

WEDNESDAY 18 MARCH

A FOREIGN AFFAIR

Dietrich's accompanist.

I KISS YOUR HAND. MADAME

66 mins - Unclassified 15 +

In one of her final "silent films"

luxuriating in her freedom and a

circle of adoring men. This divine

comedy is marked by elegant set

design and the exquisite appeal of

Gotthardt Wolf. While mostly silent,

this was the first German film to use

giving a platform to established lead

Harry Liedtke and the titular sona.

as the clear star, displaying early

of Deutsche Kinemathek.

MONDAY 18 MAY

Douglas Sirk (1939)

46-year-old stage veteran Annie van

who, with his best friend and partner

Ees plays a 12-year-old delinquent

in crime Pietje, dreams of ditching

his hometown of Rotterdam for

the idealised shores of America.

Sirk's last European production

before he embarked upon a career

in the US was a film he made in the

Netherlands whilst in exile from pre

war Nazi Germany. In a Dickensian

critique of the Dutch class system

with shades of Graham Greene's

Brighton Rock, Sirk explores the

redemptive sensibilities. 35mm print

societal and human struggles

between punitive, cynical and

courtesy of Eye Filmmuseum.

BOEFJE

However, it is Dietrich who emerges

signs of her extraordinary performa

ive sensuality. 35mm print courtesy

Parisian high life, beautifully captured

by cinematographers Carl Drews and

Dietrich stars as a divorcee in Paris

Robert Land (1929)

Ernst Lubitsch (1937) Billy Wilder (1948) Dietrich plays the disaffected wife of Wilder, Richard L. Breen and a British diplomat (Herbert Marshall) Charles Brackett's wicked and who flies to Paris for the night to visit pointed satire about a congressiona the "salon" of a Russian duchess. investigation into GI morals portrays There she meets and falls for an bombed-out Berlin as a supremely attractive stranger (Melvyn Douglas) corrupt black marketeers' paradise who gives her the codename "Angel". Although it stars Jean Arthur as a fish-out-of-water congresswoman Regarded as a significant failure on elease, it has emerged as one of negotiating the moral and cultura Lubitsch and Dietrich's most sophisquagmire of the emerging Cold War Dietrich steals the film as a ticated, penetrating and underrated works. An extraordinarily elegant and slippery. Mephisto-like chanteuse incisive portrait of the entanglements. A knowing reversal of the star's of love and sexual attraction, it is renowned anti-fascism, it includes also a fascinating document of old Europe teetering on the cusp of war. Hollaender who also features as

DESTRY RIDES AGAIN 97 mins - PG Borrowing the title but little else

WEDNESDAY 11 MARCH

ANGEL

from Max Brand's novel, Marshall offers a comically subversive western with striking views on gun violence and the place of women in the genre, perhaps courtesy of one-time communist Gertrude Purcell sharing script duty. Dietrich plays a chanteuse caught between Brian Donlevy's ruthless boss and a new sheriff – James Stewart in one of his most shrewdly guileless performances - who proves not quite be. Marlene's memorable barroom fight with Una Merkel caused some consternation in its day





ALL THAT HEAVEN ALLOWS Douglas Sirk (1955)

This classic Sirk melodrama (later reworked by Fassbinder as Fear Eats the Soul and Todd Haynes as Far from Heaven), shot by the incomparable Russell Metty in glorious Technicolor, features an outstanding central performance by Jane Wyman as an upper-class widow torn between worldly passion for her Thoreau-reading gardener (Rock Hudson) and the rigid social pressures, material comforts and class expectations of both her deeply conservative children and the stultifyingly picturesque New



SHOCKPROOF Douglas Sirk (1949) 79 mins - Unclassified 15 +

Sam Fuller and Helen Deutsch's script follows an idealistic parole officer (Cornel Wilde) who falls for one of his charges (Patricia Knight a "femme fatale" who wants to be a good girl - but society, and her past, just won't let her. Sirk's lurid melodrama teeters precariously between noir and something less readily classifiable. Undeservedly neglected, its deceptively trashy tabloid surface mirrors the easy dismissal that the heroine suffers in the film. Charles Lawton Jr.'s meticulously framed images inspired pop artist Richard Hamilton

The ideas behind

the films you love

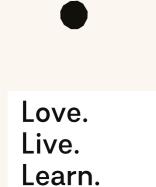
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ANNOTATIONS ON FILM













ideology. With Alida Valli. 35mm print

courtesy of Cinecittà Luce.

Jacques Rivette (1966)

Rivette's bold second feature is a

controversial adaptation of Denis

Diderot's late 18th-century novel

detailing the virtual incarceration of

convent. Initially condemned by the

Catholic church, partly for its critical

and honest portrayal of various high

officials, Rivette's characteristically

palpable portrait of the sad fate of

ncarnation by Anna Karina) is also

one of the greatest prison movies

ever made" (Justin Chang). A tribute

to the legendary Anna Karina who

MONDAY 23 MARCH

Joseph Losey (1963)

The first of three collaborations

between Losey and celebrated writer

Harold Pinter is an uneasy chamber

(James Fox) and his newly appointed

of his most iconic roles). Adapted

from Robin Maugham's 1948 novel,

the film's power play is permeated

with psychological and sexual ten-

sion. Winning three BAFTA awards,

Losev's landmark film garnered

of class and sexuality as well as

cinematography. With Sarah Miles.

praise for its candid treatment

DADDY NOSTALGIE

Bertrand Tavernier (1990)

A delicate three-hander is played

out between a charming but selfish

man (Bogarde, in his final film), his

estranged daughter (Jane Birkin) an

his embittered, neglected wife (Ode

Laure). The sensitive screenplay by

Tavernier O'Hagan, may be at least

partly autobiographical; the film, like

a Chekhov play, allows small details

to take on a magnified significance.

album, the film's montage, Tavernie

observed, is dictated not by plot but

Composed of discrete scenes

manservant, Hugo (Bogarde in one

THE SERVANT

tortured roles can perhaps be traced drama involving the privileged Tony

domineering. As his biographer David Douglas Slocombe's claustrophobion

Suzanne Simonin (in an extraordinar

precise, formally adventurous,

LA RELIGIEUSE

WEDNESDAY 5 FEBRUARY

The opening night of our 2020 pro-

gram features recent restorations of

ures of post-World War II European

cinema: Bernardo Bertolucci and

Jacques Rivette. Both filmmakers

strong affinity with the history of

cinema and other art forms. This

program profiles two of their less

this seminal period, opening with

widely seen but central works from

thine and mercurial adaptation of a

short story by Jorge Luis Borges.

Conformist, The Spider's Stratager

demonstrates both the full range of

istic preoccupation with the legacies

of history, place and identity. The

Rivette's *La religieuse* profiles an

extraordinary central performance

Cinémathèque's overriding goal of

profiling challenging works of film

MARCH 23 - APRIL 6

DIRK BOGARDE

CAST A DARK SHADOW:

After beginning his theatrical career

in London's West End, Dirk Bogarde

(1921-1999) became one of British

cinema's most significant and richly

talented actors, his distinguished

star persona balancing swooning

matinee-idol good looks with an

array of dark, complex, turbulent

characters. Bogarde's proclivity

towards multifaceted, sometimes

to the horrors - for example, he was

one of the first Allied officers to

enter the Bergen-Belsen concen-

homosexuality. With a sensitive.

vividly expressive eyes, Bogarde's

screen presence is both subtle and

Huckvale writes, "If Bogarde was

starring the film was simultaneously

always about him." In this regard, it

can be said that many of Bogarde's

roles well and truly belong to the

complex sexual, political and social

identity of his characters. This sea-

son includes many of the landmark

European arthouse cinema, profiling

films of Bogarde's mature career

directors from Liliana Cavani and

Luchino Visconti to Rainer Werne

Fassbinder. It focuses, in particul

on many of his most notable role:

of the 1960s and 1970s, including

his indelible performances in Bas

Losev's The Servant, and presents

a rare screening of his valedictory

film, Bertrand Tavernier's aching

Dearden's Victim and Joseph

WEDNESDAY 20 MAY

This heartbreaking adaptation of

Erich Maria Remarque's anti-war

novel is Sirk's most personal film.

Dedicated to the memory of the son

Sirk left in Germany, it traces the life

of a young soldier (John Gavin) sent

to the Russian Front and forced to

commit atrocities before meeting

encroaching death and ruination

grants poignancy to the film's ill-

ated love story and detailed portrait

the war. Beautifully shot in 'Scope by

key Sirk collaborator Russell Metty, it

features Remarque and Klaus Kinski

in supporting roles.

APRIL. APRIL!

