

FOR IMMEDIATE RELEASE

The Museum of Modern ArtFor Immediate Release
November 2000**MAJOR RETROSPECTIVE ON THE FILMMAKER LUIS BUÑUEL
PRESENTED BY THE MUSEUM OF MODERN ART
ON THE OCCASION OF HIS CENTENARY***Luis Buñuel*November 14, 2000-January 6, 2001
The Roy and Niuta Titus Theater 1

New York, November 2000 - On the occasion of Luis Buñuel's centenary, The Museum of Modern Art presents a complete film retrospective devoted to his work from November 14, 2000, to January 6, 2001. The retrospective features 32 films directed by Buñuel, including *Los olvidados (The Young and the Damned)* (1950), *Viridiana* (1961), *Belle de Jour* (1966), and *The Discreet Charm of the Bourgeoisie* (1972), for which he won an Academy Award for Best Foreign Language Film. The retrospective also features four films produced by Buñuel in Republican Spain; two Nazi propaganda films which he worked on while at MoMA; three films on which he worked as an assistant director in Paris before he made his first feature film; the Fritz Lang film, *Der müde Tod (Destiny/Between Two Worlds/Beyond the Wall)* (1921), that inspired Buñuel to become a filmmaker; and *A propósito de Buñuel (Regarding Buñuel)* (2000), a new documentary directed by Javier Rioyo and José López-Linares. **Luis Buñuel** is organized by Laurence Kardish, Senior Curator, Department of Film and Video, and is being presented with the support of the Instituto Cervantes, New York, the Mexican Cultural Institute, New York, and the Cultural Services of the French Embassy, New York.

Over the years, Buñuel made films that are at once subtle, deceptively simple, and rich in incident. His work tends toward the satirical; his wit is both mordant and gimlet. Although he often portrays very bad behavior he does so with a keen psychological sense and not a little sympathy for the devil. Dreams inflect his cinema, and his charming but troubled characters often battle their demons in a world of imagination that masquerades as reality.

Buñuel (1900-83) was born in Calanda, an Aragonese village in Spain. He moved to Madrid in 1917 to study at the Residencia de Estudiantes, where he befriended the young painter Salvador Dali and the young writer Federico García Lorca. Acknowledging the emerging art of cinema, the three students, among others, founded a university film society.

After graduating, Buñuel left for Paris where he continued his association with antibourgeois, anticlerical, and radical artists. In 1928 Buñuel collaborated with Dali on the making of the punchy short Surrealist film, *Un Chien andalou* (1928). Two years later Buñuel and Dali scandalized Paris with the early sound feature, *L'Âge d'or* (1930), which created such disturbances that the police removed it from public view. Buñuel then returned to Spain to make the unflinching and influential

documentary *Las Hurdes (Tierra sin Pan/Land without Bread)* (1933), about the impoverished communities in Las Hurdes Altas, the isolated mountain range believed to have been settled by Jews fleeing the Inquisition.

Buñuel became a film producer in the newly founded Republic but was forced into exile when Franco took power. On the basis of his three films and his friendship with other artists, Buñuel was offered a job at MoMA by Iris Barry, who was then the Museum's film curator. From 1941 to 1943, Buñuel was the chief editor of MoMA's Film Library, advising government officials on documentary and propaganda films for the war effort and acting as an unofficial liaison with the various film industries in Latin America.

After leaving the Museum in 1943, Buñuel moved to Hollywood but did not find satisfactory work there. In 1946 he moved to Mexico City, where he reinvigorated his filmmaking career. Through 1960, Buñuel made his films in Mexico and attracted critical attention from around the world with films like *Los olvidados*, *The Adventures of Robinson Crusoe* (1952), and *Nazarin* (1958).

Buñuel was invited to return to his native land where he completed *Viridiana* in 1961. As Spain's official entry to Cannes that year it won the Festival's highest prize and then was promptly banned, deemed to be "sacrilegious and blasphemous" by the Vatican and Franco. From this point Buñuel divided his filmmaking career between Mexico, where he made *The Exterminating Angel* (1962), and France, where he completed such later masterpieces as *Belle de Jour*, *Tristana* (1970), *The Discreet Charm of the Bourgeoisie*, and his last film, *That Obscure Object of Desire* (1977). A naturalized Mexican citizen, Buñuel died in Mexico City in 1983.

In association with the Instituto Cervantes, MoMA will copublish a major catalogue in English and Spanish on the artist.

Events held in conjunction with *Luis Buñuel*

Tuesday, November 14, 6:00 p.m.

Carlos Fuentes on One Hundred Years of Buñuel

A survey of the great Spanish-Mexican film director's oeuvre from *Un Chien andalou* (1929) to *That Obscure Object of Desire* (1977). Carlos Fuentes, one of the world's leading writers, was a close friend of the late filmmaker.

Saturday, December 2, 5:30 p.m.

A Conversation between Arturo Ripstein and Sylvia Pinal

A conversation between the noted Mexican filmmaker Arturo Ripstein, who saw Buñuel as a mentor, and Sylvia Pinal, the Mexican actress who appeared in several of Buñuel's films, including *The Exterminating Angel* and *Viridiana*. Followed by film footage, including *Viridiana*.

Monday, December 4, 6:00 p.m.

Buñuel Panel Discussion

A panel on Buñuel, including Agustín Sánchez Vidal (professor at the University of Zaragoza, Spain), Román Gubern (film historian, scriptwriter, and professor at the University of Barcelona), Tomás Pérez Turrent (Mexican film critic and coauthor of *Buñuel por Buñuel*, 1993,

published in English as *Objects of Desire: Conversations with Luis Buñuel*), and Javier Rioyo (Spanish codirector of the film *A propósito de Buñuel (Regarding Buñuel)*, 2000). Richard Peña (Professor of Film Studies, Columbia University) acts as facilitator.

Luis Buñuel Screening Schedule

Friday, November 17, 8:00 p.m.; Tuesday, November 21, 2:30 p.m.

