather to engage the specificities of the people and place through fiction, crafting a melancholy story about a soldier's return to a changing world. Inspired by his experience working with Oliveira on *Rite of Spring* and *The Hunt* (1964), Rocha "cast" the local villagers as themselves, interspersed with experienced actors led by the great Isabel Ruth, who would go on to become an Oliveira regular and an iconic presence in Pedro Costa's *Ossos* (1997). The poetry of the local vernacular is captured in the textured dialogue written by António Reis, who met Rocha through Oliveira. Despite its controversial depiction of a disillusioned Angola War veteran, the film garnered a steadily building critical acclaim. Nevertheless, Rocha effectively ceased filmmaking until the 1980s. *Digitization by Cinemateca Portuguesa - Museu do Cinema.*

Directed by Paulo Rocha. With Geraldo Del Rey, Isabel Ruth, Maria Barroso
Portugal 1966, DCP, b/w, 94 min. Portuguese with English subtitles

sunday october 20 at 3pm

PATHS VEREDAS

For his feature debut César Monteiro creatively borrowed from traditional Portuguese legends to craft a series of echoing, parallel tales of young couples desperately escaping cruel false fathers, each couple on the run across different regions of the country and during increasingly contemporary time periods. A lyrical and profoundly cinematographic allegory with a glisteningly sharp political edge, *Paths* traces a pattern of repressive authority across Portuguese history while also pointing, with cautious optimism, toward the steady presence of youthful resistance. With its stunning choreography of landscape and use of a poetic, associative structure to evoke the *longue durée* of mythical time, *Paths* anticipates Monteiro's mid-career masterpiece *Silvestre* (1981).

Digitization and restoration by Cinemateca Portuguesa - Museu do Cinema, under the scope of the Recovery and Resilience Plan. A measure integrated into the Next Generation EU program.

Directed by João César Monteiro. With Manuela de Freitas, Luís de Sousa Costa, Francisco Domingues
Portugal 1977, DCP, color, 120 min. Portuguese with English subtitles

JOSÉ MANUEL COSTA IN CONVERSATION WITH HADEN GUEST

sunday october 20 at 7pm

VILARINHO DAS FURNAS

Campos' determination to chronicle the local traditions of the rural village of Vilharingo das Furnas was inspired by its impending doom and displacement in the face of a newly constructed hydroelectric dam that required the entire environs to be flooded

and abandoned. Made during the last weeks and months before the eponymous village was swept away, the film is a moving expression of Campos' faith in cinema as a means to give voice and dignity to the people while also making a politically charged counterargument to dominant ideologies, here the push to create a new industrialized infrastructure that would modernize Portugal's agricultural heartland but also threaten its cultural identity.

Digitization by Cinemateca Portuguesa - Museu do Cinema, under the frame of the FILMar project, part of the European Financial Mechanism EEA Grants 2020-2024.

Directed by António Campos
Portugal 1971, DCP, color, 77 min. Portuguese with English subtitles

JOSÉ MANUEL COSTA IN CONVERSATION WITH HADEN GUEST

monday october 21 at 7pm

FALAMOS DE RIO DE ONOR

An important precursor to Margarida Cordeiro and António Reis's *Trás-os-Montes*, Campos' portrait of a village in the same northernmost area was driven by a similar desire to capture not only the rituals and traditions of the region, but also the imagination seemingly embodied in the rocky, barren landscapes given vivid presence. A tender and deeply personal mode of ethnographic cinema, *Falamos de Rio de Onor* reveals how documentary can, in fact, balance and intertwine subjective and objective perspectives all too often declared as irreconcilable.

Digitization by Cinemateca Portuguesa - Museu do Cinema, under the scope of the Recovery and Resilience Plan, a measure integrated into the Next Generation EU program.

Directed by António Campos
Portugal 1974, DCP, color, 62 min. Portuguese with English subtitles

GENTE DE PRAIA DA VIEIRA

A portrait of a Portuguese fishing village and community in transition, *Gente de Praia da Vieira* offers a clear-eyed chronicle of a struggle to adapt to accelerated modernization. Campos integrated footage from his earlier films to elucidate his deep cinematic engagement in the region and his desire to use his filmmaking to help exact change without alienating or erasing local traditions.



João César Monteiro PATHS



António Campos *VILARINHO DAS FURNAS*

Digitization by Cinemateca Portuguesa - Museu do Cinema, under the frame of the FILMar project, part of the European Financial Mechanism EEA Grants 2020-2024.

Directed by António Campos
Portugal 1975, DCP, b/w & color, 73 min. Portuguese with English subtitles

friday october 25 at 7pm
sunday november 3 at 3pm
TRÁS-OS-MONTES

Reis and Cordeiro's undisputable masterpiece exploded the meaning and possibilities of ethnographic cinema with its lyrical exploration of the still-resonant myths embodied in the people and landscapes of Portugal's remote Trás-os-Montes region. Evoking a kind of geologically Bergsonian time, with past and present layered upon one another, *Trás-os-Montes* interweaves evocative recreations of the ancient worlds and encounters with atavistic peasantry, following the pilgrim's path traced by the filmmakers as they led their skeletal crew from village to village in search of the poetic essence of the Portuguese language and imagination. Reis and Cordeiro painstakingly researched and shot the film over the course of one year, becoming intimate with every person included, carefully selecting the different voices, faces and gestures that would together provide an extraordinary composite, associative and mythological response to the question of how to define a "national cinema." Digitization by Cinemateca Portuguesa - Museu do Cinema

Directed by António Reis and Margarida Cordeiro. With Ilda Almeida, Rosalía Comba, Luis Ferreira
Portugal 1976, DCP, b/w & color, 111 min. Portuguese with English subtitles

friday october 25 at 9:15pm
MILD MANNERS BRANDOS COSTUMES

A darkly satirical and starkly stylized portrait of the Portuguese bourgeoisie, *Brandos Costumes* intercuts newsreel footage of Salazar with Brechtian scenes of the middle-class everyday that reveal the tensions and schisms between different generations and classes. A formally riveting work of counter-cinema, the film offers a challenge to any notion that life can or should remain the same after the end of the dictatorship. Copy preserved by Cinemateca Portuguesa - Museu do Cinema.

Directed by Alberto Seixas Santos. With Nuno Júdice, Luiza Neto Jorge, Alberto Seixas Santos
Portugal 1974, 35mm, color, 72 min. Portuguese with English subtitles

sunday october 27 at 7pm

THE VOWS A PROMESSA

The best-known film by Cinema Novo leader António de Macedo brings the stark aesthetic and psychosexual intensity of Seventies European Westerns to its tale of repressed desire and violence in a remote fishing village. Centered on a fervently religious couple bound by an archaic vow of chastity, *A Promessa* crackles with tension when a stranger comes to town, a gypsy whose alternate traditions and understanding of intimacy threatens to upturn the entire village. Copy preserved by Cinemateca Portuguesa - Museu do Cinema.

Directed by António de Macedo. With Guida Maria, Sinde Filipe, João Mota
Portugal 1972, 35mm, color, 97 min. Portuguese with English subtitles

INTRODUCTION BY FRANCISCO VALENTE

friday november 1 at 7pm

WHAT WILL I DO WITH THIS SWORD?

QUE FAREI EU COM ESTA ESPADA?

This rare documentary by the baroque provocateur João Cesar Monteiro is an agitprop intervention made in the raw aftermath of revolution that openly critiques its limits and uncertainties. Dynamically intercutting his own documentary footage of NATO and US ships docked in the Tagus River with scenes from *Nosferatu* (a touchstone of Monteiro's later films and the succubus persona he would embrace) and charged interviews with members of the working class, including sex workers, Monteiro created a lasting document of the turbulent years following the Carnation Revolution.

Digitization and restoration by Cinemateca Portuguesa - Museu do Cinema, under the frame of the FILMar project, part of the European Financial Mechanism EEA Grants 2020-2024.

Directed by João César Monteiro
Portugal 1975, DCP, b/w, 67 min. Portuguese, English, French, German and Dutch with English subtitles

INTRODUCTION BY FRANCISCO VALENTE

friday november 1 at 8:30pm

THE LOVED ONE O MAL-AMADO

In its barbed depiction of the bourgeoisie in the twilight of the Salazar dictatorship, *O Mal-Amado*



João César Monteiro *WHAT WILL I DO WITH THIS SWORD?*

gently skewers the status quo, capturing a poignant document of a world about to be swept away in its story of a young man longing for change but encumbered by his lack of courage. *O Mal-Amado* was, in fact, the last Portuguese film to be banned by the fascist regime and was also, ironically, the first film to be released after the revolution, as a kind of darkly comic valentine to what had been. Copy preserved by Cinemateca Portuguesa - Museu do Cinema.

Directed by Fernando Matos Silva. With João Mota, Maria do Céu Guerra, Zita Duarte
Portugal 1973, 35mm, b/w, 99 min. Portuguese with English subtitles

sunday november 3 at 7pm

WILD STORIES HISTÓRIAS SELVAGENS

Campos returned to his roots in theater and literature by adapting two stories by António Passos as an entry into a documentary portrait of the village of Montemor-o-Velho, seeking to understand not only local customs but the collective imagination of its inhabitants.

Digitization by Cinemateca Portuguesa - Museu do Cinema, under the frame of the FILMar project, part of the European Financial Mechanism EEA Grants 2020-2024.

Directed by António Campos. With Carlos Bartolomeu, Márcia Breia, Júlio Cardoso
Portugal 1978, DCP, color, 102 min. Portuguese with English subtitles



Fernando Matos Silva *THE LOVED ONE*

BOSTON PUNK REWOUND / UNBOUND THE ARTHUR FREEDMAN COLLECTION

NOVEMBER 8

FREE SCREENING WITH LIVE MUSIC

friday november 8 at 7pm

Harvard Library's Archives, Arts, and Special Collections is pleased to present this special event showcasing the Arthur Freedman Collection, an archive of recorded performances by bands in the Boston area from 1976-2011, held by the Eda Kuhn Loeb Music Library and the Harvard Film Archive.

Growing up in Newton, Massachusetts, Arthur "Artie" Freedman was inspired from an early age by rock and roll, and as a teenager in the early 1970s he began to seek out live music. In 1975, when he turned eighteen and was old enough to go to nightclubs, the city's rock scene was gathering momentum: a number of high-profile bands (Aerosmith, the J. Geils Band) had emerged from Boston onto the national stage, and the following years would see the sudden onrush of punk—a new, harder-hitting musical style that would come to be associated with the clubs Freedman visited most frequently. Venues like The Channel, Bunratty's, Cantone's and the infamous Rathskeller (known affectionately as "the Rat") helped build Boston's reputation as an incubator for a thriving, raucous punk scene that would later seed waves of musical development in the styles of post-punk, new wave, no wave and beyond.

Freedman realized that what he witnessed on stage—the raw energy of the performers, the reactions of the crowd, the mishaps and idiosyncrasies of the sets—could not be reproduced in the controlled environment of a recording studio. In the late 1970s, inspired to document the scene, rough edges and all, he began bringing a tape recorder to the shows. Soon his hobby became an occupation. In 1985 he upgraded to a video camcorder, which allowed him to capture the often-electrifying visual details of the performances and venues. The output of his efforts is an archive of approximately 1,500 shows spanning over thirty years of Boston music, which Harvard acquired in 2011 as an essential document of local sounds, spaces and people—in essence, a "scene."

2024 marks the 50th anniversary of the opening of the Rat, a location that looms large in both the Freedman Collection and in Boston lore. To mark the occasion, the Harvard Film Archive and the Loeb Music Library—who collectively steward the tapes in the collection—have partnered to bring you an evening celebrating

the bands, venues and wider scene documented in the Freedman collection. Not so surprisingly, the scene and the venue were socially dominated by straight white male bands; this archive is a compelling document partly because it captures this dominance, but also because of everything else it captures that falls outside that mold. Further, it raises questions about what and who was absent, and why. It's time to pry the lid of the scene open to see what else was really in there: a recent initiative to build programming around the collection is driven by a desire to de-center bands that are already celebrated and well-remembered, and re-center other groups and individuals, styles of music, and spaces that expose the scene in fuller color. This shifts the spotlight towards bands with notable female musicians; people who identified openly as gay, lesbian, or gender non-conforming; and people of color—all of whom frequently struggled to gain equal access to spaces like the Rat but made inroads anyway, not to mention great music.

The program will include live performances from musicians featured in the collection, remarks from Arthur Freedman and a film reel of excerpts that includes performances by both canonical rockers and musicians who diverged from the norm in their identities, their musical approaches, or both. It is presented in conjunction with an exhibition on view at the Loeb Music Library. From November 1, 2024 - April 18, 2025, *Making a Scene* will showcase flyers, records and other objects from the collection. In revisiting, reexamining and reframing the diverse, multigenre landscape of the Boston music scene, these programs will address, among other concerns, inequity along lines of race, gender and sexuality, the changing conditions for artists in the shifting environment of a gentrifying city and the vital role of those who document its subcultural spaces.

