

Film Program Spring 2008

Cover image from *Jolly Fellows*
(Seagull)

Films are shown in the
East Building Auditorium

www.nga.gov

Landover, MD 20785
200B South Club Drive
Mailing address

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

Film Program Spring 2008
National Gallery of Art, Washington



Spring Series

Jean Eustache: Film as Life,
Life as Film

From the Archives: 16 at 12

Max Ophuls in Hollywood

Retour à May 1968

Envisioning Russia:
Mosfilm Studio

Gabriel Figueroa:
Master of Light and Shade

Art Films and Events

I'll Show You the Town
Ciné-Concert

Charly (Isild Le Besco in
person)

In Praise of Independents:
The Flaherty

I Am a Cat (Tatsuya Nakadai
in person)

Julius Caesar

April

1 Tues

12:00 From the Archives: 16 at 12: *The Happiness of Still Life*

5 Sat

2:00 Jean Eustache: *Le Jardin des délices de Jérôme Bosch; Le Cochon*

4:00 Jean Eustache: *Le Jardin des délices de Jérôme Bosch; Le Cochon*

6 Sun

4:30 Jean Eustache: *Les Photos d'Alix; Le pere Noël a les yeux bleus; Une sale histoire*

8 Tues

12:00 From the Archives: 16 at 12: *The Happiness of Still Life*

12 Sat

2:00 Jean Eustache: *The Mother and the Whore*

13 Sun

4:30 Jean Eustache: *La peine perdue de Jean Eustache; Numéro zéro*

15 Tues

12:00 From the Archives: 16 at 12: *The Happiness of Still Life*

19 Sat

2:00 Max Ophuls in Hollywood: *The Exile*

4:30 Max Ophuls in Hollywood: *The Reckless Moment*

20 Sun

4:30 Max Ophuls in Hollywood: *Letter from an Unknown Woman*

22 Tues

12:00 From the Archives: 16 at 12: *The Happiness of Still Life*



The New Moscow (Seagull)

26 Sat

4:00 Film Event: I'll Show You the Town
Ciné-Concert

27 Sun

4:30 Max Ophuls in Hollywood: *Caught*

29 Tues

12:00 From the Archives: 16 at 12: *The Happiness of Still Life*

May

4 Sun

4:30 Retour à May 1968: *May Fools*

6 Tues

12:00 From the Archives: 16 at 12: *The Incised Image*

10 Sat

2:00 Film Event: In Praise of Independents:
The Flaherty

11 Sun

5:00 Film Event: *Charly* (Isild Le Besco in
person)

13 Tues

12:00 From the Archives: 16 at 12: *The Incised Image*

17 Sat

3:00 Retour à May 1968: *Tout va bien*

18 Sun

4:00 Retour à May 1968: *Regular Lovers*

20 Tues

12:00 From the Archives: 16 at 12: *The Incised Image*

24 Sat

2:00 Retour à May 1968: *To Die at Thirty*

4:30 Envisioning Russia: *Bed and Sofa*

25 Sun

5:45 Envisioning Russia: *Battleship Potemkin*

27 Tues

12:00 From the Archives: 16 at 12: *The Incised Image*

31 Sat

4:00 Envisioning Russia: *Jolly Fellows*

June

1 Sun

4:30 Envisioning Russia: *Tractor Drivers*

3 Tues

12:00 From the Archives: 16 at 12: *Glassmakers of Herat*

7 Sat

2:00 Gabriel Figueroa: Master of Light and
Shade: *Enamorada*

4:00 Gabriel Figueroa: Master of Light and
Shade: *La Perla*

8 Sun

4:30 Envisioning Russia: *The Thirteen*

10 Tues

12:00 From the Archives: 16 at 12: *Glassmakers of Herat*

14 Sat

2:00 Gabriel Figueroa: Master of Light and
Shade: *Nazarín*

4:00 Envisioning Russia: *The New Moscow*

15 Sun

4:00 Gabriel Figueroa: Master of Light and
Shade: *Another Dawn*

17 Tues

12:00 From the Archives: 16 at 12: *Glassmakers of Herat*

21 Sat

2:00 Envisioning Russia: *The Russian Question*

4:00 Envisioning Russia: *Carnival Night*

22 Sun

5:00 Film Event: *I Am a Cat* (Tatsuya Nakadai
in person)

24 Tues

12:00 From the Archives: 16 at 12: *Glassmakers of Herat*

26 Thurs

12:30 Film Event: *Julius Caesar*

27 Fri

12:30 Film Event: *Julius Caesar*

28 Sat

12:30 Film Event: *Julius Caesar*

3:00 Gabriel Figueroa: Master of Light and
Shade: *Marcario; Days of Autumn*

29 Sun

2:00 Envisioning Russia: *The Cranes Are Flying*

4:30 Envisioning Russia: *The Letter Never Sent*

Films are shown in original format in the auditorium of the National Gallery's East Building 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.



