

ANTHOLOGY FILM ARCHIVES

April – June 2018



ANTHOLOGY FILM ARCHIVES FILM PROGRAM, VOLUME 48 NO. 2, APRIL–JUNE 2018

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SONY

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ESSENTIAL CINEMA

A very special series of films screened on a repertory basis, the Essential Cinema Repertory collection consists of 110 programs/330 titles assembled in 1970-75 by Anthology's Film Selection Committee – James Broughton, Ken Kelman, Peter Kubelka, P. Adams Sitney, and Jonas Mekas. It was an ambitious attempt to define the art of cinema. The project was never completed, but even in its unfinished state the series provides an uncompromising critical overview of cinema's history.

And remember: ALL ESSENTIAL CINEMA SCREENINGS ARE FREE FOR AFA MEMBERS!

BAILLIE / BELSON / CROCKWELL

Bruce Baillie

CASTRO STREET 1966, 10 min, 16mm

ALL MY LIFE 1966, 3 min, 16mm

VALENTIN DE LAS SIERRAS 1968, 10 min, 16mm.

Preserved by Anthology Film Archives.

"In [Baillie's late 1960s films], the eye of the filmmaker quiets his mind with images of reconciliation; the dialectics of cinematic thought become calm in the filming of the privileged moment of reconciliation." –P. Adams Sitney, VISIONARY FILM

Jordan Belson

ALLURES 1961, 9 min, 16mm

RE-ENTRY 1964, 6 min, 16mm

SAMADHI 1967, 6 min, 16mm

WORLD 1970, 6 min, 16mm

"Our greatest abstract film poet: he has found how to combine the vision of the outer and the inner eye." –Gene Youngblood

Douglass Crockwell

THE LONG BODIES 1949, 6 min, 16mm

GLENS FALLS SEQUENCE 1964, 8 min, 16mm

Both films preserved by Anthology Film Archives.

"The basic idea was to paint continuing pictures on various layers with plastic paint, adding at times and removing at times, and to a certain extent these early attempts were successful." –Douglass Crockwell

Total running time: ca. 70 min.

• **Sun, April 1 at 7:30.**

STAN BRAKHAGE

Unless otherwise noted, all films are silent.

DESISTFILM 1954, 7 min, 16mm, b&w, sound

REFLECTIONS ON BLACK 1955, 12 min, 16mm, b&w, sound. Preserved by Anthology Film Archives.

THE WONDER RING 1955, 4 min, 16mm

FLESH OF MORNING 1956, 25 min, 16mm, b&w

LOVING 1956, 4 min, 16mm

DAYBREAK AND WHITEYE 1957, 8 min, 16mm

WINDOW WATER BABY MOVING 1959, 12 min, 16mm.

Preserved by Anthology Film Archives.

Films made during the early, "psychodramatic" period of one of modern cinema's greatest innovators, including two of his early experiments with sound.

Total running time: ca. 75 min.

• **Sat, April 7 at 2:45.**

Stan Brakhage

DOG STAR MAN

1961-64, 74 min, 16mm, silent

A masterwork in which all of Brakhage's techniques achieve a complex synthesis to produce one of cinema's supreme epic poems.

"The film breathes and is an organic and surging thing...it is a colossal lyrical adventure-dance of image in every variation of color." –Michael McClure

• **Sat, April 14 at 3:00.**

STAN BRAKHAGE

Unless otherwise noted, all films are silent.

THE DEAD 1960, 11 min, 16mm

PASHT 1965, 5 min, 16mm

THREE FILMS: BLUEWHITE, BLOOD'S TONE, VEIN 1965, 10 min, 16mm

FIRE OF WATERS 1965, 10 min, 16mm, b&w, sound

THE HORSEMAN, THE WOMAN AND THE MOTH

1968, 19 min, 16mm

Total running time: ca. 60 min.

• **Sat, April 21 at 3:00.**

STAN BRAKHAGE

Unless otherwise noted, all films are silent.

ANTICIPATION OF THE NIGHT 1958, 40 min, 16mm

CAT'S CRADLE 1959, 6 min, 16mm

SIRIUS REMEMBERED 1959, 12 min, 16mm

THIGH LINE LYRE TRIANGULAR 1961, 9 min, 16mm

MOTHLIGHT 1963, 4 min, 16mm. Preserved by Anthology Film Archives.

BLUE MOSES 1963, 11 min, 16mm, b&w, sound
With ANTICIPATION OF THE NIGHT, Brakhage leaves psychodrama and enters the "closed-eye vision" period. This program also contains a unique example of a film made without a camera, MOTHLIGHT, and one of Brakhage's few sound (and 'acted') films, BLUE MOSES.

Total running time: ca. 85 min.

• **Mon, April 30 at 6:45.**

STAN BRAKHAGE

All films are silent.

THE WEIR-FALCON SAGA 1970, 29 min, 16mm

THE MACHINE OF EDEN 1970, 11 min, 16mm

SEXUAL MEDITATION #1: MOTEL 1970, 7 min, 16mm.

Preserved by Anthology Film Archives.

ANGELS 1971, 2 min, 16mm

DOOR 1971, 4 min, 16mm

WESTERN HISTORY 1971, 8 min, 16mm

THE PEACEABLE KINGDOM 1971, 8 min, 16mm

Total running time: ca. 75 min.

• **Mon, April 30 at 8:45.**

Stan Brakhage

SONGS 1-14

1964-65, ca. 53 min, 8mm-to-16mm, silent

"SONG 1: Portrait of a lady. SONGS 2 & 3: Fire and a mind's movement in remembering. SONG 4: Three girls playing with a ball. Hand painted. SONG 5: A childbirth song. SONG 6: The painted veil via moth-death. SONG 7: San Francisco. SONG 8: Sea creatures. SONG 9: Wedding source and substance. SONG 10: Sitting around. SONG 11: Fires, windows, an insect, a lyre of rain scratches. SONG 12: Verticals and shadows caught in glass traps. SONG 13: A travel song of scenes and horizontals. SONG 14: Molds, paints and crystals." –Stan Brakhage

• **Mon, May 7 at 7:15.**

Stan Brakhage

SONGS 15-22

1965-66, ca. 75 min, 8mm-to-16mm, silent

"SONG 15: FIFTEEN SONG TRAITS: A series of individual portraits of friends and family – Robert Creeley, Michael McClure, Ed Dorn, Jonas Mekas, others. SONG 16: A flowering of sex as in the mind's eye, a joy. SONGS 17 & 18: The movie house cathedral and a singular room. SONGS 19 & 20: Women dancing and a light. SONGS 21 & 22: Two views of closed-eye vision." –Stan Brakhage

• **Mon, May 7 at 8:45.**

Stan Brakhage

23RD PSALM BRANCH

1966, 95 min, 8mm-to-16mm

"The furthest that Brakhage came in extending the language of 8mm cinema was his editing of 23RD PSALM BRANCH... the phenomenal and painstaking craftsmanship of this film reflects the intensity of the obsession with which its theme grasped his mind. In 1966, out of confusion about the Vietnam War and the American reaction to it, Brakhage began to meditate on the nature of war... the fruit of his studies and thoughts was the longest and most important of the songs... it is an apocalypse of imagination."

–P. Adams Sitney, VISIONARY FILM.

• **Sat, May 12 at 5:00.**

Stan Brakhage

SONGS 24-26 1967/85, 15 min, 8mm-to-16mm

MY MOUNTAIN: SONG 27 1968, 25 min, 8mm-to-16mm

MY MOUNTAIN: SONG 27: PART 2: RIVERS

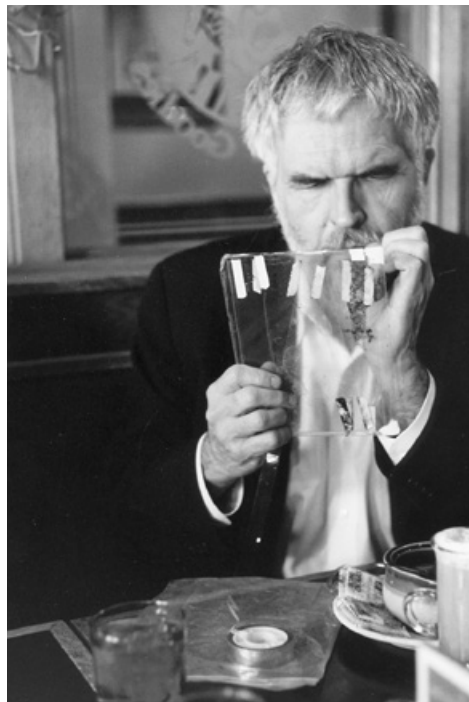
1969, 33 min, 8mm-to-16mm

SONGS 28-29 1966/86, 21 min, 8mm-to-16mm

"SONGS 24 & 25: A naked boy and flute song; a being about nature. SONG 26: a 'conversation piece' – a vis-à-visual, inspired by the (e)motional properties of talk: drone, bird-like twitterings, statement terror & bombast. SONG 28: Scenes as texture. SONG 29: A portrait of the artist's mother." –Stan Brakhage

Total running time: ca. 100 min.

• **Sun, May 13 at 4:45.**



Stan Brakhage, photo by Robert Haller

Stan Brakhage**THE ART OF VISION**

1961-65, 261 min, 16mm, silent

"Includes the complete DOG STAR MAN and a full extension of the singularly visible themes of it. Inspired by that period of music in which the word 'symphonia' was created and by the thought that the term, as then, was created to name the overlap and enmeshing of suites, this film presents the visual symphony that DOG STAR MAN can be seen as and also all the suites of which it is composed. But as it is a film, and a work of music, the above suggests only one of the possible approaches to it. For instance, as 'cinematographer,' at source, means 'writer of movement,' certain poetic analogies might serve as well. The form is conditioned by the works of art which have inspired DOG STAR MAN, its growth of form by the physiology and experiences (including experiences of art) of the man who made it. Finally, it must be seen for what it is." —Stan Brakhage

• **Mon, June 4 at 6:45.**

STAN BRAKHAGE**THE ANIMALS OF EDEN AND AFTER**

1970, 35 min, 16mm

SEXUAL MEDITATION: ROOM WITH A VIEW 1971, 4 min, 16mm, b&w. Preserved by Anthology Film Archives.

THE SHORES OF PHOS: A FABLE 1972, 10 min, 16mm

THE WOLD-SHADOW 1972, 3 min, 16mm

THE RIDDLE OF LUMEN 1972, 14 min, 16mm

SINCERITY: REEL NO. 1 1973, 27 min, 16mm

Total running time: ca. 95 min.

• **Tues, June 5 at 7:15.**

Stan Brakhage**THE TEXT OF LIGHT**

1974, 67 min, 16mm, silent. Preserved by Anthology Film Archives.

"All that is, is light." —Johannes Scotus Erigena
 "[Brakhage shot] THE TEXT OF LIGHT in (through) a large crystal ashtray. This magnificent film — a slow montage of iridescent splays of light and shifting landscapes of sheer color, which acknowledges debts to Turner and American Romantic landscape painters as well as to James Davis, the pioneer film-maker of light projections — is the culmination of Brakhage's exploration of anamorphosis." —P. Adams Sitney, VISIONARY FILM

• **Sat, June 9 at 4:00.**

Stan Brakhage**THE PITTSBURGH TRILOGY**

Preserved by Anthology Film Archives.

EYES

1970, 36 min, 16mm, silent

"After wishing for years to be given the opportunity of filming some of the more 'mystical' occupations of our Times — some of the more obscure Public Figures which the average imagination turns into 'bogey-men'... viz.: Policemen, Doctors, Soldiers, Politicians, etc.: — I was at last permitted to ride in a Pittsburgh police car, camera in hand, the final several days of September 1970." —Stan Brakhage

DEUS EX

1971, 34 min, 16mm, silent

"I have been many times very ill in hospitals; and I drew on all that experience while making DEUS EX in West Penn. Hospital of Pittsburgh; but I was especially inspired by the memory of one incident in an emergency room of San Francisco's Mission District: while waiting for medical help, I had held myself together by reading an April-May 1965 issue of 'Poetry Magazine': and the following lines from Charles

Olson's 'Cole's Island' had especially centered the experience, 'touchstone' of DEUS EX, for me: Charles begins the poem with the statement 'I met Death —' And then: 'He didn't bother me, or say anything. Which is / not surprising, a person might not, in the circumstances; / or at most a nod or something. Or they would. But they wouldn't, / or you wouldn't think to either, / it was Death. And / He certainly was, the moment I saw him.'" —Stan Brakhage

THE ACT OF SEEING WITH ONE'S OWN EYES

1971, 32 min, 16mm, silent

"Brakhage, entering, with his camera, one of the forbidden, terrific locations of our culture, the autopsy room. It is a place wherein, inversely, life is cherished, for it exists to affirm that no one of us may die without our knowing exactly why. All of us, in the person of the coroner, must see that, for ourselves, with our own eyes." —Hollis Frampton

Total running time: ca. 105 min.

• **Thurs, June 14 at 7:30.**

ROBERT BREER

With the exception of MOTION PICTURES NO. 1, PAT'S BIRTHDAY, BREATHING, and GULLS AND BUOYS, all of the films in this program were preserved by Anthology with generous support from the Andy Warhol Foundation for the Visual Arts and the National Endowment for the Arts.

FORM PHASES I 1952, 2 min, 16mm

FORM PHASES II 1953, 2 min, 16mm

RECREATION 1956, 1.5 min, 16mm-to-35mm

MOTION PICTURES NO. 1

1956, 4.5 min, 16mm, silent

JAMESTOWN BALOOS 1957, 6 min, 16mm-to-35mm

EYEWASH 1959, 3 min, 16mm-to-35mm

BLAZES 1961, 3 min, 16mm-to-35mm

PAT'S BIRTHDAY 1962, 13 min, 16mm, b&w

BREATHING 1963, 5 min, 35mm, b&w

FIST FIGHT 1964, 9 min, 16mm-to-35mm

66 1966, 5.5 min, 16mm-to-35mm

69 1969, 4.5 min, 16mm-to-35mm

70 1970, 5 min, 16mm-to-35mm

GULLS AND BUOYS 1972, 8 min, 16mm

FUJI 1974, 9 min, 16mm-to-35mm

"Roughly speaking [Breer's] works belong to that category of films generally called 'abstract' (though his are also highly 'concrete'), but differ from everything else that has been done along these lines in one basic respect: Breer is undoubtedly the first filmmaker to have brought to his medium the full heritage of modern painting and the sum of sophisticated experimentation that it represents." —Noël Burch, FILM QUARTERLY
 Total running time: ca. 85 min.

• **Sat, June 16 at 5:45.**

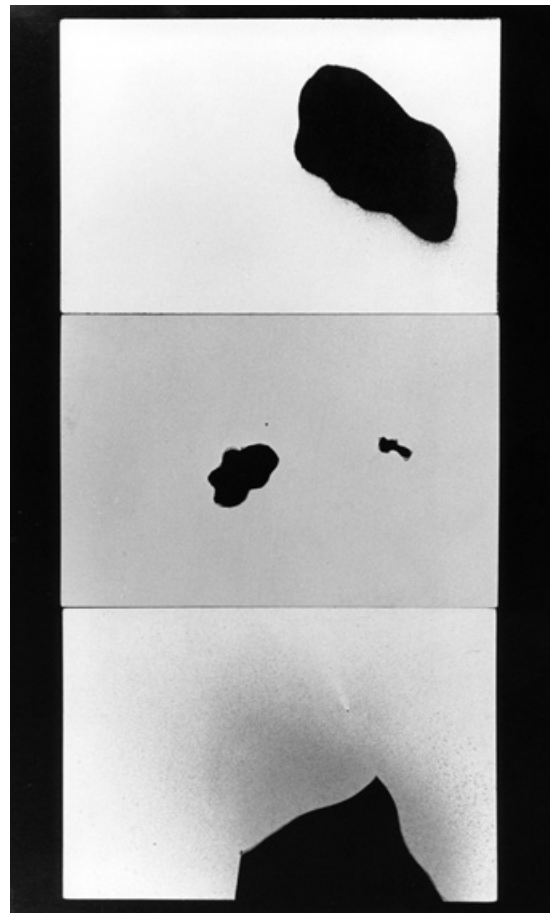
BUÑUEL / CLAIR / DALÍ / PICABIA**René Clair and Francis Picabia****ENTR'ACTE** 1924, 22 min, 35mm, b&w

A masterpiece of Dada and a feat of cinema magic.

Made as intermission entertainment for the Ballet Suédois from an impromptu scene by Francis Picabia.

Luis Buñuel and Salvador Dalí**UN CHIEN ANDALOU** 1928, 22 min, 35mm, b&w

Twenty-two minutes of pure, scandalous dream-imagery, a stream of images from which anything that could be given a rational meaning was rigorously



Robert Breer 70

excluded. It's still the unsurpassed masterpiece of the surrealist cinema.

Luis Buñuel**LAND WITHOUT BREAD / LAS HURDES: TIERRA SIN PAN** 1932, 28 min, 35mm, b&w. With English narration.

"A documentary describing, matter-of-factly, a region of Spain so ravaged by epidemic poverty that there our worst fantasies find their objective correlative."

—Raymond Durgnat

Total running time: ca. 75 min.

• **Sun, June 17 at 3:30.**

JAMES BROUGHTON, PROGRAM 1**THE POTTED PSALM**

1946, 18.5 min, 16mm. Co-directed by Sidney Peterson.

MOTHER'S DAY 1948, 22 min, 16mm**FOUR IN THE AFTERNOON** 1951, 15 min, 16mm**LOONY TOM, THE HAPPY LOVER** 1951, 10 min, 16mm

Four films by an American avant-garde film pioneer. His films are celebrations of the joy of living. If there is such a thing as American Zen, Broughton is the master of it.

"For Broughton, making films did not make him less of a poet; it made him more of a poet. Like Jean Cocteau, Broughton insisted that poetry was not limited to 'verse,' and that it was the most precise word to describe his activities. [...] His 'filmic passion' led him not to commercial cinema...but to a 'life of vision' in which he might experience 'a poetry that would reveal on a large screen what my feelings looked like.'" —Jack Foley, FULL, FRONTAL MYSTERY: THE FILMS OF JAMES BROUGHTON

Total running time: ca. 70 min.

• **Mon, June 18 at 7:00.**

JAMES BROUGHTON, PROGRAM 2

THE PLEASURE GARDEN 1953, 38 min, 35mm, b&w

THE BED 1968, 19 min, 16mm. **NEW PRINT!**

NUPTIAE 1969, 14 min, 16mm

"Broughton was and is a poet, sometimes a dramatist. Yet whatever the mode, his style is remarkably consistent: urbane and witty with the persona of the naïve, or the simpleton, or the child. Like the poems, the films record the basic rites of passage, the search for love, the primal relationships, with ironic insight: there are parents who are children, a rube who's really the artist, a loony wise man." —P. Adams Sitney

Total running time: ca. 75 min.

• **Mon, June 18 at 8:45.**

JAMES BROUGHTON, PROGRAM 3

THE GOLDEN POSITIONS 1970, 32 min, 16mm

"A lovely, poetic, humorous, and crystal investigation of mankind standing, sitting, and lying down." —John Wasserman, SAN FRANCISCO CHRONICLE

THIS IS IT 1971, 10 min, 16mm

"Broughton's creation myth, THIS IS IT, places a 2-year-old Adam and a bright apple-red balloon in a backyard garden of Eden, and works a small miracle of the ordinary. And since that miracle is what the film is about, he achieves a kind of casual perfection in matching means and ends." —Roger Greenspun, NEW YORK TIMES

TESTAMENT 1974, 20 min, 16mm

"TESTAMENT is James Broughton's exquisite self-portrait. [...] A plethora of rich personal symbols is woven throughout the film, tied together by verbal games, Zen poems, anecdotes, songs, a child's prayer, dreams and visions." —Karen Cooper

Total running time: ca. 65 min.

• **Tues, June 19 at 7:15.**

JAMES BROUGHTON, PROGRAM 4

DREAMWOOD

1972, 45 min, 16mm

"A modern day spiritual odyssey in which a man is mysteriously compelled to leave his home and embark on a voyage to a strange, magical island. On the island he faces the most improbable and intense experiences of his life, ranging from total humiliation to a deep sense of oneness with the force of life. Heroic in concept, subtle in execution, DREAMWOOD is a beautiful film by a true master of the medium."

—David Bienstock

HIGH KUKUS 1974, 3 min, 16mm

"A High Kuku is, of course, a cuckoo haiku. In inventing this form Broughton has concocted zany verses which are 'high' in the sense that they are often metaphysical and are keenly aware of the metacomedy of things." —Alan Watts

Total running time: ca. 55 min.

• **Tues, June 19 at 8:45.**

Luis Buñuel & Salvador Dalí

L'ÂGE D'OR

1930, 73 min, 35mm, b&w. In French with English subtitles.

"The story is a sequence of moral and surrealist aesthetics. The sexual instinct and the sense of death form the substance of the film. It is a romantic film performed in full surrealist frenzy." —Luis Buñuel

• **Thurs, June 21 at 7:00.**

Luis Buñuel

LOS OLVIDADOS / THE FORGOTTEN ONES

1950, 88 min, 35mm, b&w. In Spanish with English subtitles.

"Buñuel shows the sad condition of the poor without embellishing them, because if there is one thing Buñuel hates it is that artificial sweetness imparted to all the poor which we so frequently see in the traditional film. If, as usually happens in motion pictures, the moral principals approved by conventional society are carefully observed by members of the poorest classes... then these principals have some universal validity. However, Buñuel is concerned with exposing the opposite." —Emilio Garcia Riera, FILM CULTURE

"[LOS OLVIDADOS] lashes the mind like a red-hot iron and leaves one's conscience no opportunity to rest." —André Bazin

• **Thurs, June 21 at 8:45.**

Robert Bresson

LES DAMES DU BOIS DE BOLOGNE

1944, 83 min, 35mm, b&w. In French with English subtitles.

Taken from an episode in Diderot's eighteenth-century novel, and updated to the lush social tranquility of occupied Paris, Bresson's film is dominated by two characters: Maria Casares (in her best screen performance), spinning her vengeful web in a white setting full of rare furnishings, and Elina Labourdette, dancing in her apartment in black stockings and top hat. Stylish Cocteau dialogue, slickly elegant photography, and a symbolist sensibility enrich the ornate melodramatics, making this one of the most enjoyable of cinematic romances.

• **Fri, June 22 at 7:00, Sun, June 24 at 9:00, and Wed, June 27 at 7:00.**

Robert Bresson

DIARY OF A COUNTRY PRIEST /

LE JOURNAL D'UN CURÉ DE CAMPAGNE

1950, 118 min, 35mm, b&w. In French with English subtitles.

This internationally acclaimed adaptation of the Georges Bernanos novel recounts the story of a devout and withdrawn young priest's assignment to his first rural parish. Bresson uses a simple and austere cinematic style to reveal the complexities of the human spirit.

• **Fri, June 22 at 9:00, Mon, June 25 at 6:45, and Thurs, June 28 at 9:00.**

Robert Bresson

A MAN ESCAPED, OR THE WIND

BLOWS WHERE IT LISTETH / UN

CONDAMNÉ À MORT S'EST ÉCHAPPÉ, OU LE

VENT SOUFFLE OÙ IL VEUT

1956, 101 min, 35mm, b&w. In French with English subtitles.

A young member of the resistance faces death from Nazi captors in occupied France. His determination to escape evolves with breathtaking suspense. This film was a deeply personal one for Bresson, who had been a prisoner of war in Nazi prison camps.

• **Sat, June 23 at 5:00, Mon, June 25 at 9:15, and Thurs, June 28 at 6:45.**

Robert Bresson

PICKPOCKET

1959, 75 min, 35mm, b&w. In French with English subtitles.

A magnificent drama about a thief, his techniques, motives, and secret existence. The plot is modeled loosely on Dostoevsky's CRIME AND PUNISHMENT,

but the rigorous intensity of the treatment is pure Bresson, as he tells the compelling story of an insignificant man who drifts into crime and finally finds grace in a prison cell. The famous scene of the pickpocket's magical raid on a train station ranks as one of the great tours-de-force of French cinema.

• **Sat, June 23 at 7:15, Tues, June 26 at 9:15, and Fri, June 29 at 7:00.**

Robert Bresson

AU HASARD BALTHAZAR

1966, 91 min, 35mm, b&w. In French with English subtitles.

"Bresson interweaves two histories: the story of Balthazar, the donkey, from birth to death, and the human beings to whom the animal belongs. The film joins the two stories organically, in a series of cinematic brush-strokes and short elliptical scenes. Balthazar is the witness/judge: man's life is seen through his eyes — he sees all and alone carries the burden of universal guilt. His various owners each represent a vice (greed, lust, drunkenness) from which he suffers and finally dies." —NEW YORK FILM FESTIVAL

• **Sat, June 23 at 9:00, Tues, June 26 at 7:15, and Fri, June 29 at 9:00.**

Robert Bresson

MOUCHETTE

1966, 81 min, 35mm, b&w. In French with English subtitles.

Bresson's second adaptation from Georges Bernanos, MOUCHETTE provides a magnificently unsentimental, heartbreaking portrayal of childhood. Mouchette, for all her charm, never slips into the pathos of Dickens's children. The joys and terrors of youth are conveyed without condescension.

• **Sun, June 24 at 5:00, Wed, June 27 at 9:00, and Sat, June 30 at 7:00.**

Robert Bresson

UNE FEMME DOUCE

1969, 89 min, 35mm-to-DCP. In French with projected English subtitles.

"Bresson transforms Dostoevsky's novella about a free-spirited young girl and the pawnbroker husband who must possess her into a battle of light and darkness. The young bride (played by Dominique Sanda), with her love and music and art, her desire to live unfettered, struggles against the man who stalks her soul and body, seeking to add them to his collection of beautiful objects." —Roger Greenspun

• **Sun, June 24 at 7:00 and Sat, June 30 at 9:00.**



AU HASARD BALTHAZAR



ISM ISM



ANONYMOUS MULTITUDES

‘MANUEL DELANDA: ISM ISM’ BOOK RELEASE SCREENING!

MANUEL DELANDA IN PERSON!

Recognized today as a philosopher, professor, and author (of *WAR IN THE AGE OF INTELLIGENT MACHINES* and *A THOUSAND YEARS OF NONLINEAR HISTORY*, among other titles), Manuel DeLanda initially came to prominence as one of the premier experimental filmmakers of his generation. Fueled by the gonzo humor and graphic audacity of Frank Zappa and ZAP Comix, DeLanda’s fevered productions were among the most deliriously innovative movies of the punk era. While films like *RAW NERVES: A LACANIAN THRILLER* and *INCONTINENCE: A DIARRHETIC FLOW OF OBVIOUS MISMATCHES* are certified underground classics, DeLanda’s visually striking, virtually unknown graffiti work (signed with the tag “ISM ISM”) has long remained more urban legend than legendary.

That is hopefully poised to change now that Anthology has teamed up once again with J&L Books (our partner for recent publications devoted to Harry Smith’s collections) to issue *MANUEL DELANDA: ISM ISM*. This new book presents a comprehensive overview of DeLanda’s ephemeral street collages with a colorful frame-by-frame breakdown of a Super 8mm short film completed in 1979 in order to document his sweetly subversive activities. Extensive still images, an expansive interview, and copious contextual materials combine to illustrate the story of DeLanda’s aesthetic attack on 23rd Street, including his friendly competition with fellow artist-taggers Keith Haring and Jean-Michel Basquiat.

To celebrate the release of this new publication, we proudly present a selection of DeLanda’s moving-image work, including the eponymous film, *ISM ISM*, and the premieres of two new videos.

In conjunction with this screening, two bookstore release events will be held in April. For more info, please visit: ismism.net and jandlbooks.org

Special thanks to Jason Fulford (J&L Books), Andrew Lampert, and Jamie Johnston (DAP).

SALIVA DILDO – PREMATURE EJACULATORS 1976, 2 min, 16mm-to-digital. Digitized with support from the Andy Warhol Foundation for the Visual Arts. Special thanks to M. Henry Jones.

A recently rediscovered fragment from an early film, featuring regular DeLanda collaborator M. Henry Jones navigating time-warped NYC sidewalks.

ISM ISM 1979, 8 min, Super 8mm-to-16mm. Preserved with support from the National Film Preservation Foundation and the Andy Warhol Foundation for the Visual Arts.

“ISM ISM documents my graffiti activities in New York. The film was originally made as a class project for P. Adams Sitney. It has the form of a manifesto against the orthopedic power of language.” –Manuel DeLanda

ANONYMOUS MULTITUDES 2015, 8 min, digital

DeLanda takes on the NYC masses, deforming faces and stretching moving figures in strange and disorienting ways.

HARMFUL OR FATAL IF SWALLOWED 1982, 14 min, Super 8mm-to-16mm-to-digital. Digitized by Anthology Film Archives with support from the Andy Warhol Foundation for the Visual Arts.

A dynamic and demented city symphony, *HARMFUL* takes the extreme techniques of DeLanda’s earlier films and unleashes them on the businessmen and denizens of NYC. Outlandish and truly unforgettable, this film premiered in a slightly neutered version at the 1982 New York Film Festival, where it elicited many loud hisses and boos. Anthology’s new digital restoration features the recently rediscovered original edit.

THE SUPER 8 SHOW: BEYOND HOME MOVIES 1981, 7-min excerpt, U-Matic videotape-to-digital. Produced by John Sanborn and Kit Fitzgerald for WNET/New York.

Manuel DeLanda discusses his Super 8mm filmmaking in this rare video interview originally produced for WNET in connection with J. Hoberman’s 1981 Anthology screening series, “Home Made Movies: 20 Years of American 8mm and Super-8 films.”

FRACTURED LANDSCAPES 2014, 12 min, digital

Through digital layering and animating masks DeLanda creates a dissonant kaleidoscopic urban symphony, bending, mirroring, and distorting New York’s unique architectural surroundings.

JUDGEMENT DAY 1983, 8 min, Super 8mm-to-16mm. Preserved with support from the National Film Preservation Foundation and the Andy Warhol Foundation for the Visual Arts.

Cockroaches meet their maker in the first installment of DeLanda’s incomplete “Jerry Falwell trilogy.”

