MELBOURNE CINÉMATHÈQUE 2016 SCREENINGS

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Wednesdays at ACMI,
Federation Square, Melbourne
melbournecinematheque.org

10 FEB

01

OPENING NIGHT

The opening of our 2016 program is marked by a true treat for cinephiles, the Australian premiere of a restored 35mm print of Ernst Lubitsch's first colour film, *Heaven Can Wait*. The film has recently been restored by the Academy Film Archive and 20th Century Fox in collaboration with The Film Foundation; it comes to Melbourne very soon after its unveiling at its US premiere in late 2015. **Please join us downstairs at ACMI Cafe & Bar after the film to celebrate the launch of the Melbourne Cinémathèque's 2016 program.**

7:00 HEAVEN CAN WAIT
Ernst Lubitsch
(1943) 112 mins G
Lubitsch's first colour film is a remarkably gentle and deeply humanistic fantasy featuring Don Ameche as an inveterate ladies' man who calmly accepts he has lived a life of sin and debauchery while recounting his past and requesting admission to hell. Poking sly fun at the manners, décor, costumes and naughtiness of the turn of the century and beyond, the film's locales shift luminously between highly stylised and boldly Technicolor renditions of old New York, Kansas City and the modern streamlined waiting room of perdition. Features pitch perfect performances by Charles Coburn, Eugene Pallette, Laird Cregar and the breathtaking Gene Tierney.

17 FEB–02 MAR

02

THE PARADE'S GONE BY: THE WORLD OF LUCHINO VISCONTI

Luchino Visconti (1906–1976) is one of the towering figures of Italian cinema, a true giant of postwar neo-realism whose work flowed masterfully across numerous genres and adaptations. While he made relatively few films, his accomplishments spanned over three decades and maintained an unqualified beauty and formal rigour. Known for his luscious *mise en scène* defined by often epic exteriors, sumptuous interiors, and ornamental detail, his intimate control of the frame is apparent not only in his formal compositions, but in the deployment of both black-and-white and colour cinematography (often lensed by the greats of European cinema), impressive cinematic vistas and potent political allegories. Visconti drew strong performances from non-professional actors in his early films and worked with an impressive slate of stars, both titans of the Italian film industry and accomplished actors from Hollywood (Marcello Mastroianni, Burt Lancaster, Claudia Cardinale, Anna Magnani, Alain Delon). Born a Milanese nobleman, Visconti later famously became invested in leftist politics, and his subsequent love of music, theatre and opera infuse his work with a deep lyricism. Through multi-layered plots and daring formal complexity Visconti repeatedly explores the depths of romance, melancholy, aesthetics and the passing parade of history. This season of imported 35mm prints spans the breadth of his career, including one of his most widely celebrated and extraordinary works, *The Leopard*, his first film as writer-director, *Ossessione*, one of the key works of neo-realism, *La Terra Trema*, and the rarely seen adaptation of Albert Camus' *The Stranger*.

17 February

7:00 THE LEOPARD
Luchino Visconti
(1963) 187 mins PG
A Sicilian aristocrat—Burt Lancaster in a towering and beautifully modulated performance—wistfully reflects on the passing of the old order collapsing around him. Visconti's opulent and earthy masterwork (breathtakingly shot by the great Giuseppe Rotunno) perfectly captures the depth and cogent melancholy of Giuseppe Tomasi di Lampedusa's widely celebrated novel of the Risorgimento. A profound work of historical filmmaking, the extended ball sequence is one of the great "end of an era" passages in the cinema. The stellar supporting cast includes Terence Hill, Pierre Clémenti and Serge Reggiani as well as Claudia Cardinale and Alain Delon as the film's almost impossibly beautiful young romantic couple. Score by Nino Rota. *35mm print courtesy of Cinecittà Luce.*

24 February

7:00 OSSESSIONE
Luchino Visconti
(1943) 140 mins PG
Visconti's directorial debut, illicitly adapting James M. Cain's novel *The Postman Always Rings Twice*, casts Massimo Girotti and Clara Calamai as the doomed lovers with murder on their minds. The narrative is embryonic film noir, while the style prefigures neo-realism—even if, due to its banning by Fascist authorities and copyright difficulties in the US, it went largely unseen until both movements were well-established. But the operatic sensibility, unfettered emotion and fascination with characters at the mercy of romantic obsession are pure Visconti. *35mm print courtesy of Cinecittà Luce.*

02 March

7:00 THE STRANGER
Luchino Visconti
(1967) 104 mins M
Visconti's faithful and moody adaptation of Albert Camus' widely celebrated existentialist/absurdist novel is one of the director's most underrated and least seen movies. Marcello Mastroianni stars as an almost absent-minded, disengaged murderer who must then contemplate his own lack of empathy and guilt. Visconti deploys an uncharacteristically muted stylistic palette and minimalist style (brilliantly shot by Giuseppe Rotunno) to burrow deeply into the ennui and despair of his central character. With Anna Karina. *35mm print courtesy of Cinecittà Luce.*

9:30 BELLISSIMA
Luchino Visconti
(1952) 108 mins PG
A rare early comedy from the great Marxist aesthete of Italian cinema becomes Visconti's first great infiltration of operatic swoop into neo-realist detail, a push-pull dialectic that was eventually abandoned toward the latter half of his career. A superb Anna Magnani stars as Maddalena: showbiz mother, vulgarian and representative of the postwar *petite bourgeoisie*. Yet what begins as a prophetic excoriation of the then-nascent cult of celebrity transforms into a deeply sympathetic treatise on ageing, failure and legacy, with Visconti amply demonstrating his understanding of "the charged theatricality of ordinary life" (Fernando F. Croce). With Walter Chiari. *35mm print courtesy of Cinecittà Luce.*

8:55 LA TERRA TREMA
Luchino Visconti
(1948) 160 mins G
Emerging from an aborted Italian Communist Party commission to produce a documentary on fishermen in southern Italy, Visconti's film—adapted from Giovanni Verga's 19th-century novel—bears many of the classic markers of neo-realism. Shot on location, using non-professional actors who speak in a unique dialect, it tells of the hardships endured by the working class. Yet, in crafting his story of a Sicilian fishing family locked in a circle of economic exploitation while battling against nature's pitiless rhythms, Visconti makes use of an epic, poetic structure to present a grand cycle of "Marxist Romanticism" and "visionary aestheticism" (Lisabeth During). *35mm print courtesy of Cinecittà Luce.*

09–23 MAR

03

BARBARA STANWYCK: BALL OF FIRE

Barbara Stanwyck (1907–1990) was a diminutive figure who nevertheless had a towering presence on screen and off. Long underrated, Stanwyck's legendary life and career is the focus of several recent books, stimulating an ongoing interest in her eternally modern style. A consummate professional who valued good relationships with directors, actors and crew members, Stanwyck navigated an extremely rewarding Hollywood career spanning the pre-Code era, the rise of TV, Westerns, comedies, melodramas and films noir. On screen she called the shots, constantly delivering superb performances illuminated by her expressive face, distinctive voice and unequalled intuition. Forever in control, she was the toughest screen goddess of the Golden Age, equally adept at comedy and melodrama in a film career bridging four decades and over 80 films. She worked with some of the leading directors of her time, including William A. Wellman, Preston Sturges, Douglas Sirk, Billy Wilder, King Vidor and Frank Capra, after which she successfully moved to television as both an actress and producer. Her impeccable comic timing, passionate intelligence and devastating melodramatic prowess, cements her as one of the most consistent and essential feminist screen icons of her generation. This season includes a number of her signature roles, showcasing Stanwyck's luminous command of the silver screen and her natural talent with other actors.

09 March

7:00 STELLA DALLAS
King Vidor
(1937) 106 mins
A working-class woman marries a wealthy society man yet can never fully infiltrate his world, a gulf put into stark relief after the birth of their daughter (Anne Shirley). Earning her a Best Actress Oscar nomination, this was Stanwyck's favourite role and it's easy to see why—beneath the vulgar exterior lies a vulnerable and tragically self-sacrificing woman. Vidor's film, based on the novel by Olive Higgins Prouty and previously adapted in the 1920s, is at once a tearjerker and a biting social critique of a society obsessed with class and social climbing. "The picture is all Stanwyck's, and worth seeing for her brassy, touching, all-out performance" (Pauline Kael).

16 March

7:00 DOUBLE INDEMNITY
Billy Wilder
(1944) 110 mins PG
Wilder's urgent and brutal tale of adultery, betrayal and murder is a cynical, witty and sleazy *noir* derived from James M. Cain's razor-sharp crime novel, featuring a pungent screenplay honed by Raymond Chandler (who makes a brief appearance) and enhanced by John F. Seitz's atmospheric, chiaroscuro cinematography and Miklós Rózsa's foreboding score. Stanwyck's slippery femme fatale manipulates Fred MacMurray's experienced and likeable but naive insurance salesman into murdering her husband. Their crime is near perfect but, slowly, Edward G. Robinson's methodical fraud investigator unravels their cold-blooded scheme.