Jean Eustache with Alix Cléo-Roubaud, *Les Photos d'Alix* (Tamasa)

Art Films and Events

I'll Show You the Town Ciné-Concert

Premiere of new organ score
by Dennis James
April 26 at 4:00

English comedic actor Reginald Denny resettled in Hollywood when he was twenty-eight and immediately became a beloved star of many now-forgotten American comedies. In *I'll Show You the Town* a poor young professor (Denny) is interrupted from his work on a book and becomes caught in a web of scandal and disgrace. Extricating himself with some fast-talking and high-stepping, in the end he finds his true love. Declared one reviewer in 1925, "There are situations here that defy anyone to keep a straight face." (Harry A. Pollard, 1925, 35 mm, 102 minutes) *Dennis James live on theater organ. Print from the Stanford Theatre Foundation Collection at UCLA Film Archive.*

In Praise of Independents: The Flaherty

Washington premiere of *Santiago*
May 10 at 2:00

Each year the National Gallery salutes the annual film showcase known as "The Flaherty Seminar," a unique week-long forum named for American pioneering filmmaker Robert Flaherty. Now in its fifty-fourth year, the Flaherty brings together artists, filmmakers, writers, students, and scholars. Screenings are conceived around a specific theme, and critical discussions are always an important part of the blend. The Gallery's program consists of four works from the 2007 seminar held on the Vassar College campus. The overall theme was "South of the Other."

Borom Sarret, a poetic day in the life of a poor cart driver, was the directorial debut for Senegalese filmmaker Ousmane Sembene. The deep roots of the worker's poverty are clearly related to corrupt politicians and colonialist practices. (Ousmane Sembene, 1964, French and Wolof with subtitles, 16 mm, 20 minutes)

Santiago is the delicately layered portrait of a butler working in the filmmaker's home since childhood. Memory, history, identity, and filmmaking practice all come into play as the director himself provides context. (João Moreira Salles, 2007, Portuguese with subtitles, 35 mm, 80 minutes)

Surviving Sabu depicts difficulties arising when a father and son debate issues of tradition and modernity surrounding an intriguing topic: the iconic Indian film star Sabu. (Ian Iqbal Rashid, 1997, English subtitles, Beta SP, 15 minutes)

Elephant Boy, the classic film based on "Toomai of the Elephants" from Kipling's *The Jungle Book*, features Sabu himself at the age of thirteen. Although seemingly about Sabu's rite of passage to adulthood, the film touches on questions of myth and colonialism. (Robert Flaherty and Zoltan Korda, 1937, 35 mm, 80 minutes)

Charly

Washington premiere
Director Isild Le Besco in person
May 11 at 5:00

Fourteen-year-old Nicholas, a foster child uncomfortable with elderly guardians, steals a book and a postcard showing the sea at Belle-Ile-en-Mer. He runs away, meets a young village prostitute called Charly, and experiences a rough coming-of-age. A fresh talent from France, Isild Le Besco (b. 1982) has directed four films and appeared in over thirty. Hailing from a long line of actors and filmmakers, she cast brother Kolia as young Nicholas and used brother Jowan as her cinematographer. (Isild Le Besco, 2007, French with subtitles, 35 mm, 95 minutes) *Isild Le Besco will discuss the film after the screening.*

I Am a Cat

Tatsuya Nakadai in person
June 22 at 5:00

Natsume Sōseki's satirical Japanese novel *I Am a Cat* spurred Kon Ichikawa to make a film version casting Tatsuya Nakadai in the starring role as a Tokyo teacher during the Meiji period. By turns madcap, meditative, and moving, the film follows not only the teacher's comings and goings, but also the divergent affairs of the local cat population. Toward the end, the teacher's cat politely shares his own perplexed opinion of his overseer and of humans in general. (Kon Ichikawa, 1975, Japanese with subtitles, 35 mm, 116 minutes)

Actor Tatsuya Nakadai, legendary star of films by Akira Kurosawa, Masaki Kobayashi, Kon Ichikawa, and Mikio Naruse, is rivaled in reputation only by the late Toshiro Mifune as Japan's most iconic male star. One of the few actors known outside the country, Nakadai is also considered Japan's leading Shakespearean actor and, at 75, remains one of its most popular stage stars. Immediately following *I Am a Cat*, Mr. Nakadai will appear in person for an on-stage interview with Japanese film specialist Michael Jeck.