Der müde Tod (Destiny/Between Two Worlds/Beyond the Wall). 1921. Germany. Directed by Fritz Lang. Written by Thea von Harbou and Lang. Camera by Erich Nietschmann, Hermann Salfrank, Fritz Arno Wagner. With Lil Dagover, Walter Janssen, Bernhardt Götzke, and Rudolph Klein-Rogge. Shortly after his arrival in Paris, Luis Buñuel saw Lang's gothic fantasy about a young woman who asks Death to return her beloved. Death gives her three chances to win back her lover, in three different historical periods and cultures (a Moslem city, Renaissance Venice, ancient China). What impressed Buñuel was the figure of Death as he arrived in a small Flemish village, his relationship to the girl, and a structure called the Wall of Death. Having seen *Der müde Tod*, Buñuel knew he wanted to make films. English intertitles. Silent film with piano accompaniment by Stuart Oderman (Nov. 17) and Ben Model (Nov. 21). Approx. 120 min.

Saturday, November 18, 5:00 p.m.; Monday, November 20, 2:30 p.m.

A propósito de Buñuel (Regarding Buñuel). 2000. Spain. Directed by Javier Rioyo and José Luis López-Linares. With Carlos Fuentes, Jean-Claude Carrière, Michel Piccoli, Silvia Pinal, Francisco Rabal, Serge Silberman, the family of Luis Buñuel, and others. An affectionate, intimate, and illuminating documentary about the life and times of Buñuel (1900-83). The filmmakers, traveling like their subject from Spain to France, New York, Hollywood, and Mexico, interview Buñuel's family, friends, and collaborators, choosing excerpts from the master's films that relate to his biography. Newsreel footage is used copiously, and Buñuel, filmmaker and martini maker, is quoted extensively. 90 min.

Saturday, November 18, 2:00 p.m.; Monday, November 20, 6:00 p.m.

Mauprat. 1926. France. Written and directed by Jean Epstein. Adapted from the novel by George Sand. Cinematography by Albert Duverger. Assistant director Luis Buñuel. With Sandra Milowanoff, Maurice Schutz, Nino Constantini, Alex Allin, Jean Thiery, and Buñuel. A rare screening of a little-known Epstein film, in which Buñuel appears as a policeman. Epstein (1897-1953), once the Lumières' lab assistant, then a theoretician of cinema, was a leading member of the French avant-garde, and his adaptation of Sand's novel is anything but straightforward. The Mauprat family's wealth is suspect. One young Mauprat falls in love with his cousin: she is mysteriously wounded. French intertitles, English translation. Print courtesy the Cinèmatheque française, Paris. Approx. 75 min. Silent films with piano accompaniment by Stuart Oderman.

Sunday, November 19, 2:00 p.m.; Tuesday, November 21, 6:00 p.m.

Un Chien andalou. 1929. France. Directed by Luis Buñuel. Screenplay by Buñuel and Salvador Dalí. Cinematography by Albert Duverger. With Pierre

Batcheff, Simone Mareuil, Salvador Dalí, Xaume de Miravilles, and Buñuel. One of the seminal works of avant-garde cinema emerged from the dreams of two Christmas vacationers in Spain - Dalí, who imagined ants crawling from his hand, and Buñuel, who saw an eyeball being sliced. They wrote the script in six days. Silent film, without accompaniment. 16 min.

L'Âge d'or. 1930. France. Directed by Luis Buñuel. Screenplay by Buñuel and Salvador Dalí. Cinematography by Albert Duverger. With Gaston Modot, Lya Lys, Max Ernst, Mme Hugo, and Marie-Berth Ernst. *L'Âge d'or* ended both the friendship and the collaboration between Buñuel and Dalí, who contributed a few ideas to the script. Buñuel describes the film as being propelled by a series of gags; it has a narrative similar to his later film, *The Phantom of Liberty* (1974), in which "some small detail" connects one hallucinatory incident to another. The film provoked a scandal and was soon banned in Paris. Musical soundtrack; French intertitles. 62 min.

Sunday, November 19, 5:00 p.m.; Friday, November 24, 2:30 p.m.

La Sirène des tropiques (Siren of the Tropics) (fragment). 1927. France. Directed by Henri Etiévant and Mario Nalpas. Screenplay by Maurice Dekobra. Assistant director Luis Buñuel. With Josephine Baker, Pierre Batcheff, Régina Dalthy, Janine Borelli, and Georges Melchior. This is the only surviving fragment of Baker's first film. Although it enjoyed a success in Paris, where the dancer was a star, it barely received distribution in the U.S., where social attitudes were deeply racist. No intertitles. 25 min.

La Chute de la maison Usher (The Fall of the House of Usher). 1928. France. Directed by Jean Epstein. Screenplay by Epstein from three Edgar Allan Poe stories. Cinematography by Georges Lucas and Jean Lucas. Assistant director Luis Buñuel. With Jean Deboucourt, Marguerite Denis-Gance, Charles Lamy, and Fournez-Goffert. This is Epstein's last film before he broke with the avant-garde; everything in this Poe adaptation is subordinated to atmosphere. Epstein removed Buñuel from the film when his assistant told him that he did not think much of the master filmmaker Abel Gance. French intertitles, English translation. 63 min. Silent films with piano accompaniment by Stuart Oderman.

Friday, November 24, 6:30 p.m.; Sunday, November 26, 2:00 p.m.

Las Hurdes (Tierra sin Pan/Land without Bread). 1933. Spain. Written and directed by Luis Buñuel. Cinematography by Eli Lotar. Financed by a friend's lottery winnings, Buñuel's uncompromising revelation of the desperately poor Las Hurdes region in northwest Spain, near the border with Portugal, anticipated the social documentary movement in Western Europe. But it is so unusual a work that it resists inclusion in any mainstream. Deriving from materials Buñuel brought to New York, this may be the most complete version of the film. English narration. 27 min.

