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All programs curated by Haden Guest and David Pendleton.
Film synopses written by Haden Guest (HG), David Pendleton
(DP) and Brittany Gravely (BG), unless otherwise noted.

On the cover: Actor/producer Hsu Feng is cutting edge as
one of King Hu's archetypal swordswomen in *A Touch of
Zen*. (p.18)

MICHAEL ROEMER'S *NOTHING BUT A MAN*

JANUARY 11 - JANUARY 20



MICHAEL ROEMER *NOTHING BUT A MAN*

NOTHING BUT A MAN

FRIDAY JANUARY 11 AT 7PM

SATURDAY JANUARY 12 AT 9PM

MONDAY JANUARY 14 AT 7PM

FRIDAY JANUARY 18 AT 9PM

SUNDAY JANUARY 20 AT 4PM

Director Michael Roemer and photographer Robert M. Young spent several months in the segregated South preparing the script for a film featuring the unlikely, disparaged romance between Duff, a railroad worker and Josie, a school teacher and daughter of a prominent minister. The small-scale, independent production – itself a rarity at the time – would eventually emerge as an exceptional classic of American film. Avoiding both political dogmatism and even direct reference to the civil rights movement, the film's power lies in its formal simplicity and its sincere, naturalistic evocation of the daily life of a black couple in sixties Birmingham, Alabama. A brilliantly unassuming reprimand to white-centric Hollywood, *Nothing But a Man* dared to exclude white actors from starring roles and feature black actors in tightly-framed close-ups through the day-to-day of their socially and economically circumscribed existences. The potency and poetry of the documentary-like realism is heightened by the remarkable, unaffected acting of Abbey Lincoln and Julius Harris in their first roles and a measured Ivan Dixon, whose Duff acquires a mythic status as he calmly attempts to retain his dignity and his soul in the face of the condescension, hostility and cruelty – often insidious and indirect – that had become routine. As Duff journeys from job to job, through courtship, marriage and back to his troubled beginnings, he attempts to somehow break the cycle in which both the man and his society have played acutely ingrained parts. The Harvard Film Archive is honored to present a newly restored 35mm print of this landmark film. – BG

A Cinema Conservancy Release of a Cinedigm/New Video Film. Restored by Library of Congress Packard Campus for Audio Visual Conservation.

Directed by Michael Roemer. With Ivan Dixon, Abbey Lincoln, Julius Harris
US 1964, 35mm, b/w, 92 min

The Archive is extremely grateful to June Yip, AB '85, and David Wong, AB '85, for their generous support of the Harvard Film Archive's ongoing visiting filmmaker program. Thanks to their generosity the Archive is able to continue inviting filmmakers, artists and scholars to present their work at the HFA and interact with the Harvard film community.

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TWO BY HONG SANGSOO

JANUARY 11 - JANUARY 21

One of the luminary figures of contemporary South Korean cinema, Hong Sangsoo (b. 1960) has flourished working within a mode of low budget independent art cinema ideally suited for the playfully modernist comedies of clumsy love and bad manners that have become his lasting signature. Impressively prolific, in 2011-12 Hong directed two richly complementary major works almost back to back, *The Day He Arrives* and *In Another Country*. Artfully structured tales of chance encounters and errant love, both use musical patterns of repetition and difference to give multiple and at times contradictory meanings to the awkward coincidence that is an engine of the low-key comedy shared by the two films. At the same time these films also offer subtle meditations on the cinema as an art of conjuring those eccentric, unpolished narratives deeply rooted in the imagination of both the audience and the stumbling filmmaker characters at the heart of each film. – HG

THE DAY HE ARRIVES

FRIDAY JANUARY 11 AT 9PM
SATURDAY JANUARY 12 AT 5PM
FRIDAY JANUARY 18 AT 7PM
MONDAY JANUARY 21 AT 7PM

A melancholy filmmaker returns to the city to reunite with friends and a past only partially revealed in Hong's simultaneously wistful and witty double portrait of a frustrated artist and the charming Old World tangle of taverns and back alleys that makes up Seoul's Buchon Village neighborhood (a focus made clear by the film's Korean language title, "In Buchon Village"). Hong's use of crisp black and white beautifully captures both winter's fleeting light and the shadow of regret that accompanies even the film's happiest moments. A rumination on friendship and middle-age, *The Day He Arrives* follows a richly meandering course, unfolding a series of days and nights that become increasingly interchangeable, confused in the mind of both the hungover filmmaker-hero and the audience who thus come to inhabit the film's rich space-time of nostalgia, *deja vu* and reverie.

Directed by Hong Sangsoo. With Yu Junsang, Kim Sangjoong, Song Sunmi
South Korea 2012, 35mm, color, 79 min. Korean with English subtitles



HONG SANGSOO *THE DAY HE ARRIVES*

IN ANOTHER COUNTRY

SATURDAY JANUARY 12 AT 7PM
SUNDAY JANUARY 13 AT 5PM
SUNDAY JANUARY 13 AT 7PM

Hong's fascination with the awkward performative dimensions of romance and the social contract in general finds its richest expression to date in this tour-de-force star vehicle for Isabelle Huppert. In three distinct roles, beginning first as a French filmmaker openly modeled on Claire Denis, Huppert subtly transforms herself across a trio of stories invented by a young aspiring filmmaker furiously writing as a distraction from an unnamed family trauma. Huppert's richly comic yet poignant encounters with strangers and lovers reveals Hong's narrative sophistication to lie beyond *In Another Country*'s film-within-a-film structure and instead within the careful intertwining of the three stories through a series of echoes that reveal the film's larger themes of loneliness, womanly charm and self-absorbed machismo.

Directed by Hong Sangsoo. With Isabelle Huppert, Yu Junsang, Jung Yumi
South Korea 2011, 35mm, color, 89 min. Korean and English with English subtitles



HONG SANGSOO *IN ANOTHER COUNTRY*

AS IF OUR EYES WERE IN OUR HANDS - THE FILMS OF SUSUMU HANI

JANUARY 19 - JANUARY 28

A Japanese novelist once wrote that we should be very thankful that our eyes are not in our hands, because if they were we would always have to see our own faces. I think this is fascinating concept. Sometimes we can achieve this in the cinema. Of course when you are acting, your 'eye' should see your face, but when you view rushes, your eyes are constantly in your hands. I find it extremely interesting to observe the relationship between cinema and the perception of one's own image. – Susumu Hani

Susumu Hani (b. 1928) is one of the central and most unusual filmmakers of the astonishing New Wave that reinvented Japanese cinema in the late 1950s and 1960s. The director of such indelible, now classic, works as *Bad Boys*, *Nanami: The Inferno of First Love*, *A Full Life* and *The Song of Bwana Toshi*, Hani forged a unique path through the tumultuous postwar years, pioneering and combining forms of poetic documentary and engaged art cinema to define a singular mode of avant-garde humanism. While Hani's best-known film, *Nanami* imbibes the same heady cocktail of psychosexual obsession and surrealism as his contemporaries Shohei Imamura and the late Nagisa Oshima, Hani's larger oeuvre reveals the rich diversity of his interests. The son of prominent intellectuals and social reformers, Hani upheld a belief in the cinema as a means of exacting social change while resisting any kind of dogmatism. Beginning in cinema first as a documentarian, Hani directed two stunning short films for the educational film company Iwanami, each about the primary school experience – *Children in the Classroom* and *Children Who Draw* – that together offered a remarkably intimate and revealing vision of Japanese children's everyday life and education. Engaging the children themselves in the filmmaking process, Hani's two films count among the very first to explore the documentary as a tool of inquiry into human subjectivity and the imagination.

In his extraordinary feature debut, *Bad Boys* – and its rarely seen follow-up *Children Clasp Hands* – Hani brilliantly extended his documentary intervention into the realm of narrative cinema, offering boldly frank and unvarnished portraits of Japanese youth that captured their awkward beauty and simmering violence while revealing how familial, social and

governmental institutions all ultimately fail to understand the arduous, character-shaping passage into adulthood. Subsequent widely celebrated films such as *She and He* and *A Full Life* focused on the status-quo entrapment of middle-class Japanese women, revealing Hani's feminist concerns and the subtle political charge of his cinema. Less expected were his extraordinary, adventurous series of international productions that carried him to South America, Italy and eventually Africa where he filmed *The Song of Bwana Toshi*, a simultaneously heartfelt and irreverent study of "Japanese-ness" embodied in the figure of a high-strung Japanese engineer transformed by his encounter with tribal culture. Equally unanticipated was Hani's abrupt departure from filmmaking in the mid-1970s, after a brief cycle of nature films inscribed a full-circle return to his documentarian beginnings. Falling outside any easy canon or classification, the unusual arc of Hani's storied career has been largely overlooked, with Hani unjustly remembered only for his most popular, scandalous and award-winning films.

The documentary roots and aspirations of Hani's visionary filmmaking are clear. His films are inspired, above all, by a restless search for ways to vividly render the inner lives and everyday of his characters, whether real-life or fictional, in their fullest complexity. Crucial to this larger project is Hani's striking engagement with non-professional actors and his belief in acting and directing as deeply collaborative arts. In this way Hani crafts his films more in direct response to his actors' personalities and lived experiences than to any pre-conceived ideas of character or story. While early films such as *Bad Boys* were shaped around the lives and personae of its non-professional cast, integrating the argot and ritualized sadism of the actual ex-reform school youth appearing within it, Hani would go even further in his strikingly experimental 8mm feature *Morning Schedule* which used footage shot by the high school student cast themselves. Carefully intertwining the different voices and ever-shifting perspectives of their characters, Hani's films offer choral, kaleidoscopic and politically charged portraits of disenfranchised communities and subcultures torn directly from the postwar experience, from the draconian reform school in *Bad Boys* to the seedy Tokyo underworld of *Nanami*. The rare energy of Hani's cinema draws from the rich texture and nuance of the diverse worlds it so boldly explores and the ways in which his camera engages and empowers both subject and spectator.

The Harvard Film Archive is thrilled to welcome Susumu Hani for a rare visit to the US, together with his wife, actress and producer Kimiko Nukamura. – HG

Select film notes by Takuya Tsunoda, *East Asian Languages and Literatures*. – Yale University.

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This series is presented in conjunction with a major symposium on the films and career of Susumu Hani, presented by the Reischauer Institute on Monday January 28.

For more information, visit <http://rijs.fas.harvard.edu/programs/calendar.php>



JAPAN FOUNDATION



SUSUMU HANI *SHE AND HE*

A FULL LIFE (*MITASARETA SEIKATSU*)

SATURDAY JANUARY 19 AT 7PM

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

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

BAD BOYS (*FURYO SHONEN*)

SATURDAY JANUARY 19 AT 9PM

Inspired by *Children Who Draw* Hani turned once again to the subject of the Japanese school for his breakthrough feature, a radical fusion of documentary and narrative cinema that created nothing less than a sen-

sation when it was released in Japan. Working closely with a group of ex-reform school students, Hani directly channeled their own life experiences and voices into *Bad Boys*, only loosely adhering to his screenplay (adapted from an anthology of writings by "reformed" youth), with much of the dialogue and action improvised by the boys on set. More than simply an indictment of the Japanese reform school system, the cruelty and harsh violence of the boys revealed, in Hani's words, a "totalitarian spirit" still lingering in the postwar era. Although *Bad Boys* was originally produced by Daei, the studio dropped the film during post-production, fearing that it was too "revolutionary" in style and subject.

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

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

CHILDREN IN THE CLASSROOM (*KYOSHITSU NO KODOMOTACHI*)

SUNDAY JANUARY 20 AT 7PM

Initially conceived as an instructional film on the discipline of troubled children, the Ministry of Education sponsored *Children in the Classroom* became an important showcase for Hani's remarkable observational filmmaking and a catalyst for decisive changes in Japanese documentary cinema. Boldly anticipating its Anglo-European counterparts of American direct cinema and French cinema vérité, Hani's objective camera exhaustively and masterfully interrogated his subjects' inner worlds. This sensational debut by the then only twenty-six year old Hani stunned documentary and educational film circuits in Japan, who heralded the young director as the emblem of a new breed of film artist.

Directed by Susumu Hani
Japan 1954, 16mm, b/w, 30 min. Japanese with English subtitles

FOLLOWED BY

CHILDREN WHO DRAW (*EO KAKU KODOMOTACHI*)

Children Who Draw explores the delicate chemistry of students interacting in an art class through a constant juxtaposition of observational black-and-white portraits of the young children with lyrical passages shot in vivid color exploring their imaginative and expressive paintings. Experimenting with color as an intimate expression of the children's inner worlds, a tool for deeper psychological investigation, Hani allows his camera to roam freely across the drawings, "de-framing" and engaging the artwork in a manner reminiscent of Alain Resnais' *Guernica* (1950). Although originally intended as an educational study of children's psychology, *Children Who Draw* became a surprise hit thanks to wide distribution in Japan by Toho and Nikkatsu studios.

