



ANTHOLOGY FILM ARCHIVES  
April - June 2012

## **Anthology Film Archives Film Program, Volume 42 No. 2, April–June 2012**

Anthology Film Archives Film Program is published quarterly by Anthology Film Archives, 32 Second Avenue, NY, NY 10003

Subscription is free with Membership to Anthology Film Archives, or \$15/year for non-members.

**Cover artwork by Shingo Francis, 2012, all rights reserved.**

### **Staff**

**Jonas Mekas**, Artistic Director

**John Mhiripiri**, Director

**Stephanie Gray**, Director of Development & Publicity

**Wendy Dorsett**, Director of Membership & Publications

**Jed Rapfogel**, Film Programmer, Theater Manager

**Ava Tews**, Administrative Assistant

### **Collections Staff**

**Robert A. Haller**, Library

**Andrew Lampert**, Curator of Collections

**John Klacsmann**, Archivist

**Erik Piil**, Digital Archivist

### **Theater Staff**

**Tim Keane**, Print Traffic Coordinator & Head Manager

**Bradley Eros**, Theater Manager, Researcher

**Rachelle Rahme**, Theater Manager

**Craig Barcliff**, Assistant Theater Manager

### **Projectionists**

Ted Fendt, Carolyn Funk, Sarah Halpern, Daren Ho, Jose Ramos,

Moiria Tierney, Eva von Schweinitz, Tim White, Jacob Wiener.

### **Box Office**

Phillip Gerson, Rachael Guma, Kristin Hole, Nellie Killian,

Lisa Kletjian, Marcine Miller, Feliz Solomon.

### **New Filmmakers Coordinators**

**Barney Oldfield**, Executive Producer

**Bill Woods**, Program Director

**Researchers & Interns:** Jennifer Anna, Cosmo Bjorkenheim, Ellen Burke, Cait Carvalho, Lili Chin, Sam Cooke, Matthew Cowan, Emily Davis, Brian Dooda, Kenneth Eisenstein, Steve Erickson, Marina Falkovich, Rebecca Fourteau, Timothy Geraghty, Kathryn Gronsbell, Genevieve Havemeyer-King, Erica Hill, Chris Jolly, Engin Karabagli, Martina Kudláček, Jeanne Liotta, Jonas Lozoraitis, Shannon McLachlan, Jessica Medenbach, Anny Oberlink, John Passmore, Jeremy Rossen, Chris Sander, Melinda Shopsis, Dan Sullivan, Auguste Varkalis.

**Anthology Film Archives** is a 501(c)(3) non-profit organization, and is partially funded by the Agnès B. Endowment Fund, the Andy Warhol Foundation for the Visual Arts, Bloomberg Philanthropies, Lucasfilm Foundation, the National Endowment for the Arts, the National Film Preservation Foundation, public funds from the New York City Department of Cultural Affairs, in partnership with the City Council, the New York State Council on the Arts; and by the Andrea Frank Foundation, an anonymous donor through the Jewish Communal Fund, the Austrian Cultural Forum New York, Chace Productions, Cineric, Criterion, Consulate General of Spain, the Cultural Services Office of the French Embassy, the DeVos Institute of Arts Management at the Kennedy Center, Eastman Kodak Company, Edison Properties, Film Chest, The Film Foundation, Forbes Foundation, Foundation for Contemporary Arts, Full House Productions, Goethe-Institut New York, Greene Naftali Gallery, Image Entertainment, Jerome Foundation, The Mike Kelley Foundation for the Arts, Kino Lorber, Krell Family Foundation, The David M. Leuschen Foundation, The Jonas Mekas Center for the Visual Arts, the National Endowment for the Humanities, NBC News Archives, the New York City Council, the Peter Norton Family Foundation, Paramount Pictures, Polis Schutz Family Foundation, Rogosin Heritage, Showtime & Sundance Networks, Sonic Youth, Sony Pictures Entertainment, Stella Maris, the Taipei Economic and Cultural Office in NY, Taylor & Taylor Associates, Technicolor, Twentieth Century Fox, Universal Pictures, and many other corporate & individual donations.

### **Board of Directors**

Jonas Mekas, President

Oona Mekas, Treasurer

John Mhiripiri, Secretary

Barney Oldfield, Chair

Matthew Press

Arturas Zuokas

### **Honorary Board**

agnès b., Brigitte Cornand, Robert Gardner,

Annette Michelson. In memoriam: Louise Bourgeois

(1911–2010), Nam June Paik (1932–2006).

### **Board of Advisors**

Richard Barone, Deborah Bell, Rachel Chodorov, Ben

Foster, Roselee Goldberg, Timothy Greenfield-Sanders,

Ali Hossaini, Akiko Iimura, Susan McGuirk, Sebastian

Mekas, Sara L. Meyerson, Benn Northover, Izhar

Patkin, Ted Perry, Ikkan Sanada, Lola Schnabel, Stella

Schnabel, Ingrid Scheib-Rothbart, P. Adams Sitney,

Hedda Szmulewicz, Marvin Soloway.

### **Composer in Residence**

John Zorn

*agnès b.* endowment fund

Foundation for Contemporary Arts

 **Manhattan  
Mini Storage**

**THE FILM FOUNDATION**  
FILMMAKERS FOR FILM PRESERVATION

State of the Arts  
  
**NYSCA**

  
**ART WORKS.**  
arts.gov

DEPARTMENT OF  
**NYCULTURE**  
CITY OF NEW YORK  
Cultural Affairs

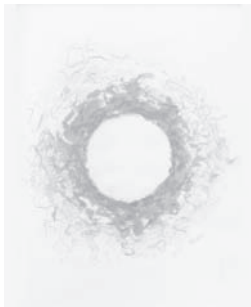


NATIONAL ENDOWMENT FOR THE HUMANITIES

# ANTHOLOGY FILM ARCHIVES

APRIL–JUNE 2012

<b>ESSENTIAL CINEMA</b>	<b>2</b>
<b>PREMIERES</b>	<b>5</b>
MY MARS BAR MOVIE JEAN GENTIL THE OBSERVERS	
<b>AFA PRESERVATIONS</b>	<b>6</b>
Taylor Mead: On Film, In Person Danny Lyon	
<b>RETROSPECTIVES</b>	<b>7</b>
Carmelo Bene	8
Robert Nelson	9
Jean-André Fieschi	10
Jean Epstein	12
Tony Buba	13
António Reis & Margarida Cordeiro	
<b>CALENDAR AT-A-GLANCE</b>	<b>15-17</b>
<b>SERIES-ONGOING</b>	<b>18</b>
Show & Tell	
New York Women in Film & Television	20
<b>SERIES</b>	<b>20</b>
Spanish Cinema of the Early Post-Franco Era	
Sometimes Cities: Urban America Beyond NYC	22
From the Pen Of...	23
<b>SPECIAL SCREENINGS</b>	<b>24</b>
Gregory Markopoulos	
Single Frame: The Slides of Hollis Frampton	25
Yugoslav Experimental Cinema	
ICON EYE	26
Amy Greenfield	
Peter Sempel	
Film's From New York's Vault	27
Audio Vérité: Cecil Taylor	
Ateyyat El Abnoudy	
Iara Lee's CULTURES OF RESISTANCE	
Solus	28
Members-Only Screening	
The Secret Life of...AFA	
Straub/Huillet, Costa, Rousseau, Moullet	29
<b>NEWFILMMAKERS</b>	<b>30</b>
<b>FESTIVALS</b>	<b>31</b>
<b>INDEX</b>	<b>32</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.

The cover of this issue of Anthology Film Archives Film Program is an original work by Shingo Francis, © 2012, all rights reserved.

# ESSENTIAL CINEMA



RABBIT'S MOON



Brakhage shooting EYES



THE ACT OF SEEING WITH ONE'S OWN EYES

## 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!**

### KENNETH ANGER

**FIREWORKS** (1947, 20 minutes, 35mm, b&w)

**RABBIT'S MOON** (1950-70, 15 minutes, 35mm)

**EAUX D'ARTIFICE** (1953, 13 minutes, 16mm)

**KUSTOM KAR KOMMANDOS** (1965, 3 minutes, 16mm)

**SCORPIO RISING** (1963, 30 minutes, 35mm)

Poetry, psychodrama, and the occult meet in these timeless works by one of the pioneers of the American avant-garde film.

Total running time: ca. 85 minutes.

**–Saturday, April 7 at 4:45.**

### Bruce Baillie

#### QUICK BILLY

1971, 57 minutes, 16mm.

Bruce Baillie's journey through "the dark wood encountered in the middle of life's journey" (Dante), with references to Bardo Thodol. A major work from one of the great poets of cinema.

**–Thursday, April 12 at 7:15.**

### BAILLIE / CROCKWELL

#### Bruce Baillie

##### MASS FOR THE DAKOTA SIOUX

(1963-64, 20 minutes, 16mm, b&w)

**QUIXOTE** (1964-65, 45 minutes, 16mm)

**CASTRO STREET** (1966, 10 minutes, 16mm)

**ALL MY LIFE** (1966, 3 minutes, 16mm)

**VALENTIN DE LAS SIERRAS** (1968, 10 minutes, 16mm)

Meditations on America by a filmmaker whom Willard van Dyke once called the most American of all contemporary filmmakers. Annette Michelson has referred to Bruce Baillie as one of the few American political filmmakers.

#### Douglass Crockwell

**GLENS FALLS SEQUENCE** (1964, 8 minutes, 16mm)

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

Total running time: ca. 100 minutes.

**–Thursday, April 12 at 8:45.**

### STAN BRAKHAGE

Unless otherwise noted, all films are silent.

**DESISTFILM** (1954, 7 minutes, 16mm, b&w, sound)

#### REFLECTIONS ON BLACK

(1955, 12 minutes, 16mm, b&w, sound)

**THE WONDER RING** (1955, 4 minutes, 16mm)

**FLESH OF MORNING** (1956, 25 minutes, 16mm, b&w)

**DAYBREAK AND WHITEYE** (1957, 8 minutes, 16mm)

#### WINDOW WATER BABY MOVING

(1959, 12 minutes, 16mm)

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

Total running time: ca. 75 minutes.