9:00 THE LADY EVE
Preston Sturges
(1941) 97 mins PG
This brilliant romantic screwball comedy bears all the quintessential hallmarks of Sturges' best and most ingenious work—breakneck dialogue exchanges, delicious tonal shifts and deliriously eccentric characterisations. Stanwyck plays a gold-digger who sets her sights on a nerdy, gullible millionaire (Henry Fonda) travelling to America aboard an ocean liner after a stint in the Amazon jungle. With Charles Coburn and Eugene Pallette. "The oddest thing of all is that the effect of this anarchic, coldly brilliant comedy about the humiliation of a man by a woman… is not only exhilarating but positively good-natured" (James Harvey).

9:00 THE STRANGE LOVE OF MARTHA IVERS
Lewis Milestone
(1946) 116 mm PG
In the Midwestern industrial city of Iverstown, Stanwyck plays the ruthless Martha, trapped in a loveless marriage with the local district attorney (Kirk Douglas, in his Hollywood debut). Versatile director Milestone twists a tale of jealousy, betrayal and bitter desire between new loves and old flames, scripted by Robert Rossen. This key, expressly cynical noir is masterfully filmed through Victor Milner's stark black-and-white lens, spiced up by Miklós Rózsa's vivid score. With Lizabeth Scott, Van Heflin and Judith Anderson. *35mm print courtesy of The Library of Congress.*

SEASON CONTINUES ON MARCH 23

MELBOURNE CINÉMATHÈQUE 2016 SCREENINGS

Wednesdays from 7pm at ACMI
Federation Square, Melbourne*

Presented by the Melbourne Cinémathèque and the Australian Centre for the Moving Image. Curated by the Melbourne Cinémathèque. Supported by Screen Australia and Film Victoria.

MINI MEMBERSHIP
Admission to 3 consecutive nights:
Full: $29 / Concession: $24 (GST inclusive)

ANNUAL MEMBERSHIP
Admission for 12 months from date of purchase:
Full: $155 / Concession: $135 (GST inclusive)

FRIENDS OF CINÉMATHÈQUE
Admission for 12 months from date of purchase:
Full: $280 / Concession: $250 (GST inclusive)

The **Friends of Cinémathèque membership** is a way for you to support the vitality of the Melbourne Cinémathèque, an independently organised, not-for-profit organisation. In addition to annual membership you will receive:
- 1 complimentary ticket for an ACMI programmed cinema session
- 3 × single passes to bring a friend to a Cinémathèque screening any time in the calendar year
- Discounted member prices for ACMI programmed cinema sessions
- 15% discount at ACMI Cafe & Bar and the ACMI Store
- Exclusive invitations to cinema events, previews and screenings
- Subscription to the ACMI Film Member e-news
- An ACMI Film Membership card that can be used to scan into Cinémathèque sessions.

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- Online at www.acmi.net.au (booking fees apply for online transactions)

* Admission 18+ except where classification is indicated.
* Membership does not ensure admission: Members will only be admitted to cinema capacity.

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Like us on Facebook and follow us on Twitter for all Cinémathèque info.
Articles on many films in the program can be found in Cteq Annotations on Film, online at **www.sensesofcinema.com**

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MELBOURNE CINÉMATHÈQUE

23 March

7:00 NIGHT NURSE
William A. Wellman
(1931) 72 mins
This pre-Code crime drama featuring early performances by Stanwyck, Joan Blondell and Clark Gable, begins with a portrait of the daily life of women working in a hospital before shifting to a sinister mystery involving con men, child abuse, greed and Gable as a villainous chauffeur. A saucy, wisecracking Stanwyck exudes sexual power and toughness as well as maternal compassion while standing up for injustice. Wellman takes advantage of pre-Code moral permissiveness to include women disrobing, witty double entendres, drunkenness, violence and a pro-vengeance ending. *35mm print courtesy of The Library of Congress.*

8:25 MEET JOHN DOE
Frank Capra
(1941) 122 mins G
This sharp, Depression-infected vision of the Capraesque is one of the director's most underrated and biting works. Capra and screenwriter Robert Riskin's story of how an anonymous tramp, Gary Cooper in the title role, is plucked, made and then unmade into a spokesman for popular discontent by press hype woman Stanwyck is one of the director's most ambiguous and still relevant socio-political allegories. With Walter Brennan, Edward Arnold and James Gleason. "One of Capra's greatest films" (Ray Carney). *35mm print courtesy of The Library of Congress.*

30 MAR

04

FOOTAGE FETISHIST: ERICH VON STROHEIM, TOTAL FILMMAKER
PART ONE

No other filmmaker has suffered the indignity of being called an "incomplete filmmaker" as often as Erich von Stroheim (1885–1957). It is difficult to come to an accurate critical appraisal of Stroheim's work based on the frustratingly partial, incomplete and forcibly abandoned nature of the works that make up his filmography—*The Devil's Pass Key, Queen Kelly, The Wedding March* and the legendary, lost almost 8-hour cut of *Greed*—made at a time when the widespread appreciation of the art of cinema was not yet commonplace, much less the will to preservation. Most damagingly but brilliantly, Billy Wilder cast Stroheim as a thinly fictionalised embodiment of the Hollywood casualty in *Sunset Blvd*. Stroheim has been cast in the shadow of this spectre ever since. Yet Stroheim was also one of the most accomplished, inventive and *modern* of all European émigré directors, past or present. As the émigré son of working-class Austrian Jews (who nevertheless styled himself a high Count), Stroheim's status as *the* pre-eminent Hollywood outsider imbues his work with a tragic inexorability and gentle romanticism, qualities heightened further by the knowledge that Stroheim worked as a total filmmaker: penning several of his most potent works (*Blind Husbands*, *Foolish Wives*) in addition to occupying a multitude of roles both behind and in front of the camera. This handpicked season of 35mm prints includes Stroheim's most celebrated works of the late silent era (*The Merry Widow, The Wedding March*), the monumental *Greed*, the film that defined his career and reputation, and his moving performance in Jean Renoir's profoundly humanist anti-war classic, *La grande illusion*. **Further screenings in this three-part season take place on 4 May and 14 December.**

30 March

7:00 GREED
Erich von Stroheim
(1924) 140 mins
An ex-miner and dentist kills his greedy wife and then sets out across Death Valley to stalk his rival. Butchered by MGM before its release, after Stroheim submitted an almost 8-hour cut, the director's unrelenting study of moral decay and dehumanising avarice remains a towering masterpiece of American cinematic realism. Based on Frank Norris' epic novel *McTeague*, it is both one of the great films of the silent era and a landmark in the practice of adaptation, featuring vividly expressive performances by Gibson Gowland, Zasu Pitts and Jean Hersholt. *35mm print courtesy of the British Film Institute.*

9:30 QUEEN KELLY
Erich von Stroheim
(1929) 101 mins PG
A gentle convent girl (Gloria Swanson) is seduced and deceived by a roguish prince and banished to her aunt's brothel in East Africa, where she takes her place as the queen of the title. Reconstructed version of Stroheim's most opulent and sexually decadent work is a delirious triumph of esoteric style. Barely released in its time, and with footage from the sordid African sequences only rediscovered in the 1960s, excerpts from this "abandoned" classic form the luminous "home movie" watched by Swanson and Stroheim in *Sunset Blvd*. *35mm print courtesy of the National Film and Sound Archive, Australia.*

06 APR

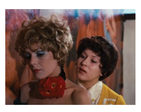
05

THE BITTER TEARS OF RAINER WERNER FASSBINDER: A COLLABORATION WITH THE MELBOURNE QUEER FILM FESTIVAL

The Melbourne Cinémathèque is pleased to continue its collaboration, inaugurated in 2015, with the Melbourne Queer Film Festival, Australia's preeminent queer film event and Melbourne's second biggest film festival. This partnership presents a chance to explore the rich historical roots of the queer cinematic canon through the festival's first Pioneers program.

06 April

7:00 QUERELLE
Rainer Werner Fassbinder
(1982) 108 mins R18+
Fassbinder's final film—a multinational production released posthumously just months after his tragic death—is an adaptation of one of Jean Genet's most lurid and scandalous novels depicting the murderous, criminal and sexual exploits of a young psychopathic sailor (Brad Davis) in the port of Brest. Eschewing the characteristically blunt and direct naturalistic style that defined his filmmaking throughout the 1970s, Fassbinder further develops his experiments with colourful, Anger-esque expressionism initiated in *Lola*. With Jeanne Moreau and Franco Nero.