Douglas Sirk (1935)

82 mins - Unclassified 15

When a prince sends an order

to the social-climbing owner of a

noodle factory (Erhard Siedel) it

identities, wild misunderstandings

rarely screened first feature, made

screwball farce" (Tom Ryan). The

ilm features musical numbers but is

also musical in a poetic sense, with

its "upstairs-downstairs" depiction of

bourgeoisie and servants forming "a

contrapuntal household symphony

(Katie Trumpener).

and hilarious deceptions. Sirk's

at UFA, is "a deliciously funny

triggers a chain reaction of mistaker

9:25pm

a girl while on leave. A sense of

A TIME TO LOVE AND

A TIME TO DIE

132 mins – PG

Douglas Sirk (1958)

commanding demeanour, and

tration camp after it was "liberated

he witnessed during World War II,

THE BEAUTIFUL SADNESS OF

exquisite recent restoration of

by the late Anna Karina, while

also highlighting the Melbourne

Released within months of *The*

key works by two of the towering fig-

emerged as key figures in the 1960s,

the hardships of working-class life immediatelv after World War II. Yet the actor and director, across a concerns. He explored Commedia all'italiana and fabulist fantasy, and made socially incisive romantic comedies and frothy sex comedies. Rome and his late work, such as the elegiac triumph The Garden of the Finzi-Continis successfully combines neorealist principles with Hollywood grandeur and technique. Born in Sora, near Rome, De Sica spent his early years in Naples. His bank-cle father encouraged his entry into acting and by the 1930s De Sica was a matinee idol, with a debonair screen persona akin to Cary Grant's. He would continue to act his entire life often cheerfully taking on lightweight roles to fund his own films, while parlaying his acting talent into a directorial empathy with performers both professional and amateur. It was while acting on a film in 1935 that De Sica met screenwriter Cesare Zavattini, leading to a partnership that defined not only both men's careers but also the neorealis movement. Of De Sica's 33 film Zavattini worked on the scripts of 20 or so, a number of which appear this season. Working with Zavatti De Sica would direct four films that for Best Foreign Language Film; in fact, the pair's work on Shoeshine and Bicycle Thieves received the honorary awards that inaugurated the category. This season prese many of the key works of De Sica's landmark directorial caree including his defining contribut to neorealism and the peak of his

Marriage Italian Style.

MONDAY 30 MARCH

Notorious upon its release, this

erotic Nazisploitation film explores

een a former SS officer

(Bogarde) and a Holocaust survivor

perverse, with dark and evocative

cinematography by Alfio Contini,

transgressive behaviour, love and

Courtesy of Cinecittà Luce.

8:40pm

DESPAIR

Cavani's controversial film examines

and psychological effects of fascism

Rainer Werner Fassbinder (1978)

Bogarde plays a Russian Jewish

whose identity he can adopt -

chocolatier in 1930s Germany who

plots an escape to Switzerland after

though it's clear to all that what he's

self. In response to Tom Stoppard's

most trying to escape from is him-

adaptation of Vladimir Nabokov's

absurd novel, a macabre tale laced

with melancholy humour. Fassbinder

delivers what The Guardian calls "an

icy, psycho-melodramatic nightmare

exploring themes of alienation

playfully provocative ways.

MAY 27-JUNE 10

GILLIAN ARMSTRONG

One of Australia's most successful

directors. Gillian Armstrong (1950-)

has built a significant profile as a

filmmaker in her home country, in

in the 1970s, Armstrong was more

than just an important part of the

Brilliant Career in 1979 she was

decades, going on to contribute

significantly to the national land-

across the realms of commercial

and independent cinema, fiction

exercise a consistently sensitive

sympathy with women and issues

and feminist trajectory, continued

scape with some of its most impres-

sive, brilliantly modern films. Spread

and documentary, Armstrong's films

that affect them. It is this emotional

the importance of her own role as a

filmmaker. However, with work that

spans a number of genres, it is not

that should be celebrated but also

her outstanding aesthet<mark>ic skill</mark>s as

a director - she has a sharp sense

of story, design, acting, music and

rhythm. As Felicity Collins writes.

her work "participates fully in the

aesthetic force-field of Australia

This season of mostly celluloid

prints endeavours to pay tribute

longevity of Armstrong's career

and includes early shorts made

underseen features, and a selection

to the extraordinary breadth and

only Armstrong's thematic insigh

the first woman to direct a 35mm

Australian cinema revival – with Mv

nternationally. Entering the industry

addition to maintaining a career

WILDFLOWERS: DANCING, DESIRE

AND FREEDOM IN THE FILMS OF

and mental breakdown in oblique

(Charlotte Rampling) whose compul-

THE NIGHT PORTER

Liliana Cavani (1974)

FEBRUARY 12-26

WEDNESDAY 12 FEBRUARY BICYCLE THIEVES Vittorio De Sica (1948) 89 mins - PG career spanning six decades, ranged landmark of neorealism, De Sica's widely in his stylistic approaches and most celebrated film follows a man hose bicycle - his livelihood and only salvation in depressed postwar Rome - is taken by a thief, setting off a desperate chase through the He worked in Los Angeles as well as war-ravaged city. Filmed on location, this iconic film's simple construction and unadorned style belie an aching emotional power and richly detailed moral ambiguity. Co-written with Cesare Zavattini, it was voted the greatest film of all time in the inaugural Sight & Sound critics poll and remains a powerful rumination on cycles of oppression. Courtesy of Cinecittà Luce. **MIRACLE IN MILAN** Vittorio De Sica (1951)

97 mins – G One of the many films De Sica made in collaboration with screenwriter would go on to win Academy Awards Cesare Zavattini, this Chaplinesque noetic fairvtale is "posed midway between reality and fantasy" (De Sica), fusing the social and economic concerns of neorealism with a more optimistic and fantastic sensibility. Its central character, Totò (Francesco Golisano), embodies an angelic perception of the world, passing this onto the impoverished community he belongs to. This "gloiconic collaborations with Marcello rious anomaly in De Sica's career Mastroianni and Sophia Loren, (Stephen Harvey) is the director's "most daring" (Michael Atkinson) movie. Courtesy of Cinecittà Luce



MONDAY 6 APRIL

6:30pm VICTIM Basil Dearden (1961) Anchored by Bogarde's searing performance, this courageous and hriller - the first time the wor British film - played a key role i the decriminal isation of homose and marriage to investigate th blackmailing of several closeted men – including himself – in soci conservative early 1960s Londo

sive repetition of their past leads to them "recreating" the conditions of a uality in Britain. Bogarde stars as a concentration camp. Provocative and married lawyer who risks his career Like Bogarde's character, the fi suffering alongside the lasting social partially obscures an undercu anger, paranoia and injustice. Luchino Visconti (1969) The first film in Visconti's "Germa family who are brutally coerced into manufacturing arms for the Nazis. The film's loose, disjointed structure and provocative, opera

the decline of the Weimar Republ an orgy that culminates in a massacre. Starring Bogarde, Ingrid Thulin and Helmut Berger, and featuring Charlotte Rampling in a supporting role. Courtesy of Cinecittà Luce.



WEDNESDAY 27 MAY

MY BRILLIANT CAREER

Gillian Armstrong (1979)

first feature is a milestone in

Based on Miles Franklin's semi-auto-

biographical 1901 novel, Armstrong's

Australian feminist cinema. A virtual

unknown at the time, Judy Davis won

and dreams of a better life amongst

a BAFTA Award for her portrayal

of a headstrong, free-spirited gir

who refuses to follow convention

the farmlands of sun-baked rural

Australia, Also features Sam Neill

and Wendy Hughes, Preceded by

The Roof Needs Mowing Gillian

Armstrong's breakthrough studen

film is a whimsical, surreal vision of

everyday life and suburban boredom

CERTAIN WOMEN: THREE FILMS

Both films courtesy of the National

Film and Sound Archive, Australia.

BY GILLIAN ARMSTRONG

Gillian Armstrong (1973-1980)

Armstrong documentaries and short

fictions. The Singer and the Dancer

narrative and stars Ruth Cracknell as

a lonely older woman estranged from

her daughter, finally able to find com-

nunion through a chance encounter

the countryside. In her student

herself in a practical quandary after

Good 18's Better (1980) is a sequel

from Adelaide. Armstrong revisits

them four years later as they reach

the cusp of adulthood. Prints of all

three films courtesy of the National

MONASH University VIUIVIA

fy o

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scholarly, screen culture and industry resource, with a

treasure trove of news clippings, books, journals, scripts,

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discovering she is pregnant, 14's

film One Hundred a Day (1973), a

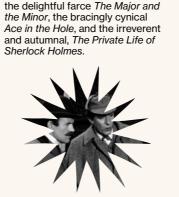
107 mins - Unclassified 15 +

A program of three key early

Armstrong (1971) 8 mins - G.



In a monumental career spanning seven decades, Billy Wilder (1906 2002) started out as a central-European émigré who spoke no English and rose to become one of the most widely celebrated writer-directors of Hollywood's golden age. The young Wilder developed an obsession with American films while working as a freelance tabloid crime reporter in 1920s Berlin, Following Hitler's rise to power in 1933, he found himself exiled in Paris where he directed his first film, Mauvaise graine, and from there he moved to Hollywood, where he brought an outsider's perspective dark – and darkly comic – aspects of American life. Over a wildly successful career, Wilder became one of the most versatile filmmakers in Hollywood, switching freely from gritty potboilers and realist noirs to romantic melodramas and comic musicals, all defined by a sophisticated wit and crisp, clever dialogue. deception abound in his work, but he rejected genre clichés in favour of morally complicated characters and stories that deeply probed the ironies and contradictions of moder life. A lifelong reporter at heart, his restrained directorial style always reflected the primacy of storytelling and the written word to his work. "If the viewer notices direction", he once remarked, "you have failed". This season spans the length and breadth of Wilder's formidable directorial career featuring key but rarely screened works including



WEDNESDAY 3 JUNE

HIGH TIDE



Gillian Armstrong (1987) Eight years after the trailblazing My Brilliant Career, Armstrong and Judy energetic singer who spends Davis collaborated once more on this her days working behind a bar drama. Davis plays a back-up singer a big star. Fully embracing the village on the NSW coast, re-encounters the daughter she abandoned years earlier. Skirting clear of any hint of cheap sentimentality, care of Laura Jones' (An Angel at My Table) penetrating script, this raw and affective film evocatively expresses the painful reality of fractured relationships. Davis and co-star Jan Adele won AFI Awards. 35mm print courtesy of the National Film and Sound Archive, Australia. Rights

courtesy of Anthony I. Ginnane © 1987 SJL Productions Pty Ltd. 8:50pm UNFOLDING FLORENCE: THE MANY LIVES OF FLORENCE BROADHURST Gillian Armstrong (2006) 82 mins – PG

Armstrong's playful documentary drama about the larger-than-life and truly mercurial Sydney-based artist, raconteur, socialite and - m famously - wallpaper designe Florence Broadhurst. Along with writer Katherine Thomson. Armstrong fashions a visually boyant portrait of an impossible to pin down personality, as well as an account of her lurid life and unsolved violent death. Courtesy of the National Film and Sound Archive, Australia, Followed by Gretel Gillian Armstrong (1973) 27 mins - Unclassified 15 +. This contemporary work, based on a

story by Hal Porter, is the last of

Courtesy of AFTRS.

the three films Armstrong made at

AFTS, which kickstarted her career.

