

ANTHOLOGY FILM ARCHIVES  
January - March 2012

## Anthology Film Archives Film Program, Volume 42 No. 1, January–March 2012

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# ANTHOLOGY FILM ARCHIVES

JANUARY–MARCH 2012

<b>ESSENTIAL CINEMA</b>	<b>2</b>
<b>PREMIERES/REVIVALS</b>	<b>5</b>
FORGOTTEN SPACE WHERE ARE YOU TAKING ME?	
<b>RETROSPECTIVES</b>	<b>6</b>
Patrick Keiller	
George Kuchar: In Memoriam	7
Ken Kobland	8
Nina Menkes	9
Michael Pilz	10
Sara Driver	11
<b>SERIES-ONGOING</b>	<b>13</b>
New/Improved/Institutional/Quality New York Women in Film & Television	14
<b>SERIES</b>	<b>14</b>
The Compilation Film	
<b>CALENDAR AT-A-GLANCE</b>	<b>15-17</b>
<b>SERIES, cont'd</b>	<b>18</b>
Deutsche Docs: The Contemporary German Documentary	19
The Wooster Group on Film & Video	20
The Wooster Group at Large	22
From the Pen of: John Sayles	23
Internationalist Cinema for Today	25
American Mavericks	27
<b>SPECIAL SCREENINGS</b>	<b>28</b>
James Fotopoulos in Wonderland Occupy Wall Street at AFA Single Frame	29
Underknown Auteurs: Gregory La Cava 4 by Amos Poe	
Strange Attractors Screen Loud Film Festival Jim Davis & AFA John Zorn & Henry Hills	30
<b>NEWFILMMAKERS</b>	<b>31</b>
<b>FESTIVALS</b>	<b>31</b>
<b>INDEX</b>	<b>33</b>

**NOTE ON THE PROGRAM & COVER:**

Our Film Schedule is arranged by program. For a chronological listing of screenings, please see the Calendar on pages 15-17.

There are three versions of the cover of this issue of Anthology Film Archives Film Program featuring three different original works by Amy Sillman, © 2011, all rights reserved.

# ESSENTIAL CINEMA



I WAS BORN, BUT...



CONFIRMATION DAY



ZERO FOR CONDUCT

## 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!**

### F.W. Murnau SUNRISE

1927, 95 minutes, 35mm, b&w.

Murnau's first American film is an allegory set in no particular time or place, about a man who is temporarily overruled by his passions, inflamed by the power of evil as personified by the city woman, and who finally returns to his senses and the orderly family life of the country. It is a virtuoso exercise representing the expressiveness of the silent film as it neared its end.

**–Thursday, January 5 at 7:30,  
Saturday, January 7 at 5:00, and  
Sunday, January 8 at 8:30.**

### Yasujiro Ozu

#### I WAS BORN, BUT... / UMARETE WA MITA KEREDO...

1932, 100 minutes, 35mm, b&w, silent. With English intertitles.

In referring to this film Ozu stated, "I started to make a film about grownups. While I had originally planned to make a fairly bright little story, it changed while I was working on it and came out very dark." The story concerns a very average suburban office worker, with a wife and two very un-average sons, who is unable to stand up to his boss.

"Joyful...as true and as moving and as timely today as it was in 1932." –Jonas Mekas

**–Friday, January 6 at 7:00 and  
Saturday, January 7 at 9:00.**

### Jean Renoir

#### THE RULES OF THE GAME / LA RÈGLE DU JEU

1939, 97 minutes, 35mm, b&w. In French with English subtitles.

"Detested when it first appeared (for satirizing the French ruling class on the brink of the Second World War), almost destroyed by brutal cutting, restored in 1959 to virtually its original form, THE RULES OF THE GAME is now universally acknowledged as a masterpiece and perhaps Renoir's supreme achievement. Its extreme complexity (it seems, after more than 20 viewings, one of the cinema's few truly inexhaustible films) makes it peculiarly difficult to write about briefly." –Robin Wood

**–Friday, January 6 at 9:15 and  
Sunday, January 8 at 6:30.**

### Roberto Rossellini

#### THE FLOWERS OF ST. FRANCIS / FRANCESCO, GIULIARE DI DIO

1949, 85 minutes, 35mm, b&w. In Italian with English subtitles.

Francesco (St. Francis of Assisi) comes back to Santa Maria degli Angeli from Rome, journeying with his friars through the rain. When they are driven out of a hut, he begs the brothers' forgiveness for abusing their obedience. While the monks are finishing the chapel, Brother Ginepro arrives naked again and confesses that the previous night he was tempted by the Devil. Later, he cuts the foot off a pig to feed a sick brother. That evening, Francesco meets a leper and kisses him. Brother Ginepro receives Francesco's permission to preach and arrives at the camp of Nicolaio, the tyrant of Viterbo, whose cruelty he overcomes with his perfect humility. Francesco teaches Brother Leone that bearing injuries and blows is an example of perfect joy. Francesco sends his brothers out to preach far and wide.

**–Saturday, January 7 at 7:00 and  
Sunday, January 8 at 4:30.**

### Leni Riefenstahl

#### TRIUMPH OF THE WILL / TRIUMPH DES WILLENS

1934-35, 106 minutes, 35mm, b&w.

"The official Nazi record of the 1934 Nuremberg Party rally, commissioned by Hitler and directed by Leni Riefenstahl, [it] is one of the most controversial contributions to film history because of its subject matter – her insistence that the film is solely a work of art and not propaganda; and the presentation of the subject matter – the manipulation of reality in this 'documentary' record. The contributions to the art of film this work has to offer are closely tied to the controversies. [It] is a masterpiece of style and editing, which in turn are the very techniques used to manipulate reality and create emotionally effective propaganda." –Marie Saeli

**–Sunday, January 15 at 4:00.**

### VALENTIN / VIGO PROGRAM

#### Karl Valentin

##### CONFIRMATION DAY / DER FIRMLING

1934, 23 minutes, 35mm, b&w. In German with no subtitles; English synopsis available.

A father and son, celebrating the son's confirmation, go to a fancy restaurant and drink all day. They want to order Emmentaler cheese, but can only find Affentaler wine on the menu. How did the Affentaler, which they think is cheese, get into the bottle? They keep on drinking away, attracting attention and causing more and more confusion.

"Valentin plays a drunken father treating his giggly young son to lunch, and the inspired muddle he creates out of a table, two chairs, an umbrella, and a watch chain rivals some of Laurel and Hardy's best moments." –J.R. Jones, CHICAGO READER &

#### Jean Vigo

##### ZERO FOR CONDUCT / ZÉRO DE CONDUITE

1935, 44 minutes, 35mm, b&w. In French with no subtitles; English synopsis available.

ZÉRO DE CONDUITE, an eloquent parable of freedom versus authority, is set at a boys' boarding school and undoubtedly echoes Vigo's own unhappy experiences as a child. Under the pressure of various civic groups the film was removed from screens several months after its release in 1933. It was branded "anti-French" by censors and was not shown again in Paris until 1945.

Total running time: ca. 70 minutes.

**–Thursday, February 2 at 7:15.**

#### Vsevolod I. Pudovkin

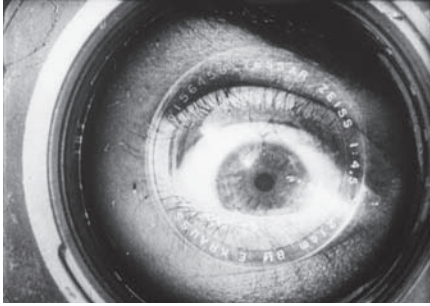
##### MOTHER / MAT

1926, 104 minutes, 35mm, b&w, silent. Based on the novel by Maxim Gorky. In Russian with no subtitles; English synopsis available.

With the simple theme of a working-class mother growing in political consciousness through participation in revolutionary activity, this film established Pudovkin as one of the major figures of the Soviet cinema. A student of Kuleshov and an admirer of Griffith's films, he was writing his first book of film theory at the same time he was making MOTHER. His expert cutting on movement and his associated editing of unrelated scenes to form what he called a "plastic synthesis" are amply demonstrated here. Although in direct opposition to Eisenstein's shock montage, Pudovkin used a linkage method advanced far beyond Kuleshov's theories.

**–Thursday, February 2 at 8:45.**

# ESSENTIAL CINEMA



MAN WITH A MOVIE CAMERA



CARRIAGE TRADE



EAT

## THE FILMS OF DZIGA VERTOV

"The film drama is the Opium of the people...down with Bourgeois fairy-tale scenarios...long live life as it is!" — D.V.

### MAN WITH A MOVIE CAMERA / CHELOVEK S KINO-APPARATOM

1929, 104 minutes, 35mm, b&w, silent.

"Little introduction is needed for one of the great masterpieces of world cinema, Vertov's extraordinary meditation on then-contemporary Soviet Russian society and the place of filmmakers within it. A kind of 'city symphony,' cataloguing the sights and sounds of urban life, the film is structured across a day, beginning with citizens waking up while machines are revved up. As Vertov shows us, among the first heading off to work is the 'man with the movie camera,' played in the film by his brother and cameraman Mikhail Kaufman. For Vertov, the camera was a kind of infinitely more perfect eye: it could offer details and aspects of the world that might be missed otherwise." —FILM SOCIETY OF LINCOLN CENTER

—Friday, January 20 at 7:00 & 9:15.

### KINO-EYE / KINOGLAZ

1925, 70 minutes, 16mm, b&w, silent.

—Saturday, January 21 at 5:15.

### FORWARD, SOVIET! / SHAGHAI, SOVIET!

1925-26, 73 minutes, 35mm, b&w, silent. With Russian intertitles; English synopsis available.

—Saturday, January 21 at 7:00.

### A SIXTH OF THE WORLD / SHESTAI CHAST MIRA

1926, 74 minutes, 35mm, b&w, silent. With Russian intertitles; English synopsis available.

—Saturday, January 21 at 8:45.

### THE ELEVENTH YEAR / ODINNADTSAYI

1928, 60 minutes, 35mm, b&w, silent. With Russian intertitles; English synopsis available.

—Saturday, January 28 at 3:30.

### THREE SONGS ABOUT LENIN / TRI PESNI O LENINYE

1934, 60 minutes, 35mm, b&w. In Russian with no subtitles; English synopsis available.

—Saturday, January 28 at 5:00.

### ENTHUSIASM, OR SYMPHONY OF THE DON BASIN / ENTUZIASM: SIMFONIYA DONBASSA

1931, 67 minutes, 35mm, b&w. In Russian with no subtitles; English synopsis available.

—Sunday, January 29 at 4:45.

### ROBERT NELSON THE GREAT BLONDINO

1967, 42 minutes, 16mm. Newly preserved print!

"The original Blondino was a 19th-century tightrope artist who among other feats crossed Niagara Falls trundling a wheelbarrow. In this film, Nelson sees Blondino as a metaphor for those who still try. Too subtle to be allegorical, the picture is in the shape of a quixotic search in which the goal is the journey and the means is the end." —Museum of Modern Art

"It is...difficult to get at the rich visual texture that is the film's most striking attribute. Long stretches are concerned with Blondino's visions, dreams, and dreams within dreams. The film unfolds in brief recurring patterns of imagery. Even the more straightforward sections are dense with interpolated newsreel and TV commercial footage, visual gags, and homemade special effects. The net effect is funny, seamless, and elusive." —J. Hoberman, "A Filmmakers Filming Monograph"

&

### BLEU SHUT

1970, 33 minutes, 16mm. Newly preserved print!

"Boat-name quizzes, dogs, cuts from Dreyer's JOAN OF ARC in montage with a sultry whore, a car running up a ramp and crashing, pornography, a passionate embrace by a thirties hero and heroine; all somehow implicating Dreyer and Joan in the perverse synthesis of sex and technology. What's happening here? Basically Nelson is leaving things unsaid." —Leo Regan

Total running time: ca. 80 minutes.

—Saturday, February 11 at 4:45.

### Warren Sonbert CARRIAGE TRADE

1973 version, 61 minutes, 16mm.

"My magnum opus. Travels over four continents in six years." —W.S.

"With CARRIAGE TRADE, Sonbert began to challenge the theories espoused by the great Soviet filmmakers of the 1920s; he particularly disliked the 'knee-jerk' reaction produced by Eisensteinian montage. In both lectures and writings about his own style of editing, Sonbert described CARRIAGE TRADE as 'a jig-saw puzzle of postcards to produce varied displaced effects.' This approach, according to Sonbert, ultimately affords the viewer multifaceted readings of the connections between shots through the spectator's assimilation of 'the changing relations of the movement of objects, the gestures of figures, familiar worldwide icons, rituals and reactions, rhythm, spacing, and density of images.'" —Jon Gartenberg

—Sunday, February 12 at 4:45.

### Andy Warhol MY HUSTLER

1965, 67 minutes, 16mm, b&w.

MY HUSTLER is one of the classics of gay cinema. It is the story of a sexual triangle in which Ed Hood competes with his Fire Island neighbors, Joe Campbell and Genevieve Charbin, for the attentions of Paul America, whom he has rented for the weekend from "Dial-a-Hustler". The realism of the scenario is due largely to the absence of a script and performances by actors essentially playing themselves.

—Sunday, February 12 at 6:15.

### WARHOL / WHITNEY PROGRAM

#### Andy Warhol

EAT (1963, 35 minutes, 35mm, b&w, silent)

#### John and James Whitney

FILM EXERCISES 1-5 (1943-45, 18 minutes, 16mm)

#### James Whitney

LAPIS (1963-66, 10 minutes, 16mm, silent)

Total running time: ca. 65 minutes.

—Sunday, February 12 at 8:00.

### HARRY SMITH PROGRAM

EARLY ABSTRACTIONS (1941-57, 23 minutes, 16mm)

Preserved by Anthology Film Archives with support from the National Film Preservation Foundation.

#### MIRROR ANIMATIONS

(extended 1979 version, 11 minutes, 35mm) NEW PRINT!

LATE SUPERIMPOSITIONS (1964, 28 minutes, 16mm)

#### OZ, THE TIN WOODMAN'S DREAM

(1967, 15 minutes, 35mm)

"My cinematic excreta is of four varieties: — batiked animations made directly on film between 1939 and 1946; optically printed non-objective studies composed around 1950; semi-realistic animated collages made as part of my alchemical labors of 1957 to 1962; and chronologically super-imposed photographs of actualities formed since the latter year. All these works have been organized in specific patterns derived from the interlocking beats of the respiration, the heart and the EEG Alpha component and should be observed together in order, or not at all, for they are valuable works, works that will forever abide — they made me gray." —H.S.

Total running time: ca. 80 minutes.

—Sunday, March 18 at 6:00.

# ESSENTIAL CINEMA



NO. 12: HEAVEN AND EARTH MAGIC

## Harry Smith NO. 12: HEAVEN AND EARTH MAGIC

1950-61, 66 minutes, 16mm, b&w. Preserved by Anthology Film Archives with support from the National Film Preservation Foundation and Cineric, Inc.

"NO. 12 can be seen as one moment – certainly the most elaborately crafted moment – of the single alchemical film which is Harry Smith's life work. In its seriousness, its austerity, it is one of the strangest and most fascinating landmarks in the history of cinema. Its elaborately constructed soundtrack in which the sounds of various figures are systematically displaced onto other images reflects Smith's abiding concern with auditory effects." –P. Adams Sitney

–Sunday, March 18 at 8:00.

## RICE / RICHTER / SHARITS

### Ron Rice

**CHUMLUM** (1964, 23 minutes, 16mm)

With Jack Smith, Mario Montez, Gerard Malanga. "One of the underground's best and most influential films." –Peter Gidal

### Hans Richter

**RHYTHMUS 21** (1921, 3 minutes, 16mm, b&w, silent)

"Its content is essentially rhythm, the formal vocabulary is elemental geometry, and the structural principle is counterpoint of contrasting opposites." –Standish Lawder

### EVERYTHING REVOLVES, EVERYTHING TURNS / ALLES DREHT SICH, ALLES BEWEGT SICH

(1929, 9 minutes, 16mm, b&w, silent)

### Paul Sharits

**N:O:T:H:I:N:G** (1968, 36 minutes, 16mm)

Preserved by Anthology Film Archives with support from the National Film Preservation Foundation.

"Based in part on the Tibetan Mandala of the Five Dhyani Buddhas/a journey toward the center of pure consciousness (Dharma-Dhatu Wisdom)/space and motion generated rather than illustrated/time-color energy create virtual shape/in negative time, growth is inverse decay." –P.S.

**T,O,U,C,H,I,N,G** (1969, 12 minutes, 16mm)

Newly preserved print!

Starring poet David Franks whose voice appears on the soundtrack/an uncutting and unscratching mandala.

"Merges violence with purity." –P. Adams Sitney

"Surrealist tour de force." –Parker Tyler

Total running time: ca. 90 minutes.

–Saturday, March 24 at 4:30.



FLAMING CREATURES

## RON RICE SENSELESS

1962, 28 minutes, 16mm.

"Consisting of a poetic stream of razor-sharp images, the overt content of SENSELESS portrays ecstatic travelers going to pot over the fantasies and pleasures of a trip to Mexico.... Highly effective cutting subtly interweaves the contrapuntal development of themes of love and hate, peace and violence, beauty and destruction." –David Brooks

&

## THE FLOWER THIEF

1960, 59 minutes, 16mm, b&w. Starring Taylor Mead. Preserved by Anthology Film Archives with support from the National Film Preservation Foundation.

"In the old Hollywood movie days movie studios would keep a man on the set who, when all other sources of ideas failed (writers, directors), was called upon to 'cook up' something for filming. He was called The Wild Man. THE FLOWER THIEF has been put together in memory of all dead wild men who died unnoticed in the field of stunt." –R.R.

Total running time: ca. 90 minutes.

–Saturday, March 24 at 6:30.

## Ron Rice

### THE QUEEN OF SHEBA MEETS THE ATOM MAN

1963/82, 109 minutes, 16mm, b&w.

"The film describes, poetically, a way of living. The film is a protest which is violent, childish, and sincere – a protest against an industrial world based on the cycle of production and consumption." –Alberto Moravia, L'ESPRESSO

–Saturday, March 24 at 8:30.

## Paul Sharits

### S:TREAM:S:S:ECTION:S:ECTION:S:S:ECTIONED

1968-70, 41 minutes, 16mm. Preserved by Anthology Film Archives with support from the National Film Preservation Foundation.

"A conceptual lap dissolve from 'water currents' to 'film strip currents'/Dedicated to my son Christopher." –P.S.

"Yes, S:S:S:S:S is beautiful. The successive scratchings of the stream-image film is very powerful vandalism. The film is a very complete organism with all the possible levels really recognized." –Michael Snow

–Sunday, March 25 at 5:15.

## JACK SMITH

### SCOTCH TAPE

1962, 3 minutes, 16mm.

Junkyard musical.

&

## FLAMING CREATURES

1963, 45 minutes, 16mm, b&w.

"[Smith] graced the anarchic liberation of new American cinema with graphic and rhythmic power worthy of the best of formal cinema. He has attained for the first time in motion pictures a high level of art which is absolutely lacking in decorum; and a treatment of sex which makes us aware of the restraint of all previous filmmakers." –FILM CULTURE

–Sunday, March 25 at 6:30.



WAVELENGTH

## Michael Snow WAVELENGTH

1967, 45 minutes, 16mm.

"[It] is without precedent in the purity of its confrontation with the essence of cinema: the relationships between illusion and fact, space and time, subject and object. It is the first post-Warhol, post-Minimal movie; one of the few films to engage those higher conceptual orders which occupy modern painting and sculpture. It has rightly been described as a 'triumph of contemplative cinema'." –Gene Youngblood, L.A. FREE PRESS

–Sunday, March 25 at 7:45.

## Michael Snow

< — >

1969, 52 minutes, 16mm.

"...This neat, finely tuned, hypersensitive film examines the outside and inside of a banal prefab classroom, stares at an asymmetrical space so undistinguished that it's hard to believe the whole movie is confined to it, and has this neckjerking camera gimmick which hits a wooden stop arm at each end of its swing. Basically it's a perpetual motion film which ingeniously builds a sculptural effect by insisting on time-motion to the point where the camera's swinging arcs and white wall field assume the hardness, the dimensions of a concrete beam.

"In such a hard, drilling work, the wooden clap sounds are a terrific invention, and, as much as any single element, create the sculpture. Seeming to thrust the image outward off the screen, these clap effects are timed like a metronome, sometimes occurring with torrential frequency." –Manny Farber, ARTFORUM

–Sunday, March 25 at 9:00.

# PREMIERES



THE FORGOTTEN SPACE

NEW YORK THEATRICAL PREMIERE RUN!

Allan Sekula & Noël Burch

## THE FORGOTTEN SPACE

2010, 112 minutes, video. Special thanks to Allan Sekula, and to Joost Verheij, Frank van Reemst, Suzanne Meijer, and Pascale Veerling (Doc.Eye Film).

The sea is forgotten until disaster strikes. But perhaps the biggest seagoing disaster is the global supply chain, which – maybe in a more fundamental way than financial speculation – leads the world economy to the abyss.

THE FORGOTTEN SPACE follows container cargo aboard ships, barges, trains, and trucks, listening to workers, engineers, planners, politicians, and those marginalized by the global transport system. We visit displaced farmers and villagers in Holland and Belgium, underpaid truck drivers in Los Angeles, seafarers aboard mega-ships shuttling between Asia and Europe, and factory workers in China, whose low wages are the fragile key to the whole puzzle. And in Bilbao, we discover the most sophisticated expression of the belief that the maritime economy, and the sea itself, is somehow obsolete.

Using a range of materials – including descriptive documentary, interviews, archive stills and footage, and clips from old movies – Sekula and Burch have created an essayistic, visual documentary about one of the most important processes that affects us today, a film that seeks to understand and describe the contemporary maritime world in relation to the complex symbolic legacy of the sea.

“To say that the subject is the global transformation of labor caused by container cargo shipping is like saying that WAGON MASTER is a Western. Burch and Sekula’s essay film is a journey around the world, to the ports of Rotterdam, Los Angeles, Hong Kong, Bilbao – each a trove of stories, encounters, and observations at times angry and at times wry. The whole thing is held together by Sekula’s adventure-happy, politically astute, partisan commentary, which itself is a masterpiece of nonfiction.”

–Olaf Müller, FILM COMMENT

“An epic view and urgent analysis of the follies of global capitalism... a prime example of essayistic and political cinema. It creates a complex tapestry of powerful images and language.” –Mike Hoolboom

**–Wednesday, February 15 through Tuesday, February 21 at 6:45 & 9:15 nightly. Additional screenings on Saturday and Sunday at 4:15.**



WHERE ARE YOU TAKING ME?

NEW YORK THEATRICAL PREMIERE RUN!

Kimi Takesue

## WHERE ARE YOU TAKING ME?

2010, 72 minutes, video. Distributed by Icarus Films.

A high society wedding, a boxing club, a beauty salon, a school for survivors of the civil war: these are a few of the many places in Uganda discovered in Kimi Takesue’s feature documentary, WHERE ARE YOU TAKING ME?

Employing an observational style, this contemplative documentary reveals multifaceted portraits of Ugandans in both public and private spaces. The film travels through Uganda, roaming the vibrant streets of Kampala and the rural quiet of the North, to reveal a diverse society where global popular culture finds expression alongside enduring Ugandan traditions. Throughout the journey, WHERE ARE YOU TAKING ME? asks us to consider the complex interplay between the observer and the observed, and challenges our notions of both the familiar and exotic. Offering unexpected images of a complex country, it encourages us to abandon preconceived notions of where we are going and what we will find.

“Stellar... Takesue’s documentary takes the explosive subject of former Ugandan child soldiers in an unexpected direction; instead of choosing the usual routes of investigative journalism or bombastic commentary, the film keeps its distance from the traumatized youngsters and observes them with detached empathy as they readjust to ‘normalcy.’”

–Richard Porton, CINEASTE

“Beautifully meditative...an enriching experience.”

–Jay Weissberg, VARIETY

**–Friday, March 2 through Thursday, March 8 at 7:00 & 8:45 nightly. Additional screenings on Saturday and Sunday at 5:15.**



## ANTHOLOGY’S TWO THEATERS ARE AVAILABLE TO RENT!

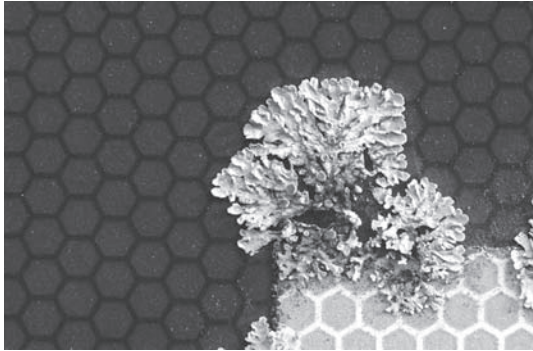
- Prime-time and afternoon hours available throughout the year.
- Hold your film festival, public, private, or test screening, class, performance, or party at Anthology Film Archives.
- We can accommodate 35mm & 16mm film, as well as multiple video formats.
- In addition, each theater has a lobby which is ideal for receptions, information tables, merch sales, etc.

Courthouse Theater:  
187 seats / \$300 per hour  
Deren Theater:  
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# RETROSPECTIVES



ROBINSON IN RUINS



ROBINSON IN SPACE

## PATRICK KEILLER'S ROBINSON TRILOGY

January 12-18

Patrick Keiller is one of the most innovative and visionary filmmakers in the UK, predominantly thanks to his fascinating, intellectually rigorous films *LONDON* and *ROBINSON IN SPACE*, two essay films that rank with Chris Marker's work among the greatest achievements of the form. Pioneering a heady mix of documentary observation, philosophical musing, and quasi-narrative storytelling, both films are animated by the words of an off-screen narrator who describes the wanderings of an unseen figure named Robinson. Embedding his musings in the perspectives of these dual fictional constructs, and presenting them in the form of travelogues (after the manner of the great German writer W.G. Sebald), Keiller creates complex, provocative, and haunting essays on history, politics, landscape, and time.