Julius Caesar

June 26, 27, 28 at 12:30

One of the finest Hollywood studio renditions of Shakespeare, Joseph L. Mankiewicz's *Julius Caesar* features not only a stellar cast—James Mason as Brutus, Marlon Brando as Mark Antony, and John Gielgud as Cassius to mention only three—but also a respectful and sensitive reading of the text that preserves the play's dramatic rhythms. (Joseph L. Mankiewicz, 1953, 35 mm, 120 minutes) Presented in association with the Shakespeare Theater Company's stage production of *Julius Caesar* at the Harman Center for the Arts.

Jean Eustache: Film as Life, Life as Film

Untrained as a filmmaker but bold and original in approach, Jean Eustache (1938–1981) frequently called himself an archivist or ethnographer, not a filmmaker, even when talking about his dramatic work. "I simply want to show that the cinema has a direct influence on life, just as literature does." He directed many films with an anthropological slant (some of them for French television) in which language and image shrewdly engage and challenge the viewer's ideas about life. The series is presented in association with the Embassy of France and *La Maison Française*, where other Eustache films are shown in April.

Le Cochon (The Pig)

preceded by *Hieronymous Bosch's Garden of Delights*
April 5 at 2:00 and 4:00

Eustache's famous yet rarely seen documentary *Le Cochon* records a domestic hog-slaughtering and sausage-making event on a small farm in the Massif Central. The two co-directors (Eustache and Barjol) eschewed any voiceover and used only the local (sometimes indecipherable) patois of the farmers—a suitably authentic soundtrack to accompany a vanishing practice once a vital part of life. (Jean Eustache with Jean-Michel Barjol, 1970, natural sounds, French regional dialect, 16 mm, 50 minutes)

In *Hieronymous Bosch's Garden of Delights*, Eustache's friend Jean Frapat reflects on the meanings in Bosch's triptych *The Garden of Earthly Delights*. The film is one of several extraordinary French television programs created by Eustache in the 1970s. (1979, French with subtitles, 33 minutes)

Une sale histoire (A Nasty Tale)

preceded by *Les Photos d'Alix*
and *Le pere Noël a les yeux bleus (Santa Has Blue Eyes)*
April 6 at 4:30

The first of three short works, *Les Photos d'Alix* records an actress telling her life story to a young man (who in fact is Eustache's son) with the aid of her treasured photo album. Her verbal recollections interestingly vie with the photographic record. (Jean Eustache, 1978, French with subtitles, 16 mm, 18 minutes)

In *Le pere Noël a les yeux bleus* Jean-Pierre Léaud plays Daniel, a thief who shoplifts and invents meaningless scams, while keeping a day job posing for photographs in a Santa uniform ("it's an easy way to meet the girls"). For better or worse, Léaud still endears himself to the viewer. (Jean Eustache, 1966, French with subtitles, Beta SP, 47 minutes)

Une sale histoire is two versions of the same story—one documentary, the other fiction. A man describes in detail his life as a voyeur to a group of friends. “The first part could stand alone as the performance of a natural storyteller, an amateur but enthusiastic entertainer, but the second part broadens the subject... to include the nature of movies and of performance.” —Jared Rapfogel (Jean Eustache, 1977, French with subtitles, 35 mm, 52 minutes)

The Mother and the Whore (La maman et la putain)

April 12 at 2:00

One of the monumental achievements of midcentury cinema (and “an icy comment on the French New Wave”), this nearly four-hour film puts a magnifying lens on the tangled relationships between a self-absorbed young Jean-Pierre Léaud and the women in his life. As the viewer observes daily comings and goings, monologues and dialogues (culled, according to the director, from real-life conversations) form a large part of the soundtrack. “The same way that Flaubert’s novels gave a reading of a personal trajectory as well as a tableau of an era, *La maman et la putain* offers a close up of three individuals, a medium shot of a micro-society, and a wide shot of French society in the early 1970s,” noted one writer. (Jean Eustache, 1973, French with subtitles, 35 mm, 220 minutes)