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Present



STARSTRUCK Gillian Armstrong (1982) Jo Kennedy's debut role as an

who, when left stranded in a seaside category of Australian rock musicals inspired by the fantasies of classical ollywood – with a kitschy punk twist - Armstrong's sophomore undervalued films. Armstrong embraces the spectacle of the genre, with dazzling choreography location cinematography around Sydney Harbour, and a soundtrack by The Swingers and Tim Finn of Split Enz. Courtesy of the National Film and Sound Archive, Australia



LITTLE WOMEN Gillian Armstrong (1994)

Armstrong's third American feature is the most successful filmic adaptation of the classic 1868 novel by Louisa May Alcott, With meticulous direction and magnetic performances from the ensemble cast including Susan Sarandon, Kirsten Dunst, and Winona Ryder as Jo. the film is a moving interpretation of a timeless classic; its subtle charms, intelligence and warmth remaining true to the story's heart. Preceded by Satdee Night Gillian Armstrong (1973) 17 mins - Unclassified 15+ Armstrong's observational short follows the mundane life of a mar who gets lost in the rush of Sydney's Saturday nightlife. Prints of both films courtesy of the National Film and Sound Archive. Australia.

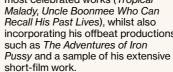


One of the most audacious and idiosyncratic directors working toda Apichatpong Weerasethakul (1970-) has crafted a strikingly singular and unnerving cinematic vision of Thai world. Apichatpong's approach to cinema is one of bold but cool synthesis, the effect of which is often bizarre and unsettling, particularly for mainstream audiences infatuated with easy notions of realism and narrative "wholeness". Apichatpong's breakout film Mysterious Obiect at *Noon* – a documentary inspired by the surrealist game of the "exquisite corpse" - aptly sets the stage for the director's daring yet casually synthetic approach to filmmaking

A multidisciplinary artist who also works in the gallery. Apichatpong's cinema is notable for its attempts to transcend the boundaries between spiritual and political, the epic and the mundane, the living and the dead. Apichatpong's films frequent feature states of sleep, reverie haunting and unconsciousness, of guiet spectacle invoking the

scenes of candid naturalism and basic tenderness and moments oneiric and supernatural. There is nothing "out of the ordinary" when a ghost or god wanders into frame in Apichatpong's cinema such incidents are as mundane as eating or walking or sleeping. It would nevertheless also be a mistake to see Apichatpong's somnambulistic style as merely "personal": his films openly and even brazenly tackle urgent political questions concerning Thai militarism and the nation's internal and border conflicts. This season showcases several of Apichatpong's nost celebrated works (*Tropical* Malady, Uncle Boonmee Who Can Recall His Past Lives), whilst also incorporating his offbeat productions





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THE MELBOURNE CINÉMATHÈQUE 2020 SEASON

Curated by: Michael Koller, Adrian Danks, Eloise Ross and Cerise Howard **Subtitling Logistics:** Music Synchronisation Michael Koller

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Coming after an incredibly success ful screenwriting career, Wilder's first American feature as director journalism, the perils of newsworthiincludes many of his most beloved hallmarks. This audacious comedy o (sexual) manners features an array

Billy Wilder (1942)

WEDNESDAY 29 APRIL

THE MAJOR AND THE MINOR

accidents (hence the film's alternate of iconic Golden-era Hollywood title, The Big Carnival). In one of his faces including Ray Milland and, as the street-smart city girl Susa mances, Kirk Douglas plays a cynical Applegate, Ginger Rogers. Rogers newspaper hack who, for the sake of brilliantly manufactured comedic making front-page national news and performance is crucial to maintaining resurrecting his career dragooned the daring charade at the narrative's on a small-town paper, gambles with core that alternates between her a man's life by forestalling his rescue impersonation of a 12-year-old girl and a grown-up woman. Co-scripted by Charles Brackett.



120 mins – G play written by ex-inmates of to uncover a spy within their midsts. A huge influence on films such as The Great Escape, it turns on the Oscar-winning performance by widely distrusted recent arrival who must prove his innocence. With

MAY 6-20 "LIFE'S PARADE AT YOUR FINGERTIPS": **DOUGLAS SIRK**

SCREENINGS RETURN TO ACMI

> the 1950s, Douglas Sirk (1897-1987) had a feature-film career that spanned almost 40 films between 1935 and 1959. He was a successful theatre director in Weimar Germany before transferring his passion and critical eye to the silver screen, moving across a range of studios and independent production companies before finding a home at Universal under the supervision of producer Ross Hunter. Sirk brought to his work a strong sense of drama, form and mise en scène, creating films precisely detailed décor and loaded texts and subtexts. Celebrated by the feminist and Marxist critics of the 1970s such as Laura Mulvey and the late, great Thomas Elsaesser, and championed by queer directors such as Rainer Werner Fassbinder Pedro Almodóvar and Todd Haynes his subversive command of the various forms of melodrama and other genres remains celebrated today. The seething worlds of Sirk's creations are strangely fascinating endlessly entertaining and provide extraordinary portraits of particular societies, character types and moments in time. This season

explores the various facets and

stages in Sirk's screen career, from

his early, compromised works in the

Nazi-controlled German cinema of

sojourner filmmaker elsewhere in

Europe, and from his exploration o

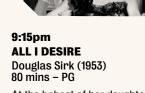
of production to the extraordinary

group of films upon which his con-

WEDNESDAY 6 MAY IMITATION OF LIFE

Best known as the director of a string of lavish Hollywood melodra

mas made for Universal Pictures in magnificent costume design and ing from Nazi Germany to the United powerhouse onscreen performance States in the late 1930s before work- by gospel legend Mahalia Jackson. A career high for Lana Turner and Sandra Dee, Susan Kohner and John Gavin.



At the behest of her daughter - who has taken a lead role in the final-year high-school play – a fading vaudeville artist returns to visit the family she abandoned before pursuing her ultimately lacklustre stage career. Sirk brilliantly deploys stark black-and white compositions and sweeping camera movements to precisely register a vivid small-town American milieu, compelling this simple family melodrama toward its heavy and moving climax. Featuring a char-

genre films invokes two of the era's Apichatpong Weerasethakul (2012) major stars, Mitr Chaibancha and

his experimental short feature hifts between fact and fiction as xploring the bonds between daughter and her vampiric ghost mother. Loosely based on an earlie project Apichatpong had abandoned itled Ecstasy Garden, the film layer

looping existential storytelling, Th ore and contemporary politic allusions. It's also a mesmerisin depiction of place and a haunting portrait of a hotel on the edge of the en Mekong River in northeast Thailand on the border with Laos. **MYSTERIOUS OBJECT AT NOON** Apichatpong Weerasethakul

MEKONG HOTEL

mins - Unclassified 15 +

83 mins - Unclassified 15 + Apichatpong's debut feature, an unscripted documentary-fictio hybrid, follows the director and is part folklore and part sci-fi. The indefinable result is an enigmatic assemblage of avant-garde form and Apichatpong Weerasethakul (2002) popular iconography highlighting

ation of Thai culture and the outer mits of cinematic form. Courtesy of he Cineteca di Bologna THE ADVENTURES OF IRON PUSSY

Apichatpong Weerasethakul and 90 mins - Unclassified 15 + One of contemporary cinema's most meditative, spiritual directors also produced this unabashedly queer and outlandish lo-fi musical action-comedy. Pussy – a kickboxing drag superheroine and rogue pro-sex-work advocate – is assigned a deep cover special mission to take down

SUPPORTED BY CITY OF MELBOURNE







CZECH



S SLOVAK FILM FESTIVAL







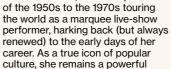












MARCH 4-18

LIGHT AND SHADOW:

MARLENE DIETRICH

As a trendsetter who pushed the

boundaries of conventional gender

performance, and a femme fatale

was provocative, as was the exotic

"foreignness" she displaved in her

knack of reinventing herself, Dietrich

was a woman who very consciously

managed her career and fastidiously

cultivated her image. In 1920s Berlin,

silent films, drawing wide appeal for

the skills she developed as a chorus

girl in vaudeville-style entertainment.