ELECTRIC ARTHROPODS 2017, 3 min, digital. Theatrical premiere!

DeLanda revisits the horror of insects in macro, electrically colored among animated particle backgrounds.

TWISTED FLESH 2018, 3 min, digital. Theatrical premiere!

A “battle” between complex image processing and pornography. Will porno always win?

Total running time: ca. 70 min.

• **Wed, April 25 at 7:30.**

PREMIERES



U.S. THEATRICAL PREMIERE RUN!

Dane Komljen

ALL THE CITIES OF THE NORTH / SVI SEVERNI GRADOVI

Serbia/Bosnia-Herzegovina/Montenegro, 2016, 100 min, DCP. In Serbian with English subtitles.

The first feature film by Serbian filmmaker Dane Komljen, *ALL THE CITIES OF THE NORTH* is a cryptic, largely dialogue-free work that both approaches and resists narrative. Taking place on the grounds of an abandoned hotel complex on the edge of Montenegro, it charts the languorous, mysterious existences of two men – Boban and Boris – who occupy almost identical bungalows on the complex and who seem to share an understanding beyond the verbal. The outlines of a story begin to emerge when a third man (Komljen himself) enters their secluded space and disturbs their patterns. But *ALL THE CITIES* remains a film that is far more attuned to a sense of place, gesture, and nonverbal communication than to dramatic incident. Balancing its pregnant silences with a poetic narration that muses (among other things) on the utopian urban planning of ex-Yugoslavia, *ALL THE CITIES OF THE NORTH* is a radically open-ended but ravishingly beautiful work that's animated by rhythms and ideas entirely its own.

"There are several ways to measure the greatness of *ALL THE CITIES OF THE NORTH*, and one of them is simply asking people who've just seen it if they can compare it to anything else. [...] Komljen was camping and hiking in the southern Montenegro coastal area near the Albanian border when he stumbled upon the decaying remains of the Grand Hotel Lido.... The project that formed in his mind was to imagine characters reoccupying an abandoned slice of Yugoslavian architectural utopia, forging a day-to-day life in a place that time had left behind: the old being reoccupied by something new." – Robert Koehler, *CINEMA SCOPE*

• **Wed, April 4 – Tues, April 10 at 7:15 nightly.**
Additional screenings on Sat & Sun at 4:45.

U.S. THEATRICAL PREMIERE RUN!

Ben Russell

GOOD LUCK

France/Germany, 2017, 143 min, Super 16mm-to-DCP. In Serbian and Saramaccan with English subtitles.

The new film by Ben Russell – whose previous works include the TRYPPS series of short films and the features *LET EACH ONE GO WHERE HE MAY* and *A SPELL TO WARD OFF THE DARKNESS* (co-directed with Ben Rivers) – *GOOD LUCK* is a portrait of miners in two far-flung parts of the world: Serbia and Suriname. It is a work of great structural and formal integrity, but unlike other ostensibly similar films, its aesthetic rigor frames the experiences of the workers without reducing them to depersonalized figures in a filmic experiment. *GOOD LUCK* devotes its first half to the elemental, subterranean world of a state-owned copper mine in Serbia, before abruptly transitioning to the entirely different cultural and physical landscape of illegal gold mining in the jungle of Suriname. Russell touches on several different modes during the course of the film, from immersive, Steadicam-shot explorations of the two groups' work sites, to free-ranging group interviews that find the workers discussing their attitudes towards their jobs (and their society), to black-and-white, Screen Test-like portraits of individual miners. *GOOD LUCK* is a visually splendid, ingeniously conceived film whose two halves are animated both by conspicuous distinctions – in terms of culture, landscape, climate, and visual style – and by physical, economic, and social dimensions that are inevitably shared between working men and women throughout the world.

"*GOOD LUCK* sets up a number of dichotomies – north/south, dark/light, movement/stasis, etc. – within its two-part structure, echoing the inherent doubling of the camera's imagistic representation of the people and objects it records...On a visceral level, this is a film about men, bodies, and proximity, and it marks an important and exciting contribution to a subject that has been wedded to cinema since the medium's inception: physical labor." – Andréa Picard, *TORONTO INTERNATIONAL FILM FESTIVAL*

• **Fri, April 6 – Thurs, April 12 at 7:30 nightly.**
Additional screenings on Sat & Sun at 4:30.

ENCORE SCREENINGS!

Fabrizio Terranova

DONNA HARAWAY: STORY TELLING FOR EARTHLY SURVIVAL

2016, 82 min, digital. Distributed by Icarus Films; special thanks to Jonathan Miller, Livia Bloom Ingram & Bob Hunter, as well as to the Swiss Institute.

Feminist thinker and historian of science Donna Haraway is best known as the author of two revolutionary works: the essay "The Cyborg Manifesto" and the book *PRIMATE VISIONS*. Both set out to upend well-established "common sense" categories: breaking down the boundaries among humans, animals, and machines while challenging gender essentialism; and questioning the underlying assumptions of humanity's fascination with primates through a post-colonial lens.

DONNA HARAWAY: STORY TELLING FOR EARTHLY SURVIVAL features Haraway in a playful and engaging exploration of her life, influences, and ideas. Haraway is a passionate and discursive storyteller, and the film is structured around a series of discussions held in the California home she helped build by hand, on subjects including capitalism and the anthropocene (a term she uses but finds troubling), science fiction writing as philosophical text, kinship relations, the roles of storytelling and Catholicism in her upbringing, humans and dogs, the suppression of women's writing, the surprisingly fascinating history of orthodox aesthetics, and the need for new post-colonial and post-patriarchal narratives. It is a remarkably impressive range, from a thinker with a nimble and curious mind.

Haraway and filmmaker Fabrizio Terranova (who we hear but don't see) are clearly at ease with each other, giving the conversations – which are punctuated by images of artwork and quirky animation – a casual, intimate feel, while Terranova makes playful use of green screens to illustrate Haraway's words, or to comment on them. A clever and insightful glimpse into the thought of a major contemporary figure, *DONNA HARAWAY* enjoyed a preview screening here at Anthology in February that generated a rapturous response, and we're pleased to follow up with these special screenings!

"*DONNA HARAWAY* is an ode to this thinker's expansive mind and life. Besides a heady, speculative journey through theory, politics, sci-fi, and so much else, you get a sense of the deep joy that Haraway takes in all life." – *GARAGE MAGAZINE*, *VICE*

• **Fri, April 27 at 8:00, Sat, April 28 at 5:30 & 8:00, and Sun, April 29 at 7:00.**



**U.S. THEATRICAL PREMIERE RUN!
JONAS MEKAS IN PERSON!**

Douglas Gordon

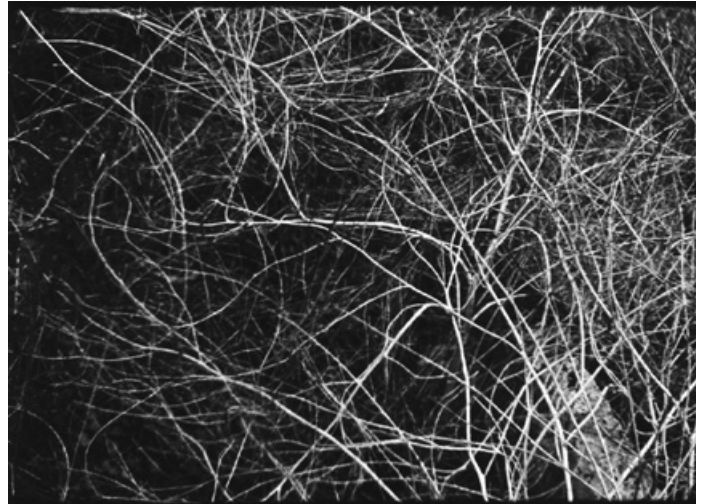
I HAD NOWHERE TO GO

Germany, 2016, 97 min, digital. With Jonas Mekas.

The latest film by renowned artist Douglas Gordon – whose previous forays into theatrical filmmaking include *ZIDANE: A 21ST CENTURY PORTRAIT* (2006) and *K.364: A JOURNEY BY TRAIN* (2010) – *I HAD NOWHERE TO GO* is a feature-length portrait of Jonas Mekas, filmmaker, poet, artist, and Anthology's co-founder. Though numerous documentaries have been made about and with Mekas, Gordon's film distinguishes itself both by focusing on the "godfather of the American avant-garde cinema's" experiences prior to his emergence as a major figure of New York's underground cultural scene in the 1950s, and by its radical formal approach. Taking its title from Mekas's extraordinary memoir of his youth in Lithuania, his years spent in forced labor and displaced persons camps during and following WWII, and his eventual emigration to the U.S., *I HAD NOWHERE TO GO* features a soundtrack devoted primarily to Mekas reading from the memoir, while the visual track is almost entirely imageless (save for brief and infrequent flashes of imagery). The result is a hypnotic work that harnesses the power of the human voice to bear witness, to conjure a wealth of imagery that renders photography nearly superfluous, and to achieve a form of storytelling that conveys not only experiences but the traces left by those experiences.

"With an immersive sound environment and intermittent, fleeting images that stand in evocative juxtaposition to Mekas's anecdotes, Gordon's film reveals in its subject a puckish humor that outweighs despair, and an unabated zest for life that both illuminates and softens the sadness. A deeply moving tribute from one great artist to another and a singular work in its own right, *I HAD NOWHERE TO GO* has timely resonance today as mass migratory movements are displacing millions of people throughout the world as refugees, exiles, and stateless persons. While Mekas is certainly no ordinary person, the story he tells is a profoundly humble one, as much about daily survival as it is about aspiring to accomplish so much more." –Andréa Picard, *TORONTO INTERNATIONAL FILM FESTIVAL*

• **Fri, May 11 through Thurs, May 17 at 8:00 nightly.**
Additional screenings on Sat & Sun at 5:30.



FILMMAKER IN PERSON!

**NATHANIEL DORSKY'S
'ARBORETUM CYCLE'**

Last October, Anthology hosted Nathaniel Dorsky, one of the modern masters of the art of 16mm filmmaking, for two evenings devoted to what was then a work-in-progress series of films shot over the course of the seasons at the San Francisco Arboretum. Now in its final, 7-part form, we're pleased to present three screenings of the full *ARBORETUM CYCLE*. Marked by a recurring exploration of planes of focus and an intricate structure of theme and variation, this magisterial work represents a distinct but typically exquisite chapter in Dorsky's body of work.

"For the past several years California experienced an extreme drought. But this past winter good fortune brought a bountiful amount of storms and liquid refreshment. The spring that followed took on magical and celebratory qualities of energy, joy, fullness, and rebirth. In walking distance from my apartment is San Francisco's Arboretum located in Golden Gate Park. I decided that I would make a film now on a single subject and that subject would be the light – not the objects, but the sacredness of the light itself in this splendid garden. What I did not know is that the great beauty of this magnificent spring would bring forth not one, but seven films, each one immediately following the previous. I began to photograph on the second week of February and finished the editing of the seventh film during the last days of December.

"These seven films spontaneously manifested as the stages of life: early childhood, youth, maturity, old age, and death. *ELOHIM* was photographed in early spring, the week of the lunar new year, the very spirit of creation. *ABATON* was photographed a few weeks later in the full ripeness of spring, the very purity and intoxication of passion. *CODA* was photographed in late spring, in the aftermath of this purity, the first shades of mortality and knowledge. *ODE*, photographed in early summer, is a soft-textured song of the fallen, the dissonant reds of death, seeds, and rebirth. *SEPTEMBER* is indeed, Indian summer, the halcyon swan song of earthly blessings. *MONODY*, shot in the fading autumnal glory, is an energized declaration of the end. And *EPILOGUE*, photographed in early December, rests in quietude, the garden's energy now descending into the dark, damp earth." –Nathaniel Dorsky

THE ARBORETUM CYCLE:

ELOHIM 2017, 31 min, 16mm, silent

ABATON 2017, 19 min, 16mm, silent

CODA 2017, 16 min, 16mm, silent

ODE 2017, 20 min, 16mm, silent

SEPTEMBER 2017, 20 min, 16mm, silent

MONODY 2017, 16 min, 16mm, silent

EPILOGUE 2017, 15 min, 16mm, silent

Total running time: 137 min.

• **Fri, May 11 through Sun, May 13 at 7:30 nightly.**

HARUN FAROCKI

April 8–June 10

Anthology Film Archives and 80 Washington Square East, NYU, present an extensive survey of films by Harun Farocki, including several that have never been screened in the U.S. Before his death in 2014, Farocki made more than 100 films for German television, cinema, and art institutions. He investigated issues that haunt our capitalist world, and had the rare quality of being, as Antje Ehmman has written, “endlessly patient with the strangeness, the beauty, the stupidity, and even the unbearable cruelty of our world.” His work reflects on the ways our culture constructs photographic and moving images, and the uses to which these images are put. Such curiosity often took him into the spaces where both images and their consequences begin: photo-studios, advertising and architectural firms, television broadcasts, personal archives, editing tables and software, business consulting agencies, the digital image labs and computational world of the present; the high above, god-like eyes of a drone; the video feed from a soon-to-be-exploded missile; the surveillance footage of prisons. Ruminative, but with an undercurrent of urgency, his films scrutinize the ways that image-making is used to shape power and ideology.

This survey is organized by Lucas Quigley and Robert Snowden. The films have been provided by the Estate of Harun Farocki and Greene Naftali, New York. Thanks to Nicola Lees, Antje Ehmman, Matthias Rajmann, Carol Greene, and Marina Molarsky-Beck for their support.

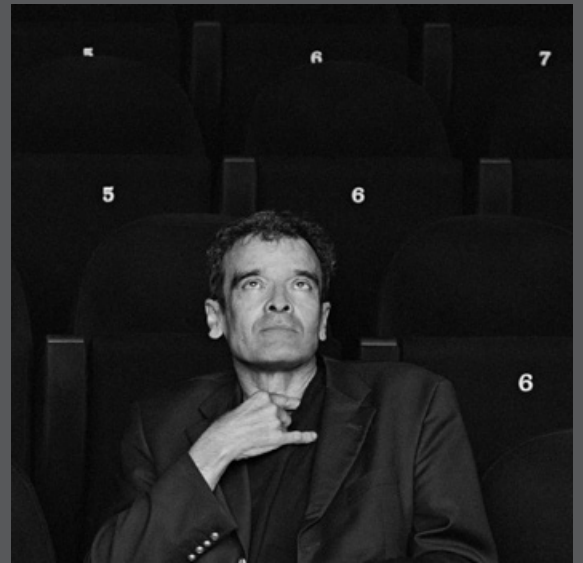


Photo Copyright: Hertha Hurnaus

PROGRAM 1:

Harun Farocki & Andrei Ujica

VIDEOGRAMS OF A REVOLUTION / VIDEOGRAMME EINER REVOLUTION

1992, 106 min, digital. In English and Romanian with English subtitles.

“In Europe in the fall of 1989, history took place before our very eyes. Farocki and Ujica’s VIDEOGRAMS shows the Romanian revolution of December 1989 in Bucharest in a new media-based form of historiography. Demonstrators occupied the television station [in Bucharest] and broadcast continuously for 120 hours, thereby establishing the television studio as a new historical site. Between December 21, 1989 (the day of Ceaucescu’s last speech) and December 26, 1989 (the first televised summary of his trial), the cameras recorded events at the most important locations in Bucharest, almost without exception.”

—Dietrich Leder

• Sun, April 8 at 2:00.

PROGRAM 2:

BEDTIME STORIES: SHIPS / EINSCHLAFGESCHICHTEN

1977, 3 min, 16mm-to-digital. In German with English subtitles.

AS YOU SEE / WIE MAN SIEHT

1986, 72 min, 16mm-to-digital. In German with English subtitles. “[This] is an action-filled feature film. It reflects upon girls in porn magazines to whom names are ascribed and about the nameless dead in mass graves, upon machines that are so ugly that coverings have to be used to protect the workers’ eyes, upon engines that are too beautiful to be hidden under the hoods of cars, upon labor techniques that either cling to the notion of the hand and the brain working together or want to do away with it. My film AS YOU SEE is an essay film. The contemporary opinion industry is like a huge mouth, or maybe a paper shredder. I compose a new text out of these scraps and thus stage a paper-chase. My film is made up of many details and creates a lot of image-image and word-image and word-word relationships among them. So there’s a lot to chew on. I searched for and found a form in which one can make a little money go a long way.”—Harun Farocki

• Sun, April 15 at 2:00.

PROGRAM 3:

BEDTIME STORIES: BRIDGES / EINSCHLAFGESCHICHTEN

1977, 3 min, 16mm-to-digital. In German with English subtitles.

HOW TO LIVE IN THE FRG / LEBEN – BRD

1990, 79 min, 16mm. In German with English subtitles.

Before the fall of the Berlin Wall, Farocki sharply dissects life in West Germany. Composed entirely of short scenes taken from instructional and training classes, the film reveals West Germany as a country where nothing happens without rehearsal, training, or preparation.

“I filmed games, because games have rules and establish rules. There are all too few rules determining the speech and actions of people in documentary films today. [...] The plasticity of life and work processes decreases everywhere. At the same time, more and more games are played which are intended to expose what lies hidden within human beings. The rules by which we are supposed to live are increasingly uncertain, and there are more and more games where life is trained, like a sport. Instruction manuals for life: in the commodity society, the instruction manual is the only record of theory.”—Harun Farocki

• Sun, April 22 at 2:00.

PROGRAM 4:

BEDTIME STORIES: RAILWAYS / EINSCHLAFGESCHICHTEN

1977, 3 min, 16mm-to-digital. In German with English subtitles.

IMAGES OF THE WORLD AND THE INSCRIPTION OF WAR / BILDER DER WELT UND INSCRIFT DES KRIEGES

1988, 77 min, 16mm. In German with English subtitles.

This film focuses on the “blind spots” in the interpretation of aerial photographs taken during an American bombing raid in 1944 of an industrial plant in Germany. Only decades later, when the photos were analyzed by the CIA, was it realized that the Auschwitz concentration camps were also captured in these images. Farocki shows the links between war and photography, exploring how perception during times of conflict is conditioned by what people want or don’t want to see, rendering observers as either passive accomplices or victims in times of war.

• Sun, April 29 at 2:00.

PROGRAM 5:

BEDTIME STORIES 1–3: CAT STORIES / EINSCHLAFGESCHICHTEN 1–3: KATZENGESCHICHTEN

1977, 9 min, 16mm-to-digital. In German with English subtitles.

AN IMAGE / EIN BILD

1983, 25 min, 16mm. In German with English subtitles.

“Four days spent in a studio working on a centerfold photo for Playboy magazine provided the subject matter for my film. The magazine itself deals with culture, cars, a certain lifestyle. Maybe all those trapings are only there to cover up the naked woman. Maybe it’s like with a paper-doll. The naked woman in the middle is a sun around which a system revolves: of culture, of business, of living! (It’s impossible to either look or film into the sun.) One can well imagine that the people creating such a picture, the gravity of which is supposed to hold all that, perform their task with as much care, seriousness, and responsibility as if they were splitting uranium.”—Harun Farocki

A NEW PRODUCT / EIN NEUES PRODUKT

2012, 36 min, digital. In German with English subtitles.

“Farocki shows that organizations have found ways and means to speak positively using cynicism; that means, using phrases whose emptiness one not only perceives, but even takes into account. One could speak of a second order cynicism, which entails being cynical about one’s own cynicism and gaining a language that communicates that one only trusts it because one doesn’t trust it, and knows oneself in this mistrust to be of one mind with all one’s counterparts. One could be tempted to extol this as a further case of the social, not entirely conscious refinement of communication, if it were not clear how much it compels the participants into an infantilization, from which they see no escape.”—Dirk Baecker

Total running time: ca. 75 min.

• Sun, May 6 at 2:00.



IMAGES OF THE WORLD AND THE INSCRIPTION OF WAR

PROGRAM 6: STILL LIFE / STILLEBEN

1997, 56 min, 16mm

According to Farocki, today's photographers working in advertising are, in a way, continuing the tradition of 17th century Flemish painters in that they depict objects from everyday life – the “still life.” Farocki illustrates this intriguing hypothesis with three documentary sequences that show the photographers at work creating a contemporary “still life”: a cheese-board, beer glasses, and an expensive watch.

• **Sun, May 13 at 2:00.**

PROGRAM 7:

All three films in this program were originally created as multi-channel works for installation, but are presented here as single-channel videos.

I THOUGHT I WAS SEEING CONVICTS / ICH GLAUBTE GEFANGENE ZU SEHEN

2000, 23 min, digital

“Images from the maximum-security prison in Corcoran, California. A convict attacks another, upon which those uninvolved lay themselves flat on the ground, their arms over their heads. They know what comes now: the guard will call out a warning and then fire rubber bullets. If the convicts do not stop fighting now, the guard will shoot for real. The pictures are silent, the trail of gun smoke drifts across the picture. The camera and the gun are right next to each other. The field of vision and the gun viewfinder fall together...” –Harun Farocki

SILVER AND THE CROSS / DAS SILBER UND DAS KREUZ

2010, 17 min, digital

This video, a diptych of two side-by-side images, analyzes the towns, workers, and silver mines of Potosí, Perú, during the period of Spanish colonization. With a landscape painting by Gaspar Miguel de Berrios (Bolivian, 1706-62), Farocki discusses the brutal process by which Spain colonized the Incan empire by enslaving its people, extracting its resources, and monopolizing its silver industry. As Farocki exclaims, “On the mountain the cross; in the mountain the silver ore. The Spanish colonists brought the cross and took away the silver.”

INTERFACE / SCHNITTSTELLE

1995, 23 min, digital. In German with English subtitles.

“Farocki sits at a desk watching two video monitors and explaining his editing process in a monotonous fashion: how to edit with film, how to edit with video, how to pause and play and loop and repeat. [...] ‘The image comments on the image,’ says Farocki, pointing at each of the television screens. The images on these screens come from film footage, though rather than a series of operational images it is Farocki’s own work.” –Conor Bateman

Total running time: ca. 70 min.

• **Sun, May 20 at 2:00.**

PROGRAM 8: IN COMPARISON / ZUM VERGLEICH

2009, 61 min, 16mm

“I wanted to make a film about concomitance, and about contemporary production on a range of different technical levels. So I looked for an object that had not changed too much in the past few thousand years. This could have been a shoe or a knife, but a brick becomes part of a building and therefore part of our environment. So the brick appears as something of a poetic object. I follow its mode of creation and



IN COMPARISON

use in Africa, India, and Europe. The issue of labor and production is something I’ve often pursued. In recent years I’ve made a number of films about the immaterial work we find in our own postindustrial countries. My work is also quite immaterial.” –Harun Farocki

• **Sun, May 27 at 2:00.**

PROGRAM 9:

Both films in this program were originally created as multi-channel works for installation, but are presented here as single-channel videos.

ON THE CONSTRUCTION OF GRIFFITH’S FILMS / ZUR BAUWEISE DES FILMS BEI GRIFFITH

2009, 9 min, digital, b&w. In English and German with English subtitles.

“In [this film] we picked a sequence from Griffith’s *INTOLERANCE* (1916). It shows a dialogue between a man and a woman, filmed and edited as shot and counter shot. We reproduce the shot on two monitors to reveal its narrative character and also because analysis requires us to dissect something. The narrative form of shot/counter shot, which would later become the norm for depicting dialogue in film, remains novel here. A few years earlier Griffith had still used tracking shots to tell his stories. In *THE LONEDALE OPERATOR* (1911), cuts were made only when the scene changed; a cut in the movie’s story line. In *INTOLERANCE*, cinematography had already achieved such a level of independence that it was the camera that constituted a room with its detail.” –Harun Farocki

PARALLEL I-IV

2012–2014, 43 min, digital

“The four-part cycle *PARALLEL* deals with the image genre of computer animation. Computer animations are currently becoming a general model, surpassing film. In films, there is the wind that blows and the wind that is produced by a wind machine. Computer images do not have two kinds of wind. *PARALLEL I* opens up a history of styles in computer graphics. The first games of the 1980s consisted of only horizontal and vertical lines. This abstraction was seen as a failing, and today representations are oriented towards photo-realism.” –Harun Farocki

• **Sun, June 3 at 2:00.**

PROGRAM 10: REMEMBER TOMORROW IS THE FIRST DAY OF THE REST OF YOUR LIFE

1972, 10 min, 16mm-to-digital. In English and German with English subtitles.

“Farocki’s ten-minute short film is composed of shots of an AFN DJ at work...and of a car ride, whereby the camera points out of the car (through the windscreen or the side windows) or it captures and tracks a passing car.” –Gero Günther

MAKE UP

1973, 29 min, 16mm-to-digital. In English, German, and French with English subtitles.

“The make-up artist Serge Lutens is shown covering a model’s face with powder then working it into her face over several minutes. The face becomes a canvas, primed for painting. Flesh is turned into something different, looking like marble. It seems as though life has to be frozen in order to achieve beauty.” –Harun Farocki

THE TASTE OF LIFE / DER GESCHMACK DES LEBENS

1979, 29 min, 16mm-to-digital

“For years I’ve been looking for the means to capture everyday life just as it is perceived through a glance from the street. Twenty years ago, you could see young people standing with their bicycles on street corners, in fact, if the bicycles where there, you could be sure to find the young people standing there talking. I would like to document these kinds of events. On this occasion, I was presented with the opportunity to do so. For two and a half weeks, I walked around different parts of the city with my camera and collected images for the film.” –Harun Farocki

Total running time: ca. 75 min.

• **Sun, June 10 at 2:00.**

THE FILMS OF LARRY GOTTHEIM

April 12-17 • FILMMAKER IN PERSON!

To celebrate the appearance of avant-garde luminary Larry Gottheim's first new film in more than 25 years – CHANTS AND DANCES FOR HAND – Anthology presents a comprehensive retrospective of Gottheim's work. Anchored by two screenings of the new piece, the retrospective brings together, among other works, his seminal, justly celebrated sequence-shot films such as CORN, THOUGHT, HARMONICA, DOORWAY, and FOG LINE; his rarely-screened quartet of features known collectively as ELECTIVE AFFINITIES; and the later Caribbean-centered works that culminate with CHANTS AND DANCES FOR HAND. Filmed almost a quarter century ago in Haiti, this new work gathers together footage capturing various rituals, civil unrest, and street life, but Gottheim breaks this visual material into brief shards of imagery and (always sync) sound, and orchestrates it into a rhythmically complex, hypnotically repetitive experience. It's a film that is culturally and politically evocative and formally precise, and these two dimensions interact in mysterious ways.

All film descriptions are by Larry Gottheim.



CORN



HORIZONS



HARMONICA

PROGRAM 1:

These films, made 41 years apart, are radically different in conception. Presented together, they reveal the links that proceed through the development of what is a single project.

CORN 1970, 11 min, 16mm

CORN came out of a rejection of expressive camera work, sound, language, and editing. This is a space of ceremony, of an offering, the transformation of ears of corn into sustenance. It takes place within a space/time theater of slow changes of light and shadow. The sinuous dance of steam is a counterpart to the fog of FOG LINE.

CHANTS AND DANCES FOR HAND

1991-2017, 40 min, digital

This work comprises material shot in Haiti. There are scenes of Vodou ceremonies, a violent uprising, of movie theaters, and images from my personal life that include my Haitian son Hand. The soundtrack is simply what accompanied the images. This is far from a "documentary" about Vodou. The ceremony of possession extends into politics, war, cooking, the movies, and the electronic nature of video. This is also a meditation on death. The most important dance takes place in the viewer's mind.

• **Thurs, April 12 at 8:00.**

PROGRAM 2:

THOUGHT 1970, 7.5 min, 16mm

The last of my continuous-shot silent films. Now I was becoming aware of the implications of these works, and so I gave it this title.

HORIZONS (ELECTIVE AFFINITIES, PART 1)

1971-73, 75 min, 16mm

HORIZONS is the result of a year spent filming landscape horizons. Motifs such as animals, windows, fences, clotheslines, even some film friends and family are included. The structure is based on rhyme schemes. I found relationships between one shot and another that could be thought of as "rhymes." Lines and borders play crucial roles. They call attention to the structure of the film, which echoes the structures

of the landscapes. The film offers a field of relationships that extend out to the whole film, even if only a few can be retained in the mind. The nature of these affinities led to the series of films – the "Elective Affinities" – to which HORIZONS is the "Overture."

• **Fri, April 13 at 7:30.**

PROGRAM 3:

HARMONICA 1971, 10.5 min, 16mm

The final continuous-shot film, now with sound, which is produced by the car and the people inside. The car window acts as a screen that separates the inner world from the outside. Some of the sound is created when the performer breaks through that plane. He is the first of many avatars, doubles of me that appear in many of my films and led to my later attraction to ceremonial possession.

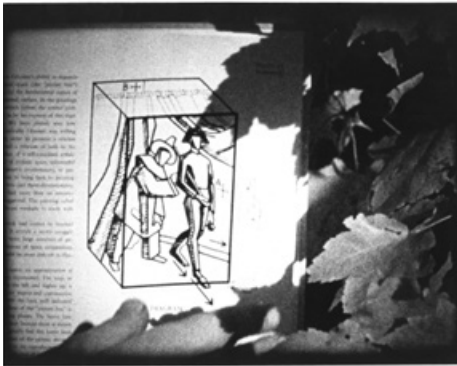
MOUCHES VOLANTES (ELECTIVE AFFINITIES, PART 2)

1976, 69 min, 16mm

The beautiful, evocative musical tale Angelina Johnson narrates about her relationship with the blues singer Blind Willie Johnson is matched, frame-by-frame, with films of my family. Echoing the title – which translates to "Flying Gnats" and was taken from Helmholtz – I attended to snow, the surf, the sand, tiny specks flying in front of the subject, leading the subject to follow them. They always escaped. They were in the eye itself. As the retina turned to catch them, they seemed to fly away. This embodied the paradox of inside and outside that was already a presence in my work and was to reemerge in other forms.

Like HORIZONS, this film creates a dance between the flow of images that pass by and the memory of other related images, nearby or distant. Rhymes and relationships led me to the notion of affinities, which in turn suggested the title, "Elective Affinities," a reference to Goethe. The notion of affinities also applies to personal connections of myself with Angelina and Blind Willie Johnson, blindness, blackness, and other motifs.

