

Winter Series

From the Archives: 16 at 12

England's New Wave,
1958–1964

István Szabó's 20th Century

Alexander Sokurov

In Glorious Technicolor

Art Films and Events

Edward II

J. M.W. Turner and Film
(two-part program)

The Gates

International Festival of Films
on Art

Henri Storck's Legacy:
Belgian Films on Art

England's Finest Hour:
Films by Humphrey Jennings

Balázs Béla Stúdió: 1961–1970

Max Linder Ciné-Concert

Silvestre Revueltas: Music for Film

Profit motive and the
whispering wind

Radiant City

The Delaware Project

Garbage Warrior

January

4 Fri

2:30 Event: *Edward II*

5 Sat

2:00 Event: J. M.W. Turner and Film:
Belson and Brakhage

4:00 Event: J. M.W. Turner and Film:
Margate, Kent

6 Sun

4:30 Event: *Edward II*

8 Tues

12:00 From the Archives: 16 at 12: *Dorothea Lange: Under the Trees; Eugène Atget (1856–1927)*

11 Fri

3:30 England's New Wave, 1958–1964:
The Entertainer

12 Sat

2:00 England's New Wave, 1958–1964:
Look Back in Anger

4:30 England's New Wave, 1958–1964:
Room at the Top

13 Sun

5:00 Art Film: *The Gates*

15 Tues

12:00 From the Archives: 16 at 12: *Dorothea Lange: Under the Trees; Eugène Atget (1856–1927)*



This Sporting Life (Photofest)

19 Sat

2:00 England's New Wave, 1958–1964:
A Kind of Loving

4:30 England's New Wave, 1958–1964:
This Sporting Life

20 Sun

4:30 England's New Wave, 1958–1964:
Saturday Night and Sunday Morning;
The Angry Silence

22 Tues

12:00 From the Archives: 16 at 12: *Dorothea Lange: Under the Trees; Eugène Atget (1856–1927)*

26 Sat

2:00 Event: International Festival of Films on Art

27 Sun

4:00 Event: International Festival of Films on Art

29 Tues

12:00 From the Archives: 16 at 12: *Dorothea Lange: Under the Trees; Eugène Atget (1856–1927)*

February

2 Sat

2:00 Art Film: Henri Storck's Legacy:
Belgian Films on Art

4:30 Event: Films by Humphrey Jennings

3 Sun

4:30 England's New Wave, 1958–1964:
The Loneliness of the Long Distance Runner;
Every Day Except Christmas