Directed by Susumu Hani
Japan 1955, 16mm, b/w and color, 38 min. Japanese with English subtitles

SHE AND HE (*KANOJO TO KARE*)

FRIDAY JANUARY 25 AT 7PM

A young nouveau riche housewife and former refugee from Manchuria finds herself increasingly drawn, with



SUSUMU HANI *NANAMI: THE INFERNO OF FIRST LOVE*

fascination and concern, to the spectral figures of poverty and loneliness that pass by her window, from the neighborhood ragpicker to the stray dog limping by – an awareness that reaches desperately for action when a fire destroys the shantytown near her recently constructed suburb. Offering his heroine, played by the comely Sachiko Hidari, as an emblem of slumbering class consciousness, Hani delivers an outspoken critique of the rigid social hierarchy underpinning postwar Japan's economic rebirth.

Directed by Susumu Hani. With Sachiko Hidari, Kikujū Yamashita, Eiji Okada
Japan 1963, 35mm, b/w, 110 min. Japanese with English subtitles

THE SONG OF BWANA TOSHI (*BWANA TOSHI NO UTA*)

FRIDAY JANUARY 25 AT 9:15PM

After achieving meteoric critical (and in a few cases commercial) success in Japan, Hani set out on an international odyssey, directing in distant locations around the world – Peru (*The Bride of the Andes*), Italy and Africa – each time making films about the Japanese (mis)perception of the world and vice-versa. Arriving in Kenya very shortly after the country had been liberated from British colonial rule, Hani directed one of his more personal films, the tale of a high-strung Japanese geological engineer pursuing work in East Africa to escape from family troubles back home. Hani's fascination with the African landscape, culture and animals is apparent in the many ways *The Song of Bwana Toshi* emphasizes Nature's dramatic, larger presence. Indeed, the film anticipated Hani's return to Africa shortly after to direct an incredibly popular series of nature documentaries for Japanese television. Hani would return again for his last feature, *Africa Story* (1981) starring Hollywood great Jimmy Stewart.

Directed by Susumu Hani. With Kiyoshi Atsumi, Hamisi Salehe, Tsutomu Shimomoto
Japan 1965, 35mm, color, 99 min. Japanese with English subtitles

\$12 SPECIAL EVENT TICKETS
SUSUMU HANI IN PERSON

NANAMI: THE INFERNO OF FIRST LOVE (*HATSUKOI: JIGOKU-HEN*)

SATURDAY JANUARY 26 AT 7PM

One of the signature masterworks of the Japanese New Wave, Hani's intense and brilliantly unpredictable portrait of youth engulfed in amorous flames is a showcase for Hani's innovative documentary approach to cinema and his rare sensitivity to the fluttering dream of adolescence. The story of a shy young man drawn into the

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

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

SUSUMU HANI DOCUMENTARIES

SUNDAY JANUARY 27 AT 4PM

TWINS IN THE CLASS (*SOSEIJI GAKKYU: ARU SHIMAI O CHUSHIN NI*)

Completing the so-called "Classroom Trilogy" described by *Children in the Classroom* and *Children Who Draw*, *Twins in the Class* explores the scientific study of heredity and environment in child development through a behavioral analysis of identical twin sisters at the University of Tokyo Junior High School. Hani playfully breaks from his "signature" observational style by using a split screen to strikingly visualize the idea of the binary embodied by the twins.

Directed by Susumu Hani
Japan 1956, 35mm, b/w, 41 min. Japanese with English subtitles

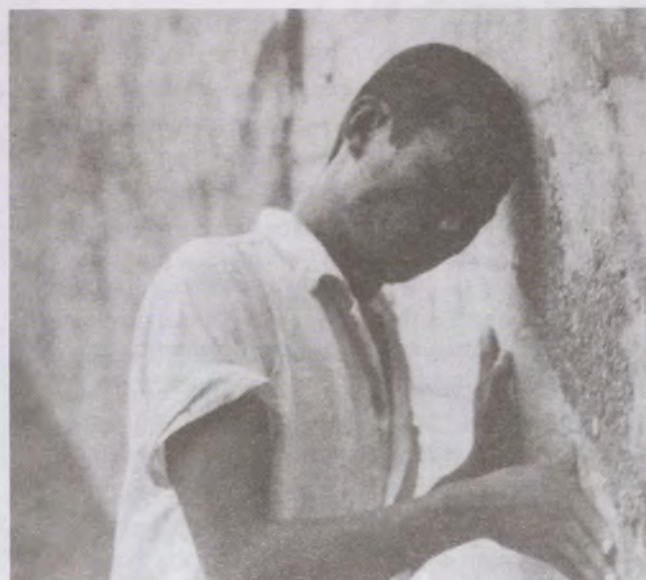
HORYUJI

Hani's deeply cinematic tribute to Japan's famous Horyuji Temple remains among the most visually striking documentaries in the history of Japanese cinema. Although Hani would later confess that filming the Buddhist statues in close-ups was far more challenging than filming human subjects, the montage of expressive faces that is the lyrical heart of the film offers a bristling poetry that immediately recalls Chris Marker and Alain Resnais' controversial short *Les Statues meurent aussi* (1953). Hani would later adapt the film's powerful soundtrack for his very different and best known work, *Nanami*.

Directed by Susumu Hani
Japan 1958, 16mm, b/w, 22 min. Japanese with English subtitles

TO LIVE: LEARNING FROM ANIMALS – BRAVERY (*IKIRU: IKIMONO NI MANABU – YUKI*)

After making a major name for himself as one of Japan's premiere directors of experimental art films, Hani re-



SUSUMU HANI *BAD BOYS*

turned to documentary in the mid-1970s and moved his operations whole-scale to Africa in order to film animals and nature. Part of a series of eight documentaries, *Bravery* offers moving portraits of wild animals struggling for survival that reveal Hani's consummate skill at capturing the spontaneity of wildlife. Hani's series of documentaries about animals became a great commercial success, broadcast widely and repeatedly on Japanese television.

Directed by Susumu Hani
Japan 1997, digital video, color, 20 min. Japanese with English subtitles

\$12 SPECIAL EVENT TICKETS
SUSUMU HANI IN PERSON

THE MORNING SCHEDULE (*GOZENCHU NO JIKANWARI*)

SUNDAY JANUARY 27 AT 7PM

Continuing his favorite theme of lost childhood, Hani created faux home movies – some shot by his own actors – for this affecting, jarring meditation on nostalgia and friendship inspired by the suicide of a young teenager and the reunion of two friends to remember the dead. Hani's sympathy for the troubles of adolescence is matched by his ability to capture the fascinating world of postwar Japanese youth culture.

Directed by Susumu Hani. With Aya Kunikida, Sumei Shau, Takuji Hatano
Japan 1972, 35mm, b/w & color, 101 min. Japanese with English subtitles

\$12 SPECIAL EVENT TICKETS
SUSUMU HANI IN PERSON

A TOWN WITHOUT FLIES (*HAENO INAI MACHI*)

MONDAY JANUARY 28 AT 7PM

Co-scripted by Hani and Yoshino Keiji, the founder of Iwanami Productions and one of the leading cinematographers of the postwar Japanese cinema, *A Town Without Flies* became the first smash hit of the Iwanami educational film company where Hani began his filmmaking career. While essentially a "public relations" short to promote hygiene, Hani and Yoshino's script structured the film rather uniquely, contrasting the objective representation of school children and people in the community with surreal photo-microscopic images of flies. Called "science-fiction in the disguise of PR film" by reviewers, Hani holds a deep regard for this film as his first collaborative work with Keiji, his mentor.

Directed by Yoshino Keiji and Mura Haruo
Japan 1950, 35mm, b/w, 12 min. Japanese with English subtitles

FOLLOWED BY

CHILDREN HAND IN HAND AKA CHILDREN CLASPING HANDS (*TE O TSUNAGU KORA*)

Hani's touching remake of a 1948 film by renowned director Hiroshi Inagaki, follows a group of young boys and classmates through a series of increasingly fraught tests of friendship, trust and honesty. Centered around the deeply sympathetic figure of a young boy with an unnamed learning disability who alternately inspires tenderness and aggression from his classmates, *Children Hand in Hand* offers the children as expressions of the rich contradictions of Japanese masculinity. The subdued, observational style refined in Hani's documentaries vividly captures the struggles of the boys as they learn to recognize the true nature of their friendship in a world defined by rigid social conventions. As it fluidly captures the rhythm of the young boys' pendulum swing between innocence and experience, Hani's little-seen film defines a fascinating region beyond the conventional boundary between fiction and documentary.

Directed by Susumu Hani
Japan 1964, 35mm, b/w, 99 min. Japanese with English subtitles

ACTION, ACTION, ACTION! A RAOUL WALSH RETROSPECTIVE

FEBRUARY 1 - MARCH 10



HUMPHREY BOGART AND RAOUL WALSH ON THE SET OF *HIGH SIERRA*

It can be reliably argued that Raoul Walsh (1887-1980) remains the most dominant filmmaker of Hollywood's studio era. As an auteur Walsh could be the equal of Ford, Hawks or Hitchcock – or, at the very least, today he would well count among the “Pantheon” directors the late Andrew Sarris immortalized in his groundbreaking *American Cinema: Directors and Directions* of 1968. This retrospective counting seventeen features that Haden Guest has carefully and, if I may, brilliantly selected for viewing over the course of the spring semester will allow us to judge. Subject of *Raoul Walsh: The True Adventures of Hollywood's Legendary Director*, Marilyn Ann Moss's meticulously researched biography of 2011, Walsh counts among the mythic one-eyed moguls (with Ford and André de Toth) who knew how to conceive, shoot and edit films that were invariably finished on time and under budget. Indelible auteur, he brought innovation and signature style to a plethora of genres: the western, the woman's film, melodrama, the musical, dance films, boxing movies, gangster potboilers, the sword-and-sandal (or peplum) epic, film noir, depression comedy, the war movie, the pirate movie, the period piece.... From 1913 to 1964, from *A Mother's Love* (Pathé, filmed in Brooklyn) and *Paul Revere's Ride* (also Pathé, shot in Fort Lee, NJ) to *A Distant Trumpet* (Warner Brothers) he was responsible for – mostly directing, often editing and, early on, acting in – 176 films.

reflecting on his past, he noted that he “made a lotta turkeys and a coupla' good ones, too.” Never having won an Academy Award (an honor much to his credit), he is legendary for having made films that move quickly, from start to finish, that capture and hold our attention: never a dull moment, never a shot that fails to fit in a finely crafted mosaic. His films inspire Clouzot (*They Drive by Night* is the model for *The Wages of Fear*), Godard (the end of *Breathless* is cued on *High Sierra*), Spielberg (*Desperate Journey* is the matrix for a sequence in *Indiana Jones*, while the end of *They Died with Their Boots On* a model for the beginning of *Saving Private Ryan*), Scorsese (*Gentleman Jim* informing *Raging Bull* and *The Bowery* a blueprint for *Gangs of New York*), Tavernier (*Colorado Territory* he said, patterns the movement of *La Princesse de Montpensier*) and many others. Like those of the pantheon figures, many of Walsh's features are those to which filmmakers and critics forever return.

In interviews his French and American enthusiasts held with him in his later years,

Seen together, as will be the sampling in this retrospective, the works of this “filmmaker's filmmaker” are much more than the sum of their parts. They attest to the history of the studio. Under the tutelage of Griffith – Walsh famously played John Wilkes Booth in *The Birth of a Nation* – the silent films are not only gems of montage, of on-location photography but also, tellingly, of the art of the hieroglyphic. Seen and read together, the films move effortlessly from place to place and from one situation to the next. Shot crisply and in deep focus, they capture their subjects at war with the milieus that shape them. A signature is close-ups of a gamut of faces that move back and forth from the grotesque (the riffraff of *Regeneration*) to the sublimely sensuous (Miriam Cooper in *The Greaser*, Theda Bara in *The Serpent*, Gloria Swanson in *Sadie Thompson*...). We delight in polymorphous pleasure at the sight of Douglas Fairbanks' biceps and nipples in *The Thief of Bagdad* just as we enjoy the figures (including Tyrone Power) in *The Wanderer* who wallow in the mud and slime of a pigsty. Evolution of the 89 silent films for which Walsh was director or actor between 1913 and 1929 shows that the director takes his cues from Griffith and, as he goes, genially and gracefully exceeds the work of his mentor.