• **Sat, April 14 at 5:00.**



FOUR SHADOWS

PROGRAM 4: FOUR SHADOWS (ELECTIVE AFFINITIES, PART 3)

1978, 64 min, 16mm

Comprising four image sections and four sound sections linked in all their combinations, *FOUR SHADOWS* establishes affinities between and across the various visual and aural elements. As the film progresses, the viewer can imaginatively “re-play” material from other sections that have affinities with what is on the screen and soundtrack at any given moment. The Wordsworth passage is read each time by four readers for whom English is not their native language, including Jonas Mekas, Peter Kubelka, Klaus Wyborny, Heinz Emigholz, and Taka Limura.

MNEMOSYNE MOTHER OF MUSES

1986, 18 min, 16mm

There is a double retrograde motion. A flow of images goes forward, linked to a sound track that goes backwards. Then the directions are reversed. I was influenced by a passage in Heidegger in which he calls attention to the Ancient Greeks conceiving of the goddess of memory as the mother of the muses. There is a sense of loss and recovery – the need to go back and its impossibility except in art.

• *Sat, April 14 at 7:30.*

PROGRAM 5:

FOG LINE 1970, 10.5 min, 16mm, b&w

The fog lifts on a scene. The trees stand there, manifesting their being. They have a soft shape without outline. The power lines relate to drawing rather than painting, the controlling mind rather than the imagination. The viewer is invited to explore the screen, looking here and there, each person following a different path.

DOORWAY 1970, 7.5 min, 16mm, b&w

Finally I moved the camera, in a slow pan from one side of the wide door of my wife’s pottery studio to the other. The doorway separates inside from outside. There is a pulse of vision that emanates out from the camera, making a moving cow stand frozen behind another.

NATURAL SELECTION

1983, 35 min, 16mm

Alfons Schilling uses his sculptural viewing devices to experience landscapes. My students film him. Translation issues lead us to think about glossolalia, speaking in tongues. We are invited to the laboratory of André Roch Lecours, who studies the relationship between glossolalia and the brain. I edited the film adding my own material. Alfons and Roch become avatars of my self.



FOG LINE

SORRY/HEAR US 1984, 8 min, 16mm

We deconstruct a poem’s language by playing it backwards until some words emerge from the backward text. The students create images that illustrate this new text.

Total running time: ca. 65 min.

• *Sun, April 15 at 5:00.*

PROGRAM 6:

THE RED THREAD 1987, 17 min, 16mm

My actual image appears as an ironic avatar of my real filmmaker self. It is challenged by a weaver with whom I fell into a relationship. The real me, the filmmaker me, is there, for example in the piano passages and above all with the children in the schoolyard, a ceremonial dance.

TREE OF KNOWLEDGE (ELECTIVE AFFINITIES, PART 4)

1980, 60 min, 16mm

A documentary film about paranoid conditions is matched to a flow of images of an apple tree in my back yard filmed wildly and without forethought. The radical breaking of the previous passivity of the camera had deep psychological dimensions. Stockyard sounds are inserted, as are images of children from a film about the seasons. They are the ones who are learning and also part of the didactic mechanics of the film. So are the paranoid patients.

• *Sun, April 15 at 7:30.*

PROGRAM 7:

BARN RUSHES

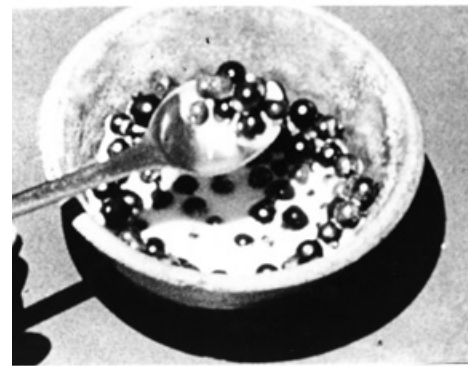
1971, 34 min, 16mm

I filmed a simple barn I passed every day using the fastest camera speed. The film is made of eight passes across the barn, each the length of a 100-foot roll of film. The repetition became a fruitful element. A miracle occurs at the end, as the foreground grasses seem to pass behind the barn. The film is a vision.

MACHETE GILLETE... MAMA

1989, 45 min, 16mm

Filmed during three trips to the Dominican Republic. My interest in the superimposition of identities led to a focus on ceremonies that involved possession. While filming at a batey (a sugar workers’ settlement), a friend made off with the rental car. He had an accident on a rural road. A Haitian worker on a motorcycle was killed. As part of a convoluted arrangement to spare him I said I had been the driver and so spent two days in jail. This was a major superimposition of my identity with his. A Dominican friend narrates a version of my experiences. The film is in no way a travel documentary. Many scenes



BLUES

reveal the cinematic ceremony outside the performed ceremonies.

• *Mon, April 16 at 7:30.*

PROGRAM 8:

BLUES 1969, 8.5 min, 16mm

A close-up, unedited view of a bowl of blueberries and milk. A spoon enters and scoops up some berries, presumably to be eaten, until they are all gone. The milk, which is there from the beginning, manifests itself more and more as the berries are removed, and finally seems to rise up and become awash in the light generated when the camera roll is removed from the camera. This is my first real film; all the others rise out of it.

YOUR TELEVISION TRAVELER 1991, 15 min, 16mm

The core material is space footage paired with audio of an intimate discussion with a Cuban woman. Then images taken in Cuba are superimposed with sounds from a documentary about space flight. Astronauts internalize an identity with the racist comic character of a Hispanic astronaut, Jose Jimenez, and Castro comes to power. Finally we see material from a TV series in which the “TV Traveler” speaks about the Florida turpentine industry, a counterpart to the sugar industry run by slaves and former slaves across the Caribbean.

CHANTS AND DANCES FOR HAND

1991-2017, 40 min, digital

This work comprises material shot in Haiti. There are scenes of Vodou ceremonies, a violent uprising, of movie theaters, and images from my personal life that include my Haitian son Hand. The soundtrack is simply what accompanied the images. This is far from a “documentary” about Vodou. The ceremony of possession extends into politics, war, cooking, the movies, and the electronic nature of video. This is also a meditation on death. The most important dance takes place in the viewer’s mind.

Total running time: ca. 70 min.

• *Tues, April 17 at 7:30.*

THE FILMS OF BETZY BROMBERG

June 7-12 • FILMMAKER IN PERSON!

Anthology is pleased to present the first comprehensive NYC retrospective of the work of filmmaker Betzy Bromberg, whose steadfast commitment over the past 40 years to the medium of 16mm has resulted in a highly distinctive body of short films, and more recently a trilogy of exquisite experimental features, whose most recent part – GLIDE OF TRANSPARENCY – will be making its New York premiere.

Bromberg is a major figure in avant-garde cinema, both as a filmmaker and as the Director of the Program in Film and Video at CalArts, a position she assumed in 2002 (two decades after graduating from the school and making some of her earliest films there). For all these avant-garde bonafides, her career is fascinating as well for having bridged the most experimental and the most commercial forms of cinema, thanks to her work in Hollywood throughout the 1980s-90s as a supervisor and camerawoman for the production of optical effects in films including THE TERMINATOR, TRON, WOLFEN, BRAM STOKER'S DRACULA, and many others. As Deigo Treretola of the Buenos Aires Festival Internacional de Cine Independiente has pointed out, this intriguingly category-busting quality of her career is only a further manifestation of her mastery of the technical dimensions of the medium, and of her proclivity, even within her own work, for moving freely from one approach to another. Her early films incorporate intentionally raw and provocative imagery, jagged editing, intuitive juxtapositions, and carefully crafted audio tracks, while her most recent works qualify as some of the most sustained, intimate, and epic-scale investigations into the nature of light and its photochemical interaction with the film strip since Brakhage's TEXT OF LIGHT.

Bromberg will be here in person to present this survey of her multi-faceted and gloriously analogue body of work!

PROGRAM 1:

PETIT MAL 1977, 18 min, 16mm

"A raw, everything-but-the-kitchen-sink movie: choppy street scenes, a girl clowning, subway sequences enlivened by artless overexposures and split screens. What holds it together is the strong and unobtrusive audio track, a melange of confessional rapping, nondescript mood music, and slyly gratuitous sound effects." –J. Hoberman, ARTFORUM

CIAO BELLA or FUCK ME DEAD 1978, 13 min, 16mm

"A summer-in-the-city travelogue that mixes vérité of Lower East Side Bikers, Times Square topless dancers, and Coney Island crowds to achieve a highly charged atmosphere of manic exhibitionism and sexual raunch." –J. Hoberman, ARTFORUM

SOOTHING THE BRUISE 1980, 21 min, 16mm

"A subjective assault, a kind of found cinema, in which the pieces of existence, the pabulum pop of Top 40 radio, mix effortlessly with thermonuclear techno-jargon, and stoned-out kids camping around in the buff co-exist in a restless uneasy mix with Times Square strip shows, neon effluvia, lugubrious country-western ballads and Bromberg's own visceral polemics." –Brian Lambert, TWIN CITIES READER

MARASMUS 1981, 24 min, 16mm. Co-directed by Laura Ewig.

"Although the title refers to a condition of acute malnutrition in which a child is unable to assimilate food, the film is a robust and sumptuous offering. This is no rough-edged, craft-resistant effort. Rather it is infused with a seductive glamour." –Janis Crystal Lipzin, ARTWEEK

Total running time: ca. 80 min.

• **Thurs, June 7 at 7:30 and Mon, June 11 at 7:00.**

PROGRAM 2:

AZ IZ

1983, 37 min, 16mm

"Bromberg builds what might be considered a jazz opera – it's all saxophone riffs, repetition and fragments, but swells to epic proportions, essaying notions of origins and archetypes. The deepest blues highlight the sky behind three people in the mountains, and later, black-and-white images of

twisted and torqued trees resonate with all the mystical glory of Being. AZ IZ, with its sense of grandeur and beauty, is downright breathtaking, and the effect is sublime." –Holly Willis, LA WEEKLY

BODY POLITIC (GOD MELTS BAD MEAT)

1988, 40 min, 16mm

"[BODY POLITIC visits] a hospital operating room, research laboratories and a family picnic to outline the issues raised by genetic experimentation. With her typical serious humor, Bromberg explores both the claims of science (we can improve human life) and the claims of religion (God made perfect beings) and implicitly asks the question, 'How do we know when we've gone too far?'" –Helen Knode, LA WEEKLY

Plus:

TEMPTATION 1987, 4 min, 16mm

Bromberg's music video for Tom Waits is characteristically multi-layered and expressive.

Total running time: ca. 85 min.

• **Fri, June 8 at 7:30.**

DIVINITY GRATIS

1996, 59 min, 16mm

"DIVINITY GRATIS explores time and space, starting at the beginning of the world, with molten rock and water in sequences that are exquisite in their sensuousness. Bromberg's ability to meld ideas and images is perhaps best exemplified in this work, which is truly breathtaking in its conceptual sweep. One line seems to unify the film – a voice repeats on the soundtrack, 'A girl, blind from birth, saw the flash.' The flash references an atomic blast, and thus links the film's beginning section, which is all about origins, and the film's suggestion of apocalypse, death and the infinite sweep of time." –Holly Willis, LA WEEKLY

• **Sat, June 9 at 6:00.**

A DARKNESS SWALLOWED

2005, 78 min, 16mm

"Bromberg's most abstract and most intimate work – and maybe her most beautiful in a list of films that have already shattered and expanded the viewer's conception of beauty. The camera sensually explores a range of hues that go from the golden amber of light reflected through murky waters and resin sculptures, to the light gray and pale green of subtle, fragile

Japanese-like compositions. A dark, brooding, richly textured soundtrack – non-traditional percussion, processed acoustic instruments and ambient sounds – echoes the film's journey through a metaphorical, surreal landscape. Like a whisper, invisible traumas and imaginary memories haunt the cinematic space, sending the viewers back to their own swallowed darkness." –Bérénice Reynaud, REDCAT

• **Sat, June 9 at 8:00 and Mon, June 11 at 9:00.**

VOLUPTUOUS SLEEP

2011, 95 min, 16mm

"A mesmerizing two-part 16mm meditation on the nuances of light, sound, and feeling as evoked through the poetic artifices of cinema. Bromberg's close-up lens becomes a tool of infinite discovery that reveals as much about our bodily sensations as it does the natural world. Combined with intricate and perfectly matched soundtracks, VOLUPTUOUS SLEEP is a rapturous, re-centering antidote to the fragmentation of modern life and offers a new experience of cinematic time and memory. It is also an emotional tour de force." –Steve Anker, REDCAT

• **Sun, June 10 at 5:00 and Tues, June 12 at 9:00.**

GLIDE OF TRANSPARENCY

2016/17, 89 min, 16mm

"Bromberg's third experimental feature, GLIDE OF TRANSPARENCY, goes further into translucent abstraction while conveying the intimate feeling of being transported to a sublimated inner garden. GLIDE unfolds in three movements, each layered with its own artful sound design (field recordings from the avian and insect world, ambient audio, vocals, and a composition for acoustic instruments). The non-narrative progression, Bromberg says, is 'a journey devoid of compass bearings, forging pathways without a path.' Luscious curves, vibrant colors, and the scintillating trajectory of light over matter, over filmic texture, echo fragmented memories of paintings we have loved, and embracing love, bring us to transcendence." –Bérénice Reynaud, REDCAT

• **Sun, June 10 at 7:30 and Tues, June 12 at 7:00.**

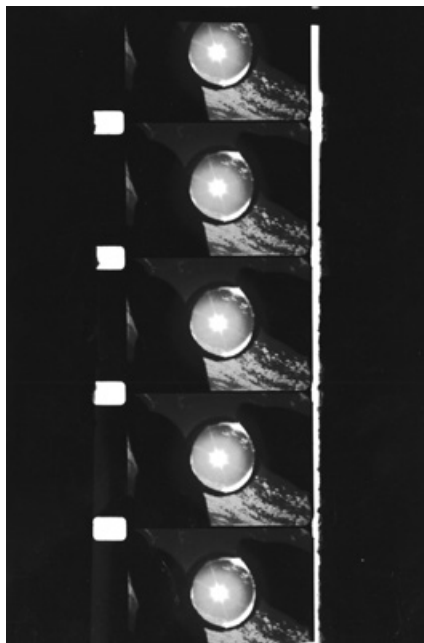
BETZY BROMBERG STILLS



PETIT MAL



SOOTHING THE BRUISE



AZ



DIVINITY GRATIS



IF YOU CAN SCREEN IT THERE: PREMIERING CONTEMPORARY LATIN AMERICAN CINEMA

NYC, despite its status as a world capital of cinema, regularly misses out on screenings of many key international films. Though the exhibition of Latin American cinema in the city has drastically increased over the past decade, a considerable number of influential movies from the region still fail to premiere locally. Anthology Film Archives and Cinema Tropical have partnered to create a new and exciting series of monthly screenings featuring remarkable Latin American films making their local premiere. Far from minor works, the films included here are by some of the region's most important filmmakers, have garnered major awards at international festivals, and provide an important window into the often overlooked world of Latin American cinema.

Co-presented by Anthology Film Archives and Cinema Tropical. Programmed by Matías Piñeiro and Carlos A. Gutiérrez.

NYC PREMIERE!

Cecilia Kang

MY LAST FAILURE / MI ÚLTIMO FRACASO

Argentina, 2016, 61 min, digital. In Spanish with English subtitles.

"There are many films piercing through Cecilia King's first feature; there's a film about a family (her sister, her mother, her aunt, her grandmother). There's also one about being an Argentinian woman of Korean descent visiting Korea. And another one about being a Korean woman who, at the same time, acts like someone from Buenos Aires. There's family love, friendship, the small tragedies and the great ones, emancipation, heart-break, creativity. And none of these storylines drives us to a feeling of drift; they are parts of a mosaic that is pieced together in the viewer's head thanks to a solid, strongly emotional core: the life of the director, who, in a spontaneous and loving display of generosity, dedicates MY LAST FAILURE to (in this order) a teacher from childhood, her eternal friends, and her sister." —MAR DEL PLATA INTERNATIONAL FILM FESTIVAL

• **Thurs, April 5 at 7:30.**

NYC PREMIERE!

Sandra Rozental & Jesse Lerner

THE ABSENT STONE / LA PIEDRA AUSENTE

Mexico, 2013, 82 min, digital. In Spanish with English subtitles.

In 1964, the largest carved stone of the Americas was moved from the town of San Miguel Coatlinchan in the municipality of Texcoco to the National Anthropology Museum in Mexico City in an impressive feat of engineering. The extraction of the monolith, which represents the pre-Hispanic water deity, set off a rebellion in the town and led to the intervention of the army. Today, the enormous stone, now upright, is an urban monument; it has been transformed into one of the principal icons of Mexican national identity. The inhabitants of Coatlinchan insist that the removal of the stone has caused droughts. Representations and replicas of the absent stone appear everywhere in Coatlinchan, where it resonates in the memories of the inhabitants. Using animations, archival materials, and contemporary encounters with the protagonists of the transport of the stone, Sandra Rozental and Jesse Lerner's playful documentary film explores the relevance of the ruins of the past in the present day.

• **Thurs, May 3 at 7:30.**

NYC PREMIERE!

Alejo Franzetti

PANKE

Argentina, 2016, 46 min, digital. In Spanish with English subtitles.

"PANKE is an ode to survival; a very careful meditation on the melancholy of immigrants, made with a tone at once convincing and detached. The main character has nothing but the memories of his mother in Burkina Faso and his recently deceased brother. His brother, however, despite his death, demands attention. The body needs to be recognized before the authorities of an unknown city, the necessary papers need to be taken care of, as do the arrangements to return the body to Burkina Faso: a whole prosaic annex of death with rules that become urgent amidst the mourning. Focusing almost entirely on one character, this singular film reflects on the experience of displacement, as the protagonist sets out on a trip by foot towards an unlikely resolution of his tribulations." —BAFICI

• **Tues, June 5 at 7:30.**





THE YEAR I BROKE MY VOICE



TEKNOLUST

THE CINEMA OF GENDER TRANSGRESSION: TRANS FILM

April 18-24

Last year Anthology inaugurated “The Cinema of Gender Transgression” an extensive, ongoing series exploring the ways in which cinema has intersected with the experiences, struggles, and ideas of transgender, non-binary, and gender-nonconforming lives and communities. Organized with the participation of a variety of guest curators, the series showcases contemporary films and videos that explore concepts related to gender transgression as well as films that have had historical resonance within and beyond these communities.

Transgender and gender-nonconforming issues hold a more prominent place in the national conversation today than ever before, though gender transgression and the experiences of these individuals have always existed. This series aims both to call attention to those films that dared to question gender norms in periods when even to broach the topic was considered controversial, and to provide a platform for the contemporary socio-political concerns of trans filmmakers and artists challenging the gender binary today.

This chapter of “The Cinema of Gender Transgression” includes the work of esteemed contemporary visionaries including Zackary Drucker, Lynn Hershman Leeson, Tara Mateik, Steve Reinke, Dani and Sheilah Restack, Sky Hopinka, Michael Robinson, Chase Joynt, and many, many more.

“The Cinema of Gender Transgression” is curated in collaboration with Joey Carducci and Madsen Minax. Throughout the series, guest curators contribute programs as well; this chapter features an evening presented by S. H. Varino.

“The Cinema of Gender Transgression” is presented with generous support from The Shelley & Donald Rubin Foundation.

Special thanks to all the filmmakers, as well as to Oliver Sage; Mattilda Bernstein Sycamore; and S. H. Varino.



SELECTED FILMMAKERS IN PERSON! TO SPEAK, TO FIND: PROGRAM 1

“To Speak, To Find” comprises two programs of short films that probe identity construction, embodiment, and the making and unmaking of the human form using language and words as both a surface and an undertone. Sky Hopinka’s incomplete portrait of life at Standing Rock, **DISLOCATION BLUES** explores a two-spirit person’s complex experience of occupying and leaving the camp. Filmmaker Chase Joynt and his Orthodox Jewish mother navigate silent secrets of a shared past in **AKIN**, while Dani and Sheilah Restack meditate on the viscerality of desire, fantasy, and national fear in **STRANGELY ORDINARY THIS DEVOTION**. Malic Amalya and Nathan Hill’s **VASELINE** is a transfang treatise on the state of surveillance and the eroticization of resistance, and **ANTHOLOGY FOR AN AMERICAN FOLK SONG** approaches the paranoid mystical landscape of human desire as an investigation into genital construction and abject relationality.

Sky Hopinka **DISLOCATION BLUES**

2017, 17 min, digital

Chase Joynt AKIN 2012, 8 min, digital

Dani and Sheilah Restack STRANGELY ORDINARY THIS DEVOTION

2017, 26 min, digital

Malic Amalya & Nathan Hill VASELINE

2016, 6 min, 16mm

Steve Reinke ANTHOLOGY OF AN AMERICAN FOLK SONG

2004, 29 min, digital

Total running time: ca. 90 min.

• **Wed, April 18 at 6:45.**

FILMMAKER MADSEN MINAX IN PERSON! NEAR FUTURES

“Near Futures” is a duet of mid-length films featuring **THE YEAR I BROKE MY VOICE** by Madsen Minax and **CIRCLE IN THE SAND** by Michael Robinson. Both films position groups of mystical beings amid crumbling landscapes, where they must forge for the leftovers of their previous cultures. Feel the breeze in your hair, and the world crumbling through your fingers.

In the broken near future of Robinson’s **CIRCLE IN THE SAND**, a band of listless vagabonds ambles across a war-torn coastal territory, supervised and sorted by a group of idle soldiers. These ragged souls conjure an unstable magic, fueled by their own apathy. Minax’s **THE YEAR I BROKE MY VOICE** is based upon interpretations and reenactments from the 1980s coming-of-age films **THE OUTSIDERS**, **STAND BY ME**, and **THE YEAR MY VOICE BROKE**. Trans and gender-nonconforming adults occupy the roles traditionally reserved for the coming-of-age boy, to re-approach the master narrative of childhood’s transition into adulthood from a subversive, yet altogether fragile and uncertain vantage point.

Madsen Minax

THE YEAR I BROKE MY VOICE

2012, 47 min, digital

Michael Robinson

CIRCLE IN THE SAND

2012, 46 min, Super-16mm-to-digital

• **Wed, April 18 at 9:15.**

GUEST CURATED AND PRESENTED

BY S. H. VARINO

DOUBLE LUST: PART 1

Lynn Hershman Leeson

TEKNOLUST

2001, 82 min, 35mm-to-digital. With Tilda Swinton, Jeremy Davies, John O’Keefe, Josh Kornbluth, and Karen Black. “Loneliness breeds strange bedfellows. Rosetta Stone (played to a timorous ‘t’ by Tilda Swinton), a bashful biogeneticist, downloads her own DNA into an experimental A.I. program, creating a trio of Self-Replicating Automaton (SRAs). Olive, Marine, and Ruby (Swinton3) live in seclusion in a color-coordinated condo where they spend their time Web-surfing, mainlining protein, and being inundated by motivational tapes that shape their sense of the ‘human.’ Ensconced like priestesses in shimmering robes, the SRA sisters oscillate between machine superiority – ‘We’re self-replicating’ – and devolution – ‘When you are defensive and regressive you seem completely human.’ Beyond their jacked-in consciousness, they yearn for attachments, but not the e-mail kind. Hershman Leeson has modified the gene for humor, creating a franken-farce wired for witticisms. Designed with sleek graphical interfaces, **TEKNOLUST** bodes of a future when we will rise through ‘flesh, spirit’ to ‘soul, icon.’ Yet the film is also about something more fundamentally human – the impulse to fill the world with progeny as a gesture of existence.” –Steve Seid, PACIFIC FILM ARCHIVE

• **Thurs, April 19 at 7:00 and**

Mon, April 23 at 9:00.



FLUIDØ

**GUEST CURATED AND PRESENTED
BY S. H. VARINO**

DOUBLE LUST: PART 2

Shu Lea Cheang

FLUIDØ

2017, 99 min, digital

Set in the post-AIDS future of 2060, where the Government is the first to declare the era AIDS FREE, mutated AIDS viruses give birth to ZERO GEN – humans that have genetically evolved in a very unique way. These gender fluid ZERO GENs are the bio-drug carriers whose white fluid is the hypernarcotic for the 21st century, taking over the markets of the 20th century white powder high. The ejaculate of these beings is intoxicating and the new form of sexual commodity in the future. The new drug, code named DELTA, diffuses through skin contact and creates an addictive high. A new war on drugs begins and the ZERO GEN are declared illegal. The Government dispatches drug-resistant replicants for round-up arrest missions. When one of these government android's immunity breaks down and its pleasure centers are activated, the story becomes a tangled multi-thread plot and the ZERO GENs are caught among underground drug lords, glitched super agents, a scheming corporation, and a corrupt government.

• **Thurs, April 19 at 9:15 and
Tues, April 24 at 6:45.**

NYC PREMIERE! FILMMAKER IN PERSON!

Brett Hanover

RUKUS

2018, 87 min, digital

Brett Hanover's raw documentary/fiction hybrid film locates the queer coming-of-age story amid dated hotel furry conventions, steamy southern punk houses, and unending virtual worlds. Rukus is a 20-year-old furry artist living with his boyfriend Sable in the suburbs of Orlando, Florida. Through his sprawling graphic novels, Rukus constructs an imaginary universe where painful childhood memories are restaged as epic fantasies. Brett is a 16-year-old filmmaker with OCD trying to figure out his position in kinky subcultures. The two develop an unexpected online friendship which propels an exploration and reimagining of who they are and who they want to be.

• **Fri, April 20 at 7:00 and
Tues, April 24 at 9:00.**

WHEN THIS WORLD ENDS

Kelley Meister's short hand-drawn animation NOW I AM BECOME DEATH explores the queer realities of living in the nuclear age, while Ashley Hans Scheirl's DANDY DUST creates another dimension of crude sets and clay planets in the year 3075. In a cyberpunk, crustcore, stop-motion, and live-action

coming-of-age extravaganza, the character Dandy Dust must go to different planets to boost his/her sex drive and defeat a depraved villain. Disparate characters and explicit scenarios pepper the narrative as a spider vagina humanoid named "SpiderCuntBoy" arrives, strange twins appear and disappear, and a scene featuring a giant strap-on drill pushes erotics and violence to the max.

**Ashley Hans Scheirl
DANDY DUST**

1998, 92 min, digital

Preceded by:

Kelley Meister NOW I AM BECOME DEATH

2017, 8 min, digital

• **Fri, April 20 at 9:30 and
Mon, April 23 at 6:45.**

**SELECTED FILMMAKERS IN PERSON!
TO SPEAK, TO FIND: PROGRAM 2**

"STRANGER BABY is Lana Lin's exploration of the meaning of the term "alien" through fiction, non-fiction, and science fiction. In OPERATION INVERT, Tara Mateik exposes the absurdities of medical regulations that seem to fear gender outlaws as the new biological terrorists seeking weapons of mass bodily destruction. Vika Kirchenbauer's essay film LIKE RATS LEAVING A SINKING SHIP uses text from the DSM combined with intimate personal writings that reflect upon the nature of memory and the present interpretation of the past to question the possibility of any coherent narrative. Joey Carducci uses the language of film, feminism, and outtakes to come out to his longtime mentor in A VIDEO LETTER TO BARBARA HAMMER. Tiona Nekkia McClodden's THE LABYRINTH 1.0 revisits Brad Johnson's 1995 poem of the same title to create a poetic essay film exploring the HIV/AIDS crisis and surveillance culture. Zackary Drucker's AT LEAST YOU KNOW YOU EXIST uses the home of legendary performer Flawless Sabrina to tell a story of intergenerational companionship and trans legacy.

Lana Lin STRANGER BABY 1995, 12 min, 16mm

Tara Mateik OPERATION INVERT 2003, 12 min, digital

Vika Kirchenbauer LIKE RATS LEAVING A SINKING SHIP 2012, 25 min, Super-8mm-to-digital

Joey Carducci A VIDEO LETTER TO BARBARA HAMMER (work in progress) 2017, 16 min, 16mm-to-digital

Tiona Nekkia McClodden THE LABYRINTH 1.0

2017, 6 min, digital

Zackary Drucker AT LEAST YOU KNOW YOU EXIST

2011, 16 min, 16mm-to-digital

Total running time: ca. 90 min.

• **Sat, April 21 at 5:00.**

FILMMAKER IN PERSON!

Sam Feder

KATE BORNSTEIN IS A QUEER AND PLEASANT DANGER

2014, 73 min, digital

Performance artist and writer Kate Bornstein explodes binaries while deconstructing gender – and her own identity. Trans-dyke. Reluctant polyamorist. Sadomasochist. Recovering Scientologist. Pioneering gender outlaw. Sam Feder's playful and meditative

portrait of Bornstein captures rollicking public performances and painful personal revelations as it bears witness to Kate as a trailblazing artist-theorist-activist who inhabits a space between male and female with wit, style, and astonishing candor.

• **Sat, April 21 at 7:30.**

**FILMMAKERS IN PERSON!
PAY IT NO MIND: "ARCHIVAL FOOTAGE" AS THE MAIN ATTRACTION**

For this program, films that have been cut into other features as "archival footage" are featured in their own right.

Michael Kasino & Richard Morrison

PAY IT NO MIND: THE LIFE AND TIMES OF MARSHA P. JOHNSON

2012, 54 min, digital

This documentary focuses on legendary transgender activist, Marsha "Pay It No Mind" Johnson, who was a Stonewall instigator, Andy Warhol model, drag queen, sex worker, and Saint. In Johnson's final interview before her death in 1992, Kasino and Morrison capture the queen of the revolution recounting her life at the forefront of the Stonewall Riots in the 1960s, the creation of S.T.A.R. (Street Transvestite Action Revolutionaries) with Sylvia Rivera in the 1970s, and her life as an activist in the New York City of the 80s and early 90s.

**Zavé Martohardjono
CHANGING HOUSE**

2009, 18 min, digital

Rusty and Chelsea are a transgender lesbian couple who, for fifteen years, opened their home to transgender women in need. Among these women was Stonewall veteran Sylvia Rivera, who spent the last years of her life there. The film celebrates the long and vibrant activist history of the house, the difficulties and triumphs of communal living, and the ongoing discrimination faced by the transgender community.

