

**Jean-Marie Straub and Danièle Huillet Screening Schedule
May 6—June 6, 2016**

The Roy and Niuta Titus Theaters

Friday, May 6

- 4:00 **Machorka-Muff.** 1962. West Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on "Bonn Diary," by Heinrich Böll. With Erich Kuby, Renate Langsdorff. Relishing his political and sexual prospects in postwar Germany, a former Nazi colonel muses on the stupidity of the bourgeoisie, who can be easily duped in the voting booth and in the bedroom. Straub-Huillet's first released film is a powerful, almost surreal, distillation of Heinrich Böll's story, skewering the German soul through gallows humor, an interior monologue of calculation and cynicism, and a montage of jingoistic newspaper headlines. Straub would observe that the film is "built on the equation M [military] = M [murder]." 35mm. In German; English subtitles. 18 min. **Nicht Versöhnt oder Es hilft nur Gewalt, wo Gewalt herrscht (Not Reconciled, or Only Violence Helps Where Violence Rules).** 1964–65. West Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Billiards at Half-Past Nine*, by Heinrich Böll. With Henning Harmssen, Ernst Kutzinski, Ulrich von Thüna. "Long live dynamite!" Straub-Huillet attempt to unmoor their audience by denying them the soothing reassurances of conventional storytelling, spatial continuity, or psychological explanation as they hopscotch across the chronologies of Heinrich Böll's novel, moving freely between the Kaiser autocracy of the 1910s and the Adenauer economic miracle of the 1950s. In doing so, they chart the origins and legacy of Nazism, and the moral demands of obedience and sacrifice within the German bourgeois family. 35mm. In German; English subtitles. 55 min. **Introduced by Straub collaborator Barbara Ulrich and Hans Hurch, Director, Viennale Film Festival.**
- 7:00 **Chronik der Anna Magdalena Bach (Chronicle of Anna Magdalena Bach).** 1967. West Germany/Italy. Written and directed by Jean-Marie Straub, Danièle Huillet. With Gustav Leonhardt, Christiane Lang-Drewanz. Johann Sebastian Bach and his wife Anna Magdalena endured the successive deaths of ten of their young children, a grief we can scarcely fathom any more than we can articulate the beauty of Bach's music, at once an expression of his earthly anguish and his joyous faith in divine love. Nonetheless, Straub-Huillet attempt to capture Bach's ineffable artistry in one of their most sublime films. The seemingly musical structure is based on recitations of Anna Magdalena's intimately domestic yet fictionalized letters to her husband, and on performances in period clothes with period instruments and orchestrations—a radical conceit for the 1960s—of Bach's cantatas, sonatas, and *Passion According to Saint Matthew* in the very rooms and churches where he composed and conducted them. "With the Bach film," Straub said, "we have almost entirely a documentary reality—the actual music and actual manuscript pages, real musicians—and only one seventeenth of fiction, and despite it all, the totality becomes very nearly a novel....[There is] no divorce in Bach between art, life and intellect, sacred and secular music." 35mm. 93 min. **Introduced by Straub collaborator Barbara Ulrich.**

Saturday, May 7

- 3:00 **Der Tod des Empedokles; oder: wenn dann der Erde Grün von neuem euch erglänzt (The Death of Empedocles, or When the Green of the Earth Will Glisten for You Anew).** 1986. West Germany/France. Written and directed by

Jean-Marie Straub, Danièle Huillet. Based on the first version of *The Death of Empedocles*, by Friedrich Hölderlin. With Andreas von Rauch, Vladimir Baratta, Martina Baratta, Ute Cremer, Howard Vernon. The pre-Socratic Greek philosopher Empedocles possessed magical healing powers through his communion with the gods and nature. He inspired awe and trust in the people by prophesizing a vision of a new Earth, a communist utopia, before committing a noble suicide. However, at the start of Straub-Huillet's mesmerizing film—an adaptation of the first version of Hölderlin's tragic poem, written during the outbreak of the French Revolution—Empedocles is at the point of death. An enemy of the priestly state, he is cast into darkness, suffering the torments of loneliness and doubt, but finds renewed strength, even immortality, through the will of the people. 35mm. In German; English subtitles. 132 min. **Introduced by Renato Berta, Cinematographer, and Hans Hurch, Director, Viennale Film Festival.**

6:30

Die Antigone des Sophokles nach der Hölderlinschen Übertragung für die Bühne bearbeitet von Brecht 1948 (The Antigone of Sophocles after Hölderlin's Translation Adapted for the Stage by Brecht 1948). 1991. Germany/France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Antigone*, by Bertolt Brecht. With Astrid Ofner, Ursula Ofner, Werner Rehm. A fearless and stubborn Antigone, refusing to allow the dishonored body of her murdered brother Polynices to be devoured by vultures and dogs, defies the Theban tyrant Creon by burying him. In punishment, Creon orders Oedipus's rebellious daughter to be entombed alive, lest she sow insurrection among the people. Sophocles's timeless tragedy is refracted through several media: a late-18th-century German translation by the poet Hölderlin, a post-World War II stage adaptation by Bertolt Brecht, and a 1990s film interpretation by Straub-Huillet that they shot over five weeks in the ancient Teatro di Segesta in Sicily. The myth of Antigone loses none of its dramatic force across the centuries, its themes of bloodlust and blindness, wisdom and sacrifice, resonating ever more intensely after war and genocide. 35mm. In German; English subtitles. 100 min. **Introduced by Astrid Ofner.**

Sunday, May 8

2:00

Les Yeux ne veulent pas en tout temps se fermer ou Peut-être qu'un jour Rome se permettra de choisir à son tour (Eyes Do Not Want to Close at All Times or Perhaps One Day Rome Will Permit Herself to Choose in Her Turn), Othon. 1969. West Germany/Italy. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Othon*, by Pierre Corneille. With Adriano Aprà, Anne Brumagne, Olimpia Carlisi, Anthony Pensabene, Jubarite Semaran. The cinematographer Renato Berta, a frequent collaborator of Straub and Huillet, presents the first film that the partners shot together in Italy (on the Palatine Hill of Rome), which was also the first they made in color. A faithful adaptation of Pierre Corneille's *Othon*, the classic tragedy that premiered at the court of Louis XIV at Fontainebleau in 1664 and today is more hallowed than actually performed, *Eyes Do Not Want to Close...* depicts the power vacuum that followed Emperor Nero's death. Against a crowd of obsequious and scheming pretenders to the throne, Corneille has Camille as his epic heroine, the mother of all conscientious objectors. In French; English subtitles. 88 min.

La madre (The Mother). 2011. Switzerland. Written and directed by Jean-Marie Straub. Based on *Dialogues with Leucò*, by Cesare Pavese. With Giovanna Daddi, Dario Marconcini. "I am lost to the world...." (from Mahler's 1901 *Rückert-Lieder*): In

the sun-dappled Tuscan countryside, the boar hunter Meleager, having been murdered by his own mother to avenge the tragic accidental killing of his brother and uncle, engages in a melancholy conversation about fragility, resistance, and love with Hermes, who has taken female form. In Italian; English subtitles. 20 min.

Introduced by Renato Berta, cinematographer, and Straub collaborator Barbara Ulrich.

5:15

Toute Révolution est un coup de dés (Every Revolution Is a Throw of the Dice). 1977. France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on "A Throw of the Dice Will Never Abolish Chance," by Stéphane Mallarmé. With Huillet, Helmut Färber, Michel Delahaye, Georges Goldfayn, Manfred Blank, Marilù Parolini, Aksar Khaled, Andrea Spingler, Dominique Villain. Straub and Huillet invited friends to recite Stéphane Mallarmé's 1897 poem "A Throw of the Dice Will Never Abolish Chance," with its radically modern use of free verse, in a park alongside the wall in Père Lachaise cemetery where the last 147 men and women of the Paris Commune were lined up and shot dead in 1871. It is not hard to understand why these ambitious filmmakers were drawn to Mallarmé's late-19th-century poem, which casts readers adrift in a sea of elusive meanings, a playfully and hermetically cubist constellation of words that can assume myriad visual, aural, and symbolic forms. In French; English subtitles. 10 min.

Fortini/Cani. 1976. Italy. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *The Dogs of Sinai*, by Franco Fortini. With Franco Fortini, a Communist critic and writer of the Italian New Left, reads excerpts of his book *The Dogs of Sinai*, which condemns capitalism and the state of Israel in the aftermath of the Six Day War in 1967, while also reflecting on his own Jewish heritage. Cinematographer Renato Berta's panoptic camera surveys the Italian landscape where partisans resisted German soldiers. *Fortini/Cani* is an elegiac and damning meditation on abuses of power and historical amnesia. In Italian; English subtitles. 83 min. **Introduced by Renato Berta, cinematographer; Ted Fendt, editor, Jean-Marie Straub and Danièle Huillet; and Olivier Boisshot, producer.**

Monday, May 9

4:00

Einleitung zu Arnold Schönbergs Begleitmusik zu einer Lichtspielszene (Introduction to Arnold Schoenberg's "Accompaniment to a Cinematographic Scene"). 1972. West Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on letters by Arnold Schoenberg and a speech by Bertolt Brecht. With Straub, Huillet, Günter Peter Straschek, Peter Nestler. In 1923, sensing the gathering storm of "fear, danger, and catastrophe" in Germany, the composer Arnold Schoenberg wrote a devastatingly prescient and heartbreaking letter to his former friend, the painter Wassily Kandinsky. Schoenberg aligned his fate with that of all Jews, knowing they were soon to face exile or violent death. Straub-Huillet's film, a recitation both of Schoenberg's letter and Bertolt Brecht's 1935 speech to the International Congress in Defense of Culture, is a fierce condemnation of anti-Semitism, German crimes against humanity, and the barbaric war machine of capitalism. In German; English subtitles. 15 min.