*LONDON* and *ROBINSON IN SPACE* won Keiller a great deal of acclaim, both in the UK and abroad. And yet the release of the third and final film in his "Robinson" trilogy has gone largely unheralded here in the US, a grievous oversight that we're very pleased to rectify with a week-long run of the new film, *ROBINSON IN RUINS*, along with screenings of the other two films in the trilogy, and a handful of even more rarely-screened films.

Special thanks to Patrick Keiller, and to George Watson (BFI) and Gil Leung (Lux).

### NEW YORK THEATRICAL PREMIERE RUN!

#### ROBINSON IN RUINS

2010, 101 minutes, video. Narrated by Vanessa Redgrave.

The third installment of Keiller's "Robinson" trilogy finds Robinson wandering through the English countryside, wondering aloud whether the failures of late capitalism in the UK can be explained by the flora and detritus he passes. Keiller's materialist approach yields ravishing results, affirming his status as a serious thinker with a knack for finding the "moving wind in the trees." As with *LONDON* and *ROBINSON IN SPACE*, the titular protagonist's philosophical musings remain a constant, guiding the viewer's attention to the manifold histories hidden within each object he encounters.

"[T]he latest essay film/experimental landscape study/cinematic state-of-the-union address from the great British avant-gardist Patrick Keiller, is...the conclusion to a trilogy that even most hardcore cinephiles may not have known was in progress. Keiller...has joined the focused, more outwardly political tone of *LONDON* with *ROBINSON IN SPACE*'s more pointillist, philosophical-longview perspective, resulting in a new work that zeroes in on absolute particulars of the contemporary environment while contemplating our place within the cosmos."

—Michael Sicinski, CINEMA SCOPE

**—Thursday, January 12 through Wednesday, January 18 at 7:00 & 9:15 nightly.**

#### LONDON

1994, 85 minutes, 35mm.

Keiller's first feature, narrated by an anonymous and unseen fellow traveler (Paul Scofield) of the filmmaker's equally invisible surrogate, Robinson, scours London for traces of the city's history, as well as for answers concerning its decadent present – marked as it was in the early 1990s by IRA bombings, a fourth consecutive electoral victory for the Tories, and the persistent influence of the British royal family.

Preceded by:

**VALTOS OR THE VEIL** (1987, 11 minutes, 16mm, b&w)

**—Friday, January 13 at 6:45, Sunday, January 15 at 2:45, and Monday and Tuesday, January 16 & 17 at 6:45.**

#### THE DILAPIDATED DWELLING

2000, 78 minutes, video.

Keiller uses a range of documentary techniques to confront England's housing problem; voiceover narration by Tilda Swinton, archival footage, and statistics accompany interviews with cultural commentators and urban theorists in this search for insights into the apparent absence of affordable, quality houses in the UK. Though distinct in many ways, *THE DILAPIDATED DWELLING* is nevertheless very much in the same essayistic vein as Keiller's "Robinson" trilogy.

Preceded by:

**THE END** (1986, 18 minutes, video, b&w)

**—Friday, January 13 at 9:00 and Saturday, January 14 at 2:45.**

#### ROBINSON IN SPACE

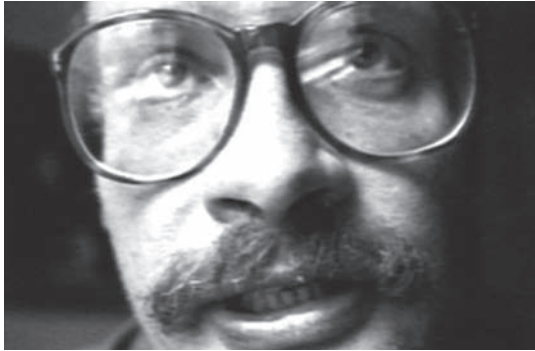
1997, 82 minutes, 35mm.

Robinson and his nameless friend return as Keiller expands the scope of his research – at once lyrical and analytical – to include all of England. Self-consciously philosophical and dripping irony, Keiller's one-man effort (as with *LONDON*, he wrote, shot, and directed) is a tour of his native country that discovers and addresses problems everywhere it looks.

**—Saturday and Sunday, January 14 & 15 at 5:00, and Monday and Tuesday, January 16 & 17 at 9:00.**



# RETROSPECTIVES



George Kuchar *CULT OF THE CUBICLES*, 1987. Courtesy Electronic Arts Intermix (EAI), NY.



*BURNOUT*

## GEORGE KUCHAR: IN MEMORIAM

February 10-12

Although he passed away last September at the age of 69, George Kuchar will forever remain an immortal of cinema. Whether shooting 8mm films with his twin brother Mike in the 1950s and early 60s, crafting his own precociously irreverent 16mm productions, staging over-the-top productions with students at the San Francisco Art Institute, or churning out poignant video diaries, George was forever busy making yet another movie. He lived to film, loved to laugh, and looms large over generations of artists, filmmakers, and admirers, all of whom have been delivered by his works to great heights of delightful delirium. Beyond prolific, George made literally hundreds of hysterically heartfelt, outrageously ingenious, incredibly inventive, and impossible-to-pigeonhole works that continue to astound new audiences and create instant fans.

Anthology had a lengthy relationship with George, and in the last decade we preserved much of his earliest work, including films made while still a teenager. These works screen regularly in our Essential Cinema series, so for our special memorial screenings we thought to ask George's longtime distributors to share some of their favorite pieces. To round out the series we're also spotlighting works from the collections of Harvard Film Archive and Pacific Film Archive. If you've never seen a Kuchar film, now is your opportunity to dive in with some of his very best.

Unless otherwise noted, all film/video descriptions are written by George Kuchar. Special thanks to Abina Manning (VDB), MM Serra (Film-Makers' Coop), Rebecca Cleman & Lori Zippay (EAI), Dominic Angerame (Canyon Cinema), Liz Coffey (Harvard Film Archive), and Kathy Geritz (Pacific Film Archive).

### PROGRAM 1: A PACKAGE OF STARS FROM GEORGE AND THE VDB GANG

For more than 25 years, the Video Data Bank team measured the passing of the seasons by the titillating titles received from George Kuchar: weather diaries, class pictures, summer visits to friends in NY and Cape Cod, winter holiday festivities, festival visits....

George transitioned from using film to video in 1985 and VDB has distributed his work ever since, with the archive now housing all 275 of his videos. During 2005 VDB was delighted to collaborate with him on a box set of his work, making it possible for a wider audience to appreciate his treasures. To represent George's work and to interact with him day-to-day was a delight; in addition to his undoubted artistic talents, he was funny, modest, grateful, and a real human being. This program presents just a few of the shining stars that make up George's galaxy.

**POINT 'N SHOOT** (1989, 5 minutes, video)

**ROUTE 666** (1994, 8 minutes, video)

**SEASON OF SORROW**

(1996, 12.5 minutes, video)

**UNCLE EVIL** (1996, 7 minutes, video)

**HONEY BUNNIES ON ICE**

(2001, 7 minutes, video)

**BURNOUT** (2003, 20 minutes, video)

**HOTSPELL** (2011, 26 minutes, video)

Total running time: ca. 90 minutes.

-Friday, February 10 at 7:00.

### PROGRAM 2: THE FILM-MAKERS' COOP PRESENTS: 1960s-70s GEORGE KUCHAR TRIBUTE

As the original distributor of George Kuchar's work, the Coop is honored to present this program in celebration of his amazing life and career. Here is a quote from Ken Jacobs: "We [Ken and Flo Jacobs] were having open screenings in 1963, and Bob Cowan, a Canadian filmmaker, showed up with George and Mike. To them, our place was very exotic; and they were exotic to us. Cowan had met them at an amateur 8mm film club in the Bronx (where they were considered odd). We showed various stuff, including PUSSY ON A HOT TIN ROOF. We were knocked out! I said to Jack Smith, 'You have to see this guy's stuff.' I also told Jonas to check them out, and they all did. And history began. We then invited George and Mike to join the Film-Makers' Coop."

**MOSHULU HOLIDAY** (1966, 9 minutes, 16mm)

**ECLIPSE OF THE SUN VIRGIN**

(1967, 15 minutes, 16mm)

**KNOCTURNE** (1968, 8.5 minutes, 16mm)

**THE SUNSHINE SISTERS**

(1972, 36 minutes, 16mm)

**I, AN ACTRESS** (1977, 9 minutes, 16mm)

**WILD NIGHT IN EL RENO**

(1977, 6 minutes, 16mm)

Total running time: ca. 90 minutes.

-Friday, February 10 at 9:15.

### PROGRAM 3: FROM THE SHELVES OF EAI

"In the mid-1980s, George Kuchar acquired an 8mm camcorder and began producing an extraordinary series of video diaries, chronicling a singular, ongoing personal history. Exhibiting the rawness of video vérité and the theatricality of fiction, his self-narrated tapes record close-up observations of the personal routines and social interactions of Kuchar's daily life. These remarkable video journals often resonate with an unexpected poetry.

"During this time, George would often come to EAI to personally deliver the masters of his video works. He would then sit down and, on the spot, hand-write on note-paper wonderful descriptions of his pieces, three of which are reprinted here." -Lori Zippay, Executive Director, Electronic Arts Intermix (EAI)

#### CULT OF THE CUBICLES

1987, 46 minutes, video.

It's New York in the summer and I set out to track down some high school friends who have burrowed deep into the 'big apple.' The viewer gets to see how far they've eaten their way to the core in this 45-minute study of urban denizens in the grip of Newtonian damnation.

#### RAINY SEASON (1987, 28.5 minutes, video)

The rains come and a chill sets in as I explore the dark and dank pockets of things best left in the closet. A parade of faces pass or drop by to bring sunshine, but the glow only makes the shadows appear darker in this study of things that hump and bump in the night.

#### THE CREEPING CRIMSON (1987, 13 minutes, video)

It is fall and Halloween and mom is in the hospital. The leaves are red and the mood is blue but life drips and mom is devoured and the mall must be frequented. A stroll among the foliage reveals bitter fruit yet sweetness lies just around the corner where the Bronx meets Westchester and whiteness constipates.

Total running time: ca. 95 minutes.

-Saturday, February 11 at 6:45.

- continues on next page -

# RETROSPECTIVES



HONEY BUNNIES ON ICE

## GEORGE KUCHAR, CONT'D.

### PROGRAM 4: TREASURES FROM CANYON CINEMA

For many years, Canyon Cinema was George's local distributor. He moved from NY to San Francisco in the early 70s and quickly found himself at the center of a new filmmaking scene. As a teacher at the San Francisco Art Institute he left an indelible mark on generations of filmmakers with his legendary production course. A distributor and catalyst long at the center of SF's flourishing cinema community, Canyon Cinema offers many Kuchar films that one would be hard-pressed to find anywhere else. This selection of favorites features works that are relatively little-seen, and which bring us up-to-date with what George was doing in film in the late 70s and 1980s, before his turn to video.

**BLIPS** (1979, 30 minutes, 16mm)

**CATTLE MUTILATIONS** (1983, 25 minutes, 16mm)

**ASCENSION OF THE DEMONOIDS** (1985, 45 minutes, 16mm)

Total running time: ca. 105 minutes.

**-Saturday, February 11 at 9:00.**

### PROGRAM 5: OUT OF THE ARCHIVES: ANTHOLOGY FILM ARCHIVES AND HARVARD FILM ARCHIVE

Programs 5 and 6 of our tribute series bring together works from the Kuchar collections of Anthology, Harvard Film Archive, and Pacific Film Archive. We all possess substantial holdings of George's many films and videos, and tonight screen some personal favorites, as well as brand-new preservations.

#### From Anthology Film Archives:

**THE ONEERS** (1982, 17 minutes, 16mm)

**LEISURE** (1966, 9.5 minutes, 16mm)

**ANITA NEEDS ME** (1963, 16 minutes, 8mm-to-16mm blow-up)

Preserved by Anthology Film Archives with support from the Avant-Garde Masters Program of The Film Foundation, administered by the National Film Preservation Foundation.

#### From Harvard Film Archive:

**CLUB VATICAN** (1984, 13.5 minutes, 16mm)

**THE CARNAL BIPEDS** (1973, 22 minutes, 16mm)

Total running time: ca. 85 minutes.

**-Sunday, February 12 at 6:30.**

### PROGRAM 6: PACIFIC FILM ARCHIVE THE DEVIL'S CLEAVAGE

1973, 108 minutes, 16mm. Preserved by Pacific Film Archive with support from the National Film Preservation Foundation.

"Toward the end of this paralytically funny film, a Kucharian buck blurts out, 'if there's no food for the peasants, give them cheesecake, give them beefcake.' Fortunately, there's plenty of both: cheesecake in the form of luscious, high-cholesterol drama, and beefcake in the form of firmly faceted physiques swathed in the attire of shame. Kuchar's heady brew froths around a pent-up nurse named Ginger whose marriage is on the rocks when she would prefer it to be straight up. Leaving behind the heaving hills of San Francisco, she heads for new misadventures in the rollicking town of Blessed Prairie, Oklahoma. Kuchar's rousing cast, including the ever-pouty Ainslie Pryor and the provocatively prim Curt McDowell, pass through a jungle of moodily-lit interiors whose effect is dime-store von Sternberg, a creeping claustrophobia of dark shadows and cheap trinkets. Lifting lavishly from Sirk and the circus, Kuchar, that great impresario of the inappropriate, has immortalized 'a biped in heat.'" —Steve Seid, PACIFIC FILM ARCHIVE

**-Sunday, February 12 at 8:30.**



FRAME

## KEN KOBLAND

February 24-26

NYC-based artist Ken Kobland has been demonstrating his mastery of both 16mm and video since he started making moving-image works in 1975. Much of Kobland's film- and video-making career has been devoted to his long and remarkably fruitful collaboration with the renowned NYC avant-garde theater company, The Wooster Group, with whom he's worked since the late-70s, creating pieces that have been incorporated into their productions or that have documented or reconfigured these live performances. Much of this work will be seen here at Anthology in mid-February, in the context of our tribute to The Wooster Group (see pages 20-23). But the films and videos Kobland has made apart from the Group are equally accomplished, and deserving of their own spotlight. From his early 16mm works, with their extraordinary use of optical printing, to his later, similarly multi-layered videos, Kobland's work is both formally rigorous and psychologically evocative.

"Through metaphor, provocation, and association, Kobland often explores the historical meaning, critical context, and received notions of a particular site or place. He writes, 'I "dream" a place... The work is principally about reflecting on the meaning of a site; historically, psychically, and physically. It's about the saturation of place. The place in our heads and the place on the ground.'" —ELECTRONIC ARTS INTERMIX

### PROGRAM 1:

**VESTIBULE (in 3 episodes)** (1978, 24 minutes, 16mm)

**FRAME** (1975, 10 minutes, 16mm)

**ARISE! WALK DOG EAT DONUT** (1999, 20 minutes, video)

**BUILDINGS AND GROUNDS** (2003, 45 minutes, video)

**FLUSHED-AT-ONCE** (2002, 45 seconds, video)

Total running time: ca. 105 minutes.

**-Friday, February 24 at 7:00.**

### PROGRAM 2:

**THE SHANGHAIED TEXT** (1996, 30 minutes, video)

**THE TOY SUN** (2011, 32 minutes, video)

**IDEAS OF ORDER IN CINQUE TERRE** (2005, 32 minutes, video)

Total running time: ca. 100 minutes.

**-Saturday, February 25 at 8:00.**

### PROGRAM 3:

**FOTO-ROMAN** (1992, 26 minutes, video)

**LANDSCAPE AND DESIRE** (1980, 40 minutes, 16mm)

**END CREDITS** (1994, 7 minutes, video)

**PIECE FOR SPALD** (2004, 7 minutes, video)

Total running time: ca. 85 minutes.

**-Sunday, February 26 at 8:00.**

# RETROSPECTIVES



DISSOLUTION



PHANTOM LOVE

## NINA MENKES

### March 9-16 • FILMMAKER IN PERSON!

"In the 25 years since her first feature...Nina Menkes has remained one of the few American directors whose feature films – in both form and thought – are genuinely radical. Menkes's main preoccupation across her six [feature] films...is violence in all its forms, and her approach, oblique yet intuitive, has yielded results that have more to say on the subject than any American director since Peckinpah or Cassavetes." –Phil Coldiron, LA WEEKLY

To celebrate the release of her sixth feature film, *DISSOLUTION*, we are pleased to present this comprehensive retrospective devoted to independent filmmaker Nina Menkes, whose films comprise one of the most haunting and impressive bodies of work in contemporary narrative cinema. Anchored by daily screenings of the new film, an unusual take on Dostoyevsky's *CRIME AND PUNISHMENT*, the series encompasses all of her feature films, as well as two shorter works.

Very special thanks to Nina Menkes, Mike Plante, Dean Movshovitz (Consulate General of Israel in New York), Mark Toscano & May Haduong (Academy Film Archive), and Yvonne Gottschalk (Lichtblick Film).

### DISSOLUTION

2010, 88 minutes, video, b&w.

Loosely inspired by Dostoyevsky's *CRIME AND PUNISHMENT*, Menkes's most recent film combines an almost surreal fairy-tale energy with brutal black-and-white realism to explore the condition of violence that permeates contemporary Israeli society. Shot in Yafo (the predominantly Arab area of Tel Aviv), the movie follows the moral collapse and first glimmer of redemption, of a young, morose Israeli Jew, played brilliantly by Didi Fire.

**–Friday, March 9 at 7:00, Saturday, March 10 at 4:30, Sunday, March 11 at 3:00, Monday and Tuesday, March 12 & 13 at 7:00, and Wednesday and Thursday, March 14 & 15 at 9:00.**

### THE BLOODY CHILD

1996, 86 minutes, 35mm. Print courtesy of the Academy Film Archive.

This film was inspired by a real event – a US Marine, recently back from the Gulf War, was found digging a grave for his murdered wife in the middle of the California Mojave. This elliptical, hypnotic, deeply original film is a mesmerizing look at the desolation of violence.

"One of the year's best films from one of my favorite filmmakers." –Gus Van Sant

**–Friday, March 9 at 9:00, Sunday, March 11 at 7:00, and Thursday, March 15 at 7:00.**

### THE GREAT SADNESS OF ZOHARA

1983, 40 minutes, 16mm. Brand new print courtesy of the Academy Film Archive.

Shot on location in Israel and North Africa, the film traces the solitary, mystical journey of a Jewish girl (Tinka Menkes) who leaves Jerusalem for Arab lands. *ZOHARA* won awards at the San Francisco and Houston International Film Festivals and was named "One of the Decade's Best Films" by director Allison Anders. Preceded by:

**A SOFT WARRIOR** (1981, 11 minutes, Super-8mm-to-16mm)

Restored by the Academy Film Archive. Print courtesy of the Academy Film Archive.

Made at the UCLA Film School, this was Nina's first cinematic collaboration with her sister, Tinka Menkes. The film documents a serious illness suffered by Tinka as experienced by her sister Nina. In the movie, Tinka plays Nina – not for the last time.

**–Saturday, March 10 at 3:00 and Sunday, March 11 at 9:00.**

### MAGDALENA VIRAGA

1986, 90 minutes, 16mm. Brand new print courtesy of the Academy Film Archive.

Shot in East LA, this film is about the inner life of a prostitute, imprisoned for killing her pimp. Winner of the Los Angeles Film Critics Association award for "Best Independent/Experimental Film of the Year", *MAGDALENA* was featured in the Whitney Museum of American Art's Biennial exhibition and in over forty international film festivals.

**–Saturday, March 10 at 6:30 and Monday, March 12 at 9:00.**

### QUEEN OF DIAMONDS

1991, 77 minutes, 35mm. Print courtesy of the Academy Film Archive.

Filmed on location in Las Vegas, *QUEEN* revolves around the life of an alienated blackjack dealer. Starring Tinka Menkes as the intense, damaged dealer, the film was named one of the year's Ten Best by the LOS ANGELES TIMES and FILM COMMENT.

"May become for America in the 90s what *JEANNE DIELMAN* was for Europe in the 70s – a cult classic using a rigorous visual composition to penetrate the innermost recesses of the soul." –Bérénice Reynaud

**–Saturday, March 10 at 8:30 and Tuesday, March 13 at 9:00.**

### PHANTOM LOVE

2007, 87 minutes, 35mm, b&w. Print courtesy of the Academy Film Archive.

A surreal psychodrama about a young woman trapped within a suffocating family, *PHANTOM LOVE* is a powerful evocation of one woman's descent into self.

"Menkes adds another masterwork to her extraordinary oeuvre. Its story of a woman's trauma and healing is told with a virtuosic use of fundamental film techniques: black-and-white 35mm photography, exquisite framing, and resonant sound design. It is a triumph of visual intelligence and aesthetic integrity." –David E. James

**–Sunday, March 11 at 5:00 and Friday, March 16 at 7:00.**

### Monika Borgmann, Lokman Slim, Hermann Theissen & Nina Menkes MASSAKER

2005, 98 minutes, video.

An experimental documentary feature, shot and co-created by Nina Menkes. This film explores brutal violence through in-depth interviews with six mass murderers, who participated personally in the 1982 Sabra and Shatilla massacre in Beirut, Lebanon. Winner of the FIPRESCI Prize at the 2005 Berlin International Film Festival.

**–Wednesday, March 14 at 7:00 and Friday, March 16 at 9:00.**

# RETROSPECTIVES



HEAVEN AND EARTH



PIECES OF DREAMS

## THE AUSTRIAN CULTURAL FORUM NEW YORK PRESENTS: MICHAEL PILZ

March 16-23 • Filmmaker in person!

For the winter installment of our ongoing series with the Austrian Cultural Forum New York, Anthology presents a generous selection of films and videos by experimental filmmaker Michael Pilz. A crucial figure in Austrian avant-garde cinema for more than four decades, Pilz is perhaps best known on these shores for his collaboration with John Cook, which produced the film *SLOW SUMMER* (recently preserved, and screened at Anthology last year), and for the monumental experimental documentary *HEAVEN AND EARTH*. An astoundingly prolific artist, he has maintained a remarkable rate of production throughout his career, and this program offers NY audiences one of the first chances to experience the full breadth of his work, from *HEAVEN AND EARTH* to the video diaries he has created during his extensive travels across the world over the past two decades.

**Pilz will be at Anthology to present and discuss his work in person.**

Presented in collaboration with the Austrian Cultural Forum New York; very special thanks to Michael Pilz, Hannah Liko (ACFNY), Christoph Huber, Olaf Möller, and Alexander Horwath, Regina Schlagritweit, Andrea Glawogger & Markus Wessolowski (Austrian Film Museum).

austrian cultural forum NYC

### FELDBERG

1990, 115 minutes, 35mm. No dialogue.

"In this evocative work, we hear and see the interactions of a man and a woman in a pristine forest. We gain a sense of intimacy with them and nature. ... There are suggestions and onsets of a storyline, but almost everything remains a mystery for our encountering." –SAN JOSE FILM FESTIVAL

Preceded by:

**STAATZ ENDE** (1989, 4 minutes, 35mm. No dialogue.)

–Friday, March 16 at 6:30.

### A PRIMA VISTA

2008, 91 minutes, video. Minimal dialogue; intentionally unsubtitled.

"For many years now, I have wanted to go back to some early materials I keep in my archive. I started out with a 1969 b&w self-portrait shot on Single-8mm film (12/02/43) and then turned to P.R.A.T.E.R. from 1964, my first 'real' work on film. ... [I]mages and sounds appeared to fit together in a natural way. Somehow, the film solidified of its own accord while my sense of time and self dissolved." –M.P.

Preceded by:

**PARK OF REMEMBRANCE / PARCO DELLE RIMEMBRANZE** (1988, 14 minutes, 16mm. No dialogue.)

–Friday, March 16 at 9:15.

### FACTS FOR FICTION

1996, 69 minutes, video.

Pilz drives through NYC with a very unusual taxi driver: filmmaker, one-time Fluxus artist, and Anthology associate Jeff Perkins. Sitting by his side, high-8 camera in hand, Pilz documents Perkins's observations and interactions as they glide through the night.

–Saturday, March 17 at 2:15.

### INVOCATION OF BLISS

2009, 92 minutes, video. No dialogue.

"In May, 2006 I traveled around Iran, a small camera always close at hand, and experienced some of the most memorable 'magical moments' of my life. ... I edited this succession of images and made it last 18 minutes. Then I added five duplicates of the resulting footage and inserted an additional close-up between them, which shows Arabic calligraphy of one of Hafez's most famous poems that is inscribed on his tomb." –M.P.

–Saturday, March 17 at 4:00.

### HEAVEN AND EARTH / HIMMEL UND ERDE

1979/82, 297 minutes, 16mm-to-35mm. In German with English subtitles. Print courtesy of the Austrian Film Museum.

An epic film, in two parts, about life in the Styrian mountain village of St. Anna. The film is a documentary in the best sense of the word – a meditation on time, on nature and the struggles of man, as well as a record of a lifestyle ceasing to exist. "[A] fascinating portrait of a mountain village fighting to survive against the powers of nature as well as against economic pressures from outside. A profound reflection on the meaning of life and work, the necessity for relationships and the definite character of our world. Slow and lengthy, this film stands out for its beauty and poetry." –14th Festival International de Cinéma, Nyon, Switzerland

"If you let it happen, the film will pull you into its cosmos; it is one of those works that teaches you to see and listen again." –Ulrich Gregor

–Saturday, March 17 at 6:00 and Sunday, March 18 at 2:30.

### PIECES OF DREAMS

2000, 55 minutes, video.

"Pilz observes the theater director Jack Garfein preparing a Beckett piece ("Ohio Impromptu") in his hotel room. The room is filled with dialogue and concentration, the manic repetitions of a single text fragment gives way to long passages of tense silence." –Mark Stöhr, SCHNITT – DAS FILMMAGAZIN

&

### WINDOWS, DOGS AND HORSES

2006, 40 minutes, video. In German with English subtitles.

