

Film



Winter 2016
National Gallery of Art



Winter 2016

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Michael Cacoyannis

Zorba the Greek

DCP, 1964

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The National Gallery of Art's 2016 film season opens with a screening of the restored *Zorba the Greek*, introduced by Katherine Quinn; selections from the famed international festival of alternative film in Belgrade, Serbia; recent Spanish nonfiction film organized in association with Moisés García Rubio and the American University School of Communication and College of Arts and Sciences; premieres of new works from China, Italy, Switzerland, and the UK; and new nonfiction films on artists Eva Hesse, Liliás Trotter, and land artists Robert Smithson, Walter de Maria, and Michael Heizer. In association with the Freer Gallery of Art and the American Film Institute, the Gallery is a cohost for *Reseeing Iran: Twentieth Annual Iranian Film Festival*. The program includes new restorations of classic "new wave" Iranian cinema from the 1960s (*The Night it Rained, or the Epic of the Gorgan Village Boy and The Cow*), as well as premieres of seven new features and shorts. *Athens Today: New Greek Cinema*, presented through the cooperation of the New York Greek Film Festival, includes premieres of recent works from Athens, including *Chevalier* by Athina Rachel Tsangari and *Xenia* by Panos H. Koutras. *Bolshoi Postmodern* incorporates four high-definition screenings of experimental works from the Bolshoi Theater. The final screenings of the winter season are two restorations of 1930s classics by Julien Duvivier from the Gaumont Pathé Archives.

Films are shown in original formats whenever possible.
 Seating for all events is on a first-come, first-seated basis unless otherwise noted. Doors open thirty minutes before show time. For more information, visit www.nga.gov/film, e-mail film-department@nga.gov, or call (202) 842-6799.

January

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au American University McKinley Building

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		3:30	Athens Today: A Family Affair p24 eb
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16	Sat	2:30	Athens Today: Little England p24 eb
17	Sun	4:00	Iranian Film Festival: The President p19 eb
22	Fri	7:00	The Man Who Would Be Second p10 au
23	Sat	2:00	Iranian Film Festival: Jafar Panahi's Taxi p21 eb
24	Sun	4:00	Athens Today: Chevalier p24 eb
27	Wed	7:00	Paco de Lucía—The Search p10 au
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February

5	Fri	7:00	The Dream (El somni); The Dream of Luis Moya p10 au
6	Sat	2:30	Many Beautiful Things p11 eb
7	Sun	4:00	Athens Today: Xenia p26 eb
13	Sat	2:00	Iranian Film Festival: Wolkaan; Monir p21 eb
14	Sun	4:00	Athens Today: Forever p26 eb
20	Sat	1:00	Bolshoi Postmodern: Flames of Paris p30 eb
		3:30	Bolshoi Postmodern: Wozzeck p30 eb
21	Sun	4:00	Bolshoi Postmodern: Eugene Onegin p31 eb
27	Sat	3:00	Eva Hesse p11 eb
28	Sun	4:00	Athens Today: Silent p28 eb

March

4	Fri	12:30	Hand Gestures p12 eb
5	Sat	12:30	Hand Gestures p12 eb
		3:00	The Iron Ministry p13 eb
6	Sun	4:00	In Transit p14 eb
12	Sat	1:00	Bolshoi Postmodern: Flames of Paris p30 eb
		4:00	Bolshoi Postmodern: The Bolt p31 eb
13	Sun	4:00	Dreams Rewired p14 eb
19	Sat	3:30	The Creeping Garden p15 eb
20	Sun	4:00	Ella Maillart — Double Journey p15 eb
26	Sat	12:30	Duvivier: La fin du jour p33 eb
		3:00	Troublemakers: The Story of Land Art p17 eb
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Martin Reinhart, Thomas Tode,
and Manu Luksch
Dreams Rewired
DCP, 2015
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Special Events

Jan 3 – Mar 26

Selections from Alternative Film/Video Belgrade

Greg de Cuir Jr. in person

Sun Jan 3 (2:00)