5 Tues

12:00 From the Archives: 16 at 12: *Duke Ellington at the White House*

9 Sat

2:00 Event: Balázs Béla Stúdió, 1961–1970

4:30 István Szabó's 20th Century: *The Age of Daydreaming; Koncert*

10 Sun

4:00 István Szabó's 20th Century: *Father*

5:45 István Szabó's 20th Century: *Meeting Venus*

12 Tues

12:00 From the Archives: 16 at 12: *Duke Ellington at the White House*

16 Sat

12:30 István Szabó's 20th Century: *Budapest Tales*

2:30 István Szabó's 20th Century: *Confidence*

4:30 István Szabó's 20th Century: *Taking Sides*

17 Sun

4:00 István Szabó's 20th Century: *Sunshine*

19 Tues

12:00 From the Archives: 16 at 12: *Duke Ellington at the White House*

23 Sat

4:00 István Szabó's 20th Century: *Being Julia*

24 Sun

4:00 István Szabó's 20th Century: *Relatives*

26 Tues

12:00 From the Archives: 16 at 12: *Duke Ellington at the White House*

March

1 Sat

2:00 István Szabó's 20th Century: *Mephisto*

4:30 István Szabó's 20th Century: *Colonel Redl*

2 Sun

4:30 István Szabó's 20th Century: *Hanuszen*

4 Tues

12:00 From the Archives: 16 at 12: *The City of Washington*

8 Sat

3:00 Event: Max Linder *Ciné-Concert*

9 Sun

4:30 Alexander Sokurov: *The Sun (Solntse)*

11 Tues

12:00 From the Archives: 16 at 12: *Washington, City with a Plan*

15 Sat

2:30 Alexander Sokurov: *Elegy of Life: Rostropovich Vishnevskaya*

4:30 Alexander Sokurov: *Alexandra*

16 Sun

4:00 Event: Silvestre Revueltas: Music for Film

18 Tues

12:00 From the Archives: 16 at 12: *The City of Washington*

22 Sat

1:00 Event: *Profit motive and the whispering wind*

2:30 Event: *The Delaware Project; Radiant City*

4:30 Event: *Garbage Warrior*

25 Tue

12:00 From the Archives: 16 at 12: *Washington, City with a Plan*

29 Sat

2:00 In Glorious Technicolor: *I've Always Loved You*

4:30 In Glorious Technicolor: *Leave Her to Heaven*

30 Sun

4:30 In Glorious Technicolor: *The Barefoot Contessa*

J. M.W. Turner (30 minutes) is shown regularly in the West Building Project Room through January 6. *Edward Hopper* is shown in the small auditorium of the East Building through January 21. Both films screen on occasion in the large auditorium (please see the Web site www.nga.gov/programs/film.htm for times).

Films are shown in original format in the East Building Auditorium of the National Gallery at 4th Street and Constitution Avenue NW. Seating is on a first-come basis. To ensure a seat, please plan to arrive at least ten minutes before showtime.

Programs are subject to change. For current information, visit our Web site: www.nga.gov/programs/film.htm or call (202) 842-6799.

FFB



Film Program Winter 2008
National Gallery of Art, Washington

National Gallery of Art
4th Street and
Constitution Avenue NW
Washington, DC

Mailing address
2000B South Club Drive
Landover, MD 20785

www.nga.gov

Films are shown in the
East Building Auditorium

Cover image from *Mephisto* (Filmunió)

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Film Program Winter 2008

Art Films and Events

Edward II

January 4 at 2:30
January 6 at 4:30

On a near-shoestring budget, Derek Jarman transformed Christopher Marlowe's Elizabethan play into a tour de force for the screen, supplying his own provocative reading of Marlowe's text and imaginative staging. Arguably the filmmaker's best film, *Edward II* is now difficult to see in its theatrical release version. (Derek Jarman, 1991, digital beta, 90 minutes) Presented in association with the Shakespeare Theater Company's stage production of *Edward II at the Harman Center for the Arts*.

J. M.W. Turner and Film: Belson and Brakhage

January 5 at 2:00

The first segment of a two-part program explores J. M.W. Turner's influence on contemporary experimental filmmakers Jordan Belson and Stan Brakhage, both of whom have acknowledged the artist as an inspiration. The titles selected for the program are masterful interpretations of Turner's light, echoing the spiritual quality of his compositions. *Light* (Jordan Belson, 1974, 16 mm, 8 minutes) will be followed by *Text of Light* (Stan Brakhage, 1974, 16 mm, 71 minutes) and *The Lost Films* (Stan Brakhage, 1995, 16 mm, 45 minutes).

J. M.W. Turner and Film: Margate, Kent Last Resort

preceded by *O Dreamland* and other shorts
January 5 at 4:00

The second part of the Turner program covers filmic depictions of the British coastal town of Margate, Kent—a landscape Turner often painted (Margate's skies, he said, are “the loveliest in all Europe”). These films capture a notably bleaker twentieth-century world.

Last Resort portrays present-day Margate as an eerily desolate backdrop for its somber narrative. An illegal refugee from Russia and her young son get caught in the impossible immigration procedures of their new dream homeland despite help from a charming local. (Pawel Pawlikowski, 2000, digital beta, 75 minutes)

Lindsay Anderson shot his classic short *O Dreamland* in Margate's tawdry postwar amusement park. (1953, 35 mm, 12 minutes)

A selection of promotional shorts culled from Britain's Screen Archive South East presents nostalgic views of Margate from its heyday as a tourist center in the 1920s to the 1960s and 1970s, as it began to fade. (1920–1973, 25 minutes)

The Gates

Christo and Jeanne-Claude in person
January 13 at 5:00

The Gates is an HBO documentary that follows Christo and Jeanne-Claude's decades long struggle to launch their groundbreaking public work of art in Central Park in 2005. Christo and Jeanne-Claude will be on hand to discuss the film following the Gallery's screening. (Antonio Ferrera, Albert and David Maysles, and Matthew Prinzing, 2007, high definition, 98 minutes)