"This very personal film is based on material that Pilz shot over a decade, starting in 1994, in various locations around the world, including Africa, southern India, Turkey, and Cuba. The director combines shots to form a subjectively authentic unit, which draws on the non-linear and dispersed thought processes and imagination of the human mind." –Petr Kubica, INTERNATIONAL DOCUMENTARY FILM FESTIVAL JIHLAVA

–Sunday, March 18 at 8:30.

### GWENYAMBIRA SIMON MASHOKO

2002, 210 minutes, video. In English and Shona; intentionally unsubtitled.

In the summer of 1997, Pilz, along with composer Klaus Hollinetz and photographer Werner Puntigam, visited the African musician Simon Mashoko (Gwenyambira), a virtuoso mbira player and a catechist of the Roman Catholic Church who lived in seclusion in the south of Zimbabwe. ... Pilz's film captures the mystery of an ordinary day, the interior of music, the creation of play, faith, and imperceptible dance.

–Monday, March 19 at 7:00.

# RETROSPECTIVES



ROMAN DIARY

## INDIAN DIARY – DAYS AT SREE SANKARA

2000, 168 minutes, video. In English and Malayalam; intentionally unsubtitled.

Without recourse to off-screen commentary or ‘staged’ conversations, Pilz creates the chronology of his stay in India and his medical treatment there in *INDIAN DIARY*: one recognizes the same people and places, participates in everyday life and excursions, and at some point the radio croaks “What a difference a day makes.”

–Tuesday, March 20 at 7:00.

## SIBERIAN DIARY – DAYS AT APANAS

2003, 140 minutes, video. In English, Russian, Dutch, and German with English subtitles.

“[A documentary about the] inhabitants of a small village called Apanas, who are covered with snow and cut off from the rest of the world for six months a year. The harsh climate dictates the tone of the film, as if the geographical location itself contributed to its radical aesthetics.” –Petr Kubica, INTERNATIONAL DOCUMENTARY FILM FESTIVAL JIHLAVA

–Wednesday, March 21 at 7:00.

## YEMEN TRAVELOGUE – DAYS AT SHIBAM AND SEIYUN

2008, 160 minutes, video. In English and Arabic; intentionally unsubtitled.

“In April 2006, my friend and I flew to Sana’a, the capital of the Republic of Yemen, and traveled to Shibam, the legendary mud-brick skyscraper city, the ancient ‘Manhattan of the Desert’. As usual, I filmed whatever caught my eye. It’s a very personal travel journal, and despite these enchanting sites, it lets you forget about where you are. A film for meditation.” –M.P.

–Thursday, March 22 at 7:00.

## ROSE AND JASMINE

2010, 106 minutes, video. No dialogue.

A cinematic poem based on the director’s journeys in Iran from 2006-07. By patiently and gently observing both people and place, Pilz collects images and sounds of ravishing beauty.

–Friday, March 23 at 6:30.

## ROMAN DIARY

2011, 124 minutes, video. No dialogue.

Pilz’s most recent film is another in his series of diary-travelogues, this one documenting his time in Rome. Completed very recently, this is its US premiere!

–Friday, March 23 at 9:00.



Sara Driver

## SLEEPWALKING: THE FILMS OF SARA DRIVER

March 23-April 1

One of the most talented members of the wave of independent narrative filmmakers that emerged in New York in the 1980s and 90s, Sara Driver has been largely overlooked for the past decade or so. But this has begun to change, thanks to the near-miraculous rediscovery and New York Film Festival showcasing of her masterful debut film, *YOU ARE NOT I* (feared lost until recently), and to further screenings of this and her other films at festivals in Iceland and Greece. Nevertheless, a comprehensive retrospective here in NYC, her home for more than three decades, is long overdue.

Though she has made, to date, only two features, one medium-length work, and one short (as well as producing *PERMANENT VACATION* and *STRANGER THAN PARADISE*, by her longtime partner Jim Jarmusch), her body of work is at once impressively varied and fully cohesive – each of her four films is remarkable for revealing a different facet of her sensibility, and yet they are all suffused with her interest in the uncanny and the fantastic, in the blurring of reality and dream states, and with her predilection for mood and texture over plot.

We are overjoyed to welcome Sara Driver to Anthology for this complete retrospective. In addition to screening all her own films, we have asked Driver to choose a small selection of movies that influenced her work, display affinities with specific films, or are simply longtime favorites of hers.

Very special thanks to Sara Driver, and to Tom Jarmusch, Dimitri Eipides & Lilly Papagianni (Thessaloniki International Film Festival), Brian Belovarac (Janus), Marty DeGrazia (RHI Films), May Haduong (Academy Film Archive), Susan Lazarus, Francis Poole, Todd Wiener & Steven Hill (UCLA), and Marilee Womack (WB).

*SLEEPWALK* will also be featured at Lincoln Center’s “Film Comment Selects” series in February; visit [www.filmlinc.com](http://www.filmlinc.com) for more details.

### YOU ARE NOT I

1981, 48 minutes, 16mm-to-video. With Suzanne Fletcher, Luc Sante, and Nan Goldin; based on the story by Paul Bowles; co-written and shot by Jim Jarmusch; music by Phil Kline.

Feared lost until, in a stranger-than-fiction turn of events, a 16mm print surfaced in Tangier in 2008, among the belongings left behind after his death by writer Paul Bowles (whose short story formed the basis for the film), *YOU ARE NOT I* is an extraordinary, haunting debut. A proudly low-budget, resourceful piece of work, it immerses us in the inner world of its protagonist, Ethel, a schizophrenic young woman recently escaped from a mental hospital, as she wanders through the landscapes of rural New Jersey. As embodied by actress Suzanne Fletcher, her strange, deeply unsettling presence gives the film much of its uncanny force. Anthology is thrilled to host a full week of screenings of this newly rediscovered masterpiece.

–Friday, March 23 through Thursday, March 29 at 9:15 each night.

### SLEEPWALK

1986, 78 minutes, 35mm. With Suzanne Fletcher, Ann Magnuson, and Steve Buscemi; screenplay by Sara Driver & Lorenzo Mans.

“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 (1986). 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*

Preceded by:

**THE BOWERY – SPRING (POSTCARDS FROM NEW YORK)** (1994, 10 minutes, video)

This short film was commissioned by French national television for a series called ‘Postcards from NY’. Driver’s piece focuses on the history and changing fortunes of the Bowery, and features appearances by Luc Sante, June Leaf, Joe Coleman, and Driver herself.

–Friday, March 23, Monday, March 26, & Saturday, March 31 at 7:00 each night.

– continues on next page –

# RETROSPECTIVES



YOU ARE NOT I



WHEN PIGS FLY



CAT PEOPLE

## SARA DRIVER RETROSPECTIVE, CONT'D

### WHEN PIGS FLY

1993, 98 minutes, 35mm. With Alfred Molina, Marianne Faithfull, Seymour Cassel, and Rachel Bella; shot by Robby Müller; music composed by Joe Strummer.

"Set in an east-coast port town, though filmed in Germany [this] is a whimsical ghost story inspired by TOPPER. If the tone seems light, the images, filmed by the great Robby Müller, nevertheless persist. The hero, beautifully played by Molina, is a sweet-tempered jazz musician who subsists mainly on the money he earns from giving music lessons and is sustained by the companionship of a dog (whose jazz-inspired dreams, rendered by Driver in full, are as lyrical as the hero's). Some of the action takes place in a shabby Irish pub lorded over by Cassel, and when a barmaid gives Molina's character an old rocking chair, he inherits a pair of ghosts (Marianne Faithfull and child actress Rachel Bella) along with it." —Jonathan Rosenbaum, CHICAGO READER

Followed by:

A half-hour film, shot by Jim Jarmusch, documenting Joe Strummer as he composes the music to WHEN PIGS FLY.

Total running time: ca. 135 minutes.

**—Sunday, March 25 at 6:30, Wednesday, March 28 at 6:30, and Sunday, April 1 at 8:30.**

### SARA DRIVER SELECTS:

Jack Hill

#### SPIDER BABY, or THE MADDEST STORY EVER TOLD

1968, 81 minutes, 35mm. With Lon Chaney Jr. Print courtesy of the Academy Film Archive.

Inbreeding, murder, and madness are just a few of the more notable things to be found in this blackly comedic horror film about a chauffeur who looks after a demented trio of adult siblings. Shot in just 12 days and saddled with a variety of titles (including CANNIBAL ORGY), SPIDER BABY's status as a mind-boggling cult classic is well-deserved.

**—Saturday, March 24 at 5:30 and Friday, March 30 at 7:00.**

Jacques Tourneur

#### CAT PEOPLE

1942, 73 minutes, 35mm. With Simone Simon. Print courtesy of the Library of Congress.

One of the greatest and spookiest collaborations between director Jacques Tourneur and producer Val Lewton, CAT PEOPLE tells the story of an American, Oliver Reed (Kent Smith), who marries a Serbian, Irena Dubrovna (Simone Simon, in a career-defining performance). As it turns out, Irena is cursed to become a murderous panther (literally) whenever she gets intimate with a man...

**—Saturday, March 24 at 7:30, Thursday, March 29 at 7:30, and Saturday, March 31 at 9:00.**

Norman Z. McLeod

#### TOPPER

1937, 97 minutes, 35mm. Preservation print courtesy of the UCLA Film & Television Archive.

Norman Z. McLeod's classic comedy finds Cary Grant and Constance Bennett behaving beyond the pale...from beyond the grave. As stockholding hedonists whose reckless passion for pleasure leads them to bite the dust in a car accident, the couple makes their mischievous return in order to introduce some necessary chaos to the dull life of their bank's president.

**—Sunday, March 25 at 4:15 and Sunday, April 1 at 6:15.**

Charlotte Zwerin

#### THELONIOUS MONK: STRAIGHT NO CHASER

1988, 90 minutes, 35mm.

Directed by Charlotte Zwerin and produced by Clint Eastwood, this film juxtaposes archival footage of Monk's performances with posthumous interviews conducted with his friends and family to yield a dazzling portrait of one of the most inventive jazz musicians of all time.

**—Tuesday, March 27 at 7:15 and Saturday, March 31 at 5:00.**

Kaneto Shindo

#### KURONEKO

1968, 99 minutes, 35mm. In Japanese with English subtitles.

In war-torn medieval Japan, a demon haunts the Rajomon Gate, ripping out the throats of samurai in the grove beyond. The governor sends a war hero to confront the spirit, but what the man finds are two beautiful women who look just like his lost mother and wife. Both a chilling ghost story and a meditation on the nature of war and social hypocrisy, KURONEKO mixes stunning visuals, an evocative score, and influences from traditional Japanese theater to create an atmospheric, haunting, and emotionally devastating masterpiece.

**—Friday, March 30 at 9:00 and Sunday, April 1 at 4:00.**



Burckhardt, Rudy. *New York 1940*. Gelatin silver print, 1961. 9 x 12 inches. Signed, titled, dated & editioned in pencil on verso.

### PURCHASE GREAT ART AND HELP ANTHOLOGY!

Since the early 1980s, Anthology Film Archives has received donations of artwork, directly from our artist friends, to help raise much-needed operating and capital improvement funds. In 2011, to mark our 40th anniversary, Anthology began publishing new limited-edition works on paper donated by many of the leading contemporary artists of the day.

#### HELP ANTHOLOGY BY PURCHASING GREAT ART!

Not only can you purchase affordable, vintage works today by major 20th-century artists (Helen Levitt, Alice Neel, Stephen Shore, Aaron Siskind...), but now you can also acquire new original works commissioned from many more celebrated figures and bright new voices in 21st-century art.

*Please call 212-505-5181 x11 or email [john@anthologyfilmarchives.org](mailto:john@anthologyfilmarchives.org) for more information.*

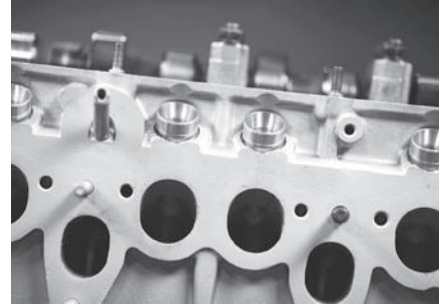
# SERIES – ONGOING



SUBTITLES



HELPING: WITH TRAVIS



PARTS AND LABOR

## NEW/IMPROVED/INSTITUTIONAL/QUALITY

Each quarterly calendar at Anthology is filled with hundreds of films and videos all grouped into a number of series or categories. Along with preservation screenings, theatrical premieres, thematic series, and auteur and actor retrospectives, we're equally dedicated to presenting new and recent work by individuals operating at the vanguard of non-commercial cinema. Each month, under the rubric NEW/IMPROVED/INSTITUTIONAL/QUALITY, we showcase at least one such program, focusing on moving-image artists who are emerging, at their peak, or long-established but still prolific.

This calendar brings visits from the amazingly prolific Pittsburgh filmmaker TENTATIVELY, a cONVENIENCE, underground film festival stalwart Carey Burt, and Jesse Cain with his 13-hour epic PARTS AND LABOR.

### JANUARY:

#### TENTATIVELY, a cONVENIENCE

In January we will be presenting two programs of work by the mind-bogglingly prolific and typographically unique Pittsburgh-based filmmaker, TENTATIVELY, a cONVENIENCE. One program will be devoted to a selection of recent short films, and the other will feature his epic documentary on the work of avant-garde composer, musician, and writer Franz Kamin.

TENTATIVELY, a cONVENIENCE had US tortures in Vietnam described to him in vivid detail by a soldier neighbor when he was a child. Another neighbor, whose legs had been blown off in Vietnam, followed him around the streets, walking with his arms & hands instead of with his missing legs, screaming that young TENTATIVELY was going to go to hell because he didn't support the war or believe in god. These incidents alone might've been enough to convince him that 'downwardly mobile' was the way to go in a society in which most 'upward mobility' seemed dependent on cruelty & dishonesty. As such, he's probably made more movies with less money than ANYONE in the world.

#### PROGRAM 1:

**DEFENDERS OF GOOLENGOOK** (2000-04, 17.5 minutes, video)

**I.A.C. DEER HEAD SCULPTURE @ FORMER RANKIN STEEL MILL**

(2000-04, 8.5 minutes, video)

**LEDGER OF ST DERMAIN**

(2004, 7 minutes, mini-DV/slides/slidesrip/Super8mm-to-video)

**HAIRCUT PARADOX** (2005-06, 14 minutes, video)

**CAPITALISM IS AN ISM** (2006, 6.5 minutes, video)

**The Ballad of Codyodeeodoo** (2006-07, 13 minutes, video)

**SUBTITLES (CLOSURE VERSION)** (2005-08, 12 minutes, 8mm/Super-8mm/16mm/VHS/  
image data files/miniDV-to-DVD)

**TV 'NEWS' COMMITS SUICIDE** (2009, 6 minutes, video)

**ROBOTIC (for YouTube)** (2009, 7 minutes, video)

**COLONY** (2010-11, 9 minutes, video)

Total running time: ca. 110 minutes.

–Sunday, January 22 at 4:30.

#### PROGRAM 2:

**DEPOT (wherein resides the UNDEAD of Franz Kamin)**

2011, 220 minutes, video.

An epic film about the life and work of avant-garde composer, writer, performer, and pianist Franz Kamin, whose extensive compositions and texts were influenced by topology as well as by alcoholism and other difficult personal battles. Despite a fantastically large and substantial body of work, he remained largely unknown, except to specialists in the esoteric, all the way up to his death in a car crash in 2010. Himself a student of the avant-garde and a composer, writer, performer, musician, and moviemaker, TENTATIVELY, a cONVENIENCE is uniquely qualified to pay tribute to Kamin. Having befriended Kamin in 1977, he performed in his pieces in 1992 and 1993, and stayed in touch with him until shortly before Kamin's death.

–Sunday, January 22 at 7:00.

### FEBRUARY:

#### CAREY BURTT Filmmaker in person!

Carey Burt began producing short works in the late-70s, and has been making his mark on the underground film festival circuit for the last two decades. His darkly funny, deeply creepy films and videos have much in common with the Cinema of Transgression movement of the 80s; however they are completely products of his own twisted imagination. Rarely seen all together, this program offers viewers an opportunity to enter Burt's delightfully deranged world.

"My films are very personal. All of them are a form of therapy and reflect my state of mind at the time of inception – or address an issue that obsesses me. I have spent a lot of time in isolation – so fear of people and feelings of alienation have been strong for me throughout my life. I often make films about what I am most afraid of." –Carey Burt

Writer, musician, and filmmaker Bruce Bennett will host a Q&A with Carey Burt after the screening.

**HITCHHIKE** (1979, 4 minutes, video)

**HEY MISTER, YOU'RE IN THE GIRLS' ROOM**

(1991, 4 minutes, video)

**THE PSYCHOTIC ODYSSEY OF RICHARD**

**CHASE** (1998, 6 minutes, 16mm)

**THE DEATH OF SEX** (1998, 4 minutes, 16mm)

**MIND CONTROL MADE EASY OR HOW TO**

**BECOME A CULT LEADER**

(1999, 13 minutes, 16mm)

**THROUGH A GASH DARKLY**

(2006, 6 minutes, video)

**DREAM OF A RIDICULOUS MAN**

(2010, 10 minutes, video)

**THE DISSOCIATIVE DISORDER MOVIE**

(2010, 10 minutes, video)

**HOW NOT TO BE STUPID (A GUIDE TO CRITICAL**

**THINKING)** (2010, 8 minutes, video)

**BLOOD AND FIRE** (2011, 10 minutes, video)

**HELPING: WITH TRAVIS** (2011, 12 minutes, video)

Total running time: ca. 95 minutes.

–Thursday, February 9 at 7:30.

### MARCH:

#### Jesse Cain PARTS AND LABOR

2011, 13 hours and 3 minutes, video.

A true epic if ever there was one, PARTS AND LABOR documents in minute detail the complete removal and replacement of an automobile engine. Shot entirely in close-up to exploit the visceral hyperrealism of HD video, we watch the oil-stained hands of an amateur mechanic move in and out of frame, straining and struggling to dislodge blackened, rusted engine parts from the contours of the auto body. After an extensive, surprisingly dramatic struggle, the aged relics are replaced with pristine new parts as the engine is painstakingly re-assembled. Out-Warholing Andy, PARTS AND LABOR was shot over 2 years and is 13 hours long, an 8-hour workday plus overtime. For this unique, super-long screening Anthology will offer a discounted ticket that allows viewers to come and go throughout the day and evening. Anyone who watches PARTS AND LABOR all the way through will receive a very special prize!

Jesse Cain is a NYC-based artist born and raised in the Twin Cities of Minnesota. His work includes 16mm films, videos, and installations. Cain recently received his MFA in Film/Video from the Milton Avery Graduate School of Art at Bard College and screened his short SLOW BURN in the 2011 'Views From the Avant-Garde' program at Lincoln Center.

–Saturday, March 17 at 11:00am.

# SERIES – ONGOING/JANUARY



THE AUTOBIOGRAPHY OF NICOLAE CEAUȘESCU



THE SCHLEYER TAPE



THE FALL OF THE ROMANOV DYNASTY

## NEW YORK WOMEN IN FILM AND TELEVISION

In January 2010, Anthology began hosting monthly screenings organized by New York Women in Film and Television. These screenings include works by NYWIFT members as well as from women filmmakers around the world.

Films included in the series must be directed, co-directed, produced, written, edited, or shot by women. Whenever possible, the filmmakers are present for a Q&A following the screening, as well as an after-party with cash bar and complimentary food.

The preminent entertainment industry association for women in New York City, NYWIFT supports women calling the shots in film, television, and digital media. NYWIFT energizes the careers of women in entertainment by illuminating their achievements, providing training and professional development activities, and advocating for equity. Our membership comprises more than 2,000 women and men working both above and below the line. NYWIFT is part of a network of 40 Women-in-Film organizations worldwide, representing more than 10,000 members.

Screening details TBA – please visit: [www.nywift.org](http://www.nywift.org) for program updates.

**-Tuesday, January 31 at 7:00.**

**-February TBA**

**-Tuesday, March 27 at 7:00.**

## THE COMPILATION FILM

January 18-26

Arguably one of the most brilliant and accomplished films released last year, Andrei Ujică's *THE AUTOBIOGRAPHY OF NICOLAE CEAUȘESCU* is remarkable for consisting entirely of footage Ujică and his collaborators found in the Romanian national archive. Arranging and editing this footage to form the "autobiography" indicated by the title, Ujică has created a fascinating, strangely compelling, and epic film that portrays Ceaușescu's regime using only 'official' documentary material – a portrait of reality seen through the prism of the 'fiction' Ceaușescu and his government attempted to impose on Romania and on the world.

If Ujică's film is undeniably original in its concept and ingenious in its construction, it is hardly the first cinematic work to be constructed entirely out of archival historical footage. In fact, there's a rich tradition of this kind of filmmaking, as evidenced by the film scholar Jay Leyda's 1964 study, *FILMS BEGET FILMS: A STUDY OF THE COMPILATION FILM*. In order to bring Ujică's film back to NYC, to place it in the context of the "compilation film", and to demonstrate the richness and variety of the tradition, this series brings together a host of such films from throughout the last 80-plus years, with works from filmmakers as diverse as Chris Marker, Jonas Mekas, Emile de Antonio, Santiago Alvarez, and Ken Jacobs.

Special thanks to Ken Jacobs, Jonas Mekas, Klaus vom Bruch, C. Cay Wesnigk, Kitty Cleary (MoMA), Rebecca Cleman (EAI), Jonathan Howell (New Yorker Films), Jonathan Miller & Livia Bloom (Icarus Films), Jake Perlin (The Film Desk), Todd Wiener & Steven Hill (UCLA), and Other Cinema.

Andrei Ujică

### THE AUTOBIOGRAPHY OF NICOLAE CEAUȘESCU / AUTOBIOGRAFIA LUI NICOLAE CEAUȘESCU

2010, 180 minutes, 35mm.

"[A] *tour de force* of found-footage moviemaking that's sustained through its three-hour running time by a single brilliant conceit. Ujică documents Ceaușescu's 1965-89 dictatorship by chronologically assembling official video and television recordings – and nothing else. 'Autobiography' is the operative word. This is the story of Ceaușescu as he would have written it in moving images if he could have. Romanians, of course, will write a mirror-opposite story as they watch, and the ironies will be rich – a black enough comedy to make one weep. But even for those with only the barest knowledge of this particular history, the movie is fascinating." –Amy Taubin, ARTFORUM

**-Wednesday, January 18 at 7:30 and  
Sunday, January 22 at 8:00.**

Klaus vom Bruch

### THE SCHLEYER TAPE / DAS SCHLEYERBAND

1977-78, 112 minutes, video.

"[A] compilation of television and news footage comprising two hours of media accounts regarding the infamous Baader-Meinhof gang. [The] material begins with the September 1977 kidnapping of Hanns-Martin Schleyer and the dramatic news reportage from the scene of the car accident in Cologne where Schleyer was abducted...[and] proceeds to chronologically relay footage from official press conferences, talk-show speculation, public interviews, and the news, giving a broad and detailed account of the events leading up to the final downfall of the Red Army Faction... Bruch contrasts this with short episodes from other aspects of popular culture: a fashion commercial advertising lipstick, images of a space shuttle launch, disco shows, and John Lennon's song 'Working Class Hero'." –K.V.B.

**-Thursday, January 19 at 6:45 and  
Thursday, January 26 at 9:15.**

Esfir Shub

### THE FALL OF THE ROMANOV DYNASTY / PADENIYE DINASTI ROMANOVIKH

1927, 101 minutes, 16mm, b&w, silent.

A devastating chronicle of Tsarist Russia from the eve of WWI until its brutal demise in the revolutions of February and October 1917, this work comprises hundreds of films that Shub unearthed and rescued from damp cellars and other neglected corners of the Soviet Union, including newsreels and home movies taken by the Tsar's own cameramen. Using the film splice as a cudgel, Shub contrasts the Imperial Family with the backbreaking toil of the masses, a bitter satire that makes the Revolution seem both historically inevitable and triumphant.