— Evan McGonagill

Special thanks: Peter Laurence, Evan McGonagill and Patricia O'Brien—Eda Kuhn Loeb Music Library, Harvard; Thalia Zedek, Martha Swetoff, Micky Metts, Liz Borden, Sherry Edwards, Sue Metro, Debbie Nadolny and Artie Freedman.



Artie Freedman in action



Flyer by Sherry Edwards for the band Pastiche



The band Ground Zero performing

SEPTEMBER 2024

S	M	T	W	T	F	S
01	02	03	04	05	06 7PM THE MIND-BENDERS... THE TRIP P. 4 9:15PM LOOKING FOR MUSHROOMS X2 THE LAST MOVIE P. 4	07 7PM THE SHOOTING P. 4 9PM 3 WOMEN P. 5
08 3PM A MAN ESCAPED P. 8 7PM LE DEUXIÈME SOUFFLE P. 8	09 7PM ALASKA LAWALE KASKARA STERN DES MÉLIÈS P. 14 masha matzke in conversation with sarah keller	10	11	12	13 7PM BOB LE FLAMBEUR P. 9 9PM TOUCHEZ PAS AU GRISBI P. 9	14 7PM UN FLIC P. 9 9PM LE DOULOS - DCP P. 9
15 3PM PEYOTE QUEEN ALICE IN WONDERLAND P. 5 7PM LE CERCLE ROUGE - DCP P. 9	16 7PM WHEEL OF FORTUNE AND FANTASY P. 14 hamaguchi ryusuke in person	17	18	19	20 7PM THE SILENCE OF THE SEA P. 10 9PM MOVING P. 14 introduction by hamaguchi ryusuke	21 6PM DRIVE MY CAR P. 15 hamaguchi ryusuke in person
22 3PM LÉON MORIN, PRIEST P. 10 7PM ARMY OF SHADOWS - DCP P. 10	23 6PM GIFT P. 15 live music by ishibashi eiko + hamaguchi ryusuke in person 8:30PM GIFT P. 15 live music by ishibashi eiko + hamaguchi ryusuke in person	24	25	26	27 1PM - 7PM HARRY SMITH SYMPOSIUM room b04 • free 7PM LE SAMOURAÏ - 35MM P. 10 9:15PM THE SICILIAN CLAN P. 10	28 7PM BREATHLESS P. 11 9PM 24 HOURS IN THE LIFE OF A CLOWN TWO MEN IN MANHATTAN P. 11
29 3PM HARRY SMITH FILMS NOS. 1 - 5, 7 & 10, 11 & 16 P. 17 7PM LE CERCLE ROUGE - 35MM P. 9	30 7PM CLASSE TOUS RISQUES P. 11					

Jean-Pierre Melville *LE DOULOS* P. 9



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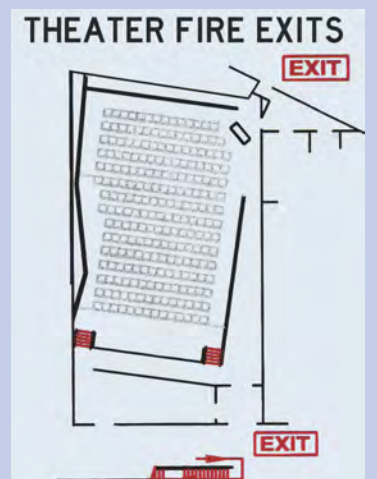
NO LATE SEATING.

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All programs subject to change.

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OCTOBER 2024

S	M	T	W	T	F	S
		01	02	03 7PM CARMEN COMES HOME P. 19	04 7PM RIFIPI P. 12 9:15PM BOB LE FLAMBEUR P. 9	05 7PM REPORT FROM MILLBROOK ONE STEP AWAY P. 5 8:30PM LE DEUXIÈME SOUFFLE P. 8
06 3PM THE SILENCE OF THE SEA P. 10 7PM LES ENFANTS TERRIBLES P. 12	07 7PM WHERE SPRING COMES LATE P. 19 andrew gordon in conversa- tion with alex zahlten	08	09	10	11 7PM MAGNET OF DOOM P. 12 9PM LE SAMOURAÏ - DCP P. 10	12 7PM ALLURES 2001: A SPACE ODYSSEY P. 5
13 7PM LE TROU P. 12	14	15	16	17	18 7PM THE TUNA TRAP BELARMINO P. 20 9:15PM CHANGE OF LIFE P. 20	19 7PM LUCIFER RISING P. 5 INAUGURATION OF THE PLEASURE DOME P. 6 8:30PM EL TOPO P. 6
20 3PM PATHS P. 20 7PM VILARINHO DAS FURNAS P. 20 josé manuel costa in conversa- tion with haden guest	21 7PM FALAMOS DE RIO DE ONOR GENTE DE PRAIA DA VIEIRA P. 20 josé manuel costa in conversa- tion with haden guest	22	23	24	25 7PM TRÁS-OS-MONTES P. 21 9:15PM MILD MANNERS P. 21	26 7PM LE DOULOS - 35MM P. 9 9:15PM MAX AND THE JUNKMEN P. 13
27 3PM ARMY OF SHADOWS - 35MM P. 10 7PM THE VOWS P. 21	28 7PM FILM NO. 12 (HEAVEN AND EARTH MAGIC FEATURE) FILM NO. 16 (OZ: THE TIN WOODMAN'S DREAM) P. 18	29	30	31		



Alberto Seixas Santos *MILD MANNERS* P. 21



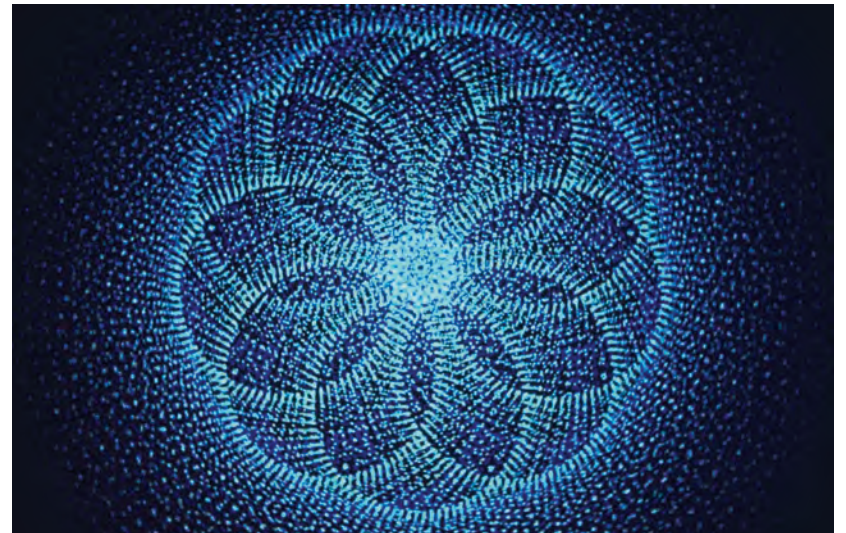
António Campos *GENTE DE PRAIA DA VIEIRA* P. 20

NOVEMBER 2024

S	M	T	W	T	F	S
					01 7PM WHAT WILL I DO WITH THIS SWORD? P. 21 introduction by francisco valente 8:30PM THE LOVED ONE P. 21 introduction by francisco valente	02 7PM ZABRISKIE POINT P. 6 9:15PM KOYAANISQATSI P. 6
03 3PM TRÁS-OS-MONTES P. 21 7PM WILD STORIES P. 21	04 7PM FILM NO. 18 (MAHAGONNY) P. 18	05	06	07 7PM LAPIS HEAD P. 7 free screening	08 7PM BOSTON PUNK REWOUND / UNBOUND. THE ARTHUR FREEDMAN COLLECTION P. 22 live musical performances free screening	09 7PM MERRY WORKING CLASS THE WAY STEEL WAS TEMPERED P. 28 9:15PM FUTILITY IN FRAMES: THE HYPNOSES OF VLATKO GILIĆ P. 28
10 3PM NEO HOMO PROMO P. 33 7PM STONE SLEEPER SIBERIAN LADY MACBETH P. 29 introduction by tatiana kuzmic	11 7PM THE NIGHT WATCHMAN P. 40 natalia almada in person	12	13	14	15 7PM WE'RE HERE, WE'RE QUEER P. 34 jenni olson in conversation with michael bronski 9:15PM FLAMING YOUTH P. 34 jenni olson in conversation with michael bronski	16 7PM SOMETHING SPECIAL P. 35 jenni olson in conversation with maria san filippo 9:15PM DALLAS DOLL P. 35 jenni olson in conversation with maria san filippo
17 3PM AFRO PROMO P. 35 introduction by jenni olson 7PM 575 CASTRO ST. THE JOY OF LIFE P. 36 jenni olson in conversation with loren king	18 7PM BLUE DIARY THE ROYAL ROAD P. 36 jenni olson in conversation with loren king	19	20	21	22 7PM BERGMAN'S NON-VERBALS LIGHT-PLAY: A TRIBUTE TO MAHOLY-NAGY P. 29 pavle levi in conversation 9PM INTERCEPTING THE FLOW... P. 30	23 7PM WINGS OF A SERF P. 37 live musical accompaniment & post-screening discussion
24 3PM DRAWN TO BITS: THE ZAGREB SCHOOL OF ANIMATION P. 31 7PM TIMES SQUARE P. 36	25 7PM SANS SOLEIL P. 37 sadie rebecca starnes in conversation with max goldberg	26	27	28	29	30



Stjepan Zaninović A TEAR ON YOUR FACE P. 32



James Whitney LAPIS P. 7

S	M	T	W	T	F	S
01 3PM FILM NO. 18 (MAHAGONNY) P. 18 7PM ALIENATING IMAGES: ANIMATION ELSEWHERE AND OTHERWISE P. 32	02 7PM A TEAR ON YOUR FACE THE SOLDIER P. 32	03	04	05	06	07
08	09 7PM I MISS SONIA HENIE P. 33 WHERE TO AFTER THE RAIN? P. 32	10	11	12 7PM CAROL FOR ANOTHER CHRISTMAS P. 38	13 7PM PATHER PANCHALI P. 39	14 7PM APARAJITO P. 39 9:15PM THE WORLD OF APU P. 39
15 3PM PATHER PANCHALI P. 39 7PM APARAJITO P. 39	16 7PM THE WORLD OF APU P. 39	17	18	19	20	21



Dušan Vukotić ARS GRATIA ARTIS P. 31



Godfrey Reggio KOYAANISQATSI P. 6

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THE YUGOSLAV JUNCTION: FILM AND INTERNATIONALISM IN THE SFRY, 1957 – 1988

NOVEMBER 9 – DECEMBER 9

“Some Western visitors have remarked that Yugoslavia is a 100% Marxist country – 50% Karl and 50% Groucho.” – *Time magazine*, 1965

The Socialist Federal Republic of Yugoslavia (SFRY) can be historicized through a number of valid diagnoses—as a country built on the ruins of war, as a complex “self-governing” economic regime; as a heterogeneous artistic, cultural and intellectual powerhouse—yet it cannot ever be held in isolation, divorced from the international lines of influence that enveloped it and in which it was an active participant. Contrary to the exhaustively debunked (nevertheless still widely present) understanding of formerly communist territories as detached, hermetic entities, the SFRY constituted a veritable hotbed of cross-cultural exchange between East, West and everything in between. In these exciting overlapping networks, cinema played a crucial part. Even more intensely than the other arts, film in the South Slavic land gestured outward—often toward capitalist Europe, North America and the United Kingdom—in pursuit of coproduction or collaboration, iconographic raw material and circulation infrastructure. The flows of images, ideas and labor were often unpredictable: filmmakers in Yugoslavia worked on extravagant foreign-financed spectacles, yet they also appropriated, deconstructed and subverted the audiovisual repertoires and grammars of Western mass culture in a plethora of adventurous, experimental ways. Yugoslav film encompassed a boundlessly rich (and still dramatically under-researched) spectrum of aesthetico-political approaches. Many of these understood the multinational state as a vector and arena of various competing global forces, as opposed to an autarky under the grip of any fixed stylistic dogma—socialist realism first and foremost.

