



FILM

A JOURNEY
THROUGH
SPANISH
EXPERIMENTAL
FILM

CATALUNYA:
POETRY OF
PLACE

STILL VOICES,
INNER LIVES:
THE JOURNALS
OF ALAIN
CAVALIER

MOVING
COMPOSITIONS:
ASPECTS OF
CHOPIN

BEAT MEMORIES

SPRING 10

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Film Events

Figaros Hochzeit (The Marriage of Figaro)

Introduction by Harry Silverstein

Saturday April 17 at 1:00

The postwar German DEFA studio (Deutsche Film-Aktiengesellschaft) produced a series of popular black-and-white opera films in the late 1940s at their Potsdam-Babelsberg facility. Mozart's *Figaros Hochzeit*, the first of these, featured wonderfully showy sets and costumes. (Georg Wildhagen, 1949, 35 mm, German with subtitles, 109 minutes) *Presented in association with Washington National Opera.*

Flamenco at the Source

Screening and discussion with Brook Zern

Sunday April 18 at 4:30

Flamenco scholar Brook Zern presents segments from the renowned *Rito y Geografía del Cante Flamenco*—the vast ethnographic documentation of flamenco, completed in Spain forty years ago, and featuring legendary traditional interpreters in the context of their everyday lives. Zern's focus is the diversity of flamenco song, from *alegrías*, *guajiras*, *malagueñas* and *granaínas* to the poignant *cante jondo*. (120 minutes)

Battle of Wills

Introduction by Anne Henderson

Friday April 23 at 1:00

Convinced he owns the only portrait of Shakespeare painted from life, Canadian citizen Lloyd Sullivan has invested a fortune trying to prove his point. *Battle of Wills* moves from conservation labs in North America to galleries on Bond Street pursuing the puzzle behind a painting that still perplexes the art world. (Anne Henderson, 2008, HD-Cam, 52 minutes)

New Masters of European Cinema:

En construcción (Work in Progress)

José Luis Guerín in person

Saturday June 5 at 2:30

One of the most adventurous talents in European cinema is the Catalan filmmaker José Luis Guerín. Almost a decade ago he completed *En construcción*, a film that plays with the layered ambiguities of the visual world. Guerín's subject, the construction of an upscale condominium in a marginal Barcelona neighborhood, allows him to reflect on his own ideas about history and perception, "spinning a spellbinder from the simplest elements"—Harvard Film Archive. (José Luis Guerín, 2001, 35 mm, Spanish and Catalan with subtitles, 125 minutes)

De Vilde Svaner (The Wild Swans)

American premiere

Sunday June 6 at 4:30

H.R.H. Queen Margrethe II of Denmark's original designs dramatically adorn a new adaptation of Hans Christian Andersen's 1838 tale about a princess who releases her eleven brothers from the spell of their evil queen mother. Queen Margrethe's costumes and painterly sets, constructed from her decoupage art, are the actors' sole milieu. (Peter Flinth and Ghita Nørby, 2009, 35 mm, Danish with subtitles, 60 minutes)

Monuments: Matta-Clark, Graham, Smithson

Redmond Entwistle in person

Saturday June 19 at 2:00

A clever and amusing critique of three minimalists, *Monuments* portrays a problem that emerges in the work of Robert Smithson, Gordon Matta-Clark, and Dan Graham, as each artist retraces his relationship to New Jersey. "An allegory for the effects that globalization has had on society and landscape"—Rotterdam Film Festival. (Redmond Entwistle, 2009, 16 mm, 30 minutes)

Manhattan in 16 mm

Saturday June 19 at 3:30

A sequence of documentary and experimental shorts, filmed over the past twenty years in the now rare 16 mm gauge, observes, lionizes, and languishes over the city of New York and its denizens. Included are works by Jim Jennings, Jem Cohen, Peter Hutton, Barbara Hammer, Mark Street, and more. (Total running time 80 minutes)

Ciné-Concert: J'Accuse

Dennis James on theater organ

Sunday June 20 at 4:30

Abel Gance's passionate epic, shot during World War I and viewed today more as an innovative antiwar film than tragic triangular romance, has just been restored and reconstructed by the Netherlands Filmmuseum working with Lobster Films in Paris. The print incorporates the original tinted and toned sequences and represents the best historical material. (Abel Gance, 1919, 35 mm, silent with live music, 166 minutes)