**–Saturday, April 14 at 4:00.**

### Stan Brakhage

#### DOG STAR MAN

1961-64, 74 minutes, 16mm, silent.

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

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

**–Saturday, April 14 at 5:45.**

### STAN BRAKHAGE THE PITTSBURGH TRILOGY EYES

1970, 36 minutes, 16mm, silent.

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

#### DEUS EX

1971, 34 minutes, 16mm, silent.

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

for me: Charles begins the poem with the statement 'I met Death –' And then: 'He didn't bother me, or say anything. Which is / not surprising, a person might not, in the circumstances; / or at most a nod or something. Or they would. But they wouldn't, / or you wouldn't think to either, / it was Death. And / He certainly was, the moment I saw him.'" –S.B.

#### THE ACT OF SEEING WITH ONE'S OWN EYES

1971, 32 minutes, 16mm, silent.

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

–Hollis Frampton

Total running time: ca. 105 minutes.

**–Sunday, April 15 at 3:45.**

### Stan Brakhage

#### SONGS 1-14

1964-65, ca. 53 minutes, 16mm, silent.

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

**–Sunday, April 15 at 6:00.**

### STAN BRAKHAGE

Unless otherwise noted, all films are silent.

**ANTICIPATION OF THE NIGHT** (1958, 40 minutes, 16mm)

**CAT'S CRADLE** (1959, 6 minutes, 16mm)

**THE DEAD** (1960, 11 minutes, 16mm)

**MOTHLIGHT** (1963, 4 minutes, 16mm)

**BLUE MOSES** (1963, 11 minutes, 16mm, sound)

**PASHT** (1965, 5 minutes, 16mm)

**FIRE OF WATERS** (1965, 10 minutes, 16mm, sound)

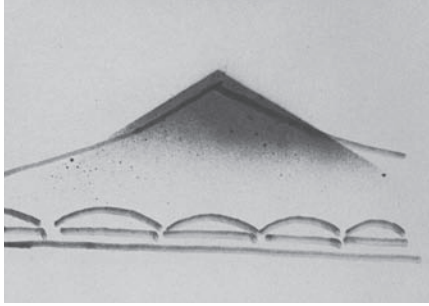
With ANTICIPATION OF THE NIGHT, Brakhage leaves psychodrama and enters the "closed-eye vision" period. This program also contains a unique example of a film made without a camera, MOTHLIGHT, and one of Brakhage's few sound (and 'acted') films, BLUE MOSES.

Total running time: ca. 95 minutes.

**–Sunday, April 22 at 4:00.**



# ESSENTIAL CINEMA



FUJI

## Stan Brakhage THE TEXT OF LIGHT

1974, 67 minutes, 16mm, silent.

Brakhage's tour-de-force exploration of refracted light in an ashtray. "All that is, is light." —Dun Scotus Erigena

—Sunday, April 22 at 6:15.

## STAN BRAKHAGE

All films are silent.

**LOVING** (1956, 4 minutes, 16mm)

**THE WEIR-FALCON SAGA** (1970, 29 minutes, 16mm)

**SEXUAL MEDITATION #1: MOTEL**  
(1970, 7 minutes, 16mm)

**SEXUAL MEDITATION: ROOM WITH A VIEW**  
(1971, 4 minutes, 16mm)

**THE SHORES OF PHOS: A FABLE**  
(1972, 10 minutes, 16mm)

A selection from some of Brakhage's most densely mysterious works.

Total running time: ca. 75 minutes.

—Sunday, April 22 at 8:00.

## ROBERT BREER, PROGRAM 1

With the exception of *BREATHING*, all of the films in this program were preserved by Anthology with generous support from the Andy Warhol Foundation for the Visual Arts and the National Endowment for the Arts.

**FORM PHASES I** (1952, 2 minutes, 16mm)

**FORM PHASES II** (1953, 2 minutes, 16mm)

**UN MIRACLE** (1954, 30 seconds, 35mm)  
Made with Pontus Hulten.

**RECREATION** (1956, 1.5 minutes, 35mm)

**A MAN AND HIS DOG OUT FOR AIR**  
(1957, 2 minutes, 35mm)

**JAMESTOWN BALOOS** (1957, 6 minutes, 35mm)

**LE MOUVEMENT** (1957, 14 minutes, 35mm)

**EYEWASH** (1959, 3 minutes, 35mm)

**EYEWASH (ALTERNATIVE VERSION)**  
(1959, 3 minutes, 35mm)

**BLAZES** (1961, 3 minutes, 35mm)

**PAT'S BIRTHDAY** (1962, 13 minutes, 16mm)

**BREATHING** (1963, 5 minutes, 16mm)

**66** (1966, 5.5 minutes, 35mm)

**69** (1969, 4.5 minutes, 35mm)

The happy, joyful, playful abstractionist of the avant-garde.

Total running time: ca. 70 minutes.

—Sunday, April 29 at 3:15.



THE BLOOD OF A POET

## ROBERT BREER, PROGRAM 2

With the exception of *GULLS AND BUOYS*, all of the films in this program were preserved by Anthology with generous support from the Andy Warhol Foundation for the Visual Arts and the National Endowment for the Arts.

**70** (1970, 5 minutes, 35mm)

**77** (1970, 6.5 minutes, 35mm)

**FIST FIGHT** (1964, 9 minutes, 35mm)

**GULLS AND BUOYS** (1972, 8 minutes, 16mm)

**FUJI** (1974, 9 minutes, 35mm)

**SWISS ARMY KNIFE WITH RAT AND PIGEON**  
(1981, 6.5 minutes, 35mm)

**BANG** (1986, 10 minutes, 35mm)

Total running time: ca. 60 minutes.

—Sunday, April 29 at 5:00.

## Jean Cocteau

### THE BLOOD OF A POET / LE SANG D'UN POÈTE

1930, 53 minutes, 35mm, b&w. In French with English subtitles.

"Adolescent angels wandering about, black boxers with perfect bodies taking flight, school-children in capes killing each other with snowballs, a mirror becomes a swimming pool, and the hallways of a furnished hotel turn into a labyrinth." —Georges Sadoul

—Friday, May 18 at 7:30 and

Saturday, May 19 at 5:30.

## Jean Cocteau

### BEAUTY AND THE BEAST / LA BELLE ET LA BÊTE

1946, 93 minutes, 35mm, b&w. In French with English subtitles. With Jean Marais and Josette Day; score by Georges Auric.

"Jean Cocteau's first full-length movie is perhaps the most sensuously elegant of all filmed fairy tales. As a child escapes from everyday family life to the magic of a storybook, so, in the film, Beauty's farm, with its Vermeer simplicity, fades in intensity as we are caught up in the Gustave Doré extravagance of the Beast's enchanted landscape. In Christian Bérard's makeup, Jean Marais is a magnificent Beast." —Pauline Kael

—Friday, May 18 at 9:00,

Saturday, May 19 at 7:00, and

Sunday, May 20 at 4:45.

## Jean Cocteau

### ORPHEUS / ORPHÉE

1950, 95 minutes, 35mm, b&w. In French with English subtitles. With Jean Marais.

Orpheus and Eurydice, with Death waiting on the corner. Cocteau said, "Orpheus could only exist on the screen. A drama of the visible and the invisible, *ORPHEUS*'s Death is like a spy who falls in love with the person being spied upon. The myth of immortality."

—Saturday, May 19 at 9:00 and

Sunday, May 20 at 6:45.



POLICE

## Jean Cocteau

### THE TESTAMENT OF ORPHEUS / LE TESTAMENT D'ORPHÉE

1959, 83 minutes, 35mm, b&w. In French with no subtitles; English synopsis available.

To Cocteau, 'poet' meant the creative artist, and the Orpheus of Greek mythology — the god of the lyre, song, and poetry — was Cocteau's personal muse. For Cocteau the plight of the poet was an unending search for truth and immortality, a life of suffering and martyrdom during which the poet must experience many deaths.

"This film has for a plot the manner in which life charges itself with the nourishment of dreams. Further, my own life is necessarily reflected and interpreted therein, though it is unintentional. Neither head, nor tail, but a soul." —J.C.

—Sunday, May 20 at 8:45.

## Luis Buñuel and Salvador Dalí L'ÂGE D'OR

1930, 73 minutes, 35mm. In French with no subtitles; English synopsis available.

Conventional attempts at plot synopsis wither in the face of *L'ÂGE D'OR*. In Buñuel's words, "The story is a sequence of moral and surrealist aesthetics. The sexual instinct and the sense of death form the substance of the film. It is a romantic film performed in full surrealist frenzy."

—Saturday, May 26 at 4:15.

## CHARLES CHAPLIN, PROGRAM 1

**LAUGHING GAS** (1914, 16 minutes, 16mm)

**DOUGH AND DYNAMITE** (1914, 33 minutes, 16mm)

**A WOMAN** (1915, 20 minutes, 16mm)

Total running time: ca. 75 minutes.

—Sunday, May 27 at 4:00.

## CHARLES CHAPLIN, PROGRAM 2

**SHANGHAIED** (1915, 30 minutes, 16mm)

**POLICE** (1916, 34 minutes, 16mm)

**THE FIREMAN** (1916, 32 minutes, 16mm)

Total running time: ca. 100 minutes.

—Sunday, May 27 at 5:45.

## CHARLES CHAPLIN, PROGRAM 3

**ONE A.M.** (1916, 34 minutes, 16mm)

**EASY STREET** (1917, 19 minutes, 16mm)

**THE IDLE CLASS** (1921, 32 minutes, 16mm)

Total running time: ca. 90 minutes.

—Sunday, May 27 at 8:00.

# ESSENTIAL CINEMA



ROSE HOBART

Luis Buñuel

## LOS OLVIDADOS / THE FORGOTTEN ONES

1950, 88 minutes, 35mm. In Spanish with no subtitles; English synopsis available.

Buñuel's unsentimental view of Mexico's poor, with equal parts of cruelty and surrealism. A sort of sequel to *LAND WITHOUT BREAD*.