España 1937 (España Leal en Armas!/Madrid 1936). 1937. Spain/France. No director credited. Produced by Luis Buñuel for the Secretary of Propaganda of the Spanish Republic and Ciné-Liberté, France. Written by Pierre Unik and Buñuel. Photographed by Roman Karmen, Manuel Villegas Lopez, and others. A partisan documentary about the Civil War in Spain. In Spanish, no English subtitles; synopsis provided. Print courtesy Filmóteca Española, Madrid. 34 min.

Friday, November 24, 8:00 p.m.; Saturday, November 25, 2:00 p.m.

¡Centinela alerta! (Guard, Alert!). 1936. Spain. Directed by Jean

Grémillon (uncredited) and Luis Buñuel (uncredited). Written by Eduardo Ugarte and Buñuel based on a comedy by Carlos Arniches. Cinematography by José María Beltrán. With Angel Sampedro "Angelillo," Ana María Custodio, and Luis Heredia. The last of the four films Buñuel made for Filmófono. Knowing of his enthusiasm for Spain, Buñuel hired the French Grémillon. Production was halted for a while when the Civil War broke out. Despite its title and the timing of its making, the film is a popular musical comedy with no political agenda. In Spanish, English subtitles. Print courtesy Filmóteca Española and the ICAA, Madrid. 90 min.

Saturday, November 25, 5:00 p.m.; Tuesday, November 28 2:30 p.m.

Don Quintín el Amargao (The Bitter Mr. Quintin). 1935. Spain. Directed by Luis Marquina. Produced by Luis Buñuel. Screenplay by Eduardo Ugarte and Buñuel, based on the play by Carlos Arniches and José Estremera. Cinematography by José María Beltrán. Music by Jacinto Guerrero and Fernando Remacha. With Ana María Custodio, Alfonso Muñoz, Luisita Estesos, Fernando Granada, and Luis Heredia. The first, and perhaps most successful, of the four films Buñuel supervised for Filmófono in Republican Spain. "My job was to keep my eye on the production so that it would stay within the budget." In Spanish, English subtitles. Print courtesy Filmóteca Española and the ICAA, Madrid. 85 min.

Sunday, November 26, 5:00 p.m.; Monday, November 27, 2:30 p.m.

La Hija de Juan Simon (La Fille de Juan Simon). 1935. Spain. Directed by Nemesio M. Sobrevila, Eduardo Ugarte, José Luis Sáenz de Heredia, and Luis Buñuel (uncredited). Screenplay by Sobrevila, Ugarte, and Buñuel, based on the play by Sobrevila. Cinematography by José María Beltrán. Music by Fernando Remacha and Daniel Montorio. With Angel Sampedro "Angelillo," Pilar Muñoz, Carmen Amaya, Manuel Arbo, and Ena Sedeno. A musical starring the great flamenco dancer Amaya, who was very young when she made this, her screen debut. In Spanish with French subtitles; synopsis provided. Print courtesy Filmóteca Española and the ICAA, Madrid. 95 min.

Tuesday, November 27, 6:00 p.m.; Thursday, December 6, 2:30 p.m.

¿Quién me quiere a mí? 1936. Spain. Directed by José Luis Sáenz de Heredia. Produced and edited by Luis Buñuel. Screenplay by Eduardo Ugarte and Buñuel, based on a story by Enrique Horta. Cinematography by José María Beltrán. With Lina Yegros, José Baviera, Mari-Tere, José María Linares Rivas, and Luis de Heredia. The least successful of the four Filmófono films; a 16mm copy of this comedy-with-music was recently found in Mexico. In Spanish, no English subtitles, synopsis provided. Print courtesy Filmóteca de la UNAM, Mexico City. 80 min.

Friday, December 1, 2:30 p.m.; Sunday, December 3, 5:00 p.m.

The Beast with Five Fingers. 1946. USA. Directed by Robert Florey. Cinematography by Wesley Anderson. Screenplay by Curt Siodmak, based on a story by W. F. Harvey. (Some sequences suggested by Luis Buñuel - uncredited). With Peter Lorre, Robert Alda, Andrea King, Victor Francen, and J. Carrol Naish. After Buñuel left MoMA, he found work in Hollywood for more than a year, supervising the dubbing of Warner Bros. films for the Spanish market. (Buñuel says he did very little.) During this time he also contributed an idea for a sequence in this film about an amputated hand that has a life of its own. Print courtesy Turner Entertainment. 88

min.

Friday, December 1, 6:00 p.m.; Tuesday, December 5, 2:30 p.m.

En el viejo Tampico (Gran Casino). 1946. Mexico. Directed by Luis Buñuel. Screenplay by Mauricio Magdaleno and Edmundo Báez, based on the novel *El rugido del paraíso* by Michel Weber. Cinematography by Jack Draper. With Libertad Lamarque, Jorge Negrete, Mercedes Barba, Agustín Isunza, and Julio Vallareal. The producer Oscar Dancigers, fleeing the Nazi occupation of Paris in 1940, landed in Mexico City, where he produced films. Familiar with Buñuel's work in France and aware of his difficulties in the U.S., Dancigers invited Buñuel to work in Mexico. *Gran Casino*, Buñuel's first Mexican film, and the first film he directed since *Las Hurdes* fourteen years earlier, is a nifty B-film, a part-gangster, part-adventure story with songs, set in Tampico before the oil industry was nationalized. In Spanish without English subtitles, synopsis provided. 85 min.

Friday, December 1, 8:00 p.m.; Sunday, December 3, 2:00 p.m.