Her breakthrough performance as

Lola Lola in The Blue Angel in 1930.

brought her international acclaim

a contract with Paramount and a

Sternberg, who would help define

extraordinary features they made

and The Scarlet Empress. Dietrich

went on to star in further classic

Hollywood films such as *Desire*

Angel, Destry Rides Again and A

Foreign Affair for key directors

ike Borzage, Lubitsch and Wilde

Although she still made intermitten

movies such as Wilder's Witness for

signifier in an ever-larger arena of

formativity, gender, ageing, celebrity

cultural discourses including per-

WEDNESDAY 22 APRIL

Wilder's acerbic, lacerating wit

comes to the fore in this masterful

social satire about the practices of

ness and the morality of the masses

gathering at the scenes of tragic

greatest and most intense perfor-

from a collapsed mineshaft

ACE IN THE HOLE

Billy Wilder (1951)

111 mins - PG

and sexuality.

the Prosecution, Dietrich spent most

collaborative partner, Josef von

her persona across the seven

together including Dishonored

Dietrich acted on the stage and in

Hollywood films. Beloved for her

of the silver screen, Marlene

Dietrich's (1901-1992) sexuality

THE MERCURIAL STARDOM OF

Frank Borzage (1936) 95 mins – G

Victor McLaglen.

8:15pm

DESIRE

WEDNESDAY 4 MARCH

Josef von Sternberg (1931)

91 mins - Unclassified 15 +

Based on the legendary exploits of

Mata Hari, Sternberg's extravagant

but grounded mixture of irreverent

historicism and romantic melodrama

One of the director's greatest works

it features a piercingly nonchalant

performance by Dietrich as an

alluring sex worker and spy who

betrays her country for love. This

brilliantly designed and costumed

(by Travis Banton) espionage tale

hostile patriarchal world. Co-stars

forced to use her sexuality in a

provides a lucid portrait of a womar

reimagining of his native Vienna

during World War I is a delirious

DISHONORED

Borzage's elegant, streamlined romantic comedy in the style of Lubitsch (who co-produced) translates the latter's sophisticated worldliness into a characteristically soulful romanticism. Dietrich stars as the vivacious, cultured jewel thie who cons a naïve automotive engineer (Gary Cooper) into smuggling a necklace from France into Spain. only for love to blossom despite their moral differences. As in many of Dietrich's greatest performances, costume, décor, gesture and the play of light take starring roles.





WEDNESDAY 26 FEBRUARY

ed on Alberto Moravia's novel,

this Cesare Zavattini-scripted tale

of survival in war-torn Italy is one

of De Sica's most celebrated later

films. Cesira (Sophia Loren) and he

teenage daughter (Eleonora Brown)

bombing raids throughout Europe. This fictional story was partly based

on the appalling events of May

1944 in rural Lazio, during what

Loren's extraordinary perfe

movie. With Jean-Paul Belm

Courtesy of Cinecittà Luce.

MARRIAGE ITALIAN STYLE

One of the most famous Italian

comedies of all time stars the

sizzling, irrepressible duo of Sophia

Loren and Marcello Mastroianni as

complete with capricious attractions

llegitimate children and a fraudulent

ding. De Sica's flamboyant and

lovers entwined in a two-decade

long tempestuous relationship.

fast-paced battle of the sexes is

filled with wry humour and laugh-

out-loud moments, developing into

a disarmingly moving work which

offers piercing insight into the

courtesy of Cinecittà Luce.

Neapolitan mindset. 35mm prins

Vittorio De Sica (1964)

the Italians call the Marocchinate

won the Best Actress Oscar, the

first ever for a non-English-language

TWO WOMEN

101 mins – M

Vittorio De Sica (1960)

WEDNESDAY 19 FEBRUARY

THE GARDEN OF

THE FINZI-CONTINIS

Vittorio De Sica (1970)

De Sica's final great film adapts

Giorgio Bassani's monumental

novel about the years leading up

to the fascist destruction of the

Jewish community of Ferrara.

Viewed through the prism of a

single, privileged family, it's an

elegiac swansong comparable with

The Leopard. Winning an Academy

Award for Best Foreign Language

Film and the Golden Bear at Berlin.

it features Dominique Sanda (who

had just completed The Conformist

for Bertolucci), Lino Capolicchio and

Helmut Berger. 35mm print courtesy

of Cinecittà Luce

8:15pm

SHOESHINE

87 mins - M

Vittorio De Sica (1946)

In post-World War II Rome, two

shoeshine boys become involved

in black marketeering. De Sica's

defining works of neorealism and a

fascinating document of a city and

of war. Treading a fine line between

stark social criticism and an almost

Agee called it "as beautiful, moving,

great Cesare Zavattini and Sergio

Amidei, amongst others, it earned

and heartening a film as you are

ever likely to see". Written by the

an honorary Oscar. 35mm print

courtesy of Cinecittà Luce

country still rayaged by the scars

first masterpiece is one of the

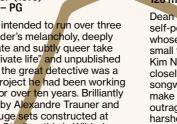
nauntingly poetic symbolism

/isconti's redolent masterpiece

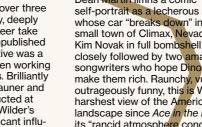
MONDAY 13 APRIL MAUVAISE GRAINE Billy Wilder and Alexandre Esway (1934) 77 mins - Unclassified 15 + Collaborating in Paris with a group of exiles, including composer Franz Waxman and screenwriters H. G. Lustig and Max Kolpé, Wilder made his directorial debut with a playful action-comedy about a rich playboy who falls in with a ragtag gang of car thieves. Wilder explored naturalistic on-the-fly filmmaking, including and a journalist's eye for detail to the shooting on the streets of Paris with a camera mounted on a moving car, and his formal techniques, self-conscious criminals and sight gags foreshadow the nouvelle vague as well as his distinctive Hollywood style, Starring Danielle Darrieux

> THE PRIVATE LIFE OF **SHERLOCK HOLMES** Billy Wilder (1970)

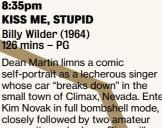
Originally intended to run over three hours, Wilder's melancholy, deeply affectionate and subtly queer take on the "private life" and unpublished stories of the great detective was a passion project he had been working towards for over ten years. Brilliantly utilising huge sets constructed at Pinewood Studios, this is Wilder's last great film and a significant influ ence on latter-day adaptations such



as TV's Sherlock. Featuring one of scores it stars Robert Stephens, Colin Blakely and Christopher Lee.



closely followed by two amateur songwriters who hope Dino will harshest view of the American ts "rancid atmosphere conceals of Decency!



small town of Climax, Nevada. Enter Kim Novak in full bombshell mode, outrageously funny, this is Wilder's landscape since Ace in the Hole but structure... and deft comic timing" (I Hoberman), Scripted by Wilder and I. A. L. Diamond, it was inevitably condemned by the Catholic Legion



STALAG 17 Billy Wilder (1953)

Based on a successful Broadway Stalag 17B. Wilder's exquisitely detailed and sardonic adaptation provides a fascinating insight into make them rich. Raunchy, vulgar and and tragedy of prison life. Set during the intense 1944 Allied bombing campaign, it focuses on a group of American airmen and their attempts William Holden as a self-interested

WEDNESDAY 17 JUNE

118 mins - Unclassified 15 +

Apichatpong Weerasethakul (2004)

Apichatpong's visionary follow-up to

Blissfully Yours is one of the most

remarkable and memorable films

of the 2000s, firmly positioning

him as one of the key auteurs of

contemporary cinema. The flirtatious

another man transitions into a poetic

relationship between a soldier and

symbolic, experiential and ghostl

shapeshifting tiger. The extraording

the Thai jungle into a definitively

use of chiaroscuro lighting transform

print courtesy of the UCLA Film and

journey in pursuit of a seem

BLISSFULLY YOURS

This remarkable first fiction

feature established Apichatpong'

innovative filmmakers to emerge

of Southeast Asia. Defying stylist

categorisation, the film tells the s

of a love affair between a Thai nurs

and a Burmese illegal immigrant wh

escape for a romantic picnic in the

jungle, followed by an older woma

hey know. Winner of Un Certain

Regard at Cannes, the film stunned

critics and audiences with its sensual.

highly unusual portraval of romantic

desire and contentment. 35mm print

courtesy of The National Film and

reputation as one of the most

TROPICAL MALADY

Heaven Allows. A Time to Love and a

Time to Die and Imitation of Life).

developed by Bangkok performance **WEDNESDAY 24 JUNE** artist Shaowanasai, Apichatpong's audacious and self-consciously trashy parody of '60s and '70s Tha

> **(OTHER)WORLDLY DESIRES:** THE SHORT FILMS OF **APICHATPONG** WEERASETHUKAL Apichatpong Weerasethaku

This special collection of eight experimental shorts, selected n Apichatpong's vast catalogue images and sonic ideas intertwined to create the cinematic dreamscapes so unique to the artist. Reflecting contemplate the enlightening power of art and cinema, revealing an appreciation for mysterious objects

UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES

114 mins – M "No one else is making films this exciting and challenging" (Steve Erickson). Apichatpong's audacious winner of the 2010 Cannes Palme d'Or centres on the last few days of the title character as he is joined contemplates his karmically charge past lives. Moving fluidly between the living and the dead, reality and

a drug ring. Based on characters PRESENTED WITH ACMI





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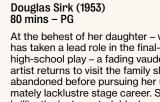