9:00 THE BITTER TEARS OF PETRA VON KANT
Rainer Werner Fassbinder
(1972) 122 mins M
Fassbinder adapts his own play about an emotionally sadistic fashion designer and the handful of women who visit her in the garish bedroom in which she holds court. The film's long takes, deep focus cinematography and dispassionate, faux-theatrical style work against the melodrama of the material, creating a dissonance that allows Fassbinder's searingly critical self-portrait to show up in sharp relief. The all-female ensemble of Fassbinder regulars (Margit Carstensen, Hanna Schygulla and Irm Hermann) creates a memorable gallery of desperate grotesques.

13 APR–02 MAY

06

BEAUTIFUL LOSERS: ROBERT ALTMAN'S PANORAMIC CINEMA

Robert Altman (1925–2006) is one of the most distinctive and contentious filmmakers to rise to prominence in the "golden" era of New Hollywood in the late 1960s. Widely regarded as a true maverick, iconoclast and independent, Altman nevertheless has a fascinating relationship to the mainstream of American filmmaking. His rise to prominence in 1970 with the breakthrough hit *MASH* masked a much longer and circuitous "apprenticeship" across late classical Hollywood (a brief failed career as a story writer), industrial filmmaking in his home town of Kansas City, and a combative but sometimes brilliant stint in mainstream TV in the late 1950s and early 1960s. Many of Altman's preoccupations with genre, multitracked sound, the mobile camera and the percolating cavalcade of humanity can be traced to his work on such shows as *Combat!*, *Bonanza*, *Alfred Hitchcock Presents* and *Bus Stop*. Nevertheless, it is rightly Altman's films of the first half of the 1970s (including such truly great movies as *McCabe & Mrs. Miller*, *The Long Goodbye*, *California Split* and *Nashville*) and the 1990s—his "return" to form and the "movies" with *Vincent & Theo*, *The Player*, *Short Cuts* and *Kansas City*—that define his popular and critical reputation. Although his quixotic career encompasses a myriad of genres and forms, it largely alternates between jazzy, panoramic, mosaic-like ensembles and more intimate explorations of genre, identities and "beautiful losers". This celebration of the messy, multitudinous and truly maverick work of one of the seminal figures of modern American filmmaking and TV presents a small sample of some of his best work across the small-screen as well as several of his most important and soulful big-screen masterpieces (including *McCabe & Mrs. Miller*, *3 Women* and *Short Cuts*).

13 April

7:00 MCCABE & MRS. MILLER
Robert Altman
(1971) 121 mins M
A Montana brothel entrepreneur (Warren Beatty) joins forces with an opium-addicted Madam (Julie Christie). Altman's sleety folk Western is one of his most affecting and sadly humanistic films. Loosely based on the novel by Edmund Naughton, Altman's moody masterpiece is an extraordinarily atmospheric, intemperate and materialist portrait of frontier life, the rise of modern capitalism and the "beautiful losers" who define his greatest work. Hauntingly scored with songs by Leonard Cohen, it also features Shelley Duvall and Keith Carradine. Exquisitely shot by Vilmos Zsigmond; Pauline Kael called it a "beautiful pipe dream of a movie".

9:10 3 WOMEN
Robert Altman
(1977) 124 mins M
Inspired by a dream, Altman's eerie exploration of fractured identities and shifting roles stars two of the iconic actresses of the 1970s: Sissy Spacek and Shelley Duvall. Altman creates a surreal, dream-like mood of dislocation and anxiety against a decaying American frontier of rundown bars, shooting ranges, mystical murals and soulless desert spa facilities. Recurrent images of water reflect the themes of doubling, mirroring, blurring and transformation as obsession leads to an enigmatic exchange of personalities. With Janice Rule, Ruth Nelson and John Cromwell.

20 April

7:00 CALIFORNIA SPLIT
Robert Altman
(1974) 108 mins M
With its title *referencing* poker jargon, Altman fashions one of his most entertaining and compelling films—a landmark in the use of multitracked sound—about a pair of parasitical Californian gamblers (played magnificently by Elliott Gould and George Segal) who finally hit a winning streak in Reno. The crosscutting scenes in the stale, smoke-encrusted, jazz-scored casino brilliantly capture (while also betraying Altman's own penchant for gambling) the compulsive quality of frenzied, possessed souls down on their luck but hoping for a reprieve. Rare chance to see the original cut of the film. *35mm print courtesy of the National Film and Sound Archive, Australia.*

9:00 VINCENT & THEO
Robert Altman
(1990) 138 mins
Altman's intimate biopic examines the complex relationship between Vincent van Gogh (Tim Roth) and his younger brother, Theo (Paul Rhys), a wayward Parisian businessman who becomes an art dealer and the first advocate for his brother's work. Opening at a Sotheby's auction, the film explores the connections between art and commerce by contrasting the life of the two brothers. A judiciously pared down version of a 4-part miniseries commissioned by European TV, its success precipitated Altman's return to mainstream cinema prominence in the early 1990s.

27 April

7:00 COMBAT!—"SURVIVAL"
Robert Altman
(1963) 47 mins
In the late 1950s and early 1960s Altman directed over 100 episodes of series TV. Alongside his more prosaic but still inventive contributions to shows such as *Bonanza*, *Maverick*, *Alfred Hitchcock Presents*, *Route 66* and *Whirlybirds*, he also directed landmark episodes of adventurous series such as *Bus Stop* and *Combat!* In his final episode for this long-running series, Altman explores the subjective experience of a shellshock victim (lead character Vic Morrow) wandering back from behind German lines. This remarkable, visceral and strikingly experiential portrayal of combat led to Altman being fired from the show. *Courtesy of The Walt Disney Company.*

8:00 SHORT CUTS
Robert Altman
(1993) 187 mins MA
Altman's kaleidoscopic, humanist masterpiece connects a web of Raymond Carver stories to an astonishing array of superlative performances (Julianne Moore, Robert Downey Jr., Tim Robbins, Jack Lemmon, Lyle Lovett, Tom Waits, Lily Tomlin and many others). One of the great LA films, Carver's stories are riffed on to reveal the depths of despair at the heart of the American façade. "Altman's return to his ecstatic anthology mode" (Jonathan Rosenbaum) matches the high-water mark of his 1970s career, *Nashville*. Joint winner of the Golden Lion at the Venice Film Festival. *35mm print courtesy of the UCLA Film & Televison Archive.*

Monday 02 May

7:00 ROBERT ALTMAN'S JAZZ '34
Robert Altman
(1997) 72 mins
Rare screening of Altman's evocative, lively and personally felt recreation of an all-night jam session in Kansas City in 1934. Filmed during the making of Altman's partly autobiographical reminiscence of his home town in the 1930s, *Kansas City*, this dramatised musical documentary is dominated by the brilliantly staged cutting contest between saxophonists Coleman Hawkins and Lester Young. Features a range of the best contemporary jazz musicians, such as Craig Handy, Joshua Redman, Ron Carter, David "Fathead" Newman, playing several of the greats of the emerging swing era: Young, Hawkins, Count Basie, Ben Webster, Mary Lou Williams. Narrated by Harry Belafonte. **Please note, this special Monday screening will be preceded by an introductory talk on Altman by Adrian Danks** (co-curator of the Melbourne Cinémathèque and author of *A Companion to Robert Altman* published by Wiley-Blackwell, 2015). *35mm print courtesy of the UCLA Film & Televison Archive.*

04 MAY

07

FOOTAGE FETISHIST: ERICH VON STROHEIM, TOTAL FILMMAKER
PART TWO

No other filmmaker has suffered the indignity of being called an "incomplete filmmaker" as often as Erich von Stroheim (1885–1957). It is difficult to come to an accurate critical appraisal of Stroheim's work based on the frustratingly partial, incomplete and forcibly abandoned nature of the works that make up his filmography—*The Devil's Pass Key, Queen Kelly, The Wedding March* and the legendary, lost almost 8-hour cut of *Greed*—made at a time when the widespread appreciation of the art of cinema was not yet commonplace, much less the will to preservation. Most damagingly but brilliantly, Billy Wilder cast Stroheim as a thinly fictionalised embodiment of the Hollywood casualty in *Sunset Blvd*. Stroheim has been cast in the shadow of this spectre ever since. Yet Stroheim was also one of the most accomplished, inventive and *modern* of all European émigré directors, past or present. As the émigré son of working-class Austrian Jews (who nevertheless styled himself a high Count), Stroheim's status as *the* pre-eminent Hollywood outsider imbues his work with a tragic inexorability and gentle romanticism, qualities heightened further by the knowledge that Stroheim worked as a total filmmaker: penning several of his most potent works (*Blind Husbands*, *Foolish Wives*) in addition to occupying a multitude of roles both behind and in front of the camera. This handpicked season of 35mm prints includes Stroheim's most celebrated works of the late silent era (*The Merry Widow, The Wedding March*), the monumental *Greed*, the film that defined his career and reputation, and his moving performance in Jean Renoir's profoundly humanist anti-war classic, *La grande illusion*. **Additional screenings in this three-part season take place on 30 March and 14 December.**

