



ENVISIONING  
RUSSIA:  
MOSFILM  
STUDIO

FROM THE  
ARCHIVES

AFGHANISTAN  
ON FILM

MICHELANGELO  
ANTONIONI:  
THE ITALIAN  
TREASURES

STANLEY  
KUBRICK:  
TWO VIEWS

MANOEL  
DE OLIVEIRA,  
PORTUGUESE  
MARVEL

An ongoing program of classic cinema, documentary, avant-garde, and area premieres occurs each weekend in the National Gallery's East Building Auditorium, 4th Street at Constitution Avenue NW. Films are shown in original format. Programs are free of charge but seating is on a first-come, first-seated basis. Doors open approximately 30 minutes before each show. Programs are subject to change. For current information, visit our Web site: [www.nga.gov/programs/film](http://www.nga.gov/programs/film) or call 202.842.6799.

## Jul

1	TUE	12:00	<b>From the Archives</b> Helen Frankenthaler—Toward a New Climate
4	FRI	12:00 3:00	<b>Afghanistan on Film</b> The Giant Buddhas <b>Event</b> Glass: A Portrait of Philip in Twelve Parts
5	SAT	12:30 2:30 4:30	<b>Envisioning Russia I</b> Walk Through Moscow Streets <b>Envisioning Russia</b> Jazzman <b>Event</b> Glass: A Portrait of Philip in Twelve Parts
6	SUN	2:00 4:30	<b>Envisioning Russia</b> Uncle Vanya <b>Envisioning Russia</b> The Ascent
8	TUE	12:00	<b>From the Archives</b> Helen Frankenthaler—Toward a New Climate
11	FRI	2:30	<b>Envisioning Russia</b> July Rain; Courier
12	SAT	4:30	<b>Magic Lantern Show</b> Victorian Transformations
13	SUN	5:00	<b>Magic Lantern Show</b> Spirit of '76
15	TUE	12:00	<b>From the Archives</b> Helen Frankenthaler—Toward a New Climate
18	FRI	2:30	<b>Afghanistan on Film</b> The Kite Runner
19	SAT	2:00 4:30	<b>Antonioni</b> Michelangelo Antonioni (documentary) <b>Antonioni</b> I vinti (The Vanquished)
20	SUN	4:30	<b>Afghanistan on Film</b> New Video Art from Afghanistan
22	TUE	12:00	<b>From the Archives</b> Helen Frankenthaler—Toward a New Climate
25	FRI	2:30	<b>Antonioni</b> La Signora senza camellie (Lady without Camellias)
26	SAT	1:30 3:45	<b>Stanley Kubrick</b> Dr. Strangelove <b>Stanley Kubrick</b> Eyes Wide Shut
27	SUN	4:30	<b>Antonioni</b> Gente del Po; Le amiche (The Girlfriends)
29	TUE	12:00	<b>From the Archives</b> Helen Frankenthaler—Toward a New Climate



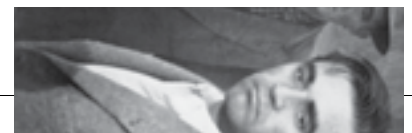
## Aug

1	FRI	2:30	<b>Afghanistan on Film</b> Mon Kabul; Osama
2	SAT	1:00 4:00	<b>Antonioni</b> Il grido (The Outcry) <b>Antonioni</b> L'avventura
3	SUN	4:30	<b>Afghanistan on Film</b> Standing Up
5	TUE	12:00	<b>From the Archives</b> Glassmakers of Herat
8	FRI	2:30	<b>Afghanistan on Film</b> Kabul Girls Club; View from a Grain of Sand
9	SAT	12:00 4:30	<b>Afghanistan on Film</b> Beauty Academy of Kabul <b>Event</b> Underworld with Alloy Orchestra
10	SUN	4:30	<b>Antonioni</b> L'avventura
12	TUE	12:00	<b>From the Archives</b> Glassmakers of Herat
15	FRI	2:30	<b>Afghanistan on Film</b> Kandahar
16	SAT	12:00 2:00 4:30	<b>Manoel de Oliveira</b> Douro; Aniki Bóbo <b>Manoel de Oliveira</b> The Bread; Painter and the City <b>Antonioni</b> La notte (Night)
17	SUN	4:30	<b>Antonioni</b> L'eclisse (Eclipse)
19	TUE	12:00	<b>From the Archives</b> Glassmakers of Herat
23	SAT	12:00 2:30	<b>Afghanistan on Film</b> Buddha Collapsed Out of Shame <b>Manoel de Oliveira</b> Benilde, or the Virgin Mother
24	SUN	4:30	<b>Antonioni</b> Il Deserto rosso (Red Desert)
26	TUE	12:00	<b>From the Archives</b> Glassmakers of Herat
30	SAT	2:00 4:30	<b>Afghanistan on Film</b> Buddha Collapsed Out of Shame <b>Manoel de Oliveira</b> Divine Comedy
31	SUN	2:00	<b>Manoel de Oliveira</b> Amor de Perdição (Doomed Love)