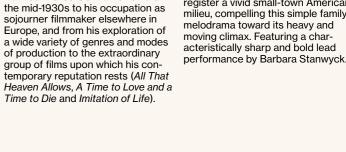




Douglas Sirk (1959) One of the great films about maternal sacrifice and race, Sirk's swansong is celebrated as a sumptu ous Hollywood melodrama nonpareil as well as a characteristically searing critique of US materialism. This second adaptation of Fannie Hurst's 1933 novel was made under the charge of producer Ross Hunter and is feted for its lush aesthetic palette







Petchara Chaowarat WEDNESDAY 1 JULY

93 mins - Unclassified 15 +

audio-visual experiments, poetic

and transcendental moments, where sensations and places are privileged

Apichatpong Weerasethakul (2010)

dream, this uncanny, serene and truly borderless work is also the final instalment in Apichatpong's "Primitive" art project exploring the Isan region in northeast Thailand. One of the key films of the 2010s













WEDNESDAY 16 SEPTEMBER

LE TESTAMENT D'ORPHÉE

Mixing life and death, present and

future, nightmare and dream, the

third part of Cocteau's "Orphic

Cocteau as The Poet wanders

weightlessly through a dream

from his films, including María

LE SANG D'UN POÈTE

Jean Cocteau (1930)

landscape peopled by his friends

collaborators, characters and images

Casares, Jean Marais, Pablo Picasso,

Jean-Pierre Léaud, Brigitte Bardot,

"Every poem is a coat of arms. It

must be deciphered." So begins

Cocteau's decadent and sensual

ographical work that mines his own

history as an accomplished artist to

contemplate the sometimes-tortured

relationship between creator and

mages of life, death and dreams

in this free-associative, sensorial

creation. Cocteau conjures indelible

and homoerotic dance, establishing

the vividly surrealist sensibility that

AUTOPORTRAIT D'UN INCONNU

Cozarinsky's first-person documen

tary shows Cocteau recounting his

artistic life in post-World War I Paris

and highlights his encounters with

such figures as Diaghilev, Nijinsky,

featuring moments from various

Cocteau films and collaborations

such as Les enfants terribles. Print

Picasso, Jean Renoir and Stravinsky.

An evocative compilation of material

Edgardo Cozarinsky (1983)

66 mins - Unclassified 15 +

defines the director's later films.

JEAN COCTEAU:

FELLOW CITIZEN

Kiarostami's breakthrough third entry intense documentary portrait of

Abbas Kiarostami (1983)

53 mins - Unclassified 15 +

Kiarostami's first long-form work

to be produced after the Islamic

traffic cop attempting to restrict

depicting the notoriously hectic

with motorists, this ambivalent

depiction of a figure plucked from

the city's ebb-and-flow draws upon

Kiarostami's youthful employment as

access to drivers in the centre of

Tehran. Using a telephoto lens, and

rhythm of life in Tehran as well as the

protagonist's combative exchanges

trilogy" is a summation of the

Jean Cocteau (1960)

tastical inventions, cinematic trickery, artist's works and preoccupations

Auric's memorable score are coupled Françoise Sagan, Charles Aznavour,

Clément was technical advisor). Jean Edouard Dermithe and Yul Brynner

LA BELLE ET LA BÊTE

This ageless gothic fairytale comes

fully to life in Cocteau's magically

surreal romantic spectacle. With a

dreamlike tone, complete with fan-

and smoke and mirrors, Cocteau's

opus is one of the true landmarks

of French cinema. The beautifully

detailed costume designs, Henri

Alekan's extraordinarily onulent and

fluid cinematography, and Georges

with highly influential effects (René

Marais, Cocteau's long-time partner

and muse, stars as "The Beast".

LES ENFANTS TERRIBLES

Jean-Pierre Melville (1950)

105 mins – Unclassified 15 +

A teenage brother (Edouard

Dermithe) and sister's (Nicole

Stéphane) unhealthy obsession

with one another leads, inevitably

to suicide. Fatalistic and extraord

otherworldly, profoundly literary

narily powerful, Cocteau's beautiful,

unfilmable, but Melville's precise and

retain its claustrophobic spirit. Shot

mostly at the famed Théâtre Pigalle

by Henri Decaë, this is a key work

WEDNESDAY 28 OCTOBER

THROUGH THE OLIVE TREES

From the moment it opens with the

"director" auditioning young women

in the "Koker trilogy" establishes a

and cinema. Focusing on the filming

of a few scenes from And Life Goes

On, and gently observing the impact

local community, it foregrounds the

profoundly contemplative sensibility

magically porous border between

documentary and fiction, real life

of a deadly earthquake on the

of the director's best work. Its

sublime concluding long take is

one of the defining moments in

THE EXPERIENCE

Abbas Kiarostami (1973)

60 mins - Unclassified 15 +

Kiarostami's first long-from work is

a delicate tale of young love in Iran,

chronicled against a backdrop of

Revolution. Largely composed

of vignettes of silence, this is a

minimalist life portrait filtered

class divisions prior to the Islamic

through documentary-style location

photography of Tehran. Within its

his experimental approach to film

essential form. It is, according to

structure, appearing here in its most

Richard Brody, "the most intricate of

The ideas behind

the films you love

acmi.net.au

Abbas Kiarostami (1994)

103 mins – Unclassified 15 +

for the film we are about to see,

print courtesy of the British Film

Institute Archive

poetic cinematic style manages to

Jean Cocteau (1946)

Captain Thunderbolt devotee David Donaldson, inaugural director of the **SEPTEMBER 23-30 QUEERING THE ARCHIVE:** THE CINEMA OF BARBARA HAMMER

WEDNESDAY 8 JULY

CECIL HOLMES,

AT HOME IN THE WORLD:

THREE IN ONE

Cecil Holmes (1957)

Holmes' opus is one of the most

before the 1970s revival. A

significant films made in Australia

profoundly independent work that

filmmaking capabilities as well as

political artist (Henry Lawson and

Frank Hardy are both sources), it

'mateship" within explicitly leftist

contexts and provides an indelible

portrait of Australia from the 1890s

to the 1950s. Preceded by Words

for Freedom Cecil Holmes (1956)

19 mins - Unclassified 15 +. Holmes

fugue of Henry Lawson, union chron

the Australian workers press. *Prints*

of both films courtesy of the National

Film and Sound Archive, Australia

CAPTAIN THUNDERBOLT

AND OTHER TALES

Cecil Holmes (1948-1968)

99 mins - Unclassified 15

This program covers a range of

Holmes' work in documentary and

fiction, moving from his pioneering

films for the New Zealand National

to his groundbreaking and socially

communities, The Islanders (1968).

committed work with Indigenous

visually adventurous first feature.

expansive and exciting account of

the social, political and economic

Only surviving in its edited 16mm

TV version, it provides an urgent

the archive. Prints courtesy of the

National Film and Sound Archive,

To be introduced by film scholar and

Australia and ACMI Collections.

NITRATE KISSES

67 mins - R 18 +

Barbara Hammer (1992)

Hammer's first feature recontex

tualises material from the 1933

landmark queer film Lot in Sodor

retwork of associative montage also

appropriating excerpts from 1930s

couples making love. This palimps

found in the margins and outtakes

confronts heteronormative images

threatened tradition of experimenta

made by Hammer in the mid-1970s

centres on the form and experiences

of the female body, notably address

and menstruation. Drawing on an

avant-garde film process, Hamme

aesthetic and defines not just her

own career, but a movement. These

works, including Superdyke (1975)

and Women I Love (1976), explore

hidden lesbian histories, the politics

of being gay and the experience of

being a woman. Print of Dyketactics

courtesy of the National Film and

ing topics like queer sexuality

gives expression to a lesbian

of cinema history powerfully

(1988) 18 mins - Unclassified

filmmaking. Prints of both films

of representations of homosexual life

reminder of the crucial role of

conditions that lead to bushranging

Captain Thunderbolt (1953), an

Its centrepiece is his bold and

Film Unit such as The Coaster (1948)

icle and folk-tale provides a history of

reframes the common theme of

robustly demonstrates Holmes'

his qualities as a cinephile and

ACTIVIST FILMMAKER

Although born in New Zealand.

one of the most significant and

Australia during the 1950s, '60s

and '70s. A dedicated leftist, his

underlying capitalist conditions

bushranging and stealing to the

social and economic conditions

that force decent citizens into

work consistently demonstrated a

humanist commitment to the socially

disenfranchised, ranging from the

confronting Indigenous communities

in contemporary Australia (the latter

works often made in collaboration

with his wife, anthropologist and

activist Sandra Le Brun Holmes).

In the 1950s, Holmes briefly moved

from his background in documentary

to feature-film production, but all

of his work shares a deep concern

for social justice, place and the

dispossessed peoples in the

orecarious fate of displaced and

modern world. Although he is often

regarded as a maverick director who

struggled to make films, Holmes

consistently produced challenging

work for a variety of governmental

corporate and philanthropic organ-

isations, as well as at the behest of

such individuals as Australian leftist

author Frank Hardy.

Cecil Holmes (1921-1994) is

JULY 15-29

HIROSHI SHIMIZU:

Making his directorial debut in

1924 at the age of 21, Hiroshi

contemporaneous with widely

Shimizu (1903-1966) went on to

make over 160 films in a career

acknowledged masters Yasujiro O

shadows he often, undeservedly

resided. The warmth and lightness

of his work has always been highly

praised but, as Alexander Jacoby

notes, he shares with Jean Renoir

the double-edged nature of such

vritten about Shimizu's work tend

to make him sound less interesting

than he is." Chris Fuiiwara notes

several key recurrent elements

unpredictability, "the expressive

possibilities of camera movement

and the subversion of the couple.