**–Thursday, May 31 at 8:00.**

## JOSEPH CORNELL, PROGRAM 1

Unless otherwise noted, all films are silent.

**ROSE HOBART** (1939, 20 minutes, 16mm, sound)

**COTILLION** (1940s-1969, 8 minutes, 16mm)

**THE MIDNIGHT PARTY** (1940s-1968, 3.5 minutes, 16mm)

**THE CHILDREN'S PARTY** (1940s-1968, 8 minutes, 16mm)

**CENTURIES OF JUNE** (1955, 10 minutes, 16mm)

**AVIARY** (1955, 11 minutes, 16mm)

**GNIR REDNOW**

(1955, 5 minutes, 16mm, photographed by Stan Brakhage)

**NYMPHLIGHT** (1957, 8 minutes, 16mm)

**A LEGEND FOR FOUNTAINS** (1957/65, 17 minutes, 16mm)

**ANGEL** (1957, 3 minutes, 16mm)

The poet of magic realities. Pioneer of recycled (found) images. *ROSE HOBART* and the Trilogy (*COTILLION*, *MIDNIGHT PARTY* & *CHILDREN'S PARTY*) are some of the earliest collage films created. The others were directed by Cornell (and photographed by Stan Brakhage and Rudy Burckhardt among others) at some of his favorite locations.

Total running time: ca. 105 minutes.

**–Saturday, June 9 at 4:00.**

## JOSEPH CORNELL, PROGRAM 2

All films are silent.

**BOYS' GAMES** (1957, 5 minutes, 16mm)

**BOOKSTALLS** (ca. late-1930s, 11 minutes, 16mm)

**BY NIGHT WITH TORCH AND SPEAR**

(ca. 1940s, 9 minutes, 16mm)

**NEW YORK-ROME-BARCELONA-BRUSSELS**

(ca. 1940s, 10 minutes, 16mm)

**VAUDEVILLE DE-LUXE** (ca. 1940s, 12 minutes, 16mm)

**MULBERRY STREET**

(ca. 1957, 9 minutes, 16mm, made with Rudy Burckhardt)

**JOANNE, UNION SQUARE**

(1955, 8 minutes, 16mm, made with Rudy Burckhardt)

**CLOCHES À TRAVERS LES FEUILLES**

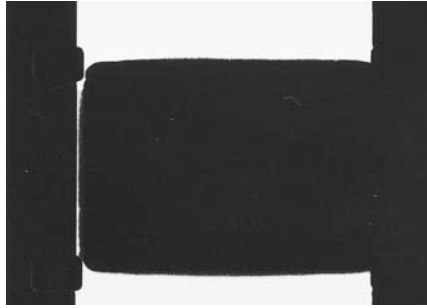
(ca. 1957, 4 minutes, 16mm)

**CHILDREN** (ca. 1957, 8 minutes, 16mm)

Rare Cornell; more magic cinema from the master collagist. Variations of films made by Cornell, plus collage films discovered by archivists after his death.

Total running time: ca. 85 minutes.

**–Sunday, June 10 at 4:15.**



THE FLICKER

## JAMES BROUGHTON, PROGRAM 1 THE PLEASURE GARDEN

(1953, 38 minutes, 35mm)

**THE BED** (1968, 19 minutes, 16mm)

**HIGH KUKUS** (1974, 3 minutes, 16mm)

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

Total running time: ca. 65 minutes.

**–Wednesday, June 13 at 7:00.**

## JAMES BROUGHTON, PROGRAM 2 THE GOLDEN POSITIONS

(1970, 32 minutes, 16mm)

**DREAMWOOD** (1972, 45 minutes, 16mm)

Total running time: ca. 80 minutes.

**–Wednesday, June 13 at 8:30.**

## CONRAD / JACOBS & FLEISCHNER

Tony Conrad

**THE FLICKER**

1966, 30 minutes, 16mm, b&w.

Mathematical and rhythmical orchestration of white and black frames.

Ken Jacobs & Bob Fleischer

**BLONDE COBRA**

1959-63, 35 minutes, 16-to-35mm blow-up. Featuring Jack Smith. Preserved by Anthology, with generous support from the Film Foundation, the National Film Preservation Foundation, Simon Lund and Cineric Inc.

"*BLONDE COBRA* is an erratic narrative – no, not really a narrative, it's only stretched out in time for convenience of delivery. It's a look in on an exploding life, on a man of imagination suffering pre-fashionable Lower East Side deprivation and consumed with American 1950s, 40s, 30s disgust. Silly, self-pitying, guilt-structured and yet triumphing – on one level – over the situation with style...enticing us into an absurd moral posture the better to dismiss us with a regal 'screw off'." –K.J.

Total running time: ca. 70 minutes.

**–Saturday, June 16 at 4:45.**

Viking Eggeling

**SYMPHONIE DIAGONALE** (1924, 8 minutes, 35mm, b&w)

Alberto Cavalcanti

**RIEN QUE LES HEURES / NOTHING BUT THE HOURS**

1928, 52 minutes, 35mm, b&w.

A "city symphony" interweaving documentary, experimental, and narrative elements that provide vivid images of Paris in the mid-1920s.

Total running time: ca. 65 minutes.

**–Sunday, June 17 at 5:30.**



ENTR'ACTE

## CLAIR / PICABIA / BUÑUEL / DALÍ

René Clair and Francis Picabia

**ENTR'ACTE** (1924, 22 minutes, 35mm, b&w)

A masterpiece of Dada and a feat of cinema magic. Made as intermission entertainment for the Ballet Suédois from an impromptu scene by Francis Picabia.

Luis Buñuel and Salvador Dalí

**UN CHIEN ANDALOU** (1928, 22 minutes, 35mm, b&w)

Twenty-two minutes of pure, scandalous dream-imagery, a stream of images from which anything that could be given a rational meaning was rigorously excluded. It's still the unsurpassed masterpiece of the surrealist cinema.

Luis Buñuel

**LAND WITHOUT BREAD / LAS HURDES: TIERRA SIN PAN** (1932, 28 minutes, 35mm, b&w. With English narration.)

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

–Raymond Durgnat

Total running time: ca. 75 minutes.

**–Thursday, June 21 at 7:30.**

# PREMIERES



MY MARS BAR MOVIE

## SPECIAL SCREENINGS! FILMMAKER IN PERSON!

Jonas Mekas

### MY MARS BAR MOVIE

2011, 87 minutes, video.

Anthology is overjoyed to present this new film by Jonas Mekas, a tribute to the dear, departed Mars Bar. Our neighbor ever since we moved to the Second Avenue Courthouse building in 1988, the Mars Bar represented an undiluted blast of the old East Village, keeping alive the punk sensibility and anarchic attitude that's increasingly a thing of the past in this part of the city. Destined to be replaced by yet another glass condo building, and taking a piece of our heart with it to the grave, the Mars Bar nevertheless lives on through Mekas's lens!

"For some twenty years, Mars Bar, at the corner of First Street and Second Avenue, Manhattan, has been my bar. That's where we went for beer and tequila whenever we had to take a break from our work at Anthology Film Archives, and it was also a bar where most of those who came to see movies at Anthology ended up after the shows. We always had a great time at Mars Bar. It was always open, there was always the jukebox, and very often there was no electricity, and it was old and messy and it didn't want to be any other way – it was the last escape place left in downtown New York. So this is my love letter to it, to my Mars Bar. Mars Bar as I knew it." –J.M.

**–Friday, April 13 at 8:00 and  
Saturday and Sunday, April  
14 & 15 at 7:30 & 9:30.**



JEAN GENTIL

## NY THEATRICAL PREMIERE RUN! FILMMAKERS IN PERSON!

Laura Amelia Guzmán & Israel Cárdenas

### JEAN GENTIL

Dominican Republic/Mexico/Germany, 2010, 84 minutes, 35mm. In Spanish and Haitian Creole with English subtitles. Special thanks to Adam Sekuler (Northwest Film Forum). JEAN GENTIL narrates the struggles – both material and philosophical – of an educated, deeply religious Haitian immigrant as he travels throughout the Dominican Republic, in search of work as well as a deeper meaning. Centering on the remarkable figure of Jean Remy Genty, playing a role closely modeled on his own life, the film traces his path from the city of Santo Domingo into the countryside, as this former French teacher is forced to find any possible means of subsistence. Though possessed of a profound dignity and stoicism, he is nevertheless severely tested by discrimination, exploitation, loneliness, and despair. Husband-and-wife filmmakers Guzmán and Cárdenas, along with the deeply compelling Genty, have created a remarkable portrait of a man struggling to survive, not only financially but spiritually, in a harsh world.

"Imbued with a naturalistic grace, this quietly desperate and deeply sympathetic portrait speaks volumes about the trials of humanity. Strikingly honest and poignant scenes transform the thin and frail Jean into a saint of sorts, an apostle whose despair lingers on the brink of consuming him. Shot on location in Santo Domingo and the surrounding countryside, the filmmakers apply their naturalistic style and intuitive eye to the island in its devastated state following the January 2010 earthquake. ... You'll find yourself frustrated and saddened by Jean's plight, but his steadfast dignity ultimately inspires." –Christine Davila, SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

**Directors Guzmán & Cárdenas  
will be here in person for selected  
screenings!**

**–Friday, April 20 through  
Thursday, April 26 at 7:00 & 9:00  
nightly. Additional screenings on  
Saturday and Sunday at 5:00.**



THE OBSERVERS

## NY THEATRICAL PREMIERE RUN! FILMMAKER IN PERSON!

Jacqueline Goss

### THE OBSERVERS

2011, 67 minutes, 16mm-to-video. Cinematography by Jesse Cain; sound by Holland Hopson; cast and crew: Dani Leventhal and Katya Gorker.

The first feature-length work by acclaimed experimental filmmaker Jacqueline Goss, THE OBSERVERS is a haunting, minimalist landscape film, in which the land and sky of Mt. Washington, New Hampshire form a varying frame for two climatologists as they go about the solitary and steadfast work of measuring and recording the weather. Showcasing the extreme and surprising beauty of the windiest mountain in the world, it is based in part on the Nathaniel Hawthorne story THE GREAT CARBUNCLE.