La peine perdue de Jean Eustache (The Wasted Breath of Jean Eustache) also *Numéro zéro*

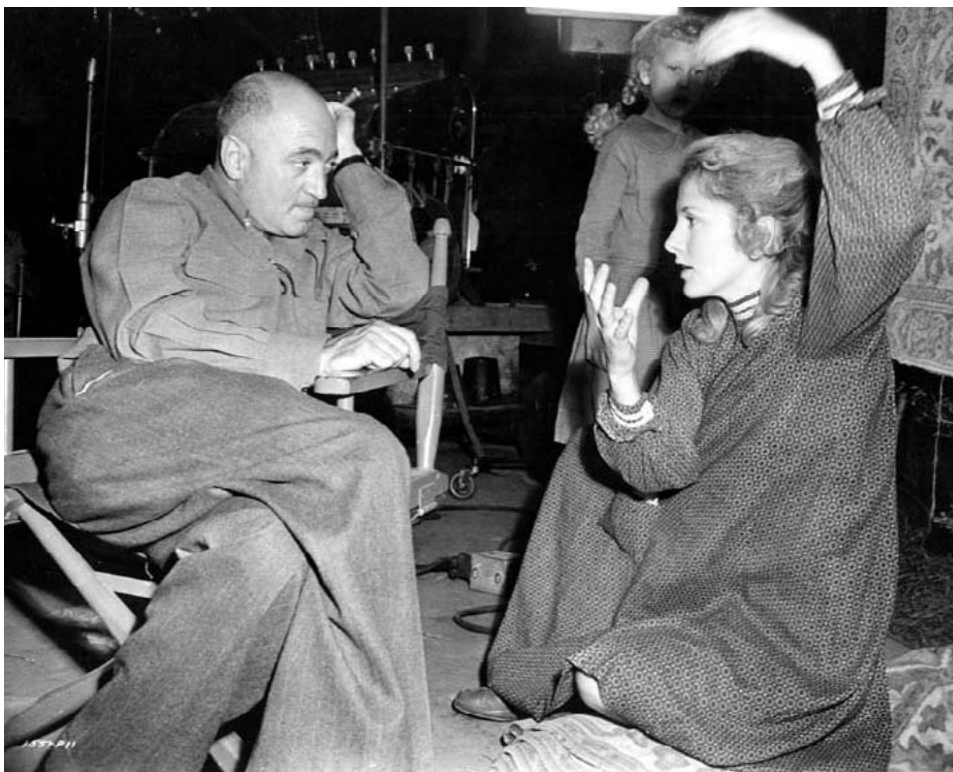
April 13 at 4:30

Arguably one of the most intelligent biographies of a filmmaker ever produced, *La peine perdue de Jean Eustache* (*The Wasted Breath of Jean Eustache*) presents the artist through a series of interviews and readings by close friends and colleagues. Jean-Pierre Léaud leads the procession, reciting a text by Eustache from 1971. Eustache’s revolutionary ideas about his art, his background, and the major events of his life (he committed suicide in 1981) are portrayed throughout the film. (Angel Díez, 1997, French with subtitles, 53 minutes)

In *Numéro zéro* Eustache set out to make a portrait of his aged and nearly blind grandmother. He simply placed her in front of a camera and asked her to recount her life. This deceptively straightforward premise became a stirring portrait of a strong woman. Eustache never released *Numéro zéro* in its original format; instead, a truncated version was exhibited on French TV with the title *Odette Robert*. The longer original version was not released until 2003, nearly twenty years after the director’s death. (Jean Eustache, 1971/2003, French with subtitles, 35 mm, 104 minutes)

From the Archives: 16 at 12

The Gallery continues its regular Tuesday at noon screenings of artist portraits and historical documentaries in archival 16 mm format. All prints are from the collection of the National Gallery’s film department.