East Building

Founded in 1982 by filmmaker Miodrag Milošević, Alternative Film/Video Belgrade (Serbia) was conceived as an antidote to commercial film and video-making and a means to support unconventional practices while celebrating moving image cultures. This annual festival is organized and hosted by the Academic Film Center in Belgrade, established in 1958 as a ciné-club, and a place where many iconic Balkan filmmakers worked. This selection of international short films represents the best from the most recent program, introduced and discussed by festival programmer Greg de Cuir. (Total running time approximately 90 minutes)

Zorba the Greek

Katherine Quinn in person

Washington premiere of the restoration

Sun Jan 10 (4:00)

East Building

Poet, philosopher, and popular novelist Nikos Kazantzakis (1883 – 1957) attained more international success than other Greek writers of his day. The basis for this fame, in large part, was Michael Cacoyannis's adaptation of Kazantzakis's novel *The Saint's Life of Alexis Zorba*, a tale of two men—Basil (Alan Bates), a stiff and standoffish newcomer, and Zorba (Anthony Quinn), the impulsive yet profound Cretan musician who teaches Basil how to dance the *sirtáki* and live in the moment. Katherine Quinn, widow of actor and artist Anthony Quinn, introduces the film. (Michael Cacoyannis, 1964, DCP, 142 minutes) *Special thanks to the Anthony Quinn Foundation for their generous support*

The Man Who Would Be Second

Fri Jan 22 (7:00)

American University McKinley Building

Pioneering Spanish fantasy filmmaker Segundo de Chomón, whose protosurrealist sensibilities inspired Luis Buñuel and the future of Spanish cinema, may or may not have had a twin brother called Primo who damaged his career. From their home in Teruel, “the Chomón brothers” witnessed the origins of movies, understood their potential as an art form, and occasionally worked with their contemporary Georges Méliès in Paris. *The Man Who Would Be Second*—through interviews, reenactments, documents, archival clips, and the filmmaker’s engaging first-person storytelling—examines the complex conundrum that is Chomón’s legacy within the history of art. (Ramón Alós, 2014, 90 minutes)

Paco de Lucía—The Search

Wed Jan 27 (7:00)

American University McKinley Building

Spanish virtuoso flamenco guitarist and composer Paco de Lucía (1947–2014) was one of the first musicians to incorporate other genres, such as classical and jazz, into his work. The Andalusian master agreed to collaborate on a documentary about his devotion to flamenco. (He learned guitar at age seven, and performed continuously until his death at sixty-six.) Featuring introspective and amusing interview footage, performances, and reflections on many musical forms, the film traces Paco’s life through his last days in Majorca, as he completed the arrangements for a posthumous CD release. (Curro Sánchez, 2014, digital, subtitles, 95 minutes)

The Dream (El somni)

followed by *The Dream of Luis Moya*

Fri Feb 5 (7:00)

American University McKinley Building

The Dream documents a uniquely Spanish experiment in communal creativity. A distinguished assemblage of international artists took part in a dinner event—“an opera in twelve plates.” Conceived by the Roca brothers, owners of the highly rated restaurant El Celler de Can Roca in Catalonia, this immersive

experience involved all of the senses. With their culinary creations as a foundation, an array of images, music, and performance elements from other artist-participants, including Zubin Mehta, Miquel Barceló, Freida Pinto, and Silvia Pérez Cruz, were carefully incorporated into the dinner. (Franc Aleu, 2014, digital, subtitles, 82 minutes)

The Dream of Luis Moya is a focused look at an extraordinary building. One of the strangest architectural projects ever undertaken, Universidad Laboral was a center for orphans in Asturias constructed between 1946 and 1956. Spain’s largest building ever, Universidad Laboral was the creation of architect Luis Moya Blanco, who believed his design should evoke the classical past. Eventually abandoned, this colossal citadel is now slowly being revived. (Manuel García Postigo and Francisco Vidal Guardado, 2011, digital, subtitles, 45 minutes)

Many Beautiful Things

Laura Waters Hinson in person

Washington premiere

Sat Feb 6 (2:30)