## Sep

2	TUE	12:00	<b>From the Archives</b> A Glimpse of de Kooning
6	SAT	2:30	<b>Afghanistan on Film</b> Earth and Ashes
7	SUN	4:00	<b>Manoel de Oliveira</b> Belle Toujours; Belle de Jour
9	TUE	12:00	<b>From the Archives</b> A Glimpse of de Kooning
13	SAT	12:30 3:00	<b>Manoel de Oliveira</b> Day of Despair <b>Event</b> The Last Conquistador
14	SUN	4:30	<b>Manoel de Oliveira</b> The Convent
16	TUE	12:00	<b>From the Archives</b> A Glimpse of de Kooning
21	SUN	4:30	<b>Manoel de Oliveira</b> Inquietude
23	TUE	12:00	<b>From the Archives</b> A Glimpse of de Kooning
27	SAT	12:30 3:00	<b>Manoel de Oliveira</b> The Letter <b>Manoel de Oliveira</b> Voyage to the Beginning of the World
28	SUN	4:00	<b>Manoel de Oliveira</b> A Talking Picture; Christopher Columbus, Enigma
30	TUE	12:00	<b>From the Archives</b> A Glimpse of de Kooning



# SUMMER08

cover La notte (Photofest)  
page one I Walk Through Moscow Streets (Mosfilm)  
page three Il Grido (Photofest)  
page four Belle Toujours (New Yorker), A Talking Picture (Madragoa Films)  
calendar page includes details of above and also Ledisse and Osama

## Film Events

### Glass: A Portrait of Philip in Twelve Parts

July 4 at 3:00, July 5 at 4:30

Australian director Scott Hicks was given unparalleled entrée into the New York home of American composer Philip Glass. As the composer writes a new symphony, stages an opera, scores several films, and cavorts with friends and family, Hicks shapes his surprisingly intimate portrait of a very public artist. (Scott Hicks, 2007, 115 minutes)

### Magic Lantern Show: Victorian Transformations

David Francis, lanternist; Joss Marsh, narrator  
Philip Carli, piano

July 12 at 4:30

Using period lenses, music, and narration, David Francis and Joss Marsh present three popular motifs in the nineteenth-century magic lantern repertoire: Victorian “railway mania” is the theme of the first, while the second recreates Charles Dickens’s *A Christmas Carol* using the marvel of dissolving views, and the third—complete with an audience sing-along—celebrates temperance in *Buy Your Own Cherries*. Three short films are woven into the lantern demonstration: *The Kiss in the Tunnel* (1899), a lantern-inspired *Scrooge: or, Marley’s Ghost* (1901); and a flamboyant cinematic version of *Buy Your Own Cherries* (1904). (approximately 70 minutes)



### Magic Lantern Show: Spirit of '76

Terry Borton, lanternist  
Nancy Stewart, singer/pianist

July 13 at 5:00

Travel back in time with the boisterous revelry of an authentic 1890s visual extravaganza projected on a full screen—the sort of show that led ultimately to the movies. America’s history is dramatized in story, comedy, and song through a combination of projected pictures and live performers. Terry Borton, a fourth-generation lanternist, is author of *American Magic-Lantern Entertainment before the Movies: The Nation’s First Great Screen Artist, Joseph Boggs Beale*. (approximately 70 minutes)

Deac Rossell, author of *Laterna Magica/Magic Lantern: A History, Volume I*, will discuss the early history and artistic development of lantern imagery in the course of the show.

