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La bande des quatre (The gang of four), Rivette, Jacques, 1989

Born in Rouen in 1928, Jacques Rivette moved to Paris in 1948 where he began almost daily attendance at Henri Langlois' Cinémathèque, a practice which he has continued up to this time whenever he is not on location making one of his films. During the 1950s he was an assistant director for Jacques Becker and Jean Renoir, worked on four short films, and wrote for *Cahiers du Cinéma*, the film periodical that became the platform for such colleagues as François Truffaut, Claude Chabrol, Jean-Luc Godard and Eric Rohmer. Rivette, like these aspiring filmmakers, then broke into feature filmmaking at the end of the decade, with *Paris nous appartient* in 1961. Subsequently he has made 15 more features, as well as being the editor of *Cahiers* from 1963 to 1965.

Cinema, for Rivette, is a tool for self-discovery. He has said that "if cinema has a social function, it is really to make people confront other systems of thought or other systems of living than the ones they habitually know."

In 1976 James Monaco wrote of Rivette:

"All of Rivette's films, with the exception of *La Religieuse*, perhaps, revolve around mysteries. None of them are ever really solved; that's not the point. Like the candies of *Céline et Julie* they exist to draw us into the fictional milieu. Hitchcock called them MacGuffins; he also knew that it was not necessary to solve them, that the audience was more interested in the experience than the solution.

"If we make the metaphorical jump, Rivette's films become, not mysteries, but studies of the phenomenon of mystery—especially the general mystery of fiction: *how* do we interpret the data a novelist or filmmaker gives us? *Why* do we want to interpret it? Rivette's "characters" are more often than not actors, involved in the work of interpretation of texts and therefore surrogates for the audience who must also interpret. The films thus mirror their own fiction and duplicate our response to its mystery."

Two of Rivette's films have been commercial successes: *The Nun* and *La Belle Noiseuse*. The former was briefly suppressed by the government, and became a "succès de scandale." *La Belle Noiseuse* lasts four hours, is an inquiry into the artistic process, with Emmanuelle Béart's nude body often the focus of Rivette's camera and the painters brush. What the spectator discovers is a search, by both model and

painter, for a transcendent image on paper (and film) that makes the four hour film flow as rapidly as one. *L'Amour fou* is also four hours long. *Out I* (1971) was 13 hours long (intended for television) but has never been broadcast, and instead is known in the three hour version of *Out I: Spectre* (1972). In pursuit of wider distribution (at the request of his producers) Rivette has also made a shorter version of *La Belle—Divertimento*, which was made from outtakes from the longer film.

Rivette is often described as the most avantgarde filmmaker of the new wave generation. In July 1953, writing about the cinemascope controversy, Rivette declared in *Cahiers* that "art lives not necessarily in what is new, but in what is discovered; that is what unbends the most stubborn and emboldens the most timid." This embrace of the possibilities of a new vision is a kind of anticipation of Stan Brakhage's call for an untutored eye "which must know each object encountered in life through an adventure of perception."

In *Cahiers* Rivette wrote widely on many films and filmmakers. In 1953, on Hitchcock's *I Confess*, Mann's *The Na-*

JACQUES RIVETTE RETROSPECTIVE



Jacques Rivette in *L'Amour par Terre* (Love on the Ground) (1983)

ked Spur, and an interview with Otto Preminger. In 1954 an interview with Abel Gance. In 1955 an interview with Roberto Rossellini and reviews of Hawks' *Land of the Pharaohs*, and of Lang's *Frau im Mond*. In 1956 an interview with Joshua Logan and a review of Hitchcock's *The Trouble With Harry*. In 1957 interviews with Max Ophuls and Jean Renoir, and a review of Lang's *Beyond A Reasonable Doubt*. This is just a sampling of the scores of articles and interviews that Rivette wrote for one journal in four years. He continued to write for *Cahiers*, and *Gazette du cinema* and other periodicals for decades.

Robert Haller

1996 NOVEMBER

Anthology Film Archives

FRIDAY 15

7:00

Haut/bas/fragile (Up/Down/Fragile) (1995). By Jacques Rivette. Script by Laurence Cote, Marianne Denicourt, Nathalie Ricard, Christine Laurent, Anna Karina, and Rivette. 160 minutes. **New York Premiere.** Released by Cinema Parallel.