Moses und Aron (Moses and Aaron). 1974. Austria/West Germany/France/Italy. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on the book by Arnold Schoenberg. With Günter Reich, Louis Devos, Austrian Radio Choir, Austria Radio Symphony Orchestra. Straub-Huillet filmed Schoenberg's unfinished opera in the Roman amphitheater of Alba Fucense. Taking nearly 15 years to finance, *Moses*

and Aaron was based on their rigorous consideration and questioning of Biblical and archeological history, particularly with respect to the collective memory—passed down and transcribed over hundreds of years, however inaccurately—of the Egyptian enslavement of the Hebrews and the Exodus. Straub-Huillet’s concern is with the myth of human progress, and the transition from polytheism to monotheism. Lost in the process, they suggest, was a kind of tenderness and rootedness in nature, a traumatic absence into which a new kind of violence was born. In German; English subtitles. 105 min.

7:00

Chronik der Anna Magdalena Bach (Chronicle of Anna Magdalena Bach). 1967. West Germany/Italy. Written and directed by Jean-Marie Straub, Danièle Huillet. With Gustav Leonhardt, Christiane Lang-Drewanz. Johann Sebastian Bach and his wife Anna Magdalena endured the successive deaths of ten of their young children, a grief we can scarcely fathom any more than we can articulate the beauty of Bach’s music, at once an expression of his earthly anguish and his joyous faith in divine love. Nonetheless, Straub-Huillet attempt to capture Bach’s ineffable artistry in one of their most sublime films. The seemingly musical structure is based on recitations of Anna Magdalena’s intimately domestic yet fictionalized letters to her husband, and on performances in period clothes with period instruments and orchestrations—a radical conceit for the 1960s—of Bach’s cantatas, sonatas, and *Passion According to Saint Matthew* in the very rooms and churches where he composed and conducted them. “With the Bach film,” Straub said, “we have almost entirely a documentary reality—the actual music and actual manuscript pages, real musicians—and only one seventeenth of fiction, and despite it all, the totality becomes very nearly a novel....[There is] no divorce in Bach between art, life and intellect, sacred and secular music.” 35mm. 93 min.

Tuesday, May 10

4:00

Der Tod des Empedokles; oder: wenn dann der Erde Grün von neuem euch erglänzt (The Death of Empedocles, or When the Green of the Earth Will Glisten for You Anew). 1986. West Germany/France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on the first version of *The Death of Empedocles*, by Friedrich Hölderlin. With Andreas von Rauch, Vladimir Baratta, Martina Baratta, Ute Cremer, Howard Vernon. The pre-Socratic Greek philosopher Empedocles possessed magical healing powers through his communion with the gods and nature. He inspired awe and trust in the people by prophesizing a vision of a new Earth, a communist utopia, before committing a noble suicide. However, at the start of Straub-Huillet’s mesmerizing film—an adaptation of the first version of Hölderlin’s tragic poem, written during the outbreak of the French Revolution—Empedocles is at the point of death. An enemy of the priestly state, he is cast into darkness, suffering the torments of loneliness and doubt, but finds renewed strength, even immortality, through the will of the people. 35mm. In German; English subtitles. 132 min.

7:00

Schwarze Sünde (Black Sin). 1988. West Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on the third version of *The Death of Empedocles*, by Friedrich Hölderlin. With Andreas von Rauch, Vladimir Theye, Howard Vernon. Straub-Huillet filmed the third version of *The Death of Empedocles*, the unfinished late-18th-century play by the German lyric poet Frederich Hölderlin, in the dazzling sunlight and mottled shadow of the Sicilian landscape. It was there that the Greek pre-Socratic philosopher Empedocles legendarily cast himself into the

volcanic fires of Mount Etna to prove his immortality. Empedocles debates Pausanias, his loyal disciple (*erômenos*), about the divine powers of love and strife that govern all matter, whether the strange and mystical elements of air, fire, water, and earth, or the mercurial and tragic behavior of gods and humans, mad in their compulsion to forsake nature and each other. *Black Sin* is a meticulous rereading and reworking of a play whose first version Straub-Huillet had adapted in *The Death of Empedocles* [screening on May 7 and 10]. 35mm. In German; English subtitles. 42 min.

Corneille-Brecht. 2009. France. Written and directed by Jean-Marie Straub. Based on *Othon and Horace*, by Pierre Corneille, and *The Trial of Lucullus*, by Bertolt Brecht. With Cornelia Geiser. In various guises and in melodic fashion, Cornelia Geiser recites verses from Pierre Corneille's *Horace and Othon*, and extended excerpts from Bertolt Brecht's 1939 radio play *The Trial of Lucullus*, in which the Roman General is summoned to the underworld to stand trial for the sufferings he inflicted on commoners and slaves. Across centuries of Western civilization, Straub draws echoes between the "monstrous" rulers of ancient Rome, the kings of 17th-century France, the fascists of Europe in the 1930s and 1940s, and, by implication, those in power today who continue to inflict suffering on those without power. In French, German; English subtitles. 27 min.

Wednesday, May 11

4:00 **Klassenverhältnisse (Class Relations).** 1983. West Germany/France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Amerika*, by Franz Kafka. With Christian Heinisch, Mario Adorf, Harun Farocki, Manfred Blank, Libgart Schwarz. Straub-Huillet's brilliant distillation of Franz Kafka's incomplete first novel *Amerika* is perhaps the most authentically German treatment of Kafka ever made. An ecstatic and haunted fever dream of the United States—the place where Kafka longed to disappear, if only in his imagination—*Amerika* is told from the perspective of a young German immigrant who encounters a strange new world, with its violent lies and quixotic optimism, like a modern-day Parsifal. Straub and Huillet took pains to render the German mannerisms and dialect of Kafka's novel faithfully, and shot their film almost entirely in the port city of Hamburg. But their depiction of injustice and exploitation transcends historical specificity; as Straub said in 1984, "Kafka, for us, is the only major poet of industrial civilization, I mean, a civilization where people depend on their work to survive." 35mm. In German; English subtitles. 130 min.

7:00 **Geschichtsunterricht (History Lessons).** 1972. Italy/West Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *The Business Affairs of Mr. Julius Caesar*, by Bertolt Brecht. With Benedikt Zulauf, Gottfried Bold, Johann Unterpertinger, Henri Ludwig, Carl Vaillant. An extended shot from a car coursing through the streets of Rome in 1972—which is to say, the ancient Republic in ruins—sets the stage for Straub-Huillet's complex interpretation of Brecht's unfinished experimental novel *The Business Affairs of Mr. Julius Caesar*. The work explores history as it has been written by the victors, with their hero worship of tyrannical leaders (whether Caesar or Hitler), and offers an alternate view of history writing as fractured and potentially revolutionary. Caesar's former slave and former banker are both featured, providing their own differing perspectives on the Emperor's career in the political, economic, and military life of ancient Rome. In German; English subtitles. 85 min.

Der Bräutigam, die Komödiantin und der Zuhälter (The Bridegroom, the Actress, and the Pimp). 1968. West Germany. Written and directed by Jean-Marie

Straub, Danièle Huillet. Based on *Pains of Youth*, by Ferdinand Bruckner and verses by St. John of the Cross. With Irm Herrmann, James Powell, Hanna Schygulla, Peer Raben, Rainer Werner Fassbinder. Love is a tawdry transaction, and a coercive weapon of the ruling class, in this exhilarating, controversial product of the Munich Action-Theater, an immediate forerunner to Rainer Werner Fassbinder's Anti-Theater productions of the late 1960s. Invoking the writings of Chairman Mao and the events of Paris 1968, Straub and Huillet cast Hermann, Schygulla, and Raben (who would soon become regulars of the Fassbinder acting ensemble) along with Fassbinder himself in this radical condensation of Ferdinand Bruckner's 1926 play *Pains of Youth*, a single 11-minute shot that is subsumed within an intricately structured, 12-shot constellation of other quotations, including poetry by Saint John of the Cross and musical passages from Bach's *Ascension Oratorio*. 35mm. In German; English subtitles. 23 min.

Thursday, May 12

4:00

Lothringen! 1994. Germany/France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Colette Baudoche*, by Maurice Barrès. With Emmanuelle Straub, André Warynski, Dominique Dosdat. Straub, who was born in Metz, Lorraine, in 1933, once observed, "I like the Alsatians—they are the only French who have as much irony as Corneille." In this film, which conjures "a conspiratorial atmosphere of fear and hatred," Straub and Huillet draw upon a pair of novels by Maurice Barrès, a celebrated Alsatian author, extreme nationalist, crude anti-Semite, and ardent anti-Dreyfusard, to tell tales of perfidy, humiliation, and resistance during the German occupation of Alsace-Lorraine between 1870 and 1918. 35mm. In French; English subtitles. 21 min.