• **Sun, April 22 at 5:00.**

FILMMAKER IN PERSON!

T4T: FILMS BY JULES ROSSKAM

SOMETHING TO CRY ABOUT 2018, 12 min, digital

In this film three transmasculine-identified people watch a movie or television show that makes them cry. The result is a touching and humorous short documentary that explores the difficulty of expressing intimacy between men, the complexities of desire, and the gift of a good cry.

AGAINST A TRANS NARRATIVE

2009, 60 min, digital

In a genre-busting combination of intimate diary footage, stylized dramatic scenes, spoken word performance, faux audition tapes, and roundtable interview footage, Rosskam explores and initiates a dialogue between feminists, queers, and transfolk about the way we construct personal and historical narratives. Careful attention is given to the ways generation, race, class, and culture impact our understandings of gender.

• **Sun, April 22 at 7:30.**



FRAGILE BEAUTY: A VISUAL JOURNEY

NEW YORK WOMEN IN FILM & TELEVISION PRESENTS

NYWIFT's Member Screening Series provides members with the opportunity to show their work in a theatrical setting. The screenings are always followed by a Q&A and networking at a nearby bar.

NYWIFT programs, screenings, and events are supported, in part, by grants from the New York City Department of Cultural Affairs in partnership with the City Council, and by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

APRIL:

Emily Elizabeth Thomas (Director/Writer) & Anna Fredrikke Bjerke (Producer/NYWIFT Member)

LOLA: GIRL GOT A GUN

2017, 15 min, digital

This film depicts a young girl's search for purpose and belonging in a conservative West Texas household. Will she become who her family wants her to be? Or will she become the bold and brave woman she desires to be?

Megan Smith-Harris (Director/Producer) & Laela Kilbourn (Director of Photography)

THE BUDDY SYSTEM

2017, 58 min, digital

Children on the autism spectrum, who are often shunned, misunderstood, and socially isolated, need a friend more than most. THE BUDDY SYSTEM examines the extraordinary impact that specially trained autism assistance dogs have on the children they serve. Following three separate families, the film reveals what happens when service dogs enter the children's lives: their verbal development, self-control, and social interactions improve dramatically, and their confidence soars.

• **Tues, April 24 at 7:00.**

MAY:

Camille Brown (Director) & Juliette Bennett (Actor/NYWIFT Member)

THE Nth WARD

2017, 100 min, digital

An engineer with the U.S. Army Corps is sent to New Orleans to assess the damage years after the hurricane. Bizarre happenings and disappearances lead her down a path of political deceit and voodoo.

Pat Caesar (Director/Writer/Star)

THE CRYING F.U. LADY RAP

2017, 3.5 min, digital

A comical visualization of the current administration's lies and broken promises from LGBT and DACA to healthcare and taxes.

• **Tues, May 22 at 7:00.**

JUNE:

Alan Kaplan (Director) & Wendy Stuart Kaplan (Host/Narrator/Producer/NYWIFT Member)

FRAGILE BEAUTY: A VISUAL JOURNEY

2016, 19 min, digital

Traveling to the remote Omo Valley in Southern Ethiopia, FRAGILE BEAUTY explores the customs and day-to-day lives of the Hamar, Karo, and Mursi people, which have stayed much the same through centuries. But the question is, how different are they from us and how much longer will they remain that way? The challenges of their unique way of life, their extreme adornment, elaborate body painting and piercings, are now being threatened by an outside world.

Shiv Paul (Director/Co-Writer) & Jiayi Ying (Producer/Co-Writer/NYWIFT Member)

WHAT ARE YOU LOOKING FOR?

2017, 59 min, digital

How do we go about finding a partner today? In an age dominated by virtual communication, how do we build truly intimate relationships? After 10 years of being single, Shiv Paul finds himself wrestling with how the rules of dating have evolved in our technology-driven reality.

• **Tues, June 26 at 7:00.**

SHOW & TELL

Each of our quarterly calendars contains hundreds of films and videos all grouped into a number of series or categories. Along with preservation screenings, theatrical premieres, thematic series, and retrospectives, we're equally dedicated to presenting work by individuals operating at the vanguard of non-commercial cinema. Each month we showcase at least one such program, focusing on moving-image artists who are emerging, at their peak, or long-established but still prolific. These programs are collected under the rubric SHOW & TELL, to emphasize the presence of the filmmakers at each and every program.

This calendar brings visits from artist, bookmaker, and publisher Jon Beacham; Irish filmmaker and No Wave luminary Vivienne Dick; and Carlos Gonzalez, who is better known as an underground comics artist and musician, but here will be screening several of his grungy, lo-fi videotapes.





APRIL: JON BEACHAM

As a filmmaker working in the medium of 16mm silent film, Jon Beacham's work focuses on the world close at hand. His use of color and light illuminate and bring a focused attention to the wordless world we pass through daily. Beacham also works in collage, photography, letterpress printing, and bookmaking. He runs the publishing imprint The Brother in Elysium, which provides a context for his work, as does his practice of collaborating with his kin of poets and artists. The Brother in Elysium has also operated a 16mm film series since 2008, projecting prints in non-theater venues. Beacham currently resides in Kingston, New York.

RETURN 2006, 10 min, 16mm, silent

Shot over the course of one year beginning in Bolinas, CA, and moving through San Francisco, New York, and Cleveland. We see glimpses of all of these locations – from San Francisco's Chinatown to NYC's East Village & Lower East Side – evoking a feeling of people moving through time and space before the onslaught of digital delirium. RETURN will be screening from an original Kodachrome print.

THE LAST ROLL OF KODACHROME 2007, 3 min, 16mm, silent

The last roll of this wonderful film stock which went through my Bolex before Kodak shamefully pulled the plug on its production. It was initially intended for a project, but upon viewing I decided to keep it in its original format as an unedited camera roll. An exercise in process and the idea of 'first thought, best thought.' Shot during the summer of 2007 while living in the Catskills.

WHAT I SAW ON THE PERIPHERY 2011, 10 min, 16mm, silent

A travel film shot in the Midwest, constructed in eight parts focusing on locations in Michigan, Wisconsin, and Ohio. Interspersed chapter headings – Houghton, Michigan / Poor Farm / Photographing Buildings / Winter in the Country – give a sense of the feeling of this film.

DAYBOOKS 2017, 9 min, 16mm, silent

Shot primarily in Kingston.

Daily.

Out walking.

Looking at the things which hold oneself.

FILM FOR VIOLET 2017, 7 min, 16mm, silent

A portrait of my grandmother Violet's house and Lake Erie. Shot in Euclid, Ohio, slowly over the course of three years. Golden light and the calm of the lake. A film about an interior.

Total running time: ca. 45 min.

• **Thurs, April 26 at 7:30.**

MAY: VIVIENNE DICK

In May we will be welcoming filmmaker Vivienne Dick, who will join us for this Show & Tell program showcasing her most recent films, as well as a program of her indelible earlier work, presented as part of our series paying tribute to Sara Driver's new Basquiat documentary, BOOM FOR REAL, and to the creative ferment that film celebrates. As BOOM FOR REAL acknowledges, the Irish-born Dick was a key part of the cultural explosion that took place in downtown NYC in the late 1970s and 80s. Often associated with what came to be known as No Wave, she made some of that scene's most electric and politically and socially incisive films (including the Super-8mm-shot SHE HAD HER GUN ALL READY and BEAUTY BECOMES THE BEAST). Dick has continued to produce films and videos in the decades since, and this program represents a rare opportunity to see how her work has developed in recent years. The textures and modes of these three digital works are distinctly different than her earlier films, even as her restless intelligence and unceasing experimentation have not waned.

"In Dick's recent video work, the digital image now elicits a sense of alternate place, full of color and sensuality. The women, often older, or in transition, address a new world of truth, and of the imagination. In films like AUGENBLICK, the tactile, the mundane, and the super-real co-exist. And it is in the presence of the women that we engage with our changing world." –Vera Dika

See page 27 for details about the program of her earlier work.

THE IRREDUCIBLE DIFFERENCE OF THE OTHER 2013, 27 min, digital

This film examines a world oriented towards war, terror, and consumption with Franco-Irish actress Olwen Fouéré inhabiting the two personas of Antonin Artaud and Russian poet Anna Akhmatova. In referencing key historical moments, such as mass marches against the Iraq War, the Arab Spring, and recent anti-austerity protests, the film proclaims the desire for a more balanced world.

RED MOON RISING 2015, 15 min, digital

A celebration of the carnivalesque, through dance, performance, and the spoken word, this film reaches towards a renewal of our embodiment with the earth as a response to a belief in invincibility. A red moon is both a beacon and a warning.

AUGENBLICK 2017, 13.5 min, digital

AUGENBLICK questions what it means to be human in a post-human world. An accelerated view of the world and our place in it from animism and a belief in the Goddess to Christianity and Humanism. Moving from an age of enlightenment into a digital age, what becomes of our relationship to each other and to the earth?

Total running time: ca. 60 min.

• **Mon, May 14 at 7:00**



THE IRREDUCIBLE DIFFERENCE OF THE OTHER

–continues on page 18–



SHOW & TELL

JUNE: CARLOS GONZALEZ

This summer brings a visit from Carlos Gonzalez, a figure of near-legendary stature within the underground comics and music scenes, both in his base of Providence and farther afield. A compulsively productive and proudly lo-fi artist, he has created a vast body of DIY work including cassettes recorded with his musical project, Russian Tsarlag, and innumerable comics such as the 500 page sci-fi opus SLIME FREAK, the surreal and erotic graphic novel TEST TUBE, the western SCAB COUNTY, and many more. Perhaps the least known part of his prodigious output is his body of VHS-shot, unapologetically cheap, but ceaselessly inventive experimental videos. Starring Gonzalez's friends and acquaintances, and edited in-camera or on analog video mixers, they have a texture and a sometimes zombie-like pacing all their own. They come across as vivid and sometimes alarming glimpses of Gonzalez's subconscious, but even more so as dispatches from the collective unconscious of subcultural America itself.

For his Show & Tell program, Gonzalez will present a selection of brand-new videos that are in the works as we speak!

"[Gonzalez's] astonishing home videos...were like Tarkovsky had been channeled through the Kuchar Brothers and thrown up on a public access station."
—Matthew Thurber, THE COMICS JOURNAL

Special thanks to Mike Stoltz.

• **Fri, June 22 at 8:00.**



BEYOND CASSAVETES: LOST LEGENDS OF THE NEW YORK FILM WORLD (1945-1970)

In-between Hollywood and the emerging cinematic underground, New York in the 1950s and 60s was home to a little-known but vibrant feature film industry. Beyond bigger names like John Cassavetes and Morris Engel, scores of hopeful, independent filmmakers cobbled together low-budget productions with few prospects for critical or commercial success. From waterfront wise guys to Village beatniks, from film noir to existential comedies, 'Made in New York' signified a quirky, vibrant, indie aesthetic that in many ways laid the foundation for later New York-based auteurs like Martin Scorsese, Abel Ferrara, Jim Jarmusch, and Spike Lee, among others. This ongoing series will expose and explore New York's pioneering contributions to the low-budget independent feature.

Introduced by series curator Michael Bowen, Adjunct Lecturer at the Fashion Institute of Technology.

Richard Sarafian ANDY

1965, 86 min, 35mm, b&w

One of the more eye-opening and revelatory discoveries to emerge from the "Beyond Cassavetes" series so far, the 1965 micro-masterpiece ANDY, by Richard Sarafian (VANISHING POINT), created such significant buzz after our January 2015 screening that we've decided to revive it. A fragile, neorealist character study that borders at times on magical realism, the film stars Norman Alden as a mentally-challenged, middle-aged man running amok on an all-night bender. Shot in freezing, late-night exteriors on Manhattan's West Side, Sarafian's first feature is a testament both to his talent and his determination as a filmmaker. Stunningly photographed by Ernesto Caparrós and edited by Aram Avakian (both of whom had worked on Arthur Penn's THE MIRACLE WORKER), ANDY has never been available on video, and hence is truly a hidden gem.

• **Thurs, May 10 at 7:00 & 9:15.**



AFA MEMBERS ONLY – FREE SCREENING!

GIAN CARLO MENOTTI'S 'THE MEDIUM'

Once every calendar we offer a special, AFA Members-Only screening, featuring sneak-previews of upcoming features, programs of rare materials from Anthology's collections, in-person filmmaker presentations, and more! The benefits of an Anthology membership have always been plentiful: free admission to over 100 Essential Cinema programs, reduced admission to all other shows, discounted AFA publications. But with these screenings – free and open only to members – we sweeten the pot even further.

Gian Carlo Menotti THE MEDIUM

1951, 84 min, 35mm, b&w

For this calendar's Members-Only screening, we're bringing to light a truly neglected item: the composer and librettist Gian Carlo Menotti's film version of his own opera, THE MEDIUM. For this ambitious attempt to create a genuine fusion of two art forms, Menotti collaborated with Alexander Hammid, the Czech filmmaker who, upon emigrating to the U.S. in the 1940s, married Maya Deren and co-directed her pioneering avant-garde film, MESHES OF THE AFTERNOON. Menotti's only foray into the cinema (though he did later produce operas for television), THE MEDIUM is a highly stylized, haunting, and unique experiment.

"Menotti's THE MEDIUM is even more of a fragile hybrid [than Abel Gance's LOUISE], for, unlike Gance, who simply wanted to make an opera into a film, this composer-director aspires to the perfect union of the two media, a union without concessions and sacrifices. His MEDIUM is meant to be both genuine opera and genuine film – a veritable screen opera."
—Siegfried Kracauer, THEORY OF FILM

"Menotti wandered only once into the world of cinema, splendidly directing this version of his tragic opera about a fake spiritualist thrust into spiraling madness by an unseen hand at her throat. This magnificent chimera, although without progeny, is perfectly realized as an eerie, claustrophobic chamber piece, with a musical style that exists somewhere between Beat and Bartok [and with] monstrous characters and images only conceivable in a fevered or an operatic mind (where else would one find Toby the deaf mute gypsy boy, or defiant eyelids sealed with hot candle wax), yet fully realizable nowhere else but the cinema...." —TIME OUT

• **Mon, June 25 at 7:30. Reception at 6:30!**

APRIL 2018

1	2	3	4	5	6	7
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>7:30 EC: Baillie/Belson/Crockwell PGM, p 2</p>	<p>7:30 Dan Aster PGM, p 38</p>	<p>6:00 NEWFILMMAKERS, p 40 7:15 Komljen ALL THE CITIES OF THE NORTH, p 6</p>	<p>6:00 NEWFILMMAKERS, p 40 7:15 Komljen ALL THE CITIES OF THE NORTH, p 6</p>	<p>7:15 Komljen ALL THE CITIES OF THE NORTH, p 6 7:30 Kang MY LAST FAILURE, p 13</p>	<p>7:15 Komljen ALL THE CITIES OF THE NORTH, p 6 7:30 Russell GOOD LUCK, p 6</p>	<p>2:45 EC: Brakthage PGM, p 2 4:30 & 7:30 Russell GOOD LUCK, p 6 4:45 & 7:15 Komljen ALL THE CITIES OF THE NORTH, p 6</p>
<p>8</p>	<p>9</p>	<p>10</p>	<p>11</p>	<p>12</p>	<p>13</p>	<p>14</p>
<p>2:00 Farocki PGM 1, p 8 4:30 & 7:30 Russell GOOD LUCK, p 6 4:45 & 7:15 Komljen ALL THE CITIES OF THE NORTH, p 6</p>	<p>7:15 Komljen ALL THE CITIES OF THE NORTH, p 6 7:30 Russell GOOD LUCK, p 6</p>	<p>7:15 Komljen ALL THE CITIES OF THE NORTH, p 6 7:30 Russell GOOD LUCK, p 6</p>	<p>7:30 Russell GOOD LUCK, p 6</p>	<p>7:30 Russell GOOD LUCK, p 6 8:00 Gottheim PGM 1, p 10</p>	<p>6:30 Rosi SALVATORE GIULIANO, p 23 7:30 Gottheim PGM 2, p 10 9:15 Damiani LIPSTICK, p 23</p>	<p>3:00 EC: Brakthage DOG STAR MAN, p 2 5:00 Gottheim PGM 3, p 10 6:00 Corbucci MINNESOTA CLAY, p 23 7:30 Gottheim PGM 4, p 11 8:00 Godard CONTEMPT, p 23</p>
<p>15</p>	<p>16</p>	<p>17</p>	<p>18</p>	<p>19</p>	<p>20</p>	<p>21</p>
<p>2:00 Farocki PGM 2, p 8 4:00 Pietrangeli I KNEW HER WELL, p 24 5:00 Gottheim PGM 5, p 11 6:30 Visconti, Bolognini, Pasolini, Rossi & De Sica THE WITCHES, p 24 7:30 Gottheim PGM 6, p 11 9:00 Petri THE 10TH VICTIM, p 24</p>	<p>6:45 Campanile THE LIBERTINE, p 24 7:30 Gottheim PGM 7, p 11 9:00 Miraglia THE NIGHT EVELYN CAME OUT OF THE GRAVE, p 24</p>	<p>6:45 Miraglia THE NIGHT EVELYN CAME OUT OF THE GRAVE, p 24 7:30 Gottheim PGM 8, p 11 9:00 Rosi SALVATORE GIULIANO, p 23</p>	<p>6:00 NEWFILMMAKERS, p 40 6:45 TRANS FILM: PGM 1, p 14 9:15 TRANS FILM: Mirax THE YEAR I BROKE MY FACE + Robinson CIRCLE IN THE SAND, p 14</p>	<p>6:45 Petri THE 10TH VICTIM, p 24 7:00 TRANS FILM: Leeson TEKNOLUST, p 14 9:00 Visconti, Bolognini, Pasolini, Rossi & De Sica THE WITCHES, p 24 9:15 TRANS FILM: Cheang FLUID0, p 15</p>	<p>6:45 Damiani LIPSTICK, p 23 7:00 TRANS FILM: Hanover RUKUS, p 15 9:00 Corbucci MINNESOTA CLAY, p 23 9:30 TRANS FILM: Scheirl DANDY DUST, p 15</p>	<p>3:00 EC: Brakthage PGM, p 2 4:30 Pietrangeli I KNEW HER WELL, p 24 5:00 TRANS FILM: PGM 2, p 15 7:00 Petri THE 10TH VICTIM, p 24 7:30 TRANS FILM: Feder KATE BORINSTEIN... p 15 9:15 Visconti, Bolognini, Pasolini, Rossi & De Sica THE WITCHES, p 24</p>
<p>22</p>	<p>23</p>	<p>24</p>	<p>25</p>	<p>26</p>	<p>27</p>	<p>28</p>
<p>2:00 Farocki PGM 3, p 8 5:00 TRANS FILM: Kasino & Morrison PAY IT NO MIND, p 15 6:00 Damiani LIPSTICK, p 23 7:30 TRANS FILM: Jules Rosskam PGM, p 15 8:00 Campanile THE LIBERTINE, p 24</p>	<p>6:45 TRANS FILM: Scheirl DANDY DUST, p 15 9:00 TRANS FILM: Leeson TEKNOLUST, p 14</p>	<p>6:45 TRANS FILM: Cheang FLUID0, p 15 7:00 NYWIF: Smith-Harris THE BUDDY SYSTEM, p 16 9:00 TRANS FILM: Hanover RUKUS, p 15</p>	<p>6:00 NEWFILMMAKERS, p 40 7:30 Manuel DeLanda PGM, p 5</p>	<p>7:30 SHOW & TELL: Jon Beacham, p 17</p>	<p>7:30 Canyon Cinema PGM 1, p 25 8:00 Terranova DONNA HARAWAY, p 6</p>	<p>5:00 Canyon Cinema PGM 2, p 25 5:30 & 8:00 Terranova DONNA HARAWAY, p 6 7:30 Canyon Cinema PGM 3, p 25</p>
<p>29</p>	<p>30</p>	<p>31</p>	<p>1</p>	<p>2</p>	<p>3</p>	<p>4</p>
<p>2:00 Farocki PGM 4, p 8 7:00 Terranova DONNA HARAWAY, p 6 7:30 Canyon Cinema PGM 4, p 25</p>	<p>6:45 EC: Brakthage PGM, p 2 8:45 EC: Brakthage PGM, p 2</p>	<p>6:45 EC: Brakthage PGM, p 2 8:45 EC: Brakthage PGM, p 2</p>	<p>6:00 NEWFILMMAKERS, p 40 7:30 Manuel DeLanda PGM, p 5</p>	<p>7:30 SHOW & TELL: Jon Beacham, p 17</p>	<p>7:30 Canyon Cinema PGM 1, p 25 8:00 Terranova DONNA HARAWAY, p 6</p>	<p>5:00 Canyon Cinema PGM 2, p 25 5:30 & 8:00 Terranova DONNA HARAWAY, p 6 7:30 Canyon Cinema PGM 3, p 25</p>

MAY 2018

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	3	4	5	6	7
	6:00 NEWFILMMAKERS, p 40	6:00 NEWFILMMAKERS, p 40	6:00 NEWFILMMAKERS, p 40	7:30 Rozental & Lerner THE ABSENT STONE, p 13	7:00 Bertoglio DOWNTOWN 81, p 26 9:00 Davis JEAN-MICHEL BASQUIAT: THE RADIANT CHILD, p 26	4:30 Schnabel BASQUIAT, p 26 7:00 TV Party PGM, p 26 9:15 Jarmusch PERMANENT VACATION, p 27
				NEW YORK POLISH FILM FESTIVAL, May 2-6, p 39		
6	7	8	9	10	11	12
2:00 Farocki PGM 5, p 8 4:45 Davis JEAN-MICHEL BASQUIAT: THE RADIANT CHILD, p 26 7:00 Ahearn WILD STYLE p 27 NY POLISH FILM FEST, May 2-6, p 39	7:00 Driver SLEEPWALK, p 27 7:15 EC: Brakhage SONGS 1-14, p 2 8:45 EC: Brakhage SONGS 15-22, p 2 9:00 Lee SHE'S GOTTA HAVE IT, p 27	7:15 Schnabel BASQUIAT, p 26 7:30 Millennium Film Journal, No. 67, p 38 8:45 EC: Brakhage SONGS 15-22, p 2 9:00 Lee SHE'S GOTTA HAVE IT, p 27	6:00 NEWFILMMAKERS, p 40 7:00 Jarmusch PERMANENT VACATION, p 27 9:00 Lee SHE'S GOTTA HAVE IT, p 27	7:00 & 9:15 Sarafian ANDY, p 18 7:30 Driver SLEEPWALK, p 27	7:30 Dorsky ARBORETUM CYCLE, p 7 8:00 Gordon I HAD NOWHERE TO GO, p 7	5:00 EC: Brakhage 23RD PSALM BRANCH, p 2 5:30 & 8:00 Gordon I HAD NOWHERE TO GO, p 7 7:30 Dorsky ARBORETUM CYCLE, p 7
13	14	15	16	17	18	19
2:00 Farocki PGM 6, p 9 4:45 EC: Brakhage SONGS 24-29, p 2 5:30 & 8:00 Gordon I HAD NOWHERE TO GO, p 7 7:30 Dorsky ARBORETUM CYCLE, p 7	7:00 SHOW & TELL: Vivienne Dick, p 17 8:00 Gordon I HAD NOWHERE TO GO, p 7 8:45 Vivienne Dick PGM, p 27	8:00 Gordon I HAD NOWHERE TO GO, p 7	6:00 NEWFILMMAKERS, p 40 8:00 Gordon I HAD NOWHERE TO GO, p 7	6:00 Rivette LE PONT DU NORD, p 27 8:00 Gordon I HAD NOWHERE TO GO, p 7 9:00 Roeg THE MAN WHO FELL TO EARTH, p 28	7:00 Kirchheimer STATIONS OF THE ELEVATED, p 28 7:15 Dzuba MOOR AND THE RAVENS OF LONDON, p 28 8:00 Douglas THEM! p 28 9:15 Fowler THE POOR STOCKINGER..., p 30	2:00 Thibodeau BAD BLOOD FOR THE VAMPIR, p 28 4:00 Dzuba MOOR & THE RAVENS OF LONDON, p 30 4:15 Jarman JUBILEE, p 28 6:00 Lewis/Kipnis/Blum, p 30 6:45 Camus BLACK ORPHEUS, p 28 8:00 Böttcher A PLACE..., p 30 9:30 Henzell THE HARDER THEY COME, p 28
20	21	22	23	24	25	26
2:00 Farocki PGM 7, p 9 3:45 Ziv CAPITALISM, p 30 4:00 El Maânouni TRANCES, p 28 6:00 Bafaloukos ROCKERS, p 28 8:30 Dick/Burroughs & Baich/Rouch PGM, p 29	6:45 Greenberg THE LAND OF LOOK BEHIND, p 29 7:00 Vision Festival PGM 1, p 39 9:00 Vision Festival PGM 2, p 39 9:15 Kueli THE BOXER'S OMEN, p 29	7:00 NYWIFT: Brown & Bennett THE NTH WARD, p 16 7:15 Lewis/Kipnis/Blum PGM, p 30 9:00 Böttcher A PLACE IN BERLIN, p 30	6:00 NEWFILMMAKERS, p 40 7:00 Mitchell RED ITALY, p 29 9:00 Gries THE GREATEST, p 29	7:00 Straub & Huillet OTHON, p 29 7:15 Périot A GERMAN YOUTH, p 31 9:00 Wenders THE AMERICAN FRIEND, p 29 9:15 Harun Farocki PGM, p 31	6:45 Henzell THE HARDER THEY COME, p 28 7:00 Sander BREAK THE POWER OF THE MANIPULATORS, p 31 9:15 Lemke THE ARSONISTS, p 31 9:30 Camus BLACK ORPHEUS, p 28	2:00 Gries THE GREATEST, p 29 4:15 Jones THE NEW-ARK, p 32 4:30 Douglas THEM!, p 28 6:00 Weiss NO VIETNAMESE..., p 32 7:00 El Maânouni TRANCES, p 28 8:45 Wexler MEDIUM COOL, p 32 9:00 Bafaloukos ROCKERS, p 28
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JUNE 2018

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New Book Available! **MANUEL DELANDA: ISM ISM**

Edited by John Klacsmann and Andrew Lampert

Designed by Jason Fulford

Published by J&L Books with Anthology Film Archives, 6" x 9" Paperback.

ISBN: 9780989531191

Economically downtrodden New York City in the 1970s was like the end of the world—but only if you chose to see it that way.

For young artists running amok in the collapsing capitol, the possibilities seemed endless. Manuel DeLanda, a Mexican transplant enrolled at the School of Visual Arts, saw the overcrowded sidewalks and decrepit subway stations as blank canvases for inspired mayhem.

Recognized today as a philosopher, professor, and author (of *War in the Age of Intelligent Machines* and *A Thousand Years of Nonlinear History*, among other titles), DeLanda initially came to prominence as one of the premier experimental filmmakers of his generation. Fueled by the gonzo humor and graphic audacity of Frank Zappa and *ZAP Comix*, DeLanda's fevered productions were among the most deliriously innovative movies of the punk era. While films like *Raw Nerves: A Lacanian Thriller* and *Incontinence: A Diarrhetic Flow of Obvious Mismatches* are certified underground classics, DeLanda's visually striking, virtually unknown graffiti work (signed with the tag "ISM ISM") has long remained more urban legend than legendary.

ISM ISM presents a comprehensive overview of DeLanda's ephemeral street collages with a colorful frame-by-frame breakdown of a Super 8 short film completed in 1979 in order to document his sweetly subversive activities. Extensive still images, an expansive interview, and copious contextual materials combine to illustrate the story of DeLanda's aesthetic attack on 23rd Street, including his friendly competition with fellow artist-taggers Keith Haring and Jean-Michel Basquiat.

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BEYOND MORRICONE: PIERO PICCIONI & FRIENDS

April 13-22

For many, Italian film music is synonymous with Ennio Morricone. Moving beyond Morricone, however, reveals a musical landscape in the Italian film industry with almost unrivaled talent – particularly in the three to four decades following WWII. Composers like Piero Piccioni, Armando Trovaioli, Giovanni Fusco, Piero Umiliani, Nino Rota, Bruno Nicolai, Riz Ortolani, and Stelvio Cipriani, among others, were instrumental in defining the sound of European arthouse and pop cinema, and much more open to experimentation and new forms of music than their Hollywood counterparts. This series will focus mostly on the work of Piero Piccioni, but will also include films scored by Armando Trovaioli, Giovanni Fusco, and Bruno Nicolai.

Piccioni's musical career began in Italy's burgeoning jazz scene shortly following the liberation of Italy (he is even said to have sat in with Charlie Parker's group while in NYC in 1948). However, Piccioni began his film career not as a composer but as a lawyer, responsible for negotiating distribution deals. His musical output during the 1950s were a product of his passion for music. After spending most of the 1950s writing music for radio and assisting other film composers with arrangements, he started to score films on his own around 1957. Piccioni's early scores point to his obsession with jazz but he would begin to incorporate other styles and genres such as lounge, exotica, pop, soul, beat, and rock by the mid-1960s. With his score for CAMILLE 2000, Piccioni created the template sound for what critic Tim Lucas has coined the "Continental Op" film. This sound would be refined by Piccioni and others into something simultaneously haunting, melodic, and spacey – with lush, romantic orchestral arrangements and the ethereal voice of Edda Dell'Orso (a favorite vocalist among composers from that period). Piccioni would go on to work with many important directors such as Francesco Rosi, Alberto Sordi, Luchino Visconti, Antonio Pietrangeli, Sergio Corbucci, and Lina Wertmüller, among others.

Piccioni and other notable Italian composers from that era were rediscovered by record collectors in the 1990s, with a few labels dedicating themselves to reissuing old soundtracks. Piccioni, Umiliani, and others were frequently sampled by Italian DJs in the 90s club scene. Within the last 20 years, music by these composers has appeared in a diverse array of media ranging from big Hollywood films by the likes of the Coen Brothers, Quentin Tarantino, and Steven Soderbergh to CURB YOUR ENTHUSIASM and samples on hip hop tracks – most recently with Piccioni's "It's Possible" used as the main sample for "Jermaine's Interlude" by DJ Khaled.