"In a way, the title of Rivette's *Paris Belongs to Us* says it all. Solitude and togetherness are the two great themes of his work, often intertwined like the the melodic lines of a fugue, and Paris often seems to function as the orchestra that performs and places those melodies....A whole hour of *Up Down Fragile* passes before the first song-and-dance number. But during that hour Rivette takes a lot of steps—in metaphysical, stylistic, musical, directorial, and choreographic terms—tracing the passage between real life and musical numbers. The same sort of steps are taken throughout the remaining hour and a half of *Up Down Fragile*, sometimes leading up to or away from musical numbers, sometimes not....A great deal of the film's solidity as a musical has to do with the way it explores the joys and sorrows of being alone and of being with someone else. But most often it's Rivette's acute sense of what steps need to be taken to approach or retreat from a euphoric musical moment, whether romantic or friendly—how to find such steps, how to execute them, and above all how to place them in the midst of an ordinary summer afternoon or evening in Paris....Admittedly, the cultivation and appreciation of technique—human as well as cinematic—stand solidly behind the glory of the Hollywood musical, and we'd all be much poorer without it. But what Rivette has that his American critical and directorial counterparts often lack is a poetic and abstract appreciation of what that technique yields and what that glory consists of, especially in relation to everyday life—an appreciation of the dialectic between reality and fantasy that's always been behind the potency of French cinema...."—Jonathan Rosenbaum (excerpts), July 26, 1996 © Chicago Reader, Inc.

8:00 & 10:00

SITUATIONIST CINEMA

Due to the intensity of the arts movements in United States in the Sixties some of the equally intense movements in other countries, in this particular case, France, have escaped attention of the American avantgardists. But it's time that we catch up with some of the highlights we have missed in order to make corrections in our maps of the Twentieth Century. This program is an attempt to help to make such corrections.

JONAS MEKAS

In conjunction with Blackout Books.

The Society of the Spectacle (1973) (adaptation of his 1967 book of the same name). Guy Debord. 90 minutes. Few groups have had a more profound impact on post-war



Guy Debord: age nineteen

France than the Situationist International. Snatching the mantle of designated enfants terribles from the lettrists, from 1957 to 1972 the situationists formed the center of an unparalleled interrogation of political and cultural relations. Whether they were the cause or simply one group of participants among others of the May 1968 uprising is less interesting than the fact that their slogans and tactics became common coin for the generation of '68 in France. Even if their strategy remains opaque to this day to their legion imitators, the situationist critique of received political ideas on the left and on the right, their inventive detournements (read: hijackings, embezzlements, corruptions) of official culture in texts, paintings, films, architecture, and their active role in the occupations movement distinguish the situationists from others of their generation, who were all too eager to become the children of Mao and Coca-Cola, if not of Marx.

Guy Debord has been painted both as a dynamic figure among extraordinary equals and as an egotistical Bretonian pope of the SI: in any case his writings and actions over 3 decades speak for themselves. If Debord's work in theory has become the unexamined, decontextualized cornerstone cliché of postmodernism, his paintings, artists books and films are unfortunately known only to very few outside of France. And from 1984 until early 1995, by Debord's explicit prohibition, his films were not shown even in France. The reason was the libelous treatment by the French press of Debord in the wake of the mob-style assassination in a Paris parking garage of his long-time friend, publisher and producer Gerard Lebovici. Debord in fact brought suit against his libelers, who had called Debord a "terrorist" and asserted with all the authority and truthfulness typical of journalists, that he was linked with the Baader-Meinhof group. By the decision of the court, they were forced to print retractions in the very organs of the press that they had used against him. At that same moment Debord declared that his films would never again be seen in France. He would later add to that, "I should have said, 'or anywhere else.'"

In 1994, some months before his suicide, Debord agreed to allow two of his films and a recently completed videotape, made in collaboration with Brigitte Cornand, to be screened on Canal + in France in January, 1995. Debord's suicide was his response to a hopeless and extremely painful medical condition brought about by excessive drinking, alcoholic poly-

NOVEMBER

7:00

RIVETTE RETROSPECTIVE

Haut/bas/fragile (Up/Down/Fragile) (1995). 160 minutes. New York Premiere.

(See Friday 15 for details.)

8:00



Raymond Depardon Film Series

Curated by Sophie Fenwick

Raymond Depardon is one of France's leading photo-journalists. He is also known as the co-founder (in 1966) of the Gamma photo agency. He is a member of Magnum Photos.