Buñuel, Nazi Propaganda, and MoMA. Buñuel was hired in 1941 by The Museum of Modern Art through its contract with the Office of the Coordinator for Inter-American Affairs; MoMA's goal was to strengthen ties with Latin America during the war with the distribution of documentary films. While working at MoMA, Buñuel apparently also assisted Iris Barry, founder and first curator of the Museum's Film Library, and Edward Kerns, the Film Library's Technical Officer, in preparing abridged versions of several Nazi propaganda films. The shortened films were to be circulated to film study groups across the country. Although the Museum has no records confirming Buñuel's actual participation in these edits, Buñuel told interviewers and wrote to MoMA that he did indeed work on the two films that are included in this program, ***Triumph of the Will*** and ***Campaign in Poland*** (which he called *The Conquest of Poland*). Having cut the film substantially, MoMA's Film Library also prepared English subtitles for *Triumph of the Will*; *Campaign in Poland* came from Germany with an English-language soundtrack. *Triumph des Willens* (*Triumph of the Will*, 1935, 120 min.) was Leni Riefenstahl's account of the Sixth Congress of the Nazi party held in Nuremberg in 1934; *Feldzug in Polen* (*Campaign in Poland*, 1940, English version, 75 min.) was directed by Fritz Hippler from archival footage to explain why invincible Germany was obliged to invade its neighbor six months earlier. The versions that MoMA circulates are 42 minutes and 34 minutes respectively. 76 min.

Saturday, December 2, 2:00 p.m.; Monday, December 4, 2:30 p.m.

El gran calavera (The Great Madcap). 1949. Mexico. Directed by Luis Buñuel. Screenplay by Luis and Janet Alcoriza, based on the comedy by Adolfo Torrado. Cinematography by Ezequiel Carrasco. With Fernando Soler, Rosario Granados, Andrés Soler, Rubén Rojo, and Gustavo Rojo. When Soler realized he could not both act in and direct the comedy as originally intended, producer Oscar Dancigers asked Buñuel to make it. This may be the only Buñuel film in which he didn't have a hand in the script, but from the clever opening shot the director's mastery is apparent. The screwball nature of the narrative, about a wealthy alcoholic reformed by and in turn reforming his family, is matched by several screwball sequences that enrich the film with a neat surreal inflection. In Spanish with English subtitles. Print courtesy Kino International. 90 min.

Tuesday, December 5, 6:00 p.m.; Tuesday, January 2, 6:00 p.m.

Si usted no puede, yo sí. 1950. Mexico. Directed by Julián Soler. Screenplay by Luis Buñuel and Luis and Janet Alcoriza. Cinematography by José Ortiz Ramos. With Pepe Iglesias, Alma Rosa Aguirre, Fernando Soto "Mantequilla," and Julio Villarreal. Buñuel cowrote this musical comedy, fluid, silly, and anarchic, in the same year he directed the savage *Los olvidados*. Mistaken identities, philandering men, an avenging troop of siblings, and attractive women both good and bad, all contribute to the plot. Recently restored by the film archives in Mexico, it is shown without subtitles, but the situations are so broad that a synopsis, which will be provided, may prove unnecessary. Buñuel's fun is not usually so harmless. In Spanish without English subtitles. 95 min.

Thursday, December 6, 6:00 p.m.; Saturday, December 9, 2:00 p.m.

Los olvidados (The Young and the Damned). 1950. Mexico. Directed by Luis Buñuel. Screenplay by Buñuel, Luis Alcoriza, Max Aub (uncredited) and Pedro de Urdimalas (uncredited). Cinematography by Gabriel Figueroa. With Stella Inda, Miguel Inclán, Alfonso Mejía, Roberto Cobo, and Alma Delia Fuentes. Reviled by most of the Mexican intelligentsia when it was first released to a scant audience, *Los olvidados* enjoyed a triumphant international premiere when it was screened at Cannes six months later, resurrecting Buñuel's reputation as a major film artist. The film describes adolescents' murderous times on slum streets and begins with a narrator admitting that behind the "magnificent buildings of our great modern cities ... are homes of misery that house children who are badly nourished, dirty and uneducated, a breeding ground for future delinquents. Society tries to correct this evil but the success of its efforts is very limited ... and for that reason this film, based on fact, is not optimistic. ..." Indeed, so bleak did Buñuel and his producer, Oscar Dancigers, think the ending that they shot a less wrenching one; the film's success in Europe made finale number two unnecessary. Recently located in the Mexican film archives, this footage has been restored and will be shown following *Los olvidados*. In Spanish with English subtitles. Print courtesy Filmoteca de la UNAM, Mexico City. 88 min.

Friday, December 8, 2:30 p.m.; Sunday, December 10, 5:00 p.m.

La hija del engaño (Daughter of Deceit). 1951. Mexico. Directed by Luis Buñuel. Screenplay by Luis and Janet Alcoriza based on the play *Don Quintín el amargao* by Carlos Arniches and José Estremera. Cinematography by José Ortiz Ramos. With Angel Sampedro "Angelillo," Pilar Muñoz, Carmen Amaya, Manuel Arbo, and Ena Sedeno. This is a remake of *The Bitter Mr. Quintin*, a film Buñuel had produced in 1935 for Filmófono in Spain about a man made to believe that his daughter is a bastard. Buñuel thought it curious that the producers would not use the original title, since the play from which the film was adapted was very popular. Because the public was not aware of its source, the film was a financial failure. In Spanish with English subtitles. Print courtesy Kino International. 95 min.

Friday, December 8, 6:00 p.m.; Thursday, December 14, 2:30 p.m.

Una mujer sin amor/Cuando los hijos nos juzgan (A Woman without Love). 1951. Mexico. Directed by Luis Buñuel. Screenplay by Jaime Salvador, based on the novel *Pierre et Jean* by Guy de Maupassant. Cinematography by Raúl Martínez Solares. With Rosario Granados, Julio Villareal, Tito Junco, Joaquín Cordero, and Xavier Loyá. Buñuel considered this melodrama

among his least favorites. Obligated to make this Maupassant adaptation on a shoestring in less than a month (editing included), Buñuel claims to have followed shot by shot André Cayatte's film *Pierre et Jean*, adapted from the same source and made in France eight years earlier. In Spanish with English subtitles. Print courtesy Milestone Film and Video. 90 min.

Friday, December 8, 8:00 p.m.; Sunday, December 10, 2:00 p.m.