### Underworld

Alloy Orchestra, live appearance

August 9 at 4:30

Hollywood’s eccentric master of glamour and craft, Josef von Sternberg, proved the perfect foil for former reporter Ben Hecht whose script for this early gangster genre gem was based on personal experiences working Chicago’s crime beat. Boston’s Alloy Orchestra performs live its dazzling new score for the film. (Josef von Sternberg, 1927, silent with live accompaniment, 80 minutes)

### The Last Conquistador

John Valadez in person

September 13 at 3:00

Sculptor John Sherrill Houser was commissioned to create the world’s largest equestrian bronze—Spanish conquistador Juan de Oñate. *The Last Conquistador* follows the extraordinary battle that ensued over Oñate himself, viewed either as a genocidal war criminal or an iconic representative of Hispanic contributions to American history. Filmmaker John Valadez will lead a post-screening discussion. (John Valadez, Cristina Ibarra, 2007, digital beta, 70 minutes)

## Envisioning Russia: Mosfilm Studio

This series continues the survey of Russia’s Mosfilm Studio which began in May. Since the Ministry of Culture designated 2008 the centenary of Russian Cinema, it seems an appropriate moment to salute the country’s largest and most influential studio. This final portion of the series includes work from the 1960s, 1970s, and 1980s, and has been organized by Seagull Films, Film Society of Lincoln Center, Alla Verlotsky, Richard Pena, and Karen Shakhnazarov.

### I Walk Through Moscow Streets

July 5 at 12:30

Appealing characters and radiant location cinematography lend an aura of optimism to this spirited 1960s classic scripted by legendary Soviet poet Gennady Shpalikov. Young construction worker Kolya (Nikita Mikhalkov) tries to help his new friend Volodya, a would-be novelist from Siberia, newly arrived in the capital city. (Georgi Daneliya, 1963, 35 mm, Russian with subtitles, 78 minutes)

### Jazzman (We Are Jazz)

July 5 at 2:30

Gifted music student Konstantin is expelled from the academy for challenging the official notion that jazz is an expression of degenerate capitalism. He decides to take to the streets, where he finds many other jazz lovers willing to defend their favorite music. An homage to the early days of jazz in Russia, the film showcases some wonderful performers. (Karen Shakhnazarov, 1983, 35 mm, Russian with subtitles, 88 minutes)

### Uncle Vanya

July 6 at 2:00

Chekhov’s masterwork about the breakdown of a family held together by lies and self-deceptions is brought to life in Konchalovsky’s brilliant screen adaptation, arguably the best ever. The first-rate cast includes Innokenti Smoktunovsky as Vanya, Irina Miroshnichenko as Yelena, and Sergei Bondarchuk as Astrov. (Andrei Konchalovsky, 1970, 35 mm, Russian with subtitles, 104 minutes)

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## The Ascent

**July 6 at 4:30**

Russian partisans struggle with German invaders in the midst of frozen World War II landscapes. Sacrifice and betrayal are the recurring leitmotifs, underscored by overt Christian imagery, in Larissa Shepitko’s masterpiece, the final work in her all too brief career. (Larisa Shepitko, 1976, 35 mm, Russian with subtitles, 110 minutes)

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## July Rain

also [Courier](#)

**July 11 at 2:30**

A compelling picture of Moscow in the 1960s, *July Rain*’s period feel is enhanced by the soundtrack featuring the music of Russian bard Yuri Vizbor. (Vizbor also plays a key role). “A kind of Soviet *Masculin feminin*... an invaluable record of its moment.” — Richard Pena. (Marlen Khutsiyev, 1966, 35 mm, Russian with subtitles, 106 minutes)

