GODARD’S 60s

"MOVIES SHOULD HAVE A BEGINNING, A MIDDLE, AND AN END, BUT NOT NECESSARILY IN THAT ORDER."

Les Carabiniers (1962) is a late French film about the war in Algeria. It was the first film directed by Jean-Luc Godard and was one of the first to use the French New Wave style of cinema. The film follows a group of soldiers as they prepare to leave for the war in Algeria. The film is known for its use of non-linear editing and its emphasis on the political and social aspects of the war.

Weekend (1967) is a film that explores the relationship between a married couple and their friends. The film is set in the French countryside and follows the characters as they spend a weekend together. The film is known for its experimental approach to narrative and its exploration of themes such as politics, love, and social commentary.

A Man and a Woman (1966) is a film that explores the relationship between a married couple and their friends. The film is set in the French countryside and follows the characters as they spend a weekend together. The film is known for its experimental approach to narrative and its exploration of themes such as politics, love, and social commentary.

A Married Woman (1964) is a film that explores the relationship between a married couple and their friends. The film is set in the French countryside and follows the characters as they spend a weekend together. The film is known for its experimental approach to narrative and its exploration of themes such as politics, love, and social commentary.

SA VIE

Sa Vie is one of Godard’s most celebrated films. The film explores the relationship between a married couple and their friends. The film is set in the French countryside and follows the characters as they spend a weekend together. The film is known for its experimental approach to narrative and its exploration of themes such as politics, love, and social commentary.

A Perfect Film (1967) is a film that explores the relationship between a married couple and their friends. The film is set in the French countryside and follows the characters as they spend a weekend together. The film is known for its experimental approach to narrative and its exploration of themes such as politics, love, and social commentary.

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BRUCE WEBER
JOHN MORNING

Jane Hulse

JUNE 24 TUE (SEPARATE ADMISSION)

as a donation (fully tax-deductible).

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JULY 18 – AUGUST 7 THREE WEEKS NEW 35mm SCOPE PRINTS

IN THREE PARTS

THE HUMAN CONDITION
STARRING TATSUYA NAKADAI

Masaki Kobayashi’s

“A great Japanese director has, in the course of his career, a group of passionate and faithful supporters...” — Roger Ebert

THE HUMAN CONDITION will be presented in its entirety on 35mm test prints in three extended parts, each screening starting at 6:30pm, on July 18, 19, 20 and August 1, 2, 3. After the final screening, a discussion will feature Jon Darby, associate curator, Department of Film and Media, The Metropolitan Museum of Art. Jon Darby will be joined by producer/director Kenji Wickham to discuss Masaki Kobayashi’s THE HUMAN CONDITION and the difficult process involved in its production.

The film’s director, Masaki Kobayashi, is renowned as one of Japan’s greatest filmmakers. The Human Condition is one of his most significant works and, as Kenji Wickham notes, “ten years in the making in one way, and it took ten years to make.” The story is set in the post-World War II period when Japan is emerging from the ashes of the war and rebuilding itself. The film tells the story of a simple man, Masumi Ozu, who becomes a police officer and is sent to the war-shattered Japanese countryside. There, he battles against the backdrop of the social and political upheaval of the time. The film is a powerful exploration of the human condition and the challenges of rebuilding society.

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