As such, *The Yugoslav Junction* interrogates cinema in the SFRY through the analytic prism of internationalism. On view are fifty films (mainly shorts), divided into nine-screenings. The historical frame ranges from the late 1950s—a decade of fierce expansion, liberalization, professionalization and decentralization in the Yugoslav film industry—all the way to 1988: the onset of Slobodan Milošević’s “anti-bureaucratic revolution” and a high point of the ethnonationalist, politically fomented hatred that would end up bloodily destroying the country. While over half of the selections are products of the famed and mythologized 60s, this series sidesteps usual chronologies that ennoble *new film* and *black wave* movements in their singularity, as ecstatic outbursts of invention, dissidence and critique never to be repeated. Instead, our scope is both broader and more specific. Films and filmmakers from a gamut of eras, ideological angles and production contexts (hand-drawn avant-garde animation, mega-budget war drama and homemade 8mm undertakings, to name only a few) are juxtaposed and correlated, always with an eye to the cosmopolitan, worldly connections their images sustain.

If there was ever such a thing as “national cinema” in the SFRY, it assuredly did not fit a simple mold. To speak of Yugoslav cinematography is necessarily to call up a vast and intricate agglomeration of well-funded government-launched studios, constant to-and-fro traffic of cast, crew and money within and between the constituent nations, as well as significant openness to overseas sponsors, producers, guest directors. Jetset blockbuster epics such as *The Battle of Neretva* (*Bitka na Neretvi*, Veljko Bulajić, 1969)—starring Sergei Bondarchuk, Yul Brynner, Hardy Krüger, Franco Nero and Orson Welles, with a score courtesy Bernard Herrmann and poster by Picasso—and *Battle of Sutjeska* (*Sutjeska*, Stipe Delić, 1973), in which Richard Burton embodies Marshal Josip Broz Tito, are only the most obvious, glamorized instances.

This series discards the ethnic key as a metric through which moving images in the Yugosphere are classified, examined and valued. Instead, the programs link, contrast and probe the assorted modes in which Yugoslavia functioned as a crossroads of artistic currents, media representations and the movement of creative labor from Euro-American markets and Non-Aligned terrains alike. In its aim to organize an expansive (but not exhaustive) first taxonomy, *The Yugoslav Junction* brings together: a feature-length WWII tearjerker directed in Serbia by a French-American; a Nikolai Leskov adaptation—itsself a take on Shakespeare—made during a heavyweight Polish auteur’s sojourn in the Balkans; a program of found-footage pop appropriations and homages from amateur ciné-clubs and around; two showings of Oscar-winning animation; a deceptively literal remake of Lina Wertmüller’s *The Seduction of Mimi* set in Vojvodina; seven works by a major cineaste whose documentaryism

was shown on Norwegian national TV as a tool in a medical fundraising campaign; a pair of analytic, pedagogical 16mm pieces made at this university by Yugoslav expats; a Macedonian anticonformist romance soundtracked by a local Who cover band; and a lineup of films centered on music and the regional incarnations of Anglo-American youth (sub)culture, not least punk and jazz. The films share little in aesthetic orientation, rhetorical position or method of manufacture. Yet they are joined by a common attunement to the outside (non-South-Slavic) world, acting as a site in which transnational identities are collided, thematized, negotiated, contested and taken apart. In the process, notions of a stable national cinema are exploded, debunked.

The Yugoslav Junction navigates a particular region on the edge of Europe; yet it also cannot but emanate from Cambridge, Massachusetts. Some of the presented titles are on loan from elsewhere, but almost two-thirds come directly from the collection of the Harvard Film Archive—itsself an establishment with long-existing “ex-Yu” affiliations, namely in the form of founding curator Vlada Petrić and Department of Visual and Environmental Studies visiting professor Dušan Makavejev. What constellations, unforeseen combinations, and thorny blind spots suddenly become visible when one inspects an archive in all its idiosyncrasy? The goal of these screenings is certainly not to offer final answers to such questions. Exhibiting in the realm of cinema what the inimitable Dubravka Ugrešić already illustrated in the realm of writing will suffice: “The Yugoslav cultural space was shared, it was made up of different cultural and linguistic traditions which blended and communicated with one another ... It meant freely living different cultures and experiencing them all as one’s own.” With nationalist entrenchment and division all around us, the assignment is anything but easy. — *Nace Završ*



Vladimir Petek ONE HAND 30 SWORDS



Andrzej Wajda SIBERIAN LADY MACBETH

The November 22 screenings coincide with the Association for Slavic, East European, and Eurasian Studies (ASEEES) Annual Convention, taking place November 21-24 at the Copley Place Marriott in Boston. We thank the ASEEES-affiliated New Yugoslav Studies Association (NYSA) for their support of this program.

Erna, Last Tango in Paris, Contemporary and Gerdy, the Wicked Witch courtesy of the Alternative Film Archive of Academic Film Center SCCC, Belgrade.

Cosponsored by the Weatherhead Center for International Affairs at Harvard University.

Special thanks: Petra Belc—Kinoklub Zagreb, Greg de Cuir Jr.—Kinopravda Institute, Matevž Jerman and Ivan Nedoh—Slovenian Cinematheque, Jurij Meden—Austrian Film Museum, Milan Milosavljević—Alternative Film Archive of the Academic Film Center SCCC, Belgrade; Diana Nenadić—Croatian Film Association; Djordje Popović—University of California, Berkeley; Živko Popović—University of Novi Sad; Teodora Kosanović; Andrej Šprah; Želimir Žilnik and all other individuals and institutions who helped in ways small and large to make this series possible.

Film descriptions by Nace Zavrl.

The language of most of the films is Bosnian, Croatian, Montenegrin and Serbian which is abbreviated as BCMS.

Weatherhead
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at Harvard University



Želimir Žilnik *THE WAY STEEL WAS TEMPERED*

saturday november 9 at 7pm

THE WAY STEEL WAS TEMPERED

TAKO SE KALIO ČELIK

This film is many things: a kinetic crime melodrama, a prophetic comedic look into turbo(neo)liberal usurpations of factories and industry, a snapshot of Yugoslavia under the increasing stranglehold of factionalism, ideological equivocation and the barbaric pursuit of power at all costs. Yet it is also, in a peculiar sense, a remake. Želimir Žilnik—who toured the Harvard Film Archive in November last year and whose *Oldtimer* was made immediately after this one—confesses as much without hesitation or bravado: “Every filmmaker is inspired or encouraged by other people’s films. This is as clear as day. Not a single filmmaker exists who was never excited, intrigued, moved or angered in a movie theater. In April 1988, I was invited by Sveta Udovički [former director of Neoplanta production, once removed and now reinstalled] to urgently make a ‘simple film, but it has to be a comedy.’ The film had to be finished in time for the Pula Film Festival in summer. The offer was provocative, but I couldn’t turn down Sveta. I called Miša Milošević and together we watched Lina Wertmüller’s *The Seduction of Mimi* (1972). Are these influences visible in *The Way Steel Was Tempered*? I should not be the one to claim that.”

Directed by Želimir Žilnik. With Lazar Ristovski, Tatjana Pujin, Ljiljana Blagojević
Yugoslavia 1988, 35mm, color, 101 min. BCMS with English subtitles

Preceded by

MERRY WORKING CLASS VESELA KLASA

Scandalously underseen, this treasure by Bojana Marijan, Žilnik and Dušan Makavejev’s colleague at the *Novi Sad kino klub* (and the latter’s future wife). The writer Branko Vučićević extolled *Vesela klasa* as the only film that “out-Žilniked” Žilnik, while Amos Vogel synopsisized it in *Film as a Subversive Art* as “a clandestine political argument, presented in the form of satirical songs and vulgar couplets about nutrition and sex, foreign policy, and the belief in the future. Instead of complaints, there are lyrics, music, and wine.”

Directed by Bojana Marijan Makavejev
Yugoslavia 1969, 35mm, b/w, 13 min. BCMS with English subtitles

saturday november 9 at 9:15pm

FUTILITY IN FRAMES: THE HYPNOSES OF VLATKO GILIĆ

Born in 1935 in Podgorica (Montenegro), Vlatko Gilić is a conundrum. He directed thirteen films between 1966 and 1980, achieved international esteem with a Silver Bear at the Berlinale and an Oberhausen Grand Prix, then transitioned into academia and teaching while continuing to invent screenplays. Interviews are exceedingly rare; his eleven short and two feature-length outputs speak confidently for themselves. Alloying Christian metaphysics/symbolism with politicized allegory and ritual, Gilić’s early philosophical inquiries scrutinize humankind (namely its ever-elusive “nature”) with the use of observational, languid, even transcendental technique. His images are as slow as they are rapturous, and as socially anchored as universally timeless; in these disquieting glimpses, sparse fly-on-the-wall witnessing is mobilized to overwhelming, exalted ends.

Gilić’s sinister oeuvre includes enough frightening, gripping and downright searing iconography to occupy any susceptible mind for a lifetime. From the hopeless escape maneuvers in *Homo homini*—the second installment in a mythologic trilogy, with rising megastar Dragan Nikolić as Sisyphus—to the equally inevitable drudgery in *Pull, Pull*, this screening gathers seven lucubratory nonfictions shot in the late 60s and early 70s. All stored at the HFA on exquisite 16mm prints, the films showcase Gilić’s stylistic-conceptual attitude in its stern focus, consistency and depth. Mortality looms



Vlatko Gilić *POWER*

as a generalized, interspecies angst, pictured acutely in the slaughterhouse exposé *In continuo*. Power—its machinations and deceptive manipulations—likewise occupies these shorts as a leitmotif, most spellbindingly in the eponymous hypno-drama featuring occultist and telepath Slobodan Ćirković Roko of *Man Is Not a Bird* (Dušan Makavejev, 1965) fame. Love and devotion in their *danse macabre* with corporeal danger propel *Love* as well as *Judas*, while *One Day More* has recently come to light in its astonishing internationalist dimension. In 2024, researcher Anna Ulrikke Andersen unearthed documentation listing Gilić’s vignette of visitors-convalescents taking a *gyttja* mud bath near Bujanovac in southern Serbia as one of the films screened on Norwegian public TV (NRK) to launch the “Year of Rheumatism” fundraising campaign in August 1974. Two years later, the Nordic country began sending patients to the Dr. Simo Milošević Institute for Physical Medicine, Rehabilitation and Rheumatology in Igalo, Montenegro—an intercultural partnership that continues to this day. Whatever role Vlatko Gilić’s seductive films played in the exchange, one thing is evident: for all its existential abstraction, this is an art with consequences; for all its centering of futility, it is a cinema that left a mark on this world.



Vlatko Gilić *ONE DAY MORE*

HOMO HOMINI

Yugoslavia 1968, 16mm, b/w, 4 min

PULL, PULL ZATEGNI DELE

Yugoslavia 1969, 16mm, b/w, 10 min

IN CONTINUO

Yugoslavia 1970, 16mm, color, 11 min

ONE DAY MORE DAN VIŠE

Yugoslavia 1971, 16mm, color, 11 min

JUDAS JUDA

Yugoslavia 1971, 16mm, color, 11 min

LOVE AKA TO LOVE LJUBAV

Yugoslavia 1972, 16mm, color, 25 min

POWER MOČ

Yugoslavia 1972, 16mm, color, 34 min

INTRODUCTION BY TATIANA KUZMIC

sunday november 10 at 7pm

SIBERIAN LADY MACBETH SIBIRSKA LEDI MAGBET

In the 60s, Polish director Andrzej Wajda made two features in Yugoslavia. The first of these, *Siberian Lady Macbeth* (known in the US as *Fury Is a Woman*), is an ascetic adaptation of Nikolai Leskov's novella *Lady Macbeth of the Mtsensk District* (1865), itself of course a remix of Shakespeare, as well as of Turgenev's 1848 short story *Hamlet of the Shchigrovsky District*. Wajda's motivation for roaming south was pragmatic: "This was a film I had wanted to make in Poland, but in Poland we could make everything into a film except Russian literature, which was entirely reserved for Soviet directors ... Polish cinema didn't agree to the film, whereas in Yugoslavia at that time the Russian tradition was very strong." Produced inexpensively with a local crew and celebrity cast, the result was a self-proclaimed failure on par with *Gates to Paradise* (1968), Wajda's other Yugoslav "disaster." The auteur blamed himself for inadequately visualizing Leskov's serial logic: "It was my fault. The entire film was meant to be a grim, endless procession of exiles among whom would be the heroes recalling their tragic fates. I rejected this idea even though it would have made a better and more interesting film ... As it turns out, I am not satisfied. The film was neither Russian nor Polish nor Yugoslav, but something that had stopped in between." Three elements, however, stood out to Wajda as satisfactory: Aca Sekulović's "wonderful photography," Ljuba Tadić performing as Sergei, and the set decorations by Miomir Denić. "I understood that a little freedom abroad was not enough: I needed more freedom at home, in Poland."

