

DIGITAL ACCESS TO SCHOLARSHIP AT HARVARD
DASH.HARVARD.EDU

HARVARD LIBRARY


Harvard Film Archive Program Calendar March 2009

Citation
Harvard Film Archive. 2009. Harvard Film Archive Program Calendar March 2009. https://harvardfilmarchive.org/collections/programs

Link
https://dash.harvard.edu/handle/1/42720058

Terms of use
This article was downloaded from Harvard University's DASH repository, and is made available under the terms and conditions applicable to Other Posted Material (LAA), as set forth at https://harvardwiki.atlassian.net/wiki/external/NGY5NDE4ZjgzNTc5NDQzMGIzZWZhMGFlOWI2M2EwYTg

Accessibility
https://accessibility.huit.harvard.edu/digital-accessibility-policy

Share Your Story
The Harvard community has made this article openly available. Please share how this access benefits you. Submit a story

HARVARD FILM ARCHIVE

Carpenter Center for the Visual Arts
24 Quincy Street
Cambridge MA 02138
Telephone: (617) 495-4700
http://hcl.harvard.edu/hfa/



MARCH APRIL 2009

9 x Quine

March 1 – March 8

2 9 x Quine
March 1 – March 8

3 Ciné-Varda
March 8 – March 16

6 The Films of Ramin Bahrani, or Life at Street Level
April 11 – April 12

7 Archive Notes

Calendar
8 March
9 April

10 An Evening with Hannes Schüpbach
April 13

10 *Tulpan* by Sergey Dvortsevoy
April 19

11 Bodies, Images, Histories: Yervant Gianikian and Angela Ricci Lucchi
April 17 – April 19

12 Art Cinema, Counter-Cinema: The Cinema of Kiju Yoshida and Mariko Okada
March 27 – April 12

14 *Yellow Earth* by Chen Kaige
April 27

15 Place Over Time. Recent Work by James Benning
April 24 – April 26

16 An Evening with Abderrahmane Sissako
April 20

cover image: Mariko Okada is the obscure object of desire in *The Affair* (Yoshida, 1969)
see page 13

A prolific director of over thirty Hollywood features made between 1948 and 1979, Richard Quine's (1920-1989) career achieved a sustained peak during the 1950s and 1960s while working at Columbia Pictures. A specialist in comedy who was instrumental in launching the careers of Kim Novak, Jack Lemmon and Blake Edwards, Quine has long been overshadowed by the other great directors of late studio era comedy: Billy Wilder, Frank Tashlin and Edwards himself. Only recently has Quine been rediscovered as a filmmaker of equal rank, an artist able to infuse studio comedy and melodrama with unexpected warmth and melancholy.

Born in Detroit in 1920, Quine was already acting in Hollywood and on Broadway by the mid-1930s. After serving in the Coast Guard during World War Two, he turned to directing and quickly secured a contract at Columbia, where he began by filming a string of comedy shorts before turning to a series of musicals. During the 1950s, Quine hit his stride with such hit comedies as *The Solid Gold Cadillac* (1956) and *Bell, Book and Candle* (1959), commercial success that continued well into the 1960s, after Quine had left Columbia.

Quine is perhaps best understood placed between two other celebrated directors of 1950s comedy: Billy Wilder and Frank Tashlin. More understated than Tashlin, Quine replaces Tashlin's manic energy with understated charm. Although Quine shares a number of Wilder's favorite actors, most notably Jack Lemmon, and often echoes Wilder's striking visual realism, Quine's films are less sour. Where Wilder's films deliver a jaundiced, biting critique of postwar America, Quine's work thoughtfully examines the melancholy underside of American life, the drifting world of the so-called "lonely crowd."

This unique combination of charm and melancholy, with an emphasis on the lonely heart of American society, reaches a poignant apex with *Strangers When We Meet* (1960), a melodrama of suburban adultery that is remarkably restrained for late Hollywood. While Quine's later comedies grow more manic and cynical, his greatest work from the 1950s and 1960s – the focus of this series – reveals the talent of a consummate storyteller and restrained stylist.

Sunday March 1 at 7pm

Bell, Book and Candle

Directed by Richard Quine. With James Stewart, Kim Novak, Jack Lemmon
US 1959, 35mm, color, 106 min.

Sunday, March 1 at 9pm

Strangers When We Meet

Directed by Richard Quine. With Kirk Douglas, Kim Novak, Ernie Kovacs
US 1960, 35mm, color, 117 min.

Monday March 2 at 7pm

The Notorious Landlady

Directed by Richard Quine. With Kim Novak, Jack Lemmon, Fred Astaire
US 1962, 35mm, b/w, 123 min.

Operation Mad Ball

Directed by Richard Quine. With Jack Lemmon, Ernie Kovacs, Kathryn Grant
US 1957, 35mm, b/w, 105 min.

Friday March 6 at 7pm

Pushover

Directed by Richard Quine. With Fred MacMurray, Phil Carey, Kim Novak
US 1954 35mm, b/w, 88 min.

Drive a Crooked Road

Directed by Richard Quine. With Mickey Rooney, Dianne Foster, Kevin McCarthy
US 1954 35mm, b/w, 83 min.

Saturday March 7 at 7pm

The Solid Gold Cadillac

Directed by Richard Quine. With Judy Holliday, Paul Douglas, Fred Clark
US 1956, 35mm, b/w and or & color, 100 min.

Full of Life

Directed by Richard Quine. With Judy Holliday, Richard Conte, Salvatore Baccaloni
US 1957 35mm, b/w, 91 min.

Sunday March 8 at 3pm

My Sister Eileen

Directed by Richard Quine. With Janet Leigh, Jack Lemmon, Betty Garrett
US 1955, 35mm, color, 108 min.

Special thanks to Sony Pictures for providing beautifully restored and newly struck prints.

Film descriptions are available online.

Harvard Film Archive Staff

Director
Haden Guest

Programmer
David Pendleton

Film Conservator
Liz Coffey

Assistant Conservator
Amy Sloper

Film Specialist
Steffen Pierce

Archive Coordinator
Rebecca Meyers

Publicity/Design
Brooke Holgerson

Print Trafficker/Loan Officer
Mark Johnson

Projection Staff
Steve Livernash
Clayton Mattos
Herb Nipson

Theater Managers
Amanda Bristow
Steven Brown
Kevin Monahan

Founding Curator
Vlada Petric

Special Thanks
Emma Bingay
Gishnu Das
John Engstrom
Jeff Farr
Sarita Hiatt
Bryan How
Ahmed Khawaja
Adam Paradis
John Passarini
Irina Rasputis
Alana Shea
Mrinalini Tankha

Ciné-Varda

March 8 – March 16

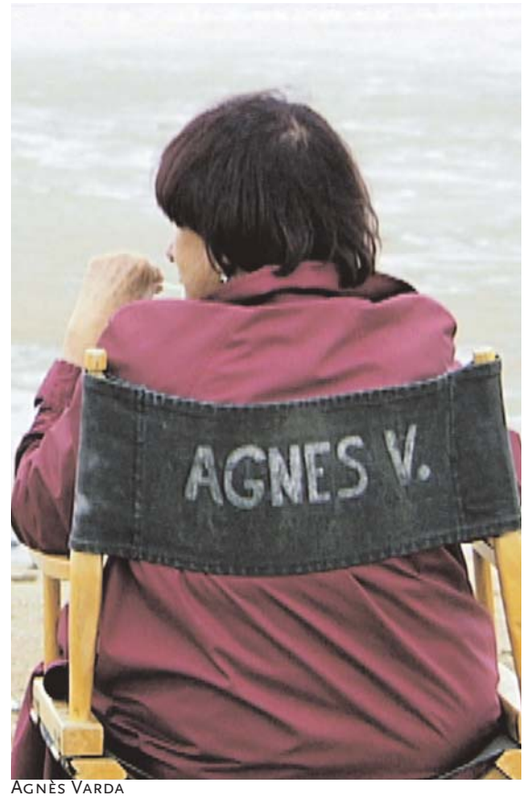
One of the most influential and inventive artists of the French New Wave, Agnès Varda (b. 1928) has created a remarkable body of films that playfully and insightfully dance between, and beyond, the traditional categories of fiction and nonfiction, poem and prose, cinema and photography. A ceaselessly prolific artist whose most recent film, *Les plages d'Agnès*, was completed in 2008, Varda's films are inimitably varied yet deeply complementary, united around the idea of the film essay which Varda pioneered, together with her close friends and occasional collaborators Alain Resnais and Chris Marker. The high points of Varda's long career are equally marked by narrative features such as *Cleo from 5 to 7* as by ruminative film essays such as *The Gleaners and I* and those works like *Vagabond* that ambiguously blend fiction and documentary.

Varda studied art history and photography before turning to film at the age of twenty-five. Incredibly, she had no experience behind the camera when she began directing her first film, *La pointe courte*, and admits to having only seen about twenty movies prior to making her own. She married the filmmaker Jacques Demy in 1962, a partnership that lasted until his death in 1990 and resulted in two films about his life, *Jacquot de Nantes* and *The World of Jacques Demy*.

Varda coined the term *cinécriture*, or "cine-writing," to describe her unique method of filmmaking, whereby every aspect of the film is carefully planned in order to extract the greatest possible resonance from the juxtaposition of image and sound and the overall rhythm of the film defined by its editing structure. The result is a combination of the highly subjective and the sociological, providing Varda with the opportunity to simultaneously indulge in the documentary impulses that have fascinated her throughout her career – shooting on the streets, using non-professional actors to play roles similar to themselves – while crafting intricate and moving stories involving fictional characters whose stories are reflected in and enhanced by the documentary details picked up by Varda's ever inquisitive eye.