Max Ophuls with Joan Fontaine (Photofest)

The Happiness of Still Life

April 1, 8, 15, 22, 29

The Happiness of Still Life depicts Austria’s Biedermeier culture—the first fully-realized expression of an emerging middle class in Europe following the Napoleonic wars. With music by Franz Schubert and quotations from contemporary Austrian texts, the film is also a meditation on beautiful, simple objects: sewing boxes, friendship books, teacups, chairs, and lockets. (Andrea Simon, 1989, 16 mm, 27 minutes)

The Incised Image

May 6, 13, 20, 27

Australian artist Charles Lloyd, working in London in the early 1960s, explains his methods for etching on copper plates. The first part of the film is in black and white and features prints made with black ink, while the second part is in color and addresses color printmaking. (Arthur Cantrill, 1966, 16 mm, 25 minutes)

Glassmakers of Herat

June 3, 10, 17, 24

In association with the exhibition *Afghanistan: Hidden Treasures from the National Museum, Kabul*, *The Glassmakers of Herat* documents a one-room glass factory in Afghanistan that has retained production methods similar to those recorded on Assyrian cuneiform tablets 3,000 years ago. (Elliott Erwitt, 1979, 16 mm, 26 minutes)

Max Ophuls in Hollywood

German-born, French-bred, Austrian-influenced Max Ophuls (1902–1957) flourished through a nomadic lifestyle that included turns in Italy, Holland, Switzerland, and the Soviet Union. In 1941 he arrived in California. His very first Hollywood assignment was a picture called *Vendetta*. Although that project in the end was a flop, Ophuls went on to direct four successful American movies before heading back to France in 1950, where he eventually achieved his most celebrated

work. “This sense of ‘exile’ made the screen his only home,” wrote one historian.

Ophul’s camera, too, constantly traveled in tilts, pans, and a whole array of tracking and crane shots, seemingly never comfortable unless on the move.

The Exile

April 19 at 2:00

A vehicle for Douglas Fairbanks Jr. who, in the swashbuckling mode of his father, plays Charles II in exile in Holland, posing as a laborer and aiming to evade Cromwell’s puritanical Roundheads. “The result is a film whose athletic feats are in the camera’s realm, a Hollywood film with a European pace and Ophulsian grace that contemporary critic James Agee characterized as ‘cavalier detachment.’” —Pacific Film Archive (Max Ophuls, 1948, 35 mm, 95 minutes)
Print from the Library of Congress collection

The Reckless Moment

April 19 at 4:30

“I never wanted to do a decent thing until I met you.” Blackmailer James Mason mellows after putting the squeeze on Joan Bennett, who has just dumped the body of her daughter’s disreputable boyfriend. The emotional intensity builds more from the bleakness of the everyday than from this touch of LA noir, however. Raising blackmail money is just another item on Bennett’s to-do list, along with the groceries, the mortgage, and the telephone bill. “Roving from room to room, tracked by Ophuls’s restless camera, Bennett is a prisoner in her open-plan home, a condition only sympathetic extortionist Mason seems to notice.” —Juliet Clark (Max Ophuls, 1949, 35 mm, 82 minutes)

Letter from an Unknown Woman

April 20 at 4:30

Louis Jourdan, concert pianist turned playboy, opens a letter from recently deceased Joan Fontaine and, to his amazement, finds himself the object of a lifelong unrequited love. As Fontaine recounts their brief relationship, the film contrasts Jourdan’s detachment with her very knowing assessment of their plight. “Her life was like the carnival ride that

took the couple, on their only night together, through the countries of Europe, a fantasy of movement that was really only a circular stasis, propelled by a bemused operator.” —Judy Bloch (Max Ophuls, 1948, 35 mm, 90 minutes) [Print from the Library of Congress collection](#)

Caught

April 27 at 4:30

Ordinary girl Barbara Bel Geddes eagerly marries into money in the form of sadistic millionaire Robert Ryan. Her new Long Island gothic dream house—darkly and moodily shot in deep noir by cinematographer Lee Garmes—does not satisfy Bel Geddes, however, and she seeks truer happiness in the hands of a poor but appealing doctor (James Mason). “The alluring web of hearts and dollars has rarely looked so deadly, and only the studio spared us the sight of the kill.” —Paul Taylor (Max Ophuls, 1949, 35 mm, 88 minutes) [Print from UCLA Film and Television Archive with preservation funded by The Film Foundation and the AFI/NEA Preservation Grants Program.](#)

Retour à May 1968

[This May marks the fortieth anniversary of the notorious “May ’68” social revolution in France. It was a period of student unrest, activism, boycott, rebellion, and mayhem that set off changes in French society later felt around the world. These four films evoke, in ways both reflective and raw, the exhilaration and remonstrance that marked May 1968.](#)

May Fools (Milou en mai)