Directed by Andrzej Wajda. With Olivera Marković, Ljuba Tadić, Bojan Stupica
Yugoslavia 1962, 35mm, b/w, 94 min. BCMS with English subtitles

Preceded by

STONE SLEEPER KAMENI SPAVAČ

Sarajevo filmmaker Bakir Tanović's ethereal rumination on tombstones, spirit and landscape features the lyricism of acclaimed Bosnian poet Mak Dizdar. *With thanks to Filmski Centar Sarajevo.*

Directed by Bakir Tanović
Yugoslavia 1969, 35mm, color, 11 min. BCMS with English subtitles

Tatiana Kuzmic is Preceptor in Slavic Languages and Literatures at Harvard and author of *Adulterous Nations: Family Politics and National Anxiety in the European Novel* (Northwestern University Press, 2016).



Andrzej Wajda *SIBERIAN LADY MACBETH*

PAVLE LEVI AND NACE ZAVRL IN CONVERSATION

friday november 22 at 7pm

ANALYTIC CINEMA: MAKAVEJEV ON BERGMAN, PETRIĆ ON MOHOLY-NAGY

"A film is nothing else but the collection of your horrors," asserted Dušan Makavejev, irreverent doyen of film in Yugoslavia and a 1977-1978 visiting lecturer in Visual and Environmental Studies at Harvard. During his stay on campus, Makavejev taught a course in "Compressed Cinema," consisting mostly of "viewing a ninety-minute feature film in thirty minutes by projecting each of its three reels side-by-side simultaneously." He also devised an analytic-pedagogic avant-garde film: the "Ingmar Bergman Dream Film Experiment" (referred to by Mak and his assistant Matthew Duda as "Bergman's Non-Verbal Sequences") was spawned to complement the international "Bergman and Dreams" symposium, convened in the Carpenter Center auditorium in January 1978. The work's serial anatomy is simple enough, as he recounts: "I collected non-verbal sequences from Bergman's films: *Persona*, *Wild Strawberries*, all kinds of films. ... It was clips from his films, but it was all him. I didn't do anything. I just found some order. We made a three-screen presentation, with black-and-white dreams in the middle and then two screens in color after half an hour, but without words. There was a world appearing when you collected the clips and put them in order. Suddenly there was something going from sequence to sequence ... I think I managed to get something that would look like a dream you can't explain. The response was very interesting: there was a big silence. People would not dare to discuss it. It was a fantastic response." In the audience at the experiment's sole performance was Stanley Cavell, who later reflected on the collective experience in a vivacious article, and thirty-five years later, researcher Katarina Mihailović sharply unpacked the project's historico-conceptual layers, while scholar Tanja Vrvilo recreated it digitally at a workshop in Sarajevo. The half-hour copy exhibited here is what remains of Makavejev's surrealist power-blending of Bergman in the HFA vault.



Vlada Petrić *LIGHT-PLAY: A TRIBUTE TO MOHOLY-NAGY*

The aphasic hypnagogic collage is followed by another video essay *avant la lettre*—this one also envisioned locally. Vlada Petrić, the Yugoslav-born Henry Luce Chair of Cinema and HFA co-founder (alongside Cavell and Robert Gardner), was also a productive, multifarious filmmaker. Among his strongest yet least-discussed pieces is *Light-Play: A Tribute to Moholy-Nagy*. In the dearth of secondary accounts, our best decoder of the film is Petrić himself. "This experimental film is a Constructivist realization in the literal sense of the term: it represents a montage deconstruction/reconstruction of the original short film constructed by László Moholy-Nagy in Germany, and based on his kinetic sculpture *Light Modulator* [preserved at the Harvard Art Museums and to this day still operational], which he made with the intention of using as the subject of the film *Ein Lichtspiel: Schwarz, Weiss, Grau* (1930), an extraordinary cinematic exemplification of his concept of 'building an art-object of different pieces through a pre-conceived mathematical pattern.' The original film consists of only forty-nine shots (many of them with multiple exposure), mostly close-ups of the rotating modulator which, under strong light and continuous motion, produces intricate optical effects on the screen. Fascinated by such visual dynamism, I undertook research to find more data related to Moholy-Nagy's ideas about photography and cinema, and was surprised to learn that his concepts evoke Dziga Vertov's 'theory of Intervals,' as well as his revolutionary idea of kinesthetic resolution (i.e., the cinema's unique capacity to stimulate in the viewer motor-sensory responses through various kinds of movements occurring on the screen). With this in mind, I began to devise a strategy for re-editing Moholy-Nagy's film by applying to it Vertov's montage principles in an aggressive manner, while at the same time following Moholy-Nagy's 'pattern of three' carried out in the modulator's construction."

In his completist cinephagia, Petrić was characteristically playful yet surgically precise: "To begin, I made a negative print of Moholy-Nagy's film which for me represented white, and a high-contrast print which represented black, while the original print represented gray. My assistant Jim Lane and I began to edit the three prints from the tail, beginning with the last shot of Moholy-Nagy's original film, and thereby corroborating his claim that for an abstract film it is irrelevant whether projected forward or backward!" The film was completed after eight years of arduous editing. Hardly ever screened since its inception, Petrić's 1285-shot cine-analytic jewel will soon be distributed by the Belgrade-based Kinopravda Institute.

The screening will be followed by a conversation with Pavle Levi, Department Chair and Osgood Hooker Professor of Fine Arts at Stanford University.

BERGMAN'S NON-VERBALS

Directed by Dušan Makavejev
US 1978, 16mm, b/w, 30 min

LIGHT-PLAY: A TRIBUTE TO MOHOLY-NAGY

Directed by Vlada Petrić
US 1988, 16mm, b/w, 28 min



Tatjana "Dunja" Ivanišević *WOMAN*

live in the society of the spectacle with no way out, we need to reuse the remnants of past image cultures in order to better conceptualize the future." Yugoslav cineastes took her suggestion to heart, from Erna Banovac's eco-apocalyptic found-footage premonition (the author's sole surviving film, made under the hugely patriarchal auspices of Kino Klub Beograd when she was eighteen) to Ljubiša Grlić's *Reindeer, Dear Reindeer* a hypnotic quasi-readymade of which the filmmaker-scientist left no account. Grlić's opaque *objet provocateur*, as experimental cinema expert Petra Belc describes it, is in all likelihood a structural piece of re-photography (appropriating Norman McLaren) with a voiceover pulled from a television nature show; the copy playing at Harvard is a brand-new digital restoration. With *Straight Line*—the opener of film-multimedia performer-extraordinaire Tomislav Gotovac's "Belgrade trilogy"—we ride on board a street train as it tracks down Revolution Boulevard in the direction of homage. The film is an avowed, direct tribute both to the titular George Stevens and Duke Ellington, as well as to the implicit yet nonetheless vividly felt legacy of early train-affixed and technomobility-fixated cinema. The program's subdued first half wraps up with *Nocturne*, Vasko Pregelj's arcanelly powerful assemblage of newspaper excerpts, superimposition and death.

The mood about-faces with Tatjana "Dunja" Ivanišević, whose zappy *Woman* (perhaps Yugoslavia's earliest example of feminist cinema) shares Pregelj's enchantment with song, photography and the printed word, yet retains none of his somber haute metaphysics. Ivanišević luxuriates in John Lennon's cover of "Stand By Me" and the proto-funk anthem "Funky Broadway," playing them from LPs while lounging in bed. Attention then shifts to *Gerdy*; its unwieldy, entrancing combustion of innumerable micro-samples—recorded over the course of years and edited in-camera—needs to be experienced to be (dis)believed. Film critic Neil Young notices Ken Russell's *Mahler* (1974), *Fantastic Voyage* (1966) and a Tina Turner variety broadcast among Šimunić's sources, while the narcotic audioscape by Aphrodite's Child is unmistakable. *Last Tango in Paris* sustains the cinephilic line by filming and re-filming cathected moments from Bertolucci's erotic classic, replacing Marlon Brando's singular mumble with that of Jim Morrison. Approaching (and in the same gesture exceeding) the aesthetic conventions of video art, *Fear in the City* completes our media-historic diagram.

ERNA

Directed by Erna Banovac
Yugoslavia 1963, digital video, b/w, silent, 3 min

REINDEER, DEAR REINDEER

SOBOVI, DRAGI SOBOVI
Directed by Ljubiša Grlić
Yugoslavia 1963, DCP, color, 3 min. BCMS with English subtitles

STRAIGHT LINE (STEVENS-DUKE)

PRAVAC (STEVENS-DUKE)
Directed by Tomislav Gotovac
Yugoslavia 1964, 16mm, b/w, 7 min

NOCTURNE NOKTURNO

Directed by Vasko Pregelj
Yugoslavia 1965, digital video, b/w, 14 min

WOMAN ŽEMSKO

Directed by Tatjana "Dunja" Ivanišević
Yugoslavia 1968, digital video, color, 6 min

GERDY, THE WICKED WITCH

GERDY, ZLOČESTA VJEŠTICA
Directed by Ljubomir Šimunić
Yugoslavia 1976, digital video, color, 10 min

LAST TANGO IN PARIS

POSLEDNJI TANGO U PARIZU
Directed by Miodrag Miša Milošević
Yugoslavia 1983, digital video, b/w, 6 min

FEAR IN THE CITY (1181 DAYS LATER OR SMELL OF RATS) PAURA IN CITTÀ (1181 DNI POZNEJE ALI VONJ PO PODGANAH)

Directed by Davorin Marc
Yugoslavia 1984, 35mm, color, 21 min

friday november 22 at 9pm

INTERCEPTING THE FLOW: EXPERIMENTS IN APPROPRIATION, FOUND FOOTAGE AND HOMAGE

Rarely has a cinema hijacked, pirated, embezzled and diverted already-existing cinematic and televisual streams as spiritedly as amateur and non-normative filmmaking in Yugoslavia. Rarely has a cinema ignited as many sparks as in the abundant state-endowed "kino klubs" that developed under Tito in the late 1950s and 60s. Not all of the eight chosen works originate from that influential institutional context: Ljubomir Šimunić (an "outsider's outsider") embroidered his 8mm multiple-exposure extravaganzas independently, without the aid of formal organizations, while Davorin Marc's sublime meta-punk firecracker *Fear in the City* was made in 1984 (at the age of twenty) as ciné clubs and indeed the SFRY itself were on the decline. Yet all the shorts are united in their risky but never reckless—spectacular yet always smart and thoughtful—use of (foreign) iconographies, citations and aesthetico-historic references in ways that constitute neither uncomplicated political critique nor myopic consumerist adoration. In radical (and radically different) formal modes, they tune into, quote, absorb and *détourn* international(ist) trajectories of film not just to "carry the principle of montage into history," as Walter Benjamin put it in the Arcades Project, but "to grasp the construction of history as such."

"The only way to subvert or challenge the world of images that we inhabit is from within that world," writes Catherine Russell in her recent *Archiveology*. "Insofar as we



Vasko Pregelj *NOCTURNE*

sunday november 24 at 3pm

DRAWN TO BITS: THE ZAGREB SCHOOL OF ANIMATION

The "Zagreb School," as André Martin and Georges Sadoul labeled it at the 1958 Cannes festival, denotes one of Yugoslav filmmaking's strongest, drollest and most internationally prominent episodes. Its zenith took place from approximately 1957 (when newspaper cartoonists, illustrators, sound designers, puppeteers and hand-drawn image virtuosos of various sorts united) all the way to 1980 and the economic calamities inhibiting the country that decade. The group's enormous success and popularity with transatlantic audiences is evidenced not only by abundant contemporaneous screenings, series and awards, but also by the existence of Zagreb film prints in archives across North America, including at this institution.

The influences, art-historical forerunners and philosophic currents from which Zagreb-associated craftspeople drew have been documented thoroughly: Walt Disney, Jiří Trnka, United Productions of America, German expressionist painting, Dziga Vertov, New Objectivity, Dada and George Grosz. Alongside them, flourished a potent dose of Suprematism, Surrealism and the abstract hyperlinear geometrics of Mondrian. For all their conspicuous graphic indebtedness to modernist trends and ideas however, the films also tread their own unique course. Paul Morton appraises it precisely:

"While the best-known Czech and Soviet animation indulges national-folk stylizations and contemporary domestic issues, the Zagreb School's major themes are universal—industrialization, militarism, environmentalism, nuclear annihilation, and urban alienation, as well as the conforming pressures of commercialization and mass culture." Especially invested in narratives of the hapless "small man" (*mali čovjek*), ten-or-so-minute titles prolifically emerging from the modestly-resourced Zagreb Film conveyor line took up motifs of existential, transhistoric magnitude with the use of fiercely *au courant* and anti-illusionist techniques.