04 May

7:00 LA GRANDE ILLUSION
Jean Renoir
(1937) 114 mins G
Renoir's most internationally celebrated film tells the tale of two French soldiers imprisoned in a German POW camp, and then in a fortress prison after they try to escape. Though banned in WWII Italy and Germany, this WWI-set film was heralded for its strikingly complex regard for the human condition, no matter the characters' class, nationality or politics. Renoir's lingering long shots, allowing subtle detail to seep through, remain hauntingly powerful today. Co-written by Charles Spaak, it stars Jean Gabin, Pierre Fresnay, Erich von Stroheim (in a touchingly stoic role as an aristocratic German officer) and Dita Parlo. *35mm print courtesy of the National Film and Sound Archive, Australia.*

9:05 FOOLISH WIVES
Erich von Stroheim
(1922) 117 mins
In this spectacularly indulgent film set in a large-scale studio recreation of Monte Carlo, Stroheim cast himself in a feature role as a sharp and unscrupulous aristocrat. A decadent escapade that vastly exceeded its budget, the final released version was the result of significant studio cuts, which saw over four hours of footage excised. Yet Stroheim's vision was so grand and fantastical that it remains an irresistible masterpiece of seduction, extortion and murder. With Miss DuPont, Mae Busch and Maude George. *35mm print courtesy of The Library of Congress.*

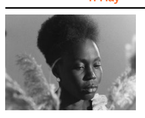
11 MAY

08

AFRICAN VISIONS: A COLLABORATION WITH THE HUMAN RIGHTS ARTS & FILM FESTIVAL

"Artists and creatives have always been at the vanguard of social change—we rely on them to hold a mirror to the uneasy truths of our times and reflect our stories," the Human Rights Arts & Film Festival mission statement reads. The same reasoning could be said to underlie the Melbourne Cinémathèque's commitment to screening significant films from the complete history of cinema; from the earliest silent films to recent digital experimentations, cinema is a bellwether of our direction in the world. In the continuation of a partnership formed in 2014, this screening shows cinema to be a truly global art form. It begins with Senegalese director Ousmane Sembène's visionary debut feature before turning the colonial gaze back onto its European origins in Jean Rouch's fittingly collaborative film *Petit à Petit*.

11 May



7:00 BLACK GIRL
Ousmane Sembène
(1966) 65 mins
One of the founding works of African cinema; Senegalese director Sembène's first feature is a strikingly complex exploration of racial and cultural prejudice that combines the social-realist project of neo-realism with the spare but freewheeling aesthetics of the *nouvelle vague*. Based on a real event, this pioneering postcolonial film follows a young Senegalese woman who moves from Dakar to the Riviera, first as nanny and then maid to a French family. **Preceded by** Sembène's groundbreaking first film, ***Borom sarret*** *(1963) 22 mins*. This tale of an impoverished cart driver in Dakar is widely considered to be the first film made by a black African in Africa. *Both films have been restored by The Film Foundation World Cinema Project, courtesy of Fondazione Cineteca di Bologna.*

8:40 PETIT À PETIT
Jean Rouch
(1970) 96 mins
Rouch's "sequel" to the celebrated *Jaguar* is in many ways a more profound, playful and ambitious work of "ethno-fiction". Several young men from the city of Niamey in Niger visit Paris to undertake an ethnographic study of high-rise buildings and the uses Parisians make of them. Made in the wake of May '68, Rouch's bracing combination of improvised fiction and observational documentary is a key work of postcolonial cinema and a profound instance of "reverse" ethnography. Parisians are held up as objects of study, reworking many of the devices—observations on style and manners, callipers to measure anatomy—familiar from colonialism.

18 MAY

09

BETWEEN PAST AND PRESENT: THE FILMS OF MARGOT NASH

Margot Nash is a Sydney-based filmmaker and academic. Emerging from the vibrant Melbourne theatre scene of the 1970s (when she was involved with the Melbourne Theatre Company and the Australian Performing Group at the Pram Factory) she has gone on to make a number of award-winning films. Inflected by Nash's lifelong feminism, the three films in this program provide an introduction, for those that need it, to one of Australia's great, quietly radical cross-disciplinary filmmakers. The Melbourne Cinémathèque is extremely proud to present this film event, which will be introduced by the filmmaker herself.

18 May

7:00 THE SILENCES
Margot Nash
(2015) 73 mins M
This profoundly moving and tough essay on the tangled bonds, secret histories and unspoken traumas of family life stretches from New Zealand to the Australian suburbs. Nash's exploration of her childhood and the "silences" of family, mental illness and the past draws upon a wealth of photographs, letters, oral histories, documentary footage and clips from her previous work. An extraordinarily honest portrait of the complex and confusing ties of love, loss and kinship between a mother and daughter. **Preceded by** ***Shadow Panic*** *Margot Nash (1989) 26 mins*. Three women, all strangers, travel through separate but interconnected worlds. **Screening to be introduced by the filmmaker.** *Both films courtesy of the National Film and Sound Archive, Australia.*

9:05 VACANT POSSESSION
Margot Nash
(1995) 95 mins M
Like Nash's recent, acclaimed essay film, *The Silences*, this is a work that explores the gaps caused by conflicting self-images, between the need to preserve the shell of a shared, traumatic past and the desire, through "progress", to expunge it. Tessa (Pamela Rabe) feels the pull to return to her childhood house in the wake of her mother's death. The messy idea of *home*, and everything unspoken and unresolved attached to it, is at the centre of a film that sits at an important crossroads in Nash's career. The title "refers not only to the 'vacant possession' of the house but also to Australia itself" (David Stratton). **Screening to be introduced by the filmmaker.** *35mm print courtesy of the National Film and Sound Archive, Australia.*

25 MAY–08 JUNE

10

"EVERY GREY HAIR ON MY HEAD, I CALL KINSKI": THE COLLABORATIONS OF WERNER HERZOG AND KLAUS KINSKI

Among the most successful, and certainly the most volatile, of director/actor collaborations in all of cinema, Werner Herzog (1942–) and Klaus Kinski (1926–1991) made five troubled, glorious features together between *Aguirre, Wrath of God* in 1972 and *Cobra Verde* in 1987. Their work together is touched by madness—both that of the characters played by Kinski and the notorious, well-documented chaos of the productions themselves—and Herzog has always been quite willing to perpetuate any sensationalist story about his strangely compelling muse. But this focus on the carnivalesque nature of their relationship has tended to obscure the genius of their work together and the unique way in which they managed to negotiate the awkward co-dependency of the actor-director dynamic. For Herzog, a filmmaker driven to push the boundaries of what was possible to depict onscreen, Kinski represented the ultimate performer without limits, an actor who wouldn't merely *play* the obsessed visionaries with whom Herzog identified but *embody* them as well, who could offer a grandiosity of emotion to match the spectacle of a boat being dragged over a mountain, who could provide the intensity to make the wrath of God manifest in human form. For Kinski, a tempestuous actor as infamous for his tantrums and inability to collaborate as for his fiery performances, Herzog offered a commitment to the *moment*, a director who would tolerate all manner of lunacy for the chance to capture pure, uninhibited passion. Their work together, characterised by gratuitous excess, is amongst the most staggeringly cinematic of the last 50 years. This season of 35mm prints pays tribute to their truly extraordinary and messianic collaboration.