Shot over the course of a year on 16mm film, THE OBSERVERS is based on the actual work of the Mount Washington Weather Observatory – one of the oldest weather stations in North America, where staff members have taken hourly readings of the wind speed, barometric pressure, and temperature since 1932. In Goss's film, the ever-present, relentless wind becomes something of an existential force in the lives of the two climatologist protagonists, and a unifying feature of the film itself.

A native of New Hampshire, Goss teaches in the Film and Electronic Arts Department at Bard College, and is known for a series of short videos and web-based works that explore how political, cultural, and scientific systems change the ways we think about ourselves (a selection of these pieces will be screening on Wednesday, May 9 – see below). THE OBSERVERS marks an astonishing extension of her work into the realm of feature filmmaking.

**Screening with:**

**Jesse Cain THE LAKES** (2010, 9 minutes, 16mm, b&w)

**–Thursday, May 10 through  
Wednesday, May 16 at 7:00 & 8:45.**

**PLUS: SELECTED SHORT WORKS BY JACQUELINE GOSS  
SO TO SPEAK** (2000, 21 minutes, video)

**THE 100TH UNDONE** (2001, 9 minutes, video, b&w, silent)

**HOW TO FIX THE WORLD** (2004, 28 minutes, video)

Total running time: ca. 65 minutes.

**–Wednesday, May 9 at 7:30.**



# AFA PRESERVATIONS



PASSION IN A SEASIDE SLUM

## TAYLOR MEAD: ON FILM, IN PERSON

You might call him the Shirley Temple of the Underground. He was definitely one of Warhol's funniest and most appealing Superstars. Brendan Gill of *THE NEW YORKER* once quipped "Taylor Mead looks like a cross between a zombie and a kewpie and speaks as if his mind and mouth were full of marshmallow." Words fail to convey all that makes Taylor Mead so truly special. He is a living legend whose decades of under-the-radar, over-the-top performances in countless films, plays, poetry houses, and bars have earned him infamy and renown the world over. Luckily for us, Taylor is also a neighborhood fixture, and to celebrate this we are introducing a new ongoing series that will spotlight his bewitching *je ne sais quoi*. Tonight's show features the NYC premiere of a recent restoration of one of Taylor's earliest films, *PASSION IN A SEASIDE SLUM*, and two early marvels made with Vernon Zimmerman. Best of all, the man himself will be on hand to introduce, take questions, and give answers.

**Robert Wade Chatterton**

### **PASSION IN A SEASIDE SLUM**

1961, 32 minutes, 8mm-to-16mm, silent. Preserved by Los Angeles Film Forum, Academy Film Archive, and Anthology Film Archives, with support from the National Film Preservation Foundation.

"After his tour-de-force performances in *THE FLOWER THIEF* (1960) and *LEMON HEARTS* (1960), both made in San Francisco, the great underground performer and poet Taylor Mead moved to Los Angeles and lived and worked in the Venice Beach Beat community for a number of months. It was in this context that Mead collaborated with film society director and amateur filmmaker Robert Wade Chatterton on the silent color 8mm film, *PASSION IN A SEASIDE SLUM*. Mead plays 'the faggot' who persistently cruises a butch guy intent only on fishing in one of the canals. Using the magic wand of a radio antenna, Mead transforms himself into ever more implausible drag figures in his attempts to garner the guy's interest, but only succeeds in soliciting his amused laughs. Chatterton's self-conscious, light-hearted treatment of homosexual desire fueled by Mead's inventive and uproarious performance make for a seminal – if previously forgotten – example of queer underground cinema." –Marc Siegel

**Vernon Zimmerman LEMON HEARTS** (1962, 26 minutes, 16mm)

Are you ready to see Taylor Mead in eleven different roles? Take that, Eddie Murphy! An early favorite of the New American Cinema, an energetic comedy with an early cinema sensibility that remains riotously funny.

**Vernon Zimmerman TO L.A.... WITH LUST** (1961, 27 minutes, 16mm)

Archer Winsten, the long ago critic at the *NEW YORK POST*, comments that this film is "wild and dirty, but so easy to understand... that it may be considered a fair introduction to cinematic youth on-the-march." What else is there to say?

Total running time: ca. 90 minutes.

**–Thursday, April 5 at 7:30.**



LOS NIÑOS ABANDONADOS

## DANNY LYON, AKA DANIEL JOSEPH LYON, BORN BROOKLYN, NEW YORK 1942

### FILMMAKER IN PERSON!

In 2008, Anthology presented an exciting series devoted to photographer/filmmaker Danny Lyon's deeply personal and socially engaged films. Whether making first-person realistic films set in the culture of the American Southwest or documenting his enduring friendships with convicted murderers, Lyon creates memorably empathetic, beautifully lensed portraits of people and places on the fringes of society. This year marks Lyon's 70th birthday, a major retrospective of his photographs at The Menil Collection in Houston, and the preservation of two of his most significant films. We are thrilled to welcome Lyon in person for a screening of these enthralling works alongside the world premiere of his most recent short video. Expect a lively conversation from an uncompromising artist whose vision only sharpens with age. Happy birthday, Danny!

### SHADOWMAN

2011, 22 minutes, video.

Lyon's existential look at himself, filmmaking, the irony of digital, the death of film, and his musings on the meaning of his lifetime of work. Shot in the Bernalillo, New Mexico graveyard (Lyon's fifth major scene shot in this spot), the Acoma reservation's desert, the streets and garages of Manhattan, and the Maine woods and skies.

### DEAR MARK

1981, 15 minutes, 16mm. Preserved by Anthology Film Archives with support from The Andy Warhol Foundation for the Visual Arts. Special thanks to George Eastman House for providing original production elements.

A portrait of artist Mark di Suvero made from footage shot over the course of a decade by his friend Lyon. We watch the sculptor at work and at play in the woods of New York State, and in exile in France during his protest against the war in Vietnam. Against the background of Medieval Armor at the Met, Lyon has replaced di Suvero's voice with that of the singing cowboy, Gene Autry. Wonderfully quirky and playful, *DEAR MARK* is an inspired homage to di Suvero couched in the form of "Dadaistic comedy", as the late critic Thomas Albright put it.

### LOS NIÑOS ABANDONADOS

1975, 63 minutes, 16mm-to-video. Restoration produced with the support of the Menil Archives, The Menil Collection, Houston, with a gift from the Joan Hohit and J. Roger Wich Foundation. Restoration produced by Mark Rance, Watchmaker Films.

Focuses on the lives of abandoned children who scavenge in the streets of Santa Marta, a small town in Colombia. A staggering work of vérité that in its imagery and emotion feels like an extension of neo-realist cinema, it finds Lyon's ever-present camera capturing moments of reality as stark as they are poetic. The filmmakers' original vision had been to reach a mass audience of Americans by having the film shown on national television, but in 1975 public television rejected the film because it lacked narration. Modern writing about this film does not focus on the poverty of the children but rather Lyon's statement of the existential freedom of his characters. We will be screening a brand new digital restoration of *LOS NIÑOS ABANDONADOS* diligently produced by Mark Rance from the original production elements. This film, a highlight of Lyon's filmmaking and a landmark work of 1970s cinema, has never looked better or felt more gripping.

Total running time: ca. 105 minutes.

**–Sunday and Monday, May 6 & 7 at 7:30 each night.**



# RETROSPECTIVES



CAPRICCI



SALOMÈ

## THE FILMS OF CARMELO BENE

June 26-29

Anthology is extremely proud to present this retrospective encompassing all five feature films (as well as a couple shorts) directed by the vanguard filmmaker, actor, and playwright Carmelo Bene, one of the greatest figures in Italian avant-garde culture. Renowned for his work in the theater, Bene turned his attention to filmmaking for a brief period in the late 60s and early 70s, producing a small but unforgettable body of film works. Reflecting Bene's lifetime of engagement with literature and theater – OUR LADY OF THE TURKS is based on his own novel, while his last three features are radical adaptations (or reworkings) of HAMLET, Oscar Wilde's SALOMÈ, and Mozart's opera DON GIOVANNI – his films are visionary, flamboyant, wildly excessive, and exhilaratingly unrestrained. It's been decades since these works have been screened all together, making this an opportunity not to be missed!

"Founder of one of Italy's most famous experimental theatres, poet, actor, author, playwright, and leading avant-gardist, Carmelo Bene is an unknown genius of contemporary cinema. ... Bene's films are visual, lyrical and auditory cataclysms, whose lava-like outpourings are of unequalled hallucinatory perversity. Their visual density and creative exuberance defy description." –Amos Vogel, FILM AS A SUBVERSIVE ART

This retrospective has been organized in collaboration with the Centro Sperimentale di Cinematografia-Cineteca Nazionale.

Special thanks to Laura Argento & Enrico Magrelli (Centro Sperimentale di Cinematografia-Cineteca Nazionale), Haden Guest & David Pendleton (Harvard Film Archive), and Simonetta Magnani & Nathalie Perkins (Italian Cultural Institute).

All films are in Italian with projected English subtitles.

### CAPRICCI

1969, 89 minutes, 35mm.

"This is one of [Bene's] masterpieces. ... CAPRICCI – melodramatic, wildly expressionist, and opaque – includes a bloody, endless fight between two men brandishing hammer and sickle, poisoned Christ paintings that kill the beholder, impotent sex by a lecherous old man coughing his lungs out over a tantalizing nude woman, killings, car crashes, explosions, and raging fires, all accompanied by operatic arias, constantly moving cameras, and violent montage. Vulgar black humor, eroticism, and anarchic action mingle in this swirl of color and incessant motion – a tour de force of expressionist filmmaking." –Amos Vogel, FILM AS A SUBVERSIVE ART

With:

IL BAROCCO LECCESE (1968, 6 minutes, 35mm)

–Thursday, April 26 at 6:45 and

Saturday, April 28 at 9:00.

### DON GIOVANNI

1970, 75 minutes, 35mm.