Adapted from a novel by Karen Shakhnazarov (the current head of Mosfilm), *Courier* was one of the first films to examine daily life during the perestroika period. As a teenager, young Ivan fails his entrance exams for the higher education institute, lands a job as an office courier, meets Katya, and envisions a completely different future. (Karen Shakhnazarov, 1986, 35 mm, Russian with subtitles, 88 minutes)

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# From the Archives: 16 at 12

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[Tuesday at noon screenings of film portraits and documentaries of artists in archival 16 mm format are from the collection of the National Gallery’s film department.](#)

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## Helen Frankenthaler — Toward a New Climate

**July 1, 8, 15, 22, 29 at 12:00**

Helen Frankenthaler is filmed in her studio with friends and colleagues and at New York’s Emmerich Gallery with her work in the late 1970s. (Perry Miller Adato, 1978, 16 mm, 30 minutes)

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## Glassmakers of Herat

**August 5, 12, 19, 26 at 12:00**

In association with the exhibition *Afghanistan: Hidden Treasures from the National Museum, Kabul*, this film documents a one-room glass factory that has retained production methods from the Assyrian culture 3,000 years ago. (Elliott Erwitt, 1979, 16 mm, 26 minutes)

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## A Glimpse of de Kooning

**September 2, 9, 16, 23, 30 at 12:00**

Willem de Kooning discusses action painting with Franz Kline and Harold Rosenberg. (Robert Snyder, 1968, 16 mm, 20 minutes)

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# Afghanistan on Film

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[Organized in association with the exhibition \*Afghanistan: Hidden Treasures from the National Museum, Kabul\*, this series brings together a variety of nonfiction, semi-fictional, and documentary works, along with short subjects, television films, and a program of recent experimental video by Afghan and Afghan-American artists.](#)

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## The Giant Buddhas

**July 4 at 12:00**

Oscar-nominated Swiss filmmaker Christian Frei’s essay on the Taliban’s destruction in 2001 of the huge Bamiyan Valley Buddhas mixes contemporary footage with a variety of historical judgments on these legendary sculptures. Photography by Peter Indergand and music by Philip Glass impart a mystical undertone to the narration. (Christian Frei, 2005, 35 mm, 95 minutes)

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## The Kite Runner

**July 18 at 2:30**

A story of friendship transcending social class in pre-war Afghanistan, *The Kite Runner* was inspired by Khaled Hosseini’s popular debut novel based on his family’s experiences there during the 1970s. (Marc Forster, 2007, 35 mm, 128 minutes)

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## New Video Art from Afghanistan

**July 20 at 4:30**

A selection of recent short and poetic video works by Afghan and Afghan-American artists, including Lida Abdul, Rahraw Omarzad, and Mariam Ghani, is introduced by curator Leeza Ahmady of New York, who recently co-organized the exhibition *I Dream of the Stans: New Central Asian Video*. Several artists represented in this program are members of the Center for Contemporary Art Afghanistan (CCAA), an association working to render visible the issues that are buried beneath the many media-manufactured topics currently characterizing Afghanistan. (Approximately 75 minutes, including discussion)

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## Osama

preceded by [Mon Kabul](#)

**August 1 at 2:30**

Writer and director Siddiq Barmak, an Afghan who learned filmmaking in Russia, borrowed equipment and recruited nonprofessionals from Kabul’s streets to shoot *Osama*, the story of a woman who alters her daughter’s appearance

to resemble a boy. (Siddiq Barmak, 2004, 35 mm, Pashtu, English, and Dari with subtitles, 83 minutes)

The cab driver narrator of *Mon Kabul* carries on spirited conversation with male passengers as he drives around his beloved but war-ravaged city. (Whahid Nazir, 2007, digital beta, Dari with subtitles, 20 minutes)

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## Standing Up

**August 3 at 4:30**

Sociologist and filmmaker Waise Azimi embedded himself for four months at a training camp for the Afghan National Army. With a focused yet impartial eye, he follows a group of young men through assorted experiences at the camp. “Azimi provides sharp analysis of a country at war... *Standing Up* is a breakthrough one-man work.” — International Film Festival Rotterdam. (Waise Azimi, 2006, digital beta, English and Farsi with subtitles, 160 minutes)

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## View from a Grain of Sand

preceded by [Kabul Girls Club](#)