El bruto (The Brute). 1952. Mexico. Directed by Luis Buñuel. Screenplay by Buñuel and Luis Alcoriza. Cinematography by Agustín Jiménez. With Pedro Armendáriz, Katy Jurado, Rosita Arenas, Andrés Soler, and Roberto Meyer. A melodrama about the Brute, a coarse slaughterhouse worker, a nasty landlord who hires him to terrorize his tenants, the landlord's mistress, and the daughter of an elderly tenant whom the Brute beats to death. Although Buñuel shot several scenes at the Rastro, the main slaughterhouse in Mexico City, there is virtually no butchery in the film. Buñuel cautions against reading *The Brute* as a social problem film and against thinking the main character pure because he is simpleminded. In Spanish with English subtitles. Print courtesy Milestone Film and Video. 83 min.

Saturday, December 9, 5:00 p.m.; Monday, December 11, 2:30 p.m.

Susana/Demonio y carne (The Devil and the Flesh). 1950. Mexico. Directed by Luis Buñuel. Screenplay by Buñuel, Jaime Salvador, and Rodolfo Usigli, based on a story by Manuel Reachi. Cinematography by José Bustos. With Rosita Quintana, Fernando Soler, Víctor Manuel Mendoza, Matilde Palou, and María Gentil Arcos. Buñuel, who believed a film to be not so much what is on the screen as how it is perceived by the individual, delivers a moral tale ostensibly about a bad woman. Susana, an escapee, arrives at a ranch, seduces foreman, son, and father, is whipped enthusiastically by mother, and is punished. "I feel I didn't emphasize the irony enough," Buñuel later admitted. In Spanish with English subtitles. Print courtesy Milestone Film and Video. 82 min.

Monday, December 11, 6:00 p.m.; Tuesday, December 12, 2:30 p.m.

Subida al cielo (Mexican Bus Ride). 1951. Mexico. Directed by Luis Buñuel. Screenplay by Manuel Altolaguirre, Juan de la Cabada, Buñuel, and Lilia Solano Galeana. Cinematography by Alex Phillips. With Lilia Prado, Carmen Gozález, Esteban Márquez, Leonor Gómez, and Luis Aceves Castañeda. As soon as a young couple in a small town is married, the groom, Oliverio, must leave. His mother is dying and his brothers conspire to take his share of the inheritance. Oliverio takes a bus to one town to consult a lawyer and to another to visit his mother. Along the way many things happen to Oliverio, the bus he rides, and its motley passengers. The film was made outside the studio and on location along the Guerrero Coast with some locations in Acapulco. In Spanish with English subtitles. 85 min.

Saturday, December 16, 2:00 p.m.; Saturday, December 30, 5:00 p.m.

Robinson Crusoe (Adventures of Robinson Crusoe). 1952. Mexico/USA. Directed by Luis Buñuel. Screenplay by Buñuel and Phillip Ansel Roll (pseudonym for Hugo Butler), based on the novel by Daniel Defoe. Cinematography by Alex Phillips. With Dan O'Herlihy, Jaime Fernández, Felipe de Alba, Chel López, and José Chávez. Buñuel's first color film was also his first in English. He was attracted to this project because

of Defoe's description of loneliness and the relationship that develops between the stranded celibate and the rescued young "savage." Although some viewers commented on Buñuel's palette, the filmmaker claimed he didn't have one. "I prefer pallid colors that don't call attention to themselves," which is, of course, difficult when shooting in a tropical location like Manzanilla. The colors in this film, Buñuel insists, are completely due to his cinematographer Phillips. In English. New color print. Print courtesy Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn. 89 min.

Thursday, December 14, 6:00 p.m.; Sunday, December 17, 2:00 p.m.

Abismos de pasión/Cumbres borrascosas (Wuthering Heights). 1953. Mexico. Directed by Luis Buñuel. Screenplay by Buñuel, Julio Alejandro, Arduino Maiuri, and Pierre Unik, based on the novel *Wuthering Heights* by Emily Brontë. Cinematography by Augustín Jiménez. With Irasema Dilián, Jorge Mistral, Lilia Prado, Ernesto Alonso, and Luis Aceves Castañeda. In the early 1930s Buñuel worked on a treatment of *Wuthering Heights*. A quarter-century later, producer Oscar Dancigers asked Buñuel to direct a comedy with two actresses and an actor he had under contract. This comedy somehow transformed itself into Buñuel's crepuscular version of the Brontë book. The film was shot in the dry season near Taxco, and although the characters' emotions are deep and overwhelming, the landscape remains austere, sterile, and eerie. In Spanish with English subtitles. Print courtesy Milestone Film and Video. 90 min.

Friday, December 15, 2:30 p.m.; Sunday, December 17, 5:00 p.m.

El río y la muerte (The River and Death). 1954. Mexico. Directed by Luis Buñuel. Screenplay by Buñuel and Luis Alcoriza, based on the novel *Muro blanco sobre roca negra* by Miguel Alvarez Acosta. Cinematography by Raúl Martínez Solares. With Columba Domínguez, Miguel Torruco, Joaquín Cordero, Jaime Fernández, and Victor Alcocer. Buñuel had eschewed thesis films during his career, making certain his work did not carry social messages. However, since the author of the book on which *The River and Death* is based insisted the theme be respected, Buñuel was obliged by his producer to oblige, and although he did not agree with what he discerned to be the message ("If all men went to university we would have less crime"), Buñuel took his assignment reluctantly but seriously. The film, about a continuing spiral of vendettas in a coastal town, was read by European critics as a black comedy, but the filmmaker was not so sure. In Spanish with English subtitles. 90 min.

Friday, December 15, 6:00 p.m.; Monday, December 18, 2:30 p.m.