"Although this DON GIOVANNI includes snippets of the music from Mozart's opera of the same name, the film is not a staging of the opera but rather a radical re-working of the Don Juan legend. After a prologue that alludes to the many conquests of Don Juan, the rest of the film concentrates on a peculiar kind of love triangle, in which the mother of a young girl competes with the Don for her daughter's attention. Bene's DON GIOVANNI could be considered a 'queer' film, mounting as it does a satiric attack on several of the institutions of modern sexuality: binary gender difference, the nuclear family, the machismo of male sexual prowess, and the Oedipal complex itself." –HARVARD FILM ARCHIVE

–Thursday, April 26 at 9:15 and

Saturday, April 28 at 7:00.

### SALOMÈ

1972, 76 minutes, 35mm.

Owes less to Oscar Wilde than to Bene's life-long infatuation with Italian pop art in all its gaudy excessiveness. All traces of 'reality' have been banished from this near-indescribable romp through Bene's cinematic universe. Highlighted by exuberantly tacky set design, eye-burning colors, and ever-changing illumination, in this film disorientation is the norm. This is certainly the only version of Wilde's text to feature a man nailing himself to a flashing neon cross, or in which the eponymous vixen literally peels the skin from the face of King Herod as an act of seduction, precipitating his – and the film's – final descent into utter madness.

–Friday, April 27 at 7:00 and

Sunday, April 29 at 4:00.

### ONE HAMLET LESS / UN AMLETO DI MENO

1973, 70 minutes, 35mm.

"Bene's version of HAMLET celebrates the power and beauty of Shakespeare's theatricality, while attempting to strip the piece of the morbid piety that has come to cling to it over the centuries. The film radically condenses most of the action of the play and further deforms the text: lines are repeated; original passages inserted; the 'To be or not to be' soliloquy is not delivered by Hamlet but read – in an extremely abbreviated version – by Horatio; Polonius quotes Freud's INTERPRETATION OF DREAMS. This film then is perhaps the best example of what Bene called his aesthetic/strategy of contestation. Bene also incorporates a critique of the play's sexual politics: the male characters sport elaborate and even ludicrous costumes, while the women wear outfits that reveal more than they cover." –HARVARD FILM ARCHIVE

With:

HERMITAGE (1968, 24 minutes, 35mm)

–Friday, April 27 at 9:00 and

Sunday, April 29 at 6:00.

### OUR LADY OF THE TURKS / NOSTRA SIGNORA DEI TURCHI

1968, 142 minutes, 16mm-to-35mm. The film is presented here in a 142-minute version; newly restored by the Cineteca Nazionale from the original negatives, this version predates the shorter, 126-minute edit created for submission to the Mostra Internazionale del Cinema di Venezia in 1968.

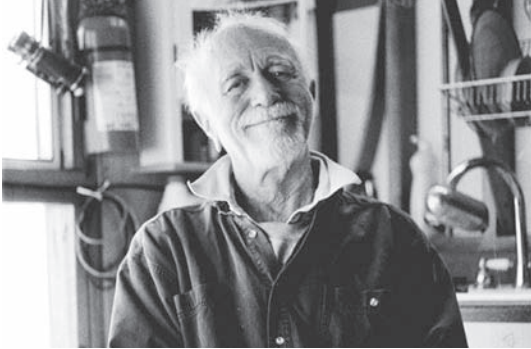
Bene adapted his own novel for his debut feature, in which he stars as a writer possessed with visions by turns outrageous, violent, religious, and sexual. Stylistically baroque, disjunctive, and aggressively nonlinear, OUR LADY OF THE TURKS is a sui generis classic of absurdist cinema.

"With CAPRICCI, this is the most hallucinatory and original masterpiece yet created by Bene; an explosion of neo-expressionism (with surrealist overtones) unequalled on the contemporary screen. ... [Alberto] Moravia refers to Bene's work as 'desecration by dissociation, pushed beyond the point of schizophrenic delirium' and to the over-all effect of this film as that of a grotesque, delirious lynching. How else [to] 'explain' scenes such as Bene, a knight in full armor, stubbornly attempting to make love to a nude woman (still involved with dishes) to the accompaniment of great clanking;... [or] driven insane perhaps by obsessions and visions, permitting himself to be raped by an eager Madonna who afterwards smokes in bed while reading magazines, halo in place." –Amos Vogel, FILM AS A SUBVERSIVE ART

–Saturday, April 28 at 4:00 and

Sunday, April 29 at 8:15.

# RETROSPECTIVES



Robert Nelson



HAULING TOTO BIG

## HAIRY HANDMADE OBJECTS: THE FILMS OF ROBERT NELSON

April 27-29

Sadly, memorial screenings have been occurring frequently here at Anthology lately. After the painful losses last year of George Kuchar, Adolfas Mekas, Robert Breer, Owen Land, and Jordan Belson, the opening weeks of 2012 brought news of the death of Robert Nelson, who was a crucial figure in the west coast underground film movement throughout the 1960s, 70s, and beyond. Nelson is responsible for some of the most singular, mischievous, flat-out funny films in avant-garde cinema. Best known for works such as OH DEM WATERMELONS, THE GREAT BLONDINO, THE OFF-HANDED JAPE, and BLEU SHUT, Nelson's films are formally audacious, entirely unpredictable, and profoundly oddball.

This comprehensive tribute encompasses not only the majority of the films and videos Nelson created throughout his career, but also works that he collaborated on with other artists, audio recordings, and films about Nelson.

"I think New York, it reminded me of what I imagined Egypt to be like at the height of some majestic dynasty. Because, the artistic formalism, the formalism everywhere, in every expression, even on TV, was very exciting. Once I got there, [my] film looked to me...like something a gypsy brought in a blanket and rolled out on the sand, like a bunch of hairy handmade objects that were all sort of laying there." –Robert Nelson, CANYON CINEMANEWS interview by Henry Hills, 1978

Mark Toscano of the Academy Film Archive will be present to introduce the programs and reminisce about Nelson, whose films he has been actively preserving for the last decade.

All films are by Robert Nelson, unless otherwise noted.

With the exception of FISHING FOR ASIAN CARP and Program 5, all prints are courtesy of the Academy Film Archive.

Very special thanks to Mark Toscano & May Haduong (Academy Film Archive), Dominic Angerame (Canyon Cinema), Marcy Saude, and Marian Wallace.

### PROGRAM 1:

THE GREAT BLONDINO PREVIEW (1967, 4 minutes, 16mm)

William Allan & Bruce Nauman FISHING FOR ASIAN CARP

(1967, 3 minutes, 16mm. Sound by Robert Nelson.)

HOT LEATHERETTE (1967, 5 minutes, 16mm, b&w)

GRATEFUL DEAD (1967, 8 minutes, 16mm)

MORE (1971/98, 20 minutes, 16mm, b&w)

THE GREAT BLONDINO (with William T. Wiley, 1967, 43 minutes, 16mm, b&w/color)

Total running time: ca. 90 minutes.

–Friday, April 27 at 7:30.

### PROGRAM 2:

OH DEM WATERMELONS (1965, 11 minutes, 16mm)

DEEP WESTERN (1973, 5 minutes, 16mm, b&w/color)

THE OFF-HANDED JAPE (with William T. Wiley, 1967, 8 minutes, 16mm)

Chris Langdon PICASSO (1973, 3 minutes, 16mm, b&w)

LIMITATIONS (1988, 9 minutes, 16mm, b&w)

PENNY BRIGHT & JIMMY WITHERSPOON (1967, 4 minutes, 16mm)

THE AWFUL BACKLASH (with William Allan, 1967, 14 minutes, 16mm, b&w)

BLEU SHUT (1970, 33 minutes, 16mm, b&w/color)

Total running time: ca. 95 minutes.

–Saturday, April 28 at 6:30.

### PROGRAM 3:

SUITE CALIFORNIA STOPS & PASSES PART 1: TIJUANA TO HOLLYWOOD VIA

DEATH VALLEY (1976, 46 minutes, 16mm, b&w/color)

&

SUITE CALIFORNIA STOPS & PASSES PART 2: SAN FRANCISCO TO THE

SIERRA NEVADAS & BACK AGAIN (1978, 48 minutes, 16mm, b&w/color)

Total running time: ca. 100 minutes.

–Saturday, April 28 at 8:45.

### PROGRAM 4:

Marcy Saude ALTERNATIVE STRATEGIES 1: HANDMADE HOME  
(2012, 6 minutes, video, b&w/color)

KING DAVID (with Mike Henderson, 1970-73/2003, 8 minutes, 16mm)

HAMLET ACT (1982, 22 minutes, 16mm, b&w)

SPECIAL WARNING (1999, 5 minutes, 16mm, b&w/color)

&

HAULING TOTO BIG

1997, 46 minutes, 16mm, b&w.

Total running time: ca. 90 minutes.

–Sunday, April 29 at 6:30.

### PROGRAM 5:

Marian Wallace

THE COUNTER CULTURE HOUR WITH GUEST: ROBERT NELSON

2011, 58 minutes, video.

"Robert Nelson came by the RE/Search office, and this video documents the visit and conversation between Robert and (mostly) V. Vale. I was having technical difficulties, but couldn't let Robert know or he would probably have 'had to go' right away, so the documentation also includes me 'pretending nothing was wrong' to stretch out the visit as long as possible. THE COUNTER CULTURE HOUR, hosted by V. Vale, appears monthly on public access TV in San Francisco." –M.W.

–Sunday, April 29 at 8:45.

# RETROSPECTIVES



MOSSO MOSSO (JEAN ROUCH AS IF...)