Shimizu's world is one where the

actions of the individual characte

social structures and institutional

norms. His films repeatedly focus

workers, those with disabilities or

children. But, despite his concern

how he wrote only vague screen-

with serious subject matter, Shimizu

always retained an open approach to

filmmaking. David Bordwell describes

required, and "rarely budged from his

chair on set, even when the camera

was moving". This season of rarely

screened 35mm prints, focusing

on films from the golden period o

1930s Japanese cinema, reveals

filmmaker of generosity and casua

precision. Working with a roster of

Shochiku's finest contracted actors.

including Kinuyo Tanaka, Shin Sabur

and Chishu Rvu. Shimizu created a

regarded as among the best cinema

body of work that deserves to be

of its era.

HISTORY LESSONS

Barbara Hammer (2000)

Hammer's final instalment in the

educational, religious and legal

of archival documentary footage

reaffirmation of queer subvers

and appropriation. Print courte

PROJECTING LIGHT AND

RENDING TIME: RARRARA

55 mins - Unclassified 15 +

of the 1980s includes Audience

a work inspired by the scientif

lens and "one frame of film per

sites across the United States.

NOVEMBER 11-25

It may come as a surprise to many,

was enormously popular behind the

Iron Curtain. Of course it was seldom

possible for Eastern Bloc audiences

to see films produced in Hollywood.

the Hollywood western decadent in

exemplifying and propagating the

United States' foundational frontier

myths, socialist states took to the

production of westerns with great

comprise the extraordinary corpus

culinary-inspired monikers linked to

the country of production - "borscht"

westerns from the Soviet Union.

"sauerkraut" from East Germany,

"goulash" from Hungary. "Osterns"

transposed western generic topoi

during the Russian Revolution or

amid the opening of new Eastern

European frontiers in the wake

of either World War, while "red

upon lands Sovietised at the time of

production, often setting their action

vesterns" utilised local environments

as stand-ins for the American west,

situating their action in America but

subjecting it to revisionist ideological

relish. Two subgeneric traditions

that entailed, inevitably gran

but that most quintessentially

American of genres, the western

BORSCHT, SAUERKRAUT, GOULASH AND

No matter; even though they deemed This legendary, action-packed

LEMONADE: AN INTRODUCTION TO OSTERNS AND RED WESTERNS

theory that time can bend like light

curving at the universe's outer edge

high-energy mystical and scientific

Hammer uses an extreme wide-angle

IEK IN THE 1980S

most celebrated and searching films

(1982), a diarv of audience reactions

o retrospectives of Hammer's work

of the National Film and Sound

WEDNESDAY SEPTEMBER 30

"invisible histories" trilogy surveys

and disputes the negative historical

depiction of lesbians by the medical,

establishments, alongside pornogra-

phy and the media. The juxtaposition Hannah Höch, and contemporary

cabaret songs provides an audacious "closet", and a thoughtful lesson

on those excluded from mainstream

defines them. He is also often

in the director's work, including a

ce to plotting, anarchy and

condemnatory of restrictive

"fallen women", itinerant

and Kenji Mizoguchi, in whose critical

FORGOTTEN MASTER

WEDNESDAY 15 JULY

ORNAMENTAL HAIRPIN

70 mins - Unclassified 15 +

soldier who stabs his foot on a

hairpin at a rural spa before finding

poignant, ineffably light romance

spa residents watching on, willing

the lead couple to overcome their

reticence. Not well-received by a

highly imperialist country about to

enter World War II, when militaristic

of the day, Shimizu's understated

humanism, elegant tracking shots

35mm print courtesy of the Japan

THE MASSEURS AND A WOMAN

Two wisecracking blind masseurs

a mysterious woman on the run, a

travelling salesman and his nephev

As a love triangle develops - and a

spate of bath-house thefts is inves-

tigated – this elegantly meandering

weaves in and out of interconnected

stories, offering shifting perspectives

exploration of love and loneliness

on human connection in pre-war

National Film Archive of Japan.

THE FEMALE CLOSET

Barbara Hammer (1998)

A fascinating collage of archival

photographs, home movies and

interviews exploring the lesbian

histories of women artists across the

20th century: Victorian photographer

Alice Austen, German Dada collagist

painter Nicole Eisenman. A careful

on the importance of creating and

(1973) 8 mins - Unclassified 15 +

A vital landmark in feminist and

amongst other things, the first

CORPOREAL HISTORY:

THE LATE WORKS OF BARBARA

Barbara Hammer (1991-2011)

WEDNESDAY 11 NOVEMBER

AT HOME AMONG STRANGERS

Brezhnev-era ostern, set just after

directorial debut: he also enion

a starring role. Pavel Lebeshev's

cinematography alternates colour

sequences with black and white.

while Eduard Artemyev's Morricone-

Cassidy and the Sundance Kid-styled

anti-heroes are, of course, card-car-

by Cowboy Jimmy Dušan Vukotić

(1957) 13 mins – Unclassified 15 +. A

lassic cartoon in which a western

nero spills out of the silver screen,

he real world. Print courtesy of

esy of Gosfilmofond. Preceded

inspired score bestows a spaghetti

western flavour upon the Butch

proceedings – except here the

rying communists. 35mm print

Nikita Mikhalkov (1974)

69 mins - Unclassified 15 +

by Sisters! Barbara Hammer

archiving feminist artwork, Preceded

pian filmmaking documenting

Women's International Day march in

examination of the museum as

Japan. 35mm print courtesy of the

are brought together by happen

Hiroshi Shimizu (1938)

66 mins - Unclassified 15 -

and playful optimism marked a

very particular kind of rebellion.

propaganda was the literal order

hesitant romance with its owner (the

legendary Kinuyo Tanaka). Shimizu's

Hiroshi Shimizu (1941)

plaudits: "Those few critics who have includes a generous ensemble of

Over a career spanning 50 years and **WEDNESDAY 23 SEPTEMBER** more than 80 moving-image works, American filmmaker and visual nitiated a new kind of cinema made from a distinctively female and lesbian perspective, challenging the assumptions of mainstream culture and opening a discourse for marginalised groups in society. Her personal and experimental films sought to inspire social change and make largely invisible bodies. images and histories seen. Afte coming out as lesbian in the 1970s, Hammer took off on a motorcycle with a Super 8 camera and created the groundbreaking Dyketactics one of the first films to show uncompromising lesbian sexuality Hammer proceeded to experime and multi-modal styles to deconstruct heteronormative cinema and create unique works on a variety of topics that are unapologetically honest, undeniably political and claims, "Hammer defined lesbian cinema almost single-handed.... Her generosity of spirit, intellect and





Deren's Sink), endangered species

and artistic forms (Endangered), and

ageing and death (A Horse is Not a

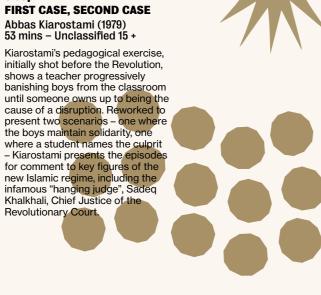
Metaphor, Vital Signs)

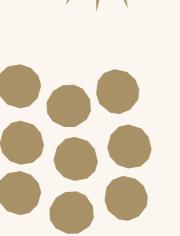


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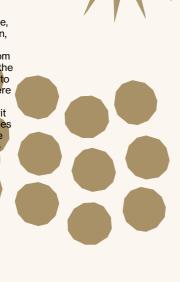
FIRST GRADERS THE TRAVELLER Abbas Kiarostami (1985) Abbas Kiarostami (1974) B2 mins – Unclassified 15 + 73 mins – Unclassified 15 + Kiarostami's first feature-length Kiarostami's first feature is the most documentary presents a devilishly widely seen and highly regarded of amusing series of candid interviews his early films, setting the thematic with hot-headed, rebellious and tardy and stylistic template that would first graders who've been sent to the preoccupy him for much of his principal's office for bad behaviour. career. Following a mercenary young The film balances the interrogation protagonist who is determined to of the students with an empathetic journey to Tehran to see a football insight into the role of the headmasmatch, it turns on an extraordinarily ter and the fundamental problem candid portrayal of small-town life, of discipline. Prefiguring future the minute neorealist detail encoun directions in Kiarostami's cinema, the tered on the journey, a deceptively film evolves into a narrative of one student's anxiety about their first day















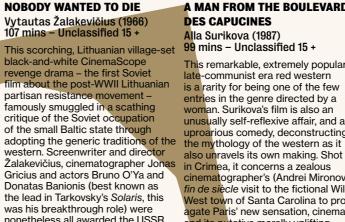
Zagreb Film.





WEDNESDAY 18 NOVEMBER





was his breakthrough role) were nonetheless all awarded the USSR State Prize for their work on this film. Digital restoration. Digital print courtesy of the Lithuanian Film Centre. THE SONS OF GREAT BEAL

Josef Mach (1966) 93 mins - Unclassified 15 + communist, with Serbian actor Gojko Mitić cast in the lead role as a Lakota resistance fighter betrayed white settlers, this is the first of DEFA's audaciously revisionist red westerns. With the mountains of Hills of South Dakota, Mach turns the cowboys-and-Indians trope on its head to critique the mythology of the west, expose the lie of Manifest Destiny and offer a coded indictment of Cold War-era American films courtesy of the National Film imperialism. 35mm print courtesy of Archive in Prague.