La ilusión viaje en tranvía (Illusion Travels by Streetcar). 1953. Mexico. Directed by Luis Buñuel. Screenplay by Buñuel, Mauricio de la Serna, José Revueltas, Luis Alcoriza, and Juan de la Cabada. Cinematography by Raúl Martínez Solares. With Lilia Prado, Carlos Navarro, Fernando Soto "Mantequilla," Agustín Isunza, and José Pidal. The title of this film is not Buñuel's. In fact, he resented it because it invites an association with Surrealism, under whose rubric the film has been erroneously listed. While some critics think the film belongs to the Surrealist canon, others claim it for Neorealism. Buñuel protested this as well, claiming not to be fond of this movement because Italian Neorealism pretends to be authentic when it is not. The eponymous streetcar, about to be retired, is stolen from its garage by its veteran conductor and the ticket taker, both slightly inebriated. Pursued by a

municipal inspector, they zigzag all night on streetcar tracks throughout Mexico City in their beloved vehicle, picking up unsuspecting and bewildered passengers. In Spanish with English subtitles. Print courtesy Kino International. 90 min.

Friday, December 15, 8:00 p.m.; Thursday, December 21, 2:30 p.m.

Ensayo de un crimen (The Criminal Life of Archibaldo de la Cruz). 1955. Mexico. Directed by Luis Buñuel. Screenplay by Buñuel and Eduardo Ugarte, based on the novel *Ensayo de un crimen* by Rodolfo Usigli. Cinematography by Agustín Jiménez. With Ernesto Alonso, Miroslava, Rita Macedo, Ariadna Welter, and Rodolfo Landa. Archibaldo de la Cruz believes himself to be a lady killer, and indeed, many of the women in his life, beginning with his nanny, do die violently. So passionately does he believe he murdered them that he confesses to the police and yet he cannot help but be attracted to yet another woman whom he believes he will kill. Buñuel admits Archibaldo's character "seems obscure. But I am attracted to a character's obscurity. If you attempt to construct a very rational character, that character won't live. He must have a shadow zone." In Spanish with English subtitles. Print courtesy Kino International. 91 min.

Saturday, December 16, 5:00 p.m.; Tuesday, December 19, 2:30 p.m.

El (This Strange Passion). 1952. Mexico. Directed by Luis Buñuel. Screenplay by Buñuel and Luis Alcoriza, based on the novel by Mercedes Pinto. Cinematography by Gabriel Figueroa. With Arturo de Córdova, Delia Garcés, Luis Beristáin Aurora Walker, and Carlos Martínez Baena. A bone-dry portrait of a very moral man, a bourgeois gentleman, a man "faithful to his principles," an authentic Catholic, who marries late in life and goes mad with jealousy. *El* may be read as a wicked black comedy in which the straight foil is a hapless wife flabbergasted by her good husband's increasingly bizarre behavior. Buñuel takes a provocateur's delight in watching society accommodating itself to Francisco's growing lunacy. In Spanish with English subtitles. Print courtesy National Film and Television Archives, British Film Institute. 100 min.

Monday, December 18, 6:00 p.m.; Sunday, December 24, 2:00 p.m.

Cela s'appelle l'aurore. 1955. France/Italy. Directed by Luis Buñuel. Screenplay by Buñuel and Jean Ferry, based on the novel by Emmanuel Robles. Cinematography by Robert Lefebvre. With Georges Marchal, Lucía Bosé, Gianni Esposito, Julien Bertheau, and Nelly Borgeaud. This film was a favorite of Buñuel's; in adapting the novel he collaborated with Ferry, a Surrealist writer who was a founder of the College of 'Pataphysics (devoted to the study of untenable sciences). On the Mediterranean island to which he is assigned, an unsatisfactorily married police doctor witnesses the brutalization of workers. His indignation is such that he can no longer remain associated with the authorities who are accomplices and aligns himself with the oppressed. In French without English subtitles. 102 min.

Tuesday, December 19, 6:00 p.m.; Friday, December 22, 2:30 p.m.

La mort en ce jardin/La muerte en el jardin (Death in the Garden). 1956. Mexico/France. Directed by Luis Buñuel. Screenplay by Buñuel, Raymond Queneau, Luis Alcoriza, and Gabriel Arout, based on the novel by José André Lacour. Cinematography by Jorge Stahl, Jr. With Simone Signoret,

Georges Marchal, Charles Vanel, Michel Piccoli, and Jorge Martínez de Hoyos. Diamond workers in an unnamed Latin American country revolt. Their rebellion is quashed and some insurgents escape into the jungle, where they come across a downed plane full of luxury goods. A picnic is staged but more trouble ensues. The making of this film was quite a torture for Buñuel. The star, Signoret, wanted to get out of Mexico as soon as she arrived; the girl who played the young deaf woman had no acting experience; and the producer, for fear of censorship, kept modifying the script, so revisions did not arrive until a few minutes before shooting. In French with English subtitles. Print courtesy Kino International. 97 min.

Thursday, December 21, 6:00 p.m.; Tuesday, December 26, 2:30 p.m.

Nazarin. 1958. Mexico. Directed by Luis Buñuel. Screenplay by Buñuel and Julio Alejandro, based on the novel by Benito Pérez Galdós. Cinematography by Gabriel Figueroa. With Francisco Rabal, Marga López, Rita Macedo, Ignacio López Tarso, and Ofelia Guilmain. *Nazarin* was set in a poor section of Mexico City at the turn of the last century. Buñuel observed, "I know *Nazarin* can be seen as a very Christian film, and even a Catholic one. ...It's neither a Catholic nor an anti-Catholic film. [*Nazarin*, the priest protagonist] does not wish to preach, he doesn't wish to convert anyone. ... [He] is motivated by his beliefs, his ideology. What moves me is what happens when his ideology fails, because whenever *Nazarin* gets involved, even in the best of faith, he only begets conflicts and disasters." In Spanish with English subtitles. 94 min.