NIGER, NEW IMPRESSIONS OF AFRICA

## ANYTHING COULD HAPPEN HERE: THE FILMS OF JEAN-ANDRÉ FIESCHI May 3-6

"But not far away at the Trianon, and almost by accident, we saw a western in which, during a saloon scene, drops of blood trickled from the ceiling into a glass of beer. It was a revelation." –Jean-André Fieschi, *Z AUX OISEAUX*

Jean-André Fieschi worked the angles and edges of cinema for over forty years, patiently elaborating texts and films driven by the mad pull of discovery and an intense respect for secrets. Like many in France, he came to the movies through writing. With colleagues like Jacques Rivette, Jean Narboni, Jean-Louis Comolli, and Jean-Pierre Biesse, he was instrumental to *CAHIERS DU CINÉMA*'s aesthetic shift towards the New Cinemas of the mid-sixties, and went on to produce some of the best pieces we have (see Roud's *CINEMA: A CRITICAL DICTIONARY* for some of them) on directors he loved: Tati, Rouch, Buñuel, Straub and Huillet, Zucca, Eustache. His films run parallel to this critical sensibility, and combine its synthetic insights and its close attention to detail with an adroit and increasingly subtle sense of pacing. They are conspiratorial works, both warm and enigmatic, in which, within the grid of a clearly-defined subject, the length of each shot and the nature of the one that follows are impossible to predict. Like all great explorers, Fieschi created work whose beauty is tied to a sense of adventure, to the feeling that from moment to moment, as Gene Tierney said in *THE SHANGHAI GESTURE*, anything could happen here. It can, and it does: you'll see Rohmer disco dancing, Nerval's grave, Pasolini turned down by the crew after murmuring cut, camels wandering over the Kennedy Bridge in Niamey, Niger. In each case, these small epiphanies are the basis for a connection, a relationship, even a kind of solidarity with the world, and with its ghosts.

Anthology Film Archives is proud to present the first American retrospective of films Fieschi made and defended, in honor of an inspirational figure who arrived at exactly the right time and left us far too soon.

Introduction and film descriptions by series curator Sam Di Iorio (Hunter College). Presented with the invaluable support of the French Cultural Services of the French Embassy. Special thanks to Marthe & Simon Fieschi; Françoise Risterucci; Bernard Eisenschitz; Delphine Selles-Alvarez & Muriel Guidoni (Cultural Services of the French Embassy); Hwa-Seon Choi (Doc & Film International); Jay Schwartz; Todd Wiener & Steven Hill (UCLA), and Robert Cargni (International House).

### PASOLINI L'ENRAGÉ

1966/93, 65 minutes, video. In French and Italian with English subtitles.

Borrowing a title from Jean Paulhan, Fieschi sketches the arc of Pasolini's still-developing career, following the filmmaker to the places he lived and worked, meeting friends and collaborators (Franco and Sergio Citti, Ninetto Davoli), and listening as he talks about cinema and linguistics, about the relationship between Rome's urban poor and their counterparts in the Third World, or about the rage he feels towards the ruling classes of the West.

"One of the best entries in the *CINEMA OF OUR TIME* series." –Jean-Claude Biette

### & NINETTO THE MESSENGER / NINETTO LE MESSENGER

1995, 28 minutes, video. In Italian and French with English subtitles.

Thirty years later, a second meeting with Ninetto Davoli which fulfills the promise of the first. Davoli rewatches and comments on that initial encounter, moves on to what came next, and then further forward to what was still to come. This triple portrait – of Davoli, of Pasolini, of Fieschi himself – has nothing to do with nostalgia: it is a film about continuity.

–Thursday, May 3 at 7:00 and  
Sunday, May 6 at 4:15.

### THE ACCOMPANIMENT / L'ACCOMPAGNEMENT

1966, 25 minutes, 35mm-to-video. In French with English subtitles.

Unable to complete the soundtrack he's been hired to write, a composer's career winds down. Dedicated to Julio Cortázar, Fieschi's first fiction takes a hard look at counterpoint using a form which unravels as quickly as the nerves of its frazzled hero. Featuring key names in sixties French modernism – Maurice Roche, Claude Ollier, Marcelin Pleynet – iconic appearances by film world contenders – Edith Scob, Koichi Yamada, and, briefly, André Téchiné and Jean Eustache – and an alternately close-miked and ethereal score by Francis Miroglio, who went on to direct *Les Nuits de la Fondation Maeght*.

"Now that I've had a chance to see *THE ACCOMPANIMENT* a second time, I'm more impressed than ever with its artistry. The set-ups, the editing, the score – it's all remarkable." –Dan Selznick, Universal Pictures

### THE GAME OF TRAVELS, PART 1 / LE JEU DES VOYAGES

1987-99, 45 minutes, video. In French with English subtitles.

Like Rivette in *LE PONT DU NORD*, Fieschi cuts a hand-plotted route across the outlying regions of French cinema in this, the lunar masterpiece at the heart of his filmography, and the place where all of his interests come together. Part guidebook, part unclaimed property bureau, part fiendish plot, part zoo, *THE GAME OF TRAVELS* is a twenty-seven part, twenty-hour labyrinth in which slivers of film accumulated over the course of projects and routines are reshaped to form a seismic register of ideas, worries, jokes, and wonders. The majority of the film still awaits public screening, but we have been able to subtitle the first episode especially for this series. This first part sets the tone for what follows, moving from the graves at Père Lachaise to Anouk Grinberg reading Jean Paulhan via Nanni Moretti, André S. Labarthe and Danielle Anezin in the editing room, and a begrudging detour involving Jim Morrison.

### Jean-Luc Godard THE NEW WORLD / LE NOUVEAU MONDE

1962, 20 minutes, 16mm. In French with English subtitles.

Godard's seldom-seen contribution to the 1963 omnibus film *RoGoPaG* is a rough draft of ideas he would develop in *CONTEMPT* and *ALPHAVILLE*. After sleeping through a massive atomic explosion, a love-struck man wakes to find Paris overrun by pill-popping freaks (one of them played by Fieschi) and realizes that the blast has changed language, reason, and the nature of emotions.

Total running time: ca. 95 minutes.

–Thursday, May 3 at 9:15 and Saturday, May 5 at 7:00.

– continues on next page –



# RETROSPECTIVES



SANDRA

## JEAN-ANDRÉ FIESCHI, CONT'D.

### THE MAKING OF 'A SUMMER'S TALE' / LA FABRIQUE DU CONTE D'ÉTÉ

2005, 90 minutes, video. Co-directed by Françoise Etchegaray. In French with English subtitles. In 1995, Eric Rohmer's producer and friend Françoise Etchegaray recorded the production of his nineteenth feature, A SUMMER'S TALE. The footage remained on the shelf for several years until Fieschi and editor Martine Bouquin combined Etchegaray's images with bits of the rushes and the finished film to create a work which is less a making-of than a parallel world populated with its own characters, rites, and myths. Their documentary, which features unforgettable footage of Rohmer, his cast, and his crew reciting Rimbaud, listening to sea shanties, and testing the strength of tree branches, is an endlessly rewarding vampire story about filmmaking and economics.

—Friday, May 4 at 7:00 and Saturday, May 5 at 9:15.

### MOSSO MOSSO (JEAN ROUCH AS IF...) / MOSSO MOSSO (JEAN ROUCH COMME SI...)

1998, 73 minutes, video. In French with English subtitles.

"One February morning in 1997, on the terrace of the Café Bullier in Montparnasse, Jean Rouch, alias the Pale Fox, dipped his third croissant into a large cup of black coffee. He said: 'The Dogon taught me an extraordinary rule of life, which has ended up becoming my own: act as if... Act as if what one says were true... And by doing so, I believe we get much closer to reality. What do you think, comrade?' Nine months later, on the banks of the Niger river, the land of his beginnings, of his 'first ethnographic unease', Jean Rouch will act as if he were about to film the first twelve shots of THE MARVELOUS COW before our eyes, with his old friends, and with the ghost of Lam Ibrahima Dia, who passed away several months earlier, and who had dreamed up the story. Let's hurry: the evening roosters are crowing." —Jean-André Fieschi

"I'm going to write 'Mr. Griffith' on the back of your chair, because you direct like they did during the silent era: 'Get down! Faster! Get out of the shot!' Ah, what a blow to cinéma vérité..." —Jean-André Fieschi to Jean Rouch

&

### NIGER, NEW IMPRESSIONS OF AFRICA / NIGER, NOUVELLES IMPRESSIONS D'AFRIQUE

1999, 43 minutes, video. In French with English subtitles.

A return to Niger sans Rouch. Fieschi starts in Niamey, where he spends time with Damouré Zika, then moves northwest with Tallou Mouzourane, pushing towards Ayourou and the Malian border, putting together what Roussel called, in a different context, NEW IMPRESSIONS OF AFRICA.

—Friday, May 4 at 9:00 and Sunday, May 6 at 6:30.

### Luchino Visconti

#### SANDRA / VAGHE STELLE DELL'ORSA

1965, 105 minutes, 35mm. In Italian with English subtitles. With Claudia Cardinale.

Fieschi once wrote that Visconti, Tati, and Renoir all shared the belief that there were only two essential social classes: the aristocracy and the poor. The rarely-screened SANDRA, Visconti's follow-up to THE LEOPARD, uses the crumbling ruins of the aristocratic world as a backdrop to a modern re-telling of the Elektra myth.

"With a tale so ripe that the actors should be singing, not speaking, the ever-iconoclastic Visconti heads towards a Romantic ideal of emotion as narrative, and repression as the greatest spectacle." —Jason Sanders, PACIFIC FILM ARCHIVE

—Saturday, May 5 at 4:45 and Sunday, May 6 at 9:00.



Jean Epstein

## JEAN EPSTEIN, PART 1: THE SILENT FILMS

June 1-7

This is the first of a two-part series surveying the work of the pioneering filmmaker Jean Epstein. A key figure in early French cinema, both as a director and a film theoretician, Epstein is known today primarily for THE THREE-SIDED MIRROR (1927) and his adaptation of Edgar Allan Poe's THE FALL OF THE HOUSE OF USHER (1928). But Epstein was extremely productive throughout the 1920s, 30s, and 40s, making more than two dozen short- and feature-films, which together comprise an astoundingly inventive, eclectic, and vibrant body of work. Most of these films have gone unscreened in NYC for decades, and we are overjoyed to be presenting them now in newly restored prints courtesy of the Cinémathèque Française.

The first part of the retrospective – showcasing all but one of the major silent films – begins shortly after Epstein arrived in Paris in the 1920s and ends with the first of several of his films to be set on the islands off the coast of Brittany. In between, Epstein explores a wide range of visually inventive styles to accompany different modes, including documentary, melodrama, and other uncategorizable narrative forms.