The Harvard Film Archive is proud to welcome Agnès Varda for four nights, including a very special screening of her new film, *Les plages d'Agnès*.

Special thanks: Brigitte Bouvier, Eric Jausseran, French Consulate of Boston; Dominique Bluher, Visual and Environmental Studies, Harvard.



Agnès Varda


Agnès Varda *La pointe courte* 1954

La pointe courte

Sunday March 8 at 7pm

Varda's first feature set the example for the New Wave by filming on location (in the port city of Sète) with a small crew and outside the French studio system. Other than the two leads actors (including a young Philippe Noiret), borrowed from the Théâtre National Populaire, *La pointe courte* stars local fishermen and their families playing versions of themselves, at that time a radical practice, and one which Varda would continue in future films. Loosely based on William Faulkner's *The Wild Palms*, *La pointe courte* follows two storylines connected through their location: while a young couple whose marriage is on the brink of dissolution visit the husband's childhood home, the local fishermen manage their day-to-day family lives, running afoul of government inspectors and celebrating their annual boating event. Relying on her remarkable eye – honed by her years as a still photographer – Varda crafts visuals whose arresting beauty and texture draw as much from Sète and the working life of the village as from the disappointed lovers.

Directed by Agnès Varda. With Silvia Monfort, Philippe Noiret
France 1954, 35mm, b/w, 89 min. French with English subtitles

Preceded by

Ulysse

With *Ulysse*, Varda returns to a striking photograph she took in 1954, its subject a naked man on the beach beside a young boy, also naked, and the corpse of a goat. When the subjects, tracked down thirty years later, fail to remember the circumstances surrounding the photo, the

film becomes a haunting meditation on the elusive nature of memory as well as a fascinating introduction to Varda's photography and its influence on her filmmaking.

Directed by Agnès Varda.
France 1982, 35mm, color, 22 min. French with English subtitles

Daguerréotypes

Sunday March 8 at 9:15pm

Varda has lived and worked on the rue Daguerre in Paris since the 1950s, but it wasn't until 1974, while at home with her two-year old son, that she turned her camera on her neighbors and began this rich documentary about the street and its inhabitants. As in *La pointe courte*, physical location is inextricably linked to the community discovered in the film, with the rue Daguerre weaving its neighbors together into a type of extended family. Centered around a magician's street performance, *Daguerréotypes* follows its mix of shopkeepers and artists as they move through their small street, the world in microcosm.

Directed by Agnès Varda.
France 1975, 16mm, color, 80 min. French with English subtitles

One Sings, the Other Doesn't (*L'une chante, l'autre pas*)

Monday March 9 at 7pm

Varda's most overtly feminist film, *One Sings, the Other Doesn't* follows the lives of two very different women over the course of two decades: Pomme, a middle-class rebel whose singing career coincides with her radicalization and Suzanne, a young working-class mother whose financial hardships bring about her activism. Out of their friendship, Varda crafts a buoyant portrait of French feminism in the 1970s, capturing the optimism and energy of the moment. While the utopian period captured by the film has surely passed, the delicacy of Varda's approach renders the film a timeless and poignant reminder of an age past.

Directed by Agnès Varda. With Thérèse Liotard, Valérie Mairesse, Ali Raffi
France 1976, 35mm, color, 120 min. French with English subtitles

Followed by

Documenteur

Made during Varda's brief stay in Los Angeles in the early 1980s, the title is a pun on the French words for documentary (*documentaire*) and liar (*menteur*), a juxtaposition that has preoccupied Varda's filmmaking since the beginning of her career. Tracing the alienation of a recent divorceé newly arrived in L.A. with her young son, *Documenteur* uses its extensive interior monologue to underscore the woman's status as an outsider, vividly using Los Angeles to evoke the her sense of loss and loneliness. Varda blurs the line between fiction and documentary by incorporating elements from her L.A. documentary *Mur murs* and by casting her own son, Mathieu, a practice she would repeat, most notably in *Kung Fu Master*.

Directed by Agnès Varda. With Sabine Mamou, Mathieu Demy
France 1980-1981, 16mm, color, 63 min.

Director Agnès Varda in Person
Special Event Tickets $10

The Beaches of Agnes (*Les plages d'Agnès*)

Friday March 13 at 7pm

"If you opened people up, you would find landscapes," Varda says in the opening voiceover of her new film. "If you opened me up, you would find beaches." Varda's latest work is an autobiographical essay that takes a nostalgic yet penetrating look back at her life and films. Using photographs, recreations and scenes from her films, Varda illustrates the various stages of her life, from her marriage to Jacques Demy and his death in 1990 to her childhood memories of Sète, the fishing village that would become the subject of her first film. Woven through these reminiscences are lonely, dreamlike sequences shot on the beaches that have influenced and inspired her.

Directed by Agnès Varda.
France 2008, 35mm, color, 110 min. French with English subtitles

Director Agnès Varda in Person
Special Event Tickets $10

Cleo from 5 to 7 (*Cléo de 5 à 7*)

Saturday March 14 at 7pm

Varda's international breakthrough film, *Cléo* shows, in real time, an hour and a half in the life of a singer traveling across Paris while waiting for the results of a biopsy. Vain, childish and selfish at the start, Cléo's journey through Paris becomes a journey of self-discovery – she transforms in the course of the film from a passive woman, on whom others project their expectations, into an active participant in her own life. Cléo's movements through the city embody this metamorphosis – while the film's first half is dominated by a shopping excursion through glittering, mirrored surfaces that reflect and refract her, in the second half, Cléo literally sheds her false image in order to actively observe the city, culminating in her spontaneous friendship with a soldier on leave.

Directed by Agnès Varda. With Corinne Marchand, Antoine Bourseiller, Dominique Davray
France 1961, 35mm, b/w and color, 90 min. French with English subtitles



Agnès Varda *Vagabond* 1985



Agnès Varda *Happiness* 1964

Director Agnès Varda in Person
Special Event Tickets $10

Lions Love

Saturday March 14 at 9:30pm

Andy Warhol discovery Viva, filmmaker Shirley Clarke and Jerome Ragni and James Rado, the creators of *Hair*, play themselves in Varda's vision of Hollywood and the sexual revolution. Structured as a playful film within a film, Varda repeatedly punctures the cinematic illusion by discussing scenes with the actors from behind the camera and at one point appearing briefly, to show Clarke how to act out a suicide attempt. Combined with footage of Bobby Kennedy's assassination and the shooting of Andy Warhol, *Lions Love* is a time capsule of free love and its consequences. Look for cameo appearances by Peter Bogdanovich and Jim Morrison, among others.

Directed by Agnès Varda. With Viva, Jim Rado, Jerry Ragni
France 1968, 35mm, color, 110 min.

Jacquot de Nantes

Sunday March 15 at 3pm

Begun while Varda's husband, Jacques Demy, was ill and completed after his death, *Jacquot de Nantes* is Varda's valentine to her husband, a tour through his life and work that is at once joyous and elegiac. Using a combination of recreations based on Demy's memories, on-screen reminiscences and clips from Demy's films, Varda traces Demy's evolution from a movie-loving boy in the coastal town of Nantes through his career as an accomplished director of films like *The Umbrellas of Cherbourg* and *Lola*. Interspersed throughout the film are intimate close-ups of Demy's fragile body, tenderly filmed by Varda in one of her most personal and affecting films.

Directed by Agnès Varda. With Jacques Demy, Philippe Maron, Edouard Joubeaud, Laurent Monnier
France 1990, 35mm, b/w & color, 118 min. French with English subtitles

Director Agnès Varda in Person
Special Event Tickets $10

The Gleaners and I (*Les glaneurs et la glaneuse*)

Sunday March 15 at 7pm

Once again Varda uses the documentary format as a jumping off point for an expressionistic diary in which her own life intercedes. Digital video camera in hand, she searches for modern day gleaners – those who live off what others consider waste – both in rural France and in the alleys and dumpsters of Paris. The film expands the definition of a gleaner to include Varda herself, someone who gleans images and stories from the world around her. True to form, *The Gleaners and I* functions as a kind of diary, a poetic exploration of poverty, waste, consumption and circulation.

Directed by Agnès Varda.
France 2000, 35mm, color, 82 min. French with English subtitles

Director Agnès Varda in Person
Special Event Tickets $10

Happiness (*Le bonheur*)

Sunday March 15 at 9:15pm

Unlike the bulk of Varda's work, *Happiness*, with its highly stylized form and refusal to explore the psychology of its characters, is completely removed from reality, rejecting any of Varda's usual documentary or self-reflexive elements. It is also Varda's most controversial work, revolving around a blissfully happy family man (Jean-Claude Drouot, appearing with his real-life wife and children) who decides, with uncomplicated ease, to expand upon his happiness by taking a mistress. Set in an idyllic landscape of leisurely country picnics and shot in cheerfully vibrant colors, there is nonetheless a distinct chill detectable underneath the film's relentlessly sunny exterior. Although Varda resists any simple moralizing, she has said of *Happiness*, "I imagined a summer peach with its perfect colors, and inside, there is a worm."