It would be an oversight to miss what Walsh does with cinema at the cusp of the silent and the talkie. Already the sound cues, the noise and clatter, indeed the profanity and enthusing obscenity of *What Price Glory?* show how the director wove sound into the image before its advent. Viewers of our Archive's near-pristine print will delight in lip-reading close-ups of Dolores Del Rio seductively double-binding her suitors in telling them to lay off and get laid; or inversely, of Victor McLagen inviting his enemy brother-and-lover, Edmund Lowe, to enjoy (the reader will pardon the author for NC-17 rating of the lip-read words that follow) getting fucked in the ass. Viewers of *The Cock-Eyed World* will laugh in seeing McLagen in a medium shot (his midsection cloaked by a doughboy's hat) enjoying the blow-job – or better, a below-job – his commanding officer imposes when he tells his sergeant he's assigning him to engage in “a dangerous mission.” If any war movies were ever to deconstruct the policy of “don't ask, don't tell” before its extinction, thanks to what Walsh does with cue and camera, these two features are great points of reference! Now if the sublime is the obverse of the grotesque (of which all great writers, from Rabelais to Hugo, are aware) it can be seen at the end of *The Big Trail*, the western epic (that at the box office was an epic failure) that launched the career of John Wayne. After a long and arduous journey where we witness how block and tackle is used to ease Conestoga wagons over high cliffs and into valleys below, upon reaching California, Wayne and his love are shot as tiny figures dwarfed among the great sequoias about them, lost in an overwhelming wondrous landscape. It may be thanks to the early virtue of silence and sound that Walsh was able to discover and to direct the greatest the American male actor. He found in his Wayne's face and demeanor a silent star, in his voice untold tenderness, and in his body the modest and even self-effacing swagger we see in the Ringo Kid of *Stagecoach*, another silent film of the sound era.

In the films Walsh shot between 1929 and 1932 the indelible traits of a signature come forward. Thematically, which means to be brutally reductive, they include an obsession with an “other brother” who belongs to the silent era; a sensitivity to the ocular virtue that cinema makes of a paradoxical “depth of surface;” and, thanks to that virtue, that Walsh gained through the traumatic loss of his right eye in 1929, a trait that might be called a “selfless mythomania.” First, fraternity: in the McLagen/Lowe trilogy (noted above, that ends on a lovely flop, *Women of All Nations*, in which Bela Lugosi has a cameo) we have echoes of the relation that Walsh held with his brother George. A heralded and highly touted actor in the silent era, a man of magnificent musculature, an athlete from Fordham (for whom, like Fairbanks, apocrypha says that figurines were poured), George had the



RAOUL WALSH THE ROARING TWENTIES



RAOUL WALSH *WHAT PRICE GLORY?*

riding in a car returning to town from the shoot in Bryce Canyon, a jackrabbit jumped in the glare of the headlights. It struck and shattered the windshield that sent a piece of glass deep into his right eye. Rushed to a hospital, bleeding profusely, he survived at the cost of losing half of his vision. The actor's career was done (Warner Baxter assumed the role of the Cisco Kid) but that of the great director began afresh. From then on Walsh's films acquire an ever-present optical texture where, by virtue of allusions to the vagaries of vision, we oscillate between a binocular depth of field, say, of the kind associated with Renoir and a monocular vision that turns the screen into a flat surface that, perhaps, anticipates what Godard will exploit in extraordinary combinations of film and writing. Latent in the earlier work, the oscillation resonates as of 1928. It suffices to remember how El Brendel wears a star-shaped patch over his eye in *Women of All Nations*; recall shots of headlamps in *Babyface Harrington* and any of the films that feature motor vehicles; think of the "electric eye" of the garage opener that Ida Lupino uses to suffocate her boisterously joyous husband, Ed Carlson, in *They Drive by Night*; of the "evil eye" of the dog Pard who seals the destiny of its victims in *High Sierra*; to witness how an uncanny shadow of a chain cuts across the right eye of Cody Jarrett (Cagney), incarcerated, who murmurs with his enemy brother in *White Heat*; or merely consider the names of films, from *The Cock-Eyed World* or *Big Brown Eyes* to *Objective, Burma!*

The surface effects of the cinema are found in its hieroglyphics. Faithful to the silent tradition – witness the intertitles of *Intolerance* – that has viewers read the image to tease out relations of words, objects, space and depth of field, as if arching back to surrealists and anticipating the New Wave, Walsh tessellates his films with graphic forms. Already in *Regeneration* he cuts a line of writing on which is drawn *Shamrock Queen*, the name of the vessel that will go up in flames, to read (and thus to shatter the illusion of the narrative): *Sham*. In *High Sierra*, while in stir the hero obtains a "pardon" that releases him. "Pard" is the name of the dog that will precipitate his demise. In *White Heat*, a film ultimately about nuclear explosions and enucleating effects of fallout that we later see at the beginning of *Hiroshima, mon amour*, a despicable hero, an agent of the law, is named Fallon. He becomes Cody Jarrett's "kid brotha" who, when he discovers Fallon's ruse, grinces and utters, "I fell for it!" When Jarrett immolates himself at the end of the film, crashing out, he squints and closes his eyes in order to see what we cannot. When Shelley Winters, the captive damsel in *Saskatchewan*, reaches the top of a ridge in the Canadian Rockies, she remarks that she's "on top of the world," referring to Cagney's last words chiseled in our memories of *White Heat*. In *Colorado Territory* an aging and bedridden hooligan, in response to the protagonist's question why criminal virtue has gone to seed, can't find an answer, muttering, "well, I dunno, a cock-eyed world...."

Related to the visual texture of his films and their aural resonance, third, is a gentle mythomania. As Walsh continues to make his movies references to the growing oeuvre accrue and, as a result, it becomes a webbing of myth and fact. Crucial is the episode in *High Sierra* when the ill-fated protagonist, Roy Earle (Bogart), driving blissfully in his coupe over a mesa en route to executing what will be a botched heist from a hotel in Palm Springs (that will be redone with Jack Palance in *I Died a Thousand Times*), passing a slow-moving jalopy, meets a jackrabbit that crosses the road. He swerves to save himself and to avoid striking the other car. The episode, not found in John Huston's shooting script, rehearses the traumatic moment during the shooting of *In Old Arizona*. In *They Drive by Night* the Fabrini Brothers (Raft and Bogart), their old truck having broken down, hike to a roadside diner, the locus amoenus of the depression movie. Lazy truckers, parking their buttocks on the circular stools, twist and turn when comely waitress Cassie (Anne Sheridan), sauntering in the aisle behind the counter (returning to stand behind a glass jar containing donuts that are in front of her midsection), delivers coffee to her customers. One of them remarks, "Classy chassis, Cassie!" To which she rejoins, wryly, in reference their loss and her gain: "Yes. And it's all mine. And you couldn't even afford one of the headlights!"

The tender side of the myth (lacking among many maniacal directors) can be found in a tendency to blur boundaries of gender and venture into affect without resolution. Walsh once said that he could never make a woman's movie ("call up Bette Davis if you want!"). It may be because he was already doing them with men. Like the ephebe Wayne of *The Big Trail*, his men often bear the trappings of women. In the Flynn cycle (*Gentleman Jim*, *They Died with Their Boots On*, *Desperate Journey*, *Objective, Burma!*, even *Silver River*) we shiver at the delicate irony the hero brings to his roles: in *Desperate Journey*, in the heat of escape from Nazis in hot pursuit, Flynn and his cronies (Ronald Reagan and Arthur Kennedy) sputter to a halt. While Reagan plunges a stick into the vehicle's fuel pipe (in deliciously erotic close-up), shattering the narrative, Flynn calmly quips, "This is the first time I've run out of gas with a bunch of guys in the car!" In his roles wise guy Cagney, who had been a "ladykiller" in other films often "becomes-woman": he dies thus on the steps of church in winter at the gripping conclusion to *The Roaring Twenties*, while in *White Heat*, in solitude, standing in the wind in a dark night, the psychopath suddenly convenes with Gaia, the goddess Natura. In *The Strawberry Blonde*, in the role (like that of Bogart in *High Sierra* or himself in *The Roaring Twenties*) of the man who chooses to fall for the wrong love-object, the images make clear that he cannot summon words that would mediate or palliate the confusion of his affection. Where Walsh portrays women as women they gain agency: Lupino in all of the films becomes actress dominatrix, and Sheridan, too, over and beyond, Raft, her love-object in *They Drive by Night*, and notably Mae West in the often overlooked (and beautifully titled!)

body but lacked the voice that could carry him beyond 1929. Brothers, however, remain faithful to one another, and thus in *Me and My Gal* we see him as a thug who scurries about in silence. Best of all, in *The Bowery* (and the Archive print is magnificent) he is the masked man – buff, ripped, bulging thighs in boxer pants – who plays John L. Sullivan (a character whom Ward Bond later becomes in *Gentleman Jim*). In *The Bowery* it is hard to see how Wallace Beery and George Raft cannot be avatars of the trilogy's couple, all the more because the film turns on the fabrication of a dummy, a sculpture rivaling the deadpan and deadening effect of Raft, a scurrilous "hero," and the disgusting Beery, the man besotted by the effects of his name. As with McLaglen and Lowe, so also Beery and Raft: in the cinematic field, especially in the stunning company of Fay Wray, neither invites identification of any kind. Here Walsh's cinema makes clear a proto-Brechtian distancing that will move throughout the oeuvre and, arguably again, confer upon it a critical force equivalent to the films of Hitchcock or Ford. We experience visual distancing from siblings who love and hate each other runs in films that follow: *The Roaring Twenties* (Cagney and Bogart), *They Drive by Night* (Bogart and Raft), *Manpower* (Raft and Robinson), *White Heat* (Cagney and Edmund O'Brien) and others.

Second, depth of surface. In *Sadie Thompson*, one of the wettest films on record, Sergeant O'Hara (Walsh) looks at Gloria Swanson with love, care, and admiration – hardly as might any of Laura Mulvey's famous male scopophiles. In a feature that launched remakes of Maugham's "Miss Thompson" his clear eyes are those we see of an actor in and the director of a film staging a watershed release of affect from the floodgates of repression. In *In Old Arizona*, a feature shot on dry vistas studded with Joshua trees, Walsh had been slotted to play the role of – who else – the Cisco Kid. Taken from an O. Henry novella, the film puts the Kid in rivalry with Sergeant Dunn (Edmund Lowe) for the charms of exotic Tonia Maria (Dorothy Burgess). One night, when actor-director Walsh was



RAOUL WALSH *THE STRAWBERRY BLONDE*

Klondike Annie. Early on, in a famous colloquy in Edinburgh in 1974, a propos Jane Russell in *The Revolt of Mamie Stover*, feminists Claire Johnson and Pamela Cooke rightly detected an alternative sense of gender in the oeuvre.

If, as Renoir famously said, a director spends a lifetime making one movie, Walsh's mythic one would have been the orphic sequence that caps *High Sierra*. Roy Earle, escaping the police in scaled the eastern face of Mount Whitney, takes cover in a cranny but is soon lured outside when the dog Pard hustles up to meet him. His new love, Marie (Ida Lupino), who finds herself surrounded by cops who shove their genitals into her face, shrieks. Like Orpheus, he turns back... and a gunman perched on a ridge above (seen in a dazzling and vertiginous countertilt in extreme deep focus) shoots him in the back through the sight of a telescopic rifle. Striking the rocky surface, Earle's dead body plummets to the ground. In what clearly chimes with endings of Greek tragedy, the chorus of police and a journalist (aptly named Healy) crowd around him and utter a couple of sarcastic codas. One of the most gripping moments in any film whatsoever (a point Godard knew when he shot the finale of *A bout de souffle*), the episode is iterated in other features. It is changed decisively (more on that below) in *Colorado Territory*, but it is also seen in *Desperate Journey* when Alan Hale, escaping over the rooftops of a city in Nazi territory, failing to jump successfully from one building to the next, elicits the scream from the woman (Nancy Coleman) who accompanies the group of Allies dressed as Nazis. It figures, too, in the snowy climes of *Northern Pursuit* when a Nazi (Helmut Dantine) ruthlessly shoots his victim, causing Errol Flynn's friend, Laura McBain (Julie Bishop) to cry aghast. The sequence becomes a marvelous parody of itself in *The Sheriff of Fractured Jaw* when Kate (Jayne Mansfield) is called on to cry out in a comic rehearsal of the same situation.



RAOUL WALSH SADIE THOMPSON

Variations in these iterations tell more. Jacques Rancière noted that he became a cinephile when he first saw *Winchester 73* and "the wild woman" of *Colorado Territory*. He could have been addressing a political aesthetic that is also part of Walsh's signature – in consort with the three traits, noted above – prompting viewers to look at the critical underside of films that are products of a rapacious industry of pleasure. As *High Sierra*, *Colorado Territory* (and even *White Heat*) unwind, the mixed virtues of the protagonists become increasingly apparent. In the thick of "distanciation," we affiliate with them at arm's length. The poetics of Aristotelian tragedy, even pathos reminiscent of Oedipus who begins to see when he is blind, come at the end of *High Sierra*. Not so in *Colorado*. The law is hell-bent to get the villain, cornered high in the remains of a pre-Columbian culture nestled in the mountain, in a black hole – that the camera marks clearly as a rectum. They'll get him "from behind." Which the entitled scoundrels indeed do, but in a last flurry, wounded, having descended the slope, the hero and heroine meet and fire their six-guns directly at us, who in the penultimate shot become one with the posse that levels them in a barrage of bullets (a scene clearly modeling the end of *Bonnie and Clyde*). At that moment, when we wish that the couple would murder the agents of the law, the film implicitly turns on the industry of capital that produced it. Because it is a variant of *High Sierra*, it retrospectively calls in question the motives of the "media event" that had been staged when a radio reporter at the foot of the mountain turned the orphic tragedy into profit-motivated radio broadcast. When ideology is in question we suddenly think of the utopian socialism, prior to his murder, boss Ed Carlson (Alan Hale) brings to his Angelino truckers in *They Drive by Night*. A politics is at a remove which is paradoxically present in Walsh's aesthetics.