Oldřich Lipský (1964) 95 mins – Unclassified 15 + and co-writer Jiří Brdečka draw on the latter's serialised stories and plays to satirise the golden age o the western, as well as the competing ideologies of the West and the East. An all-star cast grace this relentlessly inventive, colour-tinted CinemaScope parody of the virtuous crooning cowboy B-westerns of Montenegro standing in for the Black Gene Autry and Tex Ritter. Preceded by Song of the Prairie Jiří Trnka (1949) 23 mins - Unclassified 15 + Trnka's brilliant puppet animation is the first screen adaptation of Lemonade Joe. 35mm prints of both



WEDNESDAY 29 JULY

MR. THANK YOU

Hiroshi Shimizu (1936)

75 mins – Unclassified 15 +

The problems of Depression-era

Japan are canvassed through a day

in the life of a bus driver – nicknamed

"Mr. Thank You" for his exceedingly

polite manner – and the passengers

ne collects on an extended route

from rural Izu to inner-city Tokyo.

Adapted from Nobel Prize-winning

of Madness) story, this precursor to

Italian neorealism was entirely shot

on location and largely improvised.

Featuring Michiko Kuwano and

cinematography by Isamu Aoki.

Film Archive of Japan.

A HERO OF TOKYO

Hiroshi Shimizu (1935)

63 mins – Unclassified 15

on the poor status of women

Shimizu's final silent film is a deepl

930s Japan. Abandoned by he

corrupt second husband, Haruko

(Mitsuko Yoshikawa) becomes a

three children, a decision that has a

profound impact on their subsequent

ives. Shimizu's subversive critique of

sexuality provides an incisive portrait

society. 35mm print courtesy of the

Japanese militarism and ingrained

attitudes to class, tradition and

of an increasingly conservative

National Film Archive of Japan.

hostess in order to support her

ronic and profoundly distilled treatise

Ken Uehara as well as wonderful

35mm print courtesy of the National

BIRDS, ORPHANS AND FOOLS PERINBABA Juraj Jakubisko (1969) Juraj Jakubisko (1985) 78 mins - Unclassified 15 + 89 mins - Unclassified 15 -This beautiful adaptation of a Shot under highly straitened Brothers Grimm fairytale has circumstances, and featuring astonishing cinematography from become a staple of Slovak Igor Luther and a score by the great Christmases, notwithstanding its plentiful adult content, horrific Zdeněk Liška, Jakubisko's third elements and that it was only made feature is a mosaic-like parable set in an undefined space and time. because its director was forbidden from producing more personal Nonetheless, its crazy world without ideals. and filled with violence, projects. Giulietta Masina shines cynicism and honelessness surely as Perinbaba, aka "Lady Winter" references Czechoslovakia after the "Feather Fairy", in this tale o August 1968. Digital restoration. a young boy whose life she saved who wishes to leave her enchanted Digital print courtesy of the Slovak domain for the real world, despite Film Institute. Preceded by The Red Cross Drummer Jurai Jakubisko the latter's many terrors. Jakubisko (1977) 13 mins – Unclassified 15 + steeped this cult classic in Slavic This hallucinatory short promotional folklore; the breathtaking cinefilm for the Czechoslovak Red Cross matography is by Dodo Šimončič. is amongst its director's most radical Digital print courtesy of the Slovak

THE PRIME OF LIFE

Juraj Jakubisko (1967)

95 mins – Unclassified 15 +

Abetted by the brilliant Igor Luther's

grainy, overexposed black-and-white

cinematography, Jakubisko's inven-

ical debut feature "signaled not only

the birth of an exceptional talent, but

also the birth of a Slovak style" (Mira

and Antonín J. Liehm). Two brothers

in their early 30s establish, through

their absurdist games, that life is

made up of "love, foolishness and

Slovak Film Institute. Preceded by

(1966) 29 mins – Unclassified

15 +. Wholly set around a party,

Jakubisko's Godardian graduation

film is supremely evocative of its

time. Digital print courtesy of the

DECEMBER 2-16

Youssef Chahine (1926-2008)

quickly emerged as one of the key

figures of Arab cinema, a courage

nationalist and humanist whose

work ranges across the musical

epic and highly cinematic forms

of autobiography. Educated in

melodrama, comedy, the historical

theatre and TV in California, Chahine

monarchy and the rise to power of

Arab nationalist Gamal Abdel Nasser

in 1952, Chahine's work increasingly

fused together popular forms of

entertainment with social, cultural

and political themes. Chahine was

central in launching the career of

Omar Sharif, and his reputation

was made by the release of the

exuberant, bittersweet, neorealist

Cairo Station in 1958. His vaunted

subsequent reputation rests on a

series of pan-Arab, pro-reform and

Waiting for Godot Juraj Jakubisko

death". Digital print courtesy of the

tive, existential, semi-autobiograph



WEDNESDAY 22 JULY

Hiroshi Shimizu (1934)

100 mins – Unclassified 15 +

Although Shimizu was dubbed a

is now widely celebrated for his

"genius" by Ozu and Mizoguchi, and

portraits of the lives of disaffected

children and women, he was also

an incisive and critical chronicle

of his times. Tracing the paths of

two villagers as they separate in

their hometown and move to Tokyo

and its displacement by modernity

Although not openly critical of the

rise of militarism it paints a bitter-

sweet vision of lost values, 35mm

print courtesy of the National Film

NOTES OF AN ITINERANT

98 mins – Unclassified 15 +

works, tempered by the restricted

f World War II, tells the story of a

travelling performer (Yaeko Mizutani)

noving in with the family of a kindly

who seeks to reinvent herself by

Shimizu's extraordinary technical

skill and relentless innovation, this

minimalist drama touches on socia

issues during the Meiji Era such as

hardships faced by women and class

differences, ending in an ambiguous

35mm print courtesy of the National

resolution of the romantic couple

WEDNESDAY 7 OCTOBER

Film Archive of Japan.

tea merchant. Demonstrating

Hiroshi Shimizu (1941)

Archive of Japan.

independently. Shimizu's penetrating

film is a chronicle of traditional Japan

ECLIPSE

FORGET LOVE FOR NOW

Drawing upon recurring themes

that mark much of his work, Shimizu

again focuses his lens on the lives

of unhappy children and women.

particularly mothers, burdened by

societal restrictions, prejudices and

straitened economic circumstances.

In a film reminiscent of specific Ozu

movies of the 1930s like I Was Born.

mother forced to become a bar host

ess and the devastating impact this

has on the life of her son. 35mm print

courtesy of the Japan Foundation.

OCTOBER 7-14

The irrepressible Juraj Jakubisko

(1938-) represents the baroque

vanguard of the Czechoslovak

New Wave's Slovak contingent

After assisting on early works by

fellow students Jaromil Jireš and

Věra Chytilová at Prague's FAMU

his own mark with a succession

provocative films which saw him

dubbed "the Slovak Fellini" at the

Venice Film Festival of 1968, but

which also earnt him the sustained

wrath of his nation's censors, with

Revolution, including the extraordi-

nary Birds. Orphans and Fools that

exuberant contemporary Elo Havetta

show that folklore is something more

tradition." Moreover, his ludic, carni-

valesque cinema – a clear influence

on latter-day FAMU alumnus Emir

realism, symbolism and intertextu-

ality and has habitually been highly

engaged with the often-precarious

season of imported prints principally

focuses on the director's key short

and feature-length works from the

1960s to the close of the 1980s.

which typically position their lead

relationships amid trying times,

but also includes the sumptuous

fairvtale Perinbaba starring Giulietta

Masina, emphasising Jakubisko's

characters in manic, triangular

times in which it was made. This

three of his four 1960s features

shelved until after 1989's Velvet

opens this season. His similarly

said: "Jakubisko was the first to

than songs and dances – a living

of acclaimed, flamboyant and

film school, Jakubisko soon made

GALLOWS BACCHANALIAS, FRACTIOUS

FAIRYTALES AND THE RULE OF THREE: THE CINEMA OF JURAJ JAKUBISKO

But... Shimizu explores the tragic

implications of a dignified single

110 mins - Unclassified 15 + final film to be made under the failing communist regime (albeit a West German co-production) dared to explicitly tackle - and, moreover, burlesque - the Stalinist era. Aesthetically and thematically echoing Birds, Orphans and Fools from 20 years prior, and with glorious cinematography from Laco Kraus, it concerns another trio of outsiders who unite to establish an unorthodox household and keep at bay the world's madness – here, in the chaotic immediate aftermath of World War II, in an abandoned Jewish bakery. Digital print courtesy



99 mins - Unclassified 15 + late-communist era red western is a rarity for being one of the few entries in the genre directed by a woman. Surikova's film is also an unusually self-reflexive affair, and an uproarious comedy, deconstructing also unravels its own making. Shot

cinematographer's (Andrei Mironov) st town of Santa Carolina to prop ate Paris' new sensation, cinema and its putative morally uplifting

explicitly nationalist films he made in the 1960s such as Saladin and The Land, movies that light on the struggle of peasants and peoples against feudal landlords and foreigr invaders, as well as the quartet of autobiographical works he made ir the final three decades of his caree Directing over 40 films across six decades, Chahine's sometimes controversially secular cinema reveals

a committed, deeply cinephilic internationalist, sexually adventurous, farmers living on the Nile Delta in explicitly non-fundamentalist and anti-colonial sensibility.