May 4 at 4:30

The De Vieuzay family matriarch has just died, and as the family gathers, young radicals are shutting down French society. Stranded by strikes and chaos in the streets, the clan flees for the country house only to be confronted by the more familiar chaos of their own familial bickering. Neither disapproving of the period nor commending it, *May Fools* in the end is neutral. “What is Malle trying to say? The revolution comes to nothing, the family neither caves in nor rises to heroism, and the happiest person is arguably the maid who unexpectedly is in the will.” —Roger Ebert (Louis Malle, 1989, French with subtitles, 35 mm, 108 minutes)

Tout va bien

May 17 at 3:00

Yves Montand and Jane Fonda, intellectuals committed to the 1968 revolution, find old ideas thrown into question during a visit four years later to a worker-occupied factory. “A nutty farce that presents a worker’s strike as a theater-of-cruelty exercise in proto-Marxist cant... another Godard masterstroke thanks to the referential, self-conscious presence of radical princess Fonda.... So fake it’s real to the touch, and mordantly funny.” —Michael Atkinson (Jean-Luc Godard and Jean-Pierre Gorin, French with subtitles, 35 mm, 95 minutes)

Regular Lovers (Les Amants réguliers)

May 18 at 4:00

Filmmaker Philippe Garrel was a participant in the May 1968 mutiny and (alongside Jean-Luc Godard and Claude Chabrol) produced footage of the revolution in progress. Decades later, Garrel recalls these experiences in his quasi-experimental *Les Amants réguliers*, a film that for its first hour portrays the May nocturnal street rebellions in stylized black and white. Police pursuit and a feeling of bourgeois world-weariness follow the fighting and euphoria, making the film “one-third idealism, two-thirds disillusionment—not unlike life itself.” —Dennis Lim (Philippe Garrel, 2005, French with subtitles, 35 mm, 178 minutes)

To Die at Thirty (Mourir à 30 ans)

May 24 at 2:00

Romain Goupil—student activist during the May 1968 protests and apprentice to Jean-Luc Godard—is among France’s most productive and politically engaged documentary filmmakers. His reflection fourteen years later on the significance of May 1968 won the Festival de Cannes *Caméra d’Or* and the French César for best first work. Goupil, who claims his only goal is to “communicate the existential issues that trouble [him],” raises many questions about the use of film as a medium to record history, even as he tells the story of this turbulent time. (Romain Goupil, 1982, French with subtitles, digital beta, 95 minutes)

Envisioning Russia: Mosfilm Studio

[The largest and most influential film studio in Russia, Mosfilm first opened its doors in Moscow in the early 1920s. From historical epics to musicals, propaganda films, and enduring classics by directors such as Mikhail Kalatozov, Mikhail Romm, Larisa Shepitko, and Andrei Tarkovsky, Mosfilm’s contributions to film history have been beyond compare. Notable productions include Sergei Bondarchuk’s monumental *War and Peace*, the most expensive film ever made, and Sergei Eisenstein’s *Battleship Potemkin*, arguably the greatest film of all time. A selection of ten Mosfilm archival features from the 1920s through the 1950s is presented in June. More films from the 1960s through the present day will be shown in July, concluding with the 2007 Moscow International Film Festival grand prize winner. Organized in association with \[Envisioning Russia\]\(#\) curators Alla Verlotsky and Richard Pena. Special thanks to \[Seagull Films\]\(#\) and the \[Film Society of Lincoln Center\]\(#\).](#)

Bed and Sofa

May 24 at 4:30

A cool comedy of manners, *Bed and Sofa* satirizes everything from Moscow’s 1920s housing shortage to social problems between the sexes. “The director’s triumph was to balance precisely the tensions and tone of the situation—two men and one woman sharing a tiny flat. He was aided greatly by the delicacy of the playing and a wonderfully cluttered, lived-in set.” —British Film Institute (Abram Room, 1927, silent with intertitles, 35 mm, 80 minutes)

Battleship Potemkin

May 25 at 5:45

A 1905 sailors’ revolt leads to repression and triumph in one of the genuinely exciting legends of the silent cinema. For many years routinely selected by critics’ polls as the greatest film of all time, *Battleship Potemkin* was at first planned as a sweeping overview of the entire 1905 revolution on its twentieth anniversary but weather and time constraints forced concentration on this single episode, comprising only a half page of the original script. The devastating Odessa steps sequence—arguably the most anthologized sequence in film history—required three days to conceive and seven to shoot using only real sailors and denizens of Odessa. “Pure propaganda, as much as it is art.” (Sergei Eisenstein, 1925, silent with intertitles, 35 mm, 80 minutes)

Jolly Fellows (Moscow Laughs)