Here and elsewhere the films draw critical attention to what might be a difficult relation with their modes of production. Sometimes we see the effect in Walsh's singular use of diagonality, a way of looking across that image-field in order to make visible and to call into question its illusion of depth, hence its strongest ideological mechanism. The same holds for the extended tracks and pans that accompany men who move across thick vegetation in landscapes: in keynote shots in *Desperate Journey*, *Objective, Burma!* and *Distant Drums* abstract patterns of branches and leaves capture the eye, quickly superseding the narration the shots are designed to convey. Film qua film becomes paramount. At others, and this trait is ubiquitous from beginning to end, characters turn around, backside forward, so as to imply either not to give a damn about the spectators that we are in the movie theater or else, defiantly, to moon us. Taken in medium depth, Walsh's two-shots often call authority in question: characters jaw with each other so as to cast in doubt what prompts them to say what they say. In *The Cockeyed World* when McLaglen barks an order from his superior. Lowe retorts, "Sez who?" McLagen: "Sez me!" Lowe: "O yeah? sez who?" Who says what and why? Who or what orders whom? At the end of the film, when the marines depart the island of which they have a mess, in the place of "The End," the final title card reads, "Shove off, that's all!" Who shoves whom and why? Should American military policy shove off or get shoved? Are we being told to we shove ourselves out of the theater and be done with the film?

In this sense, contrary to many of the so-called pantheon directors, Walsh is never sanctimonious: no homilies, no morals, no great lessons to be imparted, no aura for the duration of a viewing. Film as film. As he said when French critics queried him, asking what he thought were the three greatest virtues of a film, he replied: "Action, action, and then action." To which the French responded, "Eh bien, you must be Aristotelian, because in the Poetics we learn that it is action, and not psychology, drives drama forward." "Oh yeah? Okay, if you say so!"

– Tom Conley, Abbott Lawrence Lowell Professor of Romance Languages and Literatures and of Visual and Environmental Studies, Harvard University

Special thanks to: Caitlin Robertson – Fox; Daniel Bish – George Eastman House; Mary Keene, Anne Morra – Museum of Modern Art, New York; Todd Wiener, Steven Hill – UCLA Film and Television Archive.



RAOUL WALSH COLORADO TERRITORY

THEY DRIVE BY NIGHT

FRIDAY FEBRUARY 1 AT 7PM

Directed by Raoul Walsh. With George Raft, Ann Sheridan, Ida Lupino
US 1940, 35mm, b/w, 93 min

MANPOWER

FRIDAY FEBRUARY 1 AT 9:15PM

From the collection of the George Eastman House

Directed by Raoul Walsh. With Edward G. Robinson, Marlene Dietrich,
George Raft
US 1941, 16mm, b/w, 103 min

THE THIEF OF BAGDAD

SUNDAY FEBRUARY 3 AT 4PM

New digital restoration with orchestral score by Carl Davis

Directed by Raoul Walsh. With Douglas Fairbanks, Snitz Edwards,
Charles Belcher
US 1924, digital video, b/w, silent, 154 min

OBJECTIVE, BURMA!

SUNDAY FEBRUARY 3 AT 7PM

Directed by Raoul Walsh. With Errol Flynn, James Brown, William Prince
US 1944, 35mm, b/w, 142 min

WHAT PRICE GLORY?

FRIDAY FEBRUARY 8 AT 7PM

Archival print with the original Movietone score

Directed by Raoul Walsh. With Victor McLaglen, Edmund Lowe,
Dolores Del Rio
US 1927, 35mm, b/w, silent, 116 min

THE REVOLT OF MAMIE STOVER

SATURDAY FEBRUARY 9 AT 9:30PM

Directed by Raoul Walsh. With Jane Russell, Richard Egan, Joan Leslie
US 1956, 35mm, color, 93 min

HIGH SIERRA

SUNDAY FEBRUARY 10 AT 7PM

Directed by Raoul Walsh. With Ida Lupino, Humphrey Bogart,
Alan Curtis
US 1941, 35mm, b/w, 100 min

WILD GIRL

SATURDAY FEBRUARY 16 AT 7PM

*Preserved by The Museum of Modern Art with support
from the National Endowment for the Arts and the Celeste
Bartos Film Preservation Fund*

Directed by Raoul Walsh. With Charles Farrell, Joan Bennett,
Ralph Bellamy
US 1941, 35mm, b/w, 100 min

THEY DIED WITH THEIR BOOTS ON

SUNDAY FEBRUARY 17 AT 7PM

Directed by Raoul Walsh. With Errol Flynn, Olivia de Havilland,
Arthur Kennedy
US 1942, 35mm, b/w, 140 min

WHITE HEAT

FRIDAY FEBRUARY 22 AT 7PM

Directed by Raoul Walsh. With James Cagney, Virginia Mayo,
Edmond O'Brien
US 1949, 35mm, b/w, 115 min



RAOUL WALSH *THE BOWERY*

ME AND MY GAL

FRIDAY FEBRUARY 22 AT 9PM

Directed by Raoul Walsh. With Spencer Tracy, Joan Bennett,
Marion Burns
US 1932, 35mm, b/w, 79 min

THE ROARING TWENTIES

SUNDAY FEBRUARY 24 AT 4PM

Directed by Raoul Walsh. With James Cagney, Priscilla Lane,
Humphrey Bogart
US 1939, 35mm, b/w, 106 min

COLORADO TERRITORY

MONDAY FEBRUARY 25 AT 7PM

Directed by Raoul Walsh. With Joel McCrea, Virginia Mayo,
Dorothy Malone
US 1949, 35mm, b/w, 94 min

PURSUED

FRIDAY MARCH 8 AT 7PM

*Preserved by the UCLA Film & Television Archive. Preser-
vation funding provided by The Film Foundation and the
AFI/NEA Film Preservation Grants Program*

Directed by Raoul Walsh. With Teresa Wright, Robert Mitchum,
Judith Anderson
US 1947, 35mm, b/w, 101 min

THE MAN I LOVE

FRIDAY MARCH 8 AT 9PM

From the collection of the George Eastman House

Directed by Raoul Walsh. With Ida Lupino, Robert Alda, Andrea King
US 1947, 16mm, b/w, 97 min

THE STRAWBERRY BLONDE

SATURDAY MARCH 9 AT 7PM

Directed by Raoul Walsh. With James Cagney, Olivia de Havilland,
Rita Hayworth
US 1941, 35mm, b/w, 97 min

THE BOWERY

SATURDAY MARCH 9 AT 9PM

Directed by Raoul Walsh. With Wallace Beery, George Raft, Jackie Cooper
US 1933, 35mm, b/w, 92 min

LIVE MUSICAL ACCOMPANIMENT

SADIE THOMPSON

SUNDAY MARCH 10 AT 4PM

Directed by Raoul Walsh. With Gloria Swanson, Lionel Barrymore,
Raoul Walsh
US 1928, 35mm, b/w, silent, 94 min



RAOUL WALSH *PURSUED*

BRUNO DUMONT'S *HORS SATAN*

FEBRUARY 2 - FEBRUARY 11



BRUNO DUMONT *HORS SATAN*

HORS SATAN

SATURDAY FEBRUARY 2 AT 7PM

SATURDAY FEBRUARY 2 AT 9:30PM

FRIDAY FEBRUARY 8 AT 9:30PM

SATURDAY FEBRUARY 9 AT 7PM

SUNDAY FEBRUARY 10 AT 4PM

MONDAY FEBRUARY 11 AT 7PM

Bruno Dumont's sixth and latest film continues his exploration of the role of the sacred in the modern world, begun with its precursor, *Hadewijch* (2009), a cryptic fable of convents and terrorism whose overt religiosity *Hors Satan* deliberately avoids. From his stark tale of a mysterious loner who appears in the coastal dunes outside a rural town and seems to possess superhuman – or supernatural – powers, Dumont skillfully constructs an allegory that keeps us speculating whether these powers are holy or satanic, and whether the two might amount to the same thing. The few extraordinary feats performed by the mysterious stranger recall the miracles enacted in Pasolini's *Gospel According to Matthew* in that they are presented as simply and literally as possible, bearing the gravity and weight of the human and only subtly radiating the glow of the divine. So too this drifter who lies somewhere *hors*, or beyond, Satan, his more destructive acts simultaneously legible as expressions of banal anger, the impulses of a sociopath or the judgment of a deity. – DP

Directed by Bruno Dumont. With David Dewaele, Alexandra Lematre, Valerie Mestdagh
France 2011, 35mm, color, 109 min. French with English subtitles

THE DEATHMAKER BY ROMUALD KARMAKAR

FEBRUARY 4

The daring films of Romuald Karmakar (b. 1965) share an unflinching interest, even obsession, with that which lies within the darkest shadows. Whether exploring the strange subcultures of the military, the durational rituals of the electronic music scene, or reenacting forgotten chapters in German history, Karmakar captures and compels the viewer to watch, in rapt fascination, as he blows off the dust of habitual complacency to reveal the strange, the cruel, the entrancing previously hidden in plain sight. One of Karmakar's best known films is *The Deathmaker*, his chilling portrait of the notorious serial killer Fritz Haarmann, the model for the deranged murderer played by Peter Lorre in Fritz Lang's *M*. Focusing entirely upon the lengthy psychiatric interrogations and tests conducted on Haarmann, and entirely contained within the examination room, Karmakar offers a study of the ethical and epistemological dilemma of scientific and bureaucratic procedure when faced with a kind of unfiltered evil. Although it is often trumpeted that the more you learn the less you know, in *The Deathmaker*, the aphorism takes on a grim new meaning as the false securities of medical and scientific knowledge are shattered by the doctors' inability to understand what motivates the most heinous of crimes.

We are pleased to welcome Romuald Karmakar to the Harvard Film Archive for this special presentation of *The Deathmaker*. We are also grateful to Professor Eric Rentschler of the Germanic Languages and Literature Department at Harvard, who will lead a conversation with Karmakar after the screening. – HG

A 2012-13 Fellow at the Radcliffe Institute, Romuald Karmakar will give a lecture about his work on Monday, February 4 at 4pm in the Byerly Gallery at Radcliffe.

\$12 SPECIAL EVENT TICKETS

ROMUALD KARMAKAR AND ERIC RENTSCHLER IN PERSON

THE DEATHMAKER (*DER TOTMACHER*)

MONDAY FEBRUARY 4 AT 7PM

Directed by Romuald Karmakar. With Götz George, Jürgen Hentsch, Pierre Franckh
Germany 1995, 35mm, color, 110 min. German with English subtitles



ROMUALD KARMAKAR *THE DEATHMAKER*

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S	M	T	W	T	F	S
		01	02	03	04	05
					MEMBERS' WEEKEND	
06	07	08	09	10	11	12
MEMBERS' WEEKEND					7PM NOTHING BUT A MAN P. 2 9PM THE DAY HE ARRIVES P. 3	5PM THE DAY HE ARRIVES P. 3 7PM IN ANOTHER COUNTRY P. 3 9PM NOTHING BUT A MAN P. 2
13	14	15	16	17	18	19
5PM IN ANOTHER COUNTRY P. 3 7PM IN ANOTHER COUNTRY P. 3	7PM NOTHING BUT A MAN P. 2				7PM THE DAY HE ARRIVES P. 3 9PM NOTHING BUT A MAN P. 2	7PM A FULL LIFE P. 4 9PM BAD BOYS P. 4
20	21	22	23	24	25	26
4PM NOTHING BUT A MAN P. 2 7PM CHILDREN IN THE CLASSROOM P. 4 CHILDREN WHO DRAW P. 4	7PM THE DAY HE ARRIVES P. 3				7PM SHE AND HE P. 4 9:15PM THE SONG OF BWANA TOSHI P. 5	7PM NANAMI: THE INFERNO OF FIRST LOVE P. 5 SUSUMU HANI IN PERSON
27	28	29	30	31		
4PM SUSUMU HANI DOCUMENTARIES P. 5 7PM THE MORNING SCHEDULE P. 5 SUSUMU HANI IN PERSON	7PM A TOWN WITHOUT FLIES P. 5 CHILDREN HAND IN HAND P. 5 SUSUMU HANI IN PERSON					



SUSUMU HANI *SHE AND HE* (P.4)



LEOS CARAX *HOLY MOTORS* (P.15)