**-Thursday, January 19 at 9:15.**

**- continues on page 18 -**



# JANUARY 2012

1	2	3	4	5	6	7
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			6:00, 7:15, 8:15, 9:45 NEWFILMMAKERS, p 31	7:00 Fotopoulos CHIMERA, p 28 7:30 EC: Murrau SUNRISE, p 2 9:15 James Fotopoulos PGM, p 28	7:00 EC: Ozu I WAS BORN, BUT..., p 2 7:30 Fotopoulos ALICE IN WONDERLAND, p 28 9:15 EC: Renoir THE RULES OF THE GAME, p 2	5:00 EC: Murrau SUNRISE, p 2 5:15 OCCUPY WALL ST: Ken Jacobs PGM, p 28 7:00 EC: Rossellini FLOWERS OF ST. FRANCIS, p 2 7:15 OCCUPY WALL ST: NEWS FROM THE NIGHT, p 28 9:00 EC: Ozu I WAS BORN, BUT..., p 2
8	9	10	11	12	13	14
4:30 EC: Rossellini FLOWERS OF ST. FRANCIS, p 2 6:30 EC: Renoir THE RULES OF THE GAME, p 2 7:00 OCCUPY WALL ST: Whitehead THE FALL, p 28 8:30 EC: Murrau SUNRISE, p 2			6:00, 7:45, 9:00, 10:45 NEWFILMMAKERS, p 31 6:00, 7:15, 9:00 NEWFILMMAKERS, p 31	7:00 & 9:15 Keiller ROBINSON IN RUINS, p 6 8:00 SINGLE FRAME, p 29	6:45 Keiller LONDON, p 6 7:00 & 9:15 Keiller ROBINSON IN RUINS, p 6 9:00 Keiller THE DILAPIDATED DWELLING, p 6	2:45 Keiller THE DILAPIDATED DWELLING, p 6 5:00 Keiller ROBINSON IN SPACE, p 6 7:00 & 9:15 Keiller ROBINSON IN RUINS, p 6
15	16	17	18	19	20	21
2:45 Keiller LONDON, p 6 4:00 EC: Riefenstahl TRIUMPH OF THE WILL, p 2 5:00 Keiller ROBINSON IN SPACE, p 6 7:00 & 9:15 Keiller ROBINSON IN RUINS, p 6	6:45 Keiller LONDON, p 6 7:00 & 9:15 Keiller ROBINSON IN RUINS, p 6 9:00 Keiller ROBINSON IN SPACE, p 6	6:45 Keiller LONDON, p 6 7:00 & 9:15 Keiller ROBINSON IN RUINS, p 6 9:00 Keiller ROBINSON IN SPACE, p 6	7:00 & 9:15 Keiller ROBINSON IN RUINS, p 6 7:30 Ujica AUTOBIOGRAPHY OF NICOLAE CEAUȘESCU, p 14	6:45 Vom Bruch THE SCHLEYER TAPE, p 14 9:15 Shub FALL OF THE ROMANOV DYNASTY, p 14	7:00 & 9:15 EC: Vertov IMAN WITH A MOVIE CAMERA, p 3 7:30 Loznitsa BLOCKADE, p 18 9:00 Loznitsa REVUE, p 18	2:30 Mekas LITHUANIA AND THE COLLAPSE OF THE USSR, p 18 5:15 EC: Vertov KINO-EYE, p 3 7:00 EC: Vertov KINO-EYE, p 3 8:00 Marker GRIN WITHOUT A CAT, p 18 8:45 EC: Vertov A SIXTH OF THE WORLD, p 3
22	23	24	25	26	27	28
3:00 THE COMPILATION FILM: Shorts PGM, p 18 4:30 TENTATIVELY, a CONVENIENCE, PGM 1, p 13 4:30 Marker GRIN WITHOUT A CAT, p 18 7:00 TENTATIVELY, a CONVENIENCE, PGM 2, p 13 8:00 Ujica AUTOBIOGRAPHY OF NICOLAE CEAUȘESCU, p 14	7:00 Santiago Alvarez PGM, p 18 9:00 De Antonio POINT OF ORDER, p 18	7:00 Kissel & Westnig STRICTLY PROPAGANDA, p 18 9:00 Axer & Berze HITLER'S HIT PARADE, p 18	6:00, 7:15, 8:30, 10:00 NEWFILMMAKERS, p 31 7:00 Loznitsa REVUE, p 18 8:45 Loznitsa BLOCKADE, p 18	7:00 Von Praunheim SURVIVAL IN NEW YORK, p 19 7:15 De Antonio POINT OF ORDER, p 18 9:00 Von Praunheim NEW YORK MEMORIES, p 19 9:15 Vom Bruch THE SCHLEYER TAPE, p 14	7:00 La Cava UNFINISHED BUSINESS, p 29 7:15 Ottinger PRATER, p 19 9:00 La Cava SHE MARRIED HER BOSS, p 29 9:30 Bitomsky DUST, p 19	3:30 EC: Vertov 11th YEAR, p 3 3:30 Heise MATERIAL, p 19 5:00 EC: Vertov THREE SONGS ABOUT LENIN, p 3 6:30 La Cava SHE MARRIED HER BOSS, p 29 6:45 Heise SOLAR SYSTEM, p 19 8:30 La Cava UNFINISHED BUSINESS, p 29 9:00 Gerhard Friedl PGM, p 19
29	30	31	COMPILATION FILM, Jan. 18 - 26			
4:15 Danmbeck THE NET, p 19 4:45 EC: Vertov ENTHUSIASM, p 3 6:30 La Cava UNFINISHED BUSINESS, p 29 6:45 Veiel BLACK BOX GERMANY, p 20 8:30 La Cava SHE MARRIED HER BOSS, p 29 9:00 Veiel THE KICK, p 20	7:00 Kospp ELDER BLOSSOM, p 20 9:00 Kospp BERLIN - STETTIN, p 20	6:45 Gerhard Benedikt Friedl PGM, p 19 7:00 NYMFT, p 14 9:15 Scheffner DAY OF THE SPARROW, p 20	DEUTSCHE DOCS, Jan. 26 - Feb. 6			

# FEBRUARY 2012

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p><b>3:30</b> Koopp ELDER BLOSSOM, p 20</p> <p><b>5:30</b> Koopp BERLIN - STETTIN, p 20</p> <p><b>7:00</b> Poe THE FOREIGNER, p 29</p> <p><b>8:00</b> Heise MATERIAL, p 19</p> <p><b>9:00</b> Poe BLANK GENERATION, p 29</p>	<p><b>7:00</b> Scheffner DAY OF THE SPARROW, p 20</p> <p><b>9:15</b> Farocki IN COMPARISON, p 20</p>	<p><b>6:00, 7:15, 8:30, 10:30</b> NEWFILMMAKERS, p 31</p>	<p><b>6:00, 7:15, 9:15</b> NEWFILMMAKERS, p 31</p> <p><b>7:00</b> Von Praunheim SURVIVAL IN NEW YORK, p 19</p> <p><b>9:00</b> Von Praunheim NEW YORK MEMORIES, p 19</p> <p>DEUTSCHE DOCS, Jan. 26 - Feb. 6</p>	<p><b>7:00</b> Bitomsky DUST, p 19</p> <p><b>7:15</b> EC: Valentin/Vigo PGM, p 2</p> <p><b>8:45</b> EC: Pudovkin MOTHER, p 2</p> <p><b>9:00</b> Ottinger PRATER, p 19</p>	<p><b>7:00</b> Farocki IN COMPARISON, p 20</p> <p><b>7:15</b> Poe BLANK GENERATION, p 29</p> <p><b>8:30</b> Dammbeck THE NET, p 19</p> <p><b>9:30</b> Poe UNMADE BEDS, p 29</p>	<p><b>4:45</b> Viel BLACK BOX GERMANY, p 20</p> <p><b>7:00</b> Viel THE KICK, p 20</p> <p><b>7:30</b> Poe UNMADE BEDS, p 29</p> <p><b>9:00</b> Heise SOLAR SYSTEM, p 19</p> <p><b>9:30</b> Poe THE FOREIGNER, p 29</p>
<p><b>3:30</b> Koopp ELDER BLOSSOM, p 20</p> <p><b>5:30</b> Koopp BERLIN - STETTIN, p 20</p> <p><b>7:00</b> Poe THE FOREIGNER, p 29</p> <p><b>8:00</b> Heise MATERIAL, p 19</p> <p><b>9:00</b> Poe BLANK GENERATION, p 29</p>	<p><b>7:00</b> Scheffner DAY OF THE SPARROW, p 20</p> <p><b>9:15</b> Farocki IN COMPARISON, p 20</p>	<p><b>6:00, 7:15, 8:30, 10:30</b> NEWFILMMAKERS, p 31</p>	<p><b>6:00, 9:00</b> NEWFILMMAKERS, p 31</p>	<p><b>7:30</b> Carey Burt PGM, p 13</p>	<p><b>7:00</b> George Kuchtar PGM 1, p 7</p> <p><b>9:15</b> George Kuchtar PGM 2, p 7</p>	<p><b>4:45</b> EC: Robert Nelson PGM, p 3</p> <p><b>6:45</b> George Kuchtar PGM 3, p 7</p> <p><b>9:00</b> George Kuchtar PGM 4, p 7</p>
<p><b>4:45</b> EC: Sonbert CARRIAGE TRADE, p 3</p> <p><b>6:15</b> EC: Warhol MY HUSTLER, p 3</p> <p><b>6:30</b> George Kuchtar PGM 5, p 8</p> <p><b>8:00</b> EC: Warhol/Whitney PGM, p 3</p> <p><b>8:30</b> George Kuchtar PGM 6, p 8</p>	<p><b>6:00, 7:15, 8:30, 10:30</b> NEWFILMMAKERS, p 31</p>	<p><b>6:45 &amp; 9:15</b> Sekula &amp; Burch THE FORGOTTEN SPACE, p 5</p>	<p><b>6:45 &amp; 9:15</b> Sekula &amp; Burch THE FORGOTTEN SPACE, p 5</p>	<p><b>6:45 &amp; 9:15</b> Sekula &amp; Burch THE FORGOTTEN SPACE, p 5</p>	<p><b>6:45 &amp; 9:15</b> Sekula &amp; Burch THE FORGOTTEN SPACE, p 5</p> <p><b>7:00</b> Wooster Group PGM 1, p 20</p> <p><b>9:00</b> Wooster Group PGM 2, p 21</p>	<p><b>4:15, 6:45 &amp; 9:15</b> Sekula &amp; Burch THE FORGOTTEN SPACE, p 5</p> <p><b>6:00</b> Wooster Group PGM 3, p 21</p> <p><b>8:00</b> Wooster Group PGM 4, p 21</p> <p><b>10:30</b> Wooster Group PGM 5, p 21</p>
<p><b>4:00</b> Wooster Group PGM 6, p 21</p> <p><b>4:15, 6:45 &amp; 9:15</b> Sekula &amp; Burch THE FORGOTTEN SPACE, p 5</p> <p><b>6:00</b> Wooster Group PGM 7, p 21</p> <p><b>8:30</b> Wooster Group PGM 8, p 21</p>	<p><b>6:45 &amp; 9:15</b> Sekula &amp; Burch THE FORGOTTEN SPACE, p 5</p> <p><b>7:30</b> Wooster Group PGM 10, p 21</p>	<p><b>6:45 &amp; 9:15</b> Sekula &amp; Burch THE FORGOTTEN SPACE, p 5</p> <p><b>7:00</b> Wooster Group PGM 11, p 21</p> <p><b>9:00</b> Wooster Group PGM 12, p 21</p>	<p><b>6:00, 7:30, 9:00</b> NEWFILMMAKERS, p 31</p> <p><b>7:00</b> Wooster Group PGM 11, p 21</p> <p><b>9:00</b> Wooster Group PGM 12, p 21</p>	<p><b>7:00</b> Wooster Group PGM 1, p 20</p> <p><b>7:15</b> Dante THE HOWLING, p 23</p> <p><b>9:00</b> Wooster Group PGM 2, p 21</p> <p><b>9:15</b> Ritchie THE CANDIDATE, p 24</p>	<p><b>7:00</b> Ken Kobland PGM 1, p 8</p> <p><b>7:30</b> Forsyth BREAKING IN, p 24</p> <p><b>9:30</b> Ruiz GOLDEN BOAT, p 22</p>	<p><b>2:15</b> Ritt HOMBRE, p 24</p> <p><b>4:00</b> Serra &amp; Bell/Jonas PGM, p 22</p> <p><b>4:45</b> Ritt NORMA RAE, p 24</p> <p><b>6:00</b> Bigelow &amp; Montgomery THE LOVELESS, p 22</p> <p><b>7:15</b> Dante PIRANHA, p 24</p> <p><b>8:00</b> Ken Kobland PGM 2, p 8</p> <p><b>9:30</b> Teague ALLIGATOR, p 24</p>
<p><b>2:00</b> Ritchie THE CANDIDATE, p 24</p> <p><b>4:15</b> Ritchie SMILE, p 24</p> <p><b>4:30</b> Oblovitz MINUS ZERO, p 22</p> <p><b>6:00</b> Oblovitz KING BLANK, p 22</p> <p><b>6:45</b> Murakami BATTLE BEYOND THE STARS, p 24</p> <p><b>8:00</b> Ken Kobland PGM 3, p 8</p> <p><b>9:00</b> Forsyth BREAKING IN, p 24</p>	<p><b>6:45</b> Ritt NORMA RAE, p 24</p> <p><b>7:00</b> Spaulding Gray PGM, p 22</p> <p><b>9:00</b> Yonemoto MADE IN HOLLYWOOD, p 22-23</p> <p><b>9:15</b> Ritt HOMBRE, p 24</p>	<p><b>7:00</b> Ruiz GOLDEN BOAT, p 22</p> <p><b>7:15</b> Teague ALLIGATOR, p 24</p> <p><b>9:00</b> Sellars CABINET OF DR. RAMIREZ, p 23</p> <p><b>9:15</b> Dante PIRANHA, p 24</p>	<p><b>7:00</b> Ritchie THE CANDIDATE, p 24</p> <p><b>7:30</b> Oblovitz MINUS ZERO, p 22</p> <p><b>9:00</b> Oblovitz KING BLANK, p 22</p> <p><b>9:15</b> Dante THE HOWLING, p 23</p>	<p><b>7:00</b> Ritchie THE CANDIDATE, p 24</p>	<p><b>7:00</b> Ken Kobland PGM 1, p 8</p> <p><b>7:30</b> Forsyth BREAKING IN, p 24</p> <p><b>9:30</b> Ruiz GOLDEN BOAT, p 22</p>	<p><b>2:15</b> Ritt HOMBRE, p 24</p> <p><b>4:00</b> Serra &amp; Bell/Jonas PGM, p 22</p> <p><b>4:45</b> Ritt NORMA RAE, p 24</p> <p><b>6:00</b> Bigelow &amp; Montgomery THE LOVELESS, p 22</p> <p><b>7:15</b> Dante PIRANHA, p 24</p> <p><b>8:00</b> Ken Kobland PGM 2, p 8</p> <p><b>9:30</b> Teague ALLIGATOR, p 24</p>

# MARCH 2012

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<p><b>2:00</b> Gleyzer/de la Base PGM, p 25</p> <p><b>4:30</b> Maidoror SAMBIZANGA, p 26</p> <p><b>5:15, 7:00 &amp; 8:45</b> Takesue WHERE ARE YOU TAKING ME?, p 5</p> <p><b>6:45</b> Pineta &amp; Jaugey, HOUR OF THE GENERALS, p 26</p> <p><b>9:15</b> Waddington PGM, p 26</p>	<p><b>7:00 &amp; 8:45</b> Takesue WHERE ARE YOU TAKING ME?, p 5</p> <p><b>7:30</b> Beau SEARCHING FOR HASSAN, p 26</p> <p><b>9:00</b> Marcie/Dury PGM, p 26</p>	<p><b>6:30</b> Marcie ITCHKÉRI KENTI, p 26</p> <p><b>7:00 &amp; 8:45</b> Takesue WHERE ARE YOU TAKING ME?, p 5</p> <p><b>9:30</b> Anaridzi IRAQI SHORT FILMS, p 26</p>	<p><b>7:00 &amp; 8:45</b> Takesue WHERE ARE YOU TAKING ME?, p 5</p> <p><b>7:15</b> Oestergaard BURMA VJ, p 26</p> <p><b>9:15</b> Negro X+, p 26</p>	<p><b>6:45</b> De Franssi SOU HAMIL LA CRAINTE DE LA NUIT., p 26</p> <p><b>7:00 &amp; 8:45</b> Takesue WHERE ARE YOU TAKING ME?, p 5</p> <p><b>9:00</b> Grandrieux &amp; Adachi IL SE PELUT QUE LA BEAUTÉ..., p 27</p>	<p><b>6:45</b> Gleyzer/de la Base PGM, p 25</p> <p><b>7:00 &amp; 8:45</b> Takesue WHERE ARE YOU TAKING ME?, p 5</p> <p><b>9:00</b> Internationalist Visual Analysis PGM, p 25</p>	<p><b>5:00</b> René Vautier PGM, p 25</p> <p><b>5:15, 7:00 &amp; 8:45</b> Takesue WHERE ARE YOU TAKING ME?, p 5</p> <p><b>7:30</b> Du Luat ANGELA: PORTRAIT OF A REVOLUTIONARY, p 25</p> <p><b>9:00</b> Dickinson BEHIND THE LINES, p 25</p>
<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>
<p><b>1:00</b> Gianvito VAPOR TRAIL (CLARK), p 27</p> <p><b>3:00</b> Menkes DISSOLUTION, p 9</p> <p><b>5:00</b> Menkes PHANTOM LOVE, p 9</p> <p><b>6:15</b> René Vautier PGM, p 25</p> <p><b>7:00</b> Menkes BLOODY CHILD, p 9</p> <p><b>8:30</b> Strange Attractors PGM, p 30</p> <p><b>9:00</b> Menkes THE GREAT SADNESS OF ZOHARA, p 9</p>	<p><b>6:00, 7:15, 8:15, 10:00</b> NEWFILMMAKERS, p 31</p> <p><b>7:00</b> Menkes DISSOLUTION, p 9</p> <p><b>9:00</b> Menkes MAGDALENA VIRAGA, p 9</p>	<p><b>6:00, 7:15, 8:15, 9:30</b> NEWFILMMAKERS, p 31</p> <p><b>7:00</b> Menkes DISSOLUTION, p 9</p> <p><b>9:00</b> Menkes QUEEN OF DIAMONDS, p 9</p>	<p><b>6:00, 7:00, 8:15, 10:30</b> NEWFILMMAKERS, p 31</p> <p><b>7:00</b> Borgmann, Slim, Theissen &amp; Menkes MASSAKER, p 9</p> <p><b>9:00</b> Menkes DISSOLUTION, p 9</p>	<p><b>7:00</b> Menkes THE BLOODY CHILD, p 9</p> <p><b>7:15 &amp; 9:15</b> Screen Loud Film Festival, p 30</p> <p><b>9:00</b> Menkes DISSOLUTION, p 9</p>	<p><b>6:45</b> Gleyzer/de la Base PGM, p 25</p> <p><b>7:00 &amp; 8:45</b> Takesue WHERE ARE YOU TAKING ME?, p 5</p> <p><b>9:00</b> Internationalist Visual Analysis PGM, p 25</p>	<p><b>11:00am</b> Cain PARTS AND LABOR, p 13</p> <p><b>2:15</b> Pilz FACTS FOR FICTION, p 10</p> <p><b>4:00</b> Pilz INVOCATION OF BLISS, p 10</p> <p><b>6:00</b> Pilz HEAVEN AND EARTH, p 10</p>
<b>18</b>	<b>19</b>	<b>20</b>	<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b>
<p><b>2:30</b> Pilz HEAVEN AND EARTH, p 10</p> <p><b>6:00</b> EC: Harry Smith PGM, p 3</p> <p><b>8:00</b> EC: Harry Smith HEAVEN AND EARTH MAGIC, p 4</p> <p><b>8:30</b> Pilz PIECES OF DREAMS, p 10</p>	<p><b>6:00, 7:00, 8:15, 10:00</b> NEWFILMMAKERS, p 31</p> <p><b>7:00</b> Pilz GWENYAMBIRA SIMON IMASHOKO, p 10</p>	<p><b>7:00</b> Pilz INDIAN DIARY, p 11</p> <p><b>7:30</b> Yalut 26'1.1499" FOR A STRING PLAYER, p 27</p>	<p><b>7:00</b> Pilz SIBERIAN DIARY, p 11</p> <p><b>7:30</b> Soites LOU HARRISON: A WORLD OF MUSIC, p 27</p>	<p><b>7:00</b> Pilz YEMEN TRAVELOGUE, p 11</p> <p><b>7:30</b> American Mavericks PGM 3, p 27</p>	<p><b>6:30</b> Pilz ROSE AND JASMINE, p 11</p> <p><b>7:00</b> Driver SLEEPWALK, p 11</p> <p><b>9:00</b> Pilz ROMAN DIARY, p 11</p> <p><b>9:15</b> Driver YOU ARE NOT I, p 11</p>	<p><b>4:30</b> EC: Rice/Richter/Shanis PGM, p 4</p> <p><b>5:30</b> Hill SPIDER BABY, p 12</p> <p><b>6:30</b> EC: Ron Rice PGM, p 4</p> <p><b>7:30</b> Tourneur CAT PEOPLE, p 12</p> <p><b>8:30</b> EC: Rice THE QUEEN OF SHEBA MEETS THE ATOM MAN, p 4</p> <p><b>9:15</b> Driver YOU ARE NOT I, p 11</p>
<b>25</b>	<b>26</b>	<b>27</b>	<b>28</b>	<b>29</b>	<b>30</b>	<b>31</b>
<p><b>4:15</b> McLeod TOPPER, p 12</p> <p><b>5:15</b> EC: Sharits STREAMSSE CTION:SECTION:S:SECTION ED, p 4</p> <p><b>6:30</b> EC: Jack Smith PGM, p 4</p> <p><b>6:30</b> Driver WHEN PIGS FLY, p 12</p> <p><b>7:45</b> EC: Snow WAVELENGTH, p 4</p> <p><b>9:00</b> EC: Snow &lt;--&gt;, p 4</p> <p><b>9:15</b> Driver YOU ARE NOT I, p 11</p>	<p><b>7:00</b> Driver SLEEPWALK, p 11</p> <p><b>9:15</b> Driver YOU ARE NOT I, p 11</p>	<p><b>7:00</b> NYWIFT, p 14</p> <p><b>7:15</b> Zwerin THELONIOUS MONK: STRAIGHT NO CHASER, p 12</p> <p><b>9:15</b> Driver YOU ARE NOT I, p 11</p>	<p><b>6:00, 7:00, 8:00, 9:45</b> NEWFILMMAKERS, p 31</p> <p><b>6:30</b> Driver WHEN PIGS FLY, p 12</p> <p><b>9:15</b> Driver YOU ARE NOT I, p 11</p>	<p><b>7:00</b> Jim Davis PGM, p 30</p> <p><b>7:30</b> Tourneur CAT PEOPLE, p 12</p> <p><b>9:15</b> Driver YOU ARE NOT I, p 11</p>	<p><b>7:00</b> Hill SPIDER BABY, p 12</p> <p><b>7:30</b> Zorn TREATMENT FOR A FILM IN 15 SCENES, p 30</p> <p><b>9:00</b> Shindo KURONEKO, p 12</p>	<p><b>5:00</b> Zwerin THELONIOUS MONK: STRAIGHT NO CHASER, p 12</p> <p><b>7:00</b> Driver SLEEPWALK, p 11</p> <p><b>7:30</b> Zorn TREATMENT FOR A FILM IN 15 SCENES, p 30</p> <p><b>9:00</b> Tourneur CAT PEOPLE, p 12</p>
INTERNATIONALIST CINEMA, Mar. 2 - 11						
NINA MENKES, Mar. 9 - 16						
MICHAEL PILZ, Mar. 16 - 23						
SARA DRIVER, Mar. 23 - April 1						

# SERIES – JANUARY



BLOCKADE



REVUE



Santiago Alvarez

## THE COMPILATION FILM, CONT'D.

### Sergei Loznitsa BLOCKADE

2005, 52 minutes, video.

Composed solely of rarely-seen footage found in Soviet film archives, BLOCKADE vividly re-creates the momentous events of the WWII siege of Leningrad, which lasted for 900 days and claimed at least 600,000 lives. BLOCKADE is a dramatically compelling demonstration of the power of archival footage, here synergized by an evocative soundtrack, to bring history to life.

"A highly compressed but brutally effective narrative of a city fighting for its life under the direst of circumstances. Loznitsa organizes the footage at hand brilliantly." —George Robinson, THE JEWISH WEEK

—Friday, January 20 at 7:30 and  
Wednesday, January 25 at 8:45.

### Sergei Loznitsa REVUE

2008, 72 minutes, video.

As he did with BLOCKADE, Loznitsa has once again selected excerpts from newsreels, propaganda films, TV shows, and feature films that present an evocative portrait of Soviet life during the 1950s and 60s. The film's fascinating flow of disparate scenes is, seen from today's perspective, alternately poignant, funny, and tragic. The cumulative impact reveals a life of hardship, deprivation, and seemingly absurd social rituals, but one always inspired by the vision, or illusion, of a communist future.

—Friday, January 20 at 9:00 and  
Wednesday, January 25 at 7:00.

### Jonas Mekas LITHUANIA AND THE COLLAPSE OF THE USSR

2008, 4 hours and 46 minutes, video.

"This video is made up of footage that I took with my Sony from the television newscasts during the collapse of the USSR, with the home noises in the background. It's a capsule record of what happened and how it happened during that crucial period as recorded by the television newscasters. It can be also viewed as a classic Greek drama in which the destinies of nations are changed drastically by the unbending, bordering-on-irrational will of one small man, one small nation determined to regain its freedom, backed by Olympus in its fight against the Might & Power, against the Impossible." —J.M.

—Saturday, January 21 at 2:30.

### Chris Marker GRIN WITHOUT A CAT / LE FOND DE L'AIR EST ROUGE

1978/93, 180 minutes, video.

Marker's epic film-essay on the worldwide political wars of the 1960s and 70s: Vietnam, Bolivia, May '68, Prague, Chile, and the fate of the New Left. Released in France in 1978, and restored and 're-actualized' by Marker fifteen years later (after the fall of the Soviet Union), it is a sweeping, global contemplation of a critical era in political history.

—Saturday, January 21 at 8:00 and  
Sunday, January 22 at 4:30.

### SHORT FILM PROGRAM:

#### Henri Storck L'HISTOIRE DU SOLDAT INCONNU

(1930, 17 minutes, 16mm, b&w, silent)

A montage of newsreel clips satirizing ceremonies commemorating the war dead and indicting world rearmament. It is an ancestor of many subsequent compilation films.

#### Alberto Cavalcanti YELLOW CAESAR

(1941, 24 minutes, video, b&w)

Cavalcanti ingeniously edits newsreel and propaganda footage of Mussolini to portray the despot in the most absurd and unflattering light.

#### Ken Jacobs PERFECT FILM

(1986, 22 minutes, 16mm, b&w)

"TV newscast discards from 1965 relating to the assassination of Malcolm X, out-takes of history reprinted as found in a Canal St. bin (with the exception of boosting volume second half). A lot of film is perfect left alone, perfectly revealing in its unconscious or semi-conscious form." —K.J. Total running time: ca. 65 minutes.

—Sunday, January 22 at 3:00.

### SANTIAGO ALVAREZ

"The basic elements of an Alvarez film are essentially the same as in many television documentaries: still photos edited to a soundtrack. In fact, Alvarez announced his aesthetic credo in this way: 'Give me two photos, music, and a moviola, and I'll give you a movie.' But it would be hard to find a style of cinema more removed from the niceties of American television documentary than Alvarez's remarkably dynamic and bracingly radical montage constructions."