Guest-curated by Sean Smalley, who also wrote the introduction and film descriptions.

Special thanks to Carmen Accaputo (Cineteca di Bologna), Brian Belovarac (Janus Films), Chris Chouinard (Park Circus), Marco Cicala (Cinecittà), Sebastian del Castillo (AGFA), Eric Di Bernardo (Rialto Pictures), Harry Guerre, Mark McElhatten (Sikelia), and Katie Trainor (MoMA).

Francesco Rosi

SALVATORE GIULIANO

1962, 125 min, 35mm, b&w. In Italian with English subtitles. Francesco Rosi's breakout film opens with a corpse – that of the titular character. From there, Rosi simultaneously builds and deconstructs the mythology behind the figure of Salvatore Giuliano through a nimble mix of post-neorealist reportage and 1940s American crime cinema, with shades of a proto-Spaghetti Western to create an audacious, new form of political cinema. Rosi's interests lie less with Giuliano the person and more with Giuliano as a ghostly figure roaming the Sicilian countryside (only seen as a corpse or as a faceless figure in the distance). Criminal to some, Sicilian folk hero to others, Giuliano is really Rosi's point of departure to examine a longstanding interest of his: the relationship between crime, corruption, and political power in post-war Italy. Piccioni's score reflects the tone, setting, and subject matter of the film. His urban, jazz-oriented style of that period is replaced by an ominous, minimalist score, which at times sounds like it would fit perfectly in a Spaghetti Western. SALVATORE GIULIANO was the second in what would become a long-term, fruitful collaboration between Piccioni and Rosi.

• **Fri, April 13 at 6:30 and
Tues, April 17 at 9:00.**

Damiano Damiani

LIPSTICK / IL ROSSETTO

1960, 90 min, 35mm. In Italian with English subtitles. Featuring a score by frequent Antonioni collaborator Giovanni Fusco, LIPSTICK is the debut feature of Damiano Damiani (A BULLET FOR THE GENERAL, THE MOST BEAUTIFUL WIFE). LIPSTICK blends post-neorealist social drama (Cesare Zavattini shares a screenwriting credit) with a proto-giallo procedural thriller. A teenage girl, Silvana, witnesses Gino leaving the hotel room of a prostitute just after she has been robbed and murdered. Out of infatuation for Gino, Silvana refuses to turn him in right away. In a desperate attempt at self-preservation Gino begins to manipulate Silvana in order to keep her quiet and prevent his past dalliances from coming out.

• **Fri, April 13 at 9:15, Fri, April 20 at 6:45, and
Sun, April 22 at 6:00.**

Sergio Corbucci

MINNESOTA CLAY

1964, 90 min, 35mm. Print courtesy of the American Genre Film Archive. Released the same year as Sergio Leone's FISTFUL OF DOLLARS, MINNESOTA CLAY is Sergio Corbucci's first western with a solo directing credit under his real name. Though in certain respects the film is a traditional western, elements and themes of Corbucci's more mature work already start to develop in MINNESOTA CLAY. Clay (Cameron Mitchell) has



SALVATORE GIULIANO

recently escaped prison and seeks revenge on the man who helped unjustly condemn him to jail. Clay returns only to find that the man who betrayed him is now the new sheriff, ruling the town through extortion and violence. Clay's plans for vengeance are further complicated by his deteriorating vision. Piccioni only ventured into the western a few times in his career but here provides a score that features instrumentation and arrangements common among Italian westerns while maintaining his unique approach to melody and to harmonic and rhythmic structure and patterns.

• **Sat, April 14 at 6:00 and
Fri, April 20 at 9:00.**

Jean-Luc Godard

CONTEMPT / IL DISPREZZO (Italian version)

1963, 82 min, 35mm-to-digital. In Italian with English subtitles. Godard's classic meditation on filmmaking is known to most of the world in its multi-lingual International version featuring the iconic Georges Delerue score, but the alternative Italian version remains largely unseen outside of Italy. Like many of the arthouse "blockbusters" of that period, CONTEMPT was produced with funding from different countries. Georges de Beauregard and Carlo Ponti split the cost of production, with Ponti obtaining control over the Italian version. Ponti's cut trimmed the running time down to 82 minutes, was dubbed entirely in Italian, and featured a new score by Piccioni. Piccioni's approach bears no resemblance to Delerue's haunting score, with the dense, repetitive strings of the French version replaced with an organ-heavy, melancholy lounge sound. Piccioni also ended up composing almost 45 minutes worth of music compared to Delerue's 10 minutes.

• **Sat, April 14 at 8:00.**



CONTEMPT



THE NIGHT EVELYN CAME OUT OF THE GRAVE

Antonio Pietrangeli
I KNEW HER WELL /
IO LA CONOSCEVO BENE

1965, 115 min, 35mm, b&w. In Italian with projected English subtitles. Archival print courtesy of the Cineteca di Bologna. I KNEW HER WELL invites comparison to LA DOLCE VITA on the surface, but Pietrangeli's masterful statement on the obsession with celebrity and wealth in post-boom Italy is darker and more surreal, and explores the way in which people, especially women, are exploited and abused in mass media. While LA DOLCE VITA creates a kind of distance between Marcello and the milieu he covers, I KNEW HER WELL dissolves such a distance between the audience and its protagonist, Adriana (Stefania Sandrelli), forcing us to identify with her as the personal tragedies mount. Piccioni scores the film with a sense of irony – the mostly light-hearted and bubbly compositions create a playful and innocent mood at first, and then become more bittersweet as the film careens towards tragedy.

• **Sun, April 15 at 4:00 and Sat, April 21 at 4:30.**



THE WITCHES

Luchino Visconti, Mauro Bolognini, Pier Paolo Pasolini, Franco Rossi & Vittorio De Sica

THE WITCHES / LE STREGHE

1967, 111 min, 35mm. In Italian with English subtitles. LE STREGHE was producer Dino De Laurentiis's love letter to Italian star (and his wife) Silvana Mangano, consisting of five shorts directed by Luchino Visconti, Mauro Bolognini, Pier Paolo Pasolini, Franco Rossi, and Vittorio De Sica, and boasting an impressive cast that includes Annie Girardot, Alberto Sordi, Totò, Ninetto Davoli, and Clint Eastwood (plus a brief appearance from Helmut Berger in his first screen role). Despite the title's suggestion, Pasolini's episode is the only one that even comes close to hinting at anything occult or supernatural. Rather, each film loosely deals with the gulf between men's fantasies of women and the way women see themselves.

"Despite Mangano's best efforts, the real star here is composer Piero Piccioni, who wrote music for four of the five stories (with Ennio Morricone providing some jaunty melodies for the Pasolini tale). This is easily one of the best soundtracks in Piccioni's impressive list of credits, with an insanely catchy main theme that carries through the animated opening credits and most of the Visconti story (with a particularly great 'beat' version provided for Mangano's dance scene). He even provides a nutty Italian chorale version of the pop standard 'I Will Follow Him,' originally written in French in 1961." –MONDO DIGITAL

• **Sun, April 15 at 6:30, Thurs, April 19 at 9:00, and Sat, April 21 at 9:15.**

Elio Petri
THE 10TH VICTIM / LA DECIMA VITTIMA

1965, 96 min, 35mm. In Italian with English subtitles. Archival print courtesy of Cinecittà. Elio Petri's near-future, dystopian op art romp features a bleach blond Marcello Mastroianni being pursued by expert hunter Caroline (Ursula Andress) seeking her final kill for the popular TV program "The Big Hunt." Prescient in its depiction of a media landscape dominated by a combination of spectacle and reality television, Petri's darkly comic vision has grown in cult status since its release. Piccioni described his score for this film as "futuristic jazz." Legendary pop vocalist Mina lends her vocal talents to the score, enhancing Piccioni's already impressive pop sensibilities. THE 10TH VICTIM stands out as one of Piccioni's most iconic and memorable scores.

• **Sun, April 15 at 9:00, Thurs, April 19 at 6:45, and Sat, April 21 at 7:00.**

Pasquale Festa Campanile

THE LIBERTINE / LA MATRIARCA

1968, 90 min, 35mm. Archival print courtesy of the American Genre Film Archive.

Shortly after the sudden death of her husband, Margherita (Catherine Spaak) finds a journal filled with details of his extra-marital affairs and sexual fetishes carried out in a secret apartment. After her initial shock and anger subside, she decides to re-enact some of her husband's fantasies and explore her own, but has trouble finding a man willing to take orders from her. Campanile's light-hearted satire pokes fun at marriage and the double standards inherent in Italy's sexual revolution. Armando Trovaioli's score consists of one musical theme rearranged in multiple styles to great effect.

• **Mon, April 16 at 6:45 and Sun, April 22 at 8:00.**

Emilio P. Miraglia
THE NIGHT EVELYN CAME OUT OF THE GRAVE / LA NOTTE CHE EVELYN USCÌ DALLA TOMBA

1971, 103 min, 35mm. In Italian with English subtitles.

"Certainly a far cry from the typical black-gloved slasher story, EVELYN switches narrative gears so many times that first-time viewers may get a nasty case of whiplash. From the lurid S&M sessions and stripteases in the basement to an out-of-nowhere corpse devoured by foxes, Miraglia's film pulls out all the stops to please its audience without tipping its hand about the characters' true intentions until the climax. And what a climax it is; suddenly switching the film's setting to a chilly, icy-white interior out of a Kubrick film, the last showdown is an unforgettably loosely concocted concoction with poisonings, stabbings, blood-smearing cleavage, and a handy bag of sulphuric acid creating a true Grand Guignol finish." –MONDO DIGITAL

"Bruno Nicolai's score is subtler and less haunting than its counterpart in [Miraglia's] THE RED QUEEN KILLS SEVEN TIMES (1972), but it is a beautiful piece of music that enhances the action onscreen and adds to the gothic atmosphere." –DIABOLIQUE MAGAZINE

• **Mon, April 16 at 9:00 and Tues, April 17 at 6:45.**



CANYON CINEMA 50

April 27-29

2017 marked the 50th anniversary of Canyon Cinema, the nonprofit film and media arts organization that serves as one of the world's preeminent sources for artist-made moving image work. Designed to celebrate this milestone, the Canyon Cinema 50 project comprises an educational website featuring new essays, ephemera, and interviews, as well as a lavish film program curated by David Dinnell, visiting faculty at California Institute of the Arts and former Program Director at the Ann Arbor Film Festival. Following eight months of Bay Area screenings, Canyon is taking its show on the road, and Anthology is honored to host the NYC component of its celebratory tour, with four separate programs showcasing more than 40 films drawn from Canyon's circulating collection, ten of them screening from freshly-struck prints commissioned specifically for the series.

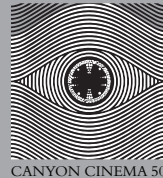
Beginning in 1961 as an exhibition series in Bruce Baillie's home, and formally incorporating as a filmmaker cooperative in 1967, Canyon has always existed as a forum for artists to share their work with each other and engage the broader community. Since becoming a nonprofit in 2014, Canyon has redoubled its commitments to preserving and distributing rare non-commercial work in its original medium. Canyon Cinema 50 represents an opportunity for audiences to encounter some of the defining works of American avant-garde cinema as they were meant to be seen, while also recuperating forgotten voices and casting a contemporary eye on Canyon's collection.

Canyon would like to thank all the filmmakers, participating archives, and their staffs for their support throughout this project: Academy Film Archive (Mark Toscano), Chicago Filmmakers (Brenda Webb), Chicago Film Archives (Michelle Puetz, Nancy Watrous & Brian Belak), and Berkeley Art Museum and Pacific Film Archive (Jon Shibata & Mona Nagai). Laboratory work was completed at Colorlab (Laura Major, Chris Hughes & Tommy Aschenbach), Fotokem (Denise Marques), and Cinema Arts (Janice Allen & Michael Kolvek).

The Canyon Cinema 50 project is organized by the Canyon Cinema Foundation and supported in part by the George Lucas Family Foundation, the Andy Warhol Foundation for the Visual Arts, National Endowment for the Arts, Owsley Brown III Foundation, the Phyllis C. Wattis Foundation, and The Fleishhacker Foundation.

Canyon Cinema Director Antonella Bonfanti will be here in person for the screenings!

For more info, visit <http://canyoncinema50.org>.



CANYON CINEMA 50

PROGRAM 1: STUDIES IN NATURAL MAGIC

Saul Levine LIGHT LICK: AMEN

2017, 4 min, 16mm, silent

Standish Lawder CAT FILM FOR KATY AND CYNNIE

1973, 3 min, 16mm, silent. New print, preserved by the Academy Film Archive!

Betsy Bromberg CIAO BELLA or FUCK ME DEAD

1978, 9 min, 16mm. New print!

Christopher Harris 28.IV.81 (BEDOUIN SPARK)

2009, 3 min, 16mm, silent

Emily Richardson REDSHIFT 2001, 4 min, 16mm

Charlotte Pryce A STUDY IN NATURAL MAGIC

2013, 3 min, 16mm, silent

Robert Fulton STARLIGHT 1970, 5 min, 16mm

Jean Sousa SWISH 1982, 3 min, 16mm, silent

Gary Beydler HAND HELD DAY 1975, 6 min, 16mm, silent. New print, preserved by the Academy Film Archive!

Greta Snider PORTLAND 1996, 12 min, 16mm, b&w

Scott Stark DEGREES OF LIMITATION

1982, 3 min, 16mm, silent. New print!

David Gatten SHRIMP BOAT LOG

2006/10, 6 min, 16mm, silent

Peter Hutton BOSTON FIRE 1979, 8 min, 16mm, b&w, silent. Preserved by Anthology Film Archives with support from the Andy Warhol Foundation for the Visual Arts.

Julie Murray ORCHARD 2004, 10 min, 16mm

Total running time: ca. 85 min.

• **Fri, April 27 at 7:30.**

PROGRAM 2: ASSOCIATIONS

Mark Toscano RELEASING HUMAN ENERGIES

2012, 5.5 min, 16mm. New print!

Sara Kathryn Arledge WHAT IS A MAN?

1958, 10 min, 16mm

John Smith ASSOCIATIONS 1975, 7 min, 16mm

Robert Nelson HOT LEATHERETTE 1967, 5 min, 16mm, b&w. New print, preserved by the Academy Film Archive!

Barbara Hammer DYKETACTICS 1974, 4 min, 16mm

Stephanie Barber FLOWER, THE BOY, THE

LIBRARIAN 1997, 5 min, 16mm

Phil Solomon THE SNOWMAN 1995, 8 min, 16mm

Robert Breer SWISS ARMY KNIFE WITH RATS & PIGEONS 1981, 6.5 min, 16mm-to-35mm. Preserved by Anthology Film Archives with generous support from the Andy Warhol Foundation for the Visual Arts and the National Endowment for the Arts.

Curt McDowell CONFESSIONS 1971, 11 min, 16mm, b&w. New print, preserved by the Academy Film Archive!

Thad Povey THINE INWARD-LOOKING EYES

1993, 2 min, 16mm

Abigail Child MERCY 1989, 10 min, 16mm

Richard Myers AKBAR 1970, 16 min, 16mm. New print, preserved by the Academy Film Archive!

Total running time: ca. 95 min.

• **Sat, April 28 at 5:00.**



CHRONICLES OF A LYING SPIRIT

PROGRAM 3: DECODINGS

Lawrence Jordan DUO CONCERTANTES

1964, 9 min, 16mm, b&w

Will Hindle BILLABONG 1969, 9 min, 16mm

Tom Palazzolo LOVE IT / LEAVE IT 1973, 15 min, 16mm. New print, preserved by Chicago Filmmakers with funding by the National Film Preservation Foundation!

Naomi Uman REMOVED 1999, 6 min, 16mm. New print!

Cauleen Smith CHRONICLES OF A LYING SPIRIT (BY KELLY GABRON) 1992, 6.5 min, 16mm. New print, preserved by the Academy Film Archive!

Jodie Mack POINT DE GAZE 2012, 5 min, 16mm, silent

Mariah Garnett ENCOUNTERS I MAY OR MAY NOT HAVE HAD WITH PETER BERLIN 2014, 14 min, 16mm

JoAnn Elam LIE BACK & ENJOY IT

1982, 8 min, 16mm, b&w

Michael Wallin DECODINGS 1988, 15 min, 16mm, b&w

Total running time: ca. 95 min.

• **Sat, April 28 at 7:30.**

PROGRAM 4: CONTINUUM

Bruce Baillie VALENTIN DE LAS SIERRAS

1968, 10 min, 16mm. New print!

Gunvor Nelson MY NAME IS OONA

1969, 10 min, 16mm, b&w

Pat O'Neill DOWN WIND 1973, 15 min, 16mm

Janie Geiser TERRACE 49 2004, 5 min, 16mm

Tomonari Nishikawa MARKET STREET

2005, 5 min, 16mm, b&w, silent. New print!

Dominic Angerame CONTINUUM

1987, 17 min, 16mm, b&w, silent

Karen Holmes SAVING THE PROOF 1979, 11 min, 16mm

Chick Strand MUJER DE MILFUEGOS

1976, 15 min, 16mm. New print!

Total running time: ca. 95 min.

• **Sun, April 29 at 7:30.**



CONTINUUM

SARA DRIVER'S 'BOOM FOR REAL': THE ANNOTATED EDITION

May 4-29

This summer sees the long-awaited appearance of a new film by Sara Driver, whose small but extraordinary body of work – the subject of a retrospective here at Anthology in 2012 – includes two of the finest, if still under-recognized, independent films of the 1980s: *YOU ARE NOT I* (1983) and *SLEEPWALK* (1986). Though Driver directed one more feature in 1993 (*WHEN PIGS FLY*), as well as a short documentary about the Bowery for French TV the following year, and has been a major catalyzing force as a producer (both formally and informally) in the realm of NYC culture for decades, her own voice and vision have been sadly absent from our screens in recent years. Happily that's about to change, with the release of *BOOM FOR REAL: THE LATE TEENAGE YEARS OF JEAN-MICHEL BASQUIAT*.

A documentary that is ostensibly about the pre-stardom years of the celebrated artist, *BOOM FOR REAL* is a profoundly refreshing film insofar as it chooses to forego the Solitary Genius approach of most hagiographic biographies and instead paints a panoramic and deeply knowledgeable portrait of a whole artistic and cultural community – downtown NYC in the 1970s & 80s – that was teeming with creativity, diverse expression, and boundless energy. Focusing intently on the years before he became a household name, *BOOM FOR REAL* delves into the lives and work of a wide range of downtown figures, both celebrated and under-celebrated – from Jim Jarmusch, Luc Sante, and Fab 5 Freddy, to Vivienne Dick, Coleen Fitzgibbon, Tessa Hughes-Freeland, Charlie Ahearn, and many others. At times Basquiat becomes almost a background figure as Driver reveals the dense web of relationships, the mutually-reinforcing experimentation, and the sheer adventurousness that someone like Basquiat could emerge from.

To celebrate the release of *BOOM FOR REAL* – which opens on May 11 courtesy of Magnolia Pictures – and in concert with a related exhibition at Howl Arts, Anthology presents this two-part film series. Part 1 brings together a selection of films about or involving Basquiat, as well as works that came out of the same era and milieu. For Part 2, we asked various participants in *BOOM FOR REAL* to guest-select films from the period that they feel have been overlooked, or simply films that influenced their own work. Most of these participants will be here in person to present



DOWNTOWN 81

their selections, which together comprise a rich and surprising filmic survey of an era and the cultural mix that went into it – essentially a film-series-analogue to Driver's film.

The film series is presented in conjunction with Howl! Happening's "Zeitgeist: The Art Scene of Teenage Basquiat," a group exhibition by artists who were part of the scene around the teen-aged, pre-fame Basquiat. Curated by Sara Driver, Carlo McCormick, and Mary-Ann Monforton, together with Ted Riederer and Jane Friedman of Howl! Happening, "Zeitgeist" compliments and amplifies the theatrical release of Sara Driver's *BOOM FOR REAL*. The exhibition and series of special events focus on works by more than 20 of Basquiat's friends – artists, writers, filmmakers, and musicians who emerged from that scene in gritty downtown pre-AIDS New York. Among the artists included in the show are Charlie Ahearn, Brett De Palma, Al Diaz, Jane Dickson, Fab 5 Freddy, Nan Goldin, Richard Hambleton, Becky Howland, Jim Jarmusch, Lee Quinones, Luc Sante, and Kenny Scharf. For more info visit: www.HowlArts.org

Very special thanks to Sara Driver and all the guest curators, and to Carmen Accaputo (Cineteca di Bologna); Dee D. Bache; Brian Belovarac (Janus Films); Cassie Blake (Academy Film Archive); Livia Bloom (Icarus Films); Emilie Cauquy (Cinémathèque Française); Chris Chouinard (Park Circus); Sebastian del Castillo (AGFA); Eric Di Bernardo (Rialto Pictures); Ivan Galietti; Justine Henzell; Cherry Kaoru Hulsey (Blue Sun Film Co.); Dave Jennings (Sony Pictures); Anne Kennedy (Art and Commerce); Manfred Kirchheimer; David Koh (Arthouse Films); Alice Lea (LUX); Spike Lee; Kristie Nakamura (WB); Gina Nanni; Jacob Perlin (Film Desk); Hannah Prouse & Rod Rhule (BFI); Aaron Saxe (Celestial Pictures); MM Serra (Film-Makers' Coop); Lysanne Thibodeau; Hannah Townsend (Wylie Agency); Barbara Ulrich; Todd Weiner & Steven Hill (UCLA); and Michael Zilkha.

PART 1: BASQUIAT AND BEYOND

Edo Bertoglio

DOWNTOWN 81

1981, 72 min, 35mm. Written by Glenn O'Brien.

"DOWNTOWN 81 – which was directed by the photographer Edo Bertoglio from a script by Glenn O'Brien – is a lightly fictionalized, extensively post-dubbed documentary of Lower Manhattan boho night life as it was celebrated back in the day by Mr. O'Brien's column and his cable access TV show, 'Glenn O'Brien's TV Party.' It features several no-wave bands (DNA, James White and the Blacks) along with the eclectic funk act Kid Creole and the Coconuts and stars Basquiat as himself; not yet 20 and then better known as a graffiti artist, he checks out of a hospital and into the scene, wandering around Manhattan looking for a place to crash. Originally called *NEW YORK BEAT*, the movie belongs to an independent film tendency rooted in CBGB documentaries and Super-8 movies of the late 1970s, but its picaresque structure can be traced back to Ron Rice's *THE FLOWER THIEF*." –J. Hoberman, *NEW YORK TIMES*

• **Fri, May 4 at 7:00.**

Tamra Davis

JEAN-MICHEL BASQUIAT: THE RADIANT CHILD

2010, 93 min, digital

"THE RADIANT CHILD might make you weep (it did me) and might help you better appreciate a painter whose work matters enormously in the history of late-twentieth-century art. It achieves these ends largely through an abundance of footage of its subject at work and with a long interview that Davis videotaped in Los Angeles in 1986, two years before Basquiat's death." –Amy Taubin, *ARTFORUM*

• **Fri, May 4 at 9:00 and Sun, May 6 at 4:45.**

Julian Schnabel

BASQUIAT

1996, 108 min, 35mm

A biopic of a major artistic figure of the NYC art scene of the 1980s, made by another major figure of that same moment, *BASQUIAT* was the directorial debut of painter Julian Schnabel (who would go on to make *BEFORE NIGHT FALLS*, *THE DIVING BELL AND THE BUTTERFLY*, and other films). An astute, perceptive, and cinematically inventive film that reveals a great deal both about the artist and his milieu, *BASQUIAT* is graced with an extraordinary performance from Jeffrey Wright, as well as memorable turns from a truly remarkable lineup of performers, including Gary Oldman, Benicio Del Toro, Dennis Hopper, Courtney Love, Parker Posey, Willem Dafoe, Christopher Walken, and David Bowie, who uncannily channels Andy Warhol.

• **Sat, May 5 at 4:30 and Tues, May 8 at 7:15.**



PERMANENT VACATION

TV PARTY PROGRAM

One of the glories of cable access television, Glenn O'Brien's TV PARTY was NYC underground culture's very own talk-show/variety-hour. A fixture on public access Channel D and Channel J from 1972-82, TV PARTY brought a taste of downtown's glamorous, stylish, and creatively teeming club scene into New Yorker's living rooms, and featured visits and performances from the likes of David Bowie, David Byrne, Robert Fripp, the B-52s, Chris Burden, George Clinton, Iggy Pop, James Chance, John Lurie, Klaus Nomi, Kraftwerk, Alex Chilton, Arthur Russell, and many, many others, with writer, editor, and tastemaker O'Brien (who wrote the screenplay for DOWNTOWN 81, and who passed away just last year) playing the role of charismatic, droll, and always deadpan host. One repeat visitor was none other than Jean-Michel Basquiat, and this special program features glimpses of several of his appearances, including excerpts from some newly recovered and restored episodes that have not been seen since they originally aired.

• **Sat, May 5 at 7:00.**

**Jim Jarmusch
PERMANENT VACATION**

1980, 75 min, 35mm

"Jarmusch's first feature is a remarkable time capsule of the landscapes of the Lower East Side circa 1980, and its fashion, culture, and attitude. We follow lanky teenage jazz fiend Allie as he hangs out in his scuzzy tenement flat with girlfriend Leila, and drifts through a crumbling Lower East Side landscape that's half war zone, half deserted playground. Along the way, he reads some French poetry, catches a Nicolas Ray film, steals a car...and bumps into a variety of morbid eccentrics and glamorous psychotics. Famously, when Jarmusch was filming in a flat on East 3rd Street, the painter Jean-Michel Basquiat took to using the set as a crash-pad. 'Every time we did a reverse angle, I'd have to drag Jean-Michel in his sleeping bag under the camera so he'd be out of the shot,' reported the director. 'He'd grunt and go back to sleep.'" —BARBICAN

• **Sat, May 5 at 9:15 and Wed, May 9 at 7:00.**

**Charlie Ahearn
WILD STYLE**

1983, 82 min, 35mm

Charlie Ahearn's seminal WILD STYLE is a loosely-scripted narrative film that also functions as an invaluable glimpse into the graffiti and hip hop cultures, showcasing the art and music of legends

such as Fab 5 Freddy and graffiti artist Lee Quinones. Its story follows the exploits of maverick tagger Zoro (Quinones), whose work attracts the attention of an East Village art fancier (Patti Astor) who commissions him to paint the stage for a giant Rapper's Convention, and features additional appearances from Grandmaster Flash, Busy Bee, The Cold Crush Brothers, and more.

• **Sun, May 6 at 7:00.**

**Sara Driver
SLEEPWALK**

1986, 78 min, 35mm

"Driver's first feature — a luminous, oddball comic fantasy about ancient Chinese curses and Xerox machines, set in Manhattan's Chinatown and its immediate environs — may well be the most visually ravishing American independent film of its year. Set in an irrational, poetic universe that bears a certain relationship to Jacques Rivette's DUELLE, this dreamy intrigue breaks a cardinal rule of fantasy by striking off in a number of directions: an executive barks in the street, a young Frenchwoman (Magnuson) loses her hair, and machines in a copy shop start to purr and wheeze on their own initiative. The moods that are established are delicate, and not everyone will be able to go with them, but Driver sustains them with beauty and eccentric charm." —Jonathan Rosenbaum, CHICAGO READER

• **Mon, May 7 at 7:00 and Thurs, May 10 at 7:30.**

**Spike Lee
SHE'S GOTTA HAVE IT**

1986, 84 min, 35mm

"The funniest comedy of summer '86. Nola Darling, an earthily charismatic young woman, refuses to be dominated by any man. After a series of 'dogs' (hilariously lampooned in a montage of fatuous opening lines), Nola selects three paramours: Greer, Mars (Lee), and Jamie — a narcissist, a space shot, and a grim believer in true love. Her independence and their clashing styles combine in comic situations

that build into giddy fugues; in one example, a plaintive soliloquy by Jamie morphs into an argument with Mars about basketball and the ugliness of Larry Bird." —Peter Keough, CHICAGO READER

• **Mon, May 7 at 9:00 and Wed, May 9 at 9:00.**

VIVIENNE DICK PROGRAM

In concert with her Show & Tell program on May 14, which features the NYC premieres of three video works made since 2013 (see page 17), we present this selection of Vivienne Dick's earlier work, including her seminal Super 8mm-shot films SHE HAD HER GUN ALL READY, STATEN ISLAND, and the rarely-screened NEW YORK CONVERSATIONS. In addition, Dick has guest-selected a film from the period that made a great impression on her, Ivan Galietti's POMPEII NEW YORK, PART 1.

SHE HAD HER GUN ALL READY

1978, 28 min, Super-8mm-to-digital

This film explores the dynamic between a complacent, almost catatonic Pat Place and the demonic, aggressive Lydia Lunch, ending with a showdown at the rollercoaster on Coney Island.

STATEN ISLAND 1978, 6 min, Super-8mm-to-digital

An androgynous creature (Pat Place) wearing a tacky silver suit emerges from the sea on a rubbish strewn Staten Island beach.

NEW YORK CONVERSATIONS 1990, 21 min, video

Produced over Christmas of 1990, this piece explores the lives, fears, and work of six New Yorkers in a series of video vérité interviews. Representing a kind of look back at Dick's NYC years, a decade after she returned to Ireland, it offers frequently funny and sometimes bizarre insights into the lives of the real 'thirtysomething' generation.

**PLUS, GUEST-SELECTED BY VIVIENNE DICK:
Ivan Galietti POMPEII NEW YORK, PART 1: PIER CARESSES** 1982, 12 min, 16mm

"[This film] explores a gay cruising area of the New York piers, whose graffiti and crumbling erotic frescoes constitute a modern Pompei (and which is now an equally lost world due to urban redevelopment)." —Michael Goddard, FILM INTERNATIONAL

Total running time: ca. 70 min.