Depardon's films span the entire spectrum of filmmaking from short documentaries to full-length fiction features. In recent years, Depardon's international reputation has grown through festival screenings of feature films *Empty Quarter*, set in Africa, *Captive of the Desert*, and his documentaries. This series includes the New York premiere of *Délits Flagrants (Caught in the Act)* (France, 1994) which won the 1994 Cesar and the Prix Joris Ivens 1995.

Other films in the series include fiction film *Empty Quarter (Une Femme en Afrique)* (1985), official selection at Cannes Film Festival, *Ten Minutes of Silence for John Lennon* (1980), *Reporters* (1981), winner of a Cesar for best documentary, *Les Années Declic* (1983), *Contacts* (1990), *New York, NY* (1986), winner of a Cesar for best short film, and *Tibesti Too* (1976). Raymond Depardon will be present for the series.

This series is presented in cooperation with the Ministère des Affaires Etrangères, France; Double D Copyright Films; Interama Films, The Cultural Services of the French Embassy, New York, Eastman Kodak and Magnum Photos, New York. We thank Pascale Dauman, Yves Grosset, Nicole Jouve, Edith



Photo: Sylvia Plachy

Raymond Depardon

Kramer, Morad Koufane, Anne-Catherine Louvet, Pacific Film Archives and David Strettell for their assistance.

For more information call (718) 858-3032.

PROGRAM ONE

Ten Minutes of Silence for John Lennon (Dix Minutes de Silence pour John Lennon) (1980) 10 minutes. 16mm. In New York when Lennon was killed, Depardon filmed the silent tribute in Central Park the following day which lasted ten minutes. A 360-degree camera move captures "the strange immobility of introspective, silent bodies." (Frederic Sabouraud)

Reporters (1980) In French with English subtitles, 90 minutes, color, 16mm. Interama. "Shutterbuggery is the subject of Depardon's delightful and ironic *Reporters*, a documentary about a month's worth of assignments made by Paris' Gamma Agency (which Depardon co-founded). *Reporters* shows how the manic pace of the photographers and the encumbrance of their telefoto and wide-angle lenses...literally distort, minimize and magnify news events out of proportion. Depardon has a lively sense of humor and montage...Like mob hitmen, Gamma paparazzi 'stake out' celebrities and other dubious dignitaries... The transvaluation of celebrity is what's at stake here: who makes the news, the newsmakers or newstakers? is the subject of *Reporters*." (Carrie Rickey, *Village Voice*) With the participation (voluntary and involuntary) of Catherine Deneuve, Jean-Luc Godard, Valéry Giscard d'Estaing, François Mitterrand...and photojournalists of the Gamma Agency.

10:00

Saturday Night Fever

(1978, USA) John Badham. 119 minutes.

SATURDAY 23

3:00

RIVETTE RETROSPECTIVE

Celine and Julie Go Boating: Phantom Ladies Over Paris (1974).

192 minutes. By Jacques Rivette. Produced by Vincent Malle Productions, Les Films du Losange et Action Films, Les Films Christian Fechner, Les Films 7, Renn Productions, Saga, Simar Production; produced by Barbet Schroeder. Script by Rivette, Juliet Berto, Dominique Labourier, Bulle Ogier, Marie-France Pisier. Photographed in 16mm and 35mm by Jacques Renard. Edited by Nicole Lubtchansky. With Juliet Berto, Dominique Labourier, Bulle Ogier, Marie-France Pisier, Barbet Schroeder, etc.

A mythic achievement constructed by Rivette, his actors, and producers that David Robinson aptly says is simultaneously a comedy, and a "commentary on the history of cinema," and "the first film in which everything is invented:...Two girls—Juliet Berto and Dominique Labourier—who exist only to the extent that they conspire in each other's effort to make the world fictional." A haunted house, conjured by both, is the focus of this house of fiction where layer upon layer of imagination is erected to create the fabric of the film.

NOVEMBER

10:00

San Francisco Classic
U.S. Premiere
Bob Levis'
GOLD

(1972) 92 minutes.
(See Thursday 21 for details.)

10:00

Saturday Night Fever
(1978, USA) John Badham. 119 minutes.