The films coincide with an ambitious set of writings by Epstein about the cinema: there is never a moment in his film practice when Epstein is not also writing about his conception of cinema. Several of these writings are featured in a new anthology of work by and about Epstein, JEAN EPSTEIN: CRITICAL ESSAYS AND NEW TRANSLATIONS (edited by Sarah Keller and Jason Paul, Amsterdam University Press, 2012), which will be available at Anthology. For further discussion of Epstein's work, a roundtable on the silent films will be open to the public on Wednesday evening immediately following the second screening of FINIS TERRAE.

Organized in collaboration with the Cinémathèque Française and Sarah Keller (Colby College), and with support from the Cultural Services of the French Embassy. Special thanks to Emilie Cauquy (Cinémathèque Française); Delphine Selles-Alvarez & Muriel Guidoni (Cultural Services of the French Embassy); Themba Bhebe (Pathé); Eric Le Roy & Jean-Baptiste Garneri (Archives françaises du film-CNC); Gilbert Le Traon (Cinémathèque de Bretagne); Stuart Liebman (CUNY Graduate Center), James June Schneider; Ludovic Cortade (NYU); and Gaumont.

All but one of the films in this series have been restored by the Cinémathèque Française. LE LION DES MOGOLS and LE DOUBLE AMOUR have been restored by the Cinémathèque Française in collaboration with the Franco American Cultural Fund – DGA MPA SACEM WGA. PASTEUR has been restored by the Archives françaises du film-CNC.

Watch for the second part of the retrospective – a selection of Epstein's major sound films – at Anthology in September 2012.

All films are in black-and-white and will feature French intertitles with projected English subtitles.



# RETROSPECTIVES



THE THREE-SIDED MIRROR



THE FALL OF THE HOUSE OF USHER



FINIS TERRAE

## PASTEUR

1922, 65 minutes, 35mm.

Jean Benoit-Levy supervised the production of Epstein's first film, commissioned for the centennial celebration of Louis Pasteur's birth. Taken from a biography of Pasteur's life, and reflecting Epstein's own interest in science (he studied medicine at school), the film links the scientific rigor and humanitarian aims of this monumental figure while exploring visual motifs that will come to play in Epstein's later films.

**-Friday, June 1 at 7:00.**

## THE RED INN / L'AUBERGE ROUGE

1923, 80 minutes, 35mm.

Epstein's first fiction feature film, which he adapted from a novel by Balzac, tells the story of a fateful encounter between two soldiers and a man with a tempting cache of diamonds in his possession, all seeking shelter at the same remote inn.

**-Friday, June 1 at 8:45.**

## THE FAITHFUL HEART / COEUR FIDÈLE

1923, 75 minutes, 35mm.

At the time, COEUR FIDÈLE caused a scandal. It was much discussed and lauded among cinephiles, and is especially noted for its eccentric, sensational fairground sequences. Epstein claimed to have written the scenario in one feverish night: the resulting melodramatic plot – of thwarted lovers, a thug, a sick baby, and murder – serves as the excuse for a visual style full of excesses and bravado.

**-Saturday, June 2 at 5:15 and  
Thursday, June 7 at 9:15.**

## THE BEAUTY FROM NIVERNAIS / LA BELLE NIVERNAISE

1923, 85 minutes, 35mm.

One might think of LA BELLE NIVERNAISE as a predecessor to Jean Vigo's L'ATALANTE: both are tales of blossoming love, jealousy, and adventure told almost completely on a river barge, or concerning the longing for one.

**-Saturday, June 2 at 7:00.**

## LE LION DES MOGOLS

1924, 100 minutes, 35mm.

The first of Epstein's collaborations with the Albatros studio, founded by Russian émigré artists in Paris. Written by and starring Ivan Mosjoukine, it features the collision of an elaborate, exotic costume drama with a modern story about filmmakers.

**-Saturday, June 2 at 9:00.**

## LES AVENTURES DE ROBERT MACAIRE

1925, 178 minutes, 35mm.

Following a 19th-century play penned by Benjamin Antier, the figure of Robert Macaire, bandit and rogue, enjoyed popularity in several contexts. One of the most detailed treatments may be found in Epstein's LES AVENTURES DE ROBERT MACAIRE, which he executed in five interrelated episodes.

**-Sunday, June 3 at 2:45.**

## LE DOUBLE AMOUR

1925, 104 minutes, 35mm.

The scenario for LE DOUBLE AMOUR was one of several written for Epstein by his sister Marie. Nathalie Lissenko plays a countess who contends with the effects of her love for two generations of gamblers.

**-Sunday, June 3 at 6:30.**

## MAUPRAT

1926, 87 minutes, 35mm.

Luis Buñuel assisted Epstein in the direction of this period piece about high society brigands, after the novel by George Sand. MAUPRAT is the first film Epstein developed through his own production company.

**-Sunday, June 3 at 9:00.**

## 6½ x 11 / SIX ET DEMI, ONZE

1927, 73 minutes, 35mm.

&

## SA TÊTE

1929, 36 minutes, 35mm.

Two gems in Epstein's filmography. SIX ET DEMI, ONZE refers to a camera format, and that camera plays a dramatic role in this tale of two very different brothers and the woman who attempts to dupe them both. SA TÊTE narrates a nimble, efficient tale of love, murder, and social estrangement. Both films are distinguished by extraordinary cinematography and graceful, deft storytelling.

**-Monday, June 4 at 6:45.**

## THE THREE-SIDED MIRROR / LA GLACE À TROIS FACES

1927, 38 minutes, 35mm.

&

## THE FALL OF THE HOUSE OF USHER / LA CHUTE DE LA MAISON USHER

1928, 62 minutes, 35mm.

These two films have become canonical for studies of Epstein's work. They are both accessible and experimental in their subtly non-linear narratives and their explorations of camera techniques, including subtle slow and fast motion.

**-Monday, June 4 at 9:15 and Thursday, June 7 at 7:00.**

## FINIS TERRAE

1929, 90 minutes, 35mm.

The first of Epstein's semi-documentaries filmed on the islands off Brittany, FINIS TERRAE follows an argument among four kelp fishermen working a season in a primitive, remote setting. It's also a story of friendship and social custom, with life-and-death stakes, in a pre-modern setting. Epstein would several times return to this region to make films: his love for the area and its population is already vividly evident in FINIS TERRAE.

**The screening on Wednesday, June 6, will be followed by a panel discussion on Epstein's silent films, with participants including scholars Ludovic Cortade (NYU), Sarah Keller (Colby), and Stuart Liebman (CUNY Graduate Center); please visit [anthologyfilmarchives.org](http://anthologyfilmarchives.org) for more details.**

**-Tuesday, June 5 at 7:00 and Wednesday, June 6 at 7:30.**

James June Schneider

## JEAN EPSTEIN, YOUNG OCEANS OF CINEMA

2011, 68 minutes, video.

This portrait of Epstein focuses on his work in the region of Brittany (including FINIS TERRAE), and particularly its islands, which once fed his profound aspirations for cinema. With rare film excerpts, photos, and articles, as well as interviews with Jean Rouch and Epstein's sister Marie, the film constructs an introduction to the theories of this fiercely independent director often cited as "the first philosopher of cinema."

**-Tuesday, June 5 at 9:00.**

# RETROSPECTIVES



LIGHTNING OVER BRADDOCK



J. ROY: NEW AND USED FURNITURE



VOICES FROM A STEELTOWN

## TONY BUBA: THE BARD OF BRADDOCK

June 8-12 • Filmmaker in person!

One of the most singular, and egregiously overlooked, filmmakers in the U.S., Tony Buba is a national treasure, the prime representative of the blue-collar, populist, politically-committed yet outrageously entertaining American filmmaking movement that's largely missing-in-action. A resident of Braddock, PA (located just outside Pittsburgh), a town that, like many others across the country, fell victim to the decimation of American industry over the past 50 years, experiencing a precipitous and tragic decline into poverty and abandonment, Buba has been making films about Braddock – shorts, features, documentaries, fictional narratives, you name it – since the early seventies. Displaying a passionate commitment to chronicling Braddock's trajectory and an inspiring resourcefulness in making the films a reality, his body of work is an unparalleled record of a particular city, and of the plight of urban America in general. Heavy as that may sound, Buba's profoundly good-natured sensibility, his boundless creativity, and his goofy sense of humor set his films far, far apart from most bleeding-heart, liberal filmmaking.

Anthology is overjoyed to host Buba for this long-overdue retrospective, highlighting a body of work that really has no parallel in the U.S.

"Another of life's legion of ironies is that one of America's deader towns has a highly lively filmmaker chronicling its steady decline. ... We all know interesting novels or at least short stories, tied up in people we know. We like to think that, written properly, our lives would make good books, and especially with a few embellishments we earnestly wish were true. Buba shows it with the people he knows." –Ted Mahar, THE OREGONIAN

Special thanks to Tony Buba, and to May Haduong (Academy Film Archive), Richard Rubenstein & Beth Studer (MKR Group), and Clémence Taillandier & Ben Crossley-Mara (Zeitgeist Films).

Please note: the Tony Buba retrospective is presented in concert with the series SOMETIMES CITIES, a selection of documentaries focusing on often-neglected American urban centers. See page 22 for more details.

### LIGHTNING OVER BRADDOCK

1988, 80 minutes, 16mm.

As eccentric a picture of America as has emerged in the last two decades. Like Buba's earlier short films, it chronicles the decline of Braddock, PA, a hard-luck town which once flourished as "Pittsburgh's shopping center". It concerns a director (Buba, playing himself) trying, without much success, to make a movie with a crazy street hustler named Sal, who considers himself responsible for Buba's (modest) success. Like Errol Morris, Buba has a fascination with the idiosyncratic details of daily life, and uses his formidable sense of humor to document the decay of industrial America.

"A triumph of pragmatic populism with a cast of union organizers, street hustlers, and Buba himself, [it] should be required viewing at every Sundance seminar; this 'rustbowl fantasy' is one of the few regional movies to successfully and unsentimentally peel off the national smile button."