Directed by Agnès Varda. With Jean-Claude Drouot, Claire Drouot, Marie-France Boyer
France 1964, 35mm, color, 82 min. French with English subtitles

Director Agnès Varda in Person
Special Event Tickets $10

Vagabond (*Sans toit ni loi*)

Monday March 16 at 7pm

Anchored by Sandrine Bonnaire's remarkable performance as a woman whose refusal to be known or understood pushes her into total detachment from society, *Vagabond* was Varda's biggest success since *Cléo* and, like the earlier film, uses the trajectory of its itinerant female protagonist as a structuring device. Shot in a semi-documentary style, the film opens abruptly on the body of Mona, frozen to death in a ditch on the side of the road. Interspersed with flashbacks of Mona's life as a drifter are reminiscences by the people she met along the way. In spite of Varda's attention, Mona ultimately remains unknowable, even to herself. She is a cipher, misunderstood by those she has encountered even as they recall their impressions and interactions with her for the camera.

Directed by Agnès Varda. With Sandrine Bonnaire, Macha Méril, Yolande Moreau
France 1985, 35mm, color, 105 min. French with English subtitles

Followed by

Kung Fu Master

Developed from an idea Jane Birkin shared with Varda while making *Jane B. par Agnes V.*, *Kung Fu Master* stars Birkin as a forty-year old divorced woman who falls in love with her teenage daughter's video game obsessed friend. By presenting Birkin's desire without passing judgment, Varda evenhandedly explores a potentially explosive subject with a seriousness not usually granted to female fantasies. Although told as a straightforward narrative, the onscreen relationships are complicated by their offscreen associations: Birkin's object of affection is played by Varda's son, Mathieu, and Birkin's daughters, Charlotte Gainsbourg and Lou Doillon, play her daughters in the film.

Directed by Agnès Varda. With Jane Birkin, Mathieu Demy, Charlotte Gainsbourg
France 1987, 35mm, color, 78 min. French with English subtitles

The Films of Ramin Bahrani, or Life at Street-Level

April 11 – April 12

At a time when "cinematic" seems increasingly to be taken as a synonym for "spectacular," the films of Ramin Bahrani (b. 1975) remind us of cinema's unique strength as a means of exploring the world around us, not just imagining new ones. Born in Winston-Salem, North Carolina to Iranian parents, Bahrani studied film at Columbia University and returned to his ancestral home in 2000 to make his now unavailable thesis film, *Strangers*. Bahrani's use of nonprofessional actors and his committed and compassionate focus on marginal, often downtrodden, protagonists provides an important further link to Iranian cinema and major Iranian directors such as Abbas Kiarostami, whom Bahrani has acknowledged as a major influence. Bahrani's subsequent three features, shot in English in the U.S., have earned him a place in the front ranks of American independent filmmakers, acclaimed not just here but at festivals around the world.

While Bahrani's films are often celebrated as a return to a mode of neo-realism, his style is quite distinct from what is typically meant by the term, and is instead better understood as a judicious combination of different schools of filmmaking. As Bahrani himself has pointed out, the use of nonprofessional actors goes back before the postwar neo-realist movement, with one of its most important early expressions found in the work of Robert Flaherty, one of Bahrani's favorite filmmakers. And yet Bahrani's films exhibit a restraint and rigor that recalls Robert Bresson, another of Bahrani's heroes. What ultimately results from Bahrani's clear-eyed realism is a powerful emotionalism that emerges from his organic narrative style and his close working relationship with his actors. Although both the extreme naturalism of the performances and the documentary-like use of a handheld camera give the films an almost improvisational quality, they are, in fact, the result of careful planning.

Special thanks to Dustin Smith, Roadside Attractions. Additional thanks to the Independent Film Festival, Boston.

Ramin Bahrani in Person
Special Event Tickets $10

Goodbye Solo

Saturday April 11 at 7pm

Bahrani's latest film tells the story of the friendship that reluctantly grows between an improbable pair – a Senegalese taxi driver living and working in North Carolina and an aging curmudgeon who hires the cabbie to leave him on a desolate mountain far out of town without telling him why. Filmed in Bahrani's native Winston-Salem, *Goodbye Solo* reveals the director's fascination with the increasingly multicultural patterns of American life by focusing on the group dynamic between the African driver, his Mexican girlfriend, her spirited bilingual daughter and the Southern retiree. Buoyed by the irrepressible performance of first time actor Souleymane Sy Savané, *Goodbye Solo's* intense character study offers a cross between Kiarostamian observation and Cassavetian intensity, marrying two of Bahrani's key influences. Leaving behind the urban grit of Bahrani's two previous films, *Goodbye Solo* captures an autumnal lyricism that imbues the friendship of the protagonists with a poignant melancholy.

Directed by Ramin Bahrani. With Souleymane Sy Savané, Red West, Diana Franco Galindo
US 2008, 35mm, color, 91 min.

Followed by

Backgammon

A young Iranian American girl looks to backgammon as a way to get to know her grandfather, recently arrived from Iran. Bahrani uses this simple encounter to illustrate the intersections of family and nationality, the generation gap and cultural difference.

Directed by Ramin Bahrani. With Sheema Regimand, Manucher Marzban
US 1998, 16mm, color, 10 min. English and Persian with English subtitles

Ramin Bahrani in Person
Special Event Tickets $10

Man Push Cart

Sunday April 12 at 7pm

The compelling story of Bahrani's breakthrough film centers on a haunting avatar of the old world, an immigrant pushcart vendor who rises at dawn to sell coffee and bagels at the foot of Manhattan's corporate towers. *Man Push Cart* sets out to capture the paradoxes and poetry of 21st century New York City as a place of evocative contrasts, embodied in the Pakistani vendor's mysterious past, gradually revealed to lay worlds away from his Sisyphean life in the streets. Like its lonely hero, *Man Push Cart* keeps its distance from those characters that represent an easier form of narrative resolution – the love interest, the family, the compassionate fellow immigrant. The film's critical success saw Bahrani immediately labeled as an heir to the neo-realist tradition, a claim supported by *Man Push Cart's* patient style and its careful, documentary-inspired focus on the grinding rituals that define the vendor's world.

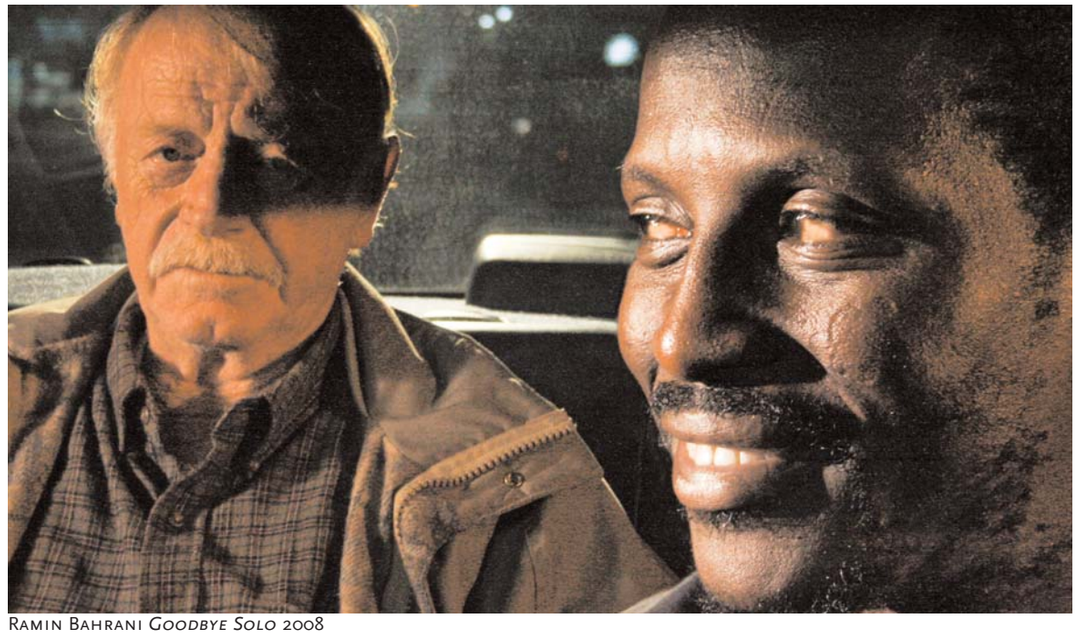
Directed by Ramin Bahrani. With Ahmad Razvi, Leticia Dolera, Charles Daniel Sandoval
US 2005, 35mm, color, 87 min.

Followed by

Chop Shop

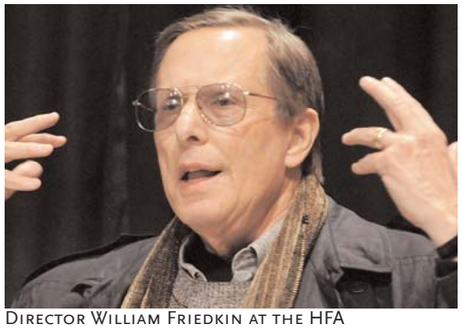
During the filming of *Man Push Cart*, Bahrani discovered Willets Point, an industrial area in Queens sustained by a block upon block jumble of auto body shops. Instantly struck by the neighborhood's rich narrative and visual possibilities – "if *Los Olvidados* were to be made today and in America, it would be made here," he claimed – Bahrani looked beneath the surface of apparent bleakness to discover a vivid improvised theater of life on the edge. Perhaps inspired by Buñuel's masterpiece, Bahrani focuses his film on a precocious twelve-year old who scavenges and works odd jobs to support himself and his older sister. While the non-professional cast's strong performances give the film an authentic, improvisatory quality, the meticulous planning, scripting and rehearsals behind *Chop Shop* are revealed in the film's expressive use of the rough hewn auto body shops and the film's carefully sustained tempo. Bahrani's seemingly casual yet delicately precise camerawork allows the film to miraculously retain its naturalism while avoiding any traces of sentimentality.