MONDAY 25

7:00

RIVETTE RETROSPECTIVE

☆ **Hurlevent** (1985) 130 minutes. By Jacques Rivette. Script by Pascal Bonitzer, Suzan Schiffman, and Rivette, from the novel by Emily Bronte. Photographed by Renato Berta. Edited by Nicole Lubtchansky. With Lucas Belvaux, Fabienne Babe, Olivier Cruveiller, etc.
Rivette's film of *Wuthering Heights*.
To be confirmed

10:00

Saturday Night Fever
(1978, USA) John Badham. 119 minutes.

TUESDAY 26

7:00

RIVETTE RETROSPECTIVE

Hurlevent (1985) 130 minutes.
(See Monday 25 for details.)
To be confirmed.

9:00

ROCCO AND HIS BROTHERS
(1960, Italy) Luchino Visconti. 180 minutes.

10:00

Saturday Night Fever
(1978, USA) John Badham. 119 minutes.

WEDNESDAY 27

5:40

RIVETTE RETROSPECTIVE

Paris Nous Appartient (1961) 140 minutes. By Jacques Rivette. Screenplay by Rivette and Jean Gruault. Photographed by Charles Bitsch. With Betty Schneider,

Gianni Esposito, Francoise Prevost, Daniel Crohem, ...and Claude Chabrol, Jean-Luc Godard, Jacques Demy, and Jacques Rivette.

Rivette's first feature, photographed between 1958 and 1960, relating the quest of a student who discovers a conspiracy during the preparation of Shakespeare's play *Pericles*. The structure of a drama within a drama became a model for subsequent films. David Thompson, who is not uncritical of Rivette's films, says the film "is a beautiful expression of the amateur passion for film."

7:00 & 9:30

WINGS OF DESIRE

(1987, Germany) Wim Wenders. 130 minutes.

8:00

RIVETTE RETROSPECTIVE

Suzanne Simonin, La Religieuse de Denis Diderot (1966) 135 minutes. By Jacques Rivette. Screenplay by Rivette and Jean Gruault. Photographed by Alain Levent. With Anna Karina, Liselotte Pulver, Micheline Presle.

Banned in France, then released to commercial success, the film (titled *The Nun* in US release) tells the story, based on Diderot, of a woman forced into a convent but who refuses to take her vows.

10:15

Saturday Night Fever
(1978, USA) John Badham. 119 minutes.

THURSDAY 28

5:40

RIVETTE RETROSPECTIVE

Paris Nous Appartient (1961) 140 minutes.
(See Wednesday 27 for details.)

8:00

RIVETTE RETROSPECTIVE

Suzanne Simonin, La Religieuse de Denis Diderot (1966) 135 minutes.
(See Wednesday 27 for details.)

FRIDAY 29

6:20

RIVETTE RETROSPECTIVE

Jeanne La Pucelle (Joan the Maiden)

Part One: Les Batailles (The Battles) 160 minutes. (1993) 5 1/2 hours. By Jacques Rivette. Script by Christine Laurent, Pascal Bonitzer, Rivette. Photographed by William Lubtchansky. Edited by Nicole Lubtchansky. With Sandrine Bonnaire, Andre Marcon, Jean-Louis Richard, Jean-Marie Richier, etc.

NOVEMBER



Paradoxically yet appropriately, Jacques Rivette's *Jeanne la pucelle* is his only superproduction to date. His two-part, no-nonsense 1993 opus about Joan of Arc (Sandrine Bonnaire), is his first realistic film since *L'amour fou* (1968) and perhaps the only movie that offers a plausible portrait of what the 15th-century teenager who led the French into battle was actually like. Apart from the stylized effect of having various participants in the action narrate the plot while facing the camera, this is a materialist version of a story that offers no miracles, though it does offer a pertinent attentiveness to gender issues (such as the nervousness and sexual braggadocio of the soldiers who sleep beside Joan) and a Joan who's girl-ish as well as devout, capable of giggling as well as experiencing pain: when she wins over the dauphin the scene is pointedly kept offscreen, and when she's interrogated by priests about her faith she could almost be a graduate student defending a dissertation. (Rivette himself plays the priest who blesses her just before she leaves home.) *Jeanne la pucelle* is made up of two features that can be seen separately: if I had to see only one I would opt for *The Battles* (somewhat mislabeled because battle scenes crop up only in the last third), because Rivette is doing things, especially with landscape and period detail (both traversed by inquisitive pans), that he's never done before. *The Prisons* has highpoints of its own, but its emphasis on Joan's martyrdom tends to recall Rivette's *The Nun*. Bonnaire, who's seldom been better, gives a singular poignance to the line, "I know what I must do, but at times I don't know how." For his part, Rivette seems to know what

he's doing every step of the way.—Jonathan Rosenbaum. Reprinted with permission. © Chicago Reader, Inc.