East Building

Many Beautiful Things considers the unusual story of Liliás Trotter, a great but obscure female artist who managed, in Victorian England, to win the favor of the celebrated critic John Ruskin. In an age when it was generally assumed that women were incapable of producing high art, Ruskin wrote that her work would be “immortal.” With her legacy on the line, however, Liliás made the seemingly odd decision to travel to French Algeria to work with women and children. We are left to ponder, how might the history of art have been different if Liliás had remained in England? The film’s producer, Hisao Kurosawa, is son of legendary filmmaker Akira Kurosawa. (Laura Waters Hinson, 2015, DCP, 70 minutes)

Eva Hesse

Filmmakers Marcie Begleiter and Karen Shapiro in person

Sat Feb 27 (3:00)

East Building

German American artist Eva Hesse (1936–1970) created her innovative art in latex and fiberglass in the whirling aesthetic



vortex of 1960s New York. Her flowing forms were in part a reaction to the rigid structures of then-popular minimalism, a male-dominated movement. Hesse's complicated personal life encompassed not only a chaotic 1930s Germany, but also illness and the immigrant culture of New York in the 1940s. One of the twentieth century's most intriguing artists, she finally receives her due in this film, an emotionally gripping journey with a gifted woman of great courage. (Marcie Begleiter, 2015, DCP, 105 minutes) *Presented in association with the Washington Jewish Film Festival*

Hand Gestures

Fri Mar 4 and Sat Mar 5 (12:30)

East Building

The daily routines of the Fonderia Artistica Battaglia, a historic bronze foundry in Milan, methodically capture the process of creating a bronze sculpture—one of artist Velasco

Vitali's famous dogs—via the ancient lost-wax casting process, a practice that has essentially remained unchanged since the second millennium BC. "Sculpture is not a concept. Sculpture is the hand gesture. A gesture of love"—Giacomo Manzù. (*Il gesto delle mani*, Francesco Clerici, 2015, DCP, 77 minutes)

The Iron Ministry

Sat Mar 5 (3:00)

East Building

The Iron Ministry paints an oblique but evocative portrait of modern China through an immersive experience on the Chinese railways. Recorded between 2011 and 2013 by J. P. Sniadecki (an alumnus of Harvard's Sensory Ethnography Lab [SEL]) as he crisscrossed the country on innumerable trains, the film speeds along on many levels: the rhythmic tones of heavy metal in motion, dim close-ups of crowded

car interiors, fabrics, bolts, tracks, and the enticing chatter of candid conversations. A remarkable achievement in filmmaking, it abides by SEL's goal to capture ordinary experiences rather than interpret them. "The best film about China in the twenty-first century" — Travis Jeppesen. (J. P. Sniadecki, 2014, DCP, subtitles, 82 minutes)

In Transit

Sun Mar 6 (4:00)

East Building

This new and final film from the legendary Albert Maysles (1926–2015)—America's celebrated direct cinema ethnographer—was recorded on board the historic Empire Builder, Amtrak's popular long-distance passenger train, once the flagship of the Great Northern Railway running from Chicago to the Pacific Northwest. Most people making this scenic forty-six-hour journey are in transition—breaking away, at a juncture, turning over a new leaf, or simply going home. "*In Transit* breathes new life into the cross-country commute and asks us to contemplate the unknowns that lie at our final destination"—Genna Terranova. (Albert Maysles, Lynn True, Nelson Walker, David Usui, and Ben Wu, 2015, DCP, 76 minutes)

Dreams Rewired

Sun Mar 13 (4:00)

East Building

A compilation of mostly unseen historical footage from the late nineteenth and early twentieth centuries reveals that a mix of anxiety and pleasure accompanying the arrival of new technologies is nothing new. From the invention of cinema and radio to the onset of universal household telephones and TVs, the public has feared the loss of privacy, security, and morality even as they embrace the promise of total communication. *Dreams Rewired* revives the excitement and self-conscious sentiments that have been universal since our earliest machines. (Martin Reinhart, Thomas Tode, and Manu Luksch, 2015, DCP, 85 minutes)

The Creeping Garden

Sat Mar 19 (3:30)