Directed by Ramin Bahrani. With Alejandro Polanco, Isamar Gonzales, Ahmad Razvi
US 2007, 35mm, color, 84 min.



Ramin Bahrani *Goodbye Solo* 2008

Archive Notes



Director William Friedkin at the HFA

Dear Friends,

I am especially proud of the Archive's March-April calendar, which offers a series of rare and truly once-in-a-lifetime encounters with some of the world's most renowned filmmakers – Agnès Varda, Kiju Yoshida, Abderrahmane Sissako, James Benning – as well opportunities to learn from hugely talented younger artists such as Ramin Bahrani and Hannes Schüpbach. The immersive Varda and Yoshida retrospectives, so necessary to understand such multi-faceted and prolific artists, were especially complex and difficult undertakings, the products of many months and many hands. I fear that such endeavors will only become even more difficult as we move cautiously forward into an increasingly unstable and uncertain world. And yet without such programming the incredible talent of a visionary artist such as Yoshida would remain obscure and overlooked, left out of the accepted canon of familiar names. I encourage you to experience Yoshida's films, whose subtleties and beauty are revealed only on the big screen, and to witness one of the greatest collaborative relationships in the history of Japanese cinema, Yoshida's still on-going partnership with the magnificent actress Mariko Okada, who also joins us for a rare visit. Even more than Antonioni and Monica Vitti, the films of Yoshida and Okada represent a remarkable unity between a philosophically engaged artistic vision and a complex star persona and unfold an equally profound dialogue on female stardom and cinematic spectacle.

The extended visit of Agnès Varda, in conjunction with the exhibition of one of her major installation pieces in the Carpenter Center's Sert Gallery – and an artist's lecture on March 12 – is a cause for celebration and an occasion not to be missed. While so many of Varda's films are familiar masterpieces, far lesser known is the sum of their parts and the ways in which they together question and reinvent the conventions of narrative and documentary filmmaking. I hope you will join us to engage with one of Europe's most influential and beloved filmmakers and encourage you to attend the local premiere of Varda's wonderful new film, *Les plages d'Agnès*.

The diverse wealth of films and artists presented in this calendar, which reaches around the globe and across radically different filmmaking traditions, vividly embodies the HFA's mission to reveal the richness of film as an art and socio-cultural expression, a tool for seeing and understanding the world, and vision itself, differently. By understanding and appreciating the unique intensity and richness of the Archive program, and of the theatrical experience of film, our members and regular patrons make our mission possible and worthwhile. Thanking you for your support of the Archive, I give you my,

Best wishes,



Haden Guest
HFA Director

BECOME A MEMBER OF THE HFA

Student/Senior ($35)
$4 tickets to regular programs, reserved tickets for special events, and free subscription to the bi-monthly program calendar and three free admissions to $10 ticketed shows

Individual ($55)
$5 tickets to regular programs, reserved tickets for special events, free subscription to the bi-monthly program calendar and three free admissions to $10 ticketed shows

Dual ($100)
Same benefits as Individual, but for two

Student/Senior Plus ($100)
Same as Student/Senior plus $6 tickets for Special Events (applies to $10 ticketed events only)

Individual Plus ($125)
Same as Individual plus $7 tickets for Special Events (applies to $10 ticketed events only)

Dual Plus ($200)
Same as Individual Plus, but for two.

Silver Screen Society ($300)
Free admission to all programs for one, including special events, and free subscription to the bi-monthly program calendar

Director's Circle Membership ($500)
Free admission to all programs for two, including special events, and free subscription to the bi-monthly program calendar

Friends of the Archive ($750)
Free admission to all programs for two, including special events, plus invitation for two to press screenings and private receptions, and free subscription to the bi-monthly program calendar

Memberships last for one year from date of purchase. For more information please call 617.496.6046.

March 2009

M	T	W	T	F	S	S
						01 **7PM** Bell, Book and Candle p.2 **9PM** Strangers When We Meet p.2
02 **7PM** The Notorious Landlady p.2 Operation Mad Ball p.2	03 visual and environmental studies dept. screenings free and open to the public **7PM** Notebooks on Cities and Clothes (1989)	04 visual and environmental studies dept. screenings free and open to the public **7PM** Rear Window (1954)	05 no screenings	06 **7PM** Pushover p.2 Drive a Crooked Road p.2	07 **7PM** The Solid Gold Cadillac p.2 Full of Life p.2	08 **3PM** My Sister Eileen p.2 **7PM** La pointe courte p.3 Ulysse p.3 **9:15PM** Daguerréotypes p.4
09 **7PM** One Sings, The Other Doesn't p.4 Documenteur p.4	10 visual and environmental studies dept. screenings free and open to the public **7PM** Friday Night (2002)	11 visual and environmental studies dept. screenings free and open to the public **7PM** Meshes of the Afternoon (1943)	12 no screenings	13 **7PM** The Beaches of Agnes p.4 **director in person**	14 **7PM** Cleo From 5 to 7 p.4 **director in person** **9:30PM** Lions Love p.5 **director in person**	15 **3PM** Jacquot de Nantes p.5 **7PM** The Gleaners and I p.5 **director in person** **9:15PM** Happiness p.5 **director in person**
16 **7PM** Vagabond p.5 Kung Fu Master p.5 **director in person**	17 visual and environmental studies dept. screenings free and open to the public **7PM** The Pillow Book (1996)	18 visual and environmental studies dept. screenings free and open to the public **7PM** The Pillow Book (1996)	19 no screenings	20 no screenings	21 no screenings	22 no screenings
23 no screenings	24 no screenings	25 no screenings	26 no screenings	27 **7PM** Good for Nothing p.12 **9PM** Blood Thirsty p.12	28 **7PM** Coup d'etat p.12 **9:15PM** The Eighteen Who Stirred Up a Storm p.12	29 **3PM** Wuthering Heights p.13 **8PM** The Affair p.13
30 **7PM** Flame of Feeling p.13	31 no screenings					

The HFA has no additional information about VES screenings

Harvard Film Archive
Carpenter Center for the Visual Arts
24 Quincy Street, Cambridge, Massachusetts 02138

Telephone (617) 495-4700
http://hcl.harvard.edu/hfa/

$8 General Public
$6 Students, Sr. Citizens, Harvard Faculty and Staff
Special Events are priced as indicated
Harvard students free except for special events
Children under 8 free

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

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

There is limited metered parking in Harvard Square, which is free after 6pm. Parking is also available at several public lots in Harvard Square.

April 2009

M	T	W	T	F	S	S
		01 NO SCREENINGS	02 NO SCREENINGS	03 **7PM** The Affair at Akitsu p.13 **DIRECTOR AND ACTRESS IN PERSON**	04 **7PM** Eros + Massacre p.13 **DIRECTOR AND ACTRESS IN PERSON**	05 **7PM** A Story Written on Water p.13 **DIRECTOR AND ACTRESS IN PERSON**
06 **7PM** Women in the Mirror p.14 **DIRECTOR AND ACTRESS IN PERSON**	07 VISUAL AND ENVIRONMENTAL STUDIES DEPT. SCREENINGS FREE AND OPEN TO THE PUBLIC **7PM** In the Mood for Love (2000)	08 VISUAL AND ENVIRONMENTAL STUDIES DEPT. SCREENINGS FREE AND OPEN TO THE PUBLIC **7PM** In the Mood for Love (2000)	09 NO SCREENINGS	10 **7PM** The Cinema of Ozu According to Kiju Yoshida p.14 Late Autumn p.14 **DIRECTOR AND ACTRESS IN PERSON**	11 **7PM** Goodbye Solo p.6 Backgammon p.6 **DIRECTOR IN PERSON**	12 **3PM** The Human Promise p.14 **7PM** Man Push Cart p.6 Chop Shop p.6 **DIRECTOR IN PERSON**
13 **7PM** An Evening with Hannes Schüpbach p.10 **DIRECTOR IN PERSON**	14 VISUAL AND ENVIRONMENTAL STUDIES DEPT. SCREENINGS FREE AND OPEN TO THE PUBLIC **7PM** Days of Being Wild (1991)	15 VISUAL AND ENVIRONMENTAL STUDIES DEPT. SCREENINGS FREE AND OPEN TO THE PUBLIC **7PM** Yes (2005)	16 NO SCREENINGS	17 **7PM** Oh! Man p.11 The Flower of the Race p.11 **DIRECTORS IN PERSON**	18 **7PM** From the Pole to the Equator p.11 **DIRECTOR IN PERSON**	19 **3PM** People, Years, Life p.11 **7PM** Tulpan p.10
20 **7PM** Bamako p.20 **DIRECTOR IN PERSON**	21 VISUAL AND ENVIRONMENTAL STUDIES DEPT. SCREENINGS FREE AND OPEN TO THE PUBLIC **7PM** Ashes of Time Redux (2008)	22 VISUAL AND ENVIRONMENTAL STUDIES DEPT. SCREENINGS FREE AND OPEN TO THE PUBLIC **7PM** The Matrix (1999)	23 NO SCREENINGS	24 **7PM** RR p.15 **DIRECTOR IN PERSON**	25 **7PM** Spiral Jetty p.15 casting a glance p.15 **DIRECTOR IN PERSON**	26 **3PM** 13 Lakes p.15 **7PM** Ten Skies p.15
27 **7PM** Yellow Earth p.14	28 VISUAL AND ENVIRONMENTAL STUDIES DEPT. SCREENINGS FREE AND OPEN TO THE PUBLIC **7PM** Last Year at Marienbad (1961)	29 VISUAL AND ENVIRONMENTAL STUDIES DEPT. SCREENINGS FREE AND OPEN TO THE PUBLIC **7PM** Memento (2000)	30 NO SCREENINGS			

