richly ambiguous narrative and imagery to show that things are not as they might appear, revealing deeply planted seeds of discontent,” Guest notes. Unfortunately, the success also drew attention from censors and made it harder for Ha to produce more such innovative work. He died of an “alcohol-induced” brain aneurysm at age 38, according to Guest.

Ha is not widely known in the West; the HFA had to borrow prints from the Korean Film Archive. Yet his work, Guest suggests, like that of Busby Berkeley, can teach viewers about how to learn from history and engage in the world. Berkeley reveals aspects of how life was lived during the Depression, responses to the onslaught of automation, and the rise of media-driven sexual currency. Ha offers the perspective “of Koreans living under a military dictatorship at a time when there is political oppression here and around the world,” Guest says. “These films can help us find and forge the freedom we so urgently need.”

As Harvard strives to elevate the arts on campus, Guest is among those coordinating resources among the libraries, museums, and arts departments, and promoting more interdisciplinary events.

In October, the HFA and the Hutchins Center for African and African American Research presented “Pam Grier, Superstar!” It looked at Blaxploitation and other films reflective of African-American experiences and the cultural upheavals of the 1970s; Grier’s protagonists, the HFA stated, are “defiant, authoritative, resourceful vigilantes whose intellectual, physical, and sexual adeptness American movie screens had never experienced the likes of before.” The actress was at Harvard to receive the Hutchins Center’s 2016 W.E.B. Du Bois Medal, and spoke about her life and work following the HFA screenings of Foxy Brown (1974) and Jackie Brown (1997), Quentin Tar-