From Ecstasy to Rapture: A Journey through Spanish Experimental Film

An unprecedented retrospective of Spanish avant-garde cinema of the last fifty years, *From Ecstasy to Rapture* consists of six programs arranged by theme and technique, in archival prints and preservation video transfers. Presented as part of the *Preview Spain: Arts & Culture '10* program and through the cooperation of the Embassy of Spain, Spain-USA Foundation, and Centre de Cultura Contemporània de Barcelona. Special thanks to Francisco Tardío Baeza and curators Antoni Pinent and Andres Hispano. Sound films are subtitled in English.

Documents/Itineraries

Saturday April 3 at 2:00

A program of shorts and *réalités* including the work of visionary filmmakers José Val del Omar and José Luis Guerín, architect Gabriel Blanco, and artists Benet Rossell, Antoni Miralda, and Virginia García del Pino. (Total running time 85 minutes)

Appropriations/Grand Super-8

Saturday April 3 at 4:00

An eclectic mix of Super-8 mm shorts and 16 mm found-footage films (transferred to video) contrasts the work of film artists from divergent generations: the 1970s avant-garde and younger filmmakers active during the last decade. Included are works by Toni Serra, Jesús Pérez-Miranda, Eugeni Bonet, Marcel Pey, Luis Cerveró, Juan Bufill, Lope Serrano Sol, Maximiliano Viale, Oriol Sánchez, Manuel Hueriga, and others. (Total running time 70 minutes)

Movement/Painting

Friday April 9 at 2:30

The only feature in the history of Spanish cinema constructed entirely by hand-painting directly on celluloid, devoid of figurative elements or sound-track, *Movement/Painting* is a spectacular composition of pure and beautiful abstraction. (José Antonio Sistiaga, 1968–1970, 35 mm, silent, 70 minutes)

Animated Experiments: Rhythm, Light, Color followed by Investigations/Metacinema

Saturday April 10 at 2:00

A survey of experimental animation in the Spanish cinema illustrates one of the most inventive of all art forms, with techniques ranging from stop-motion to collage, sand-on-glass animation, and camera-less cinema. Artists include Josep Mestres, Fermí Marimón, Izebene Oñederra, Jordi Artigas, Isabel Herguera, Frederic Amat, and Juan Pablo Etcheverry. (Total running time 70 minutes)

Reflections on the nature of the medium and connections among film and other art forms are explored in *Investigations/Metacinema*. A few of the artists represented are Blanca Casas Brullet, Gonzalo de Pedro, Jorge Cosmen, and Carles Durán. (Total running time 70 minutes)

Arrebato (Enraptured)

Saturday April 10 at 4:30

Film-as-vampire is an idea explored in Zulueta's outrageous and genre-defying masterpiece, a late 1970s extravaganza of cinema, largely forgotten outside Spain. The pivotal character, Pedro, records everything with his Super-8 camera, then discovers that he has a special receptiveness to filmed images, allowing him to "reach a near cathartic, mystical state called *arrebato* leading to a strange and unusual fate" —Roberto Curti. (Iván Zulueta, 1980, 35 mm, Spanish with subtitles, 105 minutes)

Catalunya: Poetry of Place

The cinema of Catalunya (Catalonia) on Spain's Mediterranean coast flourished all through the twentieth century, even while the region's filmmaking was threatened following the Civil War. Generous contrasts of landscape, strong local traditions, and an incomparable literary and artistic heritage (Barcelona, for example, was the original center of Spain's filmmaking) have all contributed to the singular social and cultural lineage expressed in the Catalan cinema. Presented through the cooperation of Filmoteca de Catalunya, with thanks to Pragda, Mariona Bruzzo, Josep Calle Buendía, Linda Lilienfeld, Mary Baron, and Ronald Sadoff.