Un héritier (An Heir). 2010. France. Written and directed by Jean-Marie Straub. Based on "In the Service of Germany," by Maurice Barrès. With Joseph Rottner, Jubarite Semaran. Another film based on Straub's memories of growing up in Metz and a work by Maurice Barrès (a story called "In the Service of Germany"). In 1903 a young country doctor, the son of a French Alsatian bourgeois, is forced to choose between "the French soul and the German deed" by defending or betraying the foresters, mothers, war veterans, and factory workers of the northern Rhine. In French; English subtitles. 20 min.

À propos de Venise (Geschichtsunterricht) (Concerning Venice [History Lessons]). 2013. Switzerland/France. Written and directed by Jean-Marie Straub. Based on *The Death of Venice*, by Maurice Barrès. With Barbara Ulrich. Waters lap gently against the shore as Barbara Ulrich recites Maurice Barrès's essay about the past glories and tenuous fate of the Most Serene Republic, its once faithful and cosmopolitan but now indolent citizens, its visitors both famous (Chateaubriand, Goethe, Napoleon) and ordinary, its courtesans and pigeons, its solidity and dazzling immateriality. In French; English subtitles. 23 min.

Itinéraire de Jean Bricard (Itinerary of Jean Bricard). 2007. France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on the book by Jean-Yves Petiteau. Scarred by wartime occupation and postwar pollution, Coton Island is a palimpsest of history brought vividly to life in Jean Bricard's childhood memories. The island, strategically located on the Loire, was once a lively port town with ash trees, vineyards, and tributaries alive with salmon and shad. But in 1944 Coton Island was occupied by the Germans and became the setting for brutal roundups and executions (including that of Bricard's uncle) and for small acts of heroic resistance. After collaborating with Huillet on the script, Straub completed *Itinerary* after her death in 2006. He filmed Coton Island against a stark and leaden winter light; he

used deliberately long tracking shots and nearly still compositions to evoke a kind of enduring resilience. 35mm. In French; English subtitles. 40 min.

- 6:45 **Machorka-Muff.** 1962. West Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on "Bonn Diary," by Heinrich Böll. With Erich Kuby, Renate Langsdorff. Relishing his political and sexual prospects in postwar Germany, a former Nazi colonel muses on the stupidity of the bourgeoisie, who can be easily duped in the voting booth and in the bedroom. Straub-Huillet's first released film is a powerful, almost surreal, distillation of Heinrich Böll's story, skewering the German soul through gallows humor, an interior monologue of calculation and cynicism, and a montage of jingoistic newspaper headlines. Straub would observe that the film is "built on the equation M [military] = M [murder]." 35mm. In German; English subtitles. 18 min.
- Nicht Versöhnt oder Es hilft nur Gewalt, wo Gewalt herrscht (Not Reconciled, or Only Violence Helps Where Violence Rules).** 1964–65. West Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Billiards at Half-Past Nine*, by Heinrich Böll. With Henning Harmsen, Ernst Kutzinski, Ulrich von Thüna. "Long live dynamite!" Straub-Huillet attempt to unmoor their audience by denying them the soothing reassurances of conventional storytelling, spatial continuity, or psychological explanation as they hopscotch across the chronologies of Heinrich Böll's novel, moving freely between the Kaiser autocracy of the 1910s and the Adenauer economic miracle of the 1950s. In doing so, they chart the origins and legacy of Nazism, and the moral demands of obedience and sacrifice within the German bourgeois family. 35mm. In German; English subtitles. 55 min.

Friday, May 13

- 3:00 **Geschichtsunterricht (History Lessons).** 1972. Italy/West Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *The Business Affairs of Mr. Julius Caesar*, by Bertolt Brecht. With Benedikt Zulauf, Gottfried Bold, Johann Unterperntinger, Henri Ludwig, Carl Vaillant. An extended shot from a car coursing through the streets of Rome in 1972—which is to say, the ancient Republic in ruins—sets the stage for Straub-Huillet's complex interpretation of Brecht's unfinished experimental novel *The Business Affairs of Mr. Julius Caesar*. The work explores history as it has been written by the victors, with their hero worship of tyrannical leaders (whether Caesar or Hitler), and offers an alternate view of history writing as fractured and potentially revolutionary. Caesar's former slave and former banker are both featured, providing their own differing perspectives on the Emperor's career in the political, economic, and military life of ancient Rome. In German; English subtitles. 85 min.
- Der Bräutigam, die Komödiantin und der Zuhälter (The Bridegroom, the Actress, and the Pimp).** 1968. West Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Pains of Youth*, by Ferdinand Bruckner and verses by St. John of the Cross. With Irm Herrmann, James Powell, Hanna Schygulla, Peer Raben, Rainer Werner Fassbinder. Love is a tawdry transaction, and a coercive weapon of the ruling class, in this exhilarating, controversial product of the Munich Action-Theater, an immediate forerunner to Rainer Werner Fassbinder's Anti-Theater productions of the late 1960s. Invoking the writings of Chairman Mao and the events of Paris 1968, Straub and Huillet cast Hermann, Schygulla, and Raben (who would soon become regulars of the Fassbinder acting ensemble) along with Fassbinder himself in this radical condensation of Ferdinand Bruckner's 1926 play *Pains of Youth*, a single 11-minute shot that is subsumed within an intricately structured, 12-shot constellation of other quotations, including poetry by Saint John of the Cross

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6:00

Die Antigone des Sophokles nach der Hölderlinschen Übertragung für die Bühne bearbeitet von Brecht 1948 (The Antigone of Sophocles after Hölderlin's Translation Adapted for the Stage by Brecht 1948). 1991. Germany/France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Antigone*, by Bertolt Brecht. With Astrid Ofner, Ursula Ofner, Werner Rehm. A fearless and stubborn Antigone, refusing to allow the dishonored body of her murdered brother Polynices to be devoured by vultures and dogs, defies the Theban tyrant Creon by burying him. In punishment, Creon orders Oedipus's rebellious daughter to be entombed alive, lest she sow insurrection among the people. Sophocles's timeless tragedy is refracted through several media: a late-18th-century German translation by the poet Hölderlin, a post-World War II stage adaptation by Bertolt Brecht, and a 1990s film interpretation by Straub-Huillet that they shot over five weeks in the ancient Teatro di Segesta in Sicily. The myth of Antigone loses none of its dramatic force across the centuries, its themes of bloodlust and blindness, wisdom and sacrifice, resonating ever more intensely after war and genocide. 35mm. In German; English subtitles. 100 min.

Saturday, May 14

4:30

Von Heute auf Morgen (From Today until Tomorrow). 1996. Germany/France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Von Heute auf Morgen*, by Arnold and Gertrud Schoenberg (as Max Blonda). With Richard Salter, Christine Whittlesey, Claudia Barainsky, Ryszard Karczykowski. Schoenberg's rarely performed one-act opera, a withering portrait of a suffocating bourgeois marriage, gets the Weimar treatment in Straub-Huillet's staged film. As the husband retreats into impotent sexual fantasy and his wife into aching loneliness—shades of Erich von Stroheim and Jacques Rivette—they are plunged into a *mise en abyme* of jagged atonal music and slashing crepuscular light. 35mm. In German; English subtitles. 62 min.

6:30

Einleitung zu Arnold Schönbergs Begleitmusik zu einer Lichtspielszene (Introduction to Arnold Schoenberg's "Accompaniment to a Cinematographic Scene"). 1972. West Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on letters by Arnold Schoenberg and a speech by Bertolt Brecht. With Straub, Huillet, Günter Peter Straschek, Peter Nestler. In 1923, sensing the gathering storm of "fear, danger, and catastrophe" in Germany, the composer Arnold Schoenberg wrote a devastatingly prescient and heartbreaking letter to his former friend, the painter Wassily Kandinsky. Schoenberg aligned his fate with that of all Jews, knowing they were soon to face exile or violent death. Straub-Huillet's film, a recitation both of Schoenberg's letter and Bertolt Brecht's 1935 speech to the International Congress in Defense of Culture, is a fierce condemnation of anti-Semitism, German crimes against humanity, and the barbaric war machine of capitalism. In German; English subtitles. 15 min.

Moses und Aron (Moses and Aaron). 1974. Austria/West Germany/France/Italy. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on the book by Arnold Schoenberg. With Günter Reich, Louis Devos, Austrian Radio Choir, Austria Radio Symphony Orchestra. Straub-Huillet filmed Schoenberg's unfinished opera in the Roman amphitheater of Alba Fucense. Taking nearly 15 years to finance, *Moses and Aaron* was based on their rigorous consideration and questioning of Biblical and

archeological history, particularly with respect to the collective memory—passed down and transcribed over hundreds of years, however inaccurately—of the Egyptian enslavement of the Hebrews and the Exodus. Straub-Huillet’s concern is with the myth of human progress, and the transition from polytheism to monotheism. Lost in the process, they suggest, was a kind of tenderness and rootedness in nature, a traumatic absence into which a new kind of violence was born. In German; English subtitles. 105 min.