International Festival of Films on Art

January 26 at 2:00
January 27 at 4:00

The annual International Festival of Films on Art in Montreal is the most renowned festival devoted to films on fine art, architecture, music, dance, and cinema. The Gallery salutes this festival on the occasion of its twenty-fifth year in a two-day program presenting award-winning films from the 2007 event. On Saturday, January 26, selections include *Car-men*, a short dance interpretation of the opera by Czech choreographer Jirí Kylián (28 minutes); *The Giant Buddhas*, a feature-length documentary on the Bamiyan Buddhas destroyed by the Taliban in 2001 (95 minutes); and *Yves Klein, La Révolution Bleue*, a portrait of the innovative artist (52 minutes). On Sunday, January 27, selections include *Citizen Lambert: Joan of Architecture*, a glimpse into the world of Canadian architectural historian and urban activist Phyllis Bronfman Lambert (52 minutes); *The Art of Henry Moore*, a new biographical survey with archival recordings and rare footage from the Henry Moore Foundation (60 minutes); and selections from *Andy Warhol: A Documentary Film* (120 minutes).

Henri Storck's Legacy: Belgian Films on Art

February 2 at 2:00

Belgian filmmaker Henri Storck devoted much of his life to the celebration and conservation of films on art, notably as the founder of the Centre du Film sur l'Art in 1980. This program honors Storck's vision as filmmaker and advocate for a genre of film that has played a significant role in Belgian production over the years. Storck's short films *Le monde de Paul Delvaux* (1946) and *Paul Delvaux ou les femmes défendues* (1969/1970) are followed by more recent titles from Belgium that demonstrate the diverse ways the genre of films on art has been explored. Films on Belgian artists Philippe Vandenberg, Carsten Höller, and Panamarenko, as well as Thierry Knauff's new film *Solo* that poetically captures a well-known dancer, constitute the selection. Philip Mosley, professor of English, communications, and comparative literature at Pennsylvania State University, introduces the program.

England's Finest Hour: Films by Humphrey Jennings

February 2 at 4:30

Lindsay Anderson's description of Humphrey Jennings as “the only real poet of the British cinema” seems exactly right for this filmmaker who began as a documentarist, created lyrical movies about the working classes in wartime London, joined the surrealist movement, and died tragically while scouting for locations. Approaching each new work as an experiment, Jennings ultimately had a profound impact on Britain's Free Cinema movement and the New Wave. The four films in this program—restored 35 mm prints from the British Film Institute archive and the Imperial War Museum—are modest in concept but powerful and intricate in execution. The program, introduced by historian Philip Mosley, includes *Spare Time* (1939, 15 minutes), *Words for Battle* (1941, 8 minutes), *The Silent Village* (1943, 36 minutes), and *Listen to Britain* (1942, 20 minutes).

Balázs Béla Stúdió, 1961–1970

February 9 at 2:00

The Balázs Béla Stúdió, established in Budapest in 1959, quickly became a vital center of avant-garde and documentary filmmaking in Central Europe. A selection of short films from the first decade of the BBS will be presented in conjunction with the retrospective honoring Hungarian director István Szabó. (digital beta from 35 mm originals, Hungarian with subtitles, approximately 60 minutes)

Max Linder Ciné-Concert

World premiere of score by Gabriel Thibaudau with Octuor de France
March 8 at 3:00

French comic Max Linder (1883–1925) was perhaps the first true “character” to appear in the movies. A debonair ladies' man and bon vivant forever getting into trouble on screen, Linder directed, wrote, and starred in nearly two hundred delightfully amusing shorts before World War I. Not only was he adored by audiences, but Charlie Chaplin called him an inspiration. This program features six films from the collection of Cinémathèque Québécois, including *Max se trompe d'étage* (1910), *Max en convalescence* (1911), *Max veut grandir* (1912), *Max n'aime pas les chats* (1913), and *Max à Monaco* (1913). (total running time 70 minutes)

A new musical score composed by Gabriel Thibaudau is performed here by the renowned Parisian ensemble Octuor de France under the direction of Mr. Thibaudau.

Silvestre Revueltas: Music for Film *Redes (The Wave)*

also *iVámonos con Pancho Villa!*
March 16 at 4:00

Cinematography by Paul Strand and music by Silvestre Revueltas synchronize to create the raw political power of *Redes*, a dramatization of Mexican fishermen on strike in the village of Alvarado. The film is presented in conjunction with *Two Faces of Mexican Music: Carlos Chávez and Silvestre Revueltas Revisited*, co-sponsored by the Library of Congress Music Division, the Mexican Cultural Institute, Filmoteca UNAM, and the Mexican Ministry of Culture. (Paul Strand and Fred Zinnemann, 1936, 35 mm, 60 minutes)