La plaça del diamant preceded by Barcelona, Perla del Mediterraneo, and Barcelona Park

Sunday April 4 at 4:00

Adapting a celebrated 1962 novel by Catalan writer and midcentury intellectual Mercè Rodoreda, *La plaça del diamant* portrays the prolonged transformation of a working-class urban woman (Sílvia Munt) as she endures the tragedy of the Civil War. (Francesc Betriu, 1982, 35 mm, Catalan with subtitles, 111 minutes)

The first known travelogue of the city, *Barcelona, Perla del Mediterraneo* features scenes of the port, Catalonia Square, Gràcia Avenue, Gaudí's Park Güell, and the Tibidabo. (1912–1913, 35 mm, silent, 9 minutes)

An early *réalité* by the legendary Segundo de Chomón, whose later optical effects were to influence Dalí and Buñuel, *Barcelona Park* captures the charm of Ciutadella park. (1911, 35 mm, silent, 3 minutes)

Los Tarantos

Sunday April 11 at 4:30

Gypsy lovers from feuding clans in Barcelona's Somorrostro barrio try to elope in spite of their futile straits. In this celebrated 1960s classic, the cinéma vérité close-ups and flamenco performances (including renderings from Carmen Amaya and Antonio Gades) caused one contemporary reviewer to quip, "Rovira-Beleta is a director we hope to hear from again." (Francisco Rovira-Beleta, 1962, 35 mm, Catalan and Spanish with subtitles, 101 minutes)

Ciné-Concert: Gent i paisatge de Catalunya (People and Landscapes of Catalonia) preceded by Playa y Costa Brava and Electric Hôtel Gillian Anderson in person

Saturday April 24 at 2:30

Josep Gaspar's beautiful 1920s footage of Catalonia is accompanied by a new musical score composed by students from New York University's Steinhardt Department of Music, based on Catalan themes, and performed live under Gillian Anderson's direction. Gaspar was a believer in cinema's capacity to preserve images of places for future generations. (Josep Gaspar, 1926, reconstructed 1992, 35 mm, live music for two pianos, 64 minutes)

A lyrical summer day in Catalonia with beaches and landscapes compose the short travelogue *Playa y Costa Brava*, with score inspired by traditional music. (Isidro Socías, 1934, 35 mm, 9 minutes)

Electric Hôtel is a delightfully futuristic vision of technology, with a score that draws from early modern compositional techniques, blended in a variety of rhythmic elements drawn from Catalan folk melodies. (Segundo de Chomón, 1908, 35 mm, 7 minutes)

L'arbre de les cireres (The Cherry Tree)

Saturday May 1 at 2:00

In a forgotten village at the end of the twentieth century, a small boy learns the subtler lessons of life. Marc Recha crafts his tale in a meditative, minimalist style, taking the boy's point of view to construct a tale about relationships, love, death, and the pulse of the natural world. "Gently celebratory, of a sort that our own domestic output seldom manages" —Donald Levit. (Marc Recha, 1998, 35 mm, Catalan and Spanish with subtitles, 94 minutes)

Gala (Elena Dimitrievna Diakonova) followed by Gaudí

Saturday May 8 at 2:30

A journey through the incredible life of Elena Dimitrievna Diakonova Gala from her Russian birthplace, to Davos and first husband Paul Éluard, then on to Paris where she met Salvador Dalí. *Gala* presents its subject not only as muse to many artists but also as a complex personality. (Sílvia Munt, 2002, 35 mm, Catalan, Spanish, English, and French with subtitles, 105 minutes)

Gaudí originated with the need to create an "official" version of Antonio Gaudí's life. Lacking historical documents and footage, the filmmakers reconstructed his chronicle by staging their own interviews, attempting to "get a feel for the period through unearthed images found among the rubble after the Civil War." (Manuel Hueriga, 1988, digital betacam, English, Catalan, and Spanish with subtitles, 54 minutes)

Report on the Revolutionary Movement in Barcelona followed by El alegre paralelo (The Jolly Paralelo)

Saturday May 15 at 4:30

The first newsreel of the Civil War, shot entirely by anarchists, July 19 to 23, 1936, exposes the street fighting, the barricades, the ruined convents, and the damaged buildings. As the CNT (National Confederation of Labor) takes control, the Durruti Column, only days later, departs for the Aragón Front through the city's ravaged avenues. (1936, 35 mm, Spanish with subtitles, 20 minutes)