• **Mon, May 14 at 8:45.**



SHE HAD HER GUN ALL READY



PART 2: SARA DRIVER & CO. SELECT

SARA DRIVER:

Jacques Rivette

LE PONT DU NORD

1981, 129 min, 35mm-to-digital

"Bulle Ogier mère plays Marie, a New Left bank robber newly released from prison; her daughter [Pascale] is Baptiste, a grave, leather-jacketed country girl who cries 'Bring it on, Babylon!' as she enters Paris on her motorbike. [...] Shot entirely in exterior – mostly outlying arrondissements characterized by empty construction sites, unused railroad tracks and derelict factories – LE PONT DU NORD evokes what the German critic Walter Benjamin, writing about 19th-century French literature, called 'the phantasmagoria of Parisian life,' a city in which 'no matter what trail the flâneur may follow, every one of them will lead him to a crime.' Benjamin cites a novel where the hero initiates his adventure by following a windblown scrap of paper. LE PONT DU NORD is Rivette's successful gamble that a movie could be made the same way." –J. Hoberman, NEW YORK TIMES

• **Thurs, May 17 at 6:00 and Tues, May 29 at 6:00.**

Nicolas Roeg

THE MAN WHO FELL TO EARTH

1976, 140 min, 35mm. With David Bowie.

"David Bowie arrives in New Mexico as an orange-headed, shockingly well-composed alien and during the course of the film encounters several American archetypes: fast-talking lawyers and businessmen, cold-hearted scientists, a sympathetic hotel waitress (played by Candy Clark, whose performance alone makes the film worth watching), and a wall of television sets. The film itself feels as though it has been flung to us from outer space and alternates between very familiar, touching exchanges and less familiar, more frightening ones. The result is sometimes disjointed but more often extremely moving." –Julian Antos

• **Thurs, May 17 at 9:00 and Tues, May 29 at 9:00.**

LEE QUINONES:

Manfred Kirchheimer

STATIONS OF THE ELEVATED

1981, 45 min, 16mm-to-digital

Shot on lush 16mm color reversal stock, this exquisite city symphony by Manfred Kirchheimer weaves together vivid images of graffiti-covered elevated subway trains crisscrossing the gritty urban landscape of 1970s New York, to a commentary-free soundtrack that combines ambient city noise with jazz and gospel by Charles Mingus and Aretha Franklin. Gliding through the South Bronx, Brooklyn, Queens, and Manhattan – and making a rural detour past a correctional facility upstate – STATIONS is an impressionistic portrait of and tribute to a New York that has long since disappeared.

Plus, an additional film to be announced!

• **Fri, May 18 at 7:00.**

Gordon Douglas

THEM!

1954, 94 min, 35mm, b&w

"By far the best of the 1950s cycle of 'creature features,' THEM! and its story of a nest of giant radioactive ants (the result of an atomic test in the New Mexico desert) retains a good part of its power today. All the prime ingredients of the total mobilization movie are here: massed darkened troops move through the eerie storm drains of Los Angeles, biblical prophecy is intermixed with gloomy speculation about the effect of radioactivity. Almost semi-documentary in approach, the formula is handled with more subtlety than usual, and the special effects are frequently superb." –TIME OUT

• **Fri, May 18 at 9:00 and Sat, May 26 at 4:30.**

TESSA HUGHES-FREELAND:

Lysanne Thibodeau

BAD BLOOD FOR THE VAMPIR

1984, 22 min, 16mm

This cult film, made by Montreal-based filmmaker Thibodeau, shot in and inspired by Berlin, and featuring Blixa Bargeld, tells the gothic story of a lonely vampyr roving the streets of the modern city in search of virgin blood. But the quality of blood isn't what it once was, and real virgins aren't available anymore either.

"At that time, when the Berlin wall still stood, the relationship between New York and Berlin was strong. There were cultural affinities between the two cities, artistically bound by a common zeitgeist and D.I.Y. aesthetic." –Tessa Hughes-Freeland

Plus, additional titles to be announced!

• **Sat, May 19 at 2:00.**

Derek Jarman

JUBILEE

1978, 103 min, 35mm-to-DCP

When Queen Elizabeth I asks her court alchemist to show her England in the future, she's transported 400 years to a post-apocalyptic wasteland of roving girl gangs, an all-powerful media mogul, fascist police, scattered filth, and twisted sex. With JUBILEE, Jarman channeled political dissent and artistic daring into a revolutionary blend of history and fantasy, musical and cinematic experimentation, satire and anger, fashion and philosophy. With its uninhibited punk petulance and sloganeering, JUBILEE brings together many cultural and musical icons of the time, including Jordan, Toyah Willcox, Little Nell,



BLACK ORPHEUS

Wayne County, Adam Ant, and Brian Eno (with his first original film score), to create a genuinely unique, unforgettable vision.

"This film just so typifies the zeitgeist in London immediately prior to my leaving. Seeing Jordan waiting for the bus on the Victoria Palace Road certainly livened up a dreary English day. Jarman's films were a huge influence on me as a filmmaker, especially his experimental work." –Tessa Hughes-Freeland

• **Sat, May 19 at 4:15.**

FAB 5 FREDDY:

Marcel Camus

BLACK ORPHEUS / ORFEU NEGRO

1959, 107 min, 35mm. In Portuguese with English subtitles.

Marcel Camus's BLACK ORPHEUS brings the ancient Greek myth of Orpheus and Eurydice to the twentieth-century madness of Carnival in Rio de Janeiro. With its eye-popping photography and ravishing, epochal soundtrack, BLACK ORPHEUS was an international cultural event, and it kicked off the bossa nova craze that set hi-fis across America spinning.

• **Sat, May 19 at 6:45 and Fri, May 25 at 9:30.**

Perry Henzell

THE HARDER THEY COME

1972, 120 min, 35mm. With Jimmy Cliff.

This cult hit features reggae superstar Jimmy Cliff as Ivanhoe Martin, a rural Jamaican musician who journeys to the city of Kingston in search of fame and fortune, but finds only corruption and exploitation. Graced with some of the greatest music ever produced in Jamaica, and featuring Cliff's hit song of the same name, THE HARDER THEY COME is a searing indictment of national and personal corruption.

• **Sat, May 19 at 9:30 and Fri, May 25 at 6:45.**

FELICE ROSSER:

Ahmed El Maânouni

TRANCES

1981, 88 min, 35mm. Restored in 2007 by The World Cinema Foundation at Cineteca di Bologna/L'Immagine Ritrovata in association with Ahmed El-Maânouni and Izza Genini. Restoration funding provided by Armani, Cartier, Qatar Airways, and Qatar Museum Authority.)

The beloved Moroccan band Nass El Ghiwane is the dynamic subject of this captivating musical documentary. Storytellers through song, with connections to political theater, the band became an international sensation (Western music critics have

often referred to them as “the Rolling Stones of North Africa”) thanks to their political lyrics and sublime, fully acoustic sound, which draws on the Moroccan trance music tradition. Both a concert movie and a free-form audiovisual experiment, *TRANCES* is cinematic poetry.

“I was 21 and living in Paris when I first heard the music of Nass el Ghiwane and it changed me forever.” —Felice Rosser

• **Sun, May 20 at 4:00 and Sat, May 26 at 7:00.**

**Ted Bafaloukos
ROCKERS**

1978, 100 min, 35mm

“Sounds from the golden age of reggae pulse through this breezy 1978 drama, about a group of carefree Jamaican musicians who champion their homegrown beat and band together when one of them loses his motorcycle to a local theft ring. Leroy ‘Horsemouth’ Wallace plays the main character, an ace drummer and confirmed loafer; aside from him the musicians in the cast (including Gregory Isaacs and Bunny Wailer) seem ill at ease in their dialogue scenes, but their joyful numbers are the whole show. Bafaloukos fondly observes the local colors and lingo and neatly paces the film’s climactic heist to the island’s syncopated beat.” —Ted Shen, CHICAGO READER

“The deep dark dub music in *ROCKERS* is my foundation.” —Felice Rosser

• **Sun, May 20 at 6:00 and Sat, May 26 at 9:00.**

LUC SANTE:

Vivienne Dick

BEAUTY BECOMES THE BEAST

1979, 41 min, Super 8mm-to-video

Using fragmented images of women and a central performance from Lydia Lunch as both a tormented five year old and a troubled teenager, this film looks at the mother and daughter relationship and examines the cyclical relationship between the two.

**William S. Burroughs & Anthony Balch TOWERS
OPEN FIRE** 1963, 16 min, 16mm, b&w. Archival print courtesy of the British Film Institute.

An assault on linear narrative and good taste, bringing together readings by Burroughs, unrelated film sequences, and the pervasive image of Gysin’s *Dream Machine* — inducer of hallucinations and mental stimulation.

**Jean Rouch THE MAD MASTERS / LES MAÎTRES
FOUS** 1955, 28 min, 16mm-to-digital. In French with English subtitles.

Rouch’s controversial short film documents a meeting of African participants in the Hauka movement, congregating to enter into a trance-like state and mockingly mimic their British colonial administrators.

Total running time: ca. 85 min.

• **Sun, May 20 at 8:30.**

JIM JARMUSCH:

Alan Greenberg

THE LAND OF LOOK BEHIND

1981, 90 min, 35mm

“An organic portrait of the very soul of Jamaica, and the earthy, pervasive substrata of Rastafarianism.” —Jim Jarmusch

“*LAND OF LOOK BEHIND* began as an exploration of Bob Marley’s contributions to Jamaican pop music

and Jamaican life. But somewhere along the way it became something different, a kind of meditation on the island’s music and religion, its traditions and its pride, the feel of its inhabitants’ everyday activities and some of their hopes for the future. *LAND OF LOOK BEHIND* won’t satisfy viewers who like having things spelled out for them, whether by a voiceover or a mundane, predictable plot. It has neither, and that is both its minor weakness and its distinguishing strength.” —Robert Palmer, NEW YORK TIMES

• **Mon, May 21 at 6:45 and
Mon, May 28 at 6:45.**

Kuei Chih-Hung

THE BOXER’S OMEN / MO

1983, 99 min, 35mm. In Mandarin with English subtitles. Print courtesy of the American Genre Film Archive.

“There is a recognizable plot somewhere in *BOXER’S OMEN* about a guy getting killed in Thailand while boxing and his brother’s search for revenge, but really it’s an excuse for some of the most lurid and surreal imagery ever put on film. A woman is sewn into the stomach of a dead crocodile. An army of animated alligator skulls march across a bleak hellscape before bats fly out of their eyes. A monk wraps himself in an enormous placenta. Whatever you think you’re prepared for, you’re not. *BOXER’S OMEN* is the kind of movie that’s seared into your brain, but there’s always some stomach-churning marvel that ambushes you upon each new viewing.” —Grady Hendrix, FILM COMMENT

• **Mon, May 21 at 9:15 and
Mon, May 28 at 9:15.**

COLEEN FITZGIBBON:

Eric Mitchell

RED ITALY

1979, 53 min, 16mm-to-digital. With Jennifer Miro, Eric Mitchell, Harald Vogl, Patti Astor, and John Lurie.

For his second feature film, *No Wave* filmmaker Eric Mitchell (*KIDNAPPED*, *UNDERGROUND U.S.A.*) channeled Antonioni and Pasolini in telling the tale of “a bored, disenchanting woman in post-war Italy.” Though *RED ITALY* is relatively conventional in its story-telling, its *No Wave* spirit is reflected in Mitchell’s ingenuity in conjuring up an Italian milieu by filming in New York’s espresso bars, Italian restaurants, and other Italy-evoking locations, while its preoccupation with boredom and spiritual malaise are entirely in keeping with Mitchell’s other work.

With:

Tina L’Hotsky SNAKE WOMAN 1977, 15 min, digital
Like *RED ITALY*, *SNAKE WOMAN* illustrates the *No Wave* genius for quickly and cheaply transmuting NYC into even the most exotic locales: directed by writer, filmmaker, and downtown scenester Tina L’Hotsky, and parodying 1940s adventure movies, its story of a woman (Patti Astor) conquering the wilds of Africa was shot entirely within Central Park.

• **Wed, May 23 at 7:00.**

Tom Gries

THE GREATEST

1977, 101 min, 35mm. With Muhammad Ali.

A strange case of a scripted biopic starring the subject himself, *THE GREATEST* finds Muhammad Ali recreating his early training (Ernest Borgnine plays his trainer Angelo Dundee), his first title fight against Sonny Liston, his conversion to Islam, and culminates



THE AMERICAN FRIEND

in the long court battle that resulted from his refusal to fight in Vietnam. Featuring the strange spectacle of Ali playing himself, alongside Borgnine, John Marley, Robert Duvall, and James Earl Jones as Malcolm X, it’s a fascinating case of self-representation. When director Tom Gries passed away immediately after principal photography, the great Monte Hellmann stepped in to oversee the editing and post-production on Gries’s behalf.

• **Wed, May 23 at 9:00 and Sat, May 26 at 2:00.**

JAMES NARES:

Jean-Marie Straub & Danièle Huillet

OTHON (aka EYES DO NOT WANT TO CLOSE AT ALL TIMES or PERHAPS ONE DAY ROME WILL ALLOW HERSELF TO CHOOSE IN HER TURN)

1970, 88 min, 35mm. In French with projected English subtitles. Archival print courtesy of the Cinémathèque Française.

“*OTHON* adapts a lesser-known Corneille tragedy from 1664, which in turn was based on an episode of imperial court intrigue chronicled in Tacitus’s *HISTORIES*. The costuming is classical, and the toga-clad cast enacts the drama’s original French text amidst the ruins of Rome’s Palatine Hill while the noise of contemporary urban life hums in the background. Their lines are executed with a terrific flatness, and the language in *OTHON* becomes less an expression than a thing itself, an element whose plainness here alerts us to qualities of the work which might otherwise be subordinated.” —Thomas Beard

• **Thurs, May 24 at 7:00 and
Sun, May 27 at 7:00.**

Wim Wenders

THE AMERICAN FRIEND

1977, 126 min, 35mm-to-DCP

Wenders pays loving homage to rough-and-tumble Hollywood film noir with *THE AMERICAN FRIEND*, a loose adaptation of Patricia Highsmith’s novel *RIPLEY’S GAME*. Dennis Hopper oozes quirky menace as an amoral American art dealer who entangles a terminally ill German everyman, played by Bruno Ganz, in a seedy criminal underworld as revenge for a personal slight — but when the two become embroiled in an ever-deepening murder plot, they form an unlikely bond. Filmed on location in Hamburg and Paris, with some scenes shot in grimy, late-seventies NYC, Wenders’s international breakout is a stripped-down crime story that features cameos by Jean Eustache, Samuel Fuller, and Nicholas Ray.

• **Thurs, May 24 at 9:00 and
Sun, May 27 at 9:00.**

KARL MARX ON FILM

May 18-22

To celebrate the 200th anniversary of the birth of Karl Marx, Anthology joins forces with the Goethe-Institut New York for a brief series comprising films that depict Marx himself or that explore his legacy. Though Marx himself has, surprisingly, rarely been given the full biopic treatment (though Raoul Peck's *THE YOUNG KARL MARX* is a recent exception), numerous filmmakers and artists have paid tribute to him, or have grappled with his thought and its continuing relevancy. Focusing squarely on works that portray Marx himself or that make explicit reference to him, this series gathers together a varied group of films, including an East German children's film that features Marx as a protagonist, several experimental non-fiction or essay films, and Ilan Ziv's ambitious, six-part, five-hour-plus documentary series, *CAPITALISM*.

These screenings are co-presented with the Goethe-Institut New York, as part of the Marx Now program in celebration of Marx's 200th birthday. In addition to the series here at Anthology, the Goethe-Institut New York will host a symposium with the Brooklyn Institute for Social Research on May 5 and 6, as well as screenings of Raoul Peck's *THE YOUNG KARL MARX* (May 1) and Alexander Kluge's *NEWS FROM IDEOLOGICAL ANTIQUITY: MARX – EISENSTEIN – CAPITAL* (May 13). For more details visit: www.goethe.de/newyork

Special thanks to Sara Stevenson (Goethe-Institut New York); Antti Alanen & Tommi Partanen (KAVI – National Audiovisual Institute, Finland); Michael Blum; Jonathan Miller, Livia Bloom & Bob Hunter (Icarus Films); Anna von Bagh; Alice Lea (LUX); Mark Lewis; and Zachary Vanes (Video Data Bank).



Helmut Dziuba

MOOR AND THE RAVENS OF LONDON / MOHR UND DIE RABEN VON LONDON

1968, 91 min, 35mm-to-digital, b&w. In German with projected English subtitles.

Strangely, given his stature as an historical figure, biopics of Karl Marx have been exceedingly few and far between, at least until the production of Raoul Peck's brand-new, *THE YOUNG KARL MARX* (which will be screening at the Goethe-Institut New York on May 1). Even stranger is the fact that one of the few prior examples of a cinematic rendering of Marx himself is the 1968 East German children's film, *MOOR AND THE RAVENS OF LONDON*. Based on the successful children's book by Ilse and Vilmos Korn, it is set in 1856, when Marx (nicknamed "Moor" by his friends) was living in exile in London, and tells the story of his efforts to improve the working conditions of children laboring in a Dickensian cotton mill. Beautifully lensed by Helmut Bergmann, *MOOR* is important both as a rare example of Marx-on-screen and as an example of East German popular cinema in the late 1960s.

• **Fri, May 18 at 7:15 and Sat, May 19 at 4:00.**



MOOR AND THE RAVENS OF LONDON

Peter von Bagh *A DAY AT KARL MARX'S GRAVE*

1983, 16 min, 16mm. In English and Finnish with projected English subtitles.

"People from some 20 nations meet at the grave of Karl Marx in London's Highgate Cemetery, a century after the philosopher's death. The name 'Marx' stands for a hope shared by people from all over the world. A finely wrought essay on hope." –ROTTERDAM

Luke Fowler

THE POOR STOCKINGER, THE LUDDITE CROPPER AND THE DELUDED FOLLOWERS OF JOANNA SOUTHCOTT

2012, 80 min, DCP

This film focuses on the work of the Marxist historian Edward Palmer Thompson, who, from 1946, was employed by the Workers' Education Association (WEA) to teach literature and social history to adults in the industrial towns of the West Riding. These classes were open to people who historically had been unable to access a university education. E.P. Thompson became synonymous with the discipline of 'cultural studies' that emerged in postwar Britain. The film draws together archival material from television, from local sources, and the Workers' Education Association archive itself, and combines them with new film and audio gathered on location in the former West Riding region of Yorkshire. Fowler worked in collaboration with acclaimed experimental filmmaker Peter Hutton and Yorkshire-born writer/filmmaker George Clark.

• **Fri, May 18 at 9:15.**

Mark Lewis *TWO IMPOSSIBLE FILMS*

1995, 28 min, 35mm

One of the first major pieces by Mark Lewis, perhaps best known for his installation works and his collaborations with film theorist Laura Mulvey, this film takes the form of a pair of wildly ambitious trailers for imaginary "biopics" of Sigmund Freud and Karl Marx.

Laura Kipnis *MARX: THE VIDEO (A POLITICS OF REVOLTING BODIES)*

1990, 27 min, video

"A postmodern-experimental-revisionist bio-pic on Karl Marx – this is Marx after the collapse of Communism, after feminism, after Freud. Based on Marx's letters to Engels, which were largely concerned

with the state of his own body, it recounts a body continually erupting with painful boils and carbuncles into new and grotesque configurations (all the while Marx was writing *CAPITAL* and anticipating social revolution, it was his own body that was in revolt). The body becomes the site of displacement, both for the thwarted revolution and for the problematic issues of sex, subjectivity, and the role of women (outside production) deleted from the public-sphere Marx-in-theory." –Laura Kipnis

Michael Blum *WANDERING MARXWARDS*

1999, 19.5 min, digital

"In this video, Blum poses the question of whether it makes any sense to reread Marx's *CAPITAL* over 150 years after its publication. He comments on the operation of contemporary societies, while staging himself in various situations, in which we see him conspicuously taking advantage of the comfort of the capitalist world (hotel, fitness gym, piscine, jacuzzi, etc.) while reading *CAPITAL*. [...] Blum...opens up a dialogue between 19th-century Marxist thought and 21st-century lifestyles in a humorous way." –Priscilla Marques

• **Sat, May 19 at 6:00 and Tues, May 22 at 7:15.**

Jürgen Böttcher

A PLACE IN BERLIN / KONZERT IM FREIEN

2001, 86 min, 35mm. In German with English subtitles. Print courtesy of the Deutsche Kinemathek.

Like a fossil, the Marx-Engels Forum, an ambitious East German monument, occupies a central historical spot and desirable real estate in the middle of Berlin's new center. It was created in 1973 by a team of artists commissioned by GDR leaders to create a sculpture park commemorating the international workers' movement. From 1981 until its unveiling in 1986, Böttcher interviewed the artists and documented the project. In the end, almost 16,000 meters of film disappeared into the archives because officials, who had expected a heroic monument, were disappointed by the result. Ten years after the fall of the Berlin Wall, Böttcher revisited his own material, creating a filmic collage from his 1980s footage and new video material of visitors' reactions to this anachronistic monument. The result is a meditation on how the meaning of monuments changes over time.

• **Sat, May 19 at 8:00 and Tues, May 22 at 9:00.**

Ilan Ziv

CAPITALISM

2014, 320 min, digital

CAPITALISM is an ambitious and accessible six-part documentary series that looks at both the history of ideas and the social forces that have shaped the capitalist world. Blending interviews with some of the world's great historians, economists, anthropologists, and social critics with on-the-ground footage shot in twenty-two countries, *CAPITALISM* questions the myth of the unfettered free market, explores the nature of debt and commodities, and retraces some of the great economic debates of the last 200 years. The series features some of the world's top economists, historians, anthropologists, and sociologists, including Thomas Piketty, Noam Chomsky, Yanis Varoufakis, Nicholas Phillipson, Kari Polanyi Levitt, David Graeber, and Abraham Rotstein.

"A captivating epic... a major contribution to economic and social reflection." –LE MONDE

• **Sun, May 20 at 3:45.**

1968 ON SCREEN



May 24-June 4

This extensive film series shines a spotlight on 1968 and the extraordinary political and social events that took place throughout the world in that most tumultuous year. Presented in concert with Metrograph, which will host screenings focusing on the May '68 protests and their aftermath in France, "1968 On Screen" focuses its attention on events elsewhere. In the U.S. a seemingly society-wide upheaval manifested in various flashpoints such as the student occupation of Columbia University in April, the draft-card-burning by the Catonsville Nine in May, the protests and police riot that upended the Democratic Convention in Chicago in late August, and the ongoing activities of the Black Panthers, the Young Lords, and so many other radical groups. In Germany the student movement, or 68er-Bewegung, took shape; in Czechoslovakia

the short-lived Prague Spring was brutally crushed by the Soviet invasion in August; and of course in Vietnam, war grinded on in the waning months of Johnson's administration. Even these dramatic events were only the tip of the iceberg, with unrest, political ferment, and convulsive social transformations taking place throughout the world.

Featuring a selection of films from or concerning the U.S., Germany, the former Czechoslovakia, and Mexico (with works from other parts of the globe to come on our next calendar), this series explores how filmmakers responded to or engaged with events as they unfolded, or reflected on them in retrospect. These films illustrate how intertwined the cinema was and continues to be with the epochal changes that transformed the entire world in and around 1968.

Co-presented by the Goethe-Institut New York; special thanks to Sara Stevenson.

Thanks as well to Bret Berg (American Genre Film Archive); Cassie Blake (Academy Film Archive); Richard Dindo; Jack Durwood (Paramount); Antje Ehmann (Harun Farocki GbR); Anke Hahn & Diana Kluge (Deutsche Kinemathek); Pavla Kallistova (Athnor); Eric Likhaitzky (Contemporary Films); Jonathan Miller, Livia Bloom & Bob Hunter (Icarus Films); Hannah Prouse (BFI); Lynne Sachs; MM Serra (Film-Makers' Coop); Milos Stehlik (Facets); Tom Sveen (Cinema Guild); and JT Takagi & Rosely A. Torres Rojas (Third World Newsreel).



Jean-Gabriel Périot

A GERMAN YOUTH / UNE JEUNESSE ALLEMANDE

2015, 93 min, digital. In German with English subtitles.

"At the end of the 1960s the post-war generation [in Germany] began to revolt against their parents. This was a generation disillusioned by anti-communist capitalism and a state apparatus in which they believed they saw fascist tendencies. This generation included journalist Ulrike Meinhof, lawyer Horst Mahler, filmmaker Holger Meins, as well as students Gudrun Ensslin and Andreas Baader. Their protest against the state led to the founding of the Red Army Faction (RAF). Constructed entirely from copious film and audio material, A GERMAN YOUTH film describes – without commentary – their gradual transformation and increasing politicization until they take up armed resistance; it also describes the reactions of the government of the Federal Republic of Germany at the time. [Périot's] work offers an outsider's view of the Federal Republic of Germany in the RAF era; it also provides a lesson in radical behavior and society's reactions to it that is alarmingly topical, although the circumstances may have changed." –BERLINALE

• **Thurs, May 24 at 7:15, Thurs, May 31 at 8:45, and Sun, June 3 at 5:00.**

EARLY FILMS BY HARUN FAROCKI

This program showcases some of the earliest films by the great documentary and essay-film maker Harun Farocki, all made in 1967-69, as the German student movement was forming.

All films in German with English subtitles. For more Harun Farocki screenings, see pages 8-9.

THE CAMPAIGN VOLUNTEER / DER WAHLHELPER

1967, 14 min, 16mm-to-digital, b&w

"THE CAMPAIGN VOLUNTEER deals with the development of a young trainee lawyer and FDP (Free Democrat Party) supporter who becomes a revolutionary." –Klaus Kreimeier

THE WORDS OF THE CHAIRMAN / DIE WORTE DES VORSITZENDEN

1967, 3 min, 16mm, b&w

"I had just embarked for Venezuela on June 2, 1967, as the Shah of Iran was arriving in West Berlin. There were protests, a student was shot, and a new form of opposition movement came into existence. The idea for this film came to me while I was still aboard the ship. The film is structured like a commercial. The film takes a metaphor literally: words can become weapons. However, it also shows that these weapons are made of paper." –Harun Farocki

THEIR NEWSPAPERS / IHRE ZEITUNGEN

1968, 17 min, 16mm-to-digital, b&w
A political film rooted in the 1968 student campaign against the Springer press group, which controlled popular dailies such as the Berliner Zeitung and the Bild Zeitung.

INEXTINGUISHABLE FIRE / NICHT LÖSCHBARES FEUER

1969, 25 min, 16mm-to-digital, b&w

One of Farocki's earliest works, this film looks at the impact and manufacture of napalm, the deadly chemical weapon used frequently during the Vietnam War, and brings to the surface the hidden relationships between labor, industry, and destruction.

Total running time: ca. 65 min.

• **Thurs, May 24 at 9:15 and Thurs, May 31 at 7:00.**

Helke Sander

BREAK THE POWER OF THE MANIPULATORS / BRECHT DIE MACHT DER MANIPULATEURE

1967/68, 43 min, 16mm, b&w. In German with English subtitles. Archival print courtesy of the Deutsche Kinemathek.

Produced for Finnish television, this film by the radical political filmmaker Helke Sander not only documents but also reflects on the campaign of the German New Left against the publishing house Springer, which to this day publishes the most powerful German right-wing tabloid Bild and in the tumultuous 1960s and 70s endeavored to turn the public against the student movement. Its investigation of the power of large media conglomerates to manipulate public opinion could hardly be more relevant today.

Gerd Conradt FARBTEST – DIE ROTE

FAHNE 1968, 12 min, 16mm-to-DCP. In German with English subtitles.

"A red flag is carried through the streets of Berlin, in a relay race, to the town hall. The fifteen participants raise the flag on the balcony of the building to everyone's amazement." –DOCLISBOA

Hartmut Bitomsky JOHNSON & CO. AND THE CAMPAIGN AGAINST POVERTY / JOHNSON & CO. UND DER FELDZUG GEGEN

DIE ARMUT 1968, 18 min, 16mm. In German with projected English subtitles. Archival print courtesy of the Deutsche Kinemathek.

Reflecting the influence of Brecht and Jean-Marie Straub, this early film by Bitomsky (DUST) criticizes the reduction of human relations to economic relations as well as U.S. imperialism in Vietnam.

Cristina Perincioli FOR WOMEN – CHAPTER 1 / FÜR FRAUEN – 1. KAPITEL

1971, 28 min, 16mm-to-digital. In German with English subtitles.

For her thesis film, Perincioli recruited a group of housewives and shop assistants to both appear in the film and collaborate on its making. Set in a supermarket, FOR WOMEN depicts the female employees' growing consciousness of their exploitation at the hands of their male supervisors and co-workers. Ultimately they demonstrate their power by going on strike, leaving the men with no choice but to take on tasks they're incompetent to perform.

Total running time: ca. 105 min.

• **Fri, May 25 at 7:00 and Sat, June 2 at 4:30.**

Klaus Lemke

THE ARSONISTS / BRANDSTIFTER

1969, 65 min, 35mm-to-digital. In German with English subtitles.

Klaus Lemke is a veteran director of German crime dramas, genre pictures, and cult films. His 1969 TV film THE ARSONISTS, which generated a mild scandal upon airing, was based on the 1968 firebombing of a Frankfurt department store by Gudrun Ensslin and Lemke's onetime roommate Andreas Baader, who would later form the Red Army Faction. Starring Margarethe von Trotta as a bored student activist who plants a bomb in a coffeehouse as a protest against the Vietnam War, THE ARSONISTS is a taut, resourceful film that explores the ethics of using violence to achieve political ends.

• **Fri, May 25 at 9:15 and Sat, June 2 at 7:00.**

–continues on page 32–

1968 ON SCREEN



THE NEW-ARK

LeRoi Jones

THE NEW-ARK

1968, 60 min, 16mm-to-digital. Digitized by Anthology Film Archives from the collection of Harvard Film Archive.

The second film LeRoi Jones scripted and directed (the first, *BLACK SPRING*, is believed lost) came at the invitation of the Public Broadcast Laboratory. This largely unseen documentary, an invocation of the teachings of Maulana Karenga and the politics of Black Cultural Nationalism, was shot entirely in Jones's birthplace, Newark, NJ, where, in 1965, he relocated from Harlem. Scenes inside The Spirit House theater-school, the base of operation for Jones's Black Arts movement of the late 1960s and early 70s, are intercut with shots of a community's struggle for organization and self-determination after the devastating riots of 1967. The film was directed shortly before Jones converted to Islam and adopted the name Amiri Baraka.