The assortment on display here—with ten films spanning ten years—underlines some of the essential preoccupations and expressive variety of artist-auteurs laboring within the studio in the 60s: from Dušan Vukotić's constructivism and the anti-machinic, paranoid dread of Vatroslav Mimica (an animator and soon-to-be eminent fiction director who himself could not draw) to anxiety-infused capers of men (and indeed exclusively men) agonizing under techno-modern duress and distress. There is even a lusciously baroque Edgar Allan Poe adaptation courtesy of Pavao Štalter and Branko Ranitović, escorted by equal parts endearing and disquieting meta-gems on animation as imaginative escape; the (im)possibility of interpersonal communication; and humankind's smallness in the face of flora, fauna and insecthood. Transnational junctures abound, with intertitles often rendered in a buffet of major languages (English, German, French, Italian and Russian, but at times also Greek or Hebrew) and westward-oriented distribution agreements, such as with America's Janus Films. Eastmancolor, appropriately for the period, is the color process of choice, with some of this screening's prints looking as superb as if never spooled through a projector.



Dušan Vukotić *ERSATZ*



Aleksandar Marks and Vladimir Jutriša *THE FLY*

ERSATZ, AKA THE SUBSTITUTE SUROGAT

Directed by Dušan Vukotić
Yugoslavia 1961, 35mm, color, 10 min

THE PLAY IGRA

Directed by Dušan Vukotić
Yugoslavia 1962, 35mm, color, 12 min

EVERYDAY CHRONICLE, AKA A LITTLE STORY MALA KRONIKA

Directed by Vatroslav Mimica
Yugoslavia 1962, 35mm, color, 11 min

TAMER OF WILD HORSES KROTITELJ DIVLJIH KONJA

Directed by Nedeljko Dragić
Yugoslavia 1966, 16mm, color, 8 min

THE FLY MUHA

Directed by Aleksandar Marks and Vladimir Jutriša
Yugoslavia 1966, 35mm, color, 8 min

OF HOLES AND CORKS O RUPAMA I ČEPOVIMA

Directed by Ante Zaninović
Yugoslavia 1967, 35mm, color, 9 min

PASSING DAYS IDU DANI

Directed by Nedeljko Dragić
Yugoslavia 1969, 35mm, color, 9 min

DIALOGUE DIJALOG

Directed by Dragutin Vunak
Yugoslavia 1969, 16mm, color, 1 min

THE MASQUE OF THE RED DEATH

MASKA CRVENE SMRTI
Directed by Pavao Štalter and Branko Ranitović
Yugoslavia 1969, 35mm, color, 9 min

ARS GRATIA ARTIS

Directed by Dušan Vukotić
Yugoslavia 1970, 16mm, color, 9 min



Nedeljko Dragić *TAMER OF WILD HORSES*

sunday december 1 at 7pm

ALIENATING IMAGES: ANIMATION ELSEWHERE AND OTHERWISE

Yugoslav animated cinema did not thrive only in the Croatian capital; initiatives, studios and eager innovators suffused the entire region. Highlighting eight disparate artists and ten remarkable, underwatched films, this screening congregates animation in the expanded field. Triumphs of manual and stop-motion ingenuity are included, but so too are endeavors in cameraless direct-to-film etching, compilation and derivative collage, as well as certain light, movement and color manipulations. Instead of foregrounding animation narrowly, we enlarge the perspective to other optic interventions and lens- or reel-based tinkering of various kinds. The ambition is to demonstrate that original non-live-action imagemaking in the other republics blossomed—often negating, or at least being indifferent to, Zagreb's modernist (anti-)mimetic idiom. But we also seek to focalize animation in the context of other artistic mediums, fashions and practices. Just as *Fantastic Ballad*, Boštjan Hladnik's superlative white-on-black shadow play (and the earliest title in the entire retrospective), emerged out of a cooperation with lyricist Lojze Gostiša and painter France Mihelič, Vladimir Petek's imposing intermedial opus (from which we are showing one classic and one recently digitized rarity) is in never-ending dialogue with cinema as well as with the artist's own aesthetic evolution. Engaged in garbling the transparent image, or in dethroning animation's central conceits, these films borrow freely from art and transnational artistic discourses of their time.

Some of the shorts are results of accidents or contingencies: Slovene puppet wizard Črt Škodlar, as curator Igor Prassel reminds us, made *Morning, Lake and Evening at Annecy* after he mistakenly arrived to “the Venice of the Alps” in the year its illustrious animation biennial was not taking place, leaving the traveler with time to create. Other films (specifically Duba Sambolec's *Hands*) are not animated at all, categorized as such only retroactively by the artist: “the film is an animated film with a living object. The starting idea of the film was to present the hands as an autonomous living object and to explore through animation in various movements what they can do in a way as if they were separated from the body.” Still others deploy advanced ocular techniques to hallucinatory ends—rotoscoping in the case of Divna Jovanović's *Transformation* and a barrage of pseudo-kaleidoscopic grid-adjacent filters in Slavko Almažan's *Meduza Sajana*, a declared homage to Georges Méliès (but closer in spirit to the ethereal love poetics of a James Broughton or the intergalactics of Jordan Belson). Music and electronic sound effects, always assertive but never grating, play roles in the frenetic experiments of Zoran Jovanović and Slobodan Mičić, both resolute blind spots on the regional film-historical map. With Jovanović's *Marxians*—a class-conflict psychodrama that thematizes alienation both as a (de)subjectifying assault and as quite literally a process of becoming-alien (not a Martian but a Marxian)—we might be able to conclude that the films under consideration alienate, estrange the animated image, turning and twisting it into something other than itself, which is to say into the no-man's-land between life, figment and cel-based concoction.

FANTASTIC BALLAD FANTASTIČNA BALADA

Directed by Boštjan Hladnik
Yugoslavia 1957, 35mm, color, 11 min

ENCOUNTER SRETANJE

Directed by Vladimir Petek
Yugoslavia 1963, DCP, b/w & color, 7 min

MORNING, LAKE AND EVENING AT ANNECY JUTRO, JEZERO IN VEČER V ANNECYJU

Directed by Črt Škodlar
Yugoslavia 1965, 35mm, color, 8 min

ONE HAND 30 SWORDS JEDNA RUKA 30 MAČEVA

Directed by Vladimir Petek
Yugoslavia 1967, DCP, color, 12 min

HANDS ROKE

Directed by Duba Sambolec
Yugoslavia 1969/70, digital video, b/w, silent, 4 min



Vladimir Petek ONE HAND 30 SWORDS

TRANSFORMATION PREOBRAŽAJ

Directed by Divna Jovanović
Yugoslavia 1973, DCP, color, 3 min

MEDUZA SAJANA

Directed by Slavko Almažan
Yugoslavia 1976, 35mm, color, 15 min

ANTIDOGMIN

Directed by Zoran Jovanović
Yugoslavia 1976, 35mm, color, 7 min

CONTEMPORARY SAVREMENIK

Directed by Slobodan Mičić
Yugoslavia 1982, digital video, color, 6 min

MARXIANS MARKSIJANCI

Directed by Zoran Jovanović
Yugoslavia 1984, 35mm, color, 9 min

monday december 2 at 7pm

THE SOLDIER VOJNIK

The French-US actor, director and producer George Paul Breakston (1920-1973) entered Hollywood as an uncredited bus passenger in Capra's *It Happened One Night* (1934), then performed as side character Beezy in a total of seven Andy Hardy entries. His solo career ignited with credits including *Tokyo File 212* (1951)—touted as America's first feature recorded entirely in Japan—and schlockers such as *The Master* (1959), also a runaway picture. After stints in Brazil, Congo and Kenya, Breakston reached Yugoslavia in what was then a burgeoning ecology of visiting cineastes (Claude Autant-Lara, Giuseppe De Santis, Armand Gatti, Helmut Käutner and Gillo Pontecorvo among countless others), idiosyncratic multinational deals and dime-a-dozen location shooting. With Avala Film, he devised two youth-centered thriller-tragedies, both starring English-Australian child thespian Fraser Macintosh. The earlier of these is *The Soldier*, in which the exigencies of an eleven-year-old trapped under Wehrmacht terror in 1942 are represented through generic, conventional narrative means. But the film (here a dubbed 16mm version that aired on North American television) is significant for its symptomatic condition as one in a



George P. Breakston THE SOLDIER

bouquet of fascinating guest directorships then enabled by Yugoslavia. Macintosh appears side by side with Olivera Katarina and Rade Marković, both screen titans in the making.

Directed by George P. Breakston. With Olivera Katarina, Rade Marković, Fraser Macintosh
Yugoslavia 1966, 16mm, b/w, 90 min. Dubbed in English

Preceded by

A TEAR ON YOUR FACE SUZA NA LICU

We accompany Breakston's smooth humanism with a diametrically opposed (and incomparably more

haunting) indictment of war, extermination and their afterlives. Made the same year as *The Soldier* by the Yugoslav army's in-house studio Zastava, the collage juxtaposes archival footage of fascist atrocity with documentary, quotidian images of life after liberation. If *The Soldier* furnishes a mythologized, cleansed outsider take on the Partisan struggle, Zaninović pulls out all stops in his mission to depict genocidal violence for what it was and still is: an interruptive force that tears the fabric of ordinary existence apart, and never allows it to be re-sutured.

Directed by Stjepan Zaninović
Yugoslavia 1965, digital video, b/w, 11 min. BCMS with English subtitles

monday december 9 at 7pm

WHERE TO AFTER THE RAIN? KADE PO DOŽDOT

“New film” (*novi film*) encapsulates a loose, extensive mélange of works from the Yugoslav 60s that, according to Daniel Goulding, wrestled in different ways “to increase the latitude for individual and collective artistic expression and to free film from dogmatism and bureaucratic control.” *Where to After the Rain?* is a forgotten marvel, a courtship tale that not only exemplifies new film's signature formal tropes—sinuous, unrestrained camerawork foremost among them—but also allegorizes the move-

ment's central tensions and contradictions. The film (produced by Macedonia's Vardar Film in Skopje) scarcely features in historical overviews, even as it articulates one of the finest, smartest and most durably obstinate parables of freedom, mediatized expression, inhibited (female) desire and (anti)conformism in Yugoslav art and beyond. Thematizing and tackling entrenched petit-bourgeois strictures, Slijepčević nevertheless stays ambivalent, departing from any position of unambiguous, straightforward dissidence. *Where to* is internationalist in atmosphere and spirit if not in cast and crew demographics. A Serbo-Croatian beat cover of The Who's "It's Not True" headlines the film's soundtrack, while news reports (in French and Russian) from the raging war in Vietnam are heard over the radio in a Mercedes. One climactic scene is a tongue-in-cheek nod to Roman Polanski's *Knife in the Water* (1962)—only instead of bickering over a woman, there is talk of fidelity to the party's revolutionary cause. Apocrypha has it that two years later Slijepčević was slated to direct Jeanne Moreau in a film à clef about Alain

Delon's supposed ties to Corsican gangsters; for better or worse, the enterprise never came to fruition.

Directed by Vladan Slijepčević. With Stanislava Pešić, Ali Raner, Lado Leskovar
Yugoslavia 1967, 35mm, color, 89 min. Macedonian with English subtitles

Preceded by

I MISS SONIA HENIE NEDOSTAJE MI SONJA HENIE
Prefacing *Where to* is an undisputed classic: a delirious nine-person omnibus orchestrated by the Slovene-Macedonian cineaste-in-chief Karpo Godina. "The 1972 Belgrade Film Festival," writes Jurij Meden, "was the place to be. Godina assembled a motley crew of international and domestic festival guests. Every night after the official festival screenings and talks, they went to a tiny apartment with a 35mm camera fixed in a corner. Godina challenged each of his celebrated guests to create a short film, following a set of simple rules: one room, one camera position, no zooms, tilts or pans, a couple of minutes each. And in every short the words 'I Miss Sonia Henie,' a famous quote from the Snoopy cartoons,



Karpo Godina, et. al. / I MISS SONIA HENIE

had to be voiced. The rest was left entirely to individual imaginations. The result: *I Miss Sonja Henie*, a conceptual masterpiece of absurdist black humor, seven distinctively different variations on a ludicrous theme, a cinephile's wet dreams."