25 May

7:00 AGUIRRE, WRATH OF GOD
Werner Herzog
(1972) 93 mins PG
"At that moment I knew it was my destiny to make films, and his [Kinski] to act in them" (Herzog). The powerfully hallucinogenic imagery of Herzog's allegory was shot on a huge and arduous scale in the Peruvian rainforest. Kinski (at his uncontrollable best in one of the cinema's most indelible performances) plays a crazed 16th-century conquistador obsessed with discovering the fabled city of El Dorado. Roger Ebert called the film "one of the great haunting visions of the cinema", and its exploration of military psychology and colonialist madness was a major inspiration for *Apocalypse Now*. Music by Popol Vuh. *35m

MELBOURNE CINÉMATHÈQUE 2016 SCREENINGS

12	06–20 JULY	Seven Circles South of the Border: Mexican Noir
13	24 AUG–07 SEPT	Masaki Kobayashi: The Human Condition
14	14–21 SEPT	Despatches From the Radical Literary Czechoslovak Cinema of the '60s
15	28 SEPT	Redux: The Poetic Cinema of Andrei Tarkovsky
16	05 OCT	Unsettling Worlds: Two Films by Lynne Ramsay
17	12–26 OCT	The Power of Sex: The Films of Catherine Breillat
18	02–16 NOV	The Past is a Foreign Country: The Cinema of Hou Hsiao-Hsien
19	23 NOV	The Theatre of History: A Tribute to Manoel de Oliveira
20	30 NOV–07 DEC	Archival Allegories: An Introduction to the Films of Harun Farocki
21	14 DEC	Footage Fetishist: Erich von Stroheim, Total Filmmaker Part Three

Wednesdays at ACMI,
Federation Square, Melbourne
melbournecinematheque.org

12

06–20 JULY

SEVEN CIRCLES SOUTH OF THE BORDER: MEXICAN NOIR

This revelatory season of imported prints showcases *cine negro*, a treasure trove of stylish, moody and suspenseful films noir from 1940s and 1950s Mexico, highlighting that country's own classic studio era of quality filmmaking. With rich chiaroscuro, fatalist narratives and vice-like suspense, the work of directors such as Roberto Gavaldón, Julio Bracho and Alejandro Galindo easily rivals the better-known work north of the border. Despite the obvious shared elements, these Mexican masterpieces are distinctly different to Hollywood noir. As Museum of Modern Art curator Dave Kehr notes, "American noir is largely a product of war trauma; Mexican noir of economic trauma". Heroes of Mexican noir are desperate strivers struggling to make it against a corrupt state and corporate collusion. In particular, the threat of poetically just punishment looms over the protagonists, exemplified by the brutal ending of Gavaldón's *Night Falls*. Oppressive shadows, accusatory mirrors, cage-like geometric framings—these films contain the essence of noir, but with amped up melodrama. Even so, as the highlighted work of Gavaldón shows, there is a technical elegance and aura of quality that surrounds them, aided by master cinematographers such as Gabriel Figueroa and Alex Phillips working within the world-class Estudios Churubusco Azteca. Only recently made available in restored and subtitled prints, this season is a tantalising glimpse of a rich depository of international filmmaking.

06 July

7:00 IN THE PALM OF YOUR HAND
Roberto Gavaldón
(1951) 113 mins
One of a crop of recently recovered gems from the "golden age" of Mexican classical cinema, Gavaldón's pitch-black *cine negro* adopts themes (economic downturn, duplicitous women and foolish, desperate men) common to its noir cousins north of the border, but has a lush, poetically sonorous approach to genre that stands in counterpoint to Hollywood at the time. Arturo de Córdova plays a hack fortune teller and peeping tom who gradually becomes entranced by black widow Ada Romano (Leticia Palma) who, in a fit of spellbound pulp poetry, is likened to a "secret waterfall of death". *Digital Restoration courtesy of the Filmoteca UNAM.*

9:05 THE OTHER ONE
Roberto Gavaldón
(1946) 98 mins
A high point in the partnership between Dolores Del Río and Gavaldón, this tale of sibling jealousy and murder is a suspense classic. Del Río excels in her dual roles as twins, one rich, the other poor, the latter assuming the former's life and loves after summarily dispatching her. The tormented narrative is matched by exquisitely oppressive set design (Gunther Gerszo) and terrific support from actors Víctor Junco and Agustín Irusta. The story by Rian James was adapted almost 20 years later as the basis for the Bette Davis vehicle *Dead Ringer*. *Digital Restoration courtesy of the Filmoteca UNAM.*

13 July

7:00 ANOTHER DAWN
Julio Bracho
(1943) 106 mins
A union activist on the run (Pedro Armendáriz) is aided by a former lover (Andrea Palma, the director's sister and a major star of Mexican cinema) now unhappily married to a mutual college friend. Adapted from a play by expatriate Frenchman Max Aub—with peculiar similarities to *Casablanca*, released the same year—this nascent film noir clings to the doomed romanticism of poetic realism, even while Gabriel Figueroa's astounding cinematography is inching towards the truly dark fatalism of postwar noir. *Digital Restoration courtesy of the Filmoteca UNAM.*

9:00 NIGHT FALLS
Roberto Gavaldón
(1952) 85 mins
Popular leading actor Pedro Armendáriz plays against type as Marcos, a rising *pelota* (Mexican ball-sport) champion otherwise known for his rampant womanising. After a young society woman falls pregnant to Marcos the arrogant athlete becomes embroiled in a blackmail revenge plot involving the Mob. Exquisite black-and-white cinematography boldly renders this sordid noir-inspired vision of the corrupt world of gambling and gangsters around Mexico City's famous Frontón arena. Adapted from a short story by the novelist Luis Spota (*In the Palm of Your Hand*). *Digital Restoration courtesy of the Filmoteca UNAM.*

20 July

7:00 DEVIL'S MONEY
Alejandro Galindo
(1953) 85 mins
A demimonde of stolen money, dangerous romance and questionable morality resonates through this mesmerising expressionistic noir. Infused with a sophistication built during an early career working in Hollywood, Galindo's vividly corrupt world emerges from the shadows and takes to the open road, amidst harsh factory conditions and driven by the irresistible seductiveness of the rumba. Iconic elements materialise in the rich black-and-white textures filmed by the great modernist photographer Agustín Jiménez. With Roberto Cañedo and Amalia Aguilar. *Digital Restoration courtesy of the Filmoteca UNAM.*

8:35 FOUR AGAINST THE WORLD
Alejandro Galindo
(1950) 99 mins
This dazed Mexican-melodrama-cum-boozer-heist-noir cuts a dark swath over a border nominally dominated by the hardboiled likes of Chandler and Hammett. Employing many of the classic tropes of Mexican noir (blood-tainted money, hothouse betrayals, the entrapped yearnings of dark hearts), we follow the slow demise of a gang who hole up in an attic in the wake of a fatal robbery. Galindo liberally dashes in lashes of the smokiest *amour mort*, gradually whittling it down to an ill-fated if rapturous coupling of gangster's moll and underling. Starring Leticia Palma and Víctor Parra. *Digital Restoration courtesy of the Filmoteca UNAM.*

BREAK FOR MIFF

13

24 AUG–07 SEPT

MASAKI KOBAYASHI: THE HUMAN CONDITION

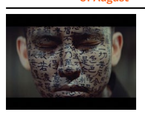
Masaki Kobayashi (1916–1996) is highly regarded for his enraged pacifism and sustained humanist critiques of society and authority. His films routinely depict a world fraught with systemic corruption. Like other socially-engaged filmmakers in postwar Japan (Oshima, Shinoda, Imamura) Kobayashi was able to work seamlessly across a surprising variety of genres including the domestic melodrama, the period film, supernatural horror and the war film. Kobayashi's early career as a director consists of *shomin-geki* in the trademark style of Shochiku studios, reflecting his apprenticeship under Keisuke Kinoshita. Nevertheless, his third completed feature, *The Thick-Walled* Room—an uncompromising depiction of the experiences of convicted Japanese war criminals based on factual accounts—was initially suppressed by Shochiku for being too confronting and controversial. However, it was with this film that Kobayashi finally found his own style and voice, which would eventually lead to his three-part 10-hour masterpiece, *The Human Condition*, a semi-biographical indictment of the dehumanising effects of war. This season of imported 35mm prints draws focus away from Kobayashi's anti-war films to draw attention to his mature and fantastic work in the *jidai-geki* (*Samurai Rebellion*, *Strike a Life For Nothing*), the portmanteau horror film (*Kwaidan*), and gives a nod to one of his less known but important anti-war films, *Hymn to a Tired Man*.