East Building

A visually enchanting film on an ostensibly off-putting topic, *The Creeping Garden* digs into slime molds, the delicate, brainless, long-lived, single-celled organisms that dwell in places like rotting logs and qualify as neither plant nor animal. Exploiting these modest creatures, the film makes a few startling discoveries on everything from artistic invention to hive intelligence, and even delves into early cinema along the way. "The drolly sci-fi tenor is furthered by a soundtrack of retro electronica, and onscreen titles styled after 1970s futuristic quasi-computerized typefaces"—Dennis Harvey. (Tim Grabham and Jasper Sharp, 2014, DCP, 81 minutes) *Presented in association with the Environmental Film Festival*

Ella Maillart—Double Journey

Filmmaker Antonio Bigini in person

American premiere

Sun Mar 20 (4:00)

East Building

In the summer of 1939, photographer Ella Maillart and writer Annemarie Schwarzenbach left Switzerland by car. Their destination was Kafiristan (present-day Nuristan Province) in Afghanistan. Using only the diaries and letters Maillart wrote en route, along with her photographs and previously unreleased 16mm footage, *Double Journey* tells the story of a great explorer at a crucial moment in history, escaping a beleaguered Europe while searching for a pristine and exotic world. Narrated by Irène Jacob, *Double Journey* is "a hypnotic, expansive excursion through the mind of a woman of heightened sensitivity who would have found it difficult to be satisfied living a bourgeois life in Geneva"—Duccio Ricciardelli. (Antonio Bigini and Mariann Lewinsky, 1940–2015, DCP, French with subtitles, 42 minutes) *Presented in association with the Italian Cultural Institute*

Antonio Bigini and Mariann Lewinsky

Ella Maillart—Double Journey

DCP, 1940–2015

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Troublemakers: The Story of Land Art

Sat Mar 26 (3:00)

East Building

The creation of monumental earthworks in the 1960s coincided with a rebellious age in America's history. Among other upheavals, environmental activism was taking hold, and artists were resisting the commodification of art through conventional gallery practice. *Troublemakers* highlights the revolutionary work of the renegade land artists Robert Smithson, Walter de Maria, Michael Heizer, and others, who appropriated vast and remote topographies to use as sculptural material. The new art was rife with conflict then and remains so now, but it does present a view of the future that questions a problematical status quo, excessive consumerism, and the seeming banality of contemporary popular culture. (James Crump, 2015, DCP, 72 minutes)

Reseeing Iran:

Twentieth Annual Iranian Film Festival

Jan 2–Feb 13

In association with the Freer Gallery of Art, the National Gallery of Art presents a series of new works by young and veteran Iranian directors, restored 1960s classics, and an onstage discussion with one of Iran's greatest actresses—eight events in all—on the occasion of the twentieth anniversary of the Iranian Film Festival in Washington, an annual program of the Freer (whose theater is currently closed for renovation). The program is cosponsored by the ILEX Foundation and organized by Tom Vick (Freer and Sackler Galleries), Carter Long (Museum of Fine Arts, Boston), and Marian Luntz (Museum of Fine Arts, Houston). Please note that other festival programs take place at the AFI Silver Theatre.

Tales

Sat Jan 2 (2:00)

East Building

Tales is the latest feature from Rakhshan Bani-E'temad, Iran's best-known female filmmaker. During a career spanning more than three decades, she has established a reputation as a defiant and clear-eyed chronicler of social ills, particularly those effecting women. Retrospective in scope, *Tales* weaves together a series of short stories featuring a number of characters from the director's previous work. These resulting "tales" offer a surprisingly candid look at problems ranging from corrupt bureaucracy to single motherhood to drug addiction. "Darkly unsettling...an emotional rollercoaster that alternately soars toward tragedy and dips back into comedy" —Deborah Young. (Rakhshan Bani-E'temad, 2014, DCP, subtitles, 88 minutes)

The Night It Rained, or the Epic of the Gorgan Village Boy

Sat Jan 2 (4:00)

East Building

"A satirical documentary offering a crash course on 1960s Iran, *The Night It Rained* tells the tale of a village boy who prevented a train disaster—a story that appeared as a newspaper item and spread quickly. The incident, reported on and challenged by local officials and journalists, led to confusion, with no one knowing exactly who saved whom"—Ehsan Khoshbakht. This anti-authoritarian, Rashomonesque film was initially banned in Iran, but then deemed harmless six years after production. Restored digital print courtesy National Film Archive of Iran. (Kamran Shirdel, 1967, DCP, subtitles, 40 minutes)