8:00 OF MEN AND WOMEN Two Premieres:

Johannes Holzhausen's *Those Loved By God* (*Wen die Götter lieben*) (1992) 35 minutes. 16mm. From such diverse settings as informal inns, cozy living rooms, and an amusement park merry-go-round Johannes Holzhausen's documentary gives us an engaging and sympathetic look at the relationship between two modest lives on the fringe of society. *Those Loved by God* is an arrangement of recollections of the would-be entertainer Albert Fortelka and the short stories of his companion Kathi. An unlikely pair, a partnership in which each needs the other to save himself. While Fortelka, the former hobo and "born comedian who was thrust into destiny" carefully orchestrates the details and recollections of his life, we also get the child-like remembrances of Kathi. She, who never grew up, tells us the daily and ordinary nightmares of life: her mother who sent her off to "the crazy house," the step father, the brutal lover who beat her unconscious and then tattooed his name on her arm. Looking back from a happy life to a darker and unhappy past. And nothing to smile about.

NOVEMBER



The Bed Queen (Die Bett Königin) (1994)

Gabrielle Baur's

The Bed Queen (Die Bett Königin) (1994) 53 minutes. 16mm. Amalia never dreamed of anything like this. At 33, she is in her prime. But it doesn't do her much good. She gets up early, attends to the children, rushes off to work, cooks and does the washing. One morning, after a night without tenderness, when the alarm clock tears her out of her dreams and the rain is running down the window pane, she just stays in bed.

It is touching how her husband Willi looks after her. Amalia livens up. She has parties with her woman friends, relishes in lascivious dreams and starts singing. The neighbours begin to meddle. It all gets too much for Willi. Amalia must get up. His endeavours fail and merely strengthen her determination. After a murderous attack on her bed, Amalia gets the upper hand.

She is jubilant. But disaster approaches. Willi arranges for a record producer and a television team to appear at Amalia's bedside....

9:10

RIVETTE RETROSPECTIVE

Le Bande des Quatre (1988) 160 minutes. By Jacques Rivette. Script by Pascal Bonitzer, Christine Laurent, and Rivette. Photographed by Caroline Champetier. Edited by Catherine Quesemand. With Bulle Ogier, Benoit Regent, Laurence Cote, etc.

10:00

San Francisco Classic U.S. Premiere Bob Levis' GOLD

(1972) 92 minutes.

(See Thursday 21 for details.)

SATURDAY 30

2:00

RIVETTE RETROSPECTIVE

La Belle Noiseuse (1990) 225 minutes. By Jacques Rivette. Script by Pascal Bonitzer, Christine Laurent, Bernard Dufour, and Rivette, from Honoré du Balzac's *Le chef d'oeuvre inconnu*. Photographed by William Lubtchansky. Edited by Nicole Lubtchansky. With Michel Piccoli, Jane Birkin, Emmanuelle Béart, etc. Paintings by Bernard Dufour.

A painter (Piccoli) and his model (Béart) struggle to complete/redesign a painting that had defeated Piccoli a decade earlier. Rivette draws the audience into the process of artistic discovery. The painting process is echoed for spectators by the filming process, with the latter apparently more successful. These double levels—"scenes de la vie parallele"—appear in all of Rivette's films, are his signature. Thomas Elsaesser has suggested that Frenhofer torments his model, but does so out of his own internal agony—Frenhofer at one point says he "got stuck inside" the painting ten years earlier. Their struggle, and Rivette's, won the film the Grand Prix at Cannes.

6:00

OF MEN AND WOMEN

Two Premieres:

Those Loved By God (Wen die Götter lieben) (1992) 35 minutes.

&

The Bed Queen (Die Bett Königin) (1994) 53 minutes.
(See Friday 29 for details.)

6:20

RIVETTE RETROSPECTIVE

Jeanne La Pucelle (Joan the Maiden) (1993)

Part One: **Les Batailles (The Battles)** 160 minutes.
(See Friday, November 29 for details.)