24 August

7:00 SAMURAI REBELLION
Masaki Kobayashi
(1967) 128 mins PG
After two years of marriage to a vassal, a lord demands the return of his concubine. The vassal's family (led by Toshiro Mifune) rebels, forcing them into conflict with an old friend (played by Tatsuya Nakadai). Kobayashi uses the form of the period film to universalise his recurring theme of dissidence. The unbending ritual of the samurai code, richly entrenched in legend and historical lore, is stylishly realised and questioned through his use of cool, reticent movement and elegant composition. Score by Toru Takemitsu. With Yoko Tsukasa. *35mm print courtesy of The Japan Foundation.*

9:20 BLACK RIVER
Masaki Kobayashi
(1957) 114 mins
Combining existential and humanistic themes garnered from his own personal and reluctant wartime experience as a private in the Japanese army, Kobayashi surveys the immediate post-WWII social problems in a community adjacent to an American military base. Within a sordid and pitiless world seemingly devoid of optimism, Kobayashi explores innocence, purity and the loss of dignity, as a young woman (Ineko Arima) is tempted into prostitution by a local petty criminal (Tatsuya Nakadai). With Fumio Watanabe. *35mm print courtesy of The Japan Foundation.*

31 August



7:00 KWAIDAN
Masaki Kobayashi
(1964) 183 mins PG
A triumph of disturbing atmosphere and ghostly implications, Kobayashi's anthology of oft-told tales of the supernatural was the most expensive film made in Japan and is marked by expressionistic visual and sound design that foreshadows many of the tropes of J-Horror. Alternately nightmarish and chilling, much of the film's reputation for beauty lays with the work of art director Shigemasa Toda and the controlled direction of Kobayashi. Originally released in shortened form in the West, this is the complete version including all four tales. "It has remained for countless viewers such a singular experience, clinging to memory like an unshakable dream, a glimpse into some alternate zone where light falls differently on faces, time moves by a different measure, and terror blends disturbingly with beauty" (Geoffrey O'Brien). *35mm print courtesy of The Japan Foundation.*

07 September

7:00 HYMN TO A TIRED MAN
Masaki Kobayashi
(1968) 130 mins
A young soldier is left half deaf after a severe beating from a superior officer during WWII. Years later, the soldier and the officer become destined to cross paths once again after their eldest children are engaged to be married. Based on the novel by the great Shusaku Endo (*Silence*), Kobayashi's film adaptation is a meticulously paced dramatic film that maintains the director's lifelong stance against corrupt authority, war and brutality. Featuring Kobayashi regular Michiyo Aratama. Music by Japanese New Wave legend Toru Takemitsu. *35mm print courtesy of The Japan Foundation.*

9:20 STRIKE A LIFE FOR NOTHING
Masaki Kobayashi
(1971) 123 mins
An array of dissolute smugglers while away the hours at an isolated tavern, suspicious of outsiders and all too keen to avoid trouble—until the arrival of a young idealist trying to buy his beloved's freedom from prostitution rouses their sense of solidarity. Kobayashi weaves elements of poetic realism into this stunningly shot adaptation of the novel by Shugoro Yamamoto (who also wrote the source novels for Kurosawa's *Sanjuro*, *Red Beard* and *Dodes'ka-den*). Tatsuya Nakadai delivers another exceptional performance as the enigmatic "Sadahichi the Indifferent". *35mm print courtesy of The Japan Foundation.*

14

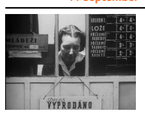
14–21 SEPT

DESPATCHES FROM THE RADICAL LITERARY CZECHOSLOVAK CINEMA OF THE '60S

CO-PRESENTED WITH THE CZECH AND SLOVAK FILM FESTIVAL OF AUSTRALIA

Czechoslovakia had long tapped home-grown literature as a fecund wellspring for its cinema, but the thawing of Soviet censorship in the 1960s, coterminous with state subsidisation of film production and cooperation across an unprecedentedly rich pool of intergenerational talent, gave rise to a spate of extraordinarily vital new literary adaptations. In this season of imported titles, courtesy of the National Film Archive in Prague, eight key directors of the 1960s adapt the work of three major 20th-century authors in three innovative films that made huge strides away from the stifling demands of Soviet socialist realism. In the omnibus film *Pearls of the Deep*, five alumni of Prague's storied film school FAMU—Jiří Menzel, Jan Němec, Evald Schorm, Věra Chytilová and Jaromil Jireš—each adapted a short story by Bohumil Hrabal in what came to be considered a manifesto for the Czechoslovak New Wave. Amongst their lecturers at FAMU, Elmar Klos' *Death is Called Engelchen*, co-directed with regular partner Ján Kadár and based on Slovak writer Ladislav Mňačko's memoiristic WWII novel, is scarcely less groundbreaking, expressive or urgent than his students' work. František Vláčil was more of an outlier, belonging to a generation between Kadár and Klos, and FAMU's star alumni. Newly digitally restored in 4K, *Marketa Lazarová*, Vláčil's adaptation of murdered avant-garde polymath Vladislav Vančura's same-named 1931 novel, is finally receiving its due recognition as a peerlessly hypnotic, otherworldly Middle Ages masterpiece. This season will be supplemented by further thematically linked films in the programme for the 2016 Czech and Slovak Film Festival, in partnership with the Melbourne UNESCO City of Literature Office.

14 September



7:00 PEARLS OF THE DEEP
Jiří Menzel, Jan Němec, Evald Schorm, Věra Chytilová, Jaromil Jireš
(1966) 105 mins
In one of the great anthology films, five leading lights of the burgeoning Czechoslovak New Wave each adapted a story from the recent, if long delayed, debut publication of Bohumil Hrabal, the most revered Czech writer of his generation. Each finds cinematic analogues for Hrabal's iconoclastic adoption of vernacular language, celebrations of individual idiosyncrasy and affinity for the absurd, as shot by Jaroslav Kučera, the talismanic cinematographer of the New Wave. Hrabal enjoys a cameo in each segment, while Menzel's is his feature debut and the first of many collaborations with the author. *DCP courtesy of the National Film Archive in Prague.*

8:55 DEATH IS CALLED ENGELCHEN
Ján Kadár, Elmar Klos
(1963) 129 mins
Structurally reminiscent of Alain Resnais' *Hiroshima mon amour*, this existential, nonlinear, taboo-busting work is based on Ladislav Mňačko's bestseller, which drew on his experiences in the Slovak partisan resistance movement during WWII and sugar-coated none of it. Paralysed, lying prostrate in a hospital bed, a despondent young man (Jan Kačer) is haunted by flashbacks of his time as an idealistic guerrilla fighter battling occupying Nazi forces in Moravia. Rudolf Milič's adroit handheld camerawork and Zdeněk Liška's plangent score lend an atmosphere of dread and urgency to a film of rare sophistication and power. *DCP courtesy of the National Film Archive in Prague.*

21 September

7:00 MARKETA LAZAROVÁ
František Vláčil
(1967) 165 mins
Nowadays often proclaimed the greatest Czech film ever made, this dense, hallucinatory medieval epic, pitting clan against clan and Christians against Pagans, is a nearly 3-hour long rush of indelible, high contrast, black-and-white 'Scope imagery, shot with an ever prowling camera, edited furiously and constantly switching between objective and subjective points-of-view. Trying to keep up with the labyrinthine plot—even if its dizzying twists and turns are telegraphed in ornately worded chapter headings—is secondary to giving in to the film's experiential potency, as Vláčil's painstaking insistence on 13th-century period exactitude and hardscrabble brutality is raised, by stunning atmospherics inclusive of a majestic Zdeněk Liška choral-electronic score, to the order of the sublime. Starring the luminous Magda Vášáryová as the eponymous Marketa. *4K digital restoration courtesy of the National Film Archive in Prague.*

15

28 SEPT

REDUX: THE POETIC CINEMA OF ANDREI TARKOVSKY

Russian master Andrei Tarkovsky (1932–1986) made seven feature-length films during his lifetime. The Melbourne Cinémathèque's 2014 retrospective, *Geographies of Place and Time: The Poetic Cinema of Andrei Tarkovsky*, screened four of these in what remains one of our most popular seasons to date. We are pleased to augment this with a rare 35mm screening of Tarkovsky's preferred cut of his lengthy medieval masterpiece, *Andrei Rublev*.

7:00 ANDREI RUBLEV
Andrei Tarkovsky
(1966) 183 mins PG
Deemed "dangerous" by the Soviet authorities of the time, and banned from release for several years, this magnificent and truly epic film is often regarded as Tarkovsky's masterpiece and is unquestionably one of the greatest films ever made about an artist. Based on the life of the medieval monk and pioneering painter of Russian icons (played by Anatoly Solonitsyn), this historical fresco combines weighty moral and national concerns with an audacious display of formal experimentation. Several of its set pieces, the sacking of a medieval town and the creation of a large bell, are amongst the greatest in Tarkovsky's cinema. Co-written by Andrei Konchalovsky. *35mm print courtesy of the National Film and Sound Archive, Australia.*

16

05 OCT

UNSETTLING WORLDS: TWO FILMS BY LYNNE RAMSAY

Scottish filmmaker Lynne Ramsay (1969–) has realised only a slim body of work, making three feature films since her 1999 debut, yet she has been justly celebrated as one of the most original and powerful voices working in contemporary British cinema. This program explores the "immersive and at times almost overwhelming" (Harvard Film Archive) world of Ramsay's films, screening two of her intensely personal explorations of youth and grief.

05 October

7:00 RATCATCHER
Lynne Ramsay
(1999) 94 mins
Set amongst decrepit Glasgow tenements, Ramsay films this story of a troubled childhood with a transcendental attention to textures and sensations. Assisted by Alwin H. Küchler's sensitive cinematography, the director ruminates on the fragility of life and desires against the backdrop of a garbage strike. Amidst the earthy colour palette and gloomy realism of Ramsay's feature debut as writer and director lies a mesmerising glow that reveals a heartbreaking affection for the film's subjects. With William Eadie and Leanne Mullen, and a powerful musical score by Rachel Portman.