Risk of Acid Rain

Sun Jan 3 (4:00)

East Building

Contemporary Iranian poet Shams Langeroodi plays recently retired worker Manoochehr. Now left with few friends and an ailing mother, Manoochehr feels aimless and out of balance, so he resumes his former routine of going to work. Then, one day, he decides to try locating an old friend in Tehran. About his beautifully conceived and quietly poetic first feature, director

Behtash Sanaeeha said, "It started from an idea, when Maryam [Moqadam] and I talked about our biggest concern—human loneliness, with different aspects like love, death, and eternity." (Behtash Sanaeeha, 2015, DCP, subtitles, 105 minutes)

The Cow

Sat Jan 9 (1:00)

East Building

"There are other films about men and cows, but unlike *The Cow* they can hardly be called love stories, nor are they works that so powerfully explore madness, solitude, and obsession. This milestone of Iranian New Wave cinema tells the story of a poor villager (played by stage actor Ezzatollah Entazami in one of Iranian film's greatest performances) whose only source of joy and livelihood is his cow, which provides milk for the village. (Not surprisingly, when the film came out, the Left believed that the 'milk' symbolized oil.) One night the cow is mysteriously killed, and that's when the madness, or transformation, begins"—Ehsan Khoshbakht. Restored digital print courtesy of National Film Archive of Iran. (Dariush Mehrjui, 1969, DCP, subtitles, 104 minutes)

The President

Sun Jan 17 (4:00)

East Building

A leader of the generation of directors who earned international praise for Iranian cinema in the 1990s, Mohsen Makhmalbaf has recently transformed himself into a truly global filmmaker. He has ventured from Afghanistan to Israel to Europe to make films addressing key issues in innovative ways. Inspired by the Arab Spring, this satirical, suspenseful contemporary allegory is set in an unnamed country. When a rebellion topples his administration, the cruel titular leader goes on the run, in disguise, with his young grandson. Forced to beg for food and shelter, the undercover despot—a clear stand-in for any number of real-life leaders—learns just how loathed he is. "A gutsy drama and a vivid parable...the sort of movie that Miloš Forman might have directed forty years ago but it feels contemporary and as sharp as a tack"—Peter Bradshaw. (Mohsen Makhmalbaf, 2014, DCP, subtitles, 115 minutes).

Jafar Panahi

Jarfar Panahi's Taxi

DCP, 2015

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Jafar Panahi's Taxi

Sat Jan 23 (2:00)

East Building

Winner of the top award at the 2015 Berlin Film Festival, *Taxi* is the third film Jafar Panahi has made in defiance of a twenty-year ban on filmmaking imposed on him in 2010 by the Iranian government. In the film, the affable director himself crisscrosses Tehran behind the wheel of a cab, giving rides to a variety of denizens, from a pirated DVD dealer to his charmingly chatty young niece, to the human rights lawyer who worked with him when he was in prison. While the tone of *Taxi* is lighter than that of previous work, it wittily challenges the very notion of banning cinema in a time when everyone carries a camera. (Jafar Panahi, 2015, DCP, subtitles, 82 minutes)

Avalanche

Fatemeh Motamed-Arya in person

Sun Jan 31 (4:00)

East Building

In celebration of the Iranian Film Festival's twentieth anniversary, the National Gallery of Art and the Freer Gallery of Art are pleased to welcome acclaimed actress Fatemeh Motamed-Arya to present her latest film and discuss her illustrious career. In *Avalanche*, she plays a veteran nurse hired to care for a critically ill woman during a snowstorm. Director Morteza Farshbaf, a protégé of Abbas Kiarostami, won accolades for the poetic style of his first feature, *Mourning*. Motamed-Arya appears in nearly every shot of this equally poetic new work, delivering a riveting performance as a woman whose insomnia threatens to erode her sense of reality. (Morteza Farshbaf, 2015, DCP, subtitles, 90 minutes)

Monir

preceded by *Volkaan*

Sat Feb 13 (2:00)