Simón del desierto (Simon of the Desert). 1965. Mexico. Directed by Luis Buñuel. Screenplay by Buñuel and Julio Alejandro. Cinematography by Gabriel Figueroa. With Claudio Brook, Hortensia Santoveña, Silvia Pinal, Jesús Fernández, and Enrique Álvarez Félix. In the Middle Ages the ascetic Simon, eating lettuce and drinking water, lived atop a column in the middle of the desert. Like *Nazarin*, Simon is a man made exceptional through the consistent practice of a single fixed idea. Because money ran out midway through production, Buñuel ended the film with the devil enticing Simon to a disco rather than moving him onto an even higher column at the edge of the sea. In Spanish with English subtitles. 43 min.

Friday, December 22, 6:00 p.m.; Saturday, December 23, 5:00 p.m.

La fièvre monte à El Pao/Los ambiciosos (Fever Mounts in El Pao). 1959. Mexico/France. Directed by Luis Buñuel. Screenplay by Buñuel, Luis Alcoriza, Louis Sapin, Charles Dorat, and Henri Castillou, based on the novel by Castillou. Cinematography by Gabriel Figueroa and Ignacio Romero. With Gérard Philipe, María Félix, Jean Servai, Tito Junco, and Roberto Cañedo. A young man tries to liberalize a brutal South American dictatorship, becomes involved with the dictator's widow, and when he steps into power almost repeats the repressiveness. Buñuel admired Philipe, the handsome French actor, but found him uncomfortable in the part. When he asked Philipe why he chose the role, Philipe did not know, and Buñuel assured him he did not know why he was directing this film either. In French with English subtitles. 97 min.

Friday, December 22, 8:00 p.m.; Saturday, December 23, 2:00 p.m.

The Young One (La joven). 1960. Mexico/USA. Directed by Luis Buñuel. Screenplay by Buñuel and H. B. Addis (Hugo Butler), based on the novel *Travellin' Man* by Peter Matthiesen. Cinematography by Gabriel Figueroa. With Zachary Scott, Bernie Hamilton, Kay Meersman, Graham Denton, and

Claudio Brook. Although some Mexican critics think Buñuel's second and last English-language film, and the only one set in the U.S., is "too American," the filmmaker considered it to be one of his most personal. Set on a Southern island, the five-character film deals with sexual relationships and racism. A man seduces the young girl he should be protecting. A black musician, escaping a lynch mob, seeks refuge. A minister and a white supremacist arrive on the scene. In English. Print courtesy Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn. 95 min.

Tuesday, December 26, 6:00 p.m.; Sunday, December 31, 2:00 p.m.

El ángel exterminador (The Exterminating Angel). 1962. Mexico. Directed by Luis Buñuel. Screenplay by Buñuel and Luis Alcoriza. Cinematography by Gabriel Figueroa. With Silvia Pinal, Enrique Rabal, Jacqueline Andere, José Baviera, and Augusto Benedico. The Nobles, a wealthy couple in Mexico City, give an elegant dinner party, which the guests and hosts cannot leave. Days pass. Buñuel first thought of the story in 1940 in New York, perhaps basing it on two actual dinner parties. In a dinner he himself attended, the guests (Surrealists-in-exile) threw their obliging patron out of his own apartment; in the other, described to him by MoMA's Iris Barry, a waiter carrying an ice swan surrounded by caviar intentionally tripped, entertaining the diners. Buñuel disdains the comparison of his film to Sartre's play *No Exit*. In the latter, the characters know why they cannot leave: they are dead and in hell. In Buñuel's film they have no idea why they cannot quit the drawing room. In Spanish with English subtitles. 95 min.

Thursday, December 28, 2:30 p.m.; Friday, December 29, 8:00 p.m.

Le Charme discret de la bourgeoisie (The Discreet Charm of the Bourgeoisie). 1972. France/Spain. Directed by Luis Buñuel. Screenplay by Buñuel and Jean-Claude Carrière. Cinematography by Edmund Richard. With Fernando Rey, Delphine Seyrig, Stephane Audran, Bulle Ogier, and Jean-Pierre Cassel. When Buñuel accepted the 1972 Academy Award for Best Foreign Language Film, he did so, appropriately enough, in disguise. *Discreet Charm* itself is a masquerade, this time of a satire. In her review for *The New Yorker*, Pauline Kael described the film as "a cosmic vaudeville show - an Old Master's mischief. Now seventy-two, Luis Buñuel is no longer savage about the hypocrisy and inanity of the privileged classes. They don't change, and since they have become a persistent bad joke to him, he has grown almost fond of their follies." In French with English subtitles. Print courtesy Rialto Pictures. 106 min.

Thursday, December 28, 6:00 p.m.; Friday, December 29, 2:30 p.m.

Le journal d'une femme de chambre (Diary of a Chambermaid). 1963. France/Italy. Directed by Luis Buñuel. Screenplay by Buñuel and Jean-Claude Carrière, based on the novel by Octave Mirbeau. Cinematography by Roger Fellous. With Jeanne Moreau, Georges Géret, Michel Piccoli, Françoise Lugagne, and Jean Ozenne. This is the first of six films directed by Buñuel on which Carrière collaborated on the screenplay, and the first of five produced by Serge Silberman. Moreau played the young chambermaid who, through a series of betrayals, improves her standing. In French with English subtitles. Print courtesy Rialto Pictures. 98 min.

Friday, December 29, 6:00 p.m.; Saturday, December 30, 2:00 p.m.

Viridiana. 1961. Mexico/Spain. Directed by Luis Buñuel. Screenplay by Buñuel and Julio Alejandro. Cinematography by José Fernández Aguayo. With Silvia Pinal, Francisco Rabal, Fernando Rey, Margarita Lozano, and Victoria Zinny. Buñuel returned to Spain after 25 years of exile to make perhaps his most powerful film. Although the script was approved by the censor and Buñuel worked in freedom, the day after the film won the Golden Palm at the Cannes International Film Festival it was banned in Spain and not released there until after Franco's death. *Viridiana* is a novice, who before she takes her vows, goes to visit her elderly uncle, a widower and landowner, in the country. She is given a hard time, but she deals with it charitably. In Spanish with English subtitles. 90 min.