THE HFA HAS NO ADDITIONAL INFORMATION ABOUT YES SCREENINGS



Ramin Bahrani *Man Push Cart* 2005

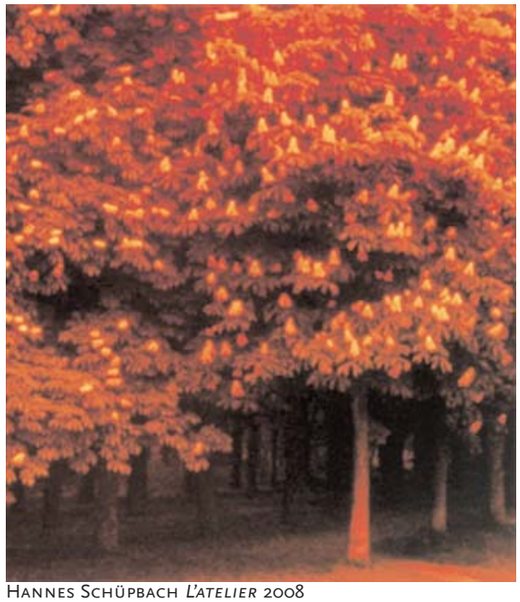


Richard Quine *Drive a Crooked Road* 1954

An Evening with Hannes Schüpbach

April 13

The films of Hannes Schüpbach (b. 1965) extend the tradition of the meditative and lyrical film diary alternately defined by the work of Gregory Markopoulos, Robert Beavers and Nathaniel Dorsky, filmmakers united by an interest in the power and limits of the single shot and an idea(l) of beauty grounded in a fascination with nature. An accomplished painter and expert on textile art, Schüpbach uses 16mm cinematography to explore cinema's painterly dimensions, bringing to his films a keen attention to color and light and their effect on mood and tempo. Schüpbach's meticulously structured silent films, like those of Dorsky, discover a multi-layered world, often using superimpositions and reflections to explore the hidden depths of the places and people evoked within them. We are pleased to welcome Hannes Schüpbach for a program of recent and early work that includes his lovely debut film *Portrait Marriage* (2000) as well as paired portraits of his mother and father – *Spin* (2001) and *Verso* (2008), respectively – and *L'atelier* (2008), a meditation on light and gesture within a gorgeously appointed artist's studio in Paris.



Hannes Schüpbach *L'atelier* 2008

Hannes Schüpbach in Person
Special Event Tickets $10

Monday April 13 at at 7pm

Portrait Marriage

Switzerland 2000, 16mm, color, silent, 9 min.

Spin

Switzerland 2001, 16mm, color, silent, 12 min.

Verso

Switzerland 2008, 16mm, color, silent, 15 min.

L'atelier

Switzerland 2008, 16mm, color, silent, 16 min.

All films directed by Hannes Schüpbach. Support provided by the Academy of Motion Picture Arts and Sciences. Special thanks: SWISS FILMS.

Tulpan by Sergey Dvortsevoy

April 19



Sergey Dvortsevoy *Tulpan* 2008

Tulpan

Sunday April 19 at 7pm

Tulpan is the feature film debut of Sergey Dvortsevoy, who has earned an international reputation over the past decade for his lyrical and heartfelt documentaries focused primarily on life in his native Kazakhstan. Exuding the same love of landscape and interest in the details and habits of daily life as the documentaries, *Tulpan* tells the story of a young Kazakh man returning to the Hunger Steppe after his military service with the goal of becoming a shepherd. Hoping to marry into a family with a herd, the awkward young man must first win over the object of his affection – the Tulpan of the film's title – who refuses his advances. Dvortsevoy's attention to the cadence of life on the steppe and the appeal of his actors – most of whom had not lived on the steppe before being cast in the film – give a rare energy to this remarkable film, which evinces both a rigorous intelligence and the big-hearted appeal of Chaplin. Yet behind *Tulpan's* winning charm looms the larger question of whether the traditional nomadic existence remains a viable option for younger Kazakhs, and what will become of the region itself.

Directed by Sergey Dvortsevoy. With Tolepbergen Baisakalov, Ondas Besikbasov, Samal Esljamova

Kazakhstan 2008, 35mm, color, 100 min. Kazakh with English subtitles

Bodies, Images, Histories: Yervant Gianikian and Angela Ricci Lucchi

April 17 – April 19

Milan-based filmmakers Yervant Gianikian and Angela Ricci Lucchi are renowned for their accomplished work with archival footage derived principally from the 1910s and 1920s. Thoughtfully juxtaposing images through editing, Gianikian and Ricci Lucchi also invariably re-photograph their material, adjusting the film's speed, adding tinted color and spare soundtracks, and reframing the image to focus on key details. Such meticulous manipulation encourages spectators to read the selected footage, instead of simply watching it, so as to consider not only what the images mean, but how. Much of the work is explicitly political, and grounded in the idea of the cinematic apparatus as a detached observer of modernity's vast upheavals: Colonialism, World War One, statelessness. To what extent, the films ask, is this dispassionate gaze able to critique modernity, and to what extent is it complicit in the upheavals, or at least complacent?

Such questions about the function and resonance of the cinematic image are given particular force by the physical decay of the aging footage preferred by Gianikian and Ricci Lucchi. Often foregrounding the incomplete or distorted parts of the image, the filmmakers point to the contrast between the apparently implacable gaze of the camera and the vulnerability of its material support, a disparity that, in turn, reveals the gap between the compulsive force of political power and ideology on the one hand, and the bodies of the workers, soldiers and colonized submitted to it, on the other. The seeming imperviousness of the cinematic apparatus and the ideologies that deploy it – colonialist powers, authoritarian states – all depend nevertheless on a mutable material base, and on the contingencies of history.

The spare and intense films of Gianikian and Ricci Lucchi wring both irony and a strange, mournful beauty from the bodies on display in the images they select, bearing witness to the ravages of time and the destructive power of the European nations and their armies.

This program is presented in conjunction with a conference by Harvard's Center for European Studies and Romance Languages and Literatures on Italian Futurism. Special thanks to Ara Merjian.



Yervant Gianikian and Angela Ricci Lucchi *People, Years, Life* 1990

Directors Yervant Gianikian and Angela Ricci Lucchi
In Person
Special Event Tickets $10

Oh! Man (*Oh! Uomo*)

Friday April 17 at 7pm

Gianikian and Ricci Lucchi's powerful survey of the irreparable damage to human lives caused by World War One derives its exclamatory title from a quote by Leonardo da Vinci arguing that the very sight of the horrors of war is capable of awakening and renewing the human conscience. Unflinchingly organizing the archival footage which comprises the film, Gianikian and Ricci Lucchi create two broad categories – of displaced, sick, orphaned and malnourished children and of severely disfigured veterans. Forcing the audience to systematically confront, all at once, the ravages of war, the seemingly unruffled gaze of the camera, and the filmmakers' own tolerance for the images forms a devastating and almost numbing meditation on man's will to destruction. A sharp retort to complacent spectatorship, *Oh! Man* is also a bold testament to the power of the moving image to awaken the viewer and to objectify the camera's subject.

Directed by Yervant Gianikian and Angela Ricci Lucchi.
Italy 2004, 16mm, color, 71 min.

Preceded by

The Flower of the Race (*Il fiore della razza*)

This short film highlighting the glorification of the body by Italian fascism skillfully contrasts footage of staged athletic events with home movies of weddings and family celebrations.

Directed by Yervant Gianikian and Angela Ricci Lucchi.
Italy 1991, 16mm, color, 20 min.

Directors Yervant Gianikian and Angela Ricci Lucchi
In Person
Special Event Tickets $10

From the Pole to the Equator (*Dal polo all'equatore*)

Saturday April 18 at 7pm

From the Pole to the Equator is the name given to a documentary compiled in the late 1920s by filmmaker Luca Comerio, which drew on footage from around the globe to celebrate the vitality and achievements of European colonialism – most of all Italian fascism. Using this material, as well as other footage shot or collected by Comerio, Gianikian and Ricci Lucchi refashioned Comerio's work in order to tease out the ideology written upon – and between – every image. The fact that so much of the film had begun to decay gives it a layer of abstraction and serves as a comment on the contingent nature of the images and their ideology and, in Gianikian's words, "on the violence of colonialism as it plays itself out in different situations and spheres."

Directed by Yervant Gianikian and Angela Ricci Lucchi.
Italy 1986, 16mm, color, 101 min.