East Building

Bahman Kiarostami's new documentary looks at Iranian artist Monir Shahroudy Farmanfarmaian, who pioneered new forms of geometric mirror work in the 1970s. With a career that has spanned more than half a century, she invented an artistic

language informed by ancient Iranian craft tradition, as well as by modern American masters such as Barnett Newman and Frank Stella. After thirty years living and working in New York, she returned to Tehran. Monir introduces Farmanfarmaian at the age of ninety, at the peak of her career. Musical score by Hooshyar Khayam and the Kronos Quartet. (Bahman Giarostami, 2015, DCP, subtitles, 54 minutes)

In *Volkaan*, two unfolding family stories — one set in Tehran and the other somewhere in middle America — dip into strange and seemingly unrelated episodes, yet their juxtaposition suggests a “rich meditation on diaspora, memory, and loss” — Danis Goulet. (Bahar Noorizadeh, 2015, DCP, subtitles, 30 minutes)

Athens Today:
New Greek Cinema
Jan 9 – Feb 28

The cinema of Greece has been experiencing an artistic resurgence via the work of a new generation of filmmakers enlivening the critical discourse as they garner widespread attention at international festivals. As represented in the formal experiments of Yorgos Lanthimos and Athina Rachel Tsangari, or the performative aesthetics of films like *Silent*, this new wave has resulted in disarming and at times disquieting narratives. Traditional genres such as melodrama and black comedy have been enriched with fanciful and absurdist motifs. A sense of reinvention, if not a new film language, is palpable. With special thanks to James Demetro, New York City Greek Film Festival, Anthony Quinn Foundation, Hellenic American Chamber of Commerce, National Hellenic Society, and the Hellenic American Cultural Foundation.

Panos H. Koutras

Xenia

DCP, 2014

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A Family Affair

Sat Jan 9 (3:30)

East Building

The Xylouris Ensemble, a multigenerational family of musicians rooted in folkloric Cretan music, traces their lineage to the mountain village of Anogeia. *A Family Affair* not only follows their performances and trials during wearisome tours, it captures the passing of tradition from father to son to grandchildren in this family that now lives mainly in Australia. “We don’t carry this tradition as a family weight,” explains George Xylouris. “It’s part of our lives, of who we are. We need this tradition to live, like we need oxygen.” (Angeliki Aristomenopoulou, 2015, DCP, subtitles, 88 minutes)

Little England

Sat Jan 16 (2:30)

East Building

Women on the lush Cycladic island of Andros in the 1930s await the homecoming of their seafaring husbands, fathers, sons, and brothers. Within this provincial society, a richly structured melodrama emerges around two sisters’ relationships with the same man. Inspired by a popular novel by Ioanna Karystiani (who also wrote the script), *Little England* is visually lavish—a fresco of raging sea and rustic landscape, recalling an earlier era of narrative filmmaking. Since the 1960s, director Pantelis Voulgaris has been a leading figure in sparking the recent wave of newly energized filmmaking. (Pantelis Voulgaris, 2013, DCP, subtitles, 132 minutes)

Chevalier

Sun Jan 24 (4:00)

East Building

Six men on a yacht in the Aegean begin trading anecdotes that sound suspiciously like fish stories. They agree to play a game: while on the boat they will engage in a manhood-measuring contest for the duration of the trip, judging each man in a variety of categories. At the end, the best man will collect a victory ring—the chevalier. This latest allegorical feature from Athina Rachel Tsangari delves into a shadowy male world of rivalry and aggression. “A committedly deadpan comedy of manners,

Pantelis Voulgaris

Little England

DCP, 2013

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morals, and men behaving weirdly boasts a contained conceit seemingly ripe for unfettered absurdism”—Guy Lodge. (Athina Rachel Tsangari, 2015, DCP, subtitles, 99 minutes)

Xenia

Sun Feb 7 (4:00)