8:45 MORVERN CALLAR
Lynne Ramsay
(2002) 97 mins M
Assuming the literary identity of a recently suicided boyfriend, "Morvern Callar" sets off from small-town Scotland to the sun and parties of southern Spain with her best friend. Lauded at Cannes for its dreamy cinematography, edgy soundtrack (Can, Broadcast, Aphex Twin, Lee Hazlewood) and career-defining performance by Samantha Morton in the title role, Ramsay's second, much-celebrated feature film is the perfect distillation of her impressionistic cinema of unsettlement. "Pure punk existentialism" (Elvis Mitchell, *The New York Times*). *35mm print courtesy of the National Film and Sound Archive, Australia.*

17

12–26 OCT

THE POWER OF SEX: THE FILMS OF CATHERINE BREILLAT

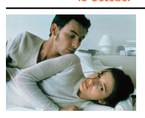
Known for her explicit and confronting portrayals of women's sexuality, provocateur, writer and filmmaker Catherine Breillat focuses wholly on female psychology. No stranger to controversy, Breillat published her first book at age 17, an erotic novel that was banned for purchase by anyone under 18 because of its openly sexual subject matter. Since 1975, Breillat has written and directed films, often adapted from her own novels, exploring women's (at times masochistic) relationship to desire and using sex to examine power struggles between men and women. Reprehensively dubbed the "auteur of porn", Breillat focuses on frank sexual encounters and the complex inner lives of women rather than intricate narratives. Whether it is exploring adolescent sexuality, casting an Italian porn star or filming real intercourse, Breillat is obsessive and unflinching in depicting sexual relations. Her *cinéma du corps* lingers clinically on sex in real-time action complete in its messy, painful realism, and portrayed without romanticism or overly expressive emotion. This season showcases Breillat's key works including her first film, *A Real Young Girl*, her international breakthrough, *Romance*, and the divisive *Anatomy of Hell*, the last two of which both initially faced bans in Australia upon their release.

12 October

7:00 A REAL YOUNG GIRL
Catherine Breillat
(1976) 89 mins
Breillat's debut film, adapted from her fourth novel *Le Soupirail*, is a powerful depiction of female sexual fantasies and experiences. With its frank presentation of a teenage girl's developing sexual agency, the film came under criticism and was held in censorship limbo, finally being released in theatres almost a quarter-century after it was completed. Explicit for its time, Breillat's soft-focus aesthetic is beautifully poetic and nuanced, signalling her future approach to incendiary subject matter. With Charlotte Alexandra and Hiram Keller.

8:40 À MA SOEUR!
Catherine Breillat
(2001) 86 mins R18+
Sibling rivalry comes to the fore when two very different sisters on a seaside holiday debate love, sex and losing their virginity. Attractive, flirtatious 15-year-old Elena (Roxanne Mesquida) draws advances from an Italian student while chubby, plain 12-year-old Anaïs (Anaïs Pingot) looks on with jealousy. An explicit and provocative look at teen sexuality and desire portrayed in all its clumsy, fumbling realism; what appears initially to be a summer coming-of-age story reveals something more fundamentally disturbing, driven home by a shocking finale. With Arsinée Khanjian.

19 October



7:00 ROMANCE
Catherine Breillat
(1999) 84 mins R18+
Deeply divisive in its chronicling of one woman's burgeoning sexual odyssey, Breillat's cool, insidious curlicue of a film was responsible for a commentariat furore in Australia that ultimately paved the way for an overhaul of the R18+ classification. Seen today, Breillat's methodical interest in the philosophical and sociological codification of sexual coupling comes to the forefront, as does her penchant for a literary form of deadpan, behavioural absurdity that can be traced back to her early years as a novelist (ever the firebrand, Breillat published her first novel at the tender age of 17).

8:35 BLUEBEARD
Catherine Breillat
(2009) 80 mins
Charles Perrault's morbid fairytale is preserved as an elegant 17th-century costume drama, narrated through vividly imaginative eyes as a pair of sisters read from a storybook in their attic. The ogreish Bluebeard (Dominique Thomas) and his elfin wife, Marie-Catherine (Lola Créton), circle each other in their castle in a claustrophobically erotic display of desire and self-control. Ultimately, a tale about forbidden temptations, this is a sublime chamber of horrors given Breillat's classically feminist spin.

26 October

7:00 THE LAST MISTRESS
Catherine Breillat
(2007) 104 mins R18+
Breillat creates a brutally sensual period film, distinctively eviscerating romantic illusions with a decadent vision of aristocratic sexual excess. Adapted by the director from Jules-Amédée Barbey d'Aurevilly's erotic novel, it features Asia Argento as a ferocious force in the title role. A remarkably assured change of genre for Breillat, the film communicates a devastating power through its richly designed *mise en scène*. Shot with extreme precision by Breillat and Theo Angelopoulos' regular cinematographer Giorgos Arvanitis.

8:55 ANATOMY OF HELL
Catherine Breillat
(2004) 77 mins R18+
A suicidal woman (Amira Casar) hires her rescuer (played by generously endowed porn star Rocco Siffredi) to spend four nights watching her, facing the hell of the female body. Breillat's "feminist existential porn", an adaptation of her own novel *Pornocracy*, confronts misogyny and the male gaze with eyes and legs wide open. Provocative, agitational and providing humour not quite as unintentional as its detractors would have us believe, Breillat offers a philosophy of female corporeality unlike anything else in recent cinema.

18

02–16 NOV

THE PAST IS A FOREIGN COUNTRY: THE CINEMA OF HOU HSIAO-HSIEN

Hou Hsiao-Hsien (1947–) is one of the key figures of contemporary cinema, a widely acclaimed and awarded filmmaker who has produced intimate, epic, historical, domestic, international and supremely local works of exquisite beauty and formal rigour for over 30 years. Hou's cinema is often concerned with his experiences of growing up in rural Taiwan in the 1950s and 1960s, a time which saw the settlement of refugee families from the Mainland, severe social and political controls and the beginnings of the most significant social changes in modern Taiwanese history (the economic boom that led to widespread Westernisation and urbanisation). Hou's films are intimate expressions of these tumultuous times and experiences, as well as profound meditations on history, identity, growing up and the materiality of everyday life. Hou's emotionally charged work is replete with highly nostalgic and bittersweet images, their power lying in his cinema's total immersion in the past and its sympathies for the fate of families and individuals who suffered during difficult times. In a poetic yet relaxed style, Hou's films reflect a deep sympathy, everyday materiality and profound humanism not unlike the work of Yasujiro Ozu (an avowed influence). This season brings together a number of Hou's greatest films to explore the key trends in his work from the exquisite memory works of 19th-century China and mid-20th-century Taiwan (*A Time to Live, A Time to Die* and *Dust in the Wind*) to his epic but intimate account of the aftermath of the formation of modern Taiwan (his masterwork, *A City of Sadness*) and the series of mature works that fully demonstrate his place as a modern master (*Three Times*, *Flight of the Red Balloon*, *The Assassin*).

02 November

7:00 A CITY OF SADNESS
Hou Hsiao-Hsien
(1989) 157 mins M
Hou's most commercially successful film in Taiwan is a complex, panoramic and politically bold family saga beautifully shot by Chen Huai-en. Set at the time of the formation of modern Taiwan, between the end of WWII and Nationalist China's fall to the communists in 1949, it is the director's most ambitious, devastating and expansive film. The remarkable dramatic thrust of Hou's film lies in its constant evocation of transience and the precariousness of its characters' lives, as well as its status as the first movie to openly deal with the "white terror" unleashed by the Kuomintang government in the late 1940s. Stars Tony Chiu Wai Leung and Jack Kao. *35mm print courtesy of the National Film and Sound Archive, Australia.*

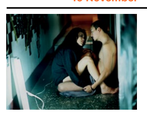
9:45 THE ASSASSIN
Hou Hsiao-Hsien
(2015) 107 mins PG
Hou's most recent film is a widely celebrated wuxia based on a famous story by Pei Xing about a looming, seemingly inevitable outbreak of violence predestined by the forces of history and ancestry. Hou applies his meditative and meticulously choreographed "slow cinema" style to the traditionally energetic, action-oriented genre in order to canvas an array of politically resonant tensions between what is visible and obscured, flatness and depth, isolation and population, myth and reality, intrigue and action (or inaction). With Shu Qi and Chang Chen.