Revueltas's music also enlivens the revolutionary spirit of *iVámonos con Pancho Villa!*, a story of six intrepid rancheros who join the army of their hero Pancho Villa to help the Mexican cause, only to be led off course. (Fernando de Fuentes, 1936, 35 mm, Spanish with subtitles, 92 minutes)

Profit motive and the whispering wind

March 22 at 1:00

A poetic yet nearly wordless essay on the history of the progressive movement in America, *Profit motive and the whispering wind* was shot across the continental United States among the historical vestiges of the movement—tombstones, monuments, and forgotten landscapes now in the shadow of highways and malls. Mother Jones, Susan B. Anthony, and Eugene Debs, along with lesser known proponents of the movement, materialize in the “spirit of place . . . the trees and meadows and blown light of the great American landscape.” —Gareth Evans. (John Gianvito, 2007, digital beta, 60 minutes)

Radiant City

preceded by **The Delaware Project**
March 22 at 2:30

“In some ways a suburban city can be understood as an intolerant city.’ If that loaded quotation from the Calgary-based architect Marc Boutin doesn’t tell you exactly where *Radiant City* stands on the issue of suburban sprawl, the filmmakers have plenty more just like it in this acerbic position paper on the cultural damage done by postwar architectural fads that lured buyers by promising huge amounts of space and no obligation to care about what happened beyond the property line.” — Matt Zoller Seitz, *New York Times*. (Gary Burns and Jim Brown, 2006, 35 mm, 85 minutes)

The Delaware Project is a tone poem on a young woman’s sense of disconnection in a landscape undergoing rapid development. (Melanie Shatzky and Brian Cassidy, 2006, digital beta, 14 minutes) *Both films are presented in association with the Environmental Film Festival.*

Garbage Warrior

March 22 at 4:30

More than three decades ago American architect Michael Reynolds conceived a project to design and build sustainable architecture from the scraps and waste of civilized society. Whether utopian idealist or eccentric crackpot, he held firmly to his notion that this sort of housing can alter the way society views itself in an age of ecological instability. Shot in the U.S., India, and Mexico, *Garbage Warrior* documents Reynolds arduous process of introducing his ideas to a less than accommodating community. (Oliver Hodge, 2007, 35 mm, 86 minutes) *Presented in association with the Environmental Film Festival.*

From the Archives: 16 at 12

Tuesdays at noon will feature unusual historical films in 16 mm from the National Gallery’s film department, including artists’ portraits and exceptional educational films on topics from prehistory to the present. Now considered an endangered format, these 16 mm prints are sometimes unique copies.

Dorothea Lange: Under the Trees

preceded by **Eugène Atget (1856–1927)**
January 8, 15, 22, and 29 at 12:00

Dorothea Lange: Under the Trees focuses on the photographer and her personal philosophy vis-à-vis her work. (Philip Greene and Richard Moore, 1965, 16 mm, 30 minutes)

In the preceding short *Eugène Atget (1856–1927)*, fin du siècle Paris is presented in the alluring photographs of the French photographer, accompanied by Eric Satie’s music. (Harold Becker, 1964, 16 mm, 10 minutes)

Duke Ellington at the White House

February 5, 12, 19, and 26 at 12:00

Washington native Duke Ellington observes his seventieth birthday at a White House party hosted by Pat and Richard Nixon. This rare screening is part of Black History Month celebrations. (United States Information Agency, 1969, 16 mm, 18 minutes)

The City of Washington

March 4 and 18 at 12:00

The U. S. Treasury Department produced this unusual early film on the history of Washington’s plan and presented it to the President, a joint session of Congress, and the American Institute of Architects in April 1929. (1929, 16 mm, silent, 25 minutes)

Washington, City with a Plan

March 11 and 25 at 12:00

Produced with the cooperation of the National Gallery of Art on the occasion of the National Capital Sesquicentennial, this film continues the story of planning for the federal city twenty years after *The City of Washington*. It highlights the soon-to-be constructed Federal Triangle, using new footage of the city interspersed with existing historical material from the earlier film. (1950, 16 mm, 25 minutes)

England’s New Wave, 1958–1964

As the 1950s drew to a close, British cinema exploded with new energy as a cluster of young filmmakers — Lindsay Anderson, Tony Richardson, Karel Reisz, John Schlesinger, and others — burst onto the scene from theater and television, tackling groundbreaking material from young new writers (John Osborne, Shelagh Delaney, Harold Pinter, and Alan Sillitoe) with whom they shared a sense of disillusionment. These “angry young men” molded their scripts to match the skills of powerful performers — such as Tom Courtenay, Albert Finney, Rita Tushingham, Alan Bates, Richard Harris, and Lynn and Vanessa Redgrave — who portrayed tough working-class types with passion, trampling taboos and repressed stereotypes. “We didn’t always comprehend just why Britain’s angry young men were so angry,” noted film historian William K. Everson, “[but] their anger was prophetic and their frustration well founded.” This series recaps this intense period in eight features and one short.