East Building

Two brothers meet in Athens for a road trip to Thessaloniki, where they hope to track down their estranged biological father—a Greek who never married their now-deceased Albanian mother. Greece’s entry in the 2014 Oscar competition and *Un Certain Regard* competitor at Festival de Cannes, *Xenia* mixes madcap humor with compassion and poignancy to present “a sweeping yet precise examination of a country that, like its two young heroes, is in the thick of a difficult transition”—Dimitri Eipides. The word *xenia* references a Greek tradition of hospitality toward strangers, “an appropriate title for a film that gladly accommodates all manner of curiosities, from giant talking rabbits to chest-rug dream sequences to a cameo from venerable Italian pop diva Patty Pravo”—Guy Lodge. (Panos H. Koutras, 2014, DCP, subtitles, 134 minutes)

Forever

Sun Feb 14 (4:00)

East Building

Costas, a driver on the Athens rapid transit green line (ISAP), finds himself enamored of Anna, a passenger he notices daily taking his train from Athens to Piraeus. Too wary to reach out, Costas remains content to quietly watch as Anna makes the daily trek to her job as a ticket seller. An unforeseen event finally offers Costas his golden opportunity. *Forever*’s poetic mood, monochromatic palette, and stylized mise-en-scène establish a sense of place without dialogue. Alluding to the beauty of silent film and one of early cinema’s key motifs—trains—director Manda describes *Forever* as “an homage to every filmmaker I consider a teacher, from Dreyer and Bresson to Antonioni and Angelopoulos.” (Margarita Manda, 2014, DCP, subtitles, 82 minutes)

Margarita Manda

Forever

DCP, 2014

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Silent

Sun Feb 28 (4:00)

East Building

A young opera singer named Dido (Kika Georgiou) is suddenly struck by a mysterious debility that blocks her brain's circuitry controlling her voice. Forced to return to Greece after living abroad, Dido is convinced her career has ended. She detaches herself from her family and attempts to regain stability, but ultimately finds herself retreating into a darker past as familiar ties break down. "The truth of the matter is that our era 'speaks' more than any other.... What eventually is said and how liberating that might be is, in fact, the question *Silent* aims to answer" —YG. (Yorgos Gkikapeppas, 2015, DCP, subtitles, 92 minutes)

Bolshoi Postmodern: Innovative Performance in HD

Feb 20 – Mar 12

The experimental side of the Bolshoi Theater is revealed in these screenings of select groundbreaking dance and opera productions from the past decade, all filmed in high-definition. View two of the ballets that put the renowned dancer Alexey Ratmansky on the map as a pre-eminent choreographer, while delving into the Bolshoi's past. *The Bolt* and *Flames of Paris* were originally created in the 1930s but the choreography was largely lost: these new productions are reimaginings rather than restorations, even if suffused with the era that gave them birth. The operas, *Eugene Onegin* and *Wozzeck*, are presented in intensely emotional and visually stunning stagings by the celebrated director and designer Dmitri Tcherniakov. The production of *Onegin* was heralded for its distinctively contemporary approach toward

Andy Sommer

Wozzeck

digital, 2010

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a classic opera, as well as for being a sophisticated example of Russian psychological theatre. In Tcherniakov's interpretation, *Wozzeck* presents a harrowing picture of twenty-first-century life and alienation. Bolshoi press-secretary Katerina Novikova and Ballets Russes Arts Initiative director Anna Winestein introduce the screenings. Presented in partnership with Ballets Russes Arts Initiative and with the participation of BelAir Media.

Flames of Paris

Introduced by Katerina Novikova and Anna Winestein

Sat Feb 20 and Sat Mar 12 (1:00)

East Building

As Philippe and Jeanne, young lovers caught up in the French Revolution, Ivan Vassiliev and Natalia Osipova defy gravity in Alexei Ratmansky's dynamic reconstruction/reimagining of the classic Soviet ballet, staged originally in 1937 for the twentieth anniversary of the October revolution. The original, optimistically ideological libretto has been updated, making it more tragic and humane. The boldly graphic sets and costumes channel French popular prints, and Ratmansky's expressive choreography is executed by Vassiliev and Osipova in a tour de force performance. Please note that Katerina Novikova will only be present on February 20. (Vincent Bataillon, 2010, digital, 98 minutes)

Wozzeck

Introduced by Katerina Novikova and Anna Winestein

Sat Feb 20 (3:30)