Documenting the Avinguda del Paral·lel, once the heart of Barcelona's nightlife, amateur cineastes Ramon and Ripoll-Freixes capture in *El alegre paralelo* the quarter's insane excitement. (Enric Ripoll-Freixes and Josep Maria Ramon, 1964, digital beta, Spanish with subtitles, 32 minutes)



La piel quemada (The Burnt Skin)

Sunday May 16 at 4:30

In a village on the trendy Costa Brava, a laborer ends his day carousing. At the same time in Andalusia, his wife and family begin a one-way journey to join him. Confronting many issues in a beautifully layered narrative, *La piel quemada* is a milestone: the topic of Andalusian migration to the north would not be treated again in the cinema until 2003. (Josep Maria Forn, 1966, 35 mm, Spanish and Catalan with subtitles, 104 minutes)

La Farándula

Saturday May 22 at 2:00

A comedian in a newly formed troupe is hired away for a solo gig and, when he returns, discovers his love has left. Made at the start of the sound era as a vehicle for baritone Marcos Redondo, *La Farándula* is a rare example of the 1930s musical and the lyric-dramatic genre *zarzuela*. (Antonio Momplet, 1935–1938, 35 mm, Spanish with subtitles, 72 minutes)

Lejos de los árboles (Far from the Trees)

Sunday May 23 at 4:30

"This perfect successor to Buñuel's *Land without Bread* shows a Spain far from the beaten paths of the tourist trade. Not only the poverty, but the persistence of occult beliefs captured by the film rebukes the image of a forward-looking modern Spain promoted by the Franco regime" —Film Society of Lincoln Center. (Jacinto Esteve, 1970, 35 mm, Spanish with subtitles, 103 minutes)

The Silence before Bach preceded by Mundanza

Sunday June 13 at 4:30

Musing on music's social history, *The Silence before Bach* places the composer's work in a few unfamiliar yet engaging contexts, creating independent rhythms and emphasizing the rich counterpoint. (Pere Portabella, 2007, 35 mm, Spanish, German, and Catalan with subtitles, 102 minutes)

In the new short *Mundanza*, the family home of Federico García Lorca is emptied—paintings, objets d'art, and furniture packed and removed—while in the ensuing silence, the rooms are carefully watched. (Pere Portabella, 2009, 35 mm, 20 minutes)



Still Voices, Inner Lives: The Journals of Alain Cavalier

French director **Alain Cavalier** (b. 1931), once assistant to Louis Malle, found his favorite filmic métier in the journal—essayistic daybooks filled with notes and observations, the camera turned on himself and the things around him. At times Cavalier’s journals are lyrically transcendent, at other times blithely down to earth. Visually, each journal is a meditative still life of forms and objects evoking the randomness and fragility of everyday life. Special thanks to Antoine Sebire, Kathy Geritz, Jake Perlin, and Françoise Widhoff.

Vies (Lives)

Saturday April 17 at 3:30

Sketches from the lives of four very different workers (a surgeon, a sculptor, a butcher, and a former assistant to Orson Welles) form a mosaic poetically plumbing the meaning of the word “vocation.” In the final segment, at a house in France where Orson Welles once worked, Cavalier explores the detritus left behind. (2000, 35 mm, French with subtitles, 87 minutes)

Irène

followed by **Lieux saints (Holy Places)**

Sunday April 25 at 4:30

Cavalier finds pages from a diary composed when his first wife, actress Irène Tunc, died in a car crash. Still trying to come to terms with the tragedy, he creates a new journal, taking his video camera to Irène’s hometown and to places they knew together. “Cavalier strips himself bare and looks at his own reflection” —Andrea Franco. (2009, 35 mm, French with subtitles, 85 minutes)

Lieux saints, a wistful reverie on European water closets, finds these dreary rooms sharing a few features with the rarified realm of chapels. (2007, 35 mm, French with subtitles, 30 minutes)

Le Filmeur

Saturday May 1 at 4:00

Always experimenting, Cavalier obsessively records his own life over a period of eleven years. Moments with second wife Françoise mingle with scenes of his aging parents, his own battle with skin cancer, and footage of birds and other small creatures who wander into view. “A string of thought-provoking episodes and well-rounded autobiography” —Neil Young. (2005, 35 mm, 100 minutes)