People, Years, Life (*Uomini, anni, vita*)

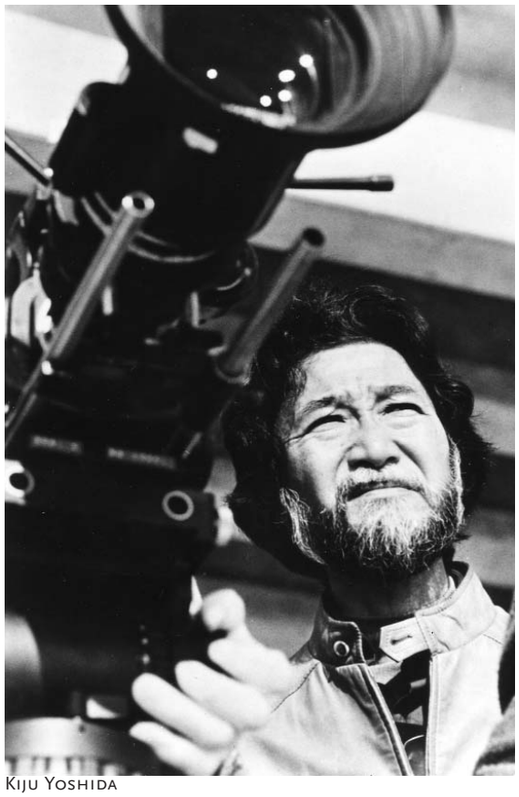
Sunday April 19 at 3pm

Using images shot in Russia and Armenia from World War One to the 1930s and retrieved from a Soviet film archive, Gianikian and Ricci Lucchi constructed a meditative film about the status of Armenians as a people without a state. Inspired by the diary of Gianikian's father, *People, Years, Life* uses rare footage depicting the region's major historic events: the end of Tsarist Russia, violence in the Caucasus during WWI, the 1918 Armenian exodus from Azerbaijan. Gianikian and Ricci Lucchi's treatment of the material manipulates the speed of the images, adds color and music, and magnifies various parts of the image so that the movement of bodies across the frame begins to carry the weight of exile, mourning, dispossession.

Directed by Yervant Gianikian and Angela Ricci Lucchi.
Italy 1990, 16mm, color, 70 min.

Art Cinema, Counter-Cinema: The Cinema of Kiju Yoshida and Mariko Okada

March 27 – April 12



Kiju Yoshida

A legendary figure of the postwar Japanese cinema, Kiju Yoshida (b. 1933) is one of Japan's most artistically ambitious, politically astute and influential filmmakers. Yoshida is best known for his work with the spellbinding Mariko Okada (b. 1934), one of the most beloved and celebrated actresses of her generation, and one of the great stars of the Japanese New Wave. Working together with Okada, Yoshida created an incredible body of films unparalleled for their formal sophistication, philosophical depth and sheer beauty. Underappreciated in this country, Yoshida (who is also known by the alternate pronunciation of his name, Yoshishege Yoshida) is rightly considered in Japan and Europe, and especially France, among the preeminent masters of the modern Japanese art film.

Yoshida's first passion, and the focus of his studies at Tokyo University, was French existential philosophy and literature, a training which deeply informs the intellectual rigor of his subsequent film work and later writing on film and art. By chance, or destiny, Yoshida was drawn into a film career by Shochiku's major recruitment drive in the late 1950s, and entered the studio's famously hierarchical apprentice system together with a number of young university-educated intellectuals, including Yoshida's close colleagues and contemporaries Nagisa Oshima and Masahiro Shinoda. Like them, Yoshida's first films, *Good for Nothing* (1960) and *Blood Thirsty* (1960), were astonishingly accomplished and conceptually brilliant works that deliberately played against the *taiyozoku* (youth film) cycle to which the young directors were assigned, rejecting the promise of romance and sex to instead deliver trenchant and unrepentant critiques of the corporatization of Japan as a betrayal of the postwar generation.

In 1962 Yoshida turned in a new direction when he accepted the invitation of Mariko Okada – one of Shochiku's great young female stars, acting now as a producer – to adapt a popular melodramatic novel about unrequited love and post-war disillusionment, *The Affair at Akitsu*. Following the film's critical success, Yoshida and Okada married and left the studio to work independently, launching a remarkable collaboration that has extended thus far across thirteen films and over forty years. Between 1963 and 1968 the couple made a series of important and incredible "anti-melodramas," as they have been called, gripping and highly stylized dramas starring Okada as a woman in various states of emotional and romantic distress and offering a forcible critique of women's traditional role as victim and object of desire within Japanese melodrama. In 1969 the couple worked together on their most ambitious project, and one of the most important examples of Japanese counter-cinema, *Eros + Massacre*, a soaring and inspired exploration of the history of radical art and politics in modern Japan. Yoshida's subsequent films have each bravely tackled critical and politically charged topics – Japan's militarist history (*Coup d'état*, 1973), the atomic bomb (*Women in the Mirror*, 2002) and euthanasia (*The Human Promise*, 1986) – while continuing to explore the limits and rich ambiguities of the cinema as an artistic and narrative medium.

We are deeply honored to welcome Kiju Yoshida and Mariko Okada as our special guests for this truly historic retrospective.

This program is co-presented with the Reischauer Institute of Japanese Studies, Harvard. Special thanks: Susan Pharr, Ted Gilman and Stacie Matsumoto, Reischauer Institute; Masaru Tsuji, Consul General of Japan in Boston; Grant Tomkins and Yusuke Nakashima, The Japan Foundation; Ryoko Oyama and Shinako Matsuda, Nikkatsu; Peter Grilli, Japan Society of Boston; Junko Kawaguchi, Shochiku; Akira Tochigi, National Film Center, Japan; and Abé Mark Nornes.

Good for Nothing (*Roku de nashi*)

Friday March 27 at 7pm

Yoshida was propelled into the forefront of Shochiku's directorial ranks by his energetic first feature, a brisk and angry entry in the studio's highly popular cycle of *taiyozoku* films which focused, for the most part, on frustrated juvenile delinquents. Yoshida's original script is centered on a group of listless middle-class high school students whose fantasies of sex and violence exert an unhealthy hold upon their imagination. The stakes of the boys' depraved playacting rise dangerously, spiraling into a deadly roulette of crime and betrayal. A stylistically assured and striking debut film with overt nods to early Godard, *Good for Nothing's* dynamic black and white cinematography announced the non-conventional mise-en-scène and fluid, expressive camera movement which would become an important signature of Yoshida's later films.

Directed by Kiju Yoshida. With Masahiko Tsugawa, Hizuru Takachiho, Yusuke Kawazu
Japan 1960, 35mm, b/w, 88 min. Japanese with English subtitles

Blood Thirsty (*Chi wa kawaiteru*)

Friday March 27 at 9pm

Yoshida's second Shochiku assignment turned away from the studio's dominant focus on troubled youth and generational conflict in order to paint a darker and more despairing portrait of society in a state of moral collapse. Taking sharp aim at Japan's harshly competitive corporate culture, *Blood Thirsty* follows a hapless salaryman whose desperate gesture to prevent the mass layoff of his colleagues is ruthlessly and absurdly exploited by his company for a deeply ironic advertising campaign. Based on one of Yoshida's original stories, *Blood Thirsty* is a formally daring and edgy film whose withering critique of corporate capitalism and the alienation of the working force remains particularly urgent today.

Directed by Kiju Yoshida. With Keiji Sada, Shinichiro Mikami, Mari Yoshimura
Japan 1960, 35mm, b/w, 87 min. Japanese with English subtitles

Coup d'état (*Kaigenrei*)

Saturday March 28 at 7pm

The extended engagement with the intellectual and cultural roots of modern Japanese politics explored by Yoshida in *Eros + Massacre* began earlier with *Coup d'état*, his remarkable portrait of Ikki Kita, a controversial militarist who led the notorious February 26, 1836 coup later fetishized by Yukio Mishima. Yoshida's first non-widescreen feature, *Coup d'état* brilliantly exploits the smaller format with stunning, sharply modernist cinematography and mise-en-scène that favors unusual, off-kilter compositions and works to heighten the claustrophobia of Kia's increasing paranoia and delusion. *Coup d'état* also features an incredible score by noted avant-garde composer and frequent Yoshida collaborator Ichiyanagi Sei.

Directed by Kiju Yoshida. With Rentaro Mikuni, Yasuyo Matsumura, Yasuo Miyake
Japan 1973, 35mm, b/w, 110 min. Japanese with English subtitles

The Eighteen Who Stirred Up a Storm (*Arashi o yubu juhachinin*)

Saturday March 28 at 9:15pm

The last of Yoshida's *taiyozoku* films focuses on a gang of proletariat ruffians enraged with a world that offers them no means to advance except though violence. Pitted

against the destructive gang is an idealistic youth determined to stop them from wrecking his town – and to protect the young waitress he has come to love. Exemplary of the Shochiku New Wave is the film's use of stark black and white widescreen cinematography as a means to deliberately aestheticize and distanciate its sordid, violent story and underscore the urgent social problem message contained within it. "Laborers considered as 'things' that simply, not even respected as workers. The absurdity of their presence, and of us who allow this state of affairs. It seemed opportune to me to describe this without offering any clear explanations. A critical essay addressed to the social cinema of the time." – K.Y.

Directed by Kiju Yoshida. With Tamotsu Hayakawa, Yoshiko Kayama, Eiji Matsui
Japan 1963, 35mm, b/w, 108 min. Japanese with English subtitles

Wuthering Heights (*Arashi ga oka*)

Sunday March 29 at 3pm

Among Yoshida's darkest films is his brooding and tempestuous adaptation of Brontë's best known work. Inspired by traditional Japanese ghost tales, Yoshida relocates *Wuthering Heights* to medieval Japan and draws upon the deep currents of violent, incestuous and necrophilic desire that run throughout the book. In Yoshida's hands, Brontë's classic tale of ill-fated love so revered by the Surrealists – and by filmmakers from William Wyler to Jacques Rivette – becomes a fable about the dangers of an unnatural obsession with the past. A lush and darkly sumptuous film and Yoshida's only *jidaigeki*, or period film, *Wuthering Heights* was also to be one of the last great roles of legendary actor Yusaku Matsuda, who died the year after the film's release.