09 November

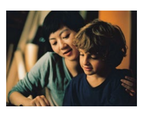
7:00 A TIME TO LIVE, A TIME TO DIE
Hou Hsiao-Hsien
(1985) 138 mins PG
A resonant and moving account of two periods in 20th-century Taiwanese history as seen through the eyes of a boy whose family has recently emigrated from Mainland China. Shot with extraordinary delicacy by Mark Lee Ping Bin, Hou's autobiographical masterpiece is a brilliantly simple but multi-faceted portrait of loss and the complacency of childhood. FIPRESCI Prize winner at the Berlin Film Festival; Tony Rayns called it "One of the cinema's classic visions of childhood and adolescence". Co-written by Hou's regular collaborator Chu T'ien-wen. *35mm print courtesy of the National Film and Sound Archive, Australia.*

9:30 DUST IN THE WIND
Hou Hsiao-Hsien
(1987) 109 mins PG
Hou's eighth film, detailing the bittersweet fate of a young couple who move from a remote mining town to Taipei, was the aesthetic culmination of the director's early filmmaking career. It crystallised for the first time his signature style, in which seemingly small moments and detail provide signs of major narrative developments. It also continued the screenwriting collaboration between Chu T'ien-wen and Wu Nien-jen, whose own background story the script is based on. The film features significant contributions from regular Hou collaborators cinematographer Mark Lee Ping Bin and Li Tian-lu as Grandpa. *35mm print courtesy of the National Film and Sound Archive, Australia.*

16 November



7:00 THREE TIMES
Hou Hsiao-Hsien
(2005) 120 mins
Recognised on its arrival as a new pinnacle in Hou's work, this masterful film uses a tripartite structure to explore the relationship between young men and women across three periods: 1966, 1911 and 2005. The three couples are played by the same actors, art-house drawcard Chang Chen (*Happy Together* and *The Assassin*) and Shu Qi (*Millennium Mambo* and *The Assassin*). Hou's complex, sensuous minimalism emphasises repetition and timelessness, on one hand, while contrasting the manners and sexual mores of different periods, on the other.



9:10 FLIGHT OF THE RED BALLOON
Hou Hsiao-Hsien
(2007) 115 mins PG
Hou's first film shot outside Asia is a typically profound and measured expansion of Albert Lamorisse's iconic and much-loved 1956 short, *The Red Balloon*. A mood of sublime restraint is created through exquisite technique, as textures, texts and cultures double upon each other in a paradoxically opaque clarity. Juliette Binoche as the mother of the balloon-pursuer is in career-best form, alongside Fang Song as the film student babysitter. "In its unexpected rhythms and visual surprises… its creative misunderstandings and its outré syntheses, this is a movie of genius" (J. Hoberman).

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23 NOV

THE THEATRE OF HISTORY: A TRIBUTE TO MANOEL DE OLIVEIRA

Until his death at the age of 106 in April last year, Portuguese director Manoel de Oliveira (1908–2015) was considered to be the oldest active filmmaker in the world. Born not long after the invention of cinema itself, Oliveira was the only director whose career reached from the silent era to the digital age. He was also, unquestionably, a major figure of world cinema who was recognised by lifetime achievement awards from the Cannes and Venice film festivals as well as being awarded the French Legion of Honour. The Melbourne Cinémathèque takes this opportunity to pay tribute to a great director.

23 November

7:00 VISIT, OR MEMORIES AND CONFESSIONS
Manoel de Oliveira
(1982/2015) 68 mins
Oliveira's cinematographic elegy is an exploration of spaces (including the director's home in Porto), objects and loved ones encompassing the prodigious director's life and filmmaking career. Made in 1982, with the instruction that it not be shown until after his death, Oliveira's ruminative observations and fluid camerawork bring his distinctive world to life yet again in a deeply personal essay that drifts through physical spaces and orbits around intangible memories. Finally screened in 2015, it is now available with thanks to the Oliveira family. *35mm print courtesy of Cinemateca Portuguesa.*

8:20 FRANCISCA
Manoel de Oliveira
(1981) 166 mins
Oliveira's brilliant and expressly literary adaptation of Agustina Bessa-Luís' 1979 novel is widely regarded as one of the director's key works and the first of his long, fruitful collaboration with producer Paulo Branco. In many ways this tragic story of doomed love harks back to the elemental, shadowy world of silent cinema while paving the way for the extraordinarily productive final phase of the director's career. Deploying a heightened mixture of self-conscious theatricality, historical detail and documentary fidelity, Oliveira's opus is "one of the most complete expressions of the director's eight decade career" (Michael J. Anderson). *35mm print courtesy of Cinemateca Portuguesa.*

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30 NOV–07 DEC

ARCHIVAL ALLEGORIES: AN INTRODUCTION TO THE FILMS OF HARUN FAROCKI

"Today, perhaps the cinema's most illustrious artist-archaeologist, and allegorist-archivist, is Harun Farocki," wrote film scholar Thomas Elsaesser a decade before Farocki (1944–2014) passed away. Critical interest in the prolific essayistic filmmaker, director of fiction features, experimental documentarian, installation artist, writer and theorist has only increased in the intervening years, especially as Anglophone film culture attempts to catch up with the esteem Farocki was accorded in his home country, Germany. Farocki was among the inaugural intake at the German Film and Television Academy Berlin (DFFB) and graduated amid the tumult of 1968 along with peers such as Hartmut Bitomsky and future Red Army Faction member Holger Meins. While producing notorious pieces of agitprop such as *The Inextinguishable Fire*, Farocki also found work in the state-run TV industry, where what he described as "benign neglect" allowed him to finance and produce many of his experimental documentaries. Farocki's work over more than four decades amounted to more than 90 films and videos. This season, while it can only scratch the surface, presents a grounded entry to the director's oeuvre, with a selection drawn from across his working life. Trenchantly political yet studiously sober and dispassionate, Farocki's films are interventions in the image regime that has come to shape society; over consecutive weeks, this season will elucidate two of Farocki's key concerns, the relationship between images, violence and history, and the value of labour, including the role of the artisan-filmmaker.

This season has been co-curated with Nic Tammens, in association with a project focusing on Farocki to be exhibited at the Victorian Trades Hall this year. Information will be made available on the Cinémathèque website towards the exhibition dates.

30 November

7:00 IMAGES OF THE WORLD AND THE INSCRIPTION OF WAR
Harun Farocki
(1989) 75 mins
Farocki's intriguing and troubling film explores the processes of visual perception and how they affect our understanding of history and society. In a work reminiscent of the writings of Paul Virilio and Michel Foucault, Farocki examines a range of phenomena including aerial reconnaissance photos of the Auschwitz concentration camp. **Followed by *The Inextinguishable Fire*** *Harun Farocki (1969) 22 mins*. Farocki's remarkable early agitprop work is an austere treatise on the military-industrial complex that produces napalm: "When napalm is burning, it is too late to extinguish it. You have to fight napalm where it is produced: in the factories." *Prints courtesy of the National Film and Sound Archive, Australia.*

8:55 VIDEOGRAMS OF A REVOLUTION
Harun Farocki and Andrei Ujică
(1992) 106 mins
Working with Andrei Ujică (*The Autobiography of Nicolae Ceausescu*), Farocki chronicles the end of the Romanian dictatorship and the ways the revolution will or will not be televised. An extraordinary example of found footage documentary, the film is composed entirely from amateur video and state television broadcasts to create a contrasting study in how images and media are used to create ideologies. Culled from 125 hours of footage, the film suggestively moves from camera to camera to—in a deliberate invocation of Eisenstein—tell the story of five days that shook the world. *Courtesy of the National Film and Sound Archive, Australia.*

07 December

7:00 IN COMPARISON
Harun Farocki
(2009) 61 mins
Focusing on the methods of brick building, as well as their unique forms, meanings and cultural applications, Farocki explores these processes as nothing less than the building blocks of a society, of societies, *by comparison*. Seemingly uninflected by intervention or voiceover narration, we pass through 20 intertitles in an hour to dance around a cavalcade of colour, movement and sound, each nodule sliding in with constructivist precision. "The film shows us that certain modes of production require their own duration and that differences between cultures can be shown in brick time" (Ute Holl).

8:10 MATERIALIST FILM HISTORIES
Harun Farocki
(1995–97) 89 mins
This program of three short essayistic works demonstrates Farocki's acute and playful facility with reworking existing images and exploring materialist film history. **Workers Leaving the Factory** (1995) uses the seminal Lumière Brothers film to instigate an exploration of this trope across film history (*Metropolis*, *Modern Times*, *Red Desert*) and its gradual disappearance as a figure of industrialised labour. *Courtesy of the National Film and Sound Archive, Australia.* **Interface** (1995) is a self-reflexive account of Farocki's own practice as an image producer. **The Expression of Hands** (1997) returns to cinema history to compile a taxonomy of close-ups of hands (*Pickup on South Street*, *North by Northwest*) denoting labour, exchange, emotion and expression.

07 December