FEBRUARY 2013

S	M	T	W	T	F	S
		VISUAL AND ENVIRONMENTAL STUDIES DEPT SCREENINGS FREE AND OPEN TO THE PUBLIC			01 7PM THEY DRIVE BY NIGHT PP. 6-9 9:15PM MANPOWER PP. 6-9	02 7PM HORS SATAN P. 10 9:30PM HORS SATAN P. 10
03 4PM THE THIEF OF BAGDAD PP. 6-9 7PM OBJECTIVE, BURMA! PP. 6-9	04 7PM THE DEATHMAKER P. 10 ROMUALD KARMAKAR IN PERSON	05 7PM IN THE MOOD FOR LOVE (2000)	06	07	08 7PM WHAT PRICE GLORY? PP. 6-9 9:30 PM HORS SATAN P. 10	09 7PM HORS SATAN P. 10 9:30PM THE REVOLT OF MAMIE STOVER PP. 6-9
10 4PM HORS SATAN P. 10 7PM HIGH SIERRA P. 10	11 7PM HORS SATAN P. 10	12 7PM I DON'T WANT TO SLEEP ALONE (2006)	13	14	15 7PM BOY MEETS GIRL P. 14 9:15PM POLA X P. 14	16 7PM WILD GIRL PP. 6-9 9PM TOKYO! P. 14
17 4PM THE LOVERS ON THE BRIDGE P. 14 7PM THEY DIED WITH THEIR BOOTS ON PP. 6-9	18 7PM THE POETIC SEMIOTICS OF PETER ROSE P. 15 PETER ROSE IN PERSON	19 7PM 2046 (2004)	20	21	22 7PM WHITE HEAT PP. 6-9 9:30PM ME AND MY GAL PP. 6-9	23 7PM HOLY MOTORS P. 15 LEOS CARAX IN PERSON
24 4PM THE ROARING TWENTIES PP. 6-9 7PM BAD BLOOD P. 15 LEOS CARAX IN PERSON	25 7PM COLORADO TERRITORY PP. 6-9	26 7PM EROS (2004)	27	28		

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S	M	T	W	T	F	S
		VISUAL AND ENVIRONMENTAL STUDIES DEPT SCREENINGS FREE AND OPEN TO THE PUBLIC			01 7PM BOWL P. 16 CLOSED VAGINA P. 16 9PM UNION RED ARMY DECLARATION OF WORLD WAR P. 16	02 7PM AKA SERIAL KILLER P. 16 9PM GUSHING PRAYER P. 17
03 4:30 PM GALAXY P. 17 7 PM PRISONER/TERRORIST P. 17 MASAO ADACHI LIVE VIA SKYPE	04 7PM IT MAY BE THAT BEAUTY HAS REINFORCED OUR RESOLVE P. 17 PHILIPPE GRANDRIEUX IN PERSON	05	06	07	08 7PM PURSUED PP. 6-9 9PM THE MAN I LOVE PP. 6-9	09 7PM THE STRAWBERRY BLONDE PP. 6-9 9PM THE BOWERY PP. 6-9
10 4PM SADIE THOMPSON PP. 6-9 LIVE MUSICAL ACCOMPANIMENT 7PM FAR FROM AFGHANISTAN P. 20 JOHN GIANVITO & SOON-MI YOO IN PERSON	11 7PM FAR FROM VIETNAM P. 20	12 7PM FRIDAY NIGHT (2002)	13 7PM REAR WINDOW (1954)	14	15 7PM DRAGON INN P. 18 9:30PM ALL THE KING'S MEN P. 18	16 7PM A TOUCH OF ZEN P. 18
17 4:30PM COME DRINK WITH ME P. 18 7PM THE FATE OF LEE KAHN P. 18	18 7PM DRAGON INN P. 18	19	20	21	22 7PM THE VALIANT ONES P. 18 9PM RAINING IN THE MOUNTAIN P. 18	23 7PM A TOUCH OF ZEN P. 18
24 4:30PM THE VALIANT ONES P. 18 7PM LEGEND OF THE MOUNTAIN P. 19	25 7PM AN EVENING WITH ROBERT BEAVERS P. 19 ROBERT BEAVERS IN PERSON	Please note: The schedule and details for the rest of the screenings in March will continue in the April - June 2013 calendar.			 <p>THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES</p>	

Special support for artists' visits to the Harvard Film Archive is provided by the Academy of Motion Picture Arts and Sciences.

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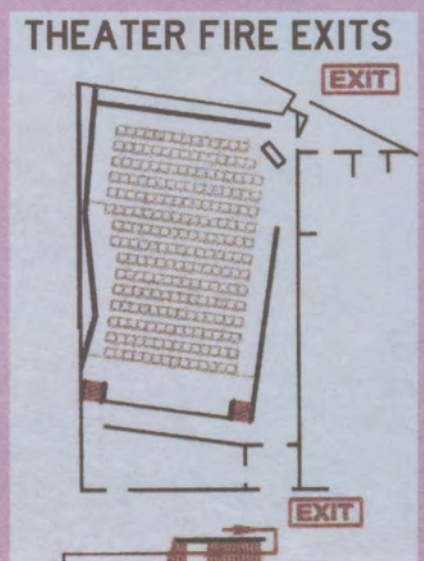
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Harvard students free except for Special Events

Tickets are available 45 minutes before show time
All programs are subject to change
No late seating

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

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



OVERDRIVE: THE FILMS OF LEOS CARAX

FEBRUARY 15 - FEBRUARY 24

It's incredible how much cinema can do. We forget. – Leos Carax

When he released his first film in 1984 at the age of 23, Leos Carax was heralded as some sort of cross between Rimbaud and Antoine Doinel (of *The 400 Blows*) – part prodigy and part enfant terrible, a creature of the cinema. Born Alex Dupont in 1960 to a French father and an American mother, Carax's apprenticeship in filmmaking took the form of a brief career as a critic, in time-honored *Nouvelle Vague* fashion. And that debut feature, *Boy Meets Girl*, a black-and-white love story set in an atmospherically stylized Paris, drew myriad comparisons to the work of the French New Wave.

The film's lead actor, Denis Lavant, reappeared in Carax's next two films, always playing a romantic young man named Alex. The actor has become something of an alter ego for the filmmaker, and their collaboration continues into the present – with *Boy Meets Girl*, *Bad Blood* and *The Lovers on the Bridge* comprising a loose trilogy of love stories.

As if the bigger-than-life ambition of *The Lovers on the Bridge* had brought this cycle to fruition, and the difficulties of the film's production taken their toll, Carax waited several years before making another movie, *Pola X*, his only work without Lavant. It was received with some puzzlement, although time has revealed it to be one of Carax's most thought-provoking, if most difficult films. Once again, several years intervened before Carax's next undertakings: first the short "Merde" (part of the omnibus film *Tokyo!*) and finally a new feature, *Holy Motors*, which has deservedly emerged as one of last year's most lauded films.

Initially Carax was often compared to two other French filmmakers from the 1980s: Jean-Jacques Beineix (*Diva*) and Luc Besson (*Subway*). However, with Beineix's career stalled and Besson gone Hollywood, it has become clear that the more apt comparison is to Claire Denis. Not only have the two been drawn to the same actors – Denis Lavant and Yekaterina Golubeva – but they both share an ambition to continually seek to re-invent, or perhaps re-discover, what cinema can do.

A critics' favorite here and in France, Carax also arouses cult-level enthusiasm in his fans on both sides of the Atlantic, and it's not hard to see why. His work pulses with visceral excitement – full of plot, emotion, song and dance, and arresting imagery. The films are wondrously attentive to the ways that sound, color, movement, music and affect can draw us into an onscreen world that is both completely recognizable and absolutely foreign. – DP

Presented in conjunction with the French Institute Alliance Française (FIAF) and with the support of Unifrance, the Institut Français, Cultural Services of the French Embassy and the Consulate General of France in Boston. Special thanks: Marie Losier – FIAF; Florence Charmasson – Unifrance; Anne Miller, Eric Jausseran – Consulate General of France, Boston; Kris Valon.

BOY MEETS GIRL

FRIDAY FEBRUARY 15 AT 7PM

The first version of Carax's alter ego Alex is a dreamy young man who calls himself a cineaste although he has yet to make a film. Recently dumped by his girlfriend, Alex mopes around his tiny apartment until he falls in love with another woman after hearing her voice over an intercom. His quest to find her is the thread upon which is strung a series of set pieces, both comic and sentimental, that amount to a portrait of the artist as a young man in 1980s Paris. The film captures an inextricable entangling of Eros and Thanatos that has haunted all of Carax's feature films to date. *Boy Meets Girl* inaugurates the filmmaker's collaborations not only with actor Denis Lavant but also cinematographer Jean-Yves Escoffier, whose luminous black-and-white images match a soundtrack alternately erudite and rebellious: David Bowie, Serge Gainsbourg, the Dead Kennedys.

Directed by Leos Carax. With Denis Lavant, Mireille Perrier, Carroll Brooks
France 1984, 35mm, b/w, 99 min. French with English subtitles



LEOS CARAX POLA X

POLA X

SATURDAY FEBRUARY 15 AT 9:15PM

The life of a wealthy young dilettante is upended when, on the way to visit his fiancée, he happens upon a mysterious young woman in a forest. Claiming to be his half-sister, she inspires him to forego his comfortable existence for *la vie de bohème* in Paris. Based on one of Herman Melville's most mysterious books, *Pierre*, or *The Ambiguities*, this moody, doomy film is a meditation on the Janus-like nature of passion, which can heal or destroy. Fittingly, Carax here eschews the limpidity of his earlier films for something darker and murkier. Sexually explicit and at times a difficult film, *Pola X* excited some controversy upon its initial release, but today it can be seen as a brilliant turning point from the earlier films of love to Carax's more recent work that celebrates the anarchic modes of creation and expression.

Directed by Leos Carax. With Guillaume Depardieu, Catherine Deneuve, Yekaterina Golubeva
Germany/Switzerland/France/Japan 1999, 35mm, color, 134 min.
French with English subtitles

TOKYO!

SATURDAY FEBRUARY 16 AT 9:15PM

Tokyo! is made up of three short films by non-Japanese directors, beginning with Michel Gondry's segment about a young couple looking at apartments portrayed with Gondry's magic-realist whimsy. It closes with a look by the masterful Korean director Bong Joon-ho at an actual sociological phenomenon in contemporary Japan: the hikikomori, young urban hermits who rarely leave their apartments. Separating these two is the film's longest and most celebrated sequence, directed by Leos Carax and entitled "Merde." It stars Denis Lavant as a completely amoral satyr who lives in the sewer, speaks an incomprehensible language and can only be described as filthy, both literally and figuratively. When he is brought to trial for disrupting the lives of unsuspecting inhabitants of Tokyo, Carax seizes the opportunity to satirize the



LEOS CARAX

uniFrance films INSTITUT FRANÇAIS

national characters of both the Japanese and the French, particularly the xenophobia and squeamishness of each.

Directed by Bong Joon-hoo, Leos Carax, Michel Gondry. With Akyako Fujitani, Ryo Kase, Ayumi Ito
France/Japan/South Korea/Germany 2008, 35mm, color, 112 min.
Japanese and French with English subtitles

THE LOVERS ON THE BRIDGE (LES AMANTS DU PONT-NEUF)

SUNDAY FEBRUARY 17 AT 4PM

Carax capped his "Alex trilogy" with this dizzyingly romanticized valentine to *l'amour fou*, once again casting Juliette Binoche and Denis Lavant as the title characters, a homeless couple who set up a love nest on the bridge over the Seine. The young filmmaker received permission to film on Paris' famous Pont-Neuf, but when that proved unfeasible, he built a replica in southern France. This combination of realism and artifice spills over to the film itself, which includes a semi-documentary sequence shot in a homeless shelter. The relationship between the lovers is by turns touching and unsettling, with Carax juxtaposing the beautiful with the sinister so as to heighten both – reminiscent of Claire Denis. This alchemy of beauty and ugliness is a key to unlocking Carax's approach to filmmaking; it amounts more or less to a particularly cinematic worldview, one that comes to the fore in his subsequent work.

Directed by Leos Carax. With Juliette Binoche, Denis Lavant, Daniel Buain
France 1991, 35mm, color, 125 min. French with English subtitles

\$12 SPECIAL EVENT TICKETS

LEOS CARAX IN PERSON

HOLY MOTORS

FEBRUARY 23 AT 7PM

Carax has always favored a loose approach to storytelling that leaves room for digressions and set pieces; here, in his first feature film in over a decade, he adopts an episodic narrative style that affords him plenty of room to express his love of actors, music, cars, women, and

above all, cinema. After an evocative prologue featuring the director himself, Denis Lavant takes center stage as a businessman who travels from appointment to mysterious appointment, emerging from his stretch limo as a different person every time, with Monsieur Merde from *Tokyo!* making a welcome reappearance. Such is the alchemical and generous nature of Carax's filmmaking that while remaining as repulsive as ever, and ever so slightly frightening, Merde comes to seem not just loveable but perhaps even faintly heroic.