May 31 at 4:00

The most popular early sound films in Russia, as elsewhere, were often infused with national musical forms. The determined but untalented chanteuse of *Jolly Fellows* mistakes an innocent shepherd for a renowned jazz band leader. She invites the shepherd to accompany her to a fancy fête. He agrees, but then shows up at the party with his pan-pipes—as well as all the animals from his farm. (Grigori Aleksandrov, 1934, Russian with subtitles, 35 mm, 96 minutes)

Tractor Drivers

June 1 at 4:30

Returning home to his collective in Ukraine, Klim is surprised to find his beloved Mariana is now an ace tractor driver with many male admirers. His only recourse is to take up tractor driving, too, so he and Mariana can reconnect. With music by Dmitry Pokrass, *Tractor Drivers* was the model for many girl-boy-tractor romances and the object of innumerable parodies. “A fascinating work that combines three Soviet obsessions of the 1930s: musicals, the glorification of technology, and preparations for an impending war.” —Richard Pena (Ivan Pyryev, 1939, Russian with subtitles, 35 mm, 88 minutes)

The Thirteen

June 8 at 4:30

Heading home through the Central Asian desert, members of a thirteen-person patrol are harassed by a horde of marauding bandits. One of the earliest of the frontier adventure films known as “Easterns” (this one was seemingly fashioned after John Ford’s *The Lost Patrol*), *The Thirteen* remains an excellent example of the genre. (Mikhail Romm, 1936, Russian with subtitles, 35 mm, 87 minutes)

The New Moscow

June 14 at 4:00

“Little known even inside Russia, *The New Moscow* is an eye-popping amalgamation of country comedy, musical romance, and science fiction. A young designer working in Siberia comes up with a model that will allow the world to see how the capital city will appear in a future imagined by Stalin. He sets off for Moscow and is quickly overwhelmed by the city’s energy, enormity, and then-brand-new subway.... Director Medvedkin’s mixing of popular culture and avant-garde technique recalls an earlier period of Soviet life and politics, even as the film envisions an impossibly bright, technologically advanced future for



Une sale histoire (Tamasa)

all.” —Richard Pena (Aleksandr Medvedkin, 1938, Russian with subtitles, 35 mm, 80 minutes)

The Russian Question

June 21 at 2:00

Journalist Smith (Vsevolod Aksyonov), back in the States after assignment in the Soviet Union, turns down a lucrative offer from a wealthy publisher to write a book condemning the Russian way of life. Smith is subsequently hit with a campaign of slander so convincing that even his wife thinks him a traitor. Vintage Cold War propaganda of the Stalinist era, the film’s set-designed America is spectacular, even if wildly askew. (Mikhail Romm, 1947, Russian with subtitles, 35 mm, 91 minutes)

Carnival Night

June 21 at 4:00

“Some of the first cracks in the brick wall of Stalinist culture were caused by this witty comedy that transformed director Eldar Ryazanov and young star Lyudmila Gurchenko into overnight celebrities. New Year’s Eve is fast approaching and the employees of the Economics Institute are planning a big night, with lots of dancing and holiday cheer. New boss, Comrade Ogurtsov (Igor Ilyinsky), has his own ideas, however, about how to properly ring in the New Year: end-of-the-year reports, and maybe a speech or two.... Still a great Russian favorite (it is always broadcast during the holiday season) *Carnival Night* is a delicious send-up of bureaucracy, and a genuine celebration of people’s power.” —Richard Pena (Eldar Ryazanov, 1956, Russian with subtitles, 35 mm, 78 minutes)

The Cranes Are Flying

June 29 at 2:00

Lovers Tatiana Samoilova and Alexei Batalov stroll through quiet Moscow streets as cranes fly overhead. The year is 1941, however, and war brings death, rape, desertion, draft-dodging, and black-marketeering — topics decidedly taboo during the Stalinist years. Filmed by director Mikhail Kalatozov and photographer Sergei Urushevsky using equally taboo techniques (helicopter and crane shots, crowd scenes, and endless takes) this first postwar Soviet film to attain wide commercial release in the West also won the Cannes Festival Palme d’Or. (Mikhail Kalatozov, 1957, Russian with subtitles, 35 mm, 97 minutes)

The Letter Never Sent

June 29 at 4:30

Hundreds of miles from nowhere in forsaken Siberia, a team of geologists (Russian superstars Innokenty Smoktunovsky, Tatiana Samoilovna, and Vasili Livanov among them) makes a diamond strike. As a harrowing man-against-wilderness epic, *The Letter Never Sent* is in a class by itself—the hair-raising highlight is a fast tracking shot through a forest fire, with flames seemingly inches from lens and actors. (Mikhail Kalatozov, 1959, Russian with subtitles, 35 mm, 97 minutes)