Directed by Karpo Godina, Miloš Forman, Buck Henry, Tinto Brass, Paul Morrissey, Frederick Wiseman, Bogdan Tirnanić, Puriša Đorđević, Dušan Makavejev. With Brooke Hayward, Branko Miličević, Catherine Rouvel
Yugoslavia 1972, 35mm, color, 14 min. BCMS, English and French with English subtitles

FROM THE JENNI OLSON QUEER FILM COLLECTION

NOVEMBER 10 – NOVEMBER 24

One of the world's leading experts on LGBTQ film history, Jenni Olson is a queer film historian and archivist, writer and filmmaker. Her remarkable 16mm urban landscape essay films have been widely acclaimed for their unique approach to cinematic storytelling. In attendance from Nov 15 -19, Olson presents a very special two-part series. The first part showcases a selection of amazing archival 35mm, 16mm and Super 8 LGBTQ film prints from the HFA's Jenni Olson Queer Film Collection—ranging from vintage feature films to ephemeral educational shorts to classic movie trailers to home movies. Since most of this material is otherwise unavailable, these shows present a rare opportunity to view an eclectic array of materials amassed over the course of Olson's nearly forty-year career as a film collector, archivist and queer indie film industry veteran. (In 2021 she was recognized with the prestigious Special Teddy Award at the Berlin Film Festival for her decades of work championing LGBTQ film and filmmakers.) The second part of the series offers a retrospective of Olson's own work as an acclaimed experimental filmmaker. In her singular, first-person essay films Olson reflects on butch identity, love and longing, politically significant histories and cinema itself—all toward an artistic vision she describes as a "completely impossible and yet partially successful effort to stop time."

Highlights of the series include Olson's curated vintage 35mm trailer programs: *Neo Homo Promo* and *Afro Promo*, offering a whirlwind ride through LGBTQ and Black film history respectively, as they also revel in the joy of the ultimate cinematic three-minute art form. Two programs of shorts showcase such highlights as the now legendary, but previously lost 1967 short, *Queens at Heart*—which Olson unearthed and worked with the Outfest UCLA Legacy Project to have restored—and an excerpt from a 1955 filmed therapy session with a gay man, *The Case of Mr. Lin* (featuring the pioneering psychiatrist Dr. Carl Rogers). And don't miss the opportunity to see two unbelievably wild, queer features never available on DVD or the Internet: Sandra Bernhard as a bisexual seductress golf pro in *Dallas Doll* (1994) and Pamela Adlon as a teenage girl who gets her wish to be a boy in the 1986 comedy *Something Special (Willy/Milly)*.



A trailer for Arthur Hiller's *MAKING LOVE* appears in *NEO HOMO PROMO*

The HFA is especially pleased to present Olson's two feature-length essay films: *The Joy of Life* (2005) and *The Royal Road* (2015), which both premiered at the Sundance Film Festival, as well as her celebrated shorts *Blue Diary* (1997) and *575 Castro St.* (2009). When she was honored with a retrospective of her films on the Criterion Channel in 2021, *Filmmaker Magazine* described Olson as "a director who understands the restorative power of nostalgia and reflection better than any other" and raved that "encountering her engaging and moving essay films is about as pleasurable an experience as one can have watching cinema."

After years of working with Jenni Olson and her magnificent archive, the HFA is thrilled to finally screen and discuss these important films and ephemera with the archivist extraordinaire in person throughout the series.

Film descriptions by Jenni Olson.

Special thanks: Lex Dermenjian and Jayda Fair.

sunday november 10 at 3pm

NEO HOMO PROMO

This fantastic sequel to the original *Homo Promo* features original 35mm trailers from some of the most well-known LGBTQ movies of the 1980s and early 90s. This wonderful mix of mainstream and independent trailers reveals the unique distinctions between Hollywood insiders and outsiders as these three-minute masterpieces sell the Gay New Wave, the New Queer Cinema and everything from camp to homophobia. Highlights include trailers for *Making Love* (1982), *Personal Best* (1982), *Poison* (1991), *Young Soul Rebels* (1991) and *It's Pat* (1994)!

Curated by Jenni Olson
US 1994, 35mm, color, 68 min



Deborah Peaker *I'M SOMETHING ELSE*

JENNI OLSON IN CONVERSATION WITH MICHAEL BRONSKI

friday november 15 at 7pm

WE'RE HERE, WE'RE QUEER

The brave, fabulous, sexy LGBTQ trailblazers of our past have many valuable and inspiring messages for the queers of today. This eclectic showcase of some of those forebears includes the original long-format trailer for Ed Wood's problematic yet beloved ("trans canon") 1953 feature, *Glen or Glenda (I Changed My Sex)*; the 1973 Canadian short, *I Am Something Else*, an earnest portrait of three trans women just a few years after Stonewall; the rarely seen fifty-year-old sex education film *In Winterlight*, which portrays a lesbian sexual encounter in a California cabin; the legendary and cathartic 1977 TV news clip in which Anita Bryant's "Save Our Children" press conference is zapped by a pie-wielding gay activist (a terrific example of queers countering the virulent homophobes of the Christian Right); amazingly moving Super 8 documentation of the 1978 wedding of gay activist Chuck Bayles (AKA: Flame, Empress XI—part of the Imperial Court) and his partner Vince at San Francisco's Metropolitan Community Church; a zany performance from the Sisters of Perpetual Indulgence in Marjorie Newman's *Altered Habits*; and Bill Daughton's *Halloweenie*, in which a young gay activist dresses up as a six-foot penis for the annual Greenwich Village Halloween parade.

The highlight of the program is the remarkable 1967 gem, *Queens at Heart*, a film that had been essentially lost, with nothing written about it in LGBTQ film literature, until a 35mm print of the film was unearthed in the 1990s (by yours truly) and was subsequently



QUEENS AT HEART

restored by the Outfest UCLA Legacy Project. A rare and poignant glimpse into pre-Stonewall queer life, *Queens at Heart* introduces Misty, Vicky, Sonja and Simone—four courageous trans women who candidly discuss their personal lives with a lurid male interviewer who claims to have spoken to "thousands of homosexuals" (and who clearly doesn't understand the difference between sexual orientation and gender identity). The film covers a New York City drag ball and follows the women through their daily lives. They talk about their double-lives—going out as women at night but living as men during the day, and about how they take hormones and dream of "going for a change." One talks about avoiding the draft, another about her fiancé and another about the torment of childhood as an effeminate youth. Their candor and courage are a remarkable gift to the queers of the new millennium. *Queens at Heart* offers a vivid and compelling lens on how far we have come as a movement while giving a deep (and wildly entertaining) understanding of what it was like to be transgender at a very different time in history, more than sixty years ago.

Content Warning: I Am Something Else includes graphic surgery footage; In Winterlight includes explicit sex; and Queens at Heart features some rude and obnoxious transphobia.



ANITA BRYANT PIE IN THE FACE

GLEN OR GLENDA – LONG TRAILER

Directed by Edward D. Wood Jr.
US 1953, 16mm, b/w, 4 min

I'M SOMETHING ELSE

Directed by Deborah Peaker
Canada 1973, 16mm, color & b/w, 19 min

IN WINTERLIGHT

Directed by Laird Sutton
US 1974, 16mm, color, 18 min

ANITA BRYANT PIE IN THE FACE

US 1977, 16mm, color, 2 min

CHUCK & VINCE: WEDDING OF THE YEAR

Directed by Christine Wynne
US 1978, Super-8-to-digital, color, 6 min

ALTERED HABITS

Directed by Marjorie Newman
US 1981, 16mm, b/w, 3 min

HALLOWENIE

Directed by Bill Daughton
US 1986, 16mm, color, 12 min

QUEENS AT HEART

US 1967, 35mm, color, 22 min

TRT: 86 min



ADVENTURES WITH TONY

JENNI OLSON IN CONVERSATION WITH MICHAEL BRONSKI

friday november 15 at 9:15pm

FLAMING YOUTH

THE CASE OF MR. LIN – REELS 1 & 2

Produced for the Psychological Cinema Registry at Penn State, this unusual film is an actual documentation of a gay college student's first therapy session with the pioneering psychiatrist Dr. Carl Rogers. "Mr. Lin" is a twenty-something piano student at the University of Chicago, where Rogers was a professor. Nerdy but handsome, the bespectacled and chain-smoking Mr. Lin slouches in his chair and fusses with his glasses as he talks about his struggle to overcome his homosexual tendencies ("My problem is homosexuality. I want to change."), as well as his depression and fear of being excluded from society ("When you say that you're queer it automatically sets you apart.") A fascinating document, *The Case of Mr. Lin* intimately offers a glimpse into the internal life of a young gay man in the mid-1950s. Known as the originator of client-centered psychology, Carl Rogers demonstrates his groundbreaking method of "unconditional positive regard," in which the therapist reflects back in positive ways what the patient has expressed, employing active listening and affirmation. It is especially notable that in 1955, decades before the eventual 1973 removal of homosexuality from the American Psychiatric Association's DSM, Rogers validates the experience of his patient. *The first twenty minutes of the fifty-five-minute film will screen.*

Directed by Reuben H. Siegel
US 1955, 16mm, b/w, 21 min



Bill Brose RED LIGHT, GREEN LIGHT: MEETING STRANGERS

ADVENTURES WITH TONY

A remarkable series of fragments of home movie footage featuring a young butch on vacation with her father in New Jersey.

US ca.1960s, Super-8-to-DCP, color, 3 min

RED LIGHT, GREEN LIGHT: MEETING STRANGERS

This quintessential homophobic stranger-danger educational film is in some ways hilarious in its melodramatic, alarmist premise that gay men and lesbians lurk around every corner waiting to prey on unsuspecting grade schoolers. But of course, the part that is not funny is what a familiar, baseless and false fear-mongering trope this is—and all the more disturbing that sixty years later the same baseless anti-LGBTQ bigotry is so resurgent and being actively weaponized by the political right. When it played at LGBTQ film festivals in a campy vintage shorts program in the 1990s a program note joked that: "It's a children's educational film from the 60s that teaches kids that meeting a homosexual is worse than falling into a ditch or getting hit by a speeding car."

Directed by Bill Brose
US 1965, 16mm, color, 20 min

WHAT ABOUT MCBRIDE?

The year Anita Bryant launched her nationwide "Save the Children" attack on gay rights, this earnest educational film was released. As two teenage boys prepare for a rafting trip, one of them repeatedly argues that their friend McBride is "a fag" and should not be invited to join them. The film concludes with a well-meaning, if slightly dated, plea from popular young (straight ally) actor Beau Bridges urging tolerance of homosexuals.

Directed by Tom Lazarus
US 1974, 16mm, color, 10 min

BERTRAND DISPARU

Winner of the Best Short film award at the San Francisco LGBTQ Film Festival, *Bertrand disparu* is anchored by a standout performance from Nini Crépon as a flamboyant drag queen and bon vivant named Boris who offers his platonic protection of a



Ann Turner *DALLAS DOLL*

(straight) twelve-year-old boy runaway wandering the streets of Paris.

Directed by Patrick Mimouni. With Nini Crépon, Patrick Malterre, Aïssa Djabri
France 1986, 35mm, color, 44 min. French with English subtitles

TRT: 98 min

JENNI OLSON IN CONVERSATION WITH MARIA SAN FILIPPO

saturday november 16 at 7pm

SOMETHING SPECIAL AKA WILLY/MILLY

With an astounding plot premise offering unique pleasures for contemporary LGBTQ viewers, *Something Special* is a whimsical 80s teen comedy about a girl who becomes a boy. Pamela Adlon (*Better Things*) stars as Milly Niceman, whose wish to be-

come a boy is fulfilled overnight when she discovers she's grown "a guy's thing down there." When their parents insist they must now choose between being a boy or being a girl, they wisely quip, "Can't I be both?" After a crash course in maleness, Willy starts at a new high school where, of course, complications ensue. Pamela Adlon (née Segall) is uncannily butch and boyish as Willy/Milly, while Patty Duke and out gay actor John Glover are in fine form as their parents. Briefly released in 1986, *Something Special* quickly disappeared from view and has been virtually unseen since.