—Adrian Martin, CINEASTE

**NOW** (1965, 6 minutes, 16mm-to-video)

**HASTA LA VICTORIA SIEMPRE** (1965, 28 minutes, 16mm-to-video)

**L.B.J.** (1967, 20 minutes, 16mm-to-video)

**79 SPRINGTIMES OF HO CHI MINH** (1969, 25 minutes, 16mm-to-video)

**THE PONGO'S DREAM** (1970, 11 minutes, 16mm-to-video)

Total running time: ca. 95 minutes.

—Monday, January 23 at 7:00.

### Emile de Antonio POINT OF ORDER

1963, 97 minutes, 35mm. Preservation print courtesy of UCLA Film and Television Archive; preservation funded by the Film Foundation.

De Antonio and producer Dan Talbot obtained from CBS 188 hours of kinescopes showing the 1954 Army-McCarthy senate hearings, then spent three years culling the footage. De Antonio supervised the innovative final version, edited by young neophyte Robert Duncan in his East Village apartment. Best known for its shunning of voice-over narration, the film actually begins with a minute of nothing but a narrator's voice, which explains, "Everything you are about to see actually happened..." The voice of Emile de Antonio himself.

—Monday, January 23 at 9:00 and  
Thursday, January 26 at 7:15.

### Wolfgang Kissel & C. Cay Wesnigk STRICTLY PROPAGANDA

1991, 91 minutes, video.

This film tells the history of the German Democratic Republic through East Germany's official newsreels and state films. Kissel and Wesnigk have excavated the archives of the East German state film studio to discover priceless archival footage: Walter Ulbricht playing ping pong, the East German version of SESAME STREET, Erich and Margot Honecker dancing their last waltz. This fast-moving compendium of East Germany's forty years portrays a fantasy world so bizarre that one can't help but to reflect on other forms of propaganda — including our own.

—Tuesday, January 24 at 7:00.

### Oliver Axer & Susanne Benze HITLER'S HIT PARADE

2003, 76 minutes, video.

This film uses a brilliant collage of materials (home movies, archival footage, animated and educational films, commercials, and political propaganda) to express the false idealism that characterized the Nazis' rise to power. On the soundtrack are popular tunes, a panoply of music that the average German citizen would have blithely enjoyed as his nation prepared to wreak havoc on much of the world.

"What distinguishes [it from other similar compilation films] is its musical fluidity. The flow of images has a terrible inexorability. Watching this movie is like watching people pirouette gaily off a cliff." —J. Hoberman, VILLAGE VOICE

—Tuesday, January 24 at 9:00.

# SERIES – JANUARY-FEBRUARY



PRATER



DUST



KNITTELFELD – TOWN WITHOUT HISTORY

## DEUTSCHE DOCS: THE CONTEMPORARY GERMAN DOCUMENTARY

January 26-February 6

As part of our ongoing collaboration with the Goethe-Institut New York, we have organized this series highlighting the extraordinary richness of contemporary German documentary filmmaking. While the selection includes films by several long-established masters of the form – including Ulrike Ottinger, Rosa von Praunheim, and Harun Farocki (all subjects of recent Anthology retrospectives) – we have chosen to highlight films made in the past decade, to emphasize the continuing vitality of the German documentary and the emergence of a new generation of non-fiction filmmakers.

Very special thanks to Juliane Camfield (Goethe-Institut New York), and to Thomas Heise, Volker Koepp, Rosa von Praunheim, David Callahan & Elena Rossi-Snook (NYPL), Lisa Fidyka (Telepool), Sarah Heidel (m-appeal), Jonathan Miller & Livia Bloom (Icarus Films), Angelika Ramlow & Nora Molitor (Arsenal), and Ina Rossow (Deckert Distribution).



Unless otherwise noted, all films are in German with English subtitles.

### Rosa von Praunheim SURVIVAL IN NEW YORK / ÜBERLEBEN IN NEW YORK

1989, 87 minutes, 16mm. In English and German with English subtitles. Print courtesy of the Reserve Film and Video Collection, The New York Public Library for the Performing Arts.

The successes, trials, and tribulations of three young German women trying to conquer the New York City jungle. Claudia, Uli, and Anna have very different backgrounds and deal with big-city challenges in very different ways; but all agree that the fascination of New York outweighs its frustrations, heartaches, and dangers.

**–Thursday, January 26 at 7:00 and  
Wednesday, February 1 at 7:00.**

### Rosa von Praunheim NEW YORK MEMORIES

2010, 89 minutes, video.

Twenty years after his documentary SURVIVAL IN NEW YORK, von Praunheim returns to the city which provided him some of the most exciting years of his life. Remembering his own experiences in the wild 70s, and recollecting the big changes in the 80s when AIDS started to take its toll, Rosa meets his former protagonists and goes on a personal journey to discover what has become of 'his' New York.

**–Thursday, January 26 at 9:00 and  
Wednesday, February 1 at 9:00.**

### Ulrike Ottinger PRATER

2007, 104 minutes, 35mm.

People, monsters, sensations. The beguiling images in PRATER transform the legendary Viennese attraction into a cinematic experience. The film brings together the cultural history of the oldest amusement park in the world with brilliant insights into the changeability of technological attractions. We are introduced to the people for whom the Prater is a place of amusement, memory, or quite simply the center of life.

**–Friday, January 27 at 7:15 and  
Thursday, February 2 at 9:00.**

### Hartmut Bitomsky DUST / STAUB

2007, 90 minutes, 35mm.

Having devoted his career to crafting essayistic treatments of oft-overlooked aspects of the material world, Bitomsky turns his attention to a presence so minuscule as to go unnoticed, despite the fundamental role it plays in our social and aesthetic lives – dust. DUST elevates its microscopic subject to a position of cosmic importance.

**–Friday, January 27 at 9:30 and  
Thursday, February 2 at 7:00.**

### Thomas Heise MATERIAL

1988-2009, 164 minutes, video.

"It starts with the laughter of children. Images from the late 80s in the GDR to the immediate present of the year 2008 in Germany. Those residual images have besieged my head, constantly reassembling themselves into new shapes that are further and further removed from their original meaning and function. They remain in motion. They become history. The material remains incomplete. It consists of what I held on to, what remained important to me. It is my picture." –T.H.

**–Saturday, January 28 at 3:30 and  
Sunday, February 5 at 8:00.**

### Thomas Heise SOLAR SYSTEM

2011, 100 minutes, video. No dialogue.

A film about the indigenous community of the Kollas of Tinkunaku, a region in northern Argentina. Without recourse to dialogue, the film conveys the life of this community. We accompany the seasonal journey of Viviano and Ramona from the valley up to the village of Santa Cruz, 3000 meters above sea level, where they spend the summertime. Through their experiences, the film portrays the story of the day-to-day disappearance of an indigenous group.

**–Saturday, January 28 at 6:45 and  
Saturday, February 4 at 9:00.**

### GERHARD BENEDIKT FRIEDL

"His films are densely composed labyrinths, in which precisely photographed everyday views of landscapes and workplaces mysteriously clash with convoluted deadpan voiceovers about histories of crime." –Christoph Huber, CINEMA SCOPE

### KNITTELFELD – TOWN WITHOUT HISTORY / KNITTELFELD – STADT OHNE GESCHICHTE

1997, 34 minutes, 16mm.

A portrait of a small town in Austria, in which the local authorities have achieved only a minimum of order, and where members of the Pritz family commit various crimes of differing dimensions.

&

### WOLFF VON AMERONGEN – DID HE COMMIT BANKRUPTCY OFFENCES? / HAT WOLFF VON AMERONGEN KONKURS- DELIKTE BEGANGEN?

2004, 73 minutes, video.

"An hypnotic visual puzzle at the interface of documentary, essay film, and pulp fiction. On the soundtrack: an unflinchingly 'objective' account of the labyrinthine genealogies, criminal involvements and afflictions of Germany's economic leaders in the 20th century. On the screen: pans and tracking shots through European financial centers, production sites and landscapes... At times, image and sound are aligned, at others they just miss each other." –DOCUMENTA12

"Looks even more visionary in the light of developments during the recent economic crisis, and may be one of the definitive films of the decade." –Christoph Huber, CINEMA SCOPE

**–Saturday, January 28 at 9:00 and Tuesday,  
January 31 at 6:45.**

### Lutz Dammbeck THE NET / DAS NETZ

2003, 121 minutes, video. In English and German with English subtitles.

A subversive history of the Internet, THE NET traces contrasting countercultural responses to the cybernetic revolution via an inquiry into the rationale of Ted Kaczynski, the infamous Unabomber, who grew to oppose the late-20th-century web of technology. Dammbeck's conceptual quest links multiple nodes of cultural and political thought in the manner of the Internet itself. THE NET exposes a hidden matrix of revolutionary advances, coincidences, and conspiracies.

**–Sunday, January 29 at 4:15 and Friday,  
February 3 at 8:30.**

– continues on next page –

# SERIES – JANUARY-FEBRUARY



BERLIN – STETTIN

## DEUTSCHE DOCS, CONT'D.

### Andres Veiel BLACK BOX GERMANY / BLACK BOX BRD

2000, 100 minutes, 16mm.

In November 1989, the chairman of the board of Deutsche Bank was killed in a terrorist attack ascribed to the RAF. Four years later, Wolfgang Grams, a suspected RAF member, was killed in a gun battle with the police. This acclaimed film intertwines the two life stories without implying any explicit connection. The decisive context lies in the late-1980s era of the Federal Republic, in which both men featured as prominent representatives of diametrically opposed ideologies.

–Sunday, January 29 at 6:45 and  
Saturday, February 4 at 4:45.

### Andres Veiel THE KICK / DER KICK

2005, 82 minutes, 35mm.

In July 2002 three teenagers brutally tortured and, with a fatal kick to the head, killed a boy in a town north of Berlin. When the body was found and the three were charged with his murder, widespread public outrage ensued. The media debated the causes of this horrific crime – racism, social deprivation, binge drinking, or the influence of violent films. Veiel's approach to the story, however, is a far cry from media sensation and public hysteria. Interviews and court records formed the basis for an experimental stage play and subsequently a 'docu-play'. Veiel's provocation lies in the radical form and the way he provides the biographies behind the crime.

–Sunday, January 29 at 9:00 and  
Saturday, February 4 at 7:00.

### Volker Koepp ELDER BLOSSOM / HOLUNDERBLÜTE

2007, 89 minutes, 35mm.

A journey into the land of childhood, to that magical place where past, present, and the future meet – where everything is still possible, still thinkable, and where longings and expectations are still part of one's experience. The film deals with the lives of children in and around Kaliningrad, the Russian enclave that belonged to East Prussia before the Second World War.

–Monday, January 30 at 7:00  
and Sunday, February 5 at 3:30.

### Volker Koepp BERLIN – STETTIN

2009, 110 minutes, 35mm.

Koepp's latest film – his most personal to date – is brave, sad, funny, and rebelliously hopeful. Visiting significant places from his personal life and from his earlier films, he ponders questions of home and identity, and how wars and the passage of time can affect landscapes and people. It is a historical panorama of a country torn apart.

–Monday, January 30 at 9:00  
and Sunday, February 5 at  
5:30.

### Philip Scheffner THE DAY OF THE SPARROW / DER TAG DES SPATZEN

2010, 100 minutes, 35mm.

A political wildlife documentary. It tells the story of a country where the border between war and peace is disappearing. On November 14, 2005, a sparrow is shot dead in Leeuwarden, and in Kabul a German soldier dies. These competing headlines are the starting point for Scheffner to trace the war using the methods of an ornithologist. In Germany, not in Afghanistan, since it is here that we are faced with the question: Are we living in a state of peace or war?

–Tuesday, January 31 at 9:15  
and Monday, February 6 at  
7:00.

### Harun Farocki IN COMPARISON / ZUM VERGLEICH

2009, 61 minutes, 16mm.

For his most recent film, Farocki observes the process of manufacturing bricks, in various cultures, and across different modes and scales of production.

"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 use in Africa, India, and Europe." –H.F.

–Friday, February 3 at 7:00 and  
Monday, February 6 at 9:15.



POINT JUDITH (an epilog)

## THE WOOSTER GROUP ON FILM AND VIDEO

February 17-23

Anthology is overjoyed to pay tribute to the astonishingly inventive, always uncompromising, and altogether remarkable experimental theater company, The Wooster Group. For over 35 years the Group has been exploring the conventions of theater and performance by radically reworking canonical plays (by Eugene O'Neill, Racine, Chekhov, Gertrude Stein, and others), combining wildly disparate cultural texts and references (their pieces have incorporated Japanese theater and film, vaudeville, B-movies, and much more), and pioneering the use of video and other multimedia tools in their productions.

The Group's crucial place in the annals of downtown NYC alternative culture, as well as their impressive longevity, suggest parallels with Anthology itself – we were even neighbors for several years in the mid-70s, when Anthology was located at 80 Wooster, just down the block from the Performing Garage, the Group's longtime headquarters. As such, it is entirely appropriate that we honor the Group with this extensive series, an embarrassment of riches bringing together the official video versions of some of the company's productions, archival documentation of many other works, films and videos, and a very special event featuring TWG members reading from three unproduced screenplays they have created over the years.

Focusing on the period 1975-2005, the series captures the extraordinary confluence of gifted theater artists who formed and sustained the Group through its first three decades – including founders Elizabeth LeCompte – the Group's visionary director – and Spalding Gray, and performers Ron Vawter, Willem Dafoe, Kate Valk, Peyton Smith, Ari Fliakos, and Scott Shepherd, among many others. To demonstrate the full scope of the Group's boundless creativity, we will also be presenting a sidebar series (see pages 22-23) showcasing the many fascinating films and videos that have featured performances from various of the Group's members, as well as three programs devoted to the work of Ken Koblend, a filmmaker who has been collaborating with The Wooster Group for decades (see page 8).

Very special thanks to Clay Hapaz, Archivist for The Wooster Group, for organizing these programs; and to Elizabeth LeCompte, and all the members of The Wooster Group.

### PROGRAM 1: THREE PLACES IN RHODE ISLAND

An evening of clips from the seminal 1970s trilogy, comprised of SAKONNET POINT, RUMSTICK ROAD, and NAYATT SCHOOL, as well as POINT JUDITH (an epilog). These pieces draw partly from the autobiographical impulses of Spalding Gray, and also incorporate material from sources as diverse as Mary Baker Eddy, T.S. Eliot, James Strahs, Arch Oboler, and Eugene O'Neill. "When the trilogy was performed together for a two-month run in the winter of 1978-79... its imaginative use of film, dance, music, child actors, and non-linear texts confirmed its stature as one of the most impressive and innovative theater events of the '70s." –VILLAGE VOICE

–Friday, February 17 and Thursday, February 23 at  
7:00 each night.

# SERIES – FEBRUARY



POINT JUDITH (an epilog)



THE EMPEROR JONES



HULA

## PROGRAM 2: THE ROAD TO IMMORTALITY

A program of clips from ROUTE 1 & 9, L.S.D. (... JUST THE HIGH POINTS...), and FRANK DELL'S THE TEMPTATION OF SAINT ANTONY. The 1980s trilogy features fierce juxtapositions and syntheses of theater, video, music, dance, raucous vaudeville, stilted TV soap opera, naked talk shows, and meditations on lust and death, religious ecstasy, and social repression. This fusion of high and low art incorporates materials from Thornton Wilder, "Pigmeat" Markham, Arthur Miller, Michael Kirby, Timothy Leary, Gustave Flaubert, Ingmar Bergman, and Lenny Bruce. In 1990 the VILLAGE VOICE called the trilogy, "The most significant body of theater work created in this country in the past decade."

–Friday, February 17 and Thursday, February 23 at 9:00 each night.

## PROGRAM 3: BRACE UP!

The Wooster Group's eerie deconstruction of Anton Chekhov's THE THREE SISTERS, in a translation by Paul Schmidt, BRACE UP! incorporates selections from popular and obscure postwar Japanese film and performance. This footage is from the Group's 2003 revival.

"Chekhov's vision of lives of missed connections and ambitions devoured by time actually jibes, in a bizarre way, with TWG's fragmented, disorienting approach. The Group's trademark use of television screens and microphones, and scrambling of taped and live performances, blurred the line between immediate and mediated reality in ways that gave a new, wicked vitality to Chekhovian lines like 'Little by little you will disappear' and 'When things lose their form, they lose their identity.'" –Ben Brantley, NEW YORK TIMES

–Saturday, February 18 at 6:00.

## PROGRAM 4: TO YOU, THE BIRDIE! (PHÈDRE)

This program highlights The Wooster Group's 2002 OBIE-winning production of Paul Schmidt's version of Racine's PHÈDRE, set in a mobile modernist landscape of sliding plexiglass panels, omnipresent monitors, hidden cameras, and badminton...

"This blend of ironic seriousness, heightened theatricality and multimedia ballet has developed into one of the sharpest of theatrical instruments...an ideal scalpel for Racine's surgical exploration into lust." –VILLAGE VOICE

"An astonishing invention and completely, utterly nuts. If it weren't so nuts, it wouldn't be so astonishing." –NEW YORK OBSERVER

–Saturday, February 18 at 8:00.

## PROGRAM 5: UNPRODUCED and UNFINISHED

For this special live, late-night event, members of The Wooster Group will read from three unproduced TWG screenplays: LOVE AFFAIR, based on Ruth Klugman's memoir of her affair with Jackson Pollock; KOKAJI, based on the 1964 Kaneto Shindo film, ONIBABA; and THIS WILL KILL THAT, based on Victor Hugo's THE HUNCHBACK OF NOTRE DAME. The evening will also include clips from their unfinished feature film, WRONG GUYS. With special guests TBA.

–Saturday, February 18 at 10:30.

## PROGRAM 6: HOUSE/LIGHTS

The Wooster Group's 1999 OBIE-winning collision of Gertrude Stein's DOCTOR FAUSTUS LIGHTS THE LIGHTS with Joseph Mawra's B-movie classic, OLGAS HOUSE OF SHAME.

"[B]edazzling...there's nothing else like it around; it turns disorientation into a primary sensual pleasure, even as it raises terrifying thoughts about the deeply mixed blessings of technological progress." –NEW YORK TIMES

–Sunday, February 19 at 4:00.

## PROGRAM 7: NORTH ATLANTIC & WRONG GUYS

Two texts by long-time TWG associate James Strahs provided the backbone for these very different productions. This program includes clips from the military comedy, NORTH ATLANTIC, in all its different eras and productions, as well as the entire 1997 unfinished film, WRONG GUYS, a tale of smuggling and survivalists, adapted from Strahs's short novel and first shown in the 1997 Whitney Biennial (and rarely seen since). The NEW YORK TIMES said, "Watching NORTH ATLANTIC can feel like channel-surfing, drunk, through a military-themed cinematic menu."

–Sunday, February 19 at 6:00.

## PROGRAM 8: EUGENE O'NEILL

This program highlights TWG's many years of engagement with the work of Eugene O'Neill, which has stretched from the late 1970s up to the current production of EARLY PLAYS (an adaptation of O'Neill's "Sea Plays" and a collaboration with NYC Players). The evening begins with clips of a condensed version of LONG DAY'S JOURNEY INTO NIGHT from TWG's POINT JUDITH (an epilog). Then the focus shifts to THE HAIRY APE – featuring Willem Dafoe and music by John Lurie – and the video reconception of THE EMPEROR JONES – with original music by David Linton and an OBIE-winning performance by Kate Valk in the title role.

–Sunday, February 19 at 8:30.

## PROGRAM 9: RUMSTICK ROAD INTRODUCED BY ELIZABETH Lecompte & Ken Kobland!

A work-in-progress reconstruction of the groundbreaking 1977 TWG production. RUMSTICK ROAD was an attempt to understand Spalding Gray's mother's suicide using audio-taped conversations, family letters, dance, slides, and the writings of Mary Baker Eddy. This evening's project aims to recreate that lost performance through archival materials such as Super-8 film, video footage, still photographs, and audio recordings. Elizabeth LeCompte and Ken Kobland will be here to introduce the program and to take questions afterwards.

"A brilliant and engrossing work; one whose abstraction and complexity are at the service of genuine emotion." –NEW YORK TIMES

–Monday, February 20 at 7:30.

## PROGRAM 10: HULA, FOR THE GOOD TIMES, FISH STORY, and TODAY, I MUST SINCERELY CONGRATULATE YOU

The evening will begin with two TWG dance pieces from the early 80s: Ray Whitfield and the Johnsons in HULA, a record album interpretation of "Hula" by The Waikiki Hula Boys (Columbia LP 565); followed by the almost unknown FOR THE GOOD TIMES, a choreographed dance inspired by "charades." TODAY... is the Group's little-seen meta-documentary of daily life in a fading performance troupe. In FISH STORY, subtitled "A Documentary About Theater Life in Eight Dances", and the companion piece to the Group's BRACE UP!, the theatrical worlds of Chekhov and Geinin intertwine to form "a richly personal ode to the craft of theater and the transience of life" (NEW YORK TIMES).

–Tuesday, February 21 at 7:30.

## PROGRAM 11: WHITE HOMELAND COMMANDO & RHYME 'EM TO DEATH

WHITE HOMELAND COMMANDO is TWG's 1992 full-length video and was originally shown at the NYFF and included in the 1993 Whitney Biennial. Michael Kirby's teleplay is a cops-versus-white-supremacists tale imagined as a structuralist police procedural, as well as a prescient examination of domestic terrorism and the national security apparatus. RHYME 'EM TO DEATH, a short black-and-white film shot by Leslie Thornton and inspired by Victor Hugo's THE HUNCHBACK OF NOTRE DAME and the Salem Witch Trials, was first shown in the 1995 Whitney Biennial.

–Wednesday, February 22 at 7:00.

## PROGRAM 12: FILMS FROM

Embedded in much of TWG's theater pieces are several films that are discreet works of art in their own right. This evening will include screenings of "The Cocktail Party" from NAYATT SCHOOL; "By the Sea" from POINT JUDITH (an epilog); and "Flaubert Dreams of Travel But the Illness of His Mother Prevents It" from FRANK DELL'S THE TEMPTATION OF SAINT ANTONY (all three made in collaboration with filmmaker Ken Kobland).

–Wednesday, February 22 at 9:00.

# SERIES – FEBRUARY-MARCH



MINUS ZERO



KING BLANK



THE LOVELESS

## THE WOOSTER GROUP AT LARGE

February 24-March 1

As a supplement to our Wooster Group film series, we present several programs of experimental films and videos that prominently feature the considerable talents of the Group's members. As befits the ceaselessly inventive, adventurous nature of The Wooster Group, the films its members have appeared in apart from their work at the Performing Garage constitute a remarkable survey of avant-garde film and video in the 1970s, 80s, and 90s.

Special thanks to Bette Gordon, Ken Kobland, Michael Oblowitz, Mark Rappaport, Daniel Bish (George Eastman House), Rebecca Cleman (EAI), Marcus Hu (Strand Releasing), Gil Leung (Lux), Diane Malecki, James Schamus, and Peter Sellars.

**Raoul Ruiz**

### THE GOLDEN BOAT

1990, 83 minutes, 16mm.

The first American film by the great Raul Ruiz (who passed away in August 2011) features appearances by a host of NY underground luminaries, including Jim Jarmusch, Kathy Acker, Annie Sprinkle, and several of the Wooster Group's actors: Kate Valk, Michael Kirby, Michael Stumm, and Anna Köhler.

"Stars Michael Kirby as a creepy, logorrheic derelict and compulsive slasher – modeled according to Ruiz on Kojak – who leaves a trail of unquiet corpses around Lower Manhattan as he leads a young VILLAGE VOICE rock critic on a quest for God, or maybe a Mexican soap opera star. . . . In addition to [its] impossible camera angles and loop-de-loop dialogue, the movie is characterized by its bloody tableaux, circular structure, and pervasive hacienda music." –J. Hoberman, VILLAGE VOICE

–Friday, February 24 at 9:30 and  
Tuesday, February 28 at 7:00.

**Richard Serra & Robert Bell**

### PRISONER'S DILEMMA

1974, 40 minutes, video.

This rare Richard Serra video uses the concept of 'The Prisoner's Dilemma' from game theory as a video experiment to, in Serra's words, "expose the format of commercial TV." The video features Spalding Gray, Richard Schechner, Kathryn Bigelow, Leo Castelli, and Bruce Boice, among others.

&

**Joan Jonas DOUBLE LUNAR DOGS**

(1984, 24 minutes, video)

With Spalding Gray and Joan Jonas.

Inspired by the science fiction story "Universe" by Robert Heinlein, this is an Orwellian vision of post-apocalyptic survival aboard a drifting spaceship whose timeless travelers have forgotten the purpose of their mission. To recapture memory and create a continuum between their unknown origin and uncertain destination, the characters in this disjointed, philosophical narrative play metaphorical games with words and archetypal objects.

–Saturday, February 25 at 4:00.

**Kathryn Bigelow & Monty Montgomery**

### THE LOVELESS

1982, 82 minutes, 35mm. With Willem Dafoe. Print courtesy of George Eastman House.

"Bigelow's first feature immediately reveals her canny talent for simultaneously fulfilling and deconstructing popular film genres. Set in the 1950s and starring a young, pomaded Willem Dafoe in his screen debut as the charismatic leader of a leather-clad and immoral bike gang, THE LOVELESS deliberately uproots the genre's traditional embrace of youthful rebellion by introducing a notably noir shading and sharp feminist perspective into its story of generational and gender conflict. Bigelow's training in painting and experimental cinema informs the film's (relatively) slow pace, meticulous framing, and sparse, deliberately iconic dialogue – not to mention the evocation of Kenneth Anger's SCORPIO RISING in the camera's close attention to the bikers' gleaming chrome and leather." –HARVARD FILM ARCHIVE

–Saturday, February 25 at 6:00 and Thursday,  
March 1 at 9:00.

**Michael Oblowitz**

### MINUS ZERO

1979, 50 minutes, 16mm. With Rosemary Hochschild, Ron Vawter, Will Patton, and Eric Mitchell.

A psycho noir shot in high-contrast black-and-white where stalkers, terrorists and government agents collide.

"It promised pleasure and delivered death... nothing ever happened to her class... there was no reason to feel nervous even in the heart of New York... you push the fourth button and arrive at the fourth floor... she was one more person in personville was one more person too many..."