7:30

CAROLEE SCHNEEMANN

Films and videotapes by Carolee Schneemann presented at Anthology as a part of the New Museum of Contemporary Art retrospective of Schneemann, November 24 to January 26, 1997. For information on the New Museum retrospective call (212) 219-1222.

Films and tapes to be presented at
Anthology in the Deren Theater:

Up To and Including Her Limits (1982) Two monitor videotape, 20 minutes.

Fuses (1965) 16mm, 18 minutes.

Viet-Flakes (1965) 16mm, 7 minutes.

Imaging Her Erotics (1992) Video, made with Maria Beatty. 6 minutes.

NOVEMBER



Photo: Joan Barker

Carolee Schneemann

Interior Scroll—The Cave (1994) Video, filmed by Maria Beatty, edited with Maria Beatty. 12 minutes. New York Premiere.

Known/Unknown (1996) Video, 3 minute loop.

Vesper's Stampede To My Holy Mouth (1992) Video installation by Schneemann and Victoria Vesna. 15 minutes.

9:10

RIVETTE RETROSPECTIVE

Le Bande des Quatre (1988) 160 minutes.

(See Friday 29 for details.)

10:00

San Francisco Classic

U.S. Premiere

Bob Levis'

GOLD

(1972) 92 minutes.

(See Thursday 21 for details.)

DECEMBER

SUNDAY 1

2:00

RIVETTE RETROSPECTIVE

Jeanne La Pucelle (Joan the Maiden) (1993)

Part One: Les Batailles (The Battles) 160 minutes.

(See Friday, November 29 for details.)

5:00

RIVETTE RETROSPECTIVE

Le Bande des Quatre (1988) 160 minutes.

(See Friday, November 29 for details.)

6:00

San Francisco Classic

U.S. Premiere

Bob Levis'

GOLD

(1972) 92 minutes.

(See Thursday 21 for details.)

8:00

RIVETTE RETROSPECTIVE

La Belle Noiseuse (1990) 225 minutes.

(See Saturday, November 30 for details.)

8:00 & 10:00

OF MEN AND WOMEN

Two Premieres:

Those Loved By God (Wen die Götter lieben) (1992) 35 minutes.

&

The Bed Queen (Die Bett Königin) (1994) 53 minutes.

(See Friday 29 for details.)

MONDAY 2

6:20

RIVETTE RETROSPECTIVE

Jeanne La Pucelle (Joan the Maiden) (1993)

Part One: Les Batailles (The Battles) 160 minutes.

(See Friday, November 29 for details.)

9:10

RIVETTE RETROSPECTIVE

L'Amour par Terre (1983) 125 minutes. By Jacques Rivette. Script by Suzanne Schiffman, Marilu Parolini, Pascal Bonitzer, and Rivette. Photographed by William Lubtchansky. Edited by Nicole Lubtchansky. With Geraldine Chaplin, Jane Birkin, Andre Dussolier, etc.

TUESDAY 3

6:20

RIVETTE RETROSPECTIVE

Jeanne La Pucelle (Joan the Maiden) (1993)

Part One: Les Batailles (The Battles)

(See Friday, November 29 for details.)

NOVEMBER-DECEMBER

8:00

RIVETTE RETROSPECTIVE

Jean Renoir, Le Patron (1967) By Jacques Rivette, for Andre Labarthe's television series *Cinéastes de notre temps*. With Renoir, Marcel Dalio, Pierre Braunberger, Catherine Roubel. 65 minutes.

9:10

RIVETTE RETROSPECTIVE

L'Amour par Terre (1983) 125 minutes.
(See Monday 2 for details.)

9:30

RIVETTE RETROSPECTIVE

* **Le Point du Nord** (1980) 127 minutes. In French without subtitles. By Jacques Rivette. Script by Suzanne Schiffman, Bulle Ogier, Pascale Ogier, and Rivette. Photographed by William Lubtchansky, Caroline Champetier, and Matthier Schiffman. Edited by Nicole Lubtchansky. With Bulle Ogier, Pascale Ogier, Pierre Clementi, etc.

WEDNESDAY 4

6:20

RIVETTE RETROSPECTIVE

Jeanne La Pucelle (Joan the Maiden) (1993)
Part One: Les Batailles (The Battles) 160 minutes.
(See Friday, November 29 for details.)