La Rencontre (The Meeting)

followed by **Cinéma de notre temps: Alain Cavalier**

Sunday May 2 at 4:30

A man resolves to record with his camera the first year of a new relationship. The rules: film only small details and, with voiceover dialogue, create an intimate context. The result: a delicately shaded love poem and beautifully balanced portrait of a life shared by a man and a woman. (1997, video transferred to 35 mm, French with subtitles, 75 minutes)

The documentary portrait *Alain Cavalier* is from the ongoing French television series *Cinéma de notre temps*. (Jean-Pierre Limosin, 1995, BetaSP, French with subtitles, 55 minutes)

Portraits d’Alain Cavalier

Friday May 21 at 1:00

Five vignettes from Cavalier’s series of twenty-four studies of women and their work encompass a florist, a lavatory attendant, a mattress maker, and a spinner. “Each sketch is a beautiful miniature, poetically rendering a life’s work with a few well-chosen flourishes” —Steve Seid. (1988–1992, 16 mm, French with subtitles, 50 minutes)

Thérèse

followed by **Lettre d’Alain Cavalier**

Sunday May 30 at 4:30

The account of the life of a young Carmelite nun who eventually became Saint Thérèse of Lisieux unfolds as a kind of journal, each vignette a separate event in her life. “This is no hagiography but a humorous, humane, and moving depiction of a very ordinary life, made unordinary in the telling and adorned by a superb performance from Catherine Mouchet” —Derek Malcolm. (1986, 35 mm, French with subtitles, 95 minutes)

Lettre d’Alain Cavalier explores the director’s random thoughts as he prepares to work on his script for *Thérèse*. (1982, betacam, French with subtitles, 12 minutes)

Moving Compositions: Aspects of Chopin

Emblematic of Poland but also of the Romantic era, Fryderyk Franciszek Chopin remains an icon to artists and audiences alike. Polish poet Cyprian Norwid best described the composer as “born a Varsovian, his heart Polish, his talent a citizen of the world.” In honor of the bicentennial of Chopin’s birth, this series explores the ways in which the music and the man have been celebrated, codified, and used to various effects. Organized in collaboration with Filmoteka Narodowa, Warsaw and TV Studio Filmow Animowanych, Poznan. Special thanks to Malgorzata Markowska, Kinga Karbowniczek, Marcin Gizycki, the Polish Cultural Institute, the Andrzej Markowski Foundation, and the Embassy of the Republic of Poland.

Experiment, Music, and Chopin in Polish Cinema

Introduction by Marcin Gizycki

Sunday May 9 at 4:30

The experimental film practice of artists Franciszka and Stefan Themerson began in Poland and continued unabated after their emigration to London in 1942. Both they and their colleague Eugene Cekalski explored new ways of working with montage and sound, utilizing Chopin’s compositions to the fullest. Three restored shorts include: *Calling Mr. Smith* (Franciszka and Stefan Themerson, 1943), *Colour Studies of Chopin* (Eugeniusz Cekalski, 1944), and *Żelazowa Wola* (Eugeniusz Cekalski, 1948), a beautifully imagined film about the influence of his music. (Total running time 52 minutes)

The Heart and Soul of Warsaw

Saturday May 15 at 2:00

This collection of rare shorts connects Chopin to Warsaw and includes *Ballada f-moll* (Andrzej Panufnik, 1945), a bird’s eye documentation of a devastated city; the newsreel *Chopin’s Heart Returns to Warsaw* (1945); *Born in Warsaw* (Maria Kwiatkowska, 1996), surveying Poland’s annual International Chopin Piano Competition; and *Chopin’s Heart* (Marian Marzynski, 2006), produced for *Frontline*. (Total running time 86 minutes)

The Youth of Chopin (Młodość Chopina)

Saturday May 22 at 4:00

Produced during the Stalinist regime, Ford’s feature imagines young Chopin as an idealistic student, intent on social as well as cultural revolution. Czesław Wollejko is perfect as the composer: fragile, passionate, and agonized. Performances are by Halina Czerny-Stefańska, winner of the 1949 International Chopin Piano Competition, and violinist Wanda Wilkomirska. (Alexander Ford, 1951, 35 mm, Polish with subtitles, 121 minutes) Presented in association with the Washington Chopin Festival and Andrzej Markowski Foundation.