• **Sat, May 26 at 4:15.**

David Loeb Weiss

NO VIETNAMESE EVER CALLED ME NIGGER

1968, 68 min, 16mm, b&w. Preserved through a collaboration between Anthology Film Archives and the Smithsonian's National Museum of African American History and Culture, supported by the Robert F. Smith Fund. Special thanks to Cinema Guild, John Binder, Walter Forsberg (NMAAHC), and Chris Hughes & Laura Major (Colorlab). A Cinema Guild release.

"Directed by labor organizer and New York Times typesetter David Weiss, this film spotlights African American responses to the Vietnam War through street interviews captured during the Spring Mobilization Committee to End the War in Vietnam's April 15, 1967, New York City march. The city-wide protest march, culminating at the United Nations, attracted over half a million participants including Martin Luther King, Jr., Harry Belafonte, Dr. Benjamin Spock, and Kwame Ture (né Stokely Carmichael). Interwoven among the protest footage is an interview with three black veterans, recently returned from Vietnam. Filmed by a crew of six (including noted cinematographer and WOODSTOCK director, Michael Wadleigh), the film's gritty hand-held street cinematography and intimate veteran testimonials provide a radical perspective on the plight of returning black G.I.s – disproportionately sent to fight the war overseas, returning home to a "Thank You" of continued racial and economic discrimination. The film was produced and distributed by the short-lived Paradigm Films."

–Walter Forsberg and John Klacsman

• **Sat, May 26 at 6:00.**

Haskell Wexler

MEDIUM COOL

1969, 110 min, 35mm. Preserved print courtesy of the Academy Film Archive.

"Observing a TV cameraman-reporter (Robert Forster) as events inexorably move from daily grind to the chaos of the Chicago Democratic Convention, blending naturalistic fiction with on-the-spot cinema vérité, *MEDIUM COOL* shifts between reportage, interrogation of mass-media forms, street-theater satire, and subdued drama.... Wexler ingeniously harmonized clashing elements – personally filming the actual scenes of cops attacking demonstrators and, more fancifully, shooting real footage of National Guardsmen rehearsing for those same clashes with carnivalesque abandon. (Forster, Peter Bonerz, and Verna Bloom were embedded in the scenes, caught up in them but not breaking character.) Playing multiple components off one another inside ardent improvisatory spaces, Wexler made the most courageous American studio film of the 1960s." –Howard Hampton, ARTFORUM

• **Sat, May 26 at 8:45 and Fri, June 1 at 9:15.**

Lynne Sachs

INVESTIGATION OF A FLAME

2001, 45 min, 16mm

On May 17, 1968, nine Vietnam War protesters, including a nurse, an artist, and three priests, walked into a Catonsville, Maryland draft board office, grabbed hundreds of Selective Service records and incinerated them with homemade napalm. *INVESTIGATION OF A FLAME* is an intimate look at this unlikely, disparate band of resisters – the Catonsville Nine as they came to be known – who broke the

law in a poetic act of civil disobedience. Sachs has combined long unseen archival footage with a series of informal interviews with Daniel Berrigan, Philip Berrigan, Howard Zinn, John Hogan, Tom Lewis, and Marjorie and Tom Melville to encourage viewers to ponder the relevance of such events today.

Peter Gessner & Tom Hurwitz

LAST SUMMER WON'T HAPPEN

1968, 58 min, 16mm

Shot in 1968, one year after the Summer of Love, *LAST SUMMER WON'T HAPPEN* is a critical yet sympathetic examination of the anti-war movement in NYC. The film traces the development of a group of activists on the Lower East Side. We see their growth from isolated, alienated individuals to a politically empowered community. Filmed between the protests at the Pentagon and the demonstrations at the Democratic Convention in Chicago, it includes portraits of Abbie Hoffman, editor Paul Krassner, folksinger Phil Ochs, and anarchist Tom "Osha" Neumann.

• **Sun, May 27 at 3:45 and Wed, May 30 at 9:00.**

Peter Whitehead

THE FALL

1969, 120 min, 16mm-to-digital. Exhibition copy courtesy of Contemporary Films, which will be issuing a restored version of *THE FALL*, as well as Whitehead's *TONITE LET'S ALL MAKE LOVE IN LONDON*, on Blu-ray later this year.

Considered by Whitehead to be his most important film, *THE FALL* is an extraordinary piece of filmmaking, an extremely personal statement on violence, revolution, and the turbulence within late-60s America. Filmed entirely in and around New York between October 1967 and June 1968, it features Robert Kennedy, The Bread and Puppet Theater, Paul Auster (fresh-faced as a Columbia student), Tom Hayden, Mark Rudd, Stokely Carmichael, H. Rap Brown, Arthur Miller, Robert Lowell, Robert Rauschenberg, and The Deconstructivists. Richard Roud, co-director of the New York Film Festival, wrote of the film, "...an attempt to come to grips with today, both in terms of its content as well as of its form."

• **Sun, May 27 at 6:15.**

THIRD WORLD NEWSREEL PRESENTS

As part of the 1968 series, we present three separate programs of films by the late-1960s activist filmmaker collective Newsreel, curated and co-presented by Third World Newsreel (which grew out of the New York chapter of the group). Together these programs sketch a panoramic view of the political and social tumult of the era, with footage capturing the Democratic National Convention protests, the activities of the Black Panthers and Young Lords, a film produced by the Democratic Peoples' Republic of Viet Nam, and much more.

Co-presented by Third World Newsreel; for more info about TWN, visit: www.twn.org



EL PUEBLO SE LEVANTA

**NEWSREEL, PROGRAM 1:
Norman Fruchter & John Douglas
SUMMER '68 (NEWSREEL #505)**

1969, 60 min, 16mm-to-digital, b&w

An in-depth examination of protest activities surrounding the Democratic National Convention in Chicago, SUMMER '68 documents draft resistance, the growth of G.I. coffee houses, the development of alternative media, and the early days of Newsreel itself.

San Francisco Newsreel BLACK PANTHER aka OFF THE PIG (NEWSREEL #19)

1968, 15 min, 16mm-to-digital, b&w

A compelling document of the Black Panther Party leadership in 1967.

Newsreel THE CASE AGAINST LINCOLN CENTER (NEWSREEL #17)

1968, 12 min, 16mm-to-digital, b&w
This film documents the process by which more than 20,000 Latino families were displaced to make way for Lincoln Center, and juxtaposes the atmosphere of Lincoln Center with the vibrant street culture that it destroyed.

Newsreel RESIST – WITH NOAM CHOMSKY aka CHOMSKY-RESIST (NEWSREEL #1)

1968, 12 min, 16mm-to-digital, b&w

A portrait of Noam Chomsky in the late 1960s as he speaks candidly about the war in Vietnam and articulates critiques that have an eerie resonance in the present day.

Total running time: ca. 105 min.

• **Sun, May 27 at 8:45 and Fri, June 1 at 6:45.**

NEWSREEL, PROGRAM 2:

**Newsreel
COLUMBIA REVOLT (NEWSREEL #14)**

1968, 50 min, 16mm-to-digital, b&w

In April 1968, black and white students rebelled against the university administration at Columbia in one of the first campus revolts of the era. After five days of student control, the administrators and trustees ordered the police to clear the buildings, resulting in an unprecedented display of brutality and repression. Narrated by one of the student rebels, this detailed eyewitness account galvanized other campus revolts around the country.

**Newsreel
EL PUEBLO SE LEVANTA / THE PEOPLE ARE RISING (NEWSREEL #63)**

1971, 50 min, 16mm-to-digital, b&w

Faced with racial discrimination, deficient community services, and poor education and job opportunities in the late 1960s, Puerto Rican communities began to address these injustices by using direct action. This film focuses on the community of East Harlem,

capturing the compassion and militancy of the Young Lords as they implemented their own health, educational, and public assistance programs and fought back against social injustice.

• **Mon, May 28 at 6:30 and
Mon, June 4 at 8:45.**

NEWSREEL, PROGRAM 3:

**Newsreel
PEOPLE'S WAR (NEWSREEL #43)**

1969, 40 min, 16mm-to-digital, b&w

This film records the mobilization and participation of the Vietnamese people in their country's fight against colonialism and foreign military aggression. Moving beyond the perception of the Vietnamese as victims, the film investigates a society fully committed to national liberation.

YOUNG PUPPETEERS OF VIETNAM

1969, 25 min, 16mm-to-digital, b&w. Produced by the Democratic Peoples' Republic of Vietnam.

Art, dance, music, and poetry became a vital necessity for the liberated areas of South Vietnam in their daily efforts to survive the bombings and napalming of the Vietnam War. In this moving film, teenagers in the NLF liberated zones make beautiful puppets from the remains of downed U.S. warplanes.

• **Mon, May 28 at 9:00 and
Mon, June 4 at 7:00.**

Leslie Woodhead

INVASION

1980, 113 min, 16mm. Archival print courtesy of the British Film Institute.

"[A] seminal British documentary drama . . . Woodhead, who headed a special unit at Granada Television, specialized in using documentary drama to explore contemporary subjects inaccessible to conventional reporting (THREE DAYS IN SZCZECIN among others). INVASION is based on the reminiscences of Zdeněk Mlynář, a lawyer who played an important role in the drafting of the Dubček government's reform program. With performances by Julian Glover as Dubček and Ray McAnally as Josef Smrkovsky (President of the National Assembly), it's a remarkable portrait of what went on behind closed doors as a nation's government was held to ransom, and a penetrating insight into the ways in which Brezhnev and his government viewed the activities and traditions of the smaller countries that fell under its control." –Peter Hames, ELECTRIC SHEEP

• **Tues, May 29 at 6:45.**

Jan Neměc

ORATORIO FOR PRAGUE / ORATORIUM PRO PRAHU

1968, 26 min, 35mm-to-digital

One of the most powerful documentaries ever made, ORATORIO FOR PRAGUE contains rare footage from the Soviet-led invasion of Prague in 1968. Neměc began filming with the intention to document the Prague Spring, a celebration of the newfound liberalization of Czechoslovakia, but the film's subject took a dramatic turn when Soviet tanks rolled through the streets. Despite being banned, the film was to have a profound impact. The raw footage represented the first proof that the Soviet Army had not been "invited" into Czechoslovakia and was used in international news reports.

Evald Schorm

CONFUSION / ZMATEK

1968/90, 35 min, 35mm-to-digital, silent

CONFUSION presents an illegal collection of footage from the days and months following the invasion



VLADIMIR ET ROSA

of Czechoslovakia by Warsaw Pact troops. It shows unrests in the streets of Prague and also the extraordinary 14th convention of the Communist Party of Czechoslovakia.

• **Tues, May 29 at 9:15 and Sun, June 3 at 7:15.**

Richard Dindo

NEITHER FORGET, NOR FORGIVE / NI OLVIDO, NI PERDÓN

2004, 85 min, 35mm-to-digital. In Spanish with English subtitles.

This film vividly recreates a dark period in Mexican history, one that has left an indelible mark on its people. In the summer of 1968, students from all over Mexico converged on the capital, demanding democracy. But with the Olympic Games due to take place there later that year, the government turned to violence, shooting and torturing students. On October 2, a new demonstration protesting the government's actions took place, but this time, the repercussions were even greater, with 300 people dying at the hands of the army. Dindo gathers archival footage and eyewitness accounts to form a chronicle of the brutal massacre, and to illustrate why it is impossible for the Mexican people to forgive and forget.

• **Wed, May 30 at 7:00 and Sun, June 3 at 9:00.**

Dziga Vertov Group

VLADIMIR ET ROSA

1971, 103 min, 16mm-to-DCP. In French with English subtitles.

"In 1970, Godard and Jean-Pierre Gorin continued their run of politically-inspired work – nominally Maoist but locked in conflict between doctrine and image – with a Brechtian farce of the trial of the Chicago Seven. What emerges is a probing psychological analysis of the modern radical as well as an incipient effort to speak in a new voice in another court: Godard and Gorin themselves, raising a racket on a tennis court with the help – or, rather, the decisive hindrance – of a low-tech feedback loop. It resounds with the tangled discourse of a troubled time and suggests an incipient desire to play the game again, if by a new set of rules." –Richard Brody, NEW YORKER

Richard Brick CONSPIRACY AND THE DYBBUK

1971, 25 min, 16mm, b&w

This short film documents the exorcism ceremony performed by the Radical Jewish Union of New York on the steps of Manhattan's Federal Courthouse, in which the participants attempted to banish the evil spirit or dybbuk possessing Julius Hoffman, the judge who presided over the trial of the Chicago Seven.

• **Sat, June 2 at 8:45.**

DOCUMENTARISTS FOR A DAY

June 6-21

This series, which we inaugurated in February and will be continuing in June, highlights the documentary achievements of directors more widely known for their fiction films. Part 2 brings together a diverse constellation of filmmakers including Orson Welles, Claire Denis, Raúl Ruiz, Manoel de Oliveira, Martha Coolidge, Satyajit Ray, and Spike Lee (among others), and features a special sidebar showcasing the numerous, little-known television documentaries of Éric Rohmer.

While their subjects, motives, and modes of exploration vary greatly, these films all demonstrate the allure of nonfiction filmmaking and its capacity for accommodating the sensibilities and approaches of such a wide range of artists. At the same time these films reveal new dimensions of each particular author's work.

Conceived and co-curated by Bora Kim, who also wrote the film descriptions below (unless otherwise noted).

Special thanks to Brian Belovarc (Janus Films); Cassie Blake (Academy Film Archive); Dies Blau (INA); Manuel Casimiro de Oliveira; Kitty Cleary (MoMA); Stefan Droessler (Munich Film Museum); Amélie Garin-Davet (Cultural Services of the French Embassy); Manuela Guillemard (Réseau Canopé); Nadège Le Breton (Why Not Productions); Spike Lee; Sara Moreira (Cinamateca Portuguesa); Elena Rossi-Snook (Reserve Film and Video Collection of the New York Public Library); Filippo Ruffilli, Federico Spoletti & Emanuele Tasselli (SUB-TI Ltd); Abderrahmane Sissako; and Richard Steele (HBO).



FILMING OTHELLO

DIDACTIC CINEMA: THE DOCUMENTARIES OF ÉRIC ROHMER

Part 2 of "Documentarists for a Day" opens with a special series-within-the-series devoted to the numerous – but, outside France, virtually unseen – TV documentaries of Éric Rohmer. Throughout the 1960s Rohmer made short and medium-length, pedagogically-oriented programs for educational television, in which he delves into the lives and work of important writers, thinkers, and other historical figures such as Blaise Pascal, Stéphane Mallarmé, Victor Hugo, and Louis Lumière, or explores various schools of thought, concepts, or historical periods. Unapologetically didactic, they encompass primary documents, narration, reenactments, and footage filmed in locations connected to the various subjects. These films reveal a dimension of Rohmer's work that is very different in form than his narrative features, but they anticipate his extraordinary period films (such as *THE MARQUISE OF O...*, *PERCEVAL LE GALLOIS*, and *THE LADY AND THE DUKE*), while illuminating the voraciously curious, ever precise, and incisively perceptive mind that animates every one of his works.

"For the past two years I have made a certain number of programs for educational television. I say 'programs,' but I could say 'films,' because none of them was made 'live' (en direct), and in my opinion they are all part of my work, on the same footing as my fictional films. And I don't think that they are minor works: they are as valuable as the rest."
–Éric Rohmer

All the Rohmer documentaries are in French with projected English subtitles. The Antoine de Baecque & Noël Herpe quotes below are taken from their book, *ÉRIC ROHMER: A BIOGRAPHY*. Special thanks to Archives Réseau Canopé, who provided all the Rohmer films.

PROGRAM 1:

ENTRETIEN SUR PASCAL 1964, 22 min, digital
"With *ENTRETIEN SUR PASCAL*, Rohmer introduced, as the title indicates, a technique of conversation dear to his heart that he was to generalize in several educational programs and reuse in some of his fictional films. [...] Thus he organized around Pascal a 'controversy' in the elevated sense of the term, amiable, philosophical, theological, between Brice

Parain, an aesthetic theorist of language, and the Dominican priest Dominique Dubarle." –Antoine de Baecque & Noël Herpe

LES CABINETS DE PHYSIQUE AU XVIIIÈME SIÈCLE 1964, 25 min, digital

"[A] didactic work on scientific experimentation during the Enlightenment. Drawing on descriptions by Abbé Nollet, Voltaire, Mme de Châtelet, Sigaud Lafond, and the *Encyclopédie*, Rohmer had extras reconstitute five experiments conducted during the period. [...] The filmmaker and the teacher fuse in the attention to concrete details, the juxtaposition of experimental protocols with readings of texts, the contextualization using engraved plates, and the instruments themselves." –Antoine de Baecque & Noël Herpe

LES MÉTAMORPHOSES DU PAYSAGES

1964, 22 min, digital
"Rohmer began by scouting, alone or in the company of Barbet Schroeder, industrial landscapes in northern France...the working-class suburbs north and east of Paris...or in the capital itself.... Then he returned to these sites with the camera operator Pierre Lhomme and his 16mm camera to capture in long, sweeping shots the 'beauty of the industrial landscape.'" –Antoine de Baecque & Noël Herpe

Total running time: ca. 75 min.

• **Wed, June 6 at 7:00 and**
Tues, June 19 at 9:00.

PROGRAM 2:

PERCEVAL OU LE CONTE DU GRAAL

1964, 23 min, digital
DON QUICHOTTE DE CERVANTÈS 1965, 24 min, digital
"[*PERCEVAL* and *DON QUICHOTTE*], made one after the other in the autumn of 1964, testify perfectly to Rohmer's method in the area of 'didactic cinema.' First he did extensive research in the National Library or in the library at the INRP. Then came a 'filming based on documents,' as he himself wrote: textual quotations, work on images.... Finally came a 'vocabulary lesson': Rohmer retranslated Chrétien de Troyes very faithfully, reproducing in a new versification the twelfth-century author's Old French text." –Antoine de Baecque & Noël Herpe

LES CARACTÈRES DE LA BRUYÈRE 1965, 22 min, digital
"[This film] forms a visual reconstitution of the world in which La Bruyère, a tutor at the Château de Chantilly, lived, moved, and wrote. Rohmer and his team filmed on site and at Versailles, in the chapel,

the gardens, and the surrounding countryside, while [actor Antoine] Vitez's voice read selected extracts and a commentary written by the filmmaker." –Antoine de Baecque & Noël Herpe

Total running time: ca. 75 min.

• **Wed, June 6 at 9:00 and**
Wed, June 20 at 7:00.

PROGRAM 3:

LES CONTEMPLATIONS DE VICTOR HUGO

1966, 20 min, digital
"Rohmer traveled to the island of Jersey to find and film, alone and with a small Paillard 16mm camera, the places that had inspired some of his favorite poems.... [...] Victor Hugo's "Les Contemplations," a work reread, walked, and filmed by Éric Rohmer, is in fact one of the filmmaker's most poetic miniatures." –Antoine de Baecque & Noël Herpe

STÉPHANE MALLARMÉ 1968, 28 min, digital
"To get around the problem of Mallarmé's esotericism, Rohmer decided to make use of the interview, but this time in the form of a direct conversation with the poet...who had died two decades before the filmmaker's birth. Working at the National Library, Rohmer came across an interview Mallarmé gave Jules Huret...in 1891, and decided to make it the heart of his film." –Antoine de Baecque & Noël Herpe

VICTOR HUGO ARCHITECTE 1969, 25 min, digital
"[This film] adopted a by then classic schema of Rohmerian television: the juxtaposition of text (extracts read from "Notre-Dame de Paris," from "Quatre-vingt-treize, Le Rhin") and images (ink drawings, engravings, Hugo's sketches, Atget's photos of old Paris) with the commentary written by Rohmer and spoken by Antoine Vitez." –Antoine de Baecque & Noël Herpe

Total running time: ca. 80 min.

• **Thurs, June 7 at 7:00 and**
Wed, June 20 at 9:00.

PROGRAM 4:

L'HOMME ET LES IMAGES 1967, 35 min, digital
"In *L'HOMME ET LES IMAGES*, the filmmakers René Clair, Jean Rouch, and Jean-Luc Godard express their opinions in interviews conducted by Georges Gaudu." –Antoine de Baecque & Noël Herpe
A CONVERSATION ABOUT CONCRETE / ENTRETIEN SUR LE BÉTON 1969, 30 min, digital
"Rohmer's interest in urban architecture...led him



VERS MATHILDE



OPERATION CONCRETE



VISIT, OR MEMORIES AND CONFESSIONS

first to make one of his most personal little television films, *A CONVERSATION ABOUT CONCRETE*. Claude Parent, a defender of this material and the inventor of the concept of 'oblique cities,' literally captivated Rohmer, even if Rohmer did not share his taste for inclined floors. [...] With the help of an expert on concrete, Jean Rudel, Rohmer got Parent and his partner Virilio to talk." —Antoine de Baecque & Noël Herpe

Total running time: ca. 70 min.

- **Thurs, June 7 at 9:00 and Thurs, June 21 at 7:15.**

PROGRAM 5:

POSTFACE À L'ATALANTE 1968, 17 min, digital
"[This film comprises] an interview with François Truffaut regarding his view of Jean Vigo's cinema."
—Antoine de Baecque & Noël Herpe

LOUIS LUMIÈRE

1968, 65 min, digital
"Comfortably settled in an armchair and soon joined by Henri Langlois, Jean Renoir, lively and brilliant, talk[s] about his astonishment upon discovering Lumière's short films. He mention[s] their pictorial and civilizing context, which made them the equivalent of an impressionist work, he praise[s] the vibrant capture of real life, and laud[s] the composition, which is far more elaborate than has generally been thought."
—Antoine de Baecque & Noël Herpe

Total running time: ca. 85 min.

- **Fri, June 8 at 7:00 and Thurs, June 21 at 9:00.**

Orson Welles FILMING OTHELLO

1978, 84 min, 16mm-to-DCP. Restored DCP courtesy of the Munich Film Museum.
FILMING OTHELLO was originally intended as the first installment in a series of film 'memoirs' in which Welles would discuss individual films and their history (the second was to be about THE TRIAL). That prospect never came to fruition. Perhaps for that reason, this film about his 1951 adaptation of the Shakespeare play stands out as a rare opportunity to witness Welles at his most voluble. With quasi-modesty and lighthearted self-deprecation, he recounts the trials and the joys of realizing OTHELLO. Due to complications in distribution and rights, FILMING OTHELLO never enjoyed wide release in the States. Welles's wit and brilliance as a storyteller and soliloquist are on full display in one of the most revealing and earnest films of his oeuvre.

- **Fri, June 8 at 9:00, Thurs, June 14 at 7:00, and Sun, June 17 at 4:30.**

Claire Denis VERS MATHILDE

2005, 84 min, 35mm. In French with projected English subtitles.
"Kinetic investigator par excellence," French choreographer Mathilde Monnier takes center stage in

this documentary by Claire Denis. The film chronicles the creation, rehearsal, and performance of a dance piece entitled "Deroutes," and reveals Denis's own fascination with the art form. Her reverent and meditative cinematography forms an apt tribute to Monnier's enigmatic persona and creative process. In Denis's own words, the film is less a portrait of the artist than a "move towards getting to know a friend, a filmed token approach to dance at work."

- **Sat, June 9 at 5:00 and Fri, June 15 at 7:00.**

Raúl Ruiz OF GREAT EVENTS AND ORDINARY PEOPLE: THE ELECTIONS / DES GRANDS ÉVÉNEMENTS ET DES GENS ORDINAIRES: LES ÉLECTIONS

1979, 60 min, 16mm-to-digital. In French with English subtitles.
As a Chilean exile living in Paris, Raúl Ruiz was commissioned to make a TV documentary about the 1978 French presidential elections. Contrary to what the producers and the polls had projected at the time, however, the Left lost by a narrow margin. Ruiz saw this as an opportunity for a humorous and self-reflexive exercise, as if to poke fun at the anti-climactic outcome of the historical moment. He calls liberally upon the ready-made tropes of the TV documentary genre – B rolls, talking heads, boilerplate shots and angles – to convey the impossibility of accurate reportage, especially in relation to his position as a perpetual outsider. Many of Ruiz's films exhibit a kind of circularity, and LES ÉLECTIONS is likewise explicitly self-referential. Yet, while employing the documentary mode, it remains no less committed to the surreal and to the labyrinthine, becoming a refreshing critique of the wayward nature of truth.

- **Sat, June 9 at 7:00, Thurs, June 14 at 9:00, and Sat, June 16 at 5:30.**

Martha Coolidge NOT A PRETTY PICTURE

1976, 83 min, 16mm. Print courtesy of the Reserve Film and Video Collection of the New York Public Library.
Driven to restage her experience of rape at sixteen, Martha Coolidge's feature-length directorial debut is a multifaceted documentary about an intensely personal experience. The actors she cast, all deliberately chosen, make for a rag-tag ensemble. The female lead who plays the director's young self was also a rape victim, and one of the schoolgirls was Coolidge's real roommate, and is thus older by a decade than the rest of the crew. As amateur as the film may appear on the surface, NOT A PRETTY PICTURE is both a compelling exercise in catharsis and an attempt at a larger critique of silence around rape. In viewing the film, a rare kind of alienation emerges – one that is both troubling and captivating.

- **Sat, June 9 at 8:45 and Sat, June 16 at 7:00.**

Jacques Demy LE SABOTIER DU VAL DE LOIRE

1955, 23 min, 35mm-to-DCP, b&w. In French with English subtitles.
Jacques Demy, as a child, spent one year with a clog-maker and his wife during the bombing of Nantes. For his very first film, he made this beautiful tribute to their kindness and wisdom, and to the dying art of clog-making.

Jean-Luc Godard OPERATION CONCRETE / OPÉRATION BÉTON

1958, 20 min, 35mm, b&w. In French with English subtitles.
In the mid-1950s, a young Jean-Luc Godard secured a job at the construction site of a large dam in the Swiss Alps. Taking the job in order to fund his transition from writing to filmmaking, he chose to make his first short film at the dam itself, and the result was this relatively traditional but still fascinating paean to man's constructive abilities.

**Maurice Pialat
L'AMOUR EXISTE** 1960, 21 min, 35mm, b&w. In French with English subtitles.
"A powerful, prescient documentary essay about the ever-increasing degradation of the modern suburbs, as well as a cri de coeur from his own frustrations. [...] Though Pialat calls attention to the area's cultural and material deprivation and depicts the appalling shanties that endure in the shadows of ostensible progress, he looks at the cycle of life, from stunted youth to stultified labor to impotent retirement, with a total, irreparable, utterly personal grief." —Richard Brody, NEW YORKER

Total running time: ca. 70 min.

- **Sun, June 10 at 4:30 and Wed, June 13 at 8:45.**

Manoel de Oliveira VISIT, OR MEMORIES AND CONFESSIONS / VISITA OU MEMÓRIAS E CONFISSÕES

1982, 73 min, 35mm. In Portuguese with projected English subtitles. Print courtesy of the Cinemateca Portuguesa.
"Oliveira [who died in 2015 at the age of 106] stipulated that this film, due to its personal nature, be shown only after his death. Oliveira's improbable filmography is full of memento mori; VISIT assumes the rare form of an auto-elegy. A prowling camera finds Oliveira in the Porto house where he has lived for four decades and that he is preparing to leave. He addresses the audience directly, setting the film's droll, convivial tone: he recounts his family history, shares some home movies, reenacts a run-in with the military dictatorship; holds forth on cinema, on men and women, on agriculture and architecture. Oliveira's late career took the form of a long goodbye, but this actual farewell is no less touching in its simplicity and lucidity." —Dennis Lim, ARTFORUM

- **Sun, June 10 at 7:00 and Sat, June 16 at 9:00.**

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FÄRÖ DOCUMENT 1979

Satyajit Ray

RABINDRANATH TAGORE

1961, 54 min, 35mm, b&w. In English and Bengali with English subtitles. Archival print courtesy of the Academy Film Archive. "Through documentary and archival footage, Satyajit Ray presents an in-depth portrait of the life of his compatriot Rabindranath Tagore. A great writer, poet, composer, and painter, Tagore was instrumental in bringing the Bengali language into cultural expression through various art forms, and was the first non-European to win the Nobel Prize for Literature in 1913. Tagore was also an active proponent of Indian independence from British rule. A fascinating exploration into the life of one of India's great cultural icons." –ICA LONDON

"Ten or twelve minutes of it are among the most moving and powerful things that I have produced." –Satyajit Ray

&
Satyajit Ray
SIKKIM

1971, 55 min, 16mm. Preserved by the Academy Film Archive. "Banned for some 30 years, this documentary presents a window on to life in the hidden mountain kingdom of Sikkim, nestled between Nepal, Bhutan, and Tibet, which formally became part of India in 1975. Originally commissioned by the former Chogyal (King) of Sikkim, this documentary presents a fascinating look into this rarely seen Himalayan land." –ICA LONDON

• **Sun, June 10 at 9:00 and Sun, June 17 at 6:30.**

Budd Boetticher
ARRUZA

1972, 73 min, 16mm. Best known for producing miracles on his B budgets, Boetticher is also notable for his brief stint as a matador. It was bullfighting that gave him his start in the film industry, when he served as technical adviser on Rouben Mamoulian's BLOOD AND SAND (1941). After two decades spent establishing a name in the B-movie industry, Boetticher went into self-

willed obscurity in the 1960s in pursuit of his lifelong obsession. The resultant documentary, ARRUZA, is the definitive portrait of legendary Mexican bullfighter Carlos Arruza, a true labor of love that witnessed among other tribulations the untimely death of its subject in a car crash in 1966 shortly after the completion of the shoot. Nearly ten years in the making, the film serves as testament to Boetticher's maverick sensibilities, and as a peculiar artifact in his expansive career.

• **Mon, June 11 at 6:45 and Fri, June 15 at 9:00.**

Spike Lee
4 LITTLE GIRLS

1997, 102 min, 35mm. Print courtesy of the Academy Film Archive. While still a student at NYU, Spike Lee was interested in making a film about the 1963 bombing of the 16th Street Baptist Church in Birmingham, Alabama. As he honed his craft over the intervening years, the form of his pursuit – he had originally considered a reenactment – also evolved. While 4 LITTLE GIRLS remains anchored in the gravity of the historical event, it also looks forward to the present moment. Relying equally on archival footage and on contemporary interviews, Lee interrogates historical remembrance and refuses to let the four girls whose lives were lost in the bombing become nameless martyrs. While deceptively straightforward in style, Lee's first documentary is characteristically unapologetic, an example of his unparalleled ability to give voice to the victimized.