Sunday, May 15

- 5:00 **Klassenverhältnisse (Class Relations).** 1983. West Germany/France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Amerika*, by Franz Kafka. With Christian Heinisch, Mario Adorf, Harun Farocki, Manfred Blank, Libgart Schwarz. Straub-Huillet’s brilliant distillation of Franz Kafka’s incomplete first novel *Amerika* is perhaps the most authentically German treatment of Kafka ever made. An ecstatic and haunted fever dream of the United States—the place where Kafka longed to disappear, if only in his imagination—*Amerika* is told from the perspective of a young German immigrant who encounters a strange new world, with its violent lies and quixotic optimism, like a modern-day Parsifal. Straub and Huillet took pains to render the German mannerisms and dialect of Kafka’s novel faithfully, and shot their film almost entirely in the port city of Hamburg. But their depiction of injustice and exploitation transcends historical specificity; as Straub said in 1984, “Kafka, for us, is the only major poet of industrial civilization, I mean, a civilization where people depend on their work to survive.” 35mm. In German; English subtitles. 130 min.

Tuesday, May 17

- 2:00 **Von Heute auf Morgen (From Today until Tomorrow).** 1996. Germany/France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Von Heute auf Morgen*, by Arnold and Gertrud Schoenberg (as Max Blonda). With Richard Salter, Christine Whittlesey, Claudia Barainsky, Ryszard Karczykowski. Schoenberg’s rarely performed one-act opera, a withering portrait of a suffocating bourgeois marriage, gets the Weimar treatment in Straub-Huillet’s staged film. As the husband retreats into impotent sexual fantasy and his wife into aching loneliness—shades of Erich von Stroheim and Jacques Rivette—they are plunged into a *mise en abyme* of jagged atonal music and slashing crepuscular light. 35mm. In German; English subtitles. 62 min.

Wednesday, May 18

- 4:00 **Toute Révolution est un coup de dés (Every Revolution Is a Throw of the Dice).** 1977. France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on “A Throw of the Dice Will Never Abolish Chance,” by Stéphane Mallarmé. With Huillet, Helmut Färber, Michel Delahaye, Georges Goldfayn, Manfred Blank, Mamilù Parolini, Aksar Khaled, Andrea Spingler, Dominique Villain. Straub and Huillet invited friends to recite Stéphane Mallarmé’s 1897 poem “A Throw of the Dice Will Never Abolish Chance,” with its radically modern use of free verse, in a park alongside the wall in Père Lachaise cemetery where the last 147 men and women of the Paris Commune were lined up and shot dead in 1871. It is not hard to understand why these ambitious filmmakers were drawn to Mallarmé’s late-19th-century poem, which casts readers adrift in a sea of elusive meanings, a playfully

and hermetically cubist constellation of words that can assume myriad visual, aural, and symbolic forms. In French; English subtitles. 10 min.

Fortini/Cani. 1976. Italy. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *The Dogs of Sinai*, by Franco Fortini. With Franco Lattes. Franco Fortini, a Communist critic and writer of the Italian New Left, reads excerpts of his book *The Dogs of Sinai*, which condemns capitalism and the state of Israel in the aftermath of the Six Day War in 1967, while also reflecting on his own Jewish heritage. Cinematographer Renato Berta's panoptic camera surveys the Italian landscape where partisans resisted German soldiers. *Fortini/Cani* is an elegiac and damning meditation on abuses of power and historical amnesia. In Italian; English subtitles. 83 min.

Thursday, May 19

4:00 **En rachâchant.** 1982. France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on "Ah! Ernesto!," by Marguerite Duras. With Olivier Straub, Nadette Thinus, Bernard Thinus, Raymond Gérard. Beneath the subversive comedy of Marguerite Duras' 1971 short story "Ah! Ernesto!," about a precocious and determined nine-year-old boy, lies a terse and tough rejection of all forms of authority, whether family, school, or nation. *En rachâchant* was released in France on a double bill with Eric Rohmer's *Pauline at the Beach*. 35mm. In French; English subtitles. 7 min.

Dalla nube alla resistenza (From the Cloud to the Resistance). 1978. Italy/West Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Dialogues with Leucò* and *The Moon and the Bonfires*, by Cesare Pavese. With Olimpia Carlisi, Mauro Monni, Carmelo Lacorte, Mario di Mattia. Straub-Huillet's *From the Cloud...* bridges history and myth, and modernity and antiquity. Based on six mythological encounters in Cesare Pavese's *Dialogues with Leucò*, and on Pavese's last novel, *The Moon and the Bonfires*, about the savage murders of Italian anti-Fascist resistance fighters during World War II, the film has affinities with *History Lessons*, *Too Early/Too Late*, and a series of films of the 2000s in which they returned to Pavese's *Dialogues*. In Italian; English subtitles. 105 min.

7:00 **Quei loro incontri (These Encounters of Theirs).** 2005. Italy/France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Dialogues with Leucò*, by Cesare Pavese. With Angela Nugara, Vittorio Vigneri, Grazi Orsi, Romano Guelfi, Angela Durantini, Enrico Achilli, Giovanna Daddi, Dario Marconcini, Andrea Bacci, Andrea Balducci. In the last feature-length collaboration between Straub and Huillet before Huillet's death in 2006, villagers from across the length of Italy—a peasant, a postmaster, a theater director, a mayor, a rope maker—gather in the Tuscan countryside to recite the five final scenes of Cesare Pavese's *Dialogues with Leucò*. Published in 1947, just two years after the Holocaust and the Second World War and two years before Pavese's suicide, the *Dialogues* offer a series of meditations on human destiny, both comical and tragic, between ancient Greek mythological figures. Desperate in their hunger for immortality, mortals are blind to the gift of being human—of their ability to experience joy and suffering; to feel a passing breeze or the touch of another body; to name, remember, and act. 35mm. In Italian; English subtitles. 68 min.

Friday, May 20

- 4:30 **Schwarze Sünde (Black Sin).** 1988. West Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on the third version of *The Death of Empedocles*, by Friedrich Hölderlin. With Andreas von Rauch, Vladimir Theye, Howard Vernon. Straub-Huillet filmed the third version of *The Death of Empedocles*, the unfinished late-18th-century play by the German lyric poet Friedrich Hölderlin, in the dazzling sunlight and mottled shadow of the Sicilian landscape. It was there that the Greek pre-Socratic philosopher Empedocles legendarily cast himself into the volcanic fires of Mount Etna to prove his immortality. Empedocles debates Pausanias, his loyal disciple (*erômenos*), about the divine powers of love and strife that govern all matter, whether the strange and mystical elements of air, fire, water, and earth, or the mercurial and tragic behavior of gods and humans, mad in their compulsion to forsake nature and each other. *Black Sin* is a meticulous rereading and reworking of a play whose first version Straub-Huillet had adapted in *The Death of Empedocles* [screening on May 7 and 10]. 35mm. In German; English subtitles. 42 min.
- Corneille-Brecht.** 2009. France. Written and directed by Jean-Marie Straub. Based on *Othon and Horace*, by Pierre Corneille, and *The Trial of Lucullus*, by Bertolt Brecht. With Cornelia Geiser. In various guises and in melodic fashion, Cornelia Geiser recites verses from Pierre Corneille's *Horace and Othon*, and extended excerpts from Bertolt Brecht's 1939 radio play *The Trial of Lucullus*, in which the Roman General is summoned to the underworld to stand trial for the sufferings he inflicted on commoners and slaves. Across centuries of Western civilization, Straub draws echoes between the "monstrous" rulers of ancient Rome, the kings of 17th-century France, the fascists of Europe in the 1930s and 1940s, and, by implication, those in power today who continue to inflict suffering on those without power. In French, German; English subtitles. 27 min.
- 7:00 **Les Yeux ne veulent pas en tout temps se fermer ou Peut-être qu'un jour Rome se permettra de choisir à son tour (Eyes Do Not Want to Close at All Times or Perhaps One Day Rome Will Permit Herself to Choose in Her Turn), Othon.** 1969. West Germany/Italy. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Othon*, by Pierre Corneille. With Adriano Aprà, Anne Brumagne, Olimpia Carlisi, Anthony Pensabene, Jubarite Semaran. The cinematographer Renato Berta, a frequent collaborator of Straub and Huillet, presents the first film that the partners shot together in Italy (on the Palatine Hill of Rome), which was also the first they made in color. A faithful adaptation of Pierre Corneille's *Othon*, the classic tragedy that premiered at the court of Louis XIV at Fontainebleau in 1664 and today is more hallowed than actually performed, *Eyes Do Not Want to Close...* depicts the power vacuum that followed Emperor Nero's death. Against a crowd of obsequious and scheming pretenders to the throne, Corneille has Camille as his epic heroine, the mother of all conscientious objectors. In French; English subtitles. 88 min.
- La madre (The Mother).** 2011. Switzerland. Written and directed by Jean-Marie Straub. Based on *Dialogues with Leucò*, by Cesare Pavese. With Giovanna Daddi, Dario Marconcini. "I am lost to the world...." (from Mahler's 1901 *Rückert-Lieder*): In the sun-dappled Tuscan countryside, the boar hunter Meleager, having been murdered by his own mother to avenge the tragic accidental killing of his brother and uncle, engages in a melancholy conversation about fragility, resistance, and love with Hermes, who has taken female form. In Italian; English subtitles. 20 min.