**August 8 at 2:30**

Meena Nanji’s documentary study of three Afghan women barely coping with their personal predicaments challenges the more upbeat media accounts of recent improvements for females within the country. (Meena Nanji, 2006, digital beta, Dari with subtitles, 82 minutes)

In *Kabul Girls Club*, Afghan-American soccer coaches arrive in Afghanistan to organize a soccer clinic for the young women of Kabul. (Johnson McKelvy, 2007, digital beta, 25 minutes)

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## The Beauty Academy of Kabul

**August 9 at 12:00**

Hairdressers travel to Kabul to teach women how to style their hair and apply makeup. The point of this mission is to provide the local women with a marketable skill and a prospect for financial independence. (Liz Mermin, 2004, 35 mm, English and Farsi with subtitles, 74 minutes)

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## Kandahar

**August 15 at 2:30**

From the house of Makhmalbaf (the Iranian filmmaking family responsible for many eloquent narratives about Afghan society), *Kandahar* is the story of a journalist who leaves her post in Canada to aid her troubled sister at home in Afghanistan. (Mohsen Makhmalbaf, 2001, 35 mm, English, Farsi, Pashtu with subtitles, 85 minutes)

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## Buddha Collapsed Out of Shame

**August 23 at 12:00, August 30 at 2:00**

Dwelling with her family in caves where giant Bamian Valley Buddhas once dominated the landscape, tiny Bakhtay is ready to begin her education. An astonishing odyssey ensues as Bakhtay tries to obtain a modest notebook. In the midst of her quest a group of boys taunts the little girl, and she begins to learn the deep-seated lesson at the core of the film. (Hana Makhmalbaf, 2007, 35 mm, Farsi with subtitles, 81 minutes)

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## Earth and Ashes

**September 6 at 2:30**

An old man called Dastaguir (Abdul Ghani) travels by foot through the Afghan desert with his small grandson Yassin (Jawad Mard Homayoun). Exactly why they are making their journey is revealed slowly, in a scenario less about overt actions than graceful nuances, as details come to light in war-torn yet beautiful landscapes. (Atiq Rahimi, 2004, 35 mm, Dari and Pashtu with subtitles, 102 minutes)

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# Michelangelo Antonioni:

## The Italian Treasures

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[Michelangelo Antonioni \(1912–2007\), the consummate modernist who converted the language of cinema into contemporary forms, was hailed on his death last July as “the most modern and controversial artist of his generation.” It was in the mid-1950s that he realized his own unique expression with \*Il grido\*. Subsequently, the world learned of that expression with the release of the much maligned \*L’avventura\* in 1960, arguably the most debated film of all time. This eight-part retrospective of Antonioni’s most important Italian films \(he began to work outside Italy after releasing \*Deserto rosso\* in 1964\) is presented through the assistance of Luca Verdone; Sergio Toffetti; Cineteca Nazionale, Rome; and the Italian Cultural Institute, Washington.](#)

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## Michelangelo Antonioni

[Luca Verdone in person](#)

**July 19 at 2:00**

Luca Verdone’s beautiful and intimate study of Antonioni was made for Italian television. Interviews, historical footage of the director and many of his favorite actors, and clips from his work comprise the portrait. (Luca Verdone, 2005, digital beta, 60 minutes)

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## I vinti (The Vanquished)

**July 19 at 4:30**

Three morality tales Antonioni-style: shy Jean-Pierre Mocky flashes money to get accepted but finds more than he bargained for; eccentric poet Peter Reynolds stops at nothing to get his name in the news; while cigarette smuggler Franco Interlenghi meets with a different sort of trouble. Filmed in three countries, all of which imposed censorship hurdles, *I vinti* bears the Antonioni trademark—the meanings are in the details. (1952, 35 mm, Italian with subtitles, 110 minutes)

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### [La Signora senza camelie \(Lady without Camellias\)](#)

**July 25 at 2:30**

Playing on the title of Dumas' *La dame aux camellias*, Antonioni follows Milanese shop girl (Lucia Bosé) as her native good looks and charm vault her to movie stardom. When she falters in the challenging roles and oscillates between a domineering producer and a suave diplomat, she finds herself unable to advance or retreat. (1953, 35 mm, Italian with subtitles, 106 minutes)