A Song to Remember

Saturday May 29 at 1:00

Charles Vidor's melodrama portrays Chopin (Cornel Wilde) as single-minded in his patriotic support of an independent Poland, until George Sand (Merle Oberon) diverts him and his cause. With piano performances by José Iturbi, this rarely screened biopic offers an account of the composer's life in mid-nineteenth-century society across Poland, France, and Majorca. (Charles Vidor, 1945, 35 mm, 113 minutes)

Iconic Sound: Chopin in Recent Film and Video

Saturday May 29 at 3:30

A program of contemporary works that innovatively incorporate and reflect on Chopin's compositions includes recent animations—*Prelude* (Hieronim Noemann, 1996), *Nocturne* (Kazimierz Urbanski, 1996), *Etude C* (Ewa Ziobrowska, 2010), *Mazurek E* (Elżbieta Kamińska Mruszczak, 2010), and *Novi Singers* (Daniel Szczuchura, 1996), plus the realization of a project begun by artists Paul Sharits and Jozef Robakowski in 1976, *Attention: Light!* (Wieslaw Michalak and Jozef Robakowski, 2004), and the pioneering video work *The Orchestra* by Oscar-winning artist Zbigniew Rybczyński (1990). (Total running time 89 minutes)

Beat Memories

Musicians, filmmakers, playwrights, poets, painters, and protesters are the focus of this series presented in association with the National Gallery exhibition *Beat Memories: The Photographs of Allen Ginsberg*.

The Savage Eye

Saturday June 12 at 2:30

A new restoration of an American landmark, *The Savage Eye* was assembled in part from a collection of clips from late 1950s America, woven together with a poetic narrative about a down-and-out divorcée (Barbara Baxley) seeking a fresh start in California. (Ben Maddow, Joseph Strick, Sidney Meyers, and Haskell Wexler, 1959, 35 mm, 68 minutes) *Print restored by, and courtesy of, the Academy Film Archive.*

The Balcony

preceded by *Muscle Beach*

Saturday June 12 at 4:00

Joseph Strick and Ben Maddow's arresting adaptation of Jean Genet's *The Balcony*, made on a shoestring, finds Shelley Winters, Peter Falk, Leonard Nimoy, and Lee Grant leading a first-rate cast. As uprisings rage in the streets, action inside a Brechtian-style brothel reveals that human relationships have been reduced to disengaged performance. (Joseph Strick, 1963, 35 mm, 84 minutes)

Strick's early short *Muscle Beach* casts a detached but genial eye at the regulars who populate the sands of Santa Monica, to the accompaniment of Earl Robinson's blues. (Joseph Strick and Irving Lerner, 1948, 35 mm, 9 minutes)

Ferlinghetti

Friday June 18 at 1:00

Friday June 25 at 1:00

City Lights Bookstore in San Francisco, center of the universe since 1953 for poets and writers, is the focus of Christopher Felver's new portrait of Lawrence Ferlinghetti. His *Pocket Poets Series*, an early venture, published Allen Ginsberg's *Howl and Other Poems* in 1956. (Christopher Felver, 2009, HD-Cam, 82 minutes)

Cecil Taylor: All the Notes

Friday June 18 at 3:00

Friday June 25 at 3:00

A free jazz pioneer and master of complex improvisation, Cecil Taylor shares insights, anecdotes, and quips, captivating the viewer in this documentary portrait assembled from new and old footage and concert sequences. (Christopher Felver, 2004, digital beta, 73 minutes)

Pull My Daisy

followed by *Conversations in Vermont*

Sunday June 20 at 2:00

Pull My Daisy is the quintessential beat memory, an improvisational scene from an unproduced play by Jack Kerouac, shot in a Greenwich Village apartment populated with Robert Frank's friends and acquaintances, including son Pablo. (Robert Frank and Alfred Leslie, 1959, 35 mm, 30 minutes)