Saturday, May 21

- 4:00 **Quei loro incontri (These Encounters of Theirs).** 2005. Italy/France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on Dialogues with Leucò, by Cesare Pavese. With Angela Nugara, Vittorio Vigneri, Grazi Orsi, Romano Guelfi, Angela Durantini, Enrico Achilli, Giovanna Daddi, Dario Marconcini, Andrea Bacci, Andrea Balducci. In the last feature-length collaboration between Straub and Huillet before Huillet's death in 2006, villagers from across the length of Italy—a peasant, a postmaster, a theater director, a mayor, a rope maker—gather in the Tuscan countryside to recite the five final scenes of Cesare Pavese's Dialogues with Leucò. Published in 1947, just two years after the Holocaust and the Second World War and two years before Pavese's suicide, the Dialogues offer a series of meditations on human destiny, both comical and tragic, between ancient Greek mythological figures. Desperate in their hunger for immortality, mortals are blind to the gift of being human—of their ability to experience joy and suffering; to feel a passing breeze or the touch of another body; to name, remember, and act. 35mm. In Italian; English subtitles. 68 min.
- 6:30 **En rachâchant.** 1982. France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on "Ah! Ernesto!," by Marguerite Duras. With Olivier Straub, Nadette Thinus, Bernard Thinus, Raymond Gérard. Beneath the subversive comedy of Marguerite Duras' 1971 short story "Ah! Ernesto!," about a precocious and determined nine-year-old boy, lies a terse and tough rejection of all forms of authority, whether family, school, or nation. En rachâchant was released in France on a double bill with Eric Rohmer's Pauline at the Beach. 35mm. In French; English subtitles. 7 min.
- Dalla nube alla resistenza (From the Cloud to the Resistance).** 1978. Italy/West Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on Dialogues with Leucò and The Moon and the Bonfires, by Cesare Pavese. With Olimpia Carlisi, Mauro Monni, Carmelo Lacorte, Mario di Mattia. Straub-Huillet's From the Cloud... bridges history and myth, and modernity and antiquity. Based on six mythological encounters in Cesar Pavese's Dialogues with Leucò, and on Pavese's last novel, The Moon and the Bonfires, about the savage murders of Italian anti-Fascist resistance fighters during World War II, the film has affinities with History Lessons, Too Early/Too Late, and a series of films of the 2000s in which they returned to Pavese's Dialogues. In Italian; English subtitles. 105 min.

Sunday, May 22

- 2:00 **Too Early/Too Late.** 1980–81. France/Egypt. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on a letter by Friedrich Engels and *Class Struggles in Egypt, 1945–1970*, by Mahmoud Hussein. With Danièle Huillet, Bahgat el Nadi. Inspired by a letter by Friedrich Engels and *Class Conflict in Egypt, 1945–1970*, a 1974 account of two militant Marxist writers who had been imprisoned by the Nasser regime, Straub-Huillet filmed *Too Early/Too Late* in France and Egypt during the anxious months of 1980 that followed the Camp David Accords and culminated in Anwar Sadat's assassination the following year. They reflect on Egypt's history of peasant struggle and liberation from Western colonization, and link it to class tensions in France shortly before the Revolution of 1789, quoting texts by Friedrich Engels as well as the pioneering nonfiction film *Workers Leaving the Lumière Factory* (1895). The film was a major influence on contemporary filmmakers like Harun Farocki, Yervant Gianikian and Angela Ricci Lucci, and John Gianvito. 100 min.

Europa 2005, 27 Octobre (Europa 2005, 27 October). 2006. France. Written and directed by Jean-Marie Straub, Danièle Huillet. On October 27, 2005, in the Parisian suburb of Clichy-sous-Bois, two teenage boys of Mauritanian and Tunisian origin were electrocuted as they fled the police. Their deaths sparked nearly three weeks of riots across France. In five camera pans, amid birdsong and a dog's menacing bark, Straub-Huillet document the dead-end location of this tragedy. Commissioned for Italian television on the centenary of Roberto Rossellini's birth, the couple's final collaboration is their imaginative response to the neorealist filmmaker's *Europa '51* (1952). 10 min.

Joachim Gatti. 2009. France. Written and directed by Jean-Marie Straub. Based on *Discourse on the Origin and Foundations of Inequality Among Men*, by Jean-Jacques Rousseau. Narration by Jean-Marie Straub. Straub responds fiercely to the senseless blinding of a French activist filmmaker during a peaceful protest. More generally, Straub, quoting Jean-Jacques Rousseau, assails the capitalist state, abusive police forces, and philosophers who turn a blind eye to injustice, all while applauding the courageous women of the markets who fight for the poor and the marginalized. 2 min.

4:30

Lothringen! 1994. Germany/France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Colette Baudoche*, by Maurice Barrès. With Emmanuelle Straub, André Warynski, Dominique Dosdat. Straub, who was born in Metz, Lorraine, in 1933, once observed, "I like the Alsatians—they are the only French who have as much irony as Corneille." In this film, which conjures "a conspiratorial atmosphere of fear and hatred," Straub and Huillet draw upon a pair of novels by Maurice Barrès, a celebrated Alsatian author, extreme nationalist, crude anti-Semite, and ardent anti-Dreyfusard, to tell tales of perfidy, humiliation, and resistance during the German occupation of Alsace-Lorraine between 1870 and 1918. 35mm. In French; English subtitles. 21 min.

Un héritier (An Heir). 2010. France. Written and directed by Jean-Marie Straub. Based on "In the Service of Germany," by Maurice Barrès. With Joseph Rottner, Jubarite Semaran. Another film based on Straub's memories of growing up in Metz and a work by Maurice Barrès (a story called "In the Service of Germany"). In 1903 a young country doctor, the son of a French Alsatian bourgeois, is forced to choose between "the French soul and the German deed" by defending or betraying the foresters, mothers, war veterans, and factory workers of the northern Rhine. In French; English subtitles. 20 min.

À propos de Venise (Geschichtsunterricht) (Concerning Venice [History Lessons]). 2013. Switzerland/France. Written and directed by Jean-Marie Straub. Based on *The Death of Venice*, by Maurice Barrès. With Barbara Ulrich. Waters lap gently against the shore as Barbara Ulrich recites Maurice Barrès's essay about the past glories and tenuous fate of the Most Serene Republic, its once faithful and cosmopolitan but now indolent citizens, its visitors both famous (Chateaubriand, Goethe, Napoleon) and ordinary, its courtesans and pigeons, its solidity and dazzling immateriality. In French; English subtitles. 23 min.

Itinéraire de Jean Bricard (Itinerary of Jean Bricard). 2007. France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on the book by Jean-Yves Petiteau. Scarred by wartime occupation and postwar pollution, Coton Island is a palimpsest of history brought vividly to life in Jean Bricard's childhood memories. The island, strategically located on the Loire, was once a lively port town with ash trees, vineyards, and tributaries alive with salmon and shad. But in 1944 Coton Island was occupied by the Germans and became the setting for brutal roundups and executions (including that of Bricard's uncle) and for small acts of heroic resistance.

After collaborating with Huillet on the script, Straub completed *Itinerary* after her death in 2006. He filmed Coton Island against a stark and leaden winter light; he used deliberately long tracking shots and nearly still compositions to evoke a kind of enduring resilience. 35mm. In French; English subtitles. 40 min.

Monday, May 23

7:00

Le genou d'Artemide (Artemide's Knee). 2007. Italy/France. Written and directed by Jean-Marie Straub. Based on *Dialogues with Leucò*, by Cesare Pavese. With Andrea Bacci, Dario Marconcini. Mourning the death of his partner and collaborator Danièle Huillet, Straub finds tender mercy in music and nature. Out of the abyss, Kathleen Ferrier sings Gustav Mahler's *Songs of the Earth: The Farewell* (which the composer wrote in 1909 after the death of his daughter) and Heinrich Schütz's *Lament on the Death of His Wife* (1625). The landscape also provides solace: the mountain grove where Endymion pines for his beloved Artemis, "a wild thing, untouchable, mortal," appears to embody the Japanese concept of *mono no aware*—a wistful acceptance of the fleeting beauty of things. 35mm. In Italian; English subtitles. 26 min.

Le Streghe, Femmes entre elles (The Witches, Women among Themselves). 2008. France/Italy. Written and directed by Jean-Marie Straub. Based on *Dialogues with Leucò*, by Cesare Pavese. With Giovanna Giuliani, Giovanna Daddi. The enchantress Circe recounts to Leucò her attempts to bewitch and bed Odysseus. She talks about men and women, the human and the divine, and the brave hero who chooses to become neither a pig nor a God. In her adamant repose, Circe also hints at the monotony of her own immortal fate, and contrasts it with the vibrating currents of life she so dearly craves and envies in Odysseus, with his longing for home, childhood, and love. 35mm. In Italian; English subtitles. 21 min.