The Entertainer

January 11 at 3:30

Laurence Olivier was strictly a classical actor until he became John Osborne’s failed song-and-dance man Archie Rice — “the most wonderful part I’ve ever played.” While all performances in the film are remarkable, from Joan Plowright to Roger Livesey to Brenda de Banzie, Olivier manages to personify deep pathos, his seedy music-hall surroundings standing in for England’s loss of imperial self-esteem. “That’s right, chaps, we must remember we’re British!” (Tony Richardson, 1960, 35 mm, 97 minutes)

Look Back in Anger

January 12 at 2:00

Set in the cramped working-class midlands flat of one Jimmy Porter, John Osborne’s seminal 1956 play was the inspiration for the first of the new wave of revolutionary British realist films of the 1950s. Richard Burton is Porter, raging and rebelling against society’s hypocrisy but unleashing most of his frustrations on his long-suffering wife. Together with John Osborne’s stage version, *Look Back in Anger* came to represent a new vision in British theater and film. (Tony Richardson, 1959, 35 mm, 98 minutes)

Room at the Top

January 12 at 4:30

Working-class born and bred Laurence Harvey sets his sights on the boss’s daughter and her social milieu but finds himself diverted instead by mature and earthy Simone Signoret (in an Oscar-winning performance for her). Bradford writer John Braine’s 1957 angry young man novel was a piquant account of northern small town life with its fixations on money and class. “Harvey’s Joe Lampton,” wrote one critic, “is right up there with the great social climbers of literature and film . . . adrift in an alien world of the moneyed.” (Jack Clayton, 1958, 35 mm, 117 minutes)

A Kind of Loving

January 19 at 2:00

Up-and-coming Lancashire factory draftsman Alan Bates finds diversion with sweet, chatty typist-down-the-hall June Ritchie, but she is only after a wedding band. John Schlesinger’s feature debut boasts striking North Country photography, brisk salty dialogue, and an unforgettable turn by Thora Hird as Ritchie’s meddlesome mother. (John Schlesinger, 1962, 35 mm, 112 minutes)

This Sporting Life

January 19 at 4:30

“A reminder that something really was stirring in those days of the British new wave . . . This adaptation of David Storey’s novel flaunts pubs, tenements, and North Country accents, but also real intelligence in its use of rugby league football as a sidelong metaphor for the rat race, and real passion behind the tormented affair between Richard Harris’s inarticulately demanding miner/footballer and his dowdily uncomprehending landlady Rachel Roberts” — Tom Milne. (Lindsay Anderson, 1963, 35 mm, 130 minutes)

Saturday Night and Sunday Morning also **The Angry Silence**

January 20 at 4:30

“‘Whatever people say I am, that’s what I’m not.’ Thus spoke Arthur Seaton (Albert Finney), angry young man of Nottingham, factory worker by day, boozier by night, on-going gambler, careless lover, and philosopher. Arthur is nourished by mischief — joking at the pub or mocking his parents whom he calls ‘dead from the neck up.’ But Arthur’s anarchy is neither glorified nor horrified under Karel Reisz’s direction (script by Alan Sillitoe), which consistently strives for authenticity and intelligence” — Judy Bloch. (Karel Reisz, 1960, 35 mm, 89 minutes)

“If people can’t be different . . . there’s no point at all,” exclaims factory worker Richard Attenborough in *The Angry Silence*. With wife Pier Angeli expecting, he refuses to join an unauthorized strike, provoking brutal backlash from his mates and employers. Still controversial for its depiction of organized labor as a thuggish, mindless collective, the film was “a welcome addition to the new cinema of realism,” wrote critic George Perry. (Guy Green, 1960, 35 mm, 95 minutes)

The Loneliness of the Long Distance Runner preceded by **Every Day Except Christmas**

February 3 at 4:30

Alan Sillitoe was a regional working-class writer whose stories were fodder for the British new wave. In his *The Loneliness of the Long Distance Runner*, Colin Smith (Tom Courtenay), growing up with a dying father and merciless