A decade later, Robert Frank made the taut and autobiographical *Conversations in Vermont*. His children Pablo and Andrea, now teenagers, are interrogated by Frank about their former life in New York versus their new life in Vermont. (Robert Frank, 1969, 16 mm, 26 minutes)

Polis Is This: Charles Olson and the Persistence of Place

preceded by *Lowell Blues*

Saturday June 26 at 2:00

A celebration of Kerouac's "childhood holy land," *Lowell Blues* remembers the place the writer could never forget. Excerpts from *Doctor Sax* are read by Gregory Corso, Johnny Depp, Carolyn Cassady, David Amram, and others. (Henry Ferrini, 2000, digital beta, 26 minutes)

The Beats' "big fire source," poet Charles Olson, reads from his own work and celebrates his beloved Gloucester on New England's coast in *Polis Is This*. The poet's landscapes come alive again via his own private mission to preserve them. (Henry Ferrini, 2007, digital beta, 56 minutes)

Guns of the Trees

Saturday June 26 at 4:00

Jonas Mekas' first narrative is a madcap journal of 1950s Beat life, a modish view of existential despair in the life of Barbara (Francis Stillman) and Gregory (Adolfas Mekas). The couple is befriended by the seemingly happy Ben (Ben Carruthers) and Argus (Argus Carruthers) while impromptu poetry readings provide the counterpoint. (Jonas Mekas, 1962, 16 mm, 75 minutes)

What Happened to Kerouac?

Sunday June 27 at 2:00

Kerouac's legendary appearances on NBC's *The Steve Allen Show* are counterbalanced by commentary from friends and clips from home movies in this famous chronicle of the poet who was at the center of the Beat ethos. (Richard Lerner and Lewis MacAdams, 1986, 96 minutes) *Courtesy of Reserve Film and Video Collection, New York Public Library for the Performing Arts*

Patti Smith: Dream of Life

preceded by *Long for the City*

Stephen Sebring in person

Sunday June 27 at 4:30

For eleven years, photographer-filmmaker Stephen Sebring recorded mammoth amounts of footage of singer, songwriter, poet, and Beat follower Patti Smith. *Dream of Life*, true to its title, is easy and diffused as Smith visits the burial places of favorite poets Rimbaud, Burroughs, and Ginsberg, finds friends, recollects her life, pursues her political aims, and performs. (Stephen Sebring, 2008, 35 mm, 109 minutes)

In *Long for the City* Patti Smith recites two works and roams around her New York neighborhood, noting the changes that are taking hold. (Jem Cohen, 2008, digital beta, 10 minutes)

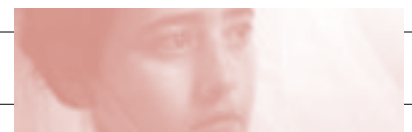
An ongoing program of classic cinema, documentary, avant-garde, and area film premieres occurs each weekend in the National Gallery's East Building Auditorium, Fourth Street at Pennsylvania Avenue NW. Films are shown in their original formats. Programs are free of charge but seating is on a first-come, first-seated basis. Doors open approximately thirty minutes before each show. Programs are subject to change. For more information, visit our Web site at www.nga.gov/programs/film or call (202) 842-6799.

The spring season features film series and events that celebrate a range of cultures, from Danish to Catalan, as well as a variety of art forms. The film retrospective **From Ecstasy to Rapture: A Journey through Spanish Experimental Film** and series **Catalunya: Poetry of Place** include several Washington premieres of historic and contemporary works of Spanish origin; **Still Voices, Inner Lives: The Journals of Alain Cavalier** offers some of the filmmaker's most revealing and intimate life studies; **Moving Compositions: Aspects of Chopin** marks the bicentennial of composer Fryderyk Chopin's birth with screenings of classic features, avant-garde shorts, and nonfiction films; and **Beat Memories** is an assortment of films by and about famous members of poet Allen Ginsberg's circle. Special events also include Flamenco scholar **Brook Zern** presenting excerpts from a vast ethnographic documentation of the art form and a Washington premiere of a Danish adaptation (with royal connections) of a Hans Christian Andersen fairy tale. Finally, the Gallery continues its seasonal series of **ciné-concerts** with **J'Accuse** and **New Masters of European Cinema** with Catalan filmmaker **José Luis Guerín** in person.



