

FRIDAY FILM CLUB—STILL LIFE

Our third Friday Film Club series revolves around the concept of the still life. We present this theme through the lens of works that use compressed or real-time temporal storytelling strategies—fascinating in their narrative economy and focus on the small details that make up our day-to-day lives. Friday Film Club screenings are presented monthly when the Portland Art Museum’s galleries are open late on Friday evenings. Each screening is accompanied by a post-film discussion led by Film Center staff and Art Museum docents, in which a work from the Art Museum galleries is utilized to spark dialogue and debate about the film. Special Admission: \$5.

Friday, September 9, 5:30 pm

Run Lola Run, Germany, 1998

Dir. Tom Tykwer (81 mins., Thriller, 35mm)

Subtitles

Tykwer was a relative newcomer on the German film scene when *Run Lola Run* exploded onto the world stage in 1998, winning several accolades including the Audience Award at Sundance and seven German Film Awards. Starring the magnetic Franka Potente as Lola, Tykwer’s film is a daring experiment in storytelling, featuring three discrete “runs” that retell the same plot with subtle, ripple-effecting changes occurring each time. The setup is simple: Lola has 20 minutes to retrieve 100,000 Deutsche Marks (pre-Euro!) after her boyfriend Manni (Moritz Bliebtreu) loses that amount following a robbery and is subsequently threatened with death should he not produce the money for his employer. From this, Tykwer wrings a huge amount of dramatic potential, as Lola is repeatedly subject to a zany, revolving cast of characters who form a series of obstacles she must defeat. A key film of the intimate, cerebral Berlin School of filmmaking but also somewhat outside of it due to the frenetic pace of the film, *Run Lola Run* “combines pleasingly postmodern kinetic energy with exquisitely lyrical romanticism that creeps up on you.”—Andrew Sarris, *The Observer*. In German with English subtitles.

Friday, September 30, 5:30 pm

His Girl Friday, US, 1940

Dir. Howard Hawks (92 mins., Comedy, 35mm)

One of the most famous products to come out of Columbia Pictures during its late-'30s/early-'40s heyday, *His Girl Friday* is a model of wisecracking, fast-paced dialogue directly springing from its screwball forebears of the '30s (in particular Frank Capra’s Columbia films). Walter Burns (an effervescent Cary Grant) is a newspaper editor whose ex-wife Hildy Johnson (Rosalind Russell in her most famous role) is on the verge of settling down to a boring housewife’s life, having once been a star investigative reporter. But Burns has one last job for Hildy: cover the high-profile execution of a convicted murderer. Is Burns sincere, or callously trying to win Hildy back? And when the murderer escapes, how will they handle it? *His Girl*

Friday is a film that provides endless small pleasures to its audience—“a frenetic movie about attraction, ambition, and work that hasn’t lost a step—it’s funny, and not in that appreciative-titter ‘Ah, that was the Golden Age’ way.”—Nick Pinkerton, *The Village Voice*.

Friday, November 18, 5:30 pm

Cléo from 5 to 7, France, 1962

Dir. Agnès Varda (90 mins., Drama, DCP)

Subtitles

Varda’s breakthrough film—a landmark of feminist cinema and one of the only *Nouvelle Vague* (New Wave) films to deal entirely with a woman’s perspective on life—follows Cléo (Corinne Marchand), a beautiful singer who, following a fateful and harrowing tarot reading, fears she has cancer and that death is imminent. Cléo’s life, very far removed from the horrors of the French-Algerian colonial war raging in 1961, consists of small, routine pleasures: shopping, listening to the radio, and visiting friends. But those routine pleasures in the context of her fears take on entirely new dimensions, and from 5 to 7 pm on her fateful day, Cléo must grapple with her fleeting mortality while those around her downplay her fears. *Cléo from 5 to 7* is a groundbreaking and assured blend of documentary and fiction filmmaking strategies; “a film of enduring depth that offers many rewards...one of the most complex and original films of the nouvelle vague.”—Susan Oxtoby, *Cinematheque Ontario*. In French with English subtitles.

Friday, December 9, 5:30 pm

Rope, US, 1948

Dir. Alfred Hitchcock (80 mins., Thriller, 35mm)

The first Technicolor film of Hitchcock’s career (to be followed by such masterpieces as *Vertigo* and *North by Northwest*), *Rope* is a taut, icy thriller—made ostensibly in a single shot—based on the Leopold and Loeb murder of 1924, in which two upper-crust young men sought to commit the “perfect crime.” Brandon (John Dall) and Phillip (Farley Granger) form the blue-blooded, nefarious duo in Hitch’s version; the pair set up a morbid dinner party at their Manhattan high-rise apartment, going so far as to serve food from atop the chest in which they’ve hidden the corpse. Guests include the unknowing family of their victim and their former college professor Rupert Caldwell (James Stewart), who once preached Nietzsche’s theory of the *Übermensch* to his impressionable students. Brandon in particular is happy to ratchet up the tension in the room at any opportunity, whereas Phillip is all jitters and twitches, leading to a gripping climax in which Rupert abandons his previous theories of social superiority in favor of classic Jimmy Stewart justice. *Rope* is one of the least heralded, strangest pictures of Hitchcock’s career, but all the more fascinating for the formal techniques and typically loaded psychology at play. “Not exactly a picture to warm your heart, take your mom to or make out by...so chilly you could ice champagne in it or place it around a silver serving dish of fresh caviar.”—Vincent Canby, *The New York Times*.