East Building

Wozzeck, Alban Berg's first opera, premiered in Soviet Russia in Leningrad in 1927. At the time, its lurid plot of exploitation and murder fit well into narratives of corrupt capitalism, and its expressionist music was still accepted by the public. The talented director and stage designer Dmitri Tcherniakov's film noir staging brings the production into a modern-day context while preserving the angst of the original. Conductor Theodor Currenzis leads the Bolshoi orchestra and an outstanding cast

that includes Austrian baritone Georg Nigl in a brilliant performance. (Andy Sommer, 2010, digital, 100 minutes)

Eugene Onegin

Introduced by Katerina Novikova and Anna Winestein

Sun Feb 21 (4:00)

East Building

Tchaikovsky's warhorse receives an intensely uncanonical staging at the hands of talented director and designer Dmitri Tcherniakov. Drawing on the traditions of Russian theater, in which words, movements, and gestures are connected to precise psychological motivations, Tcherniakov shines a spotlight on the characters' neuroses and strips away layers of cliché acquired over a century of performances. This *Onegin* has stimulated debate about the place of innovation in opera since its 2006 premiere. Taken on tour throughout Europe, after being performed over one hundred times in Russia, it was filmed in Paris at the Opera Garnier. (Chloé Perlemuter, 2008, digital, 140 minutes)

The Bolt

Introduced by Anna Winestein

Sat Mar 12 (4:00)

East Building

Composed by Dmitri Shostakovich when he was only twenty-five, *Bolt* was mothballed immediately after its 1931 dress rehearsal without ever being premiered. An all-new production with choreography by Alexei Ratmansky and splendid sets by Simon Pastuch captures the original's caustic dissection of socialist realist fantasy through stunning dance sequences, inventive staging, and an even greater subversion of the storyline about an individualistic saboteur who attempts to impede production and progress in a factory. (Vincent Bataillon, 2005, digital, 87 minutes)

Julien Duvivier
La belle équipe
DCP, 1936
p33



Cinéma Restauré:
Two by Julien Duvivier
Mar 26–27

A quarterly program featuring examples of new digital restoration from international film archives, this season's offerings feature two classic French works by Julien Duvivier.

La fin du jour

Sat Mar 26 (12:30)

East Building

“Duvivier knew the secret to creating explosive opening scenes, where in just a few minutes he could condense the atmosphere of a world and the features and story of a character with masterly visual fluidity. *La fin du jour* opens with a performance of Alexandre Dumas’s *Antony* in front of a half-empty audience, and the troupe is in a hurry to finish the show so they don’t miss the last train. All but Saint-Clair (Louis Jouvet), an old actor performing his swan song, bragging about an upcoming vacation but instead going into a retirement home for actors at the Saint-Jean-la-Rivière abbey. The story of Saint-Clair is intertwined with that of Cabrissade (Michel Simon), a failed actor used as a stand-in, Marny (Victor Francen), and a lively array of carefully characterized old actors and actresses” —Roberto Chiesi. Restored in 2015 by Pathé at L’Imagine Ritrovata from the nitrate camera negative owned by Christian Duviver and other elements. (Julien Duvivier, 1939, DCP, subtitles, 105 minutes)

La belle équipe

Sun Mar 27 (4:00)

East Building

“*La belle équipe* is an iconic film of poetic realism and the mood of the Front Populaire (which won the elections during the filming), though the working-class protagonists are indifferent to ideology, as was Julien Duvivier.... Five friends

(played by, among others, the extraordinary Jean Gabin and Charles Vanel), united first by poverty and then by an unexpected lottery win, abandon Paris to renovate a ruin on the banks of the Marne, transforming it into a *guinguette* (open-air café). They pursue a utopian community, which gradually falls apart before ending in a tragedy with the intrusion of a poisonous femme fatale (Viviane Romance)" — Roberto Chiesi. Restored in 2015 by Pathé at L'Immagine Ritrovata from the nitrate camera negative owned by Christian Duviver and other elements. (Julien Duvivier, 1936, DCP, subtitles, 104 minutes) (*unconfirmed*)

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Cover: Martin Reinhart, Thomas Tode, and Manu Luksch, *Dreams Rewired*, 2015, DCP, p14
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Film



Winter 2016
National Gallery of Art