The Loneliness of the Long Distance Runner (Photofest)

mother, is sent to reformatory where obsessive warden Michael Redgrave sees potential in Colin's competitive running. "The general thrust is that Britain provides no sustenance for the working class soul" — Brian Case. (Tony Richardson, 1962, 35 mm, 103 minutes)

Lindsay Anderson's *Every Day Except Christmas* catches the flavor and fuss of London's Covent Garden market and allows "ordinary people," said Anderson, "to feel their dignity and importance." (1957, 35 mm, 37 minutes)

István Szabó's 20th Century

Honoring the commanding career of Hungarian filmmaker István Szabó on the occasion of his seventieth birthday, this retrospective explores the diverse directions his films have taken over the decades since the 1960s. While Szabó has explored various forms of filmic representation, the most characteristic aspects of his cinema remain rooted in the fate of twentieth-century Central Europe. His narratives appear as recurring explorations of the influence of history on individual lives and interpersonal relationships. The retrospective includes the director's most widely acclaimed work alongside a number of rarely seen early productions. Mr. Szabó will be present on the concluding weekend of the series (March 1–2) to introduce the programs. Special thanks to the Embassy of Hungary and to Filmunió, Budapest.

The Age of Daydreaming preceded by *Koncert*

February 9 at 4:30

Freshly graduated from college, Jancsi and his friends eagerly anticipate the launch of their careers and their new role in the grown-up world. Soon confronted, however, with bureaucracy, disillusionment, and the self-centered priorities of adult life, Jancsi steadily sees his youthful illusions disintegrate. An explicit ode to the French New Wave, this early film already explores a number of highly personal themes that mark Szabó's subsequent work. *The Age of Daydreaming* was the director's first feature and won the Silver Sail Award at the Locarno Film Festival in 1965 where it was first shown to an international audience. (István Szabó, 1964, 35 mm, Hungarian with subtitles, 93 minutes) The director's early short *Koncert* precedes the feature.

Father

February 10 at 4:00

Containing autobiographical elements (Szabó grew up fatherless), the film focuses on the theme of personal loss in the context of recent Hungarian history as it centers on the story of Bence Takó, a boy who lost his father during the siege of Budapest in 1945. With the help of some treasured personal belongings, the boy gradually builds up fictional roles for his father, depicting him as a pivotal figure in recent historic events. As Bence matures, he realizes that the myths he has created increasingly get in the way of his own development. (István Szabó, 1966, 35 mm, Hungarian with subtitles, 96 minutes)

Meeting Venus

February 10 at 5:45

A delightful backstage drama set against a huge international production of Wagner's *Tannhauser* at the Paris opera, *Meeting Venus* explores with a touch of satire the impact that interpersonal relationships can have on a collective performance. "By the time of the film's stirring ending," notes Janet Maslin, "it's clear that each incident, no matter how small, has played a role in shaping an opening night's triumph." (István Szabó, 1991, 35 mm, Hungarian with subtitles, 119 minutes)

Budapest Tales

preceded by a selection of Budapest shorts
February 16 at 12:30

The imagery of post-1945 Budapest is explored in the allegorical tale of an abandoned and derailed tram discovered by a group of people in the countryside. They decide to put the vehicle back on track and push it to safety in the capital's depot. The symbolic journey takes the tram's passengers through the most recent events of Hungarian history, while confronting certain individuals along the way. A selection of István Szabó's short films on Budapest introduces the feature. (István Szabó, 1976, 35 mm, Hungarian with subtitles, 84 minutes)

Confidence

February 16 at 2:30

Set in Hungary during the final months of World War II, *Confidence* takes up the story of two fugitives who reluctantly agree to pose

as husband and wife in order to protect their real-life spouses, and themselves, from the Nazis. Beautifully exploring the notion of trust between the main characters, the film uses light "so steadily as a measure of the couple's moods," notes one critic, "that it nearly becomes a third presence in this two-character drama." Szabó received the Silver Bear Award in Berlin upon the international release of the film. (István Szabó, 1979, 35 mm, Hungarian with subtitles, 101 minutes)