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### [Le amiche \(The Girlfriends\)](#)

[preceded by Gente del Po \(People of the Po\)](#)

**July 27 at 4:30**

Recently returned to her native Turin following her success in Rome, fashion stylist Clelia (Eleonora Rossi-Drago) opens a salon and attempts to bond with the local women. Antonioni's loose adaptation of a Cesare Pavese story artfully charts realigning relationships amid class conflicts. The director's first critical success, *Le amiche* won the Silver Lion at the 1955 Venice Film Festival. (1955, 35 mm, Italian with subtitles, 100 minutes)

Antonioni's early neo-realist documentary *Gente del Po*, shot during World War II, remained unedited until 1947 and suffered a loss of footage in the interim.

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### [Il grido \(The Outcry\)](#)

**August 2 at 1:00**

"The landscape I remember from my childhood," said Antonioni about the wintry Po Valley vistas of *Il grido*, the first blossoming of his vintage style in its evocation of loneliness and diligent avoidance of judgment. A sugar refinery worker (Steve Chochran) is rejected by his lover (Alida Valli) and wanders disconsolate with his daughter until, after other dissatisfying encounters, he returns to see if his former life can be salvaged. (1957, 35 mm, Italian with subtitles, 112 minutes)

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### [L'avventura \(The Adventure\)](#)

**August 2 at 4:00, August 10 at 4:30**

A woman (Lea Massari) disappears along a rocky stretch of beach and her friend (Monica Vitti) tries to find her. This simple stratagem is the premise of Antonioni's chic and existential breakthrough, a film that challenges all expectations for clarification or resolution in which every frame is an exercise in modernist composition. When asked what really happened to Massari's character, Antonioni replied, "I don't know. Someone told me she committed suicide, but I don't believe it." (1960, 35 mm, Italian with subtitles, 145 minutes)

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### [La notte \(The Night\)](#)

**August 16 at 4:30**

A day and night in the life of a modern marriage, set against the architecture of Milan, finds *La notte's* couple (Marcello Mastroianni and Jeanne Moreau) visiting a dying friend, a night club, and a protracted party, until their night ends in a tormented dawn encounter. A resolute analysis of bourgeois psychology and compassionate examination of relationships, *La notte* contains the director's most stunning set piece, Moreau's lone walk through Milan's soulless streets. (1961, 35 mm, Italian with subtitles, 120 minutes)

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### [L'eclisse \(The Eclipse\)](#)

**August 17 at 4:30**

The last entry in a trilogy with *L'avventura* and *La notte*, *L'eclisse* again considers relationships in modern society and questions whether solitude is a natural state. Vittoria (Monica Vitti) concludes an affair with Riccardo (Francisco Rabal) and drifts into another one with stockbroker Pierre (Alain Delon). The film's strength lies in its use of sense impressions—a trip to a provincial airport, the sound of the wind, and a seven-minute virtuoso montage. (1962, 35 mm, Italian with subtitles, 125 minutes)

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### [Il Deserto rosso \(Red Desert\)](#)

**August 24 at 4:30**

Shot in the mechanized landscapes of Ravenna where Monica Vitti, an engineer's wife, suffers a sort of breakdown, *Red Desert* famously concludes with Antonioni's

thoughtfully apocalyptic resolution—a parable about birds who won't fly into the yellow industrial smoke. The director experimented with *Red Desert's* color as boldly as with its narrative, carefully designing a scheme to correspond with states of mind. (1964, 35 mm, Italian with subtitles, 120 minutes)

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## Stanley Kubrick: Two Views

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July 26 marks the eightieth birthday of Stanley Kubrick. To observe the occasion, Robert Kolker and James Naremore will review the director's contributions through a focused dialogue based on two of Kubrick's landmark films. A new restoration of *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* is followed by his last and most enigmatic work, *Eyes Wide Shut*. Robert Kolker edited *Stanley Kubrick's 2001: A Space Odyssey: New Essays* (2006) and James Naremore is author of *On Kubrick* (2007).