Directed by Paul Schneider. With Pamela Adlon, Patty Duke, John Glover
US 1986, 35mm, color, 86 min

JENNI OLSON IN CONVERSATION WITH MARIA SAN FILIPPO

saturday november 16 at 9:15pm

DALLAS DOLL

This rarely seen 1994 Australian comedic drama stars the inimitable Sandra Bernhard as a charismatic bisexual golf pro who tries to seduce an entire suburban family—ala Pasolini's *Teorema*. The only member of the family to resist her charms is the teenage daughter played by Australian actress Rose Byrne (*Instant Family; Juliet, Naked*) in her terrific film debut. Writer-director Ann Turner tosses in subplots about UFOs and Japanese golf course developers as the film becomes increasingly wacky. *Dallas Doll* was the closing night film for the 1995 Los Angeles LGBT Film Festival and had an extremely brief, limited US theatrical release to very mixed reviews before its complete disappearance (it was never released on home video). Sandra Bernhard instantly disowned the film, and it has remained virtually unseen other than in a handful of special screenings. According to the original *Variety* review, *Dallas Doll* had production troubles, which may in part have been responsible for its unevenness. Even in its pan, *Variety* accurately noted "its blend of sensuality and sardonic humor" and praised Bernhard as "sleek and quite sexy." This is a 35mm print from the private collection of Jenni Olson, who will be in attendance to introduce the film and facilitate a post-screening discussion. *Special thanks to Ann Turner.*

Directed by Ann Turner. With Sandra Bernhard, Victoria Longley, Frank Gallacher
US 1994, 35mm, color, 105 min

INTRODUCTION BY JENNI OLSON

sunday november 17 at 3pm

AFRO PROMO

Co-curated by the late Black gay activist Karl Knappper and LGBTQ film historian Jenni Olson, this entertaining showcase of vintage movie trailers traces the evolution of African American cinema through its most crucial period, 1952-1976. Filled with insights on race and social dynamics, this fascinating compendium of coming attractions explores an extensive range of stylistic approaches—Blaxploitation, Comedy, Music Bio, Plantation Drama and more—offering an outrageous joyride through motion picture history. Beyond mere camp, these marvelously condensed gems crystallize a range of African American identities and personalities, tracking the meteoric careers of Sidney Poitier, James Earl Jones, Billy Dee Williams, Richard Pryor, Pam Grier and others through their bold performances in movies both hugely popular and practically forgotten. Hailed by *The Boston Globe* as "hilarious and pro-



Paul Schneider *SOMETHING SPECIAL*

vocative," *Afro Promo* provides a compact glimpse at the representation of African Americans through twenty-five dynamic years of American cinema history. Please note: The condition of the original 35mm archival prints varies—enjoy the wear and tear!

Curated by Karl Knapper and Jenni Olson
US 1997, 35mm, color & b/w, 75 min

\$15 SPECIAL EVENT TICKETS
JENNI OLSON IN CONVERSATION
WITH LOREN KING

sunday november 17 at 7pm

THE JOY OF LIFE

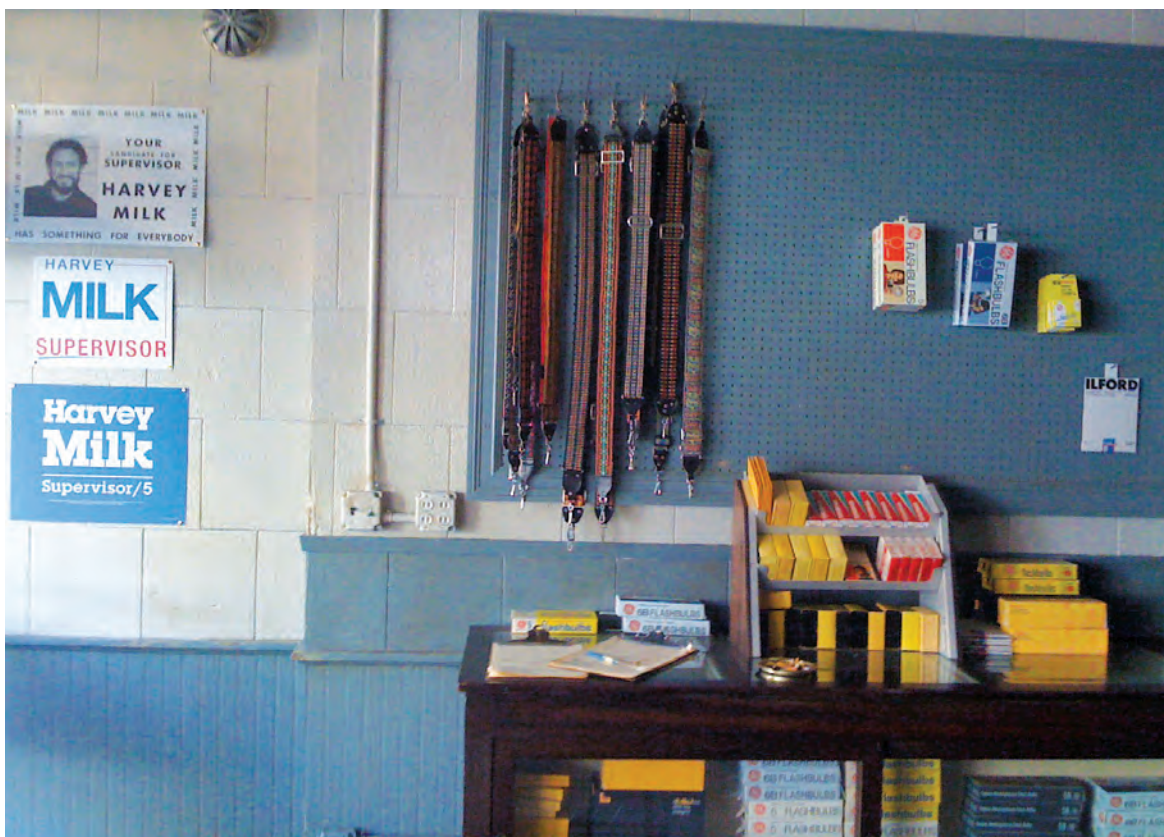
Multitalented artist and writer Harry Dodge (*By Hook or By Crook*, *Cecil B. Demented*) brings to life writer-director Jenni Olson's innovative story of a butch dyke in San Francisco searching for love and self-discovery. Against a backdrop of stunning 16mm landscape cinematography, this bold, lyrical film evolves from a lesbian lust story to an inventive documentary delving into explicit reflections on sexual encounters and offering up a quick look at Frank Capra's 1941 melodrama *Meet John Doe* before embarking on the fascinating and previously untold history of the Golden Gate Bridge as a suicide landmark. A true San Francisco experience, *The Joy of Life* also includes poet Lawrence Ferlinghetti intoning his ode to the City by the Bay, "The Changing Light," and features music from legendary poet-painter (and probable Golden Gate suicide) Weldon Kees.

Directed by Jenni Olson
US 2005, DCP, color, 65 min

Preceded by

575 CASTRO ST.

Olson's short reveals the play of light and shadow upon the walls of the Castro Camera Store set for Gus Van Sant's Oscar-winning feature film *Milk*. The soundtrack is an edited-down version of the thirteen-minute audio cassette that Harvey Milk recorded after his election to the San Francisco Board of



Jenni Olson 575 CASTRO ST.

Supervisors, to be played "in the event of my death by assassination."

Directed by Jenni Olson
US 2009, DCP, color, 8 min

\$15 SPECIAL EVENT TICKETS
JENNI OLSON IN CONVERSATION
WITH LOREN KING

monday november 18 at 7pm

THE ROYAL ROAD

A cinematic essay in defense of remembering, *The Royal Road* offers up a primer on Junipero Serra's Spanish colonization of California and the Mexican American War alongside intimate reflections on nostalgia, the pursuit of unavailable women, butch identity and Alfred Hitchcock's *Vertigo*—all against a contemplative backdrop of 16mm urban California landscapes and featuring a voiceover cameo by Tony Kushner. Olson's bold, innovative film combines rigorous historical research with lyrically written personal monologue and relates these seemingly disparate stories from an intimate, colloquial perspective to tell a one-of-a-kind California tale.

Directed by Jenni Olson
US 2015, DCP, color, 65 min

Preceded by

BLUE DIARY

Jenni Olson's short film tells the melancholy story of a butch dyke pining over a one-night stand with a straight girl.

Directed by Jenni Olson
US 1997, 16mm, color, 6 min

sunday november 24 at 7pm

TIMES SQUARE

In this unrealistic but somehow believable urban fantasy, a quiet and sheltered daughter of a prominent politician teams up with a charismatic streetwise troublemaker. The girls create a home for themselves in a warehouse on the West Side piers and

pursue various wild antics together against the gritty urban backdrop of Times Square, with Tim Curry's radio deejay Johnny LaGuardia presiding over the entire adventure. The original script had numerous scenes and plot elements that developed a sense of proto-lesbian romance; these were all significantly cut. Despite the excision of explicit lesbian content, Nicky and Pammy are decidedly not interested in boys, and the romantic tone and tension in their interactions is undeniable. Their anarchic chemistry is also underscored by one of the greatest rock and roll soundtracks of all time, featuring Patti Smith, the Pretenders, Talking Heads, the Ramones, Roxy Music and Suzi Quatro.

Directed by Allan Moyle. With Robin Johnson, Trini Alvarado, Tim Curry
US 1981, DCP, color, 111 min



Allan Moyle TIMES SQUARE



Jenni Olson THE ROYAL ROAD

WINGS OF A SERF

NOVEMBER 23

As the rarely seen classic of Soviet silent cinema, *Wings of a Serf*, nears its 100th anniversary, the HFA is pleased to screen a 35mm print of this extraordinary film whose vivid, idiosyncratic depiction of Russia's oppressive theocratic past resonates and provokes in new ways today. This special screening includes live musical accompaniment and takes place in conjunction with the annual convention of the Association for Slavic, East European and Eurasian Studies (ASEEES) being held this year in Boston. Presenting new research relating to the film at the conference, scholar and recent Harvard PhD Maya Garcia '23 will present the screening and lead a discussion afterward with scholars and historians Daria Khitrova, Yuri Tsivian and Kevin Platt.

Special thanks: Pacific Film Archive.



Yuri Tarich *WINGS OF A SERF*

MAYA GARCIA AND SCHOLARS IN CONVERSATION WITH LIVE MUSICAL ACCOMPANIMENT BY ROBERT HUMPHREVILLE

saturday november 23 at 7pm

WINGS OF A SERF *KRYL'IA KHOLOPA*

Though this lavish Goskino production was an international hit in the late 1920s, today the film is remembered mostly for its influence on later Soviet filmmakers—including both Eisenstein and Tarkovsky—as well as its significance within the careers of theorist and “script doctor” Viktor Shklovsky and pioneering Belarusian director Yuri Tarich. Its untimely consignment to archival obscurity stems in part from its controversial content: the film's depictions of violence and seduction in the court of Ivan the Terrible provoked heavy-handed interference from censors both at home and abroad. Taking a historical materialist approach rarely applied to the subject, the film depicts Tsar Ivan IV not as a tragic hero or a demonic madman, but as a petty and venal opportunist building his protocapitalist empire on the backs of exploited workers and artisans. This atypical portrayal is made even more provocative by the inclusion of frank homoerotic scenes between the tsar and his notorious cross-dressing favorite Feodor Basmanov. The film's extreme, often grotesque naturalism in depicting the sex, grime and blood of the past both reflects the bold experimentation of the Soviet 1920s and telegraphs a vision decades ahead of its time. — *Maya Garcia*

Directed by Yuri Tarich. With Leonid Leonidov, Ivan Klyukvin, Safiyat Askarova
Soviet Union 1926, 35mm, b/w, silent, 89 min. Russian intertitles with English subtitles

LE DÉPAYS + SANS SOLEIL

NOVEMBER 25

The Harvard Film Archive celebrates a beautiful new edition of Chris Marker's long-unavailable photo-essay *Le Dépays*, a meditation on Tokyo, memory, desire and the photographic image made at the same time as *Sans soleil*, with which it is in rich and clear dialogue. Copies of the beautiful new edition of *Le Dépays*, published by the Film Desk, will be available for sale before and after the screening of a rare 35mm print from the Harvard Film Archive collection. Artist and writer Sadie Rebecca Starnes, who spearheaded the project and wrote an insightful preface for the new edition, will be joined in conversation by Max Goldberg, Creative Arts Archivist at Houghton Library.

SADIE REBECCA STARNES IN CONVERSATION WITH MAX GOLDBERG

monday november 25 at 7pm

SANS SOLEIL

Marker's ruminative, melancholy masterpiece channels the imagination of a lonely traveling cameraman—evoked in letters from distant Africa and Japan—into a profound meditation on the creative conjuring powers of memory, place and image. Among the most brilliant examples of the essay film, *Sans soleil* uses a lyrical, associative structure to transform modern Japan into a vivid metaphor for the scintillating mosaic of fact, fiction and fantasy that defines the increasingly mediated imageworld in which we live. A crucial bridge between Marker's adventurous earlier travel films and his growing interest in media and technology, *Sans soleil* is one of Marker's most dazzling and inexhaustible works. — HG

Directed by Chris Marker
France 1983, 35mm, color, 104 min. In English



Chris Marker *SANS SOLEIL*

CAROL FOR ANOTHER CHRISTMAS

DECEMBER 12



Joseph L. Mankiewicz CAROL FOR ANOTHER CHRISTMAS

Broadcast on ABC the same year *Dr. Strangelove* was released to theaters, *Carol for Another Christmas* (1964) reunites stars Sterling Hayden and Peter Sellers in Rod Serling's impassioned plea to prevent nuclear war through international cooperation. Sponsored by the Xerox Corporation, the original teleplay was produced as one in a series of TV movies intended to build public support for the critical work of the United Nations. The only television film directed (and produced) by Hollywood iconoclast Joseph L. Mankiewicz (*All About Eve*, *The Ghost and Mrs. Muir*), Serling's midcentury reworking of the Dickens classic features an all-star ensemble that includes Ben Gazzara, Pat Hingle, Steve Lawrence, Percy Rodriguez, Eva Marie Saint, Robert Shaw and James Shigeta, all of whom reportedly worked for union scale due to their belief in the controversial project.