Taking Sides

February 16 at 4:30

With controversial German composer and conductor Wilhelm Furtwängler as the focus, *Taking Sides* returns to the theme of politicized art in Nazi Germany that was so skillfully explored earlier by Szabó in *Mephisto* (1981, see next page). Ronald Harwood's eponymous 1995 play, on which *Taking Sides* is based, recounts the fictional investigation of Furtwängler (Stellan Skarsgard) by an American officer (Harvey Keitel) who is shipped to post-World War II Germany to examine the conductor's ties with the Nazi regime. Besides well-placed archival documentary footage, the film's strength lies in the forceful rendition of the confrontation between the two men. (István Szabó, 2001, 35 mm, Hungarian with subtitles, 105 minutes)

Sunshine

February 17 at 4:00

Sunshine ambitiously chronicles the history of twentieth century Central Europe through three generations of men in a wealthy Hungarian Jewish family. Subsequently living through the upheavals of world wars and dictatorships, the dynasty's rise and fall closely intertwines with the broader context of world history. Ralph Fiennes portrays the son, grandson, and great-grandson of Emmanuel Sonnenschein, the patriarch with whom this epic journey begins at the turn of the last century. (István Szabó, 1999, 35 mm, Hungarian with subtitles, 180 minutes)

Being Julia

February 23 at 4:00

Based on W. Somerset Maugham's 1937 novel *Theater*, *Being Julia* explores the emotional and professional crises and triumphs of the celebrated British stage actress Julia Lambert. Nearing middle age, she falls for the charms of a young American, ignoring the consequences the torrid affair might have on her career and marriage. As she slowly discovers her lover's true intentions, however, she plots revenge. Annette Bening's tour de force performance as the aging Julia and cinematographer Lajos Koltai's elegant rendition of 1930s London are electrifying. (István Szabó, 2004, 35 mm, Hungarian with subtitles, 104 minutes)

Relatives

February 24 at 4:00

For his most recent film, István Szabó returned to a story from his homeland after a hiatus of over a decade. Following a predecessor's scandalous demise, a naïve civil servant is given the title attorney general in a small community near Budapest. In no time, requests for special favors mount up, as nearly everyone in town claims to be a distant relative. Szabó turned to a novel by celebrated Hungarian writer Zsigmond Móricz who, according to the director, offers "a precise and profound presentation of interpersonal relations in Hungary... that flawlessly conveys

the tribal attitudes still driving the country to this day.” (István Szabó, 2006, 35 mm, Hungarian with subtitles, 110 minutes)

Mephisto

István Szabó in person
March 1 at 2:00

Szabó’s masterwork about a self-deceiving, narcissistic artist who rationalizes his moral compromises for the sake of personal success, *Mephisto* features Klaus Maria Brandauer as the actor who, under protection from a Nazi party member, leaves behind his left-wing theater roots and becomes a celebrated performer in an Aryan production of Goethe’s *Faust*. Despite the evident symbolic links between the play and the film, Szabó “happily refuses to overstress the Faustian parallels of the perverse power-pact between the cultural icon and his Goebbels-like puppeteer,” notes Paul Taylor. (István Szabó, 1981, 35 mm, Hungarian with subtitles, 139 minutes) *István Szabó will introduce the film.*

Colonel Redl

István Szabó in person
March 1 at 4:30

Set against the atmosphere of a crumbling Austro-Hungarian empire, *Colonel Redl* (Klaus Maria Brandauer) probes the character of a man who rises from his Ruthenian working class roots to become a notorious colonel and spy for the Hapsburg army. Relinquishing racial, sexual, and social identity, Redl’s submissive nature, paired with ambition, becomes the driving force of his existence. His true nature is exposed again only in the final dramatic moments. (István Szabó, 1984, 35 mm, Hungarian with subtitles, 149 minutes) *István Szabó will introduce the film.*

Hanussen

István Szabó in person
March 2 at 4:30

While recovering from a wound after World War I, Austrian soldier Klaus Schneider discovers his impressive talents as a clairvoyant. Deciding to market his gift in the show business milieu frequented by the decadent post-war elite, he gains increasing fame in Vienna and Berlin under the stage name Hanussen. Despite his apolitical stance, his predictions and powers inevitably lead him to associate with the National Socialist rule. This final segment of Szabó’s informal trilogy (with *Mephisto* and *Colonel Redl*) is another striking collaboration between Szabó, actor Klaus Maria Brandauer, and cinematographer Lajos Koltai. (István Szabó, 1984, 35 mm, Hungarian with subtitles, 130 minutes)

Alexander Sokurov

Russian director Alexander Sokurov (b. 1951) combines a poetic cinematic language with images that are hauntingly beautiful. His subjects are engaging, even mysterious, and “we need to uncover their secrets,” writes critic Tony Rayns. Three new films by this Russian director, considered the spiritual heir to Andrei Tarkovsky (1932–1986), include two Washington premieres.