Directed by Leos Carax. With Denis Lavant, Édith Scob, Kylie Minogue
France 2012, 35mm, b/w & color, 115 min. French, English and Mandarin with English subtitles

\$12 SPECIAL EVENT TICKETS

LEOS CARAX IN PERSON

BAD BLOOD (MAUVAIS SANG)

SUNDAY FEBRUARY 24 AT 7PM

Carax miraculously and effortlessly blends several genres in this tale of impetuous youth and forbidden love: part love story, part film noir, part AIDS allegory. The plot, in-

volving middle-aged gangsters, young lovers and a stolen virus, exists primarily to grant Carax the opportunity to create an unending string of arresting images. Not to be missed is the spectacular sequence in which Denis Lavant launches himself down a city street to the strains of David Bowie's "Modern Love," a feat matched by the spectacular fashion in which Carax's camera keeps pace with the hurtling youth. As Carax himself has pointed out, *Bad Blood* reveals that the filmmaker's approach to cinema is rooted not in the *Nouvelle Vague* but in the silent cinema (also an important source for so much New Wave filmmaking), specifically, as Jonathan Rosenbaum puts it, "its melancholy, its innocence, its poetics of close-up, gesture and the mysteries of personality."

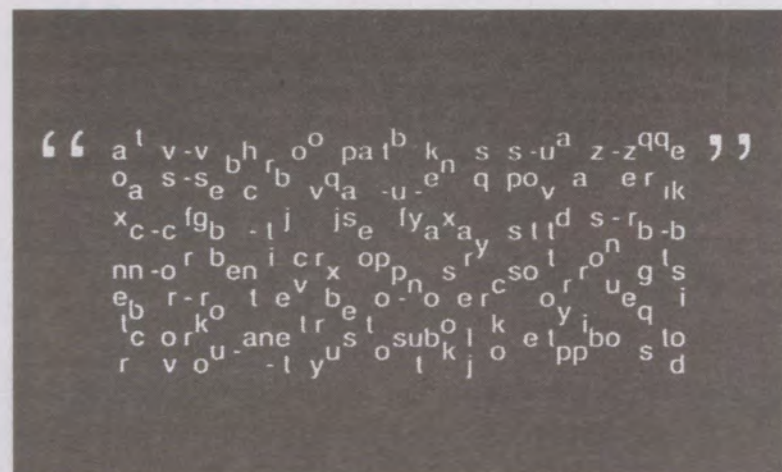
Directed by Leos Carax. With Michel Piccoli, Juliette Binoche, Denis Lavant
France 1986, 35mm, color, 116 min. French with English subtitles



LEOS CARAX *HOLY MOTORS*

THE POETIC SEMIOTICS OF PETER ROSE

FEBRUARY 18



PETER ROSE *SECONDARY CURRENTS*

With his academic genesis in mathematics, Peter Rose (b. 1947) initially approached film through its formal structures, analyzing and choreographing space and time through inventively rhythmic, dynamic systems. The "diachronic motion" of the multiple screens within *Analogies: studies in the movement of time* (1977) or the hypnotic, pulsing trance of *Incantation's* invocations present kinesthetic explorations imbued with a performative, lyric spirit usually absent from the colder structuralist cinema of the 1960s and 1970s.

Rose's experiments with the language of film logically extended to incorporating the antics of linguistics itself. Multiple voices, languages, titles and texts, signifiers and signified encounter one another, overlap or miss each other completely, often transmuting into invented languages or undecipherable ideograms. The imageless *Secondary Currents* constructs its elusive story through the subtitles and narration of the very arthouse films most subject to analysis; yet, the words misrepresent and mistranslate, the cognitive gaps exemplifying the existential quandaries described. Rising to his absurdist best in *The Pressures of the Text*, Rose's earnest attempts to clarify and explain collapse into an anarchic confrontation between the media and its inconclusive messages. His films ridicule the verbal obfuscation of academia while treasuring the beauty of words as they detach from their intended meanings – splitting open the closed-circuit of intellectual jargon

and releasing these spectral shapes, allowing them to fall as they may upon the audience's surprised imaginations.

As he disrupts the linear narrative from within, Rose's work points to the spaces in between syntax and systems, ushering forth a third, nonverbal experience – ultimately evoking the elemental origins of communication or perhaps an unbounded, timeless expressiveness. The longing within the transcendental journey of *The man who could not see far enough* touches the limits of perception through both the spoken and the cinematographic to build new, vertical constructions on top of the narrative horizon. And his most recent investigations carry on in this vein through gestural "translumination" performances, in which he illuminates passages through the night with bright light beams – turning the shadows and objects on the periphery of our perception into parallel underworlds.

Deconstructing the hegemony of naming, objectifying and categorizing within systems, Rose's work opens up a mysterious realm of pleasure, ridiculousness and poetry through endless forms of expression. Expectation and context exit, or perhaps as a Peter Rose narrator might say, they have simply "evanished into a softime warble."

The Harvard Film Archive warmly welcomes Peter Rose here to accompany an evening of his short films and videos. – BG

\$12 SPECIAL EVENT TICKETS

PETER ROSE IN PERSON

MONDAY FEBRUARY 18 AT 7PM

INCANTATION

US 1970, 8mm transferred to 16mm, color, 8 min

THE MAN WHO COULD NOT SEE FAR ENOUGH

US 1981, 16mm, color, 33 min

STUDIES IN TRANSALUMINATION

US 2008, digital video, color, 5.5 min

PNEUMENON

US 2003, digital video, color 5 min

SECONDARY CURRENTS

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

THE PRESSURES OF THE TEXT

US 1983, digital video, color, 17 min



PETER ROSE *THE PRESSURES OF THE TEXT*

FILM = ACTIVISM.

THE REVOLUTIONARY UNDERGROUND CINEMA OF MASAO ADACHI

MARCH 1 - MARCH 4

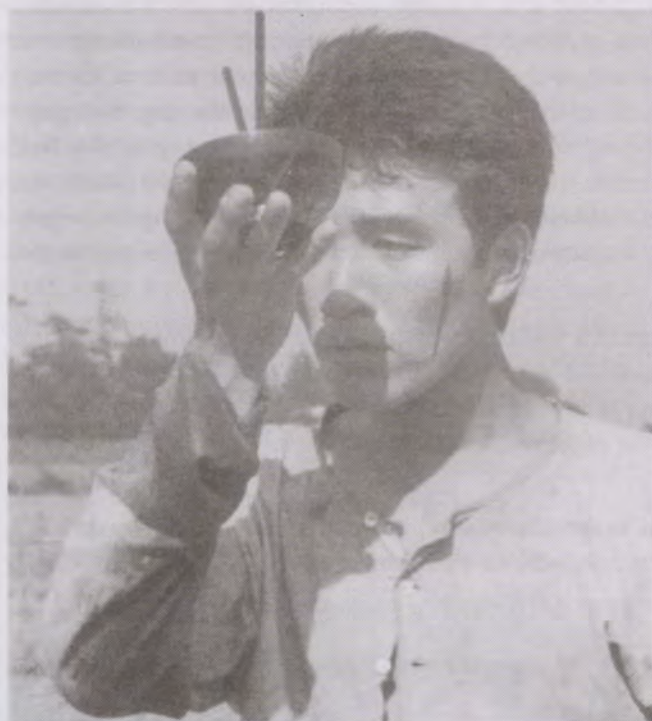
Instead of replacing the camera with the rifle, why not have one in each hand? – Masao Adachi

Masao Adachi (b. 1939) is a true revolutionary artist, a filmmaker whose unshakable political beliefs have shaped his vision of cinema as an intense engagement with its audience and with its time. A recognized and widely published theorist, a profound thinker about cinematic form Adachi realizes his ideas through his films, inventing avant-garde techniques to shatter cinematic conventions and challenge viewers to understand the complex, often incendiary, issues grappled with in his work: sexuality, politics and the always forestalled but ever urgent promise of revolution.

Adachi's films and career testify to the impressive vitality of the underground film movement as a little recognized shaping force of postwar Japanese cinema. Indeed, formative to Adachi's cinematic imagination was his membership in the late 1950s in the radical student film clubs so instrumental in the student protest movement that crested and ultimately splintered with the massive strikes against the controversial ratification of the Japan-US Security Treaty in 1960. Working as part of a collective, Adachi realized his seminal early films, *Bowl* and *Closed Vagina* which are equally legible as experimental films and allegories about political activism. The notion of a non-hierarchical collective, with the director just one voice among many, would remain a core principal of Adachi's cinema. The complex layering of meaning in Adachi's student film continued in his work with the late Koji Wakamatsu (1936-2012), first writing and eventually directing a series of politically outraged "pink films" whose combination of perverse sexuality and radical politics were like nothing seen before on Japanese screens. Demented and visionary, Adachi-scripted, Wakamatsu-directed films such as *The Embryo Hunts in Secret* and *Sex Jack* are recognized today as pioneering dark visions of another, secret side of the post-war Japanese miracle, a dark psychosexual nest of repression, trauma and guilt. Adachi's search for a radical cinema able to raise awareness of the invisible net of political hegemony gave way to his extraordinary *AKA Serial Killer*, a pseudo-documentary about a nineteen-year-old murderer that gave form to the so-called "landscape theory" Adachi pioneered, offering a series of coldly objective images of landscapes and cityscapes that the young killer may have seen, environments that shaped his warped, troubled perspective.

In pursuing his belief in the cinema as an instrument and even a weapon in the struggle against the capitalist-imperialist juggernaut transforming Japan and so much of the post-WWII world, Adachi went further than just about any artist in Japan. Following their controversial and outspoken appearance at the 1971 Cannes Film Festival, Adachi and Wakamatsu traveled to Lebanon to make a film in support of the Palestine resistance. The result was *United Red Army Declaration of World War* a newsreel-style propaganda film whose fiery call to arms Adachi himself would follow in 1974 when he abruptly abandoned filmmaking and returned to Lebanon to join the Japanese United Army. For the next twenty-eight years Adachi withdrew from the film scene he had so electrified, his activities remaining largely unknown until his arrest in Lebanon on passport violations and his extradition to Japan where he served a brief prison arrest and where he remains today in a kind of limbo, forbidden by the government to leave the country. Under the watchful eye of the authorities, Adachi's return to cinema revealed none of his powers diminished, his revolutionary beliefs still strong, although tempered now with a distinct melancholy. This quality is apparent in his impressive first feature film in over thirty years, *Prisoner/Assassin*, an abstracted and partially autobiographical meditation on imprisonment, exile and the consequences of sacrifice for a higher cause. Affirming Adachi's status as one of the masters of political counter-cinema, his latest work testifies to his unflinching conviction and vision of film as an artistic weapon for awakening its audience to the revolutionary struggle for truth. – HG

Special thanks: Go Hirasawa – Meiji-Gakuin University; Theodore C. Bestor, Ted Gilman, Stacie Matsumoto – Reischauer Institute of Japanese Studies, Harvard University



MASAO ADACHI *BOWL*

BOWL (WAN)

FRIDAY MARCH 1 AT 7PM

Overripe with psychosexual poetry and stark, oneiric rituals, Adachi's filmmaking debut, made while he was still an undergraduate, counts among the more resonant accomplishments of the now famous Nihon University Film Club. Adachi's obvious fascination with the wide-eyed watchfulness of childhood and the uncanny is an expression of the important surrealist strand running throughout the post-WWII Japanese avant-garde.

Directed by Masao Adachi
Japan 1961, 16mm, b/w, 25 min

FOLLOWED BY

CLOSED VAGINA (SAIN)

Adachi's follow-up to *Bowl* using the figure of a woman suffering from an unusual sexual ailment has often been taken as a controversial allegory for the political stalemate of the Leftist student movement after their impressive wave of massive fiery protests failed to defeat the neo-imperialist Japan-US Security Treaty. The ritualistic solemnity of the charged sexual scenes contribute to the oneiric qualities of *Closed Vagina* which Adachi would later insist was an open work, not meant to deliver any kind of deliberate political message.

Directed by Masao Adachi
Japan 1963, 35mm, b/w, 56 min. Japanese with English subtitles

UNITED RED ARMY DECLARATION OF WORLD WAR (SEKIGUN-P.F.L.P: SEKAI SENSO SENGEN)

FRIDAY MARCH 1 AT 9PM

Returning from the 1971 Cannes Film Festival, Adachi and Koji Wakamatsu traveled to Lebanon to collaborate with the Red Army and the Popular Front for the Liberation of Palestine (both of whose ranks Adachi would later join) to make a radical propaganda newsreel promoting the Palestinian resistance against Israel. The purest expression of Adachi's call for a "cinema for the revolution," *United Red Army Declaration of World War* interweaves footage of Palestine refugee camps, freedom fighters in training and landscape theory-style imagery of city and landscapes over which plays a soundtrack of fiery speeches openly embracing armed violence and Maoist revolution as an effective means to reinvent the world order. Adachi and Wakamatsu used guerrilla methods to independently distribute and exhibit *United Red Army*, sending the film via the "Red Bus Film Screening

Troop" throughout Europe and Palestine.