–Sunday, February 26 at 4:30 and Wednesday,  
February 29 at 7:30.

**Michael Oblowitz**

### KING BLANK

1983, 71 minutes, 16mm-to-video. With Ron Vawter, Rosemary Hochschild, Will Patton, and Gary Indiana.

A sour-spirited foul-mouthed epic of ennui, BLANK is a prescient classic by No-Wave filmmaker Oblowitz. Set in a motel room at NYC's Kennedy Airport, the film treats two days in the life of a deadbeat couple, an obsessive husband lost in a web of psychotic delusion and his immigrant wife. Great character bits include Ron Vawter forcing Gary Indiana to give him a blowjob in the bathroom.

"A cinephiliac achievement in which the pathology of male sexuality insists to the point of nausea." –Claire Johnston

–Sunday, February 26 at 6:00 and Wednesday,  
February 29 at 9:00.

**SPALDING GRAY PROGRAM:**

### Bette Gordon ANYBODY'S WOMAN

(1981, 25 minutes, Super-8mm-to-video)

"I asked my friend Nancy Reilly to talk about her porn fantasies in front of the [Variety Theater]. And I asked my friend Spalding Gray to do the same. . . . I wanted to hear women talk dirty and to see what kind of power that might yield. I wanted women to look back instead of being looked at." –B.G.

&

**Bruce & Norman Yonemoto SPALDING**

### GRAY'S MAP OF L.A.

(1984, 27.5 minutes, video)

The Yonemotos collaborated with Gray and actors Mary Woronov and Marshall Efron on this satire of the mythology of Los Angeles, juxtaposing a parodic fictional narrative with Gray's autobiographical monologues.

&

**Skip Blumberg SPALDING GRAY'S "A PERSONAL HISTORY OF THE AMERICAN**

**THEATER"** (1985, 27 minutes, video)

Taking his cues from a stack of cards with the names of plays in which he performed throughout the 1960s and 70s, Gray turns each tidbit of information into an inspired anecdote and becomes animated with recollection, presenting a microcosm of the relentless and self-conscious experimentation of this period of American theater.

Total running time: ca. 90 minutes.

–Monday, February 27 at 7:00.

**Bruce & Norman Yonemoto**

### MADE IN HOLLYWOOD

1990, 56 minutes, video. With Patricia Arquette, Michael Lerner, Ron Vawter, Mary Woronov, Michael Smith, and Mike Kelley.

Steeped in irony, this video depicts the personal and cultural mediation of reality and fantasy, desire and identity, by the myths of television and cinema. Quoting from a catalogue of popular styles and sources, from TV commercials to THE WIZARD OF OZ, the Yonemotos construct a parable of the Hollywood image-making industry from a pastiche of narrative clichés. With deadpan humor and hyperbolic visual stylization,



# SERIES – FEBRUARY-MARCH



THE CABINET OF DR. RAMIREZ



THE HOWLING

the Yonemotos layer artifice upon artifice, constructing an image-world where reality and representation, truth and simulation, are meaningless distinctions.

&

**Mark Rappaport POSTCARDS** (1990, 27 minutes, video)

This short piece by Mark Rappaport, his first work in video (he would go on to create the seminal video essays *ROCK HUDSON'S HOME MOVIES* and *FROM THE JOURNALS OF JEAN SEBERG*) features Ron Vawter as a traveling salesman whose romance with Janet is depicted entirely through the postcards he sends her from the road.

**–Monday, February 27 at 9:00.**

**Peter Sellars**

**THE CABINET OF DR. RAMIREZ**

1991, 111 minutes, 35mm. With Ron Vawter, Kate Valk, Jim Clayburgh, Peyton Smith, Jeff Webster, and Anna Köhler.

The only theatrical feature film by renowned avant-garde stage director Peter Sellars is this dialogue-free quasi-remake of *THE CABINET OF DR. CALIGARI*, set on and around Wall Street and featuring performances from Mikhail Baryshnikov, Joan Cusack, Peter Gallagher, Sellars himself, and a significant portion of The Wooster Group's company of actors: Ron Vawter, Kate Valk, Jim Clayburgh, and Peyton Smith.

"The film is a series of layered and parallel episodes that will be experienced and interpreted somewhat differently by each viewer. They are linked in a world of pure color, sound, light, emotion and human presence." –P.S.

**–Tuesday, February 28 at 9:00.**

**Ken Kobland**

**THE COMMUNISTS ARE COMFORTABLE**

1984-88, 55 minutes, video.

Part Bronx reminiscence, part landscape fantasy; part morality play, part melodrama. A film in many parts with monologue segments written by James Strahs for Willem Dafoe, Spalding Gray, Ron Vawter, Peyton Smith, and Luche Sacker.

"Filmed and acted with insinuating skill, it invites analysis but operates most powerfully on a visionary level, transforming ideas and emotions into a haunting reverie on childhood and its reverberating memories." –David Sterritt

&

**Burt Barr and James Benning O PANAMA** (1985, 27.5 minutes, video)

This collaboration between video artist Burt Barr and filmmaker James Benning features Willem Dafoe as a man confined to his apartment on a winter day as he suffers through an illness. Built on the polarity between hot and cold, the tedious reality of the man's sickness and the vivid hallucinatory visions of his delirium, *O PANAMA* conveys the workings of the subconscious. The contrast between the bleak urban winterscape and the vibrancy of Dafoe's imagination fuels the dramatic progression.

**–Thursday, March 1 at 7:00.**

## FROM THE PEN OF: JOHN SAYLES

February 23-March 1 • Sayles in Person!

Starting this calendar, Anthology inaugurates an ongoing series called *FROM THE PEN OF...* to spotlight that brutally neglected figure most often forgotten in the film-making process, namely the screenwriter. Famously devalued by cinephiles more prone to celebrating auteurs and actors, screenwriters are rarely honored with the likes of critical studies or repertory retrospectives. While a few classic Hollywood scribes continue to earn attention (Ben Hecht, Preston Sturges, Dalton Trumbo, etc.), most have never received their fair share of credit or acknowledgment. This is particularly true of screenwriters who emerged hot on the heels of the demise of the studio system in the 1960s. While audiences may associate the works they penned more closely with particular directors, a closer study reveals that the sensibility and ingenuity of particular screenwriters shines through in each of these films. Over the next several calendars Anthology will focus on some of the most interesting, talented, and unheralded screenwriters from the last 50 years, connecting the dots between terrific, seemingly disparate films that, unbeknownst to many, just happen to have issued from the pen of a single, often unheralded scribe!

To start the series off in high style, we have selected a number of smile-inducing, seriously quirky movies scripted by writer-director John Sayles. Though the films he's both written and directed have won numerous awards and wide acclaim, Sayles toiled for many years as a screenwriter on other director's projects before launching his own distinguished directorial career. We are happy to call attention to this partially obscured body of work, and also to present a handful of films, selected by Sayles, that he considers shining examples of the craft of screenwriting.

*FROM THE PEN OF...* is programmed in close collaboration with author/musician Alan Licht.

**John Sayles will be here in person for a very special event on Friday, February 24! He will take part in a discussion following the screening of *BREAKING IN*, moderated by Alan Licht and Andrew Lampert.**

Very special thanks to John Sayles and Keetin Cheung, and to Alan Licht, Robert Downey Sr., Rudy Wurlitzer, May Haduong (Academy Film Archive), Harry Guerrero, Kent Youngblood (MGM), Brian Block (Criterion Pictures USA), Caitlin Robertson (20th Century Fox), Christopher Lane (Sony), and Marilee Womack (WB).

**Joe Dante**

**THE HOWLING**

1981, 91 minutes, 35mm. Screenplay by John Sayles and Terence H. Winkless, based on a novel by Gary Brandner. With Dee Wallace, Patrick Macnee, Dennis Dugan, Kevin McCarthy, John Carradine, and Slim Pickens.

"A popular Los Angeles TV reporter is given doctor's orders to visit a remote consciousness-raising retreat called 'The Colony' after a traumatic incident with a serial killer. The bizarre behavior of the residents begins to make sense once the reporter discovers that she is staying amidst a community of werewolves! *THE HOWLING* is not only a great werewolf movie, but also a witty and knowing commentary on the genre itself. The film is as full of impressive werewolf transformation scenes as of social satire, which is no surprise given that the special effects were done by Rob Bottin (*THE THING*) and the screenplay was written by John Sayles." –THE WEXNER CENTER

**–Thursday, February 23 at 7:15 and Wednesday, February 29 at 9:15.**

– continues on next page –

# SERIES – FEBRUARY-MARCH



PIRANHA



BATTLE BEYOND THE STARS



NORMA RAE

## FROM THE PEN OF: JOHN SAYLES, CONT'D

### Bill Forsyth BREAKING IN

1989, 94 minutes, 35mm. Screenplay by John Sayles. With Burt Reynolds and Casey Siemaszko. The second American film by Scottish director Bill Forsyth (GREGORY'S GIRL, LOCAL HERO) portrays the relationship that ensues when professional thief Burt Reynolds and the younger, inexperienced Casey Siemaszko break into the same house. Reynolds decides to take the amateur crook under his wing, and the result is a charming, unexpectedly affecting comedy. "A subtle, masterly film, a series of life lessons which never ducks the moral ironies, no less precious for their simplicity." –TIME OUT

**–Friday, February 24 at 7:30 and Sunday, February 26 at 9:00.**

**John Sayles in person following the screening on Friday, February 24!**

### Joe Dante PIRANHA

1978, 94 minutes, 35mm. Screenplay by John Sayles. With Kevin McCarthy, Keenan Wynn, Dick Miller, and Barbara Steele. Print courtesy of the Joe Dante and Jon Davison Collection at the Academy Film Archive. "A massive horde of genetically modified piranhas with a taste for human blood is unintentionally released into the waters of a summer resort named Lost River Lake. Do-gooder Maggie teams with Paul, the town drunk, to rid the lake of the razor-toothed menaces before it's too late! This 1978 cult classic offers more than its fair share of blood, guts, and body parts. But don't let the dismembered limbs fool you – this campy gorefest is also a smart, thinly-veiled critique of America's military-industrial complex." –BLOCK CINEMA

**–Saturday, February 25 at 7:15 and Tuesday, February 28 at 9:15.**

### Lewis Teague ALLIGATOR

1980, 91 minutes, 35mm. Screenplay by John Sayles. With Robert Forster. "A very funny meditation on the old 'what happens when you flush the goldfish down the john?' nightmare. It is also a formula film that simultaneously demonstrates the specific requirements of the formula while sending them up with good humor. Lewis Teague, the director, and John Sayles, who wrote the screenplay, know exactly what they're doing. ... Though ALLIGATOR is done straight, not as parody, it never for a minute loses its sense of humor." –Vincent Canby, NEW YORK TIMES

**–Saturday, February 25 at 9:30 and Tuesday, February 28 at 7:15.**

### Jimmy T. Murakami BATTLE BEYOND THE STARS

1980, 104 minutes, 16mm. Screenplay by John Sayles. With Richard Thomas, Robert Vaughn, John Saxon, and George Peppard. This Roger Corman-produced mash-up of STAR WARS and THE SEVEN SAMURAI finds seven intergalactic mercenaries teaming up to defend a peaceful planet from the evil tyrant Sador (Saxon). The film's charming modesty belies the heavy duty talent behind the scenes, including James Cameron (who was responsible for the art direction), composer James Horner (TITANIC), production assistant Gale Ann Hurd (producer of ALIENS), and of course, John Sayles, who contributed the witty, memorable screenplay.

**–Sunday, February 26 at 6:45 and Thursday, March 1 at 9:15.**

## JOHN SAYLES SELECTS:

### Michael Ritchie THE CANDIDATE

1972, 110 minutes, 35mm. Screenplay by Jeremy Lerner. With Robert Redford, Peter Boyle, and Melvyn Douglas. Left-wing lawyer Bill McKay (Redford), enlisted by a politico (Boyle) to run for the Senate, agrees on the condition that he can say exactly what he thinks. His honesty captivates the electorate, but as he inches up in the polls the corrupting forces of the American political process come into play. Released the fateful year of Richard Nixon's reelection, the film garnered numerous accolades including the Oscar for Best Screenplay (screenwriter Lerner thanked the "politicians of our time" for inspiration). "THE CANDIDATE managed to garner real followers, if not votes, for its imaginary candidates. Indeed, it was thanks to THE CANDIDATE's satire of image politics that a good-looking if dimwitted law student named Dan Quayle decided to follow his electoral destiny." –J. Hoberman, VILLAGE VOICE

**–Thursday, February 23 at 9:15, Sunday, February 26 at 2:00, and Wednesday, February 29 at 7:00.**

### Martin Ritt HOMBRE

1967, 111 minutes, 35mm. Screenplay by Irving Ravetch & Harriet Frank Jr., based on a novel by Elmore Leonard. With Paul Newman, Fredric March, and Richard Boone. Archival print courtesy of 20th Century Fox. "Don't try to wolf it down crudely, the way you do with slapdash Western barbecues. Savor it for its fine ingredients. Let it slowly subdue your appetite. Dwell on its peppery pungence, its blood-red juiciness, its spicy surprises and the warm taste it leaves in your mouth – or, if you insist on being literal, in the pit of your emotions and your mind. For this is a first-rate cooking of a western recipe – not a great Western film nor a creation, but an excellent putting of heat to a fine selected blend." –Bosley Crowther, NEW YORK TIMES

**–Saturday, February 25 at 2:15 and Monday, February 27 at 9:15.**

### Martin Ritt NORMA RAE

1979, 110 minutes, 35mm. Screenplay by Irving Ravetch & Harriet Frank Jr. With Sally Field, Beau Bridges, Ron Leibman, and Pat Hingle. The screenwriting team of Irving Ravetch & Harriet Frank Jr. collaborated repeatedly with director Martin Ritt, working together on, among other films, HOMBRE (also included here), THE LONG HOT SUMMER, THE SOUND AND THE FURY, and HUD. Perhaps their most beloved film, though, was NORMA RAE, with Sally Field as a North Carolina cotton mill worker who fights to unionize her factory. Based on the true story of Crystal Lee Sutton, it's genuinely stirring without lapsing into easy sentimentality.

**–Saturday, February 25 at 4:45 and Monday, February 27 at 6:45.**

### Michael Ritchie SMILE

1975, 113 minutes, 35mm. Screenplay by Jerry Belson. With Bruce Dern. "This 1975 satire about a 'Young American Miss' beauty pageant and the middle-class mentality of small-town southern California is Michael Ritchie's best feature, though it hasn't won anything like the reputation it deserves. ... Screenwriter Jerry Belson supplies an unexpected amount of pain and even horror as well as comic nuance." –Jonathan Rosenbaum, CHICAGO READER

**–Sunday, February 26 at 4:15 and Thursday, March 1 at 6:45.**

# SERIES – MARCH



Raymundo Gleyzer



AFRIQUE 50



Angela Davis

## INTERNATIONALIST CINEMA FOR TODAY

March 2-11 • Curated by Nicole Brenez

“The cinema is made to send news from where you are”, as Jean-Luc Godard has often said. But as Godard knows and practices equally well (especially in 1976’s *HERE AND ELSEWHERE*), cinema can also receive news from someone. It is not just a way to think and speak about oneself, it is a way to move beyond the ego and think of others, especially when they are in danger or in pain. Once – in Spain in 1936, for example – such a move was called “internationalism.” Although tarnished by the history of state communisms, this old word still carries strong values that can be used to resist globalized cinema, nationalism, communitarianism, and all processes of identification imposed by geography, history, and bureaucracy rather than existential singular free choice.

This series pays tribute to a handful of still-undervalued internationalist filmmakers (René Vautier, Bruno Muel, Sarah Maldoror, Raymundo Gleyzer, Margaret Dickinson, Yolande du Luart, Masao Adachi via Philippe Grandrieux, Peter Whitehead) whose courage and generosity saved the honor of cinema in times of colonialism and the struggles for independence. It is also meant to honor some of the cinema’s present-day combatants (Frank Pineda, Florence Jaugey, John Gianvito, Laura Waddington, Florent Marcie, Edouard Beau, Olivier Dury, Paul Cronin...) who are renewing these ideals in different political contexts. “Within oneself, there are also the others” (Jean-Luc Godard, 1997). –Nicole Brenez

**Nicole Brenez will be present for selected screenings during the opening weekend; visit [anthologyfilmarchives.org](http://anthologyfilmarchives.org) for updated information.**

Presented with generous support from the Cultural Services of the French Embassy.

Very special thanks to Nicole Brenez, Muriel Guidoni & Delphine Selles-Alvarez (Cultural Services of the French Embassy), Sam Di Iorio (Hunter College), Phil Watts & Jane Gaines (Columbia University), and all the filmmakers, as well as to Jonathan Buchsbaum, Frédéric Féraud (*L’oeil sauvage*), Jonathan Howell (New Yorker Films), David E. James, Peter and Françoise Kirkpatrick (Richmond University), Annick Lemonnier (*Epileptic*), Eric Likhaitzky (Contemporary Films), Raphaël Pillosio, Benoît Provost (Digimages), Juana Sapire, Moira Vautier, Jacob Wolters (Oscilloscope Laboratories).

### PROGRAM 1: RAYMUNDO GLEYZER AND CINE DE LA BASE

Argentine filmmaker Gleyzer was the founder of the Cine de la Base, a group dedicated to bringing revolutionary films to the people. In 1976, like 30,000 of his fellow countrymen, he was abducted and murdered by the country’s military dictatorship. But before his death he created a number of films that reveal his commitment to social reform in Latin America, a commitment he gave his life for. *MEXICO, THE FROZEN REVOLUTION* uses rare newsreel footage of Pancho Villa and Emiliano Zapata to connect the betrayal of the 1910 Mexican Revolution with the failed revolution of Gleyzer’s own time, while *THE LAND BURNS* boldly exposes the inequities of land ownership in Brazil, where 2% of the population owns 80% of the usable land. These rare screenings are not to be missed! Presented by Juana Sapire, Gleyzer’s wife and producer.

**THE LAND BURNS / LA TIERRA QUEMA**  
(Argentina, 1964, 12 minutes, 35mm, b&w)

**SWIFT, COMUNICADO CINEMATOGRAFICO DEL ERP N°5 Y 7**  
(Argentina, 1971, 12 minutes, 16mm, b&w)

**& MEXICO, THE FROZEN REVOLUTION / MÉXICO, LA REVOLUCIÓN CONGELADA**

Argentina, 1970, 66 minutes, 16mm.

Total running time: ca. 95 minutes.

–Friday, March 2 at 6:45 and Sunday, March 4 at 2:00.

### PROGRAM 2: INTERNATIONALIST VISUAL ANALYSIS OF THE 60s

**Carolee Schneemann VIET FLAKES** (US, 1965, 7 minutes, 16mm, b&w)

**Masahori Ôe THE GREAT SOCIETY** (US/Japan, 1967, 17 minutes, 16mm)

**Edouard de Laurot BLACK LIBERATION aka SILENT REVOLUTION**  
(US, 1967, 40 minutes, 16mm, b&w)

**Lee Savage MICKEY MOUSE IN VIETNAM**  
(US, 1968, 1 minute, 16mm, b&w)

**L.A. Newsreel REPRESSION** (US, 1970, 13 minutes, 16mm-to-video, b&w)  
Total running time: ca. 85 minutes.

–Friday, March 2 at 9:00.

### PROGRAM 3: RENÉ VAUTIER

“Born in 1928 and still at work, Vautier is the dean of French committed cinema. Author of a hundred films, all his life he has fought on the side of the oppressed against capitalism, colonialism, and imperialism. In the course of his lifelong investigation into the necessity and relativity of images, Vautier has explored a vast array of different possible articulations between visual document and visual argument. Taken as a whole, then, his work constitutes the backbone of cinema understood in terms of its ethical and political responsibility.” –Nicole Brenez

**AFRIQUE 50** (France, 1950, 17 minutes, video. In French with English subtitles.)  
The first French anti-colonial film.

**LE GLAS** (France, 1964, 5 minutes, video. In French with English subtitles.)

A visual poem against Apartheid, narrated by filmmaker Djibril Diop Mambety, with music by the Black Panthers.

**& René Vautier, Brigitte Ciron, Buana Kabue, and Olivier Tambo FRONTLINE**

France, 1976, 75 minutes, video. In French with English subtitles.

An analysis of the causes and effects of the Apartheid regime in South Africa.

Total running time: ca. 100 minutes.

–Saturday, March 3 at 5:00 and Sunday, March 11 at 6:15.

### PROGRAM 4:

**Yolande du Luart**

**ANGELA: PORTRAIT OF A REVOLUTIONARY**

US/France, 1969-71, 60 minutes, 16mm, b&w.

A documentary about the academic and political tribulations of Angela Davis, the UCLA instructor and radical activist. Du Luart, a former student of Davis’s, initiated the project at UCLA, where Davis was embroiled in a conflict with the University’s regents thanks to her Communist Party membership, and eventually had to complete it independently, with the help of her fellow filmmakers and film students, including Charles Burnett and Hailé Gerima. It was completed only three weeks before the hijacking of a courtroom in San Rafael, California, which Davis was accused of helping to plan, leading to her flight, capture, trial, and eventual acquittal.

–Saturday, March 3 at 7:30 and Friday, March 9 at 9:30.

### PROGRAM 5:

**Margaret Dickinson**

**BEHIND THE LINES**

UK, 1971, 53 minutes, 16mm.

“A classic documentary on the struggle against Portuguese colonial rule in Mozambique, focusing on the organization of civil life in the liberated areas. Filmed in 1970, in Niassa province, it was made with the support and cooperation of the Mozambican liberation movement, FRELIMO.” –DOCLISBOA

–Saturday, March 3 at 9:00.

– continues on next page –

# SERIES – MARCH



BORDER



SEARCHING FOR HASSAN



X+

## INTERNATIONALIST CINEMA FOR TODAY, CONT'D

### PROGRAM 6:

#### Sarah Maldoror SAMBIZANGA

France/Angola, 1972, 102 minutes, 16mm.

One of the most important films on black resistance in Africa. Set just before the 1961 uprising against the Portuguese colonialists, it centers on a young woman's search for her jailed husband. Through first-time director Maldoror's skill, this tale of separation and brutality becomes overwhelmingly affirmative. Co-scripted by Maldoror's resistance leader husband.

–Sunday, March 4 at 4:30 and Friday,  
March 9 at 7:15.

### PROGRAM 7:

Frank Pineda and Florence Jaugey

#### THE HOUR OF THE GENERALS / LA HORA DE LOS GENERALES

UK, 1992, 20 minutes, video. In English and Spanish with English subtitles.

This documentary reflects on the career and personality of what was the Sandinista Popular Army, which was born of a guerilla movement and was once the youngest and largest army in Central America. It follows its evolution from its origins to its dramatic reduction since 1990.

#### PLUS: SELECTED SANDINISTA FILMS

For details, visit [www.anthologyfilmarchives.org](http://www.anthologyfilmarchives.org).

Presented by Jonathan Buchsbaum, author of *CINEMA AND THE SANDINISTAS: FILM IN REVOLUTIONARY NICARAGUA, 1979-1990*.

Total running time: ca. 120 minutes.

–Sunday, March 4 at 6:45.

### PROGRAM 8: LAURA WADDINGTON

#### CARGO (Netherlands, 2001, 29 minutes, video)

“A powerful adventure on the Mediterranean with undocumented sailors, by one of the most brilliant and courageous filmmakers of her generation, worthy heir to Henri Storck, Paul Strand, Marcel Hanoun.” –Nicole Brenez

#### BORDER (France, 2004, 27 minutes, video)

A personal account of the plight of the Afghan and Iraqi refugees in the Sangatte Red Cross camp in France, and of the police violence that followed the camp's closure.

#### STILL (France, 2010, 7 minutes, video)

Made for a collective French film created to protest the police violence that ensued when a policeman shot a young man with a Flash-ball cartridge in July 2009, causing him to lose his eye.

Total running time: ca. 70 minutes.

–Sunday, March 4 at 9:15.

### PROGRAM 9:

Edouard Beau

#### SEARCHING FOR HASSAN

Iraq/France, 2008, 62 minutes, video.

“November 2007: I have been asked to go and film a Kurdish battalion of the Iraqi army. This battalion is located in Mossoul. I have 48 hours to make a decision. I decide to go. There, a friend gives me his old Hi8 camera with ten tapes. I am a photographer. I have never filmed anything. I have never seen War. For a whole month, I remain close to these soldiers and I film their everyday life, in spite of everything.” –E.B.

–Monday, March 5 at 7:30.

### PROGRAM 10: FLORENT

#### MARCIE / OLIVIER DURY

Florent Marcie

#### SAÏA

(Afghanistan/France, 2000, 30 minutes, video)

“Florent Marcie on the front lines in Afghanistan, like Fabrice at Waterloo but like Stendhal at the same time.” –Nicole Brenez &

Olivier Dury

#### MIRAGES (France, 2009, 46 minutes, video)

Every day, dozens are driven by an incredible sense of hope to set out on a journey from Niger, with the intention of arriving in Europe. The ordeal they undergo turns them into undocumented immigrants. But during their journey, this film considers them as individuals and for a brief moment steals them from the invisibility that awaits them.

–Monday, March 5 at 9:00.

### PROGRAM 11:

Florent Marcie

#### ITCHKÉRI KENTI

France, 2006, 145 minutes, video.

“Resulted from ten years of reflections and voyages to the heart of the Chechen resistance, for a fresco on a people struggling against the central power since the end of the 18th century. ... [A] subjective history of a collective situation, [it] takes the time to expose and to decry the different forms of conflicts, material, cultural, temporal, sometimes simple but sometimes very unexpected, which structure a popular struggle.” –Nicole Brenez

–Tuesday, March 6 at 6:30.

### PROGRAM 12:

Mauro Andrizzi

#### IRAQI SHORT FILMS

Argentina, 2008, 93 minutes, video.