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### [Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb](#)

**July 26 at 1:30**

Kubrick's most perfectly realized work (Terry Southern's script played a major role) is a brilliant satire on megalomania aimed at the American military machine. *Dr. Strangelove* has recently undergone a 4K digital restoration, giving new life to one of the great works of all time. This new print is screened for the first time in Washington, DC. (1963, 35 mm, 98 minutes)

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### [Eyes Wide Shut](#)

**July 26 at 3:45**

The posthumously released tour de force *Eyes Wide Shut* moves the setting of Arthur Schnitzler's 1920s Viennese novella *Traumnovelle* (*Dream Story*) to 1990s New York. More optimistic about human relationships than other Kubrick films, *Eyes Wide Shut* unfolds as complacent bourgeois couple Tom Cruise and Nicole Kidman embark on a journey of disclosure and self-discovery. "The career of a great filmmaker comes to a close," wrote critic Todd McCarthy, "with a work that sees him striking out in new directions, boldness intact." (1999, 35 mm, 159 minutes)

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## Manoel de Oliveira, Portuguese Marvel

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[Born one hundred years ago in Oporto, Manoel de Oliveira embodies the last of the great twentieth-century auteurs. Today he is still making cinema of profound depth and candor. During the last two decades he has released, on average, one film a year. All of this suggests that, at age 100, he has achieved critic Edward Said's definition of an artist who refuses to go gently into the night, "a restless sensibility, turning out works of unresolved contradiction." Thanks to the Embassy of Portugal, Instituto Camões, Cinemateca Portuguesa, ICA, and Lusomundo.](#)

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### [Aniki Bóbo](#)

[preceded by Douro, faina fluvial \(Working on the Douro\)](#)

**August 16 at 12:00**

*Aniki Bóbo* adopts a child's perspective (the title is from a rhyme) to tell a universal story of friendship and betrayal among poor youngsters on streets along Oporto's Douro River banks. (1942, 35 mm, Portuguese with subtitles, 70 minutes)

*Douro, faina fluvial* presents a resonant and robust montage of images of Oporto's harbor, its fishermen, and townspeople. (1931, 35 mm, silent, 18 minutes)



**O Pão (The Bread)  
and The Painter and the City**  
August 16 at 2:00

The life of a loaf from field to bakery, *The Bread* began as a sponsored industrial documentary. In Oliveira's hands it became something more—a work of beautiful images, sensitive treatment, and oblique social criticism. (1959, 35 mm, Portuguese with subtitles, 29 minutes)

*The Painter and the City* was the director's first film in color, a documentary comparing photographs of Oporto with the paintings of local artist António Cruz. (1956, 35 mm, 23 minutes)

**Benilde ou a Virgem Mãe (Benilde, or the Virgin Mother)**  
August 23 at 2:30

Oliveira enjoyed an opportunity to adapt José Régio's well-known 1947 play on the theme of religious hypocrisy. *Benilde*, the play's eccentric heroine, turns up unexpectedly pregnant but insists she has never been with a man. Her devout family and the curious townsfolk naturally fixate on immaculate conception. Blending theatrical and cinematic stratagems, *Benilde* is a landmark work in the director's stylistic development. (1975, 35 mm, Portuguese with subtitles, 110 minutes)

**Amor de Perdição (Doomed Love)**  
August 31 at 2:00

Another literary adaptation, Camilo Castelo Branco's epic nineteenth-century novel about an eighteenth-century Romeo-and-Juliet-like affair set in Portugal, *Amor de Perdição* mixes conventions from theater and cinema and retains Branco's rich and multilayered language. Although intended originally as a television film, it was not a success until released theatrically. (1978, 16 mm, Portuguese with subtitles, 265 minutes)

**A Divina Comédia (Divine Comedy)**  
August 30 at 4:30

Rather than following Dante's trek through the realms of the dead, Oliveira gives each patient in a mental asylum the role (or sometimes more than one) of a figure from literature or history. Adam and Eve meet characters from Dostoyevsky, while others select from Nietzsche, José Régio, or the Latin classics. The obvious message: Western civilization is a madhouse. (1991, 35 mm, Portuguese with subtitles, 140 minutes)