Directed by Masao Adachi and Koji Wakamatsu
Japan 1971, 16mm, color, 71 min. Japanese with English subtitles

AKA SERIAL KILLER (RYAKUSHO RENZOKU SHASATSUMA)

SATURDAY MARCH 2 AT 7PM

Among Adachi's most audacious and chilling works, *AKA Serial Killer* was the film that defined the "landscape theory" for which he is credited as one of the founders: the radical Marxist theory that the visible landscape around us, from its most picturesque to its most banal aspects, is a pure expression of the dominant political power. To demonstrate this theory embraced by a group of filmmakers and artists that notably included photographer Takuma Nakahira, Adachi focused on the story of a nineteen-year-old boy, Norio Nagayama, convicted for the 1969 murders of four people in four different Japanese cities. Led by Adachi's own sober voiceover reciting the facts of Nagayama's life, and accompanied by a bracing free jazz score, *AKA Serial Killer* proceeds through a series of landscapes along the paths of the young killer's life and final rampage, an unrelenting, accusatory gaze fixed on the Japan nation itself as the environment that warped the young man into a frenzied assassin. Adachi's controlled structuralist film is often discussed for its anticipation of the topographical cinema of Straub-Huillet.

Directed by Masao Adachi
Japan 1969, 35mm, color, 86 min. Japanese with English subtitles

GUSHING PRAYER (FUNSHUTSU KIGAN)

SATURDAY MARCH 2 AT 9PM

Adachi's first truly radical film, *Gushing Prayer* is a stylistically audacious meditation on sexuality and political con-

sciousness quite literally embodied in a quartet of teenagers trying to simultaneously discover and disarm their own sexuality. Just as the youth interrupt their earnest, orgasmic sex with philosophical debates about desire and corporality, so too does Adachi's camera disavow traditional visual pleasure, abstracting and fragmenting the young bodies through avant-garde cinematography and montage. Dizzying, hallucinatory and bracingly intellectual, *Gushing Prayer* engages theories of Bataille and Freud to understand how the struggle between Eros and the unconscious defines gendered relations and power.

Directed by Masao Adachi. With Michio Akiyama, Yuji Aoki, Masaaki Hiraoka
Japan 1971, 35mm, b/w, 72 min. Japanese with English subtitles

GALAXY (GINGAKEI)

SUNDAY MARCH 3 AT 4:30PM

The breakdown of an automobile along a remote seaside sets a young man suddenly adrift through visions and strange hallucinations in this important milestone of postwar Japanese experimental cinema. While clearly inspired by the oneiric cinema of Jean Cocteau, *Galaxy's* remarkably hypnotic and seamless passage through a rich, often startling dreamscape belies Adachi's youth and relative inexperience. Featuring an abstract soundtrack by noise artist and Fluxus member Yasunao Tone, *Galaxy* had the distinction of being the first work selected to screen at Tokyo's legendary showcase for avant-garde cinema, the Scorpio Theater whose title paid homage to Kenneth Anger and the tradition of the trance film to which Adachi's film is also clearly indebted.

Directed by Masao Adachi
Japan 1967, digital video, b/w, 75 min. Japanese with English subtitles

SKYPE CONVERSATION WITH MASAO ADACHI

PRISONER/TERRORIST (YUHEISHA – TERORISUTO)

SUNDAY MARCH 3 AT 7PM

A harrowing yet restrained *cri de guerre*, Adachi's return to directing after over thirty-five years is a sobering but



MASAO ADACHI *CLOSED VAGINA*

nevertheless defiantly unapologetic portrait of resistance offered in a kind of homage to Japanese Red Army member Kozo Okamoto, the only JRA member to survive the infamous 1972 Lod Airport massacre. Disavowing any literal bio-pic transcription, *Prisoner/Terrorist* instead follows the path of poetry, loosely adapting French revolutionary Louis-Auguste Blanqui's *Eternity Behind the Stars* and offering an abstracted protagonist called simply "M," not identified with any official history but openly inspired by both Adachi and Okamoto during his thirteen years in Israeli prison. Set entirely within the prison where "M" fights against sadistic guards and insanity, visited by dream-like apparitions of Blanqui, Gramsci and other theorists of revolution. A meditative and more concep-

tual companion piece to the late Koji Wakamatsu's celebrated revisiting of his revolutionary past, *United Red Army* (2008), Adachi's latest film offers the promise of a career revival.

Directed by Masao Adachi. With Tomorrow Taguchi, Panta, Taka Okubo
Japan 2007, 35mm, color, 113 min. Japanese with English subtitles

\$12 SPECIAL EVENT

PHILIPPE GRANDRIEUX IN PERSON

IT MAY BE THAT BEAUTY HAS REINFORCED OUR RESOLVE (IL SE PEUT QUE LA BEAUTÉ AIT RENFORCÉ NOTRE RESOLUTION)

MONDAY MARCH 4 AT 7PM

Adapting a line spoken by a Red Army member in *Prisoner/Terrorist* for its title, Philippe Grandrieux's latest film offers a lyrical portrait of Masao Adachi, crafted from four Tokyo nights spent in the company of the veteran yet still galvanizing radical. *It May Be that Beauty...* is the first in a series of unconventional portrait films created with French film scholar and curator Nicole Brenez and dedicated to those brave filmmakers fearlessly committed to political ideologies and causes. Inspired by the celebrated *Cinéastes de notre temps* series created by André Labarthe and Janine Bazin, the series inaugurated by Grandrieux's film will seek to create an intimate spark and dialogue between the artists before and behind the camera: "The series does not stem from a dogmatic list of the rules of the game. It is precisely the opposite, which conducts the movement of films; a gesture of freedom, without weight, by which the filmmaker can witness the work of another filmmaker, of his aesthetic, ethical, and political engagement, of his struggle with the world and with himself. In other words, at which point is the cinema at the heart of the project, the cinema and friendship." – Philippe Grandrieux.

Directed by Philippe Grandrieux
France 2011, digital video, color, 74 min. Japanese and French with English subtitles

KING HU AND THE ART OF WUXIA

MARCH 15 - MARCH 24

Universally recognized as one of the most influential and important Chinese directors in the history of cinema, King Hu (1932-97) came to fame making wuxia movies – the swordplay subgenre of martial arts cinema. In the process of perfecting the genre, Hu was also able to make it a vehicle for his authorial personality, much as Kurosawa would do with the samurai film and Minnelli with the Hollywood musical. While Kurosawa had a direct influence on Hu, the comparison with Minnelli is equally apt since both men were highly cultured aesthetes who paid special attention to the décor and art direction of their films and who reveled in the ability of *mise-en-scène*, movement and the spatial composition of the frame to express character and the relations between characters.

Born in Beijing, Hu Jinquang grew up in comfort, more interested in Chinese opera than in cinema. Still in his teens, he left Beijing for Hong Kong in 1949, just before the People's Liberation Army entered the capital, and never returned. After a few years of scrounging for whatever jobs he could find, he ended up working in film "by accident," as he put it, beginning with set design and construction. By 1954, he was acting onscreen, and in 1958, he signed a contract with the fabled Shaw Brothers, then Hong Kong's most famous and prestigious studio. There he became apprentice to another aesthete, Lee Hanxiang, the director who specialized in opera films and historical melodrama. After assisting Lee on his classic *The Love Eterne* (1963), he was given the chance to direct *Sons of the Good Earth* (1965), a patriotic epic set during the War of Resistance Against Japan.

It was with his second directing assignment (and first wuxia film), *Come Drink With Me*, that Hu's mastery of composition and editing became apparent. The success of this film signaled that audiences had responded to Hu's decision to emphasize the valor and skill of his protagonists, rather than the use of magical powers, and to tone down the genre's melodrama in favor of a sober stoicism that nevertheless exploded into flights of fancy during the action sequences. Emboldened, Hu left Shaw Brothers, which he saw as artistically inhibiting, and relocated to Taiwan, whose smaller film industry received him with open arms.

Based in Taipei from the late 1960s until the early 1980s, Hu became a precursor of today's transnational directors as he worked as an independent filmmaker, using talent and funding from both Taiwan and Hong Kong and even shooting in South Korea at one point. During this period, Hu continued to refine the wuxia film in the direction of both greater subtlety and greater expressivity begun with *Come Drink With Me*.

He encouraged his martial arts choreographers to draw from the alternately fluid and rhythmic movements of Chinese operas. Rather than resorting to fast or slow motion, footage printed backwards, animation or other early special-effects techniques, Hu relied as much as possible on the actual skills of his performers and on the magic of editing. Perhaps Hu's most striking generic innovation was his emphasis on the archetype of the female swordfighter, and his use of this figure to generate gender and sexual ambiguity among his characters, while making her the moral center of the action, much like Shakespeare's comic heroines.

Hu's "Golden Age" proved short-lived however. His massively ambitious and expensive epic *A Touch of Zen* was the first Chinese film to win an award at Cannes, but lost money during its initial release in Hong Kong and Taiwan. Although it is today recognized as Hu's pinnacle, the film's financial failure made it harder for him to raise money. At the same time, the worldwide fame of Bruce Lee was shifting the martial arts genre from wuxia to the "kung fu" films, with their contemporary setting and their emphasis on unarmed combat. Hu responded by shifting from films of swordplay to work emphasizing intrigue or the supernatural, but in 1982, he moved to California in an ill-fated attempt to resurrect his career.

Hu's innovations ultimately helped revive the wuxia genre and are explicitly cited in recent films by Wong Kar-wai, Zhang Yimou and, especially, Ang Lee's *Crouching Tiger, Hidden Dragon*. He is also acknowledged as a major influence on the "New Wave" filmmakers in both Hong Kong – Tsui Hark and Ann Hui – and Taiwan – Ang Lee and Tsai Ming-liang. The Harvard Film Archive is proud to honor the work of this master filmmaker by presenting eight of Hu's eleven features, including all of his classic wuxia films. – DP

New prints of A Touch of Zen and Dragon Inn from The Film Center of National Central University, Taiwan and The Center for East Asian Studies at UW-Madison

Presented in conjunction with the Taipei Economic and Cultural Office (TECO), Boston. Special thanks to: Wen-chang Chen, Steven Lai – TECO, Boston; Teresa Huang – Chinese Taipei Film Archive; Wendy Hau – Hong Kong Film Archive; Regina Schlagnitweit – Austrian Filmmuseum; Cheng-Sim Lim; Bérénice Reynaud.



KING HU COME DRINK WITH ME

DRAGON INN (LONGMEN KEZHAN)

FRIDAY MARCH 15 AT 7PM

MONDAY MARCH 18 AT 7PM

Hu's first film made in Taiwan, *Dragon Inn* is a rousing period tale about a heroic trio who defy the ruthless secret security forces of a despot to protect a family of political exiles. An exquisite game of cat-and-mouse ensues as each side tests the martial skills of the other. With his new freedom, Hu invigorates the swordplay genre by drawing on Beijing Opera traditions, choreographing the film to the percussive rhythms of the traditional stage. He also began to assemble a group of loyal actors whose careers he helped launch. One of these actors, Miao Tien, would go on to appear prominently in Tsai Ming-liang's films, including Tsai's tribute to this phase of Hu's career, the poignant *Goodbye Dragon Inn*.

Directed by King Hu. With Polly Shangguang Lingfeng, Bai Ying, Miao Tien
Taiwan 1967, 35mm, color, 111 min. Mandarin with English subtitles

ALL THE KING'S MEN (TIAN XIA DI YI)

FRIDAY MARCH 15 AT 9:30PM

A rarely seen film from near the end of Hu's career, *All the King's Men* finds the filmmaker adding a comic pendant to his earlier tragic tales of heroic grace. The action takes place in 10th century BC, during the Zhou Dynasty, with an ailing emperor desperate for treatment by the leading doctor from a neighboring kingdom. The machinations involved in securing the visit of this physician take the form of an ironic variation of the life-and-death intriguing in the earlier films. Contributing to the screenplay is none other than Wu Nien-jen, who would shortly join Hou Hsiao-hsien and Edward Yang to launch the New Taiwanese Cinema.

Directed by King Hu. With Zheng Peipei, Tang Paoyun, Tian Feng
Taiwan 1983, 35mm, color, 101 min. In Mandarin with English subtitles

A TOUCH OF ZEN (XIA NU)

SATURDAY MARCH 16 AT 7PM

SATURDAY MARCH 23 AT 7PM

Exquisitely balancing the competing demands of the martial arts film and the careful depiction of human drama, Hu's masterpiece is at once epic and intimate, fantastic and realist, action-packed and thought-provoking. With a Chinese title which translates to "Swordswoman," it also provides one of the best examples of Hu's many woman warriors, played by the celebrated Hsu Feng, now an important producer. Hsu plays a fugitive hunted for her family's crusade against corruption at the emperor's court. Around her the film arrays a host of characters who become involved in her struggle, building to a metaphysical conflict between worldliness and virtue. *A Touch of Zen* served as the model for *Crouching Tiger, Hidden Dragon*, a debt Ang Lee acknowledges by including an homage to the film's famous fight in a bamboo grove.