L'Inconsolable (The Inconsolable One). 2010. France. Written and directed by Jean-Marie Straub. Based on *Dialogues with Leucò*, by Cesare Pavese. With Andrea Bacci, Giovanna Daddi. Returning from the forest of shades, a quietly defiant Orpheus tells a Bacchante it was free will, not destiny, which compelled him to cast the fatal gaze on his wife Eurydice, recognizing their love as a thing of the past and his own proper place in the world of living souls. A masterful series of camera shots reveals the Bacchante looking away in incredulity, horror, and betrayal. In Italian; English subtitles. 15 min.

La madre (The Mother). 2011. Switzerland. Written and directed by Jean-Marie Straub. Based on *Dialogues with Leucò*, by Cesare Pavese. With Giovanna Daddi, Dario Marconcini. "I am lost to the world...." (from Mahler's 1901 *Rückert-Lieder*): In the sun-dappled Tuscan countryside, the boar hunter Meleager, having been murdered by his own mother to avenge the tragic accidental killing of his brother and uncle, engages in a melancholy conversation about fragility, resistance, and love with Hermes, who has taken female form. In Italian; English subtitles. 20 min.

Tuesday, May 24

2:30

Le genou d'Artemide (Artemide's Knee). 2007. Italy/France. Written and directed by Jean-Marie Straub. Based on *Dialogues with Leucò*, by Cesare Pavese. With Andrea Bacci, Dario Marconcini. Mourning the death of his partner and collaborator Danièle Huillet, Straub finds tender mercy in music and nature. Out of the abyss, Kathleen Ferrier sings Gustav Mahler's *Songs of the Earth: The Farewell* (which the composer wrote in 1909 after the death of his daughter) and Heinrich Schütz's *Lament on the Death of His Wife* (1625). The landscape also provides

solace: the mountain grove where Endymion pines for his beloved Artemis, “a wild thing, untouchable, mortal,” appears to embody the Japanese concept of *mono no aware*—a wistful acceptance of the fleeting beauty of things. 35mm. In Italian; English subtitles. 26 min.

Le Streghe, Femmes entre elles (The Witches, Women among Themselves).

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La madre (The Mother). 2011. Switzerland. Written and directed by Jean-Marie Straub. Based on *Dialogues with Leucò*, by Cesare Pavese. With Giovanna Daddi, Dario Marconcini. “I am lost to the world...” (from Mahler’s 1901 *Rückert-Lieder*): In the sun-dappled Tuscan countryside, the boar hunter Meleager, having been murdered by his own mother to avenge the tragic accidental killing of his brother and uncle, engages in a melancholy conversation about fragility, resistance, and with Hermes, who has taken female form. In Italian; English subtitles. 20 min.

Wednesday, May 25

7:00

Proposta in quattro parti (Proposition in Four Parts). 1985. Italy. Written and directed by Jean-Marie Straub, Danièle Huillet. D. W. Griffith’s 1909 short film *A Corner in Wheat*, a Biblical tale of avarice, divine retribution, and the prolonged suffering of the masses, is the prelude to this political film essay. Straub-Huillet offer a dialectical montage of cause (capitalist greed) and effect (the poverty of the farmer and the urban underclass), and draw from excerpts of their earlier work: *Moses und Aaron*, *Fortini/Canj*, and *From the Cloud to the Resistance*. In English, German, Italian; English subtitles. 41 min.

Il Ritorno del figlio prodigo/Umiliati (The Return of the Prodigal Son/Humiliated).

2001–03. Italy/France/Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Women of Messina*, by Elio Vittorini. With Rosalba Curatola, Aldo Fruttuosi, Romano Guelfi. Straub and Huillet take as their inspiration the 1949 novel *Women of Messina* by the Sicilian writer Elio Vittorini, whose courageous wartime work in the underground Communist resistance press led to his imprisonment by the Fascists. These twinned films are a companion piece to *Sicilia!* [screening on May 28 and 30]. They center on a community of peasants and workers, adrift in liberated Italy, who establish a cooperative in a battle-ravaged mountain village. The community then must stand its ground against the coercions of the capitalist state, which takes the form of three argumentative—and armed—hunters. The utopian ideal of a Popular Front—myriad individual voices ringing out as one—seems to be no match for an idea of progress measured in profiteering and

private property, as if one can own the songs of birds and the rustling wind. 35mm. In Italian; English subtitles. 64 min.

Dolando. 2002. Italy/France/Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. With Dolando Bernardini. At the end of filming *Umiliati*, Straub and Huillet gave thanks to the cast and crew in a graceful way: by inviting Dolando Bernardini to sing several stanzas from Torquato Tasso's 16th-century epic poem *Jerusalem Delivered*. In Italian; English subtitles. 7 min.

Thursday, May 26

4:30

O somma luce. 2009. France. Written and directed by Jean-Marie Straub. Based on *The Divine Comedy*, by Dante Alighieri. With Giorgio Passerone. In darkness, we hear a recording of the scandalous 1954 debut performance of Edgar Varèse's revolutionary *Déserts* at the Théâtre des Champs-Élysées. Then, in a different sort of Elysian Field, we hear a recitation of Canto XXXIII from *The Inferno*, a final vision of the Divine Light, in which Dante apprehends the will and desire of man in perfect harmony with the love of God. In Italian; English subtitles. 18 min.

Schakale und Araber (Jackals and Arabs). 2011. Switzerland. Written and directed by Jean-Marie Straub. Based on a short story by Franz Kafka. With Barbara Ulrich, Giorgio Passerone, Jubarite Semaran. Franz Kafka's enigmatic animal story, written in 1917 on the eve of the Balfour Declaration, has been interpreted in myriad ways and embraced and rejected in equal measure by Arabs and Jews of divergent persuasions. Straub's abridged (but no less elusive) retelling has fascinating affinities with his and Danièle Huillet's interpretation of Kafka's *Amerika in Class Relations* [screening on May 11 and 15 and June 3]. In German; English subtitles. 10 min.

Un conte de Michel de Montaigne (A Tale by Michel de Montaigne). 2013. France/Switzerland. Written and directed by Jean-Marie Straub. Based on "Essais," Book II, Chapter 6, *De l'exercitation*, by Michel de Montaigne. With Barbara Ulrich. Left for dead in a freak horse accident, Montaigne reflects on many things, among them the nature of consciousness and the soul, reason and automatism, waking and dreaming, the self and the other. In French; English subtitles. 34 min.

Dialogue d'ombres (Dialogue of Shadows). 2013. France/Switzerland. Written and directed by Jean-Marie Straub. Based on the book by Georges Bernanos. With Cornelia Geiser, Bertrand Brouder. Straub's testament of love was made seven years after the 2006 death of his partner and collaborator Danièle Huillet, and nearly 60 years after they met in Paris and planned to adapt this short story by Georges Bernanos (the author of *Diary of a Country Priest and Mouchette*). In the film, two lovers are separated by physical distance but intimately bound by Bach's Cantata 140 ("Sleepers Wake"), a conspiring of their own voices, and a mutual sense of wounded pride and yearning for "the supreme grace...to love ourselves in all simplicity." In French; English subtitles. 28 min.

7:00

Cézanne. Dialogue avec Joachim Gasquet (Cézanne. Conversation with Joachim Gasquet). 1989. France/West Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Cézanne*, by Joachim Gasquet. With Huillet, Straub. Joachim Gasquet's 1921 memoir of his friend Paul Cézanne is an invaluable portrait of the painter's life and work. Straub-Huillet use passages from this book, together with pastoral scenes from Jean Renoir's film adaptation of *Madame Bovary* (1933) and photographs of Cézanne by the painter Maurice Denis, to make a moving and profound personal essay. Cézanne (along with Giotto) was a guiding light for Straub and Huillet. They shot the film, in part, at Mont Sainte-Victoire, where

Cézanne revolutionized the history of art, marveling, "Look at this mountain—it was once fire." 35mm. In French; English subtitles. 51 min.

Une visite au Louvre (A Visit to the Louvre). 2004. France/Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Cézanne*, by Joachim Gasquet. With Julie Koltai. Straub and Huillet had fierce opinions about the presentation and preservation of art in museums, from the use of protective glass to the way paintings are hung, lit, and conserved. Their visit to the Louvre is a reflection of these strong sentiments, as well as a richly revealing look at their way of looking. They use words attributed to Paul Cézanne (as quoted by Joaquim Gasquet) to critique images, venomous about some artists (David, Ingres) while honey-tongued about others (Murillo, Tintoretto, Veronese, Delacroix, Courbet). 35mm. In French; English subtitles. 48 min.

Friday, May 27

4:30

Cézanne. Dialogue avec Joachim Gasquet (Cézanne. Conversation with Joachim Gasquet). 1989. France/West Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Cézanne*, by Joachim Gasquet. With Huillet, Straub. Joachim Gasquet's 1921 memoir of his friend Paul Cézanne is an invaluable portrait of the painter's life and work. Straub-Huillet use passages from this book, together with pastoral scenes from Jean Renoir's film adaptation of *Madame Bovary* (1933) and photographs of Cézanne by the painter Maurice Denis, to make a moving and profound personal essay. Cézanne (along with Giotto) was a guiding light for Straub and Huillet. They shot the film, in part, at Mont Sainte-Victoire, where Cézanne revolutionized the history of art, marveling, "Look at this mountain—it was once fire." 35mm. In French; English subtitles. 51 min.