WEDNESDAY 2 DECEMBER Born into a multilingual family in cosmopolitan Alexandria, Egypt

THE LAND IS OURS: YOUSSEF CHAHINE

CAIRO STATION Youssef Chahine (1958) 74 mins - Unclassified 15 + The film that established Chahine's international reputation. This unbridled psychosexual character study returned to Egypt to work in publicity central train station – was so shockfor 20th Century-Fox before starting ing it was banned in Egypt for two his directorial career as a 23-year-old decades. The director stars as a st in 1950. With the fall of the Egyptian disabled newspaper vendor wh innocent crush on a lemonade se (Hind Rostom, the "Marilyn Monroe of Arabia") slowly evolves into a dangerous obsession. Starting as a textured and humanistic examination of a society experiencing tumultuous social change, it transforms into a mixture of florid melodrama and



Youssef Chahine (1957) 110 mins - Unclassified 15 + Fondly remembered as one of the funniest and most energetic of all Egyptian musicals, this critically overlooked Chahine feature presents the 1930s draw up a petition to stop the filmmaker at his most brazenly their exploitation by major landownentertaining. A Lubitsch-esque satire ers and ensure the irrigation of their about a man and woman forced and. Chahine's deeply committed into a marriage of convenience who and full-blooded agrarian portrait gradually fall in love with each other, is a potent mix of melodrama, it marked Chahine's second and last agit-prop and social realism. Widely collaboration with Farid al-Atrash and championed by the Arab left, it is Shadia, each providing performances one of Chahine's most enduring that show them at their comic peak. and important films. Adapted from a seminal novel by Abdel Rahman al-Shargawi published just after Faynt's 1952 revolution, it gives voice to the defining struggles engulfing

Hiroshi Shimizu (1933) 96 mins – Unclassified 15 -Shimizu's first sound film is an ally powerful melodrama about the love between an itinerant

porous boundaries between fairytale memory, dream, everyday life, death, and masculine, feminine and queer sexuality, Cocteau's pioneering lyr ical and avant-garde work spanned many fields including writing, poetry, woman and a miner who meet in a painting, design, criticism, acting rugged, far-flung region of Japan and filmmaking. He was a polymath One of the director's darkest and goal to which all of his work should evinces Shimizu's affinity with those novelist Yasunari Kawabata's (A Page on society's margins. Partly shot on location against the beautiful own homosexuality, he "set Greek snowy landscapes of Hokkaido, it tragedy to the rhythm of our times". features an innovative use of audio: overhe<mark>ard vo</mark>ices provide a chorus to the romantic theme, while folk songs ciated with writers such as Proust, echo throughout, taking on a deeper significance with each repetition. 20s. His integration into the fervent artistic social scene in Paris in the 35mm print courtesy of the National 1910s and 1920s led Cocteau to complete a varied slate of work, such

as a ballet with designs by Picasso and music by Satie (Parade in 1917) and to undertake many creative collaborations with artists such as his lover, actor Jean Marais, Jean Pierre Melville, Stravinsky, Colette and many others. Despite his work across many forms and mediums Cocteau's major artistic contribution was to the cinema. Directing his first film at age of 40, Le sang d'un poète Cocteau approached the movie screen as "the true mirror reflectir



A truly diverse, influential and mercu- WEDNESDAY 2 SEPTEMBER rial artist, Jean Cocteau (1889-1963) approached everything he made with **7:00pr** the vision of a poet. Exploring the A WOMAN CRYING IN SPRING

SEPTEMBER 2-16

THE POETRY OF DREAMS

JEAN COCTEAU:

Jean Cocteau (1950) 95 mins - PG of the Orpheus legend is probably Cocteau's most influential cinematic achievement. He uses reverse slow-motion and negative images who regarded beauty as the ultimate to suggest the Underworld, while the ordinary domestic life of Mr and strive. Mixing personal with classical Mrs Orpheus is filmed realistically mythology, while openly exploring his elaborating the theme of the poet caught between real and imaginary worlds. This haunting and visually Born to a prominent family in a small striking film is amongst the most town outside Paris, he became assoremarkable attempts to fuse poetry and cinema. Stars Jean Marais, Apollinaire and Gide when in his early María Casares, François Périer and Juliette Gréco.



Jean Cocteau (1948) 105 mins - Unclassified 15 Described by Time Out as a the flesh and blood of [his] dreams This season celebrates Cocteau's "gut-wrenching tale of emotiona rivalries" and by The Guardian

> as an "Oedipal farce", Cocteau's claustrophobic adaptation of his own play invites a wide spectrum of responses. Five characters, two sets, astonishing close-ups and metronomically precise editing highlight the story of a young mar (Jean Marais) who finds himsel battling both his parents (Yvonne de Bray and Marcel André), each for vastly different reasons, when he announces that he's fallen in love. Gabrielle Dorziat and Josette Day round out the ensemble of height ened, stylised performance

WEDNESDAY 21 OCTOBER



REACHING BEYOND THE FRAME: THE POETIC CINEMA OF **ABBAS KIAROSTAMI**

truly singular body of work, incor-

porating all of his key films including

nis extraordinary collaboration with

Melville (Les enfants terribles), his

gorgeous adaptation of La belle et

la bête, and his hugely influential

When essavist and critic Phillip

of its predecessor. This specially

imported season focuses on the

seen but extraordinary early to

restored, and providing further

WEDNESDAY 9 DECEMBER

quartet" follows a young aspiring

current identity and circumstances.

Examining Egypt's political and

country's contradictory relationship

autobiographical, highly cinephilic

fiction combines archival footage

II-era Egypt. Sparking controversy

and government censorship, it won

the Silver Bear - Special Jury Prize

social tensions, as well as the

to America, Chahine's partly

at the Berlinale

ALEXANDRIA... WHY?

Youssef Chahine (1979)

and privately evaluating his

of post-World War II cinema.

Lopate claimed that "we are living in

"Orphic trilogy"

the Age of Kiarostami, as once we WHERE IS THE FRIEND'S lighted both the crucial emergence HOUSE? onto the world stage of Iranian Abbas Kiarostami (1987) cinema and the specific qualities of 87 mins - Unclassified 15 + Kiarostami's contemplative, gently questioning, porously self-reflexive The first instalment of Kiarostami's and overwhelmingly poetic work. deeply humanist "Koker trilogy" is Abbas Kiarostami (1940-2016) bega a touching parable and revealing making films at the start of the 1970s portrait of rural Iranian society. for the Institute for the Intellectual Kiarostami depicts the adventures of Development of Children and Young the everyday from the perspective Adults in Tehran after working in of a schoolboy who, zigzagging graphic design, book illustration and through two villages to return his TV commercials. From his very first friend's homework book, is waylaid short films and features such as by the demands of adults. A highly The Experience and The Traveller sympathetic, poetic and profound he developed a highly identifiable film about the meaning of respons style and set of philosophical and bility and the lives of ordinary people materialist concerns focusing on the presented in neorealist style with a relationship between art and everytwist of magic realism day life, the importance of education and pedagogy to the foundations of culture and society, the invisible barrier between documentary and frame. Kiarostami worked consist ently throughout the 1970s and 1980s, on either side of the Islamic Revolution, and his films came to international prominence with the



Abbas Kiarostami (1989) phenomenal "Koker trilogy" – Where 74 mins – Unclassified 15 + is the Friend's House?. And Life Goes This formally rigorous documentary On. Through the Olive Trees – an extraordinary run of movies focusing is mostly comprised of footage of on a small rural community recover-Iranian primary-school students ing from the effects of a devastating earthquake, each "internalising" the school and families. With sensitivity fictional and documentary worlds and good humour, Kiarostami draws out, in stealthily heartbreaking fashion, the challenges imposed by films Kiarostami made prior to his war and politics on children

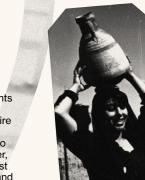
Palme d'Or winning opus Taste of Cherry, profiling a range of rarely A WEDDING SUIT mid-career features and documen Abbas Kiarostami (1976) taries that have only recently been 54 mins - Unclassified 15 + reputation as one of the key figures

A tailor's apprentice is pressured by two friends to "borrow" the bespoke suit ordered by a rich lady for her son. Kiarostami's adroitly comic and suspenseful featurette grounds its hijinks in a cogent, neorealist-tinged observation of class divisions in pre-Revolutionary Iran and the

WEDNESDAY 16 DECEMBER

SALADIN Youssef Chahine (1963) The first film in Chahine's "Alexandria Chahine's epic depiction of the titular 12th-century Sultan begins director enamoured with Hollywood with his armies' conquest of Jerusalem to counter the persect tion of Muslim pilgrims. The ensuing Third Crusade pits his forces agains invading European Christians led by

Richard the Lionheart. Often seen as an allegory of, or tribute to, Egypt's heroic pan-Arabist President Gama Abdel Nasser, an angle no doubt with a fantastical vision of World War accentuated by the filmmakers to secure the co-operation of the Egyptian Government and military in the production of such a hugely expensive, widescreen spectacle The film is remarkable for the way i captures the fervent, post-colonialis spirit of the times, an Arab world looking to counter then-prevalent Hollywood international historical blockbusters with an alternative narrative while emulating their grand, overblown style.



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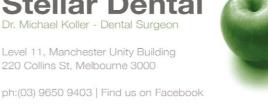


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