7:00

Raise the Red Lantern
(1992, China) 125 minutes. Zhang Yimou.

9:10

THE SCENT OF GREEN PAPAYA
(1994, Vietnam/France) 104 minutes. Tran Anh Hung.

9:15

RIVETTE RETROSPECTIVE

Duelle (1976) 118 minutes. In French without subtitles. By Jacques Rivette. Script by Rivette, Marilu Parolini and Eduardo De Gergorio. Photographed by William Lubtchansky. Edited by Nicole Lubtchansky. With Juliet Berto, Bulle Ogier, etc.

The first of a four film quartet, *Les Filles du Feu*. "Bulle Ogier and Juliet Berto are, respectively, the Sun and Moon spirits. They duel for possession of a large diamond that will permit the victor to remain on earth for more than the allotted 40 days...."—R. Eder, *New York Times*.

THURSDAY 5

6:20

RIVETTE RETROSPECTIVE

Jeanne La Pucelle (Joan the Maiden) (1993)
Part One: Les Batailles (The Battles) 160 minutes
(See Friday, November 29 for details.)

9:15

RIVETTE RETROSPECTIVE

Duelle (1976) 118 minutes.
(See Wednesday 4 for details.)

8:00

RIVETTE RETROSPECTIVE

Jean Renoir, Le Patron (1967) 65 minutes.
(See Tuesday 3 for details.)

9:30

RIVETTE RETROSPECTIVE

Le Point du Nord (1980) 127 minutes.
(See Tuesday 3 for details.)

FRIDAY 6

6:00

RIVETTE RETROSPECTIVE

Jeanne La Pucelle (Joan the Maiden) (1993)
Part Two: Les Prisons (The Prisons) 176 minutes.
(See Friday, November 29 for details.)

8:00

OF MEN AND WOMEN

Two Premieres:

Those Loved By God (Wen die Götter lieben) (1992) 35 minutes.

&

The Bed Queen (Die Bett Königin) (1994) 53 minutes.
(See Friday 29 for details.)

9:00

A TRIBUTE TO GENA ROWLANDS

The most beloved actress in America, Gena Rowlands started her career opposite Academy Award winner, Jose Ferrer (doubling as director) in *The High Cost of Loving*. In her almost forty years of acting in films, she created some of the most memorable female roles in the American cinema, including those stemming from her partnership with John Cassavetes,

(*Faces*, *Gloria*, *Opening Night*, *Minnie and Moskowitz*, and in particular, *A Woman Under the Influence*). Her new film, *Unhook the Stars*, directed by her son Nick Cassavetes is being released in November through Miramax Films, and this presentation is a valentine to the great warmth that her acting projects.

Opening Night (1977, USA) 144 minutes. John Cassavetes.

9:30

Premiere

Abraham Ravett's Wardell Gray Film **FORGOTTEN TENOR**

(1994) 136 minutes. *Forgotten Tenor* reflects on the short life of one of the greatest and perhaps most unheralded Jazz, tenor saxophone players, Wardell Gray. Starting his career in the big bands of Earl Hines and Billy Eckstine, Wardell went on to play and record with such well known figures as Charlie Parker, Dexter Gordon, Benny Goodman and Count Basie. Recognized for his melodic style and light tone, Wardell was considered by many in the late forties and early 1950s one of the most talented musicians on the contemporary Jazz scene. Unfortunately, he had only a dozen years to make his musical statement prior to an untimely, violent, and still unsolved death at the age of 34. Today he is virtually forgotten.

The film reflects on the mutability and evanescence of all our lives, a meditation on time, memory, and the evolving histories of American Black Classical Music. The intent is to



Wardell Gray and Stan Hasselgard

resurrect the presence of a great musician, pay tribute to his accomplishments, and speculate on the possibility of a life that could have been.

Utilizing a combination of rare archival footage, family photographs, memorabilia, computer animation, and interviews with family, friends, and fellow musicians such as Art Farmer, Teddy Edwards, Clark Terry, Buddy DeFranco, Gus Johnson, and Jimmy Lewis, among others, the film explores the social/political landscape of post WWII, USA and what it was like for an itinerant, African American musician to live and work during that time period.