Monday, January 1, 2:00 p.m.; Thursday, January 4, 2:30 p.m.

Tristana. 1970. Spain/Italy/France. Directed by Luis Buñuel. Screenplay by Buñuel and Julio Alejandro, based on the novel by Benito Pérez Galdós. Cinematography by José F. Aguayo. With Catherine Deneuve, Fernando Rey, Franco Nero, Lola Gaos, and Jesús Fernández. In reviewing *Tristana* for *The New York Times* Vincent Canby wrote that this "marvelously complex, funny and vigorously moral" work is the "quintessential" Buñuel film which was not to say it is the director's best. Canby continued, "*Viridiana* is his undisputed masterpiece, but *Tristana* is more pure, and more consistent, less ambiguous and more complex." Based on a novel by Benito Pérez Galdós, the same author who wrote *Nazarin*, *Tristana* has been imagined by Buñuel as taking place in Toledo in the 1920s, 30 years later than the original text. Rey plays Don Lope, a vain bourgeois gentleman, and Deneuve is Tristana, his beautiful ward, whom he begins to treat too fondly. Each icily dispenses passion and justice to the other. In Spanish with English subtitles. 100 min.

Monday, January 1, 5:00 p.m.; Tuesday, January 2, 2:30 p.m.

Belle de Jour. 1966. France/Italy. Directed by Luis Buñuel. Screenplay by Buñuel and Jean-Claude Carrière, based on the novel by Joseph Kessel. Cinematography by Sacha Vierney. With Catherine Deneuve, Jean Sorel, Michel Piccoli, Geneviève Page, and Francisco Rabal. Buñuel first resisted taking on the project offered to him by the producers, the Hakim brothers, to direct a film based on a book by Joseph Kessel and starring an actress already under contract, Deneuve. He found the book melodramatic and the leading lady uncertain. When the producers promised him not only complete freedom but the ability to work with screenwriter Carrière, Buñuel agreed and made what is perhaps the most brazenly ambiguous film in the wide culture of world cinema. The privileged wife of a noted doctor, the elegant Séverine, frigid in all her humane aspects, unbeknownst to her husband, is each afternoon the star attraction of a very discreet brothel. How many of Séverine's activities are reveries and how many actually take place even Buñuel cannot answer. "By the end, the real and imaginary fuse. ... For me they form the same thing." In French with English subtitles. Courtesy Miramax/Zoë. 100 min.

Thursday, January 4, 2:30 p.m. ; Friday January 5, 6:00 p.m.

La voie lactée (The Milky Way). 1969. France/Italy. Directed by Luis Buñuel. Screenplay by Buñuel and Jean-Claude Carrière. Cinematography by Christian Matras. With Paul Frankeur, Laurent Terzieff, Alain Cuny, Edith Scob, Bernard Verley, and François Maistre. An ecclesiastical adventure. Two French beggars undertake a pilgrimage to Santiago de Compostela in Spain, and along the way travel through time and Christian theology.

Seeking the roots of their beliefs, the argumentative pilgrims meet Jesus, the Virgin Mary, a Jesuit, a Jansenist, a prostitute, nuns crucifying one another, and at an orgy (part of a religious mystery) a participant played by Jean-Claude Carrière, Buñuel's trusted and frequent screenwriting partner. *The Milky Way* is both liturgy according to Buñuel, a spiritual surrealist, and a picaresque riff on Catholic dogma. In French with English subtitles. Print courtesy Rialto Pictures. 100 min.

Friday, January 5, 2:30 p.m.; Saturday, January 6, 5:00 p.m.

Cet obscur objet du désir (This Obscure Object of Desire). 1977. France/Spain. Directed by Luis Buñuel. Screenplay by Buñuel and Jean-Claude Carrière, based on the novel *La femme et la pantin* by Pierre Loüys. Cinematography by Edmond Richard. With Fernando Rey, Carole Bouquet, Angela Molina, Julien Bertheau, André Weber, and Milena Vukotic. Early in Buñuel's final film a gentleman departing by train from Seville pours a pail of water over the head of a young woman on the station platform. While on his way to Madrid, Mathieu explains to his compartment companions, strangers, why he doused Conchita. For a long while Buñuel had wanted to make his own version of Pierre Loüys's novel, *The Woman and the Puppet*, which Josef von Sternberg had filmed with Marlene Dietrich as Conchita in 1935 as *The Devil is a Woman*. In Buñuel's version, Conchita, who exquisitely torments with carnal promise her frustrated older suitor, is played, remarkably and effectively, by two separate actresses, Carole Bouquet and Angela Molina, who do not look alike and who are given, more than less, alternate scenes to play. Punctuating the narrative are unexplained acts of public violence that were so familiar to Western society of the 1970s. In French with English subtitles. Print courtesy Rialto Pictures. 103 min.

Friday, January 5, 8:15 p.m.; Saturday, January 6 2:00 p.m.

Le fantôme de la liberté (The Phantom of Liberty). 1974. France. Directed by Luis Buñuel. Screenplay by Buñuel and Jean-Claude Carrière. Cinematography by Edmond Richard. With Adriana Asti, Monica Vitti, Jean-Claude Brialy, Adolfo Celi, Melina Vujotic, and Jean Rochefort. Buñuel's penultimate film is his wackiest. Humorously upsetting public order, propriety, and decency, Buñuel zestfully turns social norms inside out. A peppery series, in a sense, of existential skits that are bound together with the slenderest thread of continuity, *The Phantom of Liberty* begins and ends - a century and a half later - with the cry "Long live chains!" Buñuel claims the first line of *The Communist Manifesto*, roughly translated "A phantom travels over Europe ...", inspired the title. He himself believes liberty a phantom mankind forever tries to grasp but like a ghost that seems substantial but dematerializes when touched. In French with English subtitles. Print courtesy Rialto Pictures. 103 min.

Note: All programs are subject to change without notice. The public may call 212/708-9480 to confirm schedule.

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