“US soldiers [in Iraq] are not allowed to film the war. They do it anyway, spreading and broadcasting images without permission, violating the orders and restrictions imposed by their superiors. ... This film is the result of a long-term investigation of the propaganda generated by all the forces implicated in the conflict: the private security contractors, the US-led occupation army, and the militias resisting the invasion.” –M.A.

–Tuesday, March 6 at 9:30.

### PROGRAM 13: ANDERS OESTERGAARD AND ANONYMOUS

Anders Oestergaard

#### BURMA VJ: REPORTING FROM A CLOSED COUNTRY

Denmark, 2008, 84 minutes, video.

Provides a rare glimpse into the 2007 uprising in Myanmar. While 100,000 people took to the streets to protest the country's repressive regime, foreign news crews were banned and the Internet was shut down. Nevertheless, the Democratic Voice of Burma, a collective of 30 anonymous and underground video journalists (VJs), recorded these historic and dramatic events on handycams and smuggled the footage out of the country, risking torture and life imprisonment.

Followed by:

Anonymous *CET ENDROIT C'EST L'IRAN* (France, 2009, 10 minutes, video)

–Wednesday, March 7 at 7:15.

### PROGRAM 14:

Marylène Negro

#### X+

France, 2010, 69 minutes, video.

Marylène Negro selected a number of documentaries, some well-known, some shamefully neglected, from the counter-culture movement of the 60s and 70s – films against Vietnam, films of the Black Liberation Movement, films in support of the marginal and excluded – and assembled extracts into a powerful and complex study of power and resistance.

–Wednesday, March 7 at 9:15.

### PROGRAM 15: ANNE-LAURE DE FRANSSU AND MORY COULIBALY

Anne-Laure de Franssu

#### SOU HAMI. LA CRAINTE DE LA NUIT.

France, 2010, 98 minutes, video.

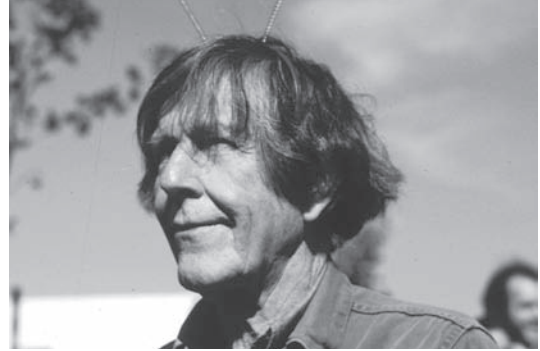
“[Mory] was among one thousand Cachan squatters who were roughly evacuated from their homes; among them, ten Malians were finally deported to their home country. On the spot, Mory instinctively filmed it all. When he showed me his film footage, we talked about his deep need to share these images...he told me how much he wanted to show them to Africans. So, together, we have imagined a grand Mali tour with the CNA (Cinéma Numérique Ambulant). Two years after our first meeting, I grab my camera and I go along with Mory on a screening tour of his finished film around Mali.” –A.L.F.

–Thursday, March 8 at 6:45.

# SERIES – MARCH



IL SE PEUT QUE LA BEAUTÉ AIT RENFORCÉ NOTRE RÉOLUTION – MASAO ADACHI



John Cage

## PROGRAM 16:

### Philippe Grandrieux & Masao Adachi IL SE PEUT QUE LA BEAUTÉ AIT RENFORCÉ NOTRE RÉSOLUTION – MASAO ADACHI

France/Japan, 2011, 72 minutes, video.

Grandrieux's experimental portrait of the revolutionary artist and filmmaker Masao Adachi recently received the CPH DOX New Vision Award. Highlighting the film's interweaving of Adachi's aesthetic concerns with the social and political histories he lived through, the jury observed, "Rather than a typical director/subject relationship, this is a collaboration between both directors, where authorship moves back and forth."

–Thursday, March 8 at 9:00.

## PROGRAM 17:

### Paul Cronin TIME TO STIR

UK/US, 2008-11 (work-in-progress), ca. 180 minutes, video.

In April 1968, at the highpoint of the war in Vietnam and the Black Power movement, only days before the general strike in France and weeks before the Soviet occupation of Czechoslovakia, students at Columbia University were galvanized in protest and for a week occupied several buildings on campus, bringing the focus of the world's media on a few square acres of northern Manhattan. By re-evaluating this brief moment in America's history, TIME TO STIR moves beyond the romantic and journalistic accounts of that era by penetrating deep into the real, nuanced politics of the time.

–Saturday, March 10 at 4:00.

## PROGRAM 18:

### John Gianvito VAPOR TRAIL (CLARK)

US, 2010, 264 minutes, video.

A documentary essay exploring circumstances of toxic contamination around the former US military bases in the Philippines as the locus for a meditation on historical amnesia, colonial privilege, and the consequences of unchecked militarism. VAPOR TRAIL (CLARK) is an attempt to construct a work capable of rendering some measure of this human and environmental tragedy and the complexities of its remedy.

–Sunday, March 11 at 1:00.

## AMERICAN MAVERICKS

March 20-22

Anthology is thrilled to organize a three-evening selection of films in tandem with AMERICAN MAVERICKS at Carnegie Hall, featuring the San Francisco Symphony Orchestra with conductor Michael Tilson Thomas. John Cage will be remembered on his centennial with a program featuring rarely-exhibited works that were not screened as part of our extensive VARIATIONS: JOHN CAGE FILM AND VIDEO FESTIVAL back in 2004. We are ecstatic to offer an ultra-special sneak preview of the definitive film portrait of landmark composer Lou Harrison by Eva Soltes, who will be on hand to present this screening, as well as an evening of her docs on Conlon Nancarrow and the expansive West Coast new music scene. Please join us for these shows and make sure to visit Carnegie Hall's website for more information on concerts and other events happening around town: [www.carnegiehall.org/About-the-Music/American-Mavericks-2011-2012/](http://www.carnegiehall.org/About-the-Music/American-Mavericks-2011-2012/)

Special thanks to Carnegie Hall, Laura Kuhn of the John Cage Trust, and Eva Soltes.

## PROGRAM 1:

### JOHN CAGE 100TH BIRTHDAY SCREENING!!!

Jud Yalkut

#### 26'1.1499" FOR A STRING PLAYER

1973, 42 minutes, video.

Absolutely wild in oh-so-many ways, this tape is artist Jud Yalkut's video realization of Charlotte Moorman and Nam June Paik's concert performance of John Cage's composition 26'1.1499" FOR A STRING PLAYER. The images, which are grandly manipulated and synthesized by Yalkut, never stop flowing in this sublime performance by the landmark performance art/new music duo. Paik and Moorman play Cage's score on a collection of 'instruments' that include a pistol, a dish of mushrooms, balloons, a practice aerial bomb, and a telephone call to President Nixon. Far better and more revealing than any audio recording could ever be, you are guaranteed to have never seen a Cage composition performed quite like this....

To round out the program we will also screen a majorly entertaining, long-unseen work featuring Cage and a very special partner...prepare to be surprised!

–Tuesday, March 20 at 7:30.

## PROGRAM 2:

### SNEAK PREVIEW EVENT!

Eva Soltes

#### LOU HARRISON: A WORLD OF MUSIC

2011, 90 minutes, video.

Skillfully assembled from over 300 hours of footage and more than two decades of documentation and research, this film paints an intimate portrait of an extraordinary American composer who followed his own dreams with unbridled style. Trading a fast-paced NY career for a remote cabin in the woods to recover from a breakdown, Harrison (1917-2003) confronted his demons by writing beautiful music. Bucking the dissonant sound of the times, he embraced "delight over duty", freely combining western, eastern, and custom-made instruments built by his partner, William Colvig. Harrison's artistic curiosity and courage produced one of the great trans-cultural visions and musical legacies of the 20th century. This engaging documentary deftly manages to capture the spirit of this unique artist.

–Wednesday, March 21 at 7:30.

## PROGRAM 3:

Eva Soltes

#### ON CONLON NANCARROW

1983, 12 minutes, video. Photography by Philip Makanna.

Highlights the life and work of reclusive expatriate American composer Conlon Nancarrow (1912-97), who hunkered down in Mexico City after fighting in the Spanish Civil War and hand punched player-piano rolls, becoming a visionary of the computer music era. In 1982, he became the first composer to receive a MacArthur "genius" award. This piece features the voices of Nancarrow and John Cage.

&

Michael MacIntyre & Eva Soltes

#### WEST COAST STORY: FRONTIERS OF NEW MUSIC

1986, 75 minutes, video.

Years before the phrase "Pacific Rim" reached our homes, prime-time television audiences throughout Great Britain were treated to this program presenting an overview of a golden era of new music where a California musical aesthetic developed. Filled with rare interview footage, beautifully filmed live performances, and California landscapes, FRONTIERS includes composers Lou Harrison, John Cage, Harry Partch, Henry Cowell, Terry Riley, Frank Zappa, John Adams, Daniel Lentz, and Paul Dresher musing on their work and history, and answering the question: What is the difference between California and East Coast musical traditions?

–Thursday, March 22 at 7:30.

# SPECIAL SCREENINGS – JANUARY



CHIMERA



ALICE IN WONDERLAND



THE FALL

## JAMES FOTOPoulos IN WONDERLAND

Astoundingly prolific and ceaselessly inventive, James Fotopoulos has been a luminary of the underground film scene for almost twenty years now. A mainstay of the former NY Underground Film Festival, his work is evoked annually during Migrating Forms, the multimedia festival that grew out of the NYUFF, which takes its name from one of Fotopoulos's best-known films. But it's been too long since Anthology has featured his work. In tandem with an exhibition at Bushwick's Microscope Gallery, we are pleased to present four recent works, three of them world premieres. These screenings are presented in conjunction with an exhibition devoted to Fotopoulos's work at Microscope Gallery in Bushwick, opening on Saturday, January 7. For more info, please visit: [www.microscopegallery.com](http://www.microscopegallery.com).

### WORLD PREMIERE! CHIMERA

2011, 96 minutes, video.

"Thousands of years into the future, through the eyes of an alien life-form, we see the fossilized beings of Ronald Reagan and William Casey enact their relationship as if in a crude ancient play. CHIMERA was originally intended to be part of a trilogy about Western Civilization, including NAUTILUS, a sprawling ooze-like pre-history currently being made as a book, and RICHARD NIXON, a heavily-researched epic of aesthetic exhaustion (currently in production)." –J.F.

–Thursday, January 5 at 7:00.

### WORLD PREMIERE! UNTITLED (THANKS. GET IN...)

2008, 58 minutes, video. Written by Raymond Pettibon.

A dashing leading man of the forties picks up a stag model hitchhiker on the Boulevard one night in West Hollywood during the 1960s. As they remain stuck in traffic, the young model recognizes the star, asks advice, and triggers a psychedelic discourse on acting for the camera and the metaphysics of fame on the big screen.

&

### WORLD PREMIERE! THICK COMB

2011, 28 minutes, video.

"For two decades the image of the 'thick comb', a fleshy mass with protruding stalks, stayed with me. Written in 1993, THICK COMB was my earliest unrealized script, about a criminal porn producer hunting down the world's greatest lover for thieving an adult film's production budget. A couple years ago I resurrected the piece and rewrote it with the protagonist confessing to his lover my other incomplete film scenarios from the 1990s." –J.F.

–Thursday, January 5 at 9:15.

### ALICE IN WONDERLAND

2010, 99 minutes, video.

An adaptation of the 1886 musical ALICE IN WONDERLAND: A DREAM PLAY FOR CHILDREN, by Henry Saville Clark and Walter Slaughter, Fotopoulos's feature-length film propels the Clark/Slaughter score into the 21st century digital age, using sculptures, drawings, text, and original music to explore the late-19th century's evolution of painting, literature, and theater into early photography and moving pictures.

–Friday, January 6 at 7:30.

## OCCUPY WALL STREET AT AFA!

In support of the Occupy Wall Street movement, Anthology presents these programs featuring politically-committed, protest-themed work by filmmakers Ken Jacobs, Peter Whitehead, Travis Wilkerson, and others. Co-organized by Occupy Cinema, the weekend will combine completed works with footage shot at OWS protests throughout the world.

For more radical political filmmaking, check out the extensive INTERNATIONALIST CINEMA FOR TODAY series, coming up in March (pages 25-27).

Special thanks to Ken Jacobs, Peter Whitehead, Nicole Brenez, Nora Connor, Jon Dieringer, Bradley Eros, Steve Macfarlane, David Phelps, Shelly Silver, Matthew Sniegoski, Feliz Solomon, Troy Swain, and Pam Tietze.

### KEN JACOBS PROGRAM

This program features several new and recent videos by avant-garde master Ken Jacobs, a filmmaker who has long distinguished himself by combining challenging perceptual experimentation with impassioned political protest. A fervent supporter of the Occupy Wall Street movement from day one, Jacobs has been enthusiastically filming the protests, and offering his work in support of the cause. This program, which includes his extraordinary new video work, SEEKING THE MONKEY KING (whose mind-blowing Dolby 5.1 soundtrack will triumphantly show off Anthology's newly upgraded Courthouse Theater sound system), duplicates one that was presented at Zuccotti Park just over 24 hours before the NYPD raided and cleared the encampment.

#### SEEKING THE MONKEY KING

2011, 40 minutes, digital video.

"The film could have well been called KICKING AND SCREAMING but that only describes me in the process of making it, questioning its taste. Once the message kicked in it overrode all objection. ... [It] is a reversion to my mid-twenties and that sense of horror that drove the making of STAR SPANGLED TO DEATH." –K.J.

#### ANOTHER OCCUPATION

(2011, 15 minutes, digital video)

#### CAPITALISM: CHILD LABOR

(2006, 14 minutes, digital video)

#### CAPITALISM: SLAVERY

(2006, 3 minutes, digital video, silent)

Plus:

#### Excerpts from OCCUPY WALL STREET, THE 99% JOIN IN (2011)

"I videotaped in 3D the Zuccotti site and then this unending and unreported march of 50,000 to a 100,000 people coming down Broadway to join the protesters." –K.J.  
Total running time: ca. 90 minutes.

–Saturday, January 7 at 5:15.

### OCCUPY CINEMA PRESENTS: NEWS FROM THE NIGHT

#### Travis Wilkerson

#### AN INJURY TO ONE

2002, 53 minutes, video.

Charting the rise and fall of Butte, Montana, and focusing on the mysterious death of Wobbly organizer Frank Little, this experimental documentary by Travis Wilkerson (who has been closely involved in OWS Los Angeles) chronicles a particularly volatile moment in early-20th-century American labor history.

"One of American independent cinema's great achievements of the past decade." –Dennis Lim, LOS ANGELES TIMES

Preceded by:

#### A COLLECTION OF YOUTUBE CLIPS AND OTHER FOOTAGE OF OCCUPY WALL STREET PROTESTS FROM AROUND THE WORLD

Out of the cultural wasteland of cute-baby and dancing-cat videos come these unseen, uncensored, eyewitness accounts of direct democracy, shot by the world, curated by Occupy Cinema.

Members of Occupy Cinema will be here in person to present the program!

–Saturday, January 7 at 7:15.

#### Peter Whitehead THE FALL

1969, 120 minutes, 16mm-to-video.

An extraordinary piece of filmmaking, and an extremely personal statement on violence, revolution, and the turbulence within late-60s America, THE FALL culminates with unforgettable footage of the 1968 student occupation of Columbia University.

Peter Whitehead wishes to offer this screening to the Occupying people of NYC.

–Sunday, January 8 at 7:00.

# SPECIAL SCREENINGS – JANUARY-FEBRUARY



Gregory La Cava with Irene Dunne



BLANK GENERATION



UNMADE BEDS

## SINGLE FRAME

As you may already know, SINGLE FRAME is an Anthology series singularly devoted to slide projections. For the last few calendars we have been inviting artists and collectors to present works from their vast repertoires. This time around, however, we are inviting you, our audience, to bring your own slides for a show-and-tell open screening event. Attendees can bring up to 25 slides for our communal viewing pleasure, and if there is music or sound, all the better. Vacation snapshots, family get-togethers with long-gone grandparents, luscious landscapes, towering national monuments, documentation of outlandish performance art pieces or gallery installations, corporate presentations, found images from the bottom of flea market bins. . . . We hope to see all this, and much more. Come one, come all, no slide will be refused!

–Thursday, January 12 at 8:00.

## STUCK ON THE SECOND TIER: UNDERKNOWN AUTEURS: GREGORY LA CAVA

Ford, Hawks, Hitchcock, Godard, Fellini, Altman, and Chaplin are known entities, inexhaustible yet deeply mined. Describing the cinematic style of Siodmak, La Cava, Dwan, Eustache, Ferreri, Walsh, Rudolph, or Vidor is a more slippery proposition, however, mostly because their films are harder to see. UNDERKNOWN AUTEURS, programmed by Miriam Bale and taking place at venues across NYC, attempts to remedy that, with screenings of rarely-shown films by directors like these.

For Anthology's contribution to the UNDERKNOWN AUTEURS events, we've decided to focus on the great Gregory La Cava, a director well-known for the beloved musical STAGE DOOR and the acclaimed depression-era comedy MY MAN GODFREY, but also the creator of many other, lesser-known classics, such as the two highlighted here. Few Hollywood filmmakers have so effortlessly and gracefully intertwined the comic and the serious – La Cava rarely broaches the pretense of comedy, but his films penetrate to realms of feeling as affecting and profound as in any self-important drama.

Look out for more UNDERKNOWN AUTEURS screenings at the Film Society of Lincoln Center, the Museum of the Moving Image, and elsewhere this winter.

### UNFINISHED BUSINESS

1941, 96 minutes, 35mm, b&w. With Irene Dunne, Robert Montgomery, Preston Foster, and Eugene Pallette.

This sublime film exemplifies La Cava's gift for creating comedies that contain a profound depth of feeling. Starting with a cruel joke – a couple of callow men make a bet that one of them can seduce the woman sharing their train compartment – the film charts the relationship that develops between Irene Dunne, a small-town girl in the big city, and Robert Montgomery, the brother of the man who has heartlessly seduced and abandoned her. Their love affair is all the more affecting for taking place against a backdrop of heartbreak and alcoholism, all conveyed under the guise of comedy. UNFINISHED BUSINESS is truly one of the most remarkable Hollywood films of the 1940s.

–Friday, January 27 at 7:00, Saturday, January 28 at 8:30, and Sunday, January 29 at 6:30.

### SHE MARRIED HER BOSS

1935, 85 minutes, 35mm, b&w. With Claudette Colbert and Melvyn Douglas.

Colbert plays a secretary at a department store who falls for and ultimately marries her boss (Douglas), only to find that she's taken on more than she bargained for, thanks to his hellspawn daughter, evil sister-in-law, and boozy butler. Displaying the melancholy undertones and alcohol-fueled set pieces that mark so many of his films, SHE MARRIED HER BOSS is often cited as one of La Cava's best.

–Friday, January 27 at 9:00, Saturday, January 28 at 6:30, and Sunday, January 29 at 8:30.

## 4 BY AMOS POE

### Filmmaker in person!

Anthology welcomes No Wave luminary Amos Poe for a weekend of screenings of his seminal films NIGHT LUNCH, BLANK GENERATION, UNMADE BEDS, and THE FOREIGNER, four of the key works of 1980s NYC underground cinema.

Special thanks to Amos Poe, Nicole Nelch, and Eric Mitchell.

**NIGHT LUNCH** (1975, 32 minutes, 16mm)

&

**BLANK GENERATION** (1976, 55 minutes, 16mm)

Poe's first two works, both made in collaboration with Ivan Král, are lo-fi concert films that are invaluable documents of the 1970s NYC downtown music scene. Featuring performances by the Ramones, Blondie, Patti Smith, the Talking Heads, Television, David Bowie, the New York Dolls, Wayne County, Freddie Mercury, Johnny Thunders, and others, they are unforgettable testaments to a period of unparalleled vitality and creativity.

–Friday, February 3 at 7:15 and Sunday, February 5 at 9:00.

### UNMADE BEDS

1976, 77 minutes, 16mm. With Eric Mitchell, Patti Astor, and Deborah Harry.

"[A] reinvention of the nouvelle vague in the context of New York. I wanted to start where Godard started, to go back to basics: innocence, romanticism, bohemianism, all the things that made up NYC for me at that time. It is the story of an artist: a medium, an ego, and a changed society. He thinks his camera is a gun, he thinks he is Belmondo, and he thinks NY is Paris. His fate is therefore doomed. . . ." –A.P.

–Friday, February 3 at 9:30 and Saturday, February 4 at 7:30.

### THE FOREIGNER

1978, 95 minutes, 16mm. With Eric Mitchell, Patti Astor, and Deborah Harry.

"A year later I made THE FOREIGNER, a film about a European coming to NY. In this case Max Menace (Eric Mitchell), a German terrorist who is trying to find a place to hide. But you can't hide in jungleland! He is terrorized, and ripped to bits. This is the story of the other side of the American dream; the foreigner who doesn't make it. A nightmare film in an existential philosophical context, a world where less is more." –A.P.

–Saturday, February 4 at 9:30 and Sunday, February 5 at 7:00.

# SPECIAL SCREENINGS – MARCH



Still from *STRANGE ATTRACTORS* program



Jim Davis



WELL THEN THERE NOW

## STRANGE ATTRACTORS: INVESTIGATIONS IN NON-HUMANOID EXTRATERRESTRIAL SEXUALITIES

"My own suspicion is that the universe is not only queerer than we suppose, but queerer than we can suppose." —J. B. S. Haldane, Evolutionary Biologist

A screening/reading featuring highlights from *STRANGE ATTRACTORS*, a book and DVD containing art, writing, and film that envisions the sexualities of beings that may some day be encountered – if not in outer space than at least in our dreams! Here we present an extraordinary range of expressions that expand our conception of the possibilities of alien life forms and the nature of sexual desire. What kinds of sentient beings, what types of sexualities, how many erogenous zones and types of erotic pleasure exist out there in the cosmos?

*STRANGE ATTRACTORS* is a collaboration between Encyclopedia Destructica (Christopher Kardambikis and Jasdeep Khaira) and The Institute of Extraterrestrial Sexuality (Suzie Silver).

The program will include works by:

Peggy Ahwesh, Scott Andrew, Jacob Ciocci, Hilary Harp/Suzie Silver, Hooliganship, Jen Inman/Tom McConnell, Amy Johnson, Michael Mallis/Mikey McParlane, Darrin Martin/Torsten Zenas Burns, Shana Moulton, Larry Shea, Joshua Thorson/Mike Harringer.

With live readings from Anselm Berrigan & Christine Kelly.

Total running time: ca. 100 minutes.

–Sunday, March 11 at 8:30.

## SCREEN LOUD FILM FESTIVAL 2012: FOREIGN COMMUNIQUÉ

Starting in 2009, the Screen Loud Film Festival has been committed to programming a broad range of short fiction and documentaries that explore the theme of being a 'foreigner' searching for a way to express oneself in a new world. Traversing the barriers of cross-cultural communication, the foreigner is one who explores ways beyond words to express him- or herself and *SCREEN LOUD*. Emphasizing the universality of the image over the singularity of each culture and language, we are screening a selection of shorts that use film as a 'visual Esperanto' that defies linguistic, cultural, and geographical barriers and speaks to all through the language of cinematography.

–Thursday, March 15 at 7:15 (Program 1) and 9:15 (Program 2).

## JIM DAVIS AND ANTHOLOGY FILM ARCHIVES

Twenty years ago Anthology began a project of examining and preserving the films of abstract filmmaker Jim Davis, who from 1946 until just before his death in 1974 created a fascinating series of films, most of which were never distributed. Davis was a pioneer of abstract experimental film, greatly admired by Stan Brakhage, Len Lye, and Laszlo Moholy-Nagy. Since 1992, Anthology's Director of Library Collections, Robert Haller, has been researching Davis's films, supervising their preservation, examining the filmmaker's papers, photographs, and paintings, and writing the forthcoming book *JIM DAVIS: DANCING WITH LIGHT*. In anticipation of the book's publication, and in tribute to Davis's niece, Elizabeth Guiher, who passed away in 2011, Haller will present a selection of Davis's films, all preserved by Anthology.

*IMPULSES* (1959, 9.5 minutes, 16mm)

*PENNSYLVANIA – CHICAGO & ILLINOIS* (1958, 7 minutes, 16mm, silent)

*A DREAM OF SPACE* (1959, 11 minutes, 16mm, silent)

*BECOMING* (1955, 8.5 minutes, 16mm, silent)

*PATH OF MOTION* (1950, 8 minutes, 16mm, silent)

*SEA RHYTHMS* (1971, 9.5 minutes, 16mm, silent)

Total running time: ca. 60 minutes.

–Thursday, March 29 at 7:00.

## JOHN ZORN'S TREATMENT FOR A FILM IN 15 SCENES

Premiered at the 2011 'Views From the Avant-Garde' component of the New York Film Festival, *TREATMENT FOR A FILM IN 15 SCENES* is a fascinating multi-filmmaker project that could only come from the wild imagination of John Zorn, Anthology's Composer-In-Residence. Conceived in the early 80s as a list containing 254 distinct shots, the script is much like one of Zorn's famous game scores in that it sets strict parameters for a filmmaker without telling them exactly how to approach their shots or subjects. The selected filmmakers took radically different approaches, in the end creating an overall work that is overflowing with a variety of possibilities, interpretations, differences, and similarities.

As an added bonus, we are thrilled to premiere a brand-new 35mm blow-up of Henry Hills's classic film *MONEY*, a major work of the 1980s avant-garde.