Artistically resembling a feature-length *Twilight Zone* episode with key sequences draped in noir shadows, *Carol* boldly illuminates the scale of suffering at Hiroshima, the plight of innocents displaced by war and the tragedy of hunger in a country of abundance. These harrowing scenes culminate with a wearily knowing Ghost of Christmas Future (Shaw) offering a hellish vision of a post-atomic Armageddon USA. There, in the burned-out landscape of a former civic hall, a demented, egomaniacal cult leader self-named "Imperial Me" (played with chilling comedic verve by Peter Sellers) wantonly drives a ragtag group of nuclear holocaust survivors to abandon all vestiges of civilization.

Serling's horror-tinged tale condemning isolationism was met with protests even before airing, with the John Birch Society launching a letter campaign decrying the film as "pro-communist." Upon broadcast, reviews were tepid, with the dark realism and forceful urgency of Serling's message perhaps too much to bear on the heels of the Cuban Missile Crisis and the Kennedy assassination. Screened today, the unflinching morality drama serves as a timely reminder of the human costs of war and an eerily prescient warning of the existential dangers wrought by humankind's own hands.

Preserved by the UCLA Film & Television Archive; funded by the John H. Mitchell Television Preservation Endowment.

Program note by Mark Quigley, John H. Mitchell Television Curator, UCLA Film & Television Archive.

thursday december 12 at 7pm

CAROL FOR ANOTHER CHRISTMAS

Directed by Joseph L. Mankiewicz. With Sterling Hayden, Peter Sellers, Eva Marie Saint
US 1964, 35mm, b/w, 90 min



Joseph L. Mankiewicz CAROL FOR ANOTHER CHRISTMAS

SATYAJIT RAY'S APU TRILOGY

DECEMBER 13 – DECEMBER 16

Born into an artistic, literary and musical family, Satyajit Ray (1921–1992) inherited all of those skills and, as if the fates had been conspiring many generations before, each one of those talents would find full expression in a cinema that united a poetic vision, musical rhythm and microscopic realism. Initially studying economics in college, Ray instead flourished as an art student, carrying on his father's flair for illustration. While working as a graphic artist for Signet Press in the 40s, Ray illustrated an abridged version of the popular novel *Pather Panchali*, distilling what he described as Bandyopadhyay's "encyclopedia of life in rural Bengal" to its essential visual elements. Meanwhile, he was also a longtime cinephile and started the Calcutta Film Society in 1947 which showed mainly European arthouse fare.



Satyajit Ray PATHER PANCHALI

While the film of *Pather Panchali* lingered somewhere in the back of his mind, Ray had a famously encouraging experience with Jean Renoir, who was on location for his India-set *The River* (1951) followed by seeing Vittorio De Sica's neo-realist techniques in *Bicycle Thieves* (1948). These incidents sufficiently inspired him to set to work on a film in his own style, with the people and materials at hand. *Pather Panchali* had been long gestating on many levels inside Ray's psyche, and even once production began, it only gradually came into being over the few years it took to make on and off, depending on finances. After a ten-day marathon edit to meet a deadline, it simply appeared on the screen a perfect film, as if it were always meant to be. Though his funding would improve, the resourcefulness and experimentation that made *Pather Panchali* possible set the stage for his future, economical working methods.

Ray was the consummate, efficient auteur, and became even more so over the course of his career. Always the writer of his films, Ray also became the primary camera operator since *Charulata* (1964), the music composer since *Three Daughters* (*Teen Kanya*, 1961), and had his hand in the art direction, the casting and the editing—some of it completed in camera—as well as the title sequences and even the design of the publicity materials. His control was detailed and precise but not tyrannical or overbearing. He usually only rehearsed the day of the shoot and tried to capture his scenes in as few takes as possible. Many of his and his crew's innovations in Indian film include shooting on location, the use of natural light and conditions, the casting

of non-professional actors and not using make-up. His first cinematographer, Subrata Mitra, introduced bounced lighting to film production in *Aparajito*, bringing a cloudy-sky softness to interior scenes. All of these, of course, were essential in capturing a searing realism—one that, with the exception of two later films, was also wholly devoted to Ray's native Bengal, including its renowned writers whose works he often adapted.

With *Pather Panchali*, Ray instantly put India on the serious, artful cinema map, and he continues to posthumously reign as that country's most famous director (not to mention his various other legacies, including music composer, writer, calligrapher, illustrator and children's magazine editor). Contradictorily, it was through his deep dedication to Bengal that Ray became an international star. Much of his successful crossover to the west acknowledges his films' powerful, elemental humanity both despite and because of their very specific locations in time, space and culture. "This uniqueness and this universality, and the coexistence of the two," Ray claimed, "is what I mainly try to convey through my films." Representing different kinds of human experience with empathy, Ray's films discover poetry and truth within everyday minutia, the ephemeral, the ineffable and the subtlest movements. Kurosawa commented that *Pather Panchali* is "the kind of film that flows with the serenity and the nobility of a big river." This sublime power courses through all of Ray's films, in varying manifestations, and seems to enter not through the eyes, but the heart. —BG

Continuing in the spring of 2025, this two-part series presents all of the Satyajit Ray films in the HFA collection—consisting mainly of his earlier works as well as a few mid-career films. Only one print, *Aparajito*, is not in the archive; a DCP from Janus Films completes the miraculous Apu trilogy.

Film descriptions by Brittany Gravely.



Satyajit Ray *THE WORLD OF APU*

friday december 13 at 7pm
sunday december 15 at 3pm
PATHER PANCHALI

One of the most stunning feature film debuts of all time, Ray's years-in-the-making adaptation of Bandopadhyay's celebrated novel seems barely contained by the cinema screen. Its undeniable lifeforce naturally spilled out onto a stunned international film world, propelling Ray to instant renown, and continuing to awe audiences new to its spell. With apparently very little in the way of a written script, Ray followed his drawings, notes and the dialogue in his head, which perhaps accounts for the graphic visual style and mesmerizing, naturalistic rhythm. Working with a mix of actors and nonactors, inexperienced technicians, and changing equipment in an unfamiliar rural setting, using mostly natural light and locations, the emerging, inventive cinema eye of Ray is as wide and encompassing as that of the young Apu at the start of his life's journey. Born to a cynical mother and dreaming, impractical father who barely make ends meet, Apu is guided by his sweet and mischievous older sister Durga—played to subtle, complicated perfection by Uma Das Gupta—as well as his old, neglected auntie and the surrounding wild world that often dissolves into their own. Apu and Durga find magic and meaning, truth and tragedy amid the tangled beauty and brutality of their existence. Fortified by an enchanting soundtrack featuring Ravi Shankar, Ray's quietly revolutionary experiment brings the family's remote realm so close that even after the film is long over, its delicate electricity still hangs in the air.

Directed by Satyajit Ray. With Kanu Bannerjee, Karuna Bannerjee, Subir Banerjee
 India 1955, 35mm, b/w, 125 min. Bengali with English subtitles

saturday december 14 at 7pm
sunday december 15 at 7pm
APARAJITO

Upon the success of *Pather Panchali*, Ray was inspired to continue Bandopadhyay's saga with an adaptation that comprises the end of the first book and beginning of the next novel, *Aparajito*. In this detailed coming-of-age drama, Apu and his family transition from the natural world of their village to the bustling, inbetween realm of Benares. Monkeys freely roam and worshippers from all over India collect along the banks of the Ganges where his father now works as a priest. Apu's wild, curious spirit has not abated as he discovers all kinds of lives and activities along the busy, labyrinthine streets. Yet, more tragedy strikes, intensifying the relationship between Apu and his mother Sarbajaya who must work as a maid for a wealthy, rural family. As he grows into adolescence, Apu's thirst for knowledge grows too. He excels in school, and eventually the train that so mesmerized him and his sister in *Pather Panchali* takes the ever-curious Apu far from his mother, becoming a symbol of both promise and despair as it delivers Apu into the complicated strata of Calcutta. As a mother who wants her son to have everything while grieving the increasing distance this creates, Karuna Bannerjee is heartbreaking as Sarbajaya, whose bitterness of the earlier film has softened into a chronic anguish. In the fervor of his intellectual pursuits, Apu seems only half-conscious of the difficult choices before him, until fate, once again, intervenes.

Directed by Satyajit Ray. With Pinaki Sengupta, Smaran Ghosal, Karuna Bannerjee
 India 1956, DCP, b/w, 110 min. Bengali and English with English subtitles

saturday december 14 at 9:15pm
monday december 16 at 7pm
THE WORLD OF APU APUR SANSAR

The culmination of Ray's trilogy elevates the struggles of Apu's existence to an epic, at times fairy-tale plane, without exaggeration or fantasy. Barely employed and behind in rent in Calcutta, Apu nevertheless has grown into a young man with a resilience and a joy that nothing seems capable of diminishing. A bizarre, almost comic, turn of events brings Apu and Aparna together quickly, changing both of their lives intensely—not to mention the impact it had on cinema. The film marked the debut of two charming stars: Soumitra Chatterjee, who would appear in the most Satyajit Ray films of any actor, and Sharmila Tagore, who seems well beyond her thirteen years as Apu's arranged bride. Now living right next to the screeching train that runs through the trilogy, they embark on an unpredictable path together in a story told with tender, aching believability. Both Ray and Chatterjee saw themselves in the adult Apu, whose sensitive, artistic nature the director heightened from the novel's original character. By this installment, Ray, like Apu, had acquired a greater ease and confidence that is apparent in every single frame and cut—ultimately revealing the extraordinary worlds contained just within the ordinary one.

Directed by Satyajit Ray. With Soumitra Chatterjee, Sharmila Tagore, Alok Chakravarty
 India 1959, 16mm, b/w, 105 min. Bengali with English subtitles



Satyajit Ray *APARAJITO*



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THE NIGHT WATCHMAN BY NATALIA ALMADA

NOVEMBER 11

Born in Mexico City as the great-granddaughter of Mexico's controversial president Plutarco Elías Calles, Natalia Almada makes intimate films exploring the tragedies in her own family history as well as the current violence in Mexico's Sinaloa region in a poetic, multi-layered approach. She will spend part of a three-day Harvard visit at the HFA screening her widely praised film from 2011.

Co-presented by the Shorenstein Center on Media, Politics and Public Policy and the Film Study Center, Harvard.

Special thanks: Marcela Ramos—David Rockefeller Center for Latin American Studies, Harvard.

\$15 SPECIAL EVENT TICKETS
NATALIA ALMADA IN CONVERSATION
WITH JULIE MALLOZZI

monday november 11 at 7pm

THE NIGHT WATCHMAN *EL VELADOR*

From the opening shot through a pickup truck's foggy windshield entering a cemetery at sunset, *El Velador* is infused with an atmosphere of patient dread. At its center is Martin, who works from dusk until dawn watching over the extravagant mausoleums of some of Mexico's most notorious drug lords. In portraying the daily labor of those who maintain the cemetery and eschewing the pervasive, graphic images of the violence behind many of these deaths, Almada asks viewers to consider the relationship between the workers and those honored there. Such restraint opens these spaces of contemplation throughout the film. Between Martin's night shifts, masons frame the high cupolas and spread their cement, coconut vendors roll by with music playing, and florists arrange lavish wreath displays in time for the luxury cars to arrive for services. With radio reports about the weather and the latest murders comprising most of the film's dialogue, *El Velador* becomes a kind of landscape film: one capturing not only the vistas of this peculiar place but an aura generated by years of gross inequality, corruption and ever-present violence. — Julie Mallozzi



Natalia Almada *THE NIGHT WATCHMAN*

in person

HAMAGUCHI RYUSUKE sept 16 - 23

ISHIBASHI EIKO sept 23

JENNI OLSON nov 15 - 18

NATALIA ALMADA nov 11

coming soon

CARSON LUND IN PERSON

MARVELLOUS MÉLIÈS

ROSINE MBAKAM IN PERSON

BEN RIVERS IN PERSON

DELPHINE SEYRIG – FILMMAKER/
 ACTRESS/ACTIVIST

THE FILMS OF PEMA TSEDEN

WANG BING'S YOUTH TRILOGY

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.

Directed by Natalia Almada
 Mexico 2011, DCP, color, 72 min. Spanish with English subtitles