• **Mon, June 11 at 8:30 and Mon, June 18 at 6:45.**

Ingmar Bergman
FÄRÖ DOCUMENT

1969, 59 min, 35mm-to-DCP. In Swedish with English subtitles. Ingmar Bergman was location scouting for THROUGH A GLASS DARKLY when his producers suggested Färö, a small island in the Baltic Sea. Much to Bergman's own surprise, this encounter

yielded a lasting relationship spanning six feature films, a television series, and two documentaries. Filmed in 1969 over a period of six weeks, and aired on Swedish television to much public acclaim, FÄRÖ DOCUMENT is stylistically sparse and obliquely political in nature, quietly documenting the ebb and flow of a place in which Bergman himself was becoming increasingly invested.

With:
Ingmar Bergman KARIN'S FACE / KARINS ANSIKTE 1984, 14 min, 35mm. In Swedish with English subtitles. Print courtesy of the Swedish Film Institute. Bergman's last work for the cinema is a filmic collage of his mother, conveyed through a slow and steady survey of old family photographs. Unadorned save for a minimal piano score composed by Bergman's former wife Käbi Laretei, it is a meditative exercise that needs no narration.

• **Tues, June 12 at 6:45 and Mon, June 18 at 9:00.**

Ingmar Bergman
FÄRÖ DOCUMENT 1979

1979, 105 min, 35mm-to-DCP. In Swedish with English subtitles. Ten years after making FÄRÖ DOCUMENT, still fascinated by what he termed the "schizophrenia surrounding Färö," Bergman followed up with FÄRÖ DOCUMENT 1979. In both films, Bergman devotes lengthy sequences to daily labor – hogs are slaughtered in real time, roofs thatched, and meals prepared from the day's catch. As if anticipating Färö's future popularity as a tourist destination, Bergman seems to want to preserve a cherished time and place, humbly dedicating the films to the town's inhabitants.

• **Tues, June 12 at 9:15 and Tues, June 19 at 6:30.**

Abderrahmane Sissako
ROSTOV-LUANDA

1998, 76 min, digital. In French with English subtitles. "When Abderrahmane Sissako embarked on his studies at the Moscow film school, he met the Angolan freedom fighter Baribanga. They spent 30 hours together on the train from Moscow to Rostov, where they were to spend a year learning Russian. This journey made a great impression on the director. Baribanga's experiences in Angola, the African country that was the last to gain independence, were characterized by violence and resistance. Sissako, who grew up in Mali, had a relatively carefree childhood and only faced political problems later in life. They never saw each other again. In the documentary ROSTOV-LUANDA, 16 years after their encounter Sissako decides, with only one picture of Baribanga in his pocket, to travel to Angola to look for his former traveling companion. The film is a report of his quest for Baribanga and a reflection on his own life, but just as much a powerful portrait of a country in transformation." –INTERNATIONAL FILM FESTIVAL ROTTERDAM

• **Wed, June 13 at 7:00 and Sun, June 17 at 9:00.**

LA OLA | NY 2018

INDEPENDENT FILMS FROM SPAIN • June 15-17

LA OLA is a showcase of the best independent contemporary films from Spain. The showcase celebrates its fourth edition, creating a bridge between Spain and the Americas to bring groundbreaking cinema to New York, Los Angeles, and, now, Mexico City. LA OLA offers a curated selection of critically-acclaimed films, selected and awarded at the most remarkable European film festivals. Despite their critical success, these films have struggled to gain access to the traditional distribution channels. LA OLA aims to create a bridge between Spain and the U.S. to address this problem, giving exposure to all these extraordinary works on this side of the Atlantic.

LA OLA is organized by La Panda Productions, Playtime Audiovisuales, and Rocío Mesa, in partnership with Spain Fresh; with the principal support of Acción cultural Española AC/E and SPAIN Arts & Culture; co-presented in partnership with MUBI and Curtocircuito; and with the collaboration of the Consulate General of Spain in New York and Embassy of Spain in the United States.



NIÑATO

Q&A after the screening with the director!

Adrián Orr

NIÑATO

2017, 72 min, digital. In Spanish with English subtitles. David, aka "Niñato," a young, unemployed single father and occasional rapper, lives with his parents, his child, his sister, and his niece. In the midst of this rather peculiar family life, he tries to preserve a few minutes for himself and his passion for rhyme and music. In the intimacy of his daily life, which NIÑATO depicts with a tender and immersive focus on habitual gestures and silences, the importance of the family unit becomes apparent. David's dedication to keeping his dream alive reinforces his concern with the education of the children, especially the youngest, Oro. Little by little, Oro's growing confidence and his father's passion seem to reinforce each other in mutual harmony, and we sense that David has succeeded in passing on the lesson that Oro needs to find his own way in life.

Preceded by:

Luis López Carrasco ALIENS 2017, 23 min, digital. In Spanish with English subtitles.

"This world has always seemed to me to be somewhat strange, somewhat alien to all of my emotions." An alien is a foreigner, an outcast, and, in popular culture, an inhabitant from another planet. Tesa Arranz, a key figure in the 1980s Madrid scene and the lead singer of the Zombies, has painted over 500 portraits of outer-space creatures. Confronting the singer's paintings with the memories of her youth, her poems and diaries, ALIENS depicts an emotional landscape in Spanish history where happiness, nightmarish experimentations, and alienation walked hand-in-hand.

• **Fri, June 15 at 8:00.**



DONKEYOTE

Elena Martín
JÚLIA IST

2017, 90 min, digital. In German and Catalan with English subtitles.

Julia decides to do an Erasmus in Berlin. She will leave home for the first time, without thinking about it too much, prepared for adventure. The city, cold and gray, gives her an icier welcome than she expected, and confronts her expectations with harsh reality: Julia's new life seems to be far from the one she imagined in the classrooms of Barcelona.

Preceded by:

César Pesquera SANTA ANA

2017, 8 min, digital. In English.

Part art film, part documentary, SANTA ANA aims to elucidate the link between evil and the famed Santa Ana winds in Southern California, which are supposedly responsible for a tense, uneasy, wrathful mood among the people of Los Angeles.

• **Sat, June 16 at 8:00.**

Chico Pereira
DONKEYOTE

2017, 86 min, digital. In Spanish with English subtitles.

Manolo, who leads a simple life in Southern Spain, loves two things: his animals, in particular his donkey Gorrión ("Sparrow"), and wandering through nature. Against the advice of his doctor, he decides to plan one last trek in the U.S., the brutal 2,200-mile Trail of Tears. But not without his donkey. Overcoming the small obstacles of shipping a donkey, Manolo's chronic arthritis, a history of heart attacks, and Gorrión's fear of water are just a few matters of concern. As their adventure continues, Manolo's wondrous friendship with his animal finds a beautiful equilibrium. Will they find the American West? More importantly, will they be able to see life as it is, and not as it should be?



THE SEA STARES AT US FROM AFAR

Preceded by:

Laura Ferrés THE DISINHERITED /

LOS DESHEREDADOS 2017, 18 min, digital. In Catalan and Spanish with English subtitles.

A portrait of the director's father as he faces the end of his family business. Pere Ferrés is 53 years old and owns a small bus company. His straitened circumstances force him to drive drunken bachelor-party-bound revelers who destroy his vehicle, but he is not prepared to lose his dignity.

• **Sun, June 17 at 5:30.**

Manuel Muñoz

THE SEA STARES AT US FROM AFAR /
EL MAR NOS MIRA DE LEJOS

2017, 92 min, digital. In Spanish with English subtitles.

According to legend, an ancient and forgotten civilization lies buried beneath a large expanse of dunes. For more than a century, certain travelers have reached this remote and desolate territory looking for the traces of ancient inhabitants, the ruins of a city, or perhaps a sort of lost utopia. Ignorant of these myths and the romantic delusions of archaeologists and adventurers, a few men, barely visible among the sands, today inhabit in solitude that place facing the sea.

Preceded by:

Tono Mejuto QUIASMA 2018, 12 min, digital, b&w.

A dance film that captures the research and choreographic process of Javier Martín for his work 'the exform,' performed for the first time in September 2016 at the Teatro Colón de A Coruña, Spain. Filmed on 16mm, QUIASMA explores the intersection between performance and visual arts in a context of collective research around the arts of movement.

• **Sun, June 17 at 8:00.**



PALMERSTON BLVD

THE VIDEOS OF DAN ASHER

The artist Dan Asher exhibited internationally for almost four decades before passing away in 2010. Asher was a capricious character who worked like an anthropologist, observing and documenting human behavior, and who admired the fine balance between inspiration and malaise in city life. He consistently tried to push beyond what we know and are comfortable with, and what we're fearful of. As a result, his works reflect his infatuation with the human element and our poetic relationships with one another.

Though he was known primarily for his photography, drawing, and sculpture, Asher created numerous video works as well, and these mostly very short pieces shed light on the complexities of his mercurial mind. His subjects range from the New York music scene in the 1970s and 80s to boxing matches to fixations with garbage to the beauty in life's simple moments. Amidst the cluttered accumulation of thoughts and images that often overwhelmed such a sensitive artist, we see intense focus on documenting his various fascinations. His genuine infatuation with all aspects of life reveals itself in the footage through the unique perspective of an artist struggling with, and yet somehow thriving with (either in spite of or perhaps because of), Asperger's.

This program, presented on the occasion of an exhibition at Martos Gallery, and organized by Ebony L. Haynes (Director, Martos Gallery), Brandon Johnson (author, "Far From the Madding Crowd: Perspectives on the Life and Work of Dan Asher"), and Tom Jarmusch (artist and filmmaker), showcases more than a dozen of Asher's little-seen videos.

For more info about the exhibition at Martos Gallery (41 Elizabeth St.), which runs from March 16-April 22, visit: www.martosgallery.com

SIGNS OF THE TIMES 1997, 2 min, VHS-to-digital

A BIRD IN THE HAND 1997, 1 min, VHS-to-digital

FISHING SONG, GREENLAND 1997, 5 min, VHS-to-digital

MAD COW DISEASE 1998, 3 min, VHS-to-digital

FAR FROM THE MADDING CROWD

1996, 10 min, VHS-to-digital

NOTES FROM THE UNDERGROUND – MONUMENT

1996, 7 min, VHS-to-digital

SALARY MAN 1997, 1 min, VHS-to-digital

NERVES AND LAUGHTER 1997, 30 sec, VHS-to-digital

SENSITIVE CHAOS 1996, 1 min, VHS-to-digital

THEOLOGICAL CHRISTIAN 1997, 8 min, VHS-to-digital

NOTES FROM THE UNDERGROUND – TO SLEEP BUT NOT

TO DREAM 1996, 4.5 min, VHS-to-digital

HAIRCUT 1993, 26.5 min, VHS-to-digital

FICKLE FINGER 1997, 1 min, VHS-to-digital

Total running time: ca. 75 min.

• **Tues, April 3 at 7:30.**

MILLENNIUM FILM JOURNAL NO. 67

This program celebrates the publication of Millennium Film Journal No. 67, which offers an indication of the expanse of territory explored by contemporary moving images artists: from celluloid to GIFs, from installations to intimate screenings, working with materials personal or impersonal created with diverse methods and in multiple technologies, or drawn from many types of archive, from family photos to graphic fragments pulled from internet pornography. This program is a sampling of that cornucopia.

Programmed by Rachel Stevens & Grahame Weinbren, with help from Josh Guilford and Seth Watter. All film descriptions adapted from Millennium Film Journal No. 67. For more info about Millennium, visit: mfj-online.org

Lorna Mills & collaborators **WAYS OF SOMETHING** [Episode 1 excerpt]

2014, 16 min, digital

"Mills invited over a hundred, mostly North American and European artists to produce a one-minute moving image sequence in response to an excerpt of equivalent length from John Berger's original BBC program [WAYS OF SEEING]. Mills selected and edited 114 of these 'crowd-sourced' responses into a four-part video that mirrors the original program's episodic structure and is precisely synced to Berger's voiceover." —Johanna Gosse, "Ways of Seeing After the Internet"

Dan Browne **PALMERSTON BLVD**

2017, 16 min, digital

"I had started taking photographs of my living room window as a means of working towards an increased sense of awareness, a means for experiencing how seemingly static things encountered amidst one's daily existence change slowly over time. By the time the project was finished, I had taken 250,000 images (or twice as many as all of my other photographs combined) and inadvertently documented my first year of domestic life as a parent." —Dan Browne, from "Fever in the Insta-Archive: An Interview with Dan Browne" by Clint Enns

Lorna Mills & Yoshi Sodeoka **MONEY2**

2012, 1 min, digital

Lorna Mills **ETHEREAL IMPERIAL NO. 2**

2017, 3 min, digital

Lorna Mills **ETHEREAL IMPERIAL NO. 4**

2017, 3 min, digital

"What strikes [one] on first viewing of a loop by Lorna Mills is the apparent ugliness of it all: ugliness in terms of subject or content and ugliness in terms of pictorial structure. Beauty, traditionally, prolongs its perception by swinging the eye on a grand tour of sorts; and ugly is that which distracts and confuses and makes the eye smart from its overexertion." —Seth Barry Watter, "Lorna Mills, or the Uses of Ugliness"

Naeem Mohaiemen **RANKIN STREET, 1953**

2013, 8 min, digital

"In TRIPOLI CANCELLED (discussed in MFJ 67) the kernel of the story is born of an auto-biographical morsel — a story about how Mohaiemen's father was stuck in this very airport for nine days without a passport before the Bangladeshi embassy intervened — and many of the details are pulled from Naeem Mohaiemen's real life, but the essence and structure of the story are a dream-like fiction. In contrast, RANKIN STREET, 1953 engages quite directly with traces of Mohaiemen's personal family history and archive, particularly of his father, through looking at the first photographs his father ever made, shot in their family home." —Rachel Stevens, "Naeem Mohaiemen's TRIPOLI CANCELED"

Alee Peoples **DECOY** 2017, 11 min, 16mm

"Watching celluloid requires coming together with a bunch of strangers, sharing sights and sounds in a darkened room, maybe making a friend. More than a showcase for the moving image, the Light Field Festival proposes a view of art as a way to be together with other people creatively, while also suggesting that art's potential for inclusivity increases the more it experiments and deviates from normal experience. Along with other works, Alee Peoples's suburban nightmare, DECOY, suggests the all-too-real terrors of the carceral state." —Patrick Harrison, "Gathering Momentum: Light Field 2017"

Anita Thacher **LOST / IN MEMORIAM**

2010, 7.5 min, digital

"An ode to deceased women poets, beset with the burdens of motherhood and household, but nonetheless committed to expression of ideas, emotions, language, and art. Anita's empathy for her subjects runs through this film and her other works like a silver current." —Grahame Weinbren, "Anita Thacher Remembrance"

Total running time: ca. 70 min.

• **Tues, May 8 at 7:30.**

VISION FESTIVAL 23

Anthology continues its collaboration with Arts for Art on the occasion of their annual Vision Festival, with a day of film screenings relating to the event. The films will speak to what the Vision Festival represents: community, creativity, and social justice. This year's festival will recognize composer-pianist Dave Burrell, and the film program will include a brand-new short documentary about Burrell produced specifically for these screenings, as well as films about master percussionist Sunny Murray and avant-garde piano genius Cecil Taylor.

Arts for Art celebrates 23 years of the multi-arts FreeJazz Vision Festival in New York City. The one-week festival, running from May 23-28, will present global artists ranging from new talents to legendary artists in music, dance, visual art, film, and poetry. Additionally, the festival will include panel discussions on challenges within the art world as well as social responsibilities and justice. For more info about Vision Festival 23 visit: www.artsforart.org/vf23.html

PROGRAM 1:

G rard Patris & Luc Ferrari

CECIL TAYLOR   PARIS – LES GRANDES R P TITIONS

1968, 45 min, digital

According to Cecil Taylor, there are two locations for the study of music: the academy and "across the railroad tracks." In this film, Taylor asserts that he takes inspiration from the latter. Originally made for French television, the documentary features Cecil Taylor and his quartet, filmed in the big halls of a private hotel on the Place des Vosges during a trip to Paris in 1966. The band includes Jimmy Lyons on alto sax, Alan Silva on acoustic double bass, and Andrew Cyrille on drums.

Preceded by:

Michael Lucio Sternbach

DAVE BURRELL: ECHO

2018, 30 min, digital

Dave Burrell is an international figure in the contemporary creative music scene. Hailing from Harlem, in 1946 he moved to Hawaii before returning to New York in the 1960s. There he quickly emerged as a leader in the contemporary jazz scene where he played alongside other famous musicians such as Pharoah Sanders and Archie Shepp. With a career spanning more than 50 years, it is time to celebrate the achievements of this giant of modern music. The film includes interviews with Burrell and his peers, as well as live concert footage. On Wednesday, May 23, as part of the Vision Festival, Arts for Art will celebrate Burrell's lifetime of achievement with performances featuring musicians from across his storied career.

• **Mon, May 21 at 7:00.**



Cecil Taylor, Photo by Herve Gloaguen

PROGRAM 2:

Antoine Prum

SUNNY'S TIME NOW – A PORTRAIT OF JAZZ DRUMMER SUNNY MURRAY

2008, 108 min, digital

This documentary retraces the longstanding career of avant-garde drummer Sunny Murray, one of the most influential figures of the Free jazz revolution. Through a series of interviews with key witnesses as well as historic and contemporary concert footage, it reassesses the relationship between the libertarian music movement and the political events of the 1960s, whose social claims it so intimately reflected. By doing so, it also recounts how the most radical forms of musical expression were excluded from the major production and distribution networks as the libertarian ideal went out of fashion.

Beyond its historical approach, the film follows Sunny Murray on current gigs, showing his daily struggle to perpetuate a musical genre which is still widely ignored by the general public. In doing so, SUNNY'S TIME NOW also dwells on the near-clandestine community of aficionados who continue to worship the gods of their musical coming-of-age, and whose unflinching support has permitted free improvisational music to live on.

• **Mon, May 21 at 9:00.**

FESTIVALS

THE NEW YORK POLISH FILM FESTIVAL

May 2-6

The 14th New York Polish Film Festival shows the true face of contemporary Polish cinema. This year the Festival will present seven NYC premieres by young Polish directors.

The last two years were exceptional ones for Polish cinema, as demonstrated both by the numerous awards received by Polish films at international film festivals and by the millions of tickets sold within Poland itself. The vitality of Polish cinema is a result of the great diversity of films that are being made. During the NYPPF, audiences can see blockbusters and period pieces, art-house works, movies that engage with social and political issues, and great documentary films.

You are invited to discover new films and meet with the actors and directors to discuss what Polish filmmakers have to offer.

• **Please visit our website for the full schedule: www.nypff.com**

NEW YORK SHORTS INTERNATIONAL FILM FESTIVAL

May 31-June 2

The King of Shorts returns to NYC! New York Shorts International Film Festival showcases the finest short films from around the world in genres including animation, documentaries, dramas, and comedies, directed by everyone from experienced professionals to new, undiscovered filmmakers.

The programs start at 7:00 & 9:00 each night.

Tickets: \$14 / All-Access Film Pass: \$25

• **For complete program info visit: www.NYshortsFest.com**

18TH ANNUAL BICYCLE FILM FESTIVAL

June 23

A celebration of bicycles through film, music, and art. Screenings at Anthology Film Archives take place on June 23.

• **For more info, visit: www.bicyclefilmfestival.com**

NEWFILMMAKERS NY SERIES

The NewFilmmakers Screening Series selects films and videos often overlooked by traditional film festivals. The NewFilmmakers Series began in 1998 and over the past twenty years has screened over 1,000 feature and 4,000 short films. In 2000 we brought the Havana Film Festival to New York and in 2002 we started NewFilmmakers Los Angeles. Our YoungFilmmakers & AltFest Series screen monthly. Many well-known shorts and features including THE BLAIR WITCH PROJECT and TOO MUCH SLEEP have had their initial screenings at NewFilmmakers.

NewFilmmakers LA now screens monthly at the AT&T Center in Hollywood. We began NewFilmmakers Online in order to give filmmakers the opportunity to exhibit and distribute their films directly to the public.

Check our schedule online at www.NewFilmmakers.com for updated information. Please note that NewFilmmakers is not programmed or administered by Anthology Film Archives staff; for further information contact info@newfilmmakers.com

NEWFILMMAKERS NY FILM SCHOOL SERIES

NewFilmmakers regularly invites leading film schools to present films and to discuss their programs with potential students.

NEWFILMMAKERS NY SPECIAL PROGRAM SERIES

Our Group Screening Series give new filmmakers a chance to reach their audiences. We also have a Women Filmmakers Series, as well as Sci-Fi and Middle East Film Programs.

SUBMIT YOUR FILM/VIDEO

Screen your film/video with NewFilmmakers New York. Have your film seen by audiences and critics at one of independent film's leading theaters. For more information and an application form write us or visit www.NewFilmmakers.com. Films can be submitted directly on www.NewFilmmakers.com or on www.Withoutabox.com & www.FilmFreeway.com.

CONTACT INFORMATION:

Bill Woods, New York Director
Larry Laboe, Los Angeles Director
Bill Elberg, NewFilmmakers Online Director

Lili White, Women's Programming
Brandon Ruckdashel, Program & Technical Director
Barney Oldfield, Executive Producer

Tel: 323-302-5426
barney@newfilmmakers.com
PO Box 4956, New York, NY 10185-4956

NewFilmmakers
New York
New York's Leading Screening Series

ALTFEST FESTIVAL RETROSPECTIVE WITH FILMS FROM QFLIX AND CINEMA DIVERSE ALONG WITH NEW ALTFEST SUBMISSIONS

ALTFEST FEATURE FILM:

qFlix Philadelphia Selection, curated by Thomas Cardwell

Li Bin WELCOME TO DEAD HOTEL (2016, 90 min, digital)

• *Wed, April 4, Shorts 1 at 6:00, Shorts 2 at 7:15, Shorts 3 at 8:00, Feature at 9:30.*

WOMEN FILMMAKERS

MONO NO AWARE

FEATURE FILM:

Ann Oren THE WORLD IS MINE (2017, 68 min, digital)

• *Wed, April 18, Shorts 1 at 6:00, Shorts 2 at 7:15, Special Pgm at 8:15, Feature at 9:45.*

FILMS FROM AROUND THE WORLD

FEATURE FILM:

Bruce Cheung DON'T COME BACK FROM THE MOON (2017, 82 min, digital)

• *Wed, April 25, Shorts 1 at 6:00, Shorts 2 at 7:15, Shorts 3 at 8:15, Feature at 9:30.*

NIGHT OF COMEDIES

FEATURE FILM:

Mark Coffey WRITING HOME (2016, 91 min, digital)

• *Tues, May 1, Shorts 1 at 6:00, Shorts 2 at 7:00, Shorts 3 at 8:15, Feature at 9:30.*

GENTRIFICATION & SOCIAL CHANGE

FIRST FEATURE FILM:

Sophia Tewa SEAMAN AND 207 (2017, 78 min, digital)

SECOND FEATURE FILM:

Nick Flavin CLOSE FRIENDS (2017, 70 min, digital)

• *Wed, May 2, Shorts at 6:00, First Feature at 7:15, Second Feature at 8:45.*

YOUNGFILMMAKERS & NEWFILMMAKERS SCREENINGS

FEATURE FILM:

Jordan Horowitz PAINLESS (2017, 81 min, digital)

• *Wed, May 9, Shorts 1 at 6:00, Shorts 2 at 7:00, Shorts 3 at 8:00, Feature at 9:00.*

ACTION FILMS

FEATURE FILM:

Brian McLane THE KILLER'S REQUIEM (2017, 92 min, digital)

• *Wed, May 16, Shorts 1 at 6:00, Shorts 2 at 7:00, Shorts 3 at 8:15, Feature at 9:30.*

CRIME, PUNISHMENT, CHRISTIANITY & MORE

FEATURE FILM:

Christian Igbinovia IN CHARACTER (2017, 96 min, digital)

• *Wed, May 23, Shorts 1 at 6:00, Shorts 2 at 7:15, Feature at 8:45.*

NEWFILMMAKERS PRESENTS NEW FILMS

FEATURE FILM:

Loredana Gasparotto PENTIMENTO (2017, 87 min, digital)

• *Wed, May 30, Shorts 1 at 6:00, Shorts 2 at 7:15, Feature at 8:30.*

ALTFEST PRESENTS NEW FILMS

ALTFEST FEATURE FILM:

Byrn Woznicki HER SIDE OF THE BED (2017, 98 min, digital)

ALTFEST FEATURE FILM:

Patrick Naples YOUNGSTOWN METROPOLITAN (2017, 76 min, digital)

• *Wed, June 6, Shorts 1 at 6:00, Shorts 2 at 7:00, First Feature at 8:00, Second Feature at 9:45.*

YOUNGFILMMAKERS & NEWFILMMAKERS SCREENINGS

FEATURE FILM:

MB McClain KILL TEASER (2017, 87 min, digital)

• *Wed, June 13, Shorts 1 at 6:00, Shorts 2 at 7:00, Shorts 3 at 8:00, Feature at 9:15.*

WAR, WHAT IS IT GOOD FOR

FEATURE FILM:

Olya Schechter A SNIPER'S WAR (2017, 80 min, video)

• *Wed, June 20, Shorts 1 at 6:00, Shorts 2 at 7:15, Shorts 3 at 8:30, Feature at 9:30.*

SEX POSITIVE

FEATURE FILM:

Kamal Ahmed THE MARTYR MAKER (2018, 90 min, digital)

• *Wed, June 27, Shorts 1 at 6:00, Shorts 2 at 7:15, Shorts 3 at 8:15, Feature at 9:30.*

*For complete listings, visit:
newfilmmakers.com*

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**32 SECOND AVENUE
NEW YORK, NY 10003**

DATED MATERIAL

ABOUT ANTHOLOGY FILM ARCHIVES

Anthology Film Archives is an international center for the preservation, study, and exhibition of film and video, with a special emphasis on alternative, avant-garde, independent productions and the classics. Anthology is a member of FIAF, the International Federation of Film Archives, and AMIA, the Association of Moving Image Archivists.

BRIEF HISTORY OF THE ORGANIZATION

Anthology Film Archives first opened on November 30, 1970, at the Joseph Papp Public Theater. In 1973 it relocated to 80 Wooster Street. Pressed by the need for adequate space, in 1979 it acquired Manhattan's Second Avenue Courthouse building. After an extensive renovation, the building was adapted in the mid-1980s to house two motion-picture theaters, a film preservation department, a reference library, administrative offices, and an art gallery. Anthology opened at its current location on October 12, 1988.

EXHIBITION PROGRAM

Anthology's programming is among the most diverse and eclectic of any repertory cinema in the U.S., encompassing our foundational Essential Cinema series, as well as premieres, revivals, retrospectives, and survey screenings of contemporary and classic works of cinema. Anthology features important and under-recognized filmmakers and artists working in a wide range of styles and genres, and presents more than 1,000 programs each year, often with the filmmakers appearing in person. We remain deeply devoted to screening works on their original formats, in particular 35mm, 16mm, and Super-8mm.

ESSENTIAL CINEMA COLLECTION

A unique cycle of films screened on a repertory basis, the Essential Cinema collection consists of 110 programs/330 individual titles assembled in 1970-75 by Anthology's Film Selection Committee: James Broughton, Ken Kelman, Peter Kubelka, P. Adams Sitney, and Jonas Mekas. It was an ambitious attempt to define the art of cinema. The project was never completed, but even in its unfinished state the series provides an uncompromising critical overview of cinema's history.

Directions

Subway: F train to 2nd Avenue, walk two blocks north on 2nd Avenue to 2nd Street.

6 or B/D/F train to Bleecker St./Broadway Lafayette, walk two blocks east to 2nd Ave and north to 2nd St.

Bus: M15 to 3rd Street / M15 Select to Chrystie St/Houston St

Administrative Office Hours: Mon-Fri 10:30-6:30

Tel: 212.505.5181 **Fax:** 212.477.2714

Ticket Prices

\$11 General

\$9 Essential Cinema (**Free for Members**)

\$9 Students (with ID) & Seniors (65 & over)

\$7 AFA Members & Children (12 & under)

FILM & MEDIA PRESERVATION

Anthology's preservation program was established in 1972. We have been steadfastly committed to the preservation and restoration of work by the most important American independent and experimental filmmakers. Works preserved by Anthology – over 1,000 to date – include those of Stan Brakhage, Shirley Clarke, Joseph Cornell, Maya Deren, George and Mike Kuchar, Jonas Mekas, Marie Menken, Paul Sharits, and Harry Smith, among many hundreds of artists. Through modern preservation techniques – both photochemical and digital – Anthology works to make important titles accessible to the general public through screenings, archival loans, on-site research, and online access.

REFERENCE LIBRARY

Anthology's reference library holds the world's largest collection of paper materials documenting the history of American and international film and video as art. Our holdings include books, periodicals, photographs, stills, posters, distribution and festival catalogs, and extensive files on individual filmmakers and organizations. The files contain original documents, manuscripts, correspondence, program notes, scripts, notebooks, clippings, and other ephemera. The collection is accessed regularly by students, scholars, researchers, writers, artists, and curators, and we are actively working to make much of these unique materials available online.

MISSION

Fueled by the conviction that the index of a culture's health and vibrancy lies largely in its margins, in those works of art that are created outside the commercial mainstream, Anthology strives to advance the cause and protect the heritage of a kind of cinema that is in particular danger of being lost, overlooked, or ignored.

Anthology Film Archives is a 501(c)(3) non-profit organization. Become a Member!

Help Anthology by becoming a member. Membership benefits include: reserved tickets for you and a guest over the phone, free admission to all Essential Cinema screenings, reduced admission for all public programs, admission to special Members Only screenings of rare films from the archives, 20% off Anthology publications, and first-class delivery of our quarterly program calendar. Please send your check attn.: Membership, or visit the website to become a member, or call 212-505-5181 x14.

\$15 Calendar Subscription

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