Apr

3	SAT	2:00 4:00	From Ecstasy to Rapture: A Journey through Spanish Experimental Film Documents/Itineraries From Ecstasy to Rapture: A Journey through Spanish Experimental Film Appropriations/Grand Super-8
4	SUN	4:00	Catalunya: Poetry of Place La plaça del diamant; Barcelona, Perla del Mediterraneo; Barcelona Park
9	FRI	2:30	From Ecstasy to Rapture: A Journey through Spanish Experimental Film Movement/Painting
10	SAT	2:00 4:30	From Ecstasy to Rapture: A Journey through Spanish Experimental Film Animated Experiments: Rhythm, Light, Color; Investigations/Metacinema From Ecstasy to Rapture: A Journey through Spanish Experimental Film Arrebato
11	SUN	4:30	Catalunya: Poetry of Place Los Tarantos
17	SAT	1:00 3:30	Film Event Figaros Hochzeit Still Voices, Inner Lives: The Journals of Alain Cavalier Vies
18	SUN	4:30	Film Event Flamenco at the Source
23	FRI	1:00	Film Event Battle of Wills
24	SAT	2:30	Catalunya: Poetry of Place Ciné-Concert: Playa y Costa Brava; Electric Hôtel; Gent i paisatge de Catalunya
25	SUN	4:30	Still Voices, Inner Lives: The Journals of Alain Cavalier Irène; Lieux saints



May

1	SAT	2:00 4:00	Catalunya: Poetry of Place L'arbre de les cireres Still Voices, Inner Lives: The Journals of Alain Cavalier Le Filmour
2	SUN	4:30	Still Voices, Inner Lives: The Journals of Alain Cavalier La Rencontre; Cinéma de notre temps: Alain Cavalier
8	SAT	2:30	Catalunya: Poetry of Place Gala; Gaudí
9	SUN	4:30	Moving Compositions: Aspects of Chopin Experiment, Music, and Chopin in Polish Cinema
15	SAT	2:00 4:30	Moving Compositions: Aspects of Chopin The Heart and Soul of Warsaw Catalunya: Poetry of Place Report on the Revolutionary Movement in Barcelona; El alegre paralelo
16	SUN	4:30	Catalunya: Poetry of Place La piel quemada
21	FRI	1:00	Still Voices, Inner Lives: The Journals of Alain Cavalier Portraits d'Alain Cavalier
22	SAT	2:00 4:00	Catalunya: Poetry of Place La Farándula Moving Compositions: Aspects of Chopin The Youth of Chopin
23	SUN	4:30	Catalunya: Poetry of Place Lejos de los árboles
29	SAT	1:00 3:30	Moving Compositions: Aspects of Chopin A Song to Remember Moving Compositions: Aspects of Chopin Iconic Sound: Chopin in Recent Film and Video
30	SUN	4:30	Still Voices, Inner Lives: The Journals of Alain Cavalier Thérèse; Lettre d'Alain Cavalier



Jun

5	SAT	2:30	Film Event New Masters of European Cinema: En construcción
6	SUN	4:30	Film Event De Vilde Svaner
12	SAT	2:30 4:00	Beat Memories The Savage Eye Beat Memories Muscle Beach; The Balcony
13	SUN	4:30	Catalunya: Poetry of Place Mundanza; The Silence before Bach
18	FRI	1:00 3:00	Beat Memories Ferlinghetti Beat Memories Cecil Taylor: All the Notes
19	SAT	2:00 3:30	Film Event Monuments: Matta-Clark, Graham, Smithson Film Event Manhattan in 16 mm
20	SUN	2:00 4:30	Beat Memories Pull My Daisy; Conversations in Vermont Film Event Ciné-Concert: J'Accuse
25	FRI	1:00 3:00	Beat Memories Ferlinghetti Beat Memories Cecil Taylor: All the Notes
26	SAT	2:00 4:00	Beat Memories Lowell Blues; Polis Is This: Charles Olson and the Persistence of Place Beat Memories Guns of the Trees
27	SUN	2:00 4:30	Beat Memories What Happened to Kerouac? Beat Memories Patti Smith: Dream of Life; Long for the City