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6:45

O somma luce. 2009. France. Written and directed by Jean-Marie Straub. Based on *The Divine Comedy*, by Dante Alighieri. With Giorgio Passerone. In darkness, we hear a recording of the scandalous 1954 debut performance of Edgar Varèse's revolutionary *Déserts* at the Théâtre des Champs-Élysées. Then, in a different sort of Elysian Field, we hear a recitation of Canto XXXIII from *The Inferno*, a final vision of the Divine Light, in which Dante apprehends the will and desire of man in perfect harmony with the love of God. In Italian; English subtitles. 18 min.

Schakale und Araber (Jackals and Arabs). 2011. Switzerland. Written and directed by Jean-Marie Straub. Based on a short story by Franz Kafka. With Barbara Ulrich, Giorgio Passerone, Jubarite Semaran. Franz Kafka's enigmatic animal story, written in 1917 on the eve of the Balfour Declaration, has been interpreted in myriad ways and embraced and rejected in equal measure by Arabs and Jews of divergent persuasions. Straub's abridged (but no less elusive) retelling has fascinating affinities with his and Danièle Huillet's interpretation of Kafka's *Amerika in Class*

Relations [screening on May 11 and 15 and June 3]. In German; English subtitles. 10 min.

Un conte de Michel de Montaigne (A Tale by Michel de Montaigne). 2013. France/Switzerland. Written and directed by Jean-Marie Straub. Based on "Essais," Book II, Chapter 6, *De l'exercitation*, by Michel de Montaigne. With Barbara Ulrich. Left for dead in a freak horse accident, Montaigne reflects on many things, among them the nature of consciousness and the soul, reason and automatism, waking and dreaming, the self and the other. In French; English subtitles. 34 min.

Dialogue d'ombres (Dialogue of Shadows). 2013. France/Switzerland. Written and directed by Jean-Marie Straub. Based on the book by Georges Bernanos. With Cornelia Geiser, Bertrand Brouder. Straub's testament of love was made seven years after the 2006 death of his partner and collaborator Danièle Huillet, and nearly 60 years after they met in Paris and planned to adapt this short story by Georges Bernanos (the author of *Diary of a Country Priest* and *Mouchette*). In the film, two lovers are separated by physical distance but intimately bound by Bach's Cantata 140 ("Sleepers Wake"), a conspiring of their own voices, and a mutual sense of wounded pride and yearning for "the supreme grace...to love ourselves in all simplicity." In French; English subtitles. 28 min.

Saturday, May 28

4:00

Sicilia! 1998. Italy. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Conversations in Sicily*, by Elio Vittorini. With Gianni Buscarino, Vittorio Vigneri, Angela Nugara, Giovanni Interlandi. Something as simple as a herring roasting on a hearth, or a meal of bread, wine and winter melon, takes on the humble aura of a Caravaggio painting in this masterful film. That is to say, Straub-Huillet extol ordinary Sicilians who are poor of means but rich in spirit. Filmed in Syracuse and Messina, *Sicilia!* is a tragicomedy involving an orange peddler, an Italian recently returned from America, two "stinky" police officers, a guilt-stricken landowner, a traveling knife sharpener and, perhaps most unforgettably, an indomitable peasant mother who reminisces about meals of snails and wild chicory, her husband's philandering and cowardice, and her own father's belief in an honest day's labor, socialism, and St. Joseph. 35mm. In Italian; English subtitles. 66 min.

Il viandante (The Wayfarer). 2001. Italy/France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Conversations in Sicily*, by Elio Vittorini. With Gianni Buscarino, Angela Nugara. In Italian; English subtitles. 5 min.

L'arrotino (The Knife Sharpener). 2001. Italy/France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Conversations in Sicily*, by Elio Vittorini. With Gianni Buscarino, Vittorio Vigneri. In Italian; English subtitles. 7 min.

6:45

Where Does Your Hidden Smile Lie? 2001. France/Portugal. Directed by Pedro Costa. With Danièle Huillet, Jean-Marie Straub. Full of humor and insight, *Where Does Your Hidden Smile Lie?* is Pedro Costa's behind-the-scenes look at Jean-Marie Straub and Danièle Huillet in the editing room, working (and battling) their way through what would ultimately become their late-period masterwork, *Sicilia!* The Portuguese filmmaker's indebtedness to Straub-Huillet is evident not only in this loving portrait but in such films as *In Vanda's Room*, *Colossal Youth*, and *Horse Money*. In Italian, French; English subtitles. 104 min.

Sunday, May 29

- 2:00 **Operai, contadini (Workers, Peasants).** 2000. Italy/France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Women of Messina*, by Elio Vittorini. With Angela Nugara, Giacinto Di Pascoli, Giampaolo Cassarino, Enrico Achilli, Angela Durantini, Martina Gionfriddo, Andrea Balducci, Gabriella Taddei, Vittorio Vigneri, Aldo Fruttuosi, Rosalba Curatola, Enrico Pelosini. A peasant tradition of making homemade ricotta cheese on a wood-burning fire becomes an act of resistance in this unforgettable film. Amateur actors from the regional Buti theater, many of them ordinary laborers and farmers, recite or read passages from Elio Vittorini's Marxist novella *Women of Messina*, their singularly musical voices ringing out as one in the verdant forest. The story, which Italo Calvino called a "choral narrative," centers on a group of workers and peasants who rebuild their lives in the aftermath of the Second World War by rebuilding a destroyed village and forming a utopian community. 35mm. In Italian; English subtitles. 123 min.
- Incantati.** 2002. Italy/France/Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Women of Messina*, by Elio Vittorini. With Rosalba Curatola, Aldo Fruttuosi. The world premiere of a short film by Straub-Huillet, long believed lost. In Italian; English subtitles. 6 min.
- 5:00 **Too Early/Too Late.** 1980–81. France/Egypt. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on a letter by Friedrich Engels and *Class Struggles in Egypt, 1945–1970*, by Mahmoud Hussein. With Danièle Huillet, Bahgat el Nadi. Inspired by a letter by Friedrich Engels and *Class Conflict in Egypt, 1945–1970*, a 1974 account of two militant Marxist writers who had been imprisoned by the Nasser regime, Straub-Huillet filmed *Too Early/Too Late* in France and Egypt during the anxious months of 1980 that followed the Camp David Accords and culminated in Anwar Sadat's assassination the following year. They reflect on Egypt's history of peasant struggle and liberation from Western colonization, and link it to class tensions in France shortly before the Revolution of 1789, quoting texts by Friedrich Engels as well as the pioneering nonfiction film *Workers Leaving the Lumière Factory* (1895). The film was a major influence on contemporary filmmakers like Harun Farocki, Yervant Gianikian and Angela Ricci Lucci, and John Gianvito. 100 min.
- Europa 2005, 27 Octobre (Europa 2005, 27 October).** 2006. France. Written and directed by Jean-Marie Straub, Danièle Huillet. On October 27, 2005, in the Parisian suburb of Clichy-sous-Bois, two teenage boys of Mauritanian and Tunisian origin were electrocuted as they fled the police. Their deaths sparked nearly three weeks of riots across France. In five camera pans, amid birdsong and a dog's menacing bark, Straub-Huillet document the dead-end location of this tragedy. Commissioned for Italian television on the centenary of Roberto Rossellini's birth, the couple's final collaboration is their imaginative response to the neorealist filmmaker's *Europa '51* (1952). 10 min.
- Joachim Gatti.** 2009. France. Written and directed by Jean-Marie Straub. Based on *Discourse on the Origin and Foundations of Inequality Among Men*, by Jean-Jacques Rousseau. Narration by Jean-Marie Straub. Straub responds fiercely to the senseless blinding of a French activist filmmaker during a peaceful protest. More generally, Straub, quoting Jean-Jacques Rousseau, assails the capitalist state, abusive police forces, and philosophers who turn a blind eye to injustice, all while applauding the courageous women of the markets who fight for the poor and the marginalized. 2 min.

Monday, May 30

- 4:00 **Where Does Your Hidden Smile Lie?** 2001. France/Portugal. Directed by Pedro Costa. With Danièle Huillet, Jean-Marie Straub. Full of humor and insight, *Where Does Your Hidden Smile Lie?* is Pedro Costa's behind-the-scenes look at Jean-Marie Straub and Danièle Huillet in the editing room, working (and battling) their way through what would ultimately become their late-period masterwork, *Sicilia!* The Portuguese filmmaker's indebtedness to Straub-Huillet is evident not only in this loving portrait but in such films as *In Vanda's Room*, *Colossal Youth*, and *Horse Money*. In Italian, French; English subtitles.
- 6:30 **Sicilia!** 1998. Italy. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Conversations in Sicily*, by Elio Vittorini. With Gianni Buscarino, Vittorio Vigneri, Angela Nugara, Giovanni Interlandi. Something as simple as a herring roasting on a hearth, or a meal of bread, wine and winter melon, takes on the humble aura of a Caravaggio painting in this masterful film. That is to say, Straub-Huillet extol ordinary Sicilians who are poor of means but rich in spirit. Filmed in Syracuse and Messina, *Sicilia!* is a tragicomedy involving an orange peddler, an Italian recently returned from America, two "stinky" police officers, a guilt-stricken landowner, a traveling knife sharpener and, perhaps most unforgettably, an indomitable peasant mother who reminisces about meals of snails and wild chicory, her husband's philandering and cowardice, and her own father's belief in an honest day's labor, socialism, and St. Joseph. 35mm. In Italian; English subtitles. 66 min.
- Il viandante (The Wayfarer).** 2001. Italy/France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Conversations in Sicily*, by Elio Vittorini. With Gianni Buscarino, Angela Nugara. In Italian; English subtitles. 5 min.
- L'arrotino (The Knife Sharpener).** 2001. Italy/France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Conversations in Sicily*, by Elio Vittorini. With Gianni Buscarino, Vittorio Vigneri. In Italian; English subtitles. 7 min.