The Sun (Solntse)

Washington premiere
March 9 at 4:30

A carefully modulated account of several extraordinary days in the life of Emperor Hirohito—following the bombings of Hiroshima and Nagasaki—is Sokurov’s theme in *The Sun*. This director’s third entry in an ongoing series about the fall of powerful autocrats, *The Sun*, unlike the others in the series, is guardedly sympathetic in its portrayal of a man sequestered within his own palace, tinkering with his hobbies before he sets in motion Japan’s surrender. “[He appears] more like a Japanese Chauncey Gardiner than a descendent of the sun goddess Amaterasu”—Andrew Grant. (Alexander Sokurov, 2005, 35 mm, Japanese with subtitles, 115 minutes)

Elegy of Life: Rostropovich Vishnevskaya

March 15 at 2:30

The subject of Sokurov’s documentary is one of the most colorful and beloved husband-and-wife teams, Mstislav Rostropovich and Galina Vishnevskaya (both 79 when these interviews were carried out at the time of their fiftieth wedding anniversary). She, a legendary soprano, and he, a renowned cellist-conductor, reminisce on their working methods, their life together, and the cruel ironies fate bestowed on them. Archival footage and concert sequences provide more details. (Alexander Sokurov, 2006, Russian with subtitles, 100 minutes)

Alexandra

Washington premiere
March 15 at 4:30

“Sokurov’s new film is a characteristically beautiful and elemental tale of a grandmother (Galina Vishnevskaya) traveling to Grozny to visit her twenty-seven-year-old grandson, a Russian army captain posted in Chechnya whom she has not seen in seven years. As one might expect from a director with metaphysical tendencies, Sokurov’s subject is not only Chechnya but every war . . . and *Alexandra* is Sokurov’s love letter to Vishnevskaya—the iconic, commanding character she

portrays is a tribute to her legacy. The film is one of his most affecting to date”—Dimitri Eipides. (Alexander Sokurov, 2007, 35 mm, Russian with subtitles, 92 minutes)

In Glorious Technicolor

The celebrated color process known as Technicolor, once the most widely used motion-picture process in Hollywood movies, is recaptured in these recently restored prints from two major film archives. The unique three-strip technique employed from the 1930s through the 1950s enhances melodramatic plots and mesmeric emotions in these lavish films, while supporting their uniquely rich visual style.

I’ve Always Loved You

March 29 at 2:00

I’ve Always Loved You is an unusual Republic Film production, an over-the-top melodramatic tale of love between a tyrannical conductor and his talented young pianist protégée. Cinematographer Tony Gaudio’s striking use of Technicolor, as well as the inserts of Arthur Rubenstein’s virtuoso playing (dubbing the onscreen piano sequences), support an “orgy of sentimental, chromatic effects that fearlessly mix the improbable and the sublime, the ridiculous and the ingenious, lightened by a touch of irony”—Hervé Dumont. (Frank Borzage, 1946, 35 mm, 117 minutes) *Print from UCLA Film and Television Archive*

Leave Her to Heaven

March 29 at 4:30

Gene Tierney’s beautiful yet destructively possessive character is at the center of this melodramatic noir-ish masterpiece in which each act of transgression is magnificently rendered by legendary cinematographer Leon Shamroy. As David Thomson remarks, “[The] scenes in which Tierney allows her child brother-in-law to drown and coldly throws herself downstairs to abort her baby, and the moment when, on horseback, she scatters her father’s ashes, reveal Stahl as a thrilling artist in the cause of self-destructive Technicolor emotionalism.” (John M. Stahl, 1945, 35 mm, 110 minutes) *Print from the Academy Film Archive*

The Barefoot Contessa

March 30 at 4:30

A film à clef tells the tale of an untamed Spanish flamenco dancer transformed by American movie executives into a Hollywood star. The title’s contessa (Ava Gardner) was allegedly inspired by the life of Rita Hayworth. Gardner’s stunning looks, “made for Technicolor,” were rendered unforgettable by British cinematographer Jack Cardiff, a true pioneer of color cinematography and the Technicolor technique. (Joseph L. Mankiewicz, 1954, 35 mm, 128 minutes) *Print from UCLA Film and Television Archive*



Alexandra (CinemaGuild)