"Henry, KimSu, Joey, and Lewis are all brilliant filmmakers with strong personal styles. Each has approached the scenario using a unique visual sensibility and an original sense of drama and pacing. Joey and KimSu connected immediately to the script and completed their films in a matter of months, while Henry and Lewis took years. Although the image sequence is the same from film to film, it is remarkable how different the results, how surprising. None are even remotely like what I would have created on my own (in some ways the most successful projects are also the most surprising) and this project is filled with the kind of surprises that result from careful thought and rich imagination." —John Zorn

**John Zorn, Henry Hills, and Gobolux will all be here in person on Friday, March 30!**

**Henry Hills**

*ARCANA* (2011, 33 minutes, video)

**Gobolux (KimSu Theiler & Andrew Nelson)**

*15 SCENES: 254 SHOTS* (2011, 15 minutes, video)

**Lewis Klahr**

*WELL THEN THERE NOW* (2011, 19.5 minutes, video)

**Joey Izzo**

*BARE ROOM* (2011, 31.5 minutes, video)

Preceded by:

**Henry Hills**

*MONEY*

1985, 15 minutes, 16mm-to-35mm. Preserved by Anthology Film Archives with support from the Andy Warhol Foundation for the Visual Arts.

A radically-composed time capsule, a rapid-fire portrait of the innovative 'downtown' Lower Manhattan community of poets, musicians, dancers, and personalities active in the early-to-mid-1980s. As much a sound work as it is a film, *MONEY* features John Zorn, Christian Marclay, Fred Frith, Arto Lindsay, Abigail Child, Charles Bernstein, and an extraordinary cast of luminaries.

Total running time: ca. 120 minutes.

–Friday and Saturday, March 30 & 31 at 7:30 each night.



# FESTIVALS / NEWFILMMAKERS

## NEWFILMMAKERS NY SERIES

The NewFilmmakers Screening Series selects films and videos often overlooked by traditional film festivals. In addition to Seasonal Festivals, NewFilmmakers NY screens every week at Anthology Film Archives. The NewFilmmakers Series began in 1998 and over the past thirteen years has screened over 650 features and 2,500 short films. In 2002 we started NewFilmmakers Los Angeles. Many well-known shorts and features including BLAIR WITCH PROJECT and TOO MUCH SLEEP have had their initial screenings at NewFilmmakers. NewFilmmakers LA screens monthly at the Sunset Gower Studio in Hollywood. Last year we began NewFilmmakers Online, which gives filmmakers the opportunity to exhibit and distribute their films directly to the public. NewFilmmakers also programs the Soho House Screening Series in New York & Los Angeles.

Check our schedule online at [www.newfilmmakers.com](http://www.newfilmmakers.com) for updated information. NewFilmmakers is sponsored by Barney Oldfield Management, Angelika Entertainment, Prophet Pictures, SXM, and H2O Distribution.

Please note that the NewFilmmakers series is not programmed or administered by Anthology Film Archives staff; for further information, please address questions via telephone or email as listed below.

### NEWFILMMAKERS NY FILM SCHOOL SERIES

NewFilmmakers regularly invites leading film schools to present films and discuss their programs with potential students. This month we host The Digital Film Academy.

### NEWFILMMAKERS NY SPECIAL PROGRAM SERIES

Our various Group Screening Series give new filmmakers a chance to reach their audiences. Our NewLatino Series is now in its ninth year. We also present Middle East NewFilmmakers; a Women Filmmakers Series; special programs curated by Third World Newsreel; and we've recently added an Animation Screening Series and a Gay/Lesbian Screening Series. You can join these Groups on our website.

### SUBMIT YOUR FILM/VIDEO

For more information and an application form, write us or visit us at [www.newfilmmakers.com](http://www.newfilmmakers.com). Films can be submitted directly on [www.newfilmmakers.com](http://www.newfilmmakers.com) or on [www.withoutabox.com](http://www.withoutabox.com).

### CONTACT INFORMATION:

Bill Woods, New York Director	Edwin Pagan, National Latino Programming
Eric Norcross, New York Video Editor	Moniere, Middle East Programming
Larry Laboe, Los Angeles Director	Lili White, Women's Programming
Patrick Duncan, Los Angeles Director Emeritus	Eric Leiser, Animation Programming
Bill Elberg, NewFilmmakers Online Co-Director	Brandon Ruckdashel, Marketing Director
Jessica Canty, NewFilmmakers Online Co-Director	Barney Oldfield, Executive Producer

Tel: 323-302-5426

[barney@newfilmmakers.com](mailto:barney@newfilmmakers.com)

P.O. Box 4956, New York, NY 10185-4956

*NewFilmmakers  
New York*

### NEWFILMMAKERS STARTS THE NEW YEAR AND PRESENTS THE FILM OF THE MONTH

–Wednesday, January 4, Documentaries at 6:00, First Short Film Program at 7:15, Second Short Film Program at 8:15, Film of the Month at 9:45.

### NEWFILMMAKERS VISITS BOSTON AND SOME OTHER PLACES ALONG THE WAY

–Wednesday, January 11, Documentaries at 6:00, Short Film Program at 7:45, First Feature at 9:00, Second Feature at 10:45.

### NEWFILMMAKERS PRESENTS NEW ASIAN FILMS

–Wednesday, January 11, Documentaries at 6:00, Short Film Program at 7:15, Feature Presentation at 9:00.

### NEWFILMMAKERS WELCOMES THIRD WORLD NEWSREEL

–Wednesday, January 25, Documentaries at 6:00, First Short Film Program at 7:15, Second Short Film Program at 8:30, Feature Presentation at 10:00.

### NEWFILMMAKERS WELCOMES BACK DIGITAL FILM ACADEMY AND PRESENTS THE FILM OF THE MONTH

–Wednesday, February 1, Documentaries at 6:00, Digital Film Academy Program at 7:15, Film Of The Month at 9:15.

### NEWFILMMAKERS WELCOMES NEWLATINO FILMMAKERS

–Wednesday, February 8, NewLatino Filmmakers Program at 6:00, Feature Presentation at 9:00.

### NEWFILMMAKERS CELEBRATES VALENTINE'S DAY

–Tuesday, February 14, First Short Film Program at 6:00, Second Short Film Program at 7:15, First Feature at 8:30, Second Feature at 10:30.

### NEWFILMMAKERS CELEBRATES THE PERFORMING ARTS

–Wednesday, February 22, Documentaries at 6:00, Short Film Program at 7:30, Feature Presentation at 9:00.

### NEWFILMMAKERS PRESENTS A DOUBLE FEATURE

–Monday, March 12, Documentaries at 6:00, First Short Film Program at 7:15, First Feature at 8:15, Second Feature at 10:00.

### NEWFILMMAKERS WELCOMES BACK THE WOMEN FILMMAKERS GROUP AND PRESENTS THE FILM OF THE MONTH

–Tuesday, March 13, Documentaries at 6:00, Women Filmmakers Program at 7:15, Short Film Program at 8:15, Feature Presentation at 9:30.

### NEWFILMMAKERS PRESENTS A DOUBLE FEATURE AND THE RETURN OF OUR SHORT SHORT PROGRAM. 14 FILMS IN AN HOUR & BILL DOES THE WORLD'S FASTEST Q&A.

–Wednesday, March 14, Documentaries at 6:00, Short Short Films at 7:00, First Feature at 8:15, Second Feature at 10:30.

### NEWFILMMAKERS PRESENTS A DOUBLE FEATURE

–Monday, March 19, First Short Film Program at 6:00, Second Short Film Program at 7:00, First Feature at 8:15, Second Feature at 10:00.

### NEWFILMMAKERS PRESENTS HORROR AND SCIENCE FICTION FILMS

–Wednesday, March 28, Documentaries at 6:00, Short Film Program at 7:00, First Feature at 8:00, Second Feature at 9:45.

## CINEKINK PRESENTS... CINEKINK: NYC • FEBRUARY 7-12

The ninth annual CINEKINK: NYC – “the kinky film festival!” – will feature a program of films and videos that cut across orientations to celebrate and explore a wide diversity of sexuality.

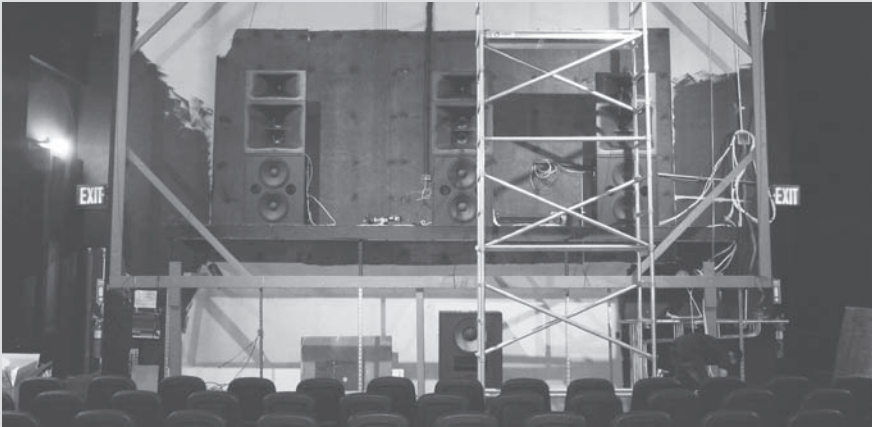
Presented by CineKink, an organization that encourages and promotes sex-positive and kink-friendly depictions in film and television, the festival showcases works ranging from documentary to drama, camp comedy to artsy experimental, mildly spicy to quite explicit – and everything in between.

**Screenings at Anthology will run February 8-11.** For the full schedule, advance tickets, and information on the festival's kick-off party (February 7) and concluding awards ceremony/party (February 12), both of which take place at other venues, visit: [www.cinekink.com](http://www.cinekink.com).

**BREAKING NEWS!**

# MAJOR SOUND & SCREEN UPGRADES IN ANTHOLOGY'S COURTHOUSE THEATER!

We're ringing in the holiday season by unveiling major upgrades to our upstairs Courthouse Theater – by far the most substantial technical renovations the theater has seen since we first opened in the Second Avenue Courthouse building in 1988. Thanks to generous support from the New York State Council on the Arts, we have installed a dramatically improved sound system – we now have the capacity to present films in full surround sound, including 5.1 Dolby – along with a brand-new screen and automatic masking system. Our screenings are looking and sounding better than ever – come and see (and *hear*) for yourself! Stay tuned for further upgrades in 2012, including new HD video projectors coming to both theaters...!



## ANTHOLOGY MEMBERS SEE ESSENTIAL CINEMA FREE! JOIN TODAY, BY MAIL OR ONLINE!

\$60 Individual     \$40 Senior/Student (w/ID)     \$90 Dual     \$15 Calendar Subscription

\$500 Sponsor     \$250 Donor     \$125 Contributor

\$1000 Preservation Donor w/Seat Plate Dedication

\$2500 Archival Donor: Donors of \$2500 or more can receive a limited-edition **16MM PRINT OF THE FILM "4A"**, made specially for Anthology Film Archives by **STAN BRAKHAGE**.

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City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone: \_\_\_\_\_ Email: \_\_\_\_\_

Please send check and info above to: Anthology Film Archives, 32 Second Ave., New York, NY 10003.

Please call 212.505.5181 x.13, or email [wendy@anthologyfilmarchives.org](mailto:wendy@anthologyfilmarchives.org) with questions, or for additional membership options & forms.

**Join by CREDIT CARD online! Visit [anthologyfilmarchives.org/membership](http://anthologyfilmarchives.org/membership)**

# JANUARY-MARCH 2012 INDEX

- ADACHI, MASAO, Mar 8, p. 27  
ALLIGATOR, Feb 25, 28, p. 24  
ALVAREZ, SANTIAGO, Jan 23, p. 18  
ANGELA: PORTRAIT OF A REVOLUTIONARY, Mar 3, 9, p. 25  
AUSTRIAN CULTURAL FORUM NEW YORK, Mar 16-23, p. 10-11  
AUTOBIOGRAPHY OF NICOLAE CEAUȘESCU, THE, Jan 18, 22, p. 14  
BATTLE BEYOND THE STARS, Feb 26, Mar 1, p. 24  
BENNING, JAMES, Mar 1, p. 23  
BERLIN – STETTIN, Jan 30, Feb 5, p. 20  
BITOMSKY, HARTMUT, Jan 27, Feb 2, p. 19  
BLACK BOX GERMANY, Jan 29, Feb 4, p. 20  
BLANK GENERATION, THE, Feb 3, 5, p. 29  
BLOCKADE, Jan 20, 25, p. 18  
BLOODY CHILD, THE, Mar 9, 11, 15, p. 9  
BREAKING IN, Feb 24, 26, p. 24  
BRENEZ, NICOLE, Mar 2-11, p. 25-27  
BURCH, NOËL, Feb 15-21, p. 5  
BURTT, CAREY, Feb 9, p. 13  
CABINET OF DR. RAMIREZ, THE, Feb 28, p. 23  
CAGE, JOHN, Mar 20, 22, p. 27  
CAIN, JESSE, Mar 17, p. 13  
CANDIDATE, THE, Feb 23, 26, 29, p. 24  
CARRIAGE TRADE, Feb 12, p. 3  
CAT PEOPLE, Mar 24, 29, 31, p. 12  
CINEKINK, Feb 8-11, p. 31  
DAFOE, WILLEM, Feb 17-Mar 1, p. 20-23  
DANTE, JOE, Feb 23, 25, 28, 29, p. 23-24  
DAVIS, JIM, Mar 29, p. 30  
DAY OF THE SPARROW, THE, Jan 31, Feb 6, p. 20  
DE ANTONIO, EMILE, Jan 23, 26, p. 18  
DILAPIDATED DWELLING, THE, Jan 13, 14, p. 6  
DISSOLUTION, Mar 9-15, p. 9  
DRIVER, SARA, Mar 23-April 1, p. 11-12  
DUST, Jan 27, Feb 2, p. 19  
ELDER BLOSSOM, Jan 30, Feb 5, p. 20  
ENTHUSIASM, Jan 29, p. 3  
ESSENTIAL CINEMA, Jan 5-8, 15, 20, 21, 28, 29, Feb 2, 11, 12, Mar 18, 24, 25, p. 2-4  
FALL, THE, Jan 8, p. 28  
FALL OF THE ROMANOV DYNASTY, THE, Jan 19, p. 14  
FAROCKI, HARUN, Feb 3, 6, p. 20  
FLAMING CREATURES, Mar 25, p. 4  
FLOWER THIEF, THE, Mar 24, p. 4  
FLOWERS OF ST. FRANCIS, THE, Jan 7, 8, p. 2  
FOREIGNER, THE, Feb 4, 5, p. 29  
FORGOTTEN SPACE, THE, Feb 15-21, p. 5  
FORSYTH, BILL, Feb 24, 26, p. 24  
FOTOPOULOS, JAMES, Jan 5, 6, p. 28  
FRIEDL, GERHARD BENEDIKT, Jan 28, 31, p. 19  
GIANVITO, JOHN, Mar 11, p. 27  
GLEYZER, RAYMUNDO, Mar 2, 4, p. 25  
GOBOLUX, Mar 30-31, p. 30  
GOLDEN BOAT, THE, Feb 24, 28, p. 22  
GRANDRIEUX, PHILIPPE, Mar 8, p. 27  
GRAY, SPALDING, Feb 17-Mar 1, p. 20-23  
GREAT SADNESS OF ZOHARA, THE, Mar 10, 11, p. 9  
GRIN WITHOUT A CAT, Jan 21, 22, p. 18  
HEAVEN AND EARTH, Mar 17, 18, p. 10  
HEAVEN AND EARTH MAGIC, Mar 18, p. 4  
HEISE, THOMAS, Jan 28, Feb 4, 5, p. 19  
HILLS, HENRY, Mar 30-31, p. 30  
HITLER'S HIT PARADE, Jan 24, p. 18  
HOMBRE, Feb 25, 27, p. 24  
HOUSE/LIGHTS, Feb 19, p. 21  
HOWLING, THE, Feb 23, 29, p. 23  
I WAS BORN, BUT..., Jan 6, 7, p. 2  
IL SE PEUT QUE LA BEAUTÉ AIT RENFORCÉ NOTRE RÉOLUTION, Mar 8, p. 27  
IN COMPARISON, Feb 3, 6, p. 20  
JACOBS, KEN, Jan 7, 22, p. 18, 28  
JONAS, JOAN, Feb 25, p. 22  
KEILLER, PATRICK, Jan 12-18, p. 6  
KICK, THE, Jan 29, Feb 4, p. 20  
KING BLANK, Feb 26, 29, p. 22  
KLAHR, LEWIS, Mar 30-31, p. 30  
KOBLAND, KEN, Feb 17-Mar 1, p. 8, 20-23  
KOEPP, VOLKER, Jan 30, Feb 5, p. 20  
KUCHAR, GEORGE, Feb 10-12, p. 7-8  
KURONEKO, Mar 30, April 1, p. 12  
LA CAVA, GREGORY, Jan 27-29, p. 29  
LECOMPTE, ELIZABETH, Feb 17-Mar 1, p. 20-23  
LITHUANIA AND THE COLLAPSE OF THE USSR, Jan 21, p. 18  
LONDON, Jan 13, 15-17, p. 6  
LOU HARRISON: A WORLD OF MUSIC, Mar 21, p. 27  
LOVELESS, THE, Feb 25, Mar 1, p. 22  
LOZNITSA, SERGEI, Jan 20, 25, p. 18  
MADE IN HOLLYWOOD, Feb 27, p. 22-23  
MAGDALENA VIRAGA, Mar 10, 12, p. 9  
MAN WITH A MOVIE CAMERA, Jan 20, p. 3  
MARKER, CHRIS, Jan 21, 22, p. 18  
MATERIAL, Jan 28, Feb 5, p. 19  
MEKAS, JONAS, Jan 21, p. 18  
MENKES, NINA, Mar 9-16, p. 9  
MINUS ZERO, Feb 26, 29, p. 22  
MONEY, Mar 30-31, p. 30  
MOTHER, Feb 2, p. 2  
MURNAU, F.W., Jan 5, 7, 8, p. 2  
MY HUSTLER, Feb 12, p. 3  
NELSON, ROBERT, Feb 11, p. 3  
NET, THE, Jan 29, Feb 3, p. 19  
NEW YORK MEMORIES, Jan 26, Feb 1, p. 19  
NEWFILMMAKERS, Jan 4, 11, 25, Feb 1, 8, 14, 22, Mar 12-14, 19, 28, p. 31-32  
NEW/IMPROVED/INSTITUTIONAL/QUALITY, Jan 22, Feb 9, Mar 17, p. 13  
NY WOMEN IN FILM & TV, Jan 31, Mar 27, p. 14  
NORMA RAE, Feb 25, 27, p. 24  
OBLOWITZ, MICHAEL, Feb 26, 29, p. 22  
OCCUPY WALL STREET, Jan 7, 8, p. 28  
OTTINGER, ULRIKE, Jan 27, Feb 2, p. 19  
OZU, YASUJIRO, Jan 6, 7, p. 2  
PARTS AND LABOR, Mar 17, p. 13  
PHANTOM LOVE, Mar 11, 16, p. 9  
PILZ, MICHAEL, Mar 16-23, p. 10-11  
PIRANHA, Feb 25, 28, p. 24  
POE, AMOS, Feb 3-5, p. 29  
POINT OF ORDER, Jan 23, 26, p. 18  
PRATER, Jan 27, Feb 2, p. 19  
PUDOVKIN, VSEVOLOD, Feb 2, p. 2  
QUEEN OF DIAMONDS, Mar 10, 13, p. 9  
QUEEN OF SHEBA MEETS THE ATOM MAN, THE, Mar 24, p. 4  
RENOIR, JEAN, Jan 6, 8, p. 2  
REVUE, Jan 20, 25, p. 18  
RICE, RON, Mar 24, p. 4  
RICHTER, HANS, Mar 24, p. 4  
RIEFENSTAHL, LENI, Jan 15, p. 2  
ROBINSON IN RUINS, Jan 12-18, p. 6  
ROBINSON IN SPACE, Jan 14-17, p. 6  
ROSSELLINI, ROBERTO, Jan 7, 8, p. 2  
RUIZ, RAOUL, Feb 24, 28, p. 22  
RULES OF THE GAME, THE, Jan 6, 8, p. 2  
RUMSTICK ROAD, Feb 20, p. 21  
SAMBIZANGA, Mar 4, 9, p. 26  
SAYLES, JOHN, Feb 23-Mar 1, p. 23-24  
SCHLEYER TAPE, THE, Jan 19, 26, p. 14  
SCREEN LOUD FILM FESTIVAL, Mar 15, p. 30  
SEEKING THE MONKEY KING, Jan 7, p. 28  
SEKULA, ALLAN, Feb 15-21, p. 5  
SERRA, RICHARD, Feb 25, p. 22  
SHARITS, PAUL, Mar 24, 25, p. 4  
SHE MARRIED HER BOSS, Jan 27-29, p. 29  
SHINDO, KANETO, Mar 30, April 1, p. 12  
SHUB, ESFIR, Jan 19, p. 14  
SILVER, SUZIE, Mar 11, p. 30  
SINGLE FRAME, Jan 12, p. 29  
SLEEPWALK, Mar 23, 26, 31, p. 11  
SMILE, Feb 26, Mar 1, p. 24  
SMITH, HARRY, Mar 18, p. 3-4  
SMITH, JACK, Mar 25, p. 4  
SNOW, MICHAEL, Mar 25, p. 4  
SOLAR SYSTEM, Jan 28, Feb 4, p. 19  
SOLTES, EVA, Mar 21, 22, p. 27  
SONBERT, WARREN, Feb 12, p. 3  
SPIDER BABY, Mar 24, 30, p. 12  
STRANGE ATTRACTORS, Mar 11, p. 30  
STRICTLY PROPAGANDA, Jan 24, p. 18  
SUNRISE, Jan 5, 7, 8, p. 2  
SURVIVAL IN NEW YORK, Jan 26, Feb 1, p. 19  
TAKESUE, KIMI, Mar 2-8, p. 5  
TENTATIVELY, a cONVENIENCE, Jan 22, p. 13  
THELONIOUS MONK: STRAIGHT NO CHASER, Mar 27, 31, p. 12  
TIME TO STIR, Mar 10, p. 27  
TOPPER, Mar 25, April 1, p. 12  
TOURNEUR, JACQUES, Mar 24, 29, 31, p. 12  
TREATMENT FOR A FILM IN 15 SCENES, Mar 30-31, p. 30  
TRIUMPH OF THE WILL, Jan 15, p. 2  
UJICĂ, ANDREI, Jan 18, 22, p. 14  
UNFINISHED BUSINESS, Jan 27-29, p. 29  
UNMADE BEDS, Feb 3, 4, p. 29  
VALENTIN, KARL, Feb 2, p. 2  
VALK, KATE, Feb 17-Mar 1, p. 20-23  
VAPOR TRAIL (CLARK), Mar 11, p. 27  
VAUTIER, RENÉ, Mar 3, 11, p. 25  
VAWTER, RON, Feb 17-Mar 1, p. 20-23  
VEIEL, ANDRES, Jan 29, Feb 4, p. 20  
VERTOV, DZIGA, Jan 20, 21, 28, 29, p. 3  
VIGO, JEAN, Feb 2, p. 2  
VOM BRUCH, KLAUS, Jan 19, 26, p. 14  
VON PRAUNHEIM, ROSA, Jan 26, Feb 1, p. 19  
WARHOL, ANDY, Feb 12, p. 3  
WAVELENGTH, Mar 25, p. 4  
WHEN PIGS FLY, Mar 25, 28, April 1, p. 12  
WHERE ARE YOU TAKING ME?, Mar 2-8, p. 5  
WHITEHEAD, PETER, Jan 8, p. 28  
WHITNEY, JOHN & JAMES, Feb 12, p. 3  
WILKERSON, TRAVIS, Jan 7, p. 28  
WOLFF VON AMERONGEN, Jan 28, 31, p. 19  
WOOSTER GROUP, THE, Feb 17-Mar 1, p. 8, 20-23  
YONEMOTO, BRUCE & NORMAN, Feb 27, p. 22-23  
YOU ARE NOT I, Mar 23-29, p. 11  
ZÉRO DE CONDUITE, Feb 2, p. 2  
ZORN, JOHN, Mar 30-31, p. 30



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*Dated Material*

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## 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 opened on November 30, 1970, at Joseph Papp's Public Theater. In 1973 it relocated to 80 Wooster Street. Pressed by the need for adequate space, in late 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 reference library, a film preservation department, administrative offices, and an art gallery. Anthology opened at its current location on October 12, 1988.

### EXHIBITION PROGRAM

Our theaters are equipped with 35mm, 16mm, 8mm, Super-8mm, and video projection. Besides the daily screenings of new and classic works programmed by the staff, Anthology is a home to many guest curators and film festivals. Anthology's programming is unusually rich and varied. Individual retrospectives, special national and minority surveys, and thematic festivals are exhibited regularly.

### ESSENTIAL CINEMA REPERTORY COLLECTION

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 the 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.

### REFERENCE LIBRARY

Anthology's reference library contains the world's largest collection of materials documenting the history of American and international avant-garde/independent film and video. The holdings include books, periodicals, photographs, posters, recordings of lectures and interviews, distribution and festival catalogs, as well as files on individual filmmakers and organizations. The files contain original documents, manuscripts, letters, scripts, notebooks, clippings, and other ephemera. We are now working to make much of these unique materials available online.

### FILM PRESERVATION

Anthology has also saved tens of thousands of films from disposal and disintegration, principally by housing materials in our historic East Village Courthouse building. We have been steadfastly committed to the preservation and exhibition of work by the most important American independent and experimental filmmakers of the last half-century. Films preserved by Anthology—over 900 to date—include those of Stan Brakhage, Joseph Cornell, Maya Deren, Bruce Baillie, Jordan Belson, George & Mike Kucharm Paul Sharits, and Harry Smith, among many others.

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### Directions

Subway: **F** train to 2<sup>nd</sup> Avenue, walk two blocks north on 2<sup>nd</sup> Avenue to 2<sup>nd</sup> Street.

**#6** to Bleecker St., walk one block North on Lafayette, two blocks east on Bond St. (turns into 2<sup>nd</sup> St.) to 2<sup>nd</sup> Avenue.

Bus: **M15** to 3<sup>rd</sup> Street.

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

Tel: 212.505.5181

Fax: 212.477.2714

### Ticket Prices

\$9 General

\$8 Essential Cinema (**Free for members**)

\$7 Students, Seniors & Children (12 & under)

\$6 AFA Members

### 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 x13.

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