Tuesday, May 31

- 4:00 **Proposta in quattro parti (Proposition in Four Parts).** 1985. Italy. Written and directed by Jean-Marie Straub, Danièle Huillet. D. W. Griffith's 1909 short film *A Corner in Wheat*, a Biblical tale of avarice, divine retribution, and the prolonged suffering of the masses, is the prelude to this political film essay. Straub-Huillet offer a dialectical montage of cause (capitalist greed) and effect (the poverty of the farmer and the urban underclass), and draw from excerpts of their earlier work: *Moses und Aaron*, *Fortini/Cani*, and *From the Cloud to the Resistance*. In English, German, Italian; English subtitles. 41 min.
- Il Ritorno del figlio prodigo/Umiliati (The Return of the Prodigal Son/Humiliated).** 2001–03. Italy/France/Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Women of Messina*, by Elio Vittorini. With Rosalba Curatola, Aldo Fruttuosi, Romano Guelfi. Straub and Huillet take as their inspiration the 1949 novel *Women of Messina* by the Sicilian writer Elio Vittorini, whose courageous wartime work in the underground Communist resistance press led to his imprisonment by the Fascists. These twinned films are a companion piece to *Sicilia!* [screening on May 28 and 30]. They center on a community of peasants and workers, adrift in liberated Italy, who establish a cooperative in a battle-ravaged mountain village. The community then must stand its ground against the coercions of the capitalist state, which takes the form of three argumentative—and armed—hunters. The utopian ideal of a Popular Front—myriad individual voices ringing out as

one—seems to be no match for an idea of progress measured in profiteering and private property, as if one can own the songs of birds and the rustling wind. 35mm. In Italian; English subtitles. 64 min.

Dolando. 2002. Italy/France/Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. With Dolando Bernardini. At the end of filming *Umiliati*, Straub and Huillet gave thanks to the cast and crew in a graceful way: by inviting Dolando Bernardini to sing several stanzas from Torquato Tasso's 16th-century epic poem *Jerusalem Delivered*. In Italian; English subtitles. 7 min.

7:00 **Operai, contadini (Workers, Peasants).** 2000. Italy/France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Women of Messina*, by Elio Vittorini. With Angela Nugara, Giacinto Di Pascoli, Giampaolo Cassarino, Enrico Achilli, Angela Durantini, Martina Gionfriddo, Andrea Balducci, Gabriella Taddei, Vittorio Vigneri, Aldo Fruttuosi, Rosalba Curatola, Enrico Pelosini. A peasant tradition of making homemade ricotta cheese on a wood-burning fire becomes an act of resistance in this unforgettable film. Amateur actors from the regional Buti theater, many of them ordinary laborers and farmers, recite or read passages from Elio Vittorini's Marxist novella *Women of Messina*, their singularly musical voices ringing out as one in the verdant forest. The story, which Italo Calvino called a "choral narrative," centers on a group of workers and peasants who rebuild their lives in the aftermath of the Second World War by rebuilding a destroyed village and forming a utopian community. 35mm. In Italian; English subtitles. 123 min.

Incantati. 2002. Italy/France/Germany. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Women of Messina*, by Elio Vittorini. With Rosalba Curatola, Aldo Fruttuosi. In Italian; English subtitles. 6 min.

Friday, June 3

7:45 **Jean-Marie Straub and Danièle Huillet at Work on a Film based on Franz Kafka's *Amerika*.** 1983. West Germany. Written and directed by Harun Farocki. With Farocki, Danièle Huillet, Jean-Marie Straub, Manfred Blank, William Lubtchansky, Louis Hochet. Harun Farocki documents Straub-Huillet's unrelentingly precise method of working with actors—in this case, Farocki himself in the role of Delamarche in *Class Relations*, their interpretation of Kafka's *Amerika*. In German, French; English subtitles. 26 min.

Wie will ich lustig lachen: Danièle Huillet and Jean-Marie Straub on Their Film *Class Relations*. 1984. West Germany. Directed by Manfred Blank. With Danièle Huillet, Jean-Marie Straub. Manfred Blank, who recorded sound on a number of Straub-Huillet films and who appears as Robinson in *Class Relations*, interviews the filmmakers about the experience of shooting Kafka's *Amerika*. 42 min.

Friday, June 3

4:45 **Klassenverhältnisse (Class Relations).** 1983. West Germany/France. Written and directed by Jean-Marie Straub, Danièle Huillet. Based on *Amerika*, by Franz Kafka. With Christian Heinisch, Mario Adorf, Harun Farocki, Manfred Blank, Libgart Schwarz. Straub-Huillet's brilliant distillation of Franz Kafka's incomplete first novel *Amerika* is perhaps the most authentically German treatment of Kafka ever made. An ecstatic and haunted fever dream of the United States—the place where Kafka longed to disappear, if only in his imagination—*Amerika* is told from the perspective of a young German immigrant who encounters a strange new world, with its violent lies and quixotic optimism, like a modern-day Parsifal. Straub and Huillet took pains to

render the German mannerisms and dialect of Kafka's novel faithfully, and shot their film almost entirely in the port city of Hamburg. But their depiction of injustice and exploitation transcends historical specificity; as Straub said in 1984, "Kafka, for us, is the only major poet of industrial civilization, I mean, a civilization where people depend on their work to survive." 35mm. In German; English subtitles. 130 min.

Saturday, June 4

- 2:00 **La Guerre d'Algérie! (The Algerian War!).** 2014. Switzerland/France. Written and directed by Jean-Marie Straub. Based on a story by Jean Sandretto. With Christophe Clavert, Dimitri Haulet. As a young man Straub fled to West Germany after refusing to fight for France in the Algerian War. Later in his life, he returned to this bitter historical experience with a terse noir about "the instinct to heal" and to murder. In French; English subtitles. 2 min.
- Kommunisten (Communists).** 2014. Switzerland/France. Written and directed by Jean-Marie Straub. Based on *Days of Wrath*, by André Malraux. With Arnaud Dommerc, Jubarite Semaran, Gilles Pandel, Barbara Ulrich. *Communists* comprises six scenes concerning resistance to "forms of domination and violence of man on man," including Communist prisoners who face down their Fascist interrogators during World War II; Egyptian workers and peasants who revolt against their colonial exploiters in 1919; and Italian Alpine communities who in 1967 refuse to show mercy on the Nazis who butchered their families during the war. Straub focuses on the precipitous moment when men and women must choose between self-sacrifice and annihilation. He suggests that survival from oppression, and faith in the fantastical dream of a "new Earth"—the nascence of popular resistance—can perhaps come through music, the joy of a child's touch, a walk in the country, a will of the imagination. In French, Italian, German; English subtitles. 70 min.
- L'Aquarium et la Nation (The Aquarium and the Nation).** 2015. Switzerland/France. Written and directed by Jean-Marie Straub. Based on *The Walnut Trees of Altenburg*, by André Malraux. With Aimé Agnel, Christiane Veschambre. André Malraux once wrote, "The greatest mystery is not that we have been flung at random between this profusion of matter and the stars, but that within this prison we can draw from ourselves images powerful enough to deny our nothingness." Straub considers this in his latest film, creating a cosmic interplay of Haydn's symphonic *Seven Last Words of Our Savior on the Cross*, a fish tank at a Parisian Chinese restaurant, the birth of a nation in Jean Renoir's 1938 film *La Marseillaise*, the Jung Institute of Paris, and Malraux's wartime novel *The Walnut Trees of Altenburg*. In French; English subtitles. 31 min.

Monday, June 6

- 4:00 **Jean-Marie Straub and Danièle Huillet at Work on a Film based on Franz Kafka's Amerika.** 1983. West Germany. Written and directed by Harun Farocki. With Farocki, Danièle Huillet, Jean-Marie Straub, Manfred Blank, William Lubtchansky, Louis Hochet. In German, French; English subtitles. 26 min.
- Wie will ich lustig lachen: Danièle Huillet and Jean-Marie Straub on Their Film Class Relations.** 1984. West Germany. Directed by Manfred Blank. With Danièle Huillet, Jean-Marie Straub. 42 min.
- 7:00 **La Guerre d'Algérie! (The Algerian War!).** 2014. Switzerland/France. Written and directed by Jean-Marie Straub. Based on a story by Jean Sandretto. With Christophe Clavert, Dimitri Haulet. As a young man Straub fled to West Germany after refusing

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