Directed by Kiju Yoshida. With Yusaku Matsuda, Yuko Tanaka, Tatsuro Nadaka
Japan 1988, 35mm, color, 131 min. Japanese with English subtitles

The Affair (*Jyoen*)

Sunday March 29 at 8pm

An innovative study of an intense mother-child relationship, *The Affair* stars Mariko Okada as a woman struggling to leave the shadow of her sexually frank mother, a widow who openly flaunts her affairs with younger men. Trapped in a loveless relationship with her frigid husband, the woman gradually empowers herself to break the reactionary pattern caused by her overbearing mother by exploring relationships with two radically different men. *The Affair* makes notable use of documentary style flourishes – hand-held widescreen camerawork, natural lighting and naturalistic mise-en-scène – that intensify the shifting dynamic captured between the woman and the triangle of men she must decide between.

Directed by Kiju Yoshida. With Mariko Okada, Yoshie Minami, Tadahiko Sugano
Japan 1967, 35mm, b/w, 101 min. Japanese with English subtitles

Flame of Feeling (*Honoo to onna*)

Monday March 30 at 7pm

Yoshida used the then-controversial topic of artificial insemination to explore the steady erosion of a seemingly "normal" middle-aged couple and the widening gulf that inexplicably grows between them. Mariko Okada powerfully conveys the confusion of a woman whose belief that she is incapable of love leads her on a troubled search to restore her emotions. Among the lesser known of the Yoshida-Okada collaborations, *Flame of Feeling* is one of their most richly allegorical and alluringly stylish "anti-melodramas."

Directed by Kiju Yoshida. With Mariko Okada, Isao Kimura, Mayumi Ogawa
Japan 1967, 35mm, b/w, 101 min. Japanese with English subtitles

Kiju Yoshida and Mariko Okada in Person
Special Event Tickets $10

The Affair at Akitsu (*Akitsu Onsen*)

Friday April 3 at 7pm

A haunting tale of unrequited love, *The Affair at Akitsu* is one of the most beloved Japanese melodramas of the postwar studio era. Yoshida's first adapted screenplay uses the vivid background of war-torn Japan to suggest its archetypal characters of the spirited, selfless woman – mesmerizingly embodied by Mariko Okada – and the cynical intellectual drawn to her beauty as twin figures for the hope and resignation simultaneously born of Japan's inevitable defeat. A deeply affecting and exquisitely beautiful film, Yoshida and Okada's first collaboration announced the abiding interest in resilient heroines and pointedly feminist ideas that would remain a constant across the many films made throughout their long partnership.

Directed by Kiju Yoshida. With Mariko Okada, Hiroyuki Nagato, Sumiko Hidaka
Japan 1962, 35mm, color, 112 min. Japanese with English subtitles

Kiju Yoshida and Mariko Okada in Person
Special Event Tickets $10

Eros + Massacre (*Erosu purasu gyakusatsu*)

Saturday April 4 at 7pm

One of the great late works of the Japanese New Wave, Yoshida's enduring masterpiece offers an epic and extraordinary vision of unconventional desire as a potent yet ultimately untenable mode of political resistance. Confronting a dark moment in modern Japanese history, *Eros + Massacre* chronicles the final days of prominent feminist Noe Ito and her lover, the firebrand anarchist Sakae Osugu, leading up to their brutal assassination in 1923 by the military authorities. Yoshida brilliantly interweaves his lush evocation of the doomed revolutionaries intellectual and amorous adventures – and the intense love triangle that blossomed between Ito, Osugu and a spirited young female journalist – with a moving portrait of the aimless love of two restless student radicals in 1960s Tokyo. *Eros + Massacre's* increasingly fluid passage from tragic past to urgent present suggests how political rebellion is pulled by a deeper, almost mythic pattern forged by the imagination and desire shared by two generations of revolutionaries.

Directed by Kiju Yoshida. With Mariko Okada, Toshiyuki Hosokawa, Yuko Kusunoki
Japan 1969, 35mm, b/w, 158 min. Japanese with English subtitles

Kiju Yoshida and Mariko Okada in Person
Special Event Tickets $10

A Story Written on Water (*Mizu de kakareta monogatari*)

Sunday April 5 at 7pm

Yoshida's first film made independently after his departure from Shochiku inaugurated his celebrated cycle of edgy and stylistically dazzling "anti-melodramas," each starring the incomparable Mariko Okada and all challenging the Japanese melodrama's conventional focus on family and suffering womanhood. A feverish tale of a son's troubled relationship with his radiantly beautiful mother – played with devastating grace by Okada – *A Story Written on Water* introduced a new psychological complexity into Yoshida's films, using its poetically



Kiju Yoshida *The Affair at Akitsu* 1962

charged flashback structure to explore the interwoven patterns of memory and unspoken desire. In *A Story Written on Water*, as in all of Yoshida's anti-melodramas, the woman portrayed by Okada possesses a power and presence that she herself cannot quite understand, an instinctually anti-patriarchal force embodied in her stunning, almost otherworldly pulchritude.

Directed by Kiju Yoshida. With Mariko Okada, Yasunori Irikawa, Ruriko Asaoka
Japan 1965, 35mm, b/w, 120 min. Japanese with English subtitles

Kiju Yoshida and Mariko Okada in Person
Introduction by Abé Mark Nornes
Special Event Tickets $10

The Women in the Mirror (*Kagami no onnatachi*)

Monday April 6 at 7pm

For his latest film, Yoshida turned once more to melodrama as a means of sensitively engaging a difficult political issue, here the devastating legacy of the Hiroshima bombing. Mariko Okada stars, in her 154th film, as the eldest of three women trying to uncover the hidden family ties that may or may not bind them together. A shared memory of the Hiroshima disaster draws the three generations together in a search back to the very site of the atomic trauma that unites them, with Hiroshima standing in as a figure for the limit point of the national imagination. Among Yoshida's more classical films, *Women in the Mirror* is an assuredly stylish late work that carefully balances the three women's stories as interlocking pieces of a complex psychological and historiographic puzzle.

Directed by Kiju Yoshida. With Mariko Okada, Yoshiko Tanaka, Sae Isshiki
Japan 2002, 35mm, color, 129 min. Japanese with English subtitles

Kiju Yoshida and Mariko Okada in Person
Special Event Tickets $10



Kiju Yoshida *Eros + Massacre* 1969

The Cinema of Ozu According to Kiju Yoshida (*Yoshida Kiju ga kataru Ozu-san no eiga*)

Friday April 10 at 7pm

Yoshida grew close to Ozu Yasujiro during his time at Shochiku, where he was able to observe the legendary master at work. Although Yoshida and his generation outspokenly rejected the values of Ozu, Kurosawa and the older humanist filmmakers, over the years Yoshida found himself increasingly drawn back to Ozu's films, fascinated by their unique rigor, formal language and delicate balance between comedy and tragedy. In 1998, Yoshida published a remarkable revisionist study of the venerable master, *Ozu's Anti-Cinema*, which positioned Ozu not as a classicist but as an avant-garde and eccentric artist who reinvented film narration and cinematic space. For Japanese television, Yoshida adapted his own text into a four part documentary, which he also condensed into the one hour version which we will see tonight.

Directed by Kiju Yoshida.
Japan 1994, video, color, 59 min. Japanese with English subtitles

Followed by

Late Autumn (*Akibiyori*)

Ozu Yasujiro's penultimate film and one of the great works of his last years, *Late Autumn* offers an enchanting reinvention of Ozu's most recurrent themes – the dissolution of the Japanese family and the loneliness of old age – focused on the efforts of three aging businessmen to marry off a friend's daughter and perhaps find a partner among them for her widow mother as well. In one of her best Shochiku roles, Mariko Okada almost steals the film as the daughter's best friend who intervenes and embodies the voice of the younger generation so important to Ozu's late work.

Directed by Yasujiro Ozu. With Setsuko Hara, Yoko Tsukasa, Chishu Ryu
Japan 1960, 35mm, color, 127 min. Japanese with English subtitles

The Human Promise (*Ningen no yaku-soku*)

Sunday April 12 at 3pm

Yoshida returned to feature filmmaking after a hiatus of thirteen years with this brave and moving film about the struggle to maintain dignity in the face of old age and approaching death. *The Human Promise* reaffirms Yoshida's ability to deal with difficult and even taboo topics by exploring the question of euthanasia with a profound sensitivity and subtlety. The film's unusually frank meditation on death is anchored by the restrained performances by its veteran actors, including Rentaro Mikni, who starred in several of Yoshida's earlier works, including *A Story Written on Water*. *The Human Promise's* use of water imagery enriches a motif central to the rich ambiguity at the heart of Yoshida's cinema.

Directed by Kiju Yoshida. With Rentaro Mikuni, Sachiko Murase, Choichiro Kawarasaki
Japan 1986, 35mm, color, 124 min. Japanese with English subtitles

Yellow Earth by Chen Kaige

April 27

Yellow Earth marked the breakthrough of new Chinese cinema in the 1980s and has remained the signature piece of the Fifth Generation of filmmakers. The film catapulted its director, Chen Kaige (*Farewell, My Concubine*) and cinematographer, Zhang Yimou (*Red Sorghum*, *Raise the Red Lantern*) to international stardom. Rarely screened today, the twenty-fifth anniversary of *Yellow Earth's* release is an opportunity to revisit a modern classic of the Chinese cinema.