**Belle Toujours  
followed by Belle de Jour**  
September 7 at 4:00

Although Oliveira's intent was to offer a sequel and homage to the 1961 classic *Belle de Jour*, in fact the urbane *Belle Toujours* stands on its own as a rich comedy of manners and enigmatic take on past relationships. (2006, 35 mm, French with subtitles, 68 minutes)

*Belle de Jour*, featuring Catherine Deneuve's famously masochistic housewife, was Oliveira's inspiration for *Belle Toujours*. (Luis Buñuel and Jean-Claude Carrière, 1961, 35 mm, Spanish and French with subtitles, 101 minutes)

**O Dia do Desespero (Day of Despair)**  
September 13 at 12:30

The final hours of Camilo Castelo Branco's (Portugal's great nineteenth-century writer) life are portrayed in thoughtfully poetic, quasi-documentary style. Speculating on his creative process and the lore surrounding his still baffling death, the film builds tension. (1992, 35 mm, Portuguese with subtitles, 75 minutes)

**O Convento (The Convent)**  
September 14 at 4:30

An American professor (John Malkovich) and his French wife (Catherine Deneuve) spend time in a Spanish convent, steeped in research that will prove Shakespeare was Spanish-born. From this premise other ideas evolve, including Oliveira's explorations of good and evil, and a fascination with Faust and the Catholic Church. (1995, 35 mm, English, French, and Portuguese with subtitles, 93 minutes)

**Inquietude (Anxiety)**  
September 21 at 4:30

"Oliveira daringly combines a one-act play (Prista Monteiro's *The Immortals*) and two stories (Antonio Patricio's *Suzy* and Agustina Bessa-Luis's *The Mother of the River*) into a single narrative: the characters in *Suzy* attend a performance of the play, and one of them then recounts to another *The Mother of the River*. The theme of existential identity links the three works, and de Oliveira's stately, reflective style fuses them into a seamless and luminous visual poem." —Jonathan Rosenbaum (1998, 35 mm, Portuguese with subtitles, 110 minutes)

**La Lettre (The Letter)**  
September 27 at 12:30

A married woman (Chiara Mastroianni) falls in love with a pop singer (Pedro Abrunhosa) but refuses to act on her feelings, even after her husband's death. One of Oliveira's rare contemporary works, *The Letter* in fact recreates the seventeenth-century novel *The Princess of Clèves* in the present day, imposing the morals of that earlier century on modern characters. (1999, 35 mm, French and Portuguese with subtitles, 107 minutes)

**Viagem ao Princípio do Mundo  
(Voyage to the Beginning of the World)**  
September 27 at 3:00

A troupe of actors and a director named Manoel (Marcello Mastroianni in his final role) travel around Portugal for this sublime version of the road movie. En route, one actor locates his ancient aunt (Isabel de Castro) and the ensuing set piece provides the film's luminous core, "an exquisitely sad and moving reflection on memory and personal roots." —*The New York Times*. (1997, 35 mm, French and Portuguese with subtitles, 95 minutes)



**Um Filme Falado (A Talking Picture)  
followed by Cristóvão Colombo—O Enigma  
(Christopher Columbus, The Enigma)**  
September 28 at 4:00

In this delightful history lesson Oliveira-style, a professor embarks on a voyage with her daughter. "The metaphor of privileged tourists blithely afloat on a luxury ship (John Malkovich is captain), taking a tour of that crime scene known as Europe and its colonial-era environs, is at once both blunt and brilliant. In its intellectual reach and simplicity of form, it bears resemblance to *Russian Ark*... but is far more devastating." —*The New York Times*. (2003, 35 mm, English, Portuguese, French, Italian, and Greek with subtitles, 96 minutes)

Oliveira's latest work, *Christopher Columbus, The Enigma* plays with a question—was Columbus really Portuguese? A doctor and his wife are consumed with validating his lineage as the film travels from 1947 Portugal to 2007 New York, and their search becomes endless. (2007, 35 mm, Portuguese with subtitles, 70 minutes)