SATURDAY 7

2:00

RIVETTE RETROSPECTIVE

Divertimento (1994) 131 minutes. By Jacques Rivette. Script by Pascal Bonitzer, Christine Laurent, Bernard Dufour, and Rivette, from Honoré du Balzac's *Le chef d'oeuvre inconnu*. Photographed by William Lubtchansky. Edited by Nicole Lubtchansky. With Michel Piccoli, Jane Birkin, Emmanuelle Béart, etc. Paintings by Bernard Dufour.

A compressed version of *La Belle Noiseuse*, using alternative takes and—according to Lawrence Cohn—shots in which the performers stumble or laugh, “an in-joke technique Rivette has used in several of his games-playing features, such as *Celine and Julie Go Boating*.” In this new form Béart asserts herself earlier in the story.

4:00

Premiere

Abraham Ravett's Wardell Gray Film **FORGOTTEN TENOR**

(1994) 136 minutes.

(See Friday 6 for details.)

4:30

A TRIBUTE TO **GENA ROWLANDS**

The High Cost of Loving (1958, USA) 87 minutes.

Jose Ferrer.

6:30

OF MEN AND WOMEN

Two Premieres:

Those Loved By God (*Wen die Götter lieben*) (1992) 35 minutes.

&

The Bed Queen (*Die Bett Königin*) (1994) 53 minutes.

(See Friday, November 29 for details.)

DECEMBER

TUESDAY 10

6:30

RIVETTE RETROSPECTIVE

Jeanne La Pucelle (Joan the Maiden) (1993)
Part Two: Les Prisons (The Prisons) 176 minutes.
(See Friday, November 29 for details.)

9:30

A TRIBUTE TO GENA ROWLANDS

Once Around (1991, USA) 115 minutes. Lasse Hallstrom.

WEDNESDAY 11

6:30

RIVETTE RETROSPECTIVE

Jeanne La Pucelle (Joan the Maiden) (1993)
Part Two: Les Prisons (The Prisons) 176 minutes.
(See Friday, November 29 for details.)

7:00

Raise the Red Lantern

(1992, China) 125 minutes. Zhang Yimou.

9:00

THE SCENT OF GREEN PAPAYA

(1994, Vietnam/France) 104 minutes. Tran Anh Hung.

9:30

A TRIBUTE TO GENA ROWLANDS

Minnie and Moskowitz (1971, USA) 114 minutes.
John Cassavetes.

THURSDAY 12

6:30

RIVETTE RETROSPECTIVE

Jeanne La Pucelle (Joan the Maiden) (1993)
Part Two: Les Prisons (The Prisons) 176 minutes.
(See Friday, November 29 for details.)

7:00

THE BOYS OF ST. VINCENT

(1994, Canada) Part 1: 93 minutes; Part 2: 93 minutes. John N. Smith.

9:30

A TRIBUTE TO GENA ROWLANDS

A Woman Under the Influence (1974, USA) 155 minutes. John Cassavetes.

FRIDAY 13

6:00

A TRIBUTE TO GENA ROWLANDS

The Neon Bible (1995, UK) 92 minutes. Terrence Davis.

7:00

ESSENTIAL CINEMA

Eggeling/Cavalcanti

Viking Eggeling: Symphonie Diagonale (1924) 8 minutes.

Alberto Cavalcanti: Rien Que les Heures (1928) 52 minutes. A "city symphony" interweaving documentary, experimental, and narrative elements that provide vivid images of Paris in the mid-'20s.

Total running time: 60 minutes.

8:00

RIVETTE RETROSPECTIVE

L'Amour Fou (1969) 252 minutes. By Jacques Rivette. Script by Rivette and Marilu Parolini. Photographed by Alain Levant (35mm) and Etienne Becker (16mm). With Bulle Ogier, Jean-Pierre Kalfon, Josee Destoop, Michele Moretti.

"Its topic is the relationship between a man and wife (producer and actress) rehearsing Racine's *Andromache*. Simultaneously they are being filmed for a TV cinema verite documentary...anticipatory of *Last Tango in Paris*...Rivette's preoccupation was the interplay of fact and fiction."—David Robinson

"The dialectical tensions between the various combinations of cinema, stage, and television are vividly clear in *L'Amour Fou*...this was his first film edited by Nicole Lubtchansky (she cut the next two as well), and he found a collaborator who understands these long, periodic rhythms."—James Monaco

Film Scholar Jonathan Rosenbaum will introduce the film and will discuss it afterwards with the audience.