Gabriel Figueroa: Master of Light and Shade

The central cinematographer of Mexico’s golden age of cinema, Gabriel Figueroa (1907–1997), played a key role in establishing the nation’s visual heritage. A brilliant master of chiaroscuro, he developed a unique style based on his principle of “curvilinear perspective” that merged the latest Hollywood technique with the pictorial art of Mexican muralists. Figueroa’s commitment to Mexican national identity and his country’s social issues remained firm: “My art has Mexican nationalism engraved everywhere.” The Gallery’s presentation of six restored 35 mm prints is made possible through the cooperation of Filmoteca de la UNAM. Special thanks to Ivan Trujillo, José Manuel García, Linda Lilienfeld, and Pablo Gutierrez Fierro.

Enamorada

June 7 at 2:00

A remake of *The Taming of the Shrew* set in a Mexican village during the Juárez revolution, *Enamorada* glows with the radiant María Félix as the spoiled landowner’s daughter and Pedro Armendáriz as her pursuer, General Reyes. Figueroa’s cinematography is the focal point, capturing the village’s churriguesque cathedrals, the revolution’s animated atmosphere, and, noted one writer, “an extreme close up of María’s famously arched brow and moonlit eyes set into a landscape of *Mexicanidad*.” (Emilio Fernández, 1946, Spanish with subtitles, 35 mm, 98 minutes)

La Perla (The Pearl)

June 7 at 4:00

John Steinbeck’s *The Pearl* (he also co-wrote the screenplay) provided the inspiration for this tender tale of a penniless diver named Quino (Pedro Armendáriz) whose joyful discovery of the title’s immensely valuable jewel only brings sadness to his life. The tragedy, set against Mexico’s west coast landscapes, develops a pace and style that conveys the power of its earthy premise — man struggling against his inevitable fate. Figueroa counted *La Perla* among his favorite films. (Emilio Fernández, 1947, Spanish with subtitles, 35 mm, 85 minutes)

Nazarín

June 14 at 2:00

In the poverty-stricken backwoods of turn-of-the-century Mexico, priest Don Nazario’s obsessive devotion to his own Christian principles produces calamity all around him. Figueroa’s lens moves away from the imposing landscapes of his earlier work with Fernández, emphasizing instead the actors who, notes one critic, “constantly arrange and rearrange themselves in approximations of an early Renaissance triptych” — a typically ambiguous layout from Spanish surrealist Buñuel. (Luis Buñuel, 1958, Spanish with subtitles, 35 mm, 94 minutes)

Another Dawn (Distinto Amanecer)

June 15 at 4:00

Distinto Amanecer’s tale of labor union intrigue and corporate crime is set in the shadowy cabarets of Mexico City where Pedro Armendáriz, haunted by sleazy government officials and aided by sultry Andrea Palma, probes the murder of a friend. Although usually associated with dramatic Mexican skies and rural landscapes, Figueroa was equally adept at capturing bright lights and dark alleys for the noirish melodramas of Mexico’s golden age. (Julio Bracho, 1943, Spanish with subtitles, 35 mm, 108 minutes)

Macario

also *Days of Autumn* (Días de Otoño)

June 28 at 3:00

A short story by B. Traven lies at the heart of *Macario*, a mythical tale about a peasant’s chance encounter with the Grim Reaper. When Death grants him magical healing powers, *Macario* is powerless to defend himself against the church and the local villagers who accuse him of heresy. Figueroa’s chiaroscuro, suitably otherworldly, won an Oscar nomination for best cinematography. (Roberto Gavaldón, 1959, Spanish with subtitles, 35 mm, 91 minutes)

Director Gavaldón teamed up once more with Figueroa and the cast of *Macario* to make this graceful melodrama about a country girl (Pina Pellicer) who comes to Mexico City, finds work in a pastry shop, and builds a happy life. When her fiancé seemingly deserts her on their wedding day, her fantasies take over and mingle with fact (or perhaps fact was fantasy all along). Emotional moments are made memorable by Pellicer’s intimate acting and by Figueroa’s beautiful interiors and bright urban streets. (Roberto Gavaldón, 1962, Spanish with subtitles, 35 mm, 92 minutes)