Directed by King Hu. With Hsu Feng, Roy Chiao, Bai Ying
Taiwan 1971, 35mm, color, 186 min. Mandarin with English subtitles

COME DRINK WITH ME (DAI ZUI XIA)

SUNDAY MARCH 17 AT 4:30PM

A young magistrate escorting prisoners is kidnapped by Jade-Faced Tiger whose gang of unsavory thugs is holed up in a temple, under the protection of a mysterious abbot. A handsome warrior, Golden Swallow, effortlessly wards off an attack by the gangsters at a country inn, after which a drunken beggar stumbles into the scene, asking for a drink. Thus the stage is set for a typically dazzling and elegant King Hu film in which nothing is what it seems, including Golden Swallow. Played by Zheng Peipei, one of the most distinguished martial arts actresses of her time, the warrior is actually the governor's daughter, on a mission to rescue her kidnapped brother. Critic Stephen Teo has convincingly argued that *Come Drink with Me* is a pivotal transitional film from the fantasy-driven martial arts films common in the 1960s towards the more realistic, harder-edged films to come.

Directed by King Hu. With Zheng Peipei, Elliot Yueh Hua, Chen Honglie
Hong Kong 1966, 35mm, color, 91 min. Mandarin with Chinese and English subtitles

THE FATE OF LEE KHAN (YING CHUN GE DE FENG BO)

SUNDAY MARCH 17 AT 7PM

The third of Hu's "inn films" – after *Come Drink With Me* and *Dragon Inn* – *The Fate of Lee Khan* once again shows off his impeccable talent for creating drama out of a single setting. An espionage thriller with echoes of Kurosawa's *The Seven Samurai*, the film chronicles a tense showdown between warriors on different sides of a civil war in a rural inn. Hu fills the first half of the film with a healthy dose of humor as he introduces the characters, ratcheting up the suspense as new guests arrive with unknown intentions. Unlike Hu's previous martial art epics, *The Fate of Lee Khan* is mostly filmed indoors, giving the director room to display his mastery of mise-en-scene

and to experiment with action choreography confined to close quarters.

Directed by King Hu. With Hsu Feng, Li Lihua, Tian Feng
Taiwan/Hong Kong 1973, 35mm, color, 101 min. Mandarin with English subtitles

THE VALIANT ONES (ZHONGLIE TU)

FRIDAY MARCH 22 AT 7PM

SUNDAY MARCH 24 AT 4:30PM

Although Hu would continue to make period pieces full of intrigue, *The Valiant Ones* is his last true wuxia film; his later work includes only occasional bits of action. Perhaps this sense of bidding farewell to a beloved genre is the origin of the deep sense of melancholy in the film. Set in the Ming Dynasty (14th-17th century), the eponymous characters are a small band of warriors assembled to defend the Chinese coast against Japanese pirates. Tantalizingly abstract in its fight choreography – action is expressed in calligraphic strokes such as the brief clanging of blades, the whizzing-by of arrows and the rhythmic flight of bodies – the film is nevertheless majestic in its evocation of landscape. But unlike the preternaturally gifted heroes of most swordplay films, Hu's valiant ones are mortal. His "Picture of Valor" (the film's Chinese title) is ultimately ironic; its somber resolution undercuts any triumph in victory.

Directed by King Hu. With Hsu Feng, Bai Ying, Roy Chiao
Taiwan/Hong Kong 1975, 35mm, color, 107 min. Mandarin with Chinese and English subtitles

RAINING IN THE MOUNTAIN (GONG SHAN LING YU)

FRIDAY MARCH 22 AT 9:15PM

Along with *Legend of the Mountain*, *Raining in the Mountain* is one of two films made in South Korea by Hu acting as an independent filmmaker. While not a martial arts film, it looks back to the director's earlier trilogy of "inn films." Having used the country inn as a hive of skull-



KING HU COME DRINK WITH ME

duggery, Hu here turns to a Buddhist monastery as his theater of action. While various monks conspire among themselves to succeed the departing abbot, a general and an aristocrat hire competing thieves to steal an ancient sutra hidden in the monastery's library. Hu skillfully contrasts the ceaseless intriguing, greed and ambition of the characters in the labyrinthine sets with the Buddhist principle of renunciation, represented by the expansive landscapes of the film's opening and closing.

Directed by King Hu. With Hsu Feng, Sun Yuek, Shih Chun
Taiwan/Hong Kong 1979, 35mm, color, 121 min. Mandarin with English subtitles

LEGEND OF THE MOUNTAIN (SHAN ZHONG ZHUAN QI)

SUNDAY MARCH 24 AT 7PM

One of two films made concurrently in South Korea by Hu, *Legend of the Mountain* is based on a novel from the Song Dynasty (960-1279). A young scholar is assigned to translate a sutra that holds power over the border between the living and the dead. When he gets to the distant mountaintop military outpost on China's western frontier where he's supposed to do his work, it's almost abandoned, with the notable exception of a pair of

mysterious women. Although Hu abandons the action sequences of his earlier films, he plays up their supernatural elements. The use of the misty mountain landscape skillfully evokes the mystical plane on which the film's real action takes place.

Directed by King Hu. With Shih Chun, Hsu Feng, Sylvia Chang
Taiwan/Hong Kong 1979, 35mm, color, 192 min. Mandarin with English subtitles

AN EVENING WITH ROBERT BEAVERS

MARCH 25

Since the late 1960s American avant-garde filmmaker Robert Beavers (b. 1949) has been dazzling audiences with his breathtakingly precise and poetic meditations on history, place, art and architecture. Born in Massachusetts, Beavers has spent much of his life in Europe, where he moved with his partner the celebrated filmmaker Gregory Markopoulos until his death in 1992. In 2002 Beavers completed a painstaking re-editing of his films into a larger cycle entitled *My Hand Outstretched to the Winged Distance* and *Sightless Measure*. In addition to his own extraordinary filmmaking, Beavers has dedicated himself to the restoration of Markopoulos' films and the realization of Markopoulos' life work, the reassembly of his films into an ambitious multi-part cycle designed to be screened on a dedicated outdoor site outside the Greek village of Lyssaria. The Harvard Film Archive is proud to welcome back Robert Beavers with a program of four films, including his fascinating latest work, *The Suppliant*.

\$12 SPECIAL EVENT TICKETS

ROBERT BEAVERS IN PERSON

MONDAY MARCH 25 AT 7PM

WORK DONE

US 1972/1999, 35mm, color, 22 min

THE HEDGE THEATER

US 1986-90/2002, 35mm, color, 19 min

AMOR

US 1980, 35mm, color, 15 min

SUPLIANT

US 2010, 16mm, color, 5 min

With the completion of *From the Notebook of...* and *The Painting*, my thinking shifted more towards what we as human beings share, and this change was visible in the way that I prepared *Work done*. It led me to film simple man-made objects and acts. My first choice was a block of ice in a workshop (a *bottega*) in Florence. By looking at the ice I let it dictate the order and length of shots and camera movements. The chain of associations that I drew out of the ice block became metaphors for my filmmaking and developed the theme of 'work' as shared experience.

In visits to the Uffizi I had seen how the Florentine painters communicate through space and composition. I searched for objects and sites in Florence and the Grisons that spoke to me with the same clarity as the early Florentine paintings. It is curious how my choice of locations in the Grisons acted like a pendulum, bringing me always back to a clearer sense of Florence and its deeply visual Catholic culture.

My way of linking two distinct geographical points and developing the theme of work continued in *AMOR*. Through close-up observations of a tailor's workshop and the process of cutting and sewing a suit, I moved back and forth between locations in Rome or Verona and the hedge theater in Salzburg. Turning the lens in front of the camera's aperture and showing my hand entering the film frame were my means to establish the architectural space of the film. The power in the hand, searching for contours and making connections, established a rhythm through repeated gestures.

By concentrating upon formal and metaphoric elements in the image and sound, I reached a freedom of association. In *AMOR*, the combination of the tailor's work, the façade renovations and the hedge theater became a hymn to the creative force that holds the world together, but there appears also to be an unintended undercurrent of violence. Perhaps it stemmed from the psychic tension of my isolated self.

A concentrated and patient waiting allows what is hidden to become more conscious. My search for connections, points of inspiration and intuition, was sometimes unlocked through travel, sometimes through reading a book or seeing a painting.

Years later, I returned again to Italy to film Francesco Borromini's architecture in Rome and a grove of trees with empty birdcages (a *roccolo*) on a hill outside Brescia. I traveled between these points and to the hedge theater in Salzburg, this time in snow. In filming *The Hedge Theater*, there is a step forward to a more song-like empathy and gentleness. I reflected upon filmmaking through my enthusiasm for Borromini's architecture and the metaphor of sewing, intertwined with my experiences of love, poverty, and exile.

In hindsight I see a striking connection between the gesture of raised arms and outstretched hands in the painting of St. Martin and the beggar in the final part of *The Hedge Theater* and a similar gesture of the small Greek statue, filmed for *The Suppliant*.

My journey has been from the material sobriety of the objects in *Work done* to the song of *The Suppliant* by way of the erotic labyrinth and the messengers of mortality.

— Robert Beavers



ROBERT BEAVERS *THE HEDGE THEATER*



ROBERT BEAVERS *WORK DONE*



ROBERT BEAVERS *AMOR*



Harvard Film Archive
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 24 Quincy Street
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FAR FROM AFGHANISTAN/FAR FROM VIETNAM

MARCH 10 - MARCH 11

With the US war in Afghanistan about to enter its second decade, filmmaker and Emerson professor John Gianvito felt compelled to mark the milestone cinematically by turning to an influential example of anti-war cinema for inspiration: *Far from Vietnam*, the 1967 collective omnibus spearheaded by the great film-essayist Chris Marker, who edited the work of a number of collaborators into a dynamic fusion of documentary, activism and cinematic experiment addressed to a war that seemed curiously near and far at the same time. Similarly, Gianvito has fashioned a parallel response to the present state of affairs. This program juxtaposes both films in hopes that spectators will be provoked to compare the responses to US aggression then and now, by filmmakers and the population at large. – DP

Special thanks: Anne Miller, Eric Jausseran – Consulate General of France, Boston; Delphine Selles-Alvarez, Muriel Guidoni – Cultural Services of the French Embassy, New York; Jean-Baptiste Garnero – Centre National du Cinéma.



GIANVITO/JOST/YOO/MARTIN/WILKERSON *FAR FROM AFGHANISTAN*

\$12 SPECIAL EVENT TICKETS
JOHN GIANVITO AND SOON-MI YOO IN PERSON

FAR FROM AFGHANISTAN

SUNDAY MARCH 10 AT 7PM

Like its predecessor, *Far From Afghanistan* mixes an experimental approach to film form with fictional narrative, found footage and reportage in response to a protracted war that remains uncannily invisible here on the “home front.” Besides contributing his own sequence, John Gianvito assembled a group of filmmakers active in the US whose work typically blends fiction, non-fiction and formal experimentation. Reportage is provided by a number of short segments from a collective of Afghani journalists called “Afghan Images.” The result is imbued with a profound anger and sadness about what the war has meant to the populations of both countries. Almost inevitably, the film addresses the ever-closer relationship between image technologies and warfare with its chilling inclusion of actual drone’s-eye-view footage from an attack on Afghan civilians deemed insurgents.

Directed by John Gianvito, Jon Jost, Soon-mi Yoo, Minda Martin, Travis Wilkerson
 US/Afghanistan 2012, digital video, color, 129 min

FAR FROM VIETNAM (LOIN DU VIETNAM)

MONDAY MARCH 11 AT 7PM

In 1967, Chris Marker assembled footage shot by a number of filmmakers opposed to the war in Vietnam into a film essay. Most of these filmmakers were French; their commitment to this project testifies to the political engagement of the Left Bank and New Wave filmmakers at that time as well as to their awareness that US aggression in Vietnam stemmed directly from that country’s revolt against French colonialism. William Klein films pro- and anti-war protests in New York, while Joris Ivens contributes footage from Vietnam; Resnais and Godard contribute two self-contained sequences. Marker masterfully blends these contributions with interviews, newsreel imagery and additional material by Agnès Varda and Claude Lelouch, and lays a typically incisive – and occasionally ironic – voiceover on top.

Directed by Joris Ivens, William Klein, Claude Lelouch, Agnès Varda, Jean-Luc Godard, Chris Marker, Alain Resnais
 France 1967, 35mm, color, 115 min. French and English with English subtitles

APPEARING IN PERSON

SUSUMU HANI JAN 26 - 27
 ROMUALD KARMAKAR FEB 4
 PETER ROSE FEB 18
 LEOS CARAX FEB 23 - 24
 MASAO ADACHI MAR 3
 PHILIPPE GRANDRIEUX MAR 4
 JOHN GIANVITO AND
 SOON-MI YOO MARCH 10
 ROBERT BEAVERS MARCH 25

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