Eugene Wang, Abby Aldrich Rockefeller Professor of Asian Art at Harvard University, will introduce the film and discuss its significance before the screening.

Special thanks: Eugene Wang; Zhang Lan, China Film Archive.

Introduction by Eugene Wang

Yellow Earth (*Huang tudi*)

Monday April 27 at 7pm

Set in the vast landscape of the austere and grand loess of northwestern China, *Yellow Earth's* story of an army "art worker" in search of rural folksongs provides the framework for the quasi-ethnographic observations and cultural-historical reflections that are the true heart of the film. The use of a stationary camera and natural lighting and the deft orchestration of a limited color palette with the textures of the costumes and rural topography of the loess, animated by hauntingly soulful songs, all combine to suggest that Chen and his collaborators have chosen to deploy elements of classical Chinese aesthetics in the service of a cinematic modernism. In retrospect, the film heralds not only the Fifth Generation but also the new wave of contemporary Chinese art.

Directed by Chen Kaige. With Wang Xueyin, Bai Xue, Liu Qiang
China 1984, 35mm, color, 89 min. Chinese with English subtitles

Place Over Time. Recent Work by James Benning

April 24 – April 26

"The artist is someone who pays attention and reports back." – J.B.

Over the past thirty-five years James Benning (b. 1942) has played a central role in the history of American independent cinema by offering his rigorously structured yet wonderfully graceful films as extended meditations on the American landscape and its social and environmental histories. Benning's life and work have been shaped by his passionate wanderlust – born in Milwaukee, he lived for intervals in Colorado, the Missouri Ozarks, Illinois and Oklahoma before settling in Val Verde, California in 1987, with car and motorcycle journeys around the country generating such films as *I-94* (1975) and *Four Corners* (1997). His career has been equally restless, ranging from his early experimentation with an avant-garde aesthetic to his embrace, during the 1980s and 90s, of explicitly autobiographical elements and increased human content. With his "California Trilogy" (2000-2001) Benning entered a new phase, refining his formalist style and political concerns while distilling his abiding interest in place and exacting organizational structures. The different phases of Benning's career inform his more recent work, presented in this program, which looks at and listens to the world with an acuity grounded in Benning's firm convictions that duration and a rigorous formal aesthetic can give way to films that allow us to see differently and to read the inscription of the political onto the places that surround us.

This program is co-presented with the Film Study Center, Harvard. Special thanks: Lucien Castaing-Taylor, the Film Study Center; Scott MacDonald, Visual and Environmental Studies at Harvard. Support provided by the Academy of Motion Picture Arts and Sciences.



James Benning *13 Lakes* 2004

Director James Benning in Person
Special Event Tickets $10

RR

Friday April 24 at 7pm

Looping, chugging and barreling by, the trains in Benning's latest monumental film map a stunning topography and a history of American development. *RR* comes three decades after Benning and Bette Gordon made *The United States of America* (1975), a cinematic journey along the country's interstates that is keenly aware "of superhighways and railroad tracks as American public symbols." A political essay responding to the economic histories of trains as instruments in a culture of hyper-consumption, *RR* articulates its concern most explicitly when Eisenhower's military-industrial complex speech is heard as a mile long coal train passes through eastern Wyoming. Benning spent two and a half years collecting two hundred and sixteen shots of trains, forty-three of which appear in *RR*. The locomotives' varying colors, speeds, vectors, and reverberations are charged with visual thrills, romance and a nostalgia heightened by Benning's declaration that this will be his last work in 16mm film.

Directed by James Benning.
US 2007, 16mm, color, 115 min.

Director James Benning in Person
Special Event Tickets $10

Saturday April 25 at 7pm

Spiral Jetty

Directed by Robert Smithson.
US 1970, 16mm, color, 32 min.

casting a glance

Directed by James Benning.
US 2007, 16mm, color, 80 min.

In 1970 Robert Smithson built his iconic *Spiral Jetty*, a 1,500-foot long sculpture of mud, salt crystals, and rocks jutting into Utah's Great Salt Lake, embodying elemental and philosophical principles essential to the artist's aesthetic. Smithson's film of the same name intercuts footage documenting the Jetty's construction with sequences in a natural history museum and his own poetic voiceover, the camerawork recapitulating the *Jetty's* form in swirling aerial shots, dazzled by the sun's reflections in the water. Benning first focused his camera on the Jetty when he searched for its remains during the cross-country motorcycle journey at the heart of his 1991 film *North on Evers*. At the time Benning supposed that "in a way [his] trip [had] ended there at the end of the spiral," however the coil's pull persisted – as an important reference in his 1995 film *Deseret* and then as the subject of *casting a glance*. Simulating the Jetty's thirty-seven year history, *casting a glance* records the shifting ecology of the Great Salt Lake's northeastern shore, finding the earthwork "a barometer for a variety of cycles." Benning has created a work "that [Smithson's] film begs for, which pays attention to the Jetty over time." – J.B.

13 Lakes

Sunday April 26 at 3pm

Benning's deceptively simple titles for *13 Lakes* and its companion piece, *Ten Skies*, belie the richly nuanced worlds of light, shadow, stillness, and change in each films' 10-minute long shots. Structurally and conceptually minimalist, *13 Lakes* presents as many bodies of water from across the United States – each chosen for its unique historical, ecological and geographical characteristics, and each framed to divide the image evenly between water and sky. The precision and rigor of the film's form intensifies the experience of duration, with Benning's long takes embracing both his subject (to which he is acutely attentive) and his audience (to whom he generously offers the time for audio-visual immersion), inviting us to share in his sober contemplation of the ever-subtly shifting mystery of the natural world.

Directed by James Benning.
US 2004, 16mm, color, 135 min.

Ten Skies

Sunday April 26 at 7pm

Filmed around Val Verde, California, this series of skyscapes gracefully visualizes human civilization's interaction with, and impact on, the landscape. The skies and cloud formations chosen by Benning are affected by pollution from an industrial factory, jet trails, and smoke from an accidental wildfire, all clearly legible upon the firmament. And yet, despite these ominous environmental undercurrents, Benning conceived *Ten Skies* as an anti-war film, describing his work to be "about the antithesis of war, [about] the kind of beauty we're destroying." This intention is affirmed in the reflective serenity of his images; the varying tones, textures and colors of the atmosphere, and the shifting transformations of billowing clouds that produce astonishing perceptual revelations about scale, ephemerality, and the cinematic frame.

Directed by James Benning.
US 2004, 16mm, color, 109 min.

Harvard Film Archive



Carpenter Center
24 Quincy Street
Cambridge MA 02138

An Evening with Abderrahmane Sissako

April 20



Abderrahmane Sissako *Bamako* 2006

Director Abderrahmane Sissako in person
Special Event Tickets $10

Bamako

Monday April 20 at 7pm

Abderrahmane Sissako last visited the Harvard Film Archive in 1999, as that year's recipient of the Genevieve MacMillan Award. In the past decade, he has continued making films that meditate on Africa's position in a globalized world. Returning to Cambridge as a guest of MIT, Sissako will appear at the HFA with a screening of his latest feature. *Bamako* marks a departure from Sissako's recent work, turning away from the film-essay of *Life on Earth* (1998) and the observational style of *Waiting for Happiness* (2002) to instead fuse modernist aesthetics with populist elements from any number of genres. The film's Brechtian centerpiece is a trial, held in the Malian capital of Bamako, whose defendant is Western capitalism itself, facing charges that it has forcibly kept a decolonized Africa impoverished and oppressed. Alternating between the monologues that make up the testimony and a series of episodes from the daily life that continues around the trial – and sometimes interrupts (or even undermines) the proceedings – Sissako continues to explore the intertwining of public and private, global and local, modern and traditional so central to his earlier films, although now with a broader palate of tones than before, ranging from the farcical to the ironic and from the satirical to the quietly tragic.

Directed by Abderrahmane Sissako. With Aïssa Maïga, Tiécoura Traoré, Maimouna Hélène Diarra
Mali 2006, 35mm, color, 115 min. French and Bambara with English subtitles

Special thanks to Michèle Oshima, MIT Office of the Arts.

appearing in person

Agnès Varda Mar 13 – 16
Kiju Yoshida and Mariko Okada Apr 3 – 10
Ramin Bahrani Apr 11 – 12
Hannes Schüpbach Apr 13
Yervant Gianikian and Angela Ricci Lucchi Apr 17 – 18
Abderrahmane Sissako Apr 20
James Benning Apr 24 – Apr 25

coming soon to the hfa

John Ashberry in Person
The Dardenne Brothers in Person

Yes! I'd like to become a Member of the Harvard Film Archive

___ Student/Senior Membership $35
___ Individual HFA Membership $55
___ Dual HFA Membership $100
___ Student/Senior Plus Membership $100
___ Individual Plus Membership $125
___ Dual Plus Membership $200
___ Silver Screen Membership $300
___ Director's Circle Membership $500
___ Friend of the Archive $750

Name _____
Address _____
City/State/Zip _____
Telephone _____ E-mail _____

Make checks payable to the Harvard Film Archive and mail to:
Harvard Film Archive 24 Quincy Street, Cambridge MA 02138