–J. Hoberman, VILLAGE VOICE

Followed by a trailer for THUNDER OVER BRADDOCK.

–Friday, June 8 at 7:00 and Monday, June 11 at 9:00.

### NO PETS

1994, 80 minutes, 16mm.

Buba's first fiction feature – based on a short story by the writer Jim Daniels – is a story about work and love and animals. It's about the end of an age, mythical or real, when a job was a job, love was true, and everybody had a dog. Graceful, modest, beautifully-acted, and increasingly moving, it's a frank, perceptive, unvarnished portrait of working-class American life – the kind of film that, sadly, is exceedingly rare.

–Friday, June 8 at 9:00 and Sunday, June 10 at 6:30.

### THE BRADDOCK CHRONICLES

1972-85, 105 minutes, 16mm.

Brings together the numerous short films Buba produced during the 70s and early 80s, a series of remarkable portraits of people and places in and around Braddock. Among the highlights are the acclaimed J. ROY: NEW AND USED FURNITURE, wherein Buba introduces us to a Braddock entrepreneur who has failed at twelve businesses and is busy teaching would-be entrepreneurs self-confidence; SWEET SAL, a portrait of wiry street hustler Sal Carulli, whose cocky patter breaks down at the end of the film when he visits his father's grave; and THE MILL HUNK HERALD, a trip inside a Steel Valley workers' magazine, which looks like raw material for a Bruce Springsteen song.

Includes:

TO MY FAMILY (1972, 3 minutes)

J. ROY: NEW AND USED FURNITURE

(1974, 11 minutes)

SHUTDOWN (1975, 12 minutes)

BETTY'S CORNER CAFE (1976, 11 minutes)

WASHING WALLS WITH MRS. G.

(1980, 6 minutes)

HOME MOVIES (1980, 3 minutes)

HOMAGE TO A MILL TOWN (1980, 3 minutes)

SWEET SAL (1979, 25 minutes)

THE MILL HUNK HERALD (1981, 13 minutes)

PEABODY & FRIENDS (1983, 7 minutes)

BRADDOCK FOOD BANK (1985, 5 minutes)

BIRTHDAY PARTY (1985, 5 minutes)

–Saturday, June 9 at 6:30 and Tuesday, June 12 at 6:45.

### George Romero MARTIN

1976, 95 minutes, 35mm. Print courtesy of the Joe Dante and Jon Davison Collection at the Academy Film Archive.

Buba has collaborated many times with master of horror George Romero (NIGHT OF THE LIVING DEAD, DAWN OF THE DEAD, THE CRAZIES), including on one of his masterpieces, MARTIN, a character study of a very troubled young man who may or may not be a vampire. A genre-bending film that's part horror movie, part psychological case study, and part city portrait, MARTIN is set and filmed in Braddock, and it's remarkable above all for brilliantly intertwining its horror themes with the kind of portrait of a dying industrial city that closely resembles Buba's own work.

–Saturday, June 9 at 9:00 and Monday, June 11 at 7:00.

### STRUGGLES IN STEEL: A STORY OF AFRICAN-AMERICAN STEEL WORKERS

1996, 86 minutes, video.

When a local television station ran a program about the closing of the major steel mills in the Pittsburgh region, Ray Henderson, a former mill worker who had worked in the mills for 18 years, couldn't help notice that not one black worker was shown, despite the fact that African-American workers had formed a critical part of the labor force in western Pennsylvania for 125 years. With his old friend Tony Buba, Henderson set out to collaborate on a history of African-Americans and their contributions not just to the steel industry, but to the labor movement itself. Through eloquent living witnesses and revelatory archival footage, STRUGGLES IN STEEL presents a striking counterpoint to the stereotypical black male image.

### & VOICES FROM A STEELTOWN

1983, 28 minutes, 16mm.

Braddock, Pennsylvania is dying. Who killed it? Politicians? Big Business? Shopping Centers? Racism? And what can we learn from Braddock's experience? In this film, Braddock's few remaining residents reminisce about the town's heyday, displaying a mix of stoicism, puzzlement, and humor as they try to figure out who is responsible for its slow death.

–Sunday, June 10 at 8:45 and Tuesday, June 12 at 9:00.



# RETROSPECTIVES



TRÁS-OS-MONTES



RITE OF SPRING



ROSE OF SAND

## THE SCHOOL OF REIS: THE FILMS AND LEGACY OF ANTÓNIO REIS AND MARGARIDA CORDEIRO

June 22-28

Little known in the U.S., António Reis (1927-1991) is revered in his native Portugal as a visionary artist whose films and many years as a beloved teacher and mentor exerted an immeasurable influence over the post-Salazar rebirth of Portuguese cinema and the new generation of filmmakers that emerged in the 1980s and 90s.

Born in Oporto, Reis found renown first as a poet before making a series of documentary shorts that attracted the attention of Manoel de Oliveira who invited Reis to be assistant director on Oliveira's first radical masterpiece, RITE OF SPRING. The pioneering mode of poetic ethnographic cinema which Oliveira and Reis defined guided the course of the four extraordinary works Reis co-directed with his wife, the psychologist Margarida Cordeiro, culminating in TRÁS-OS-MONTES, a lyrical search for the very "soul" of Portuguese culture and history in the myths and peasant folklore embodied in Portugal's remote far-north region.

Admired by the likes of Joris Ivens, Jean Rouch, and Jean-Marie Straub, the films of Reis and Cordeiro invented a poetically liberated and hypnotically cinematographic film language, a style and sensibility that set the course of Portugal's lasting tradition of radical cinema, exerting a formative influence, for example, upon João Cesar Monteiro. Yet equally important was Reis' career and legacy as a long-time senior professor of film production and aesthetics at Lisbon's Escola Superior de Teatro e Cinema. As a tribute to Reis' inspiration over the most important talents in contemporary Portuguese cinema this retrospective includes a selection of works by his students including Pedro Costa, João Pedro Rodrigues, and Joaquim Sapinho.

Unless otherwise noted, all film descriptions (and introduction) are by series curator Haden Guest, Director of the Harvard Film Archive.



Special thanks to Haden Guest (Harvard Film Archive); Pedro Fernandes Duarte (Rosa Filmes); Alexandra Pinho (Instituto Camões); Paulo Cunha Alves, Consul General of Portugal in Boston; José Manuel de Costa & Luis Miguel Oliveira (Cinemateca Portuguesa); João Pedro Rodrigues; Pedro Costa; Ana Conboy & Sofia Soares (Boston College), and Rui Boavista Marques (Portuguese Trade and Investment Office).

All prints are courtesy of the Cinemateca Portuguesa, and are in Portuguese with English subtitles.

### António Reis & Margarida Cordeiro TRÁS-OS-MONTES

1986, 111 minutes, 35mm.

"For me, this film reveals a new cinematographic language." —Jean Rouch  
Reis and Cordeiro's indisputable masterpiece exploded the meaning and possibilities of ethnographic cinema with its lyrical exploration of the still resonant myths and legends embodied in the people and landscapes of Portugal's remote Trás-Os-Montes region. Evoking a kind of geologically Bergsonian time, with past and present layered upon one another, TRÁS-OS-MONTES interweaves evocative recreations of the ancient worlds and encounters with atavistic peasantry, following the pilgrim's path traced by Reis and Cordeiro as they led their skeletal crew from village to village in search of the poetic essence of the Portuguese language and imagination. Painstakingly researched and shot over the course of one year, Reis and Cordeiro became intimate with every person included in their ambitious film, carefully selecting the different voices, faces, and gestures that would together provide an extraordinary composite, associative, and mythological response to the question of how to define a 'national cinema'.

—Friday, June 22 at 6:45 and  
Tuesday, June 26 at 7:30.

### Manoel de Oliveira RITE OF SPRING / ACTO DE PRIMAVERA

1963, 94 minutes, 35mm. Newly restored print from the Cinemateca Portuguesa!

While location shooting for another film, Oliveira stumbled upon the subject for RITE OF SPRING, the annual passion play enacted in a village in the same remote northern region of Portugal that would inspire Reis's most important work. Intrigued by the ritualistic and incantatory qualities of the vernacular production, Oliveira returned with Reis and set about directing the villagers in a re-enactment of the passion play, adding a rich performative layer to the film. A fascinating meta-ethnographic study of local tradition and history that folds in on itself, RITE OF SPRING climaxes unexpectedly in a furious Bruce Conner style apocalyptic montage that links Christ's death to the violent lunacy of the Vietnam era.

—Friday, June 22 at 9:15.

### Vitor Gonçalves A GIRL IN SUMMER / UMA RAPARIGA NO VERÃO

1986, 80 minutes, 16mm.

One of the great Portuguese films of the 1980s, A GIRL IN SUMMER immediately announced Vitor Gonçalves as the foremost director of his generation. A moody and atmospheric portrait of a young woman unable to make the crucial decisions needed to move forward with her life, it is also a fascinating portrait of post-Salazar youth culture. A senior professor at the Escola Superior de Teatro e Cinema, Gonçalves now occupies the position of Reis, his former teacher.

—Saturday, June 23 at 4:00 and  
Thursday, June 28 at 9:15.

### António Reis & Margarida Cordeiro JAIME

1974, 35 minutes, 35mm.

While working at Lisbon's famed Miguel Bombarda sanatorium, psychologist Margarida Cordeiro discovered a series of arresting drawings by the subject of her first film with Reis, a recently deceased former patient and paranoid schizophrenic named Jaime Fernandes. Keeping a deeply respectful yet never tentative distance from the asylum world as a realm of unfathomable mystery, Reis and Cordeiro linger over Fernandes's remarkably expressive drawings, assembling a profoundly moving and hypnotic portrait of a gifted artist and powerful emblem of Portugal's virtual imprisonment during the repressive Salazar regime.

### António Reis & Margarida Cordeiro ROSE OF SAND / ROSA DE AREIA

1989, 87 minutes, 35mm.

Reis and Cordeiro's most abstract, conceptual, and literary work marks a stylistic and philosophical turn away from their earlier features. Employing a collage-structure that gathers texts from multiple sources — including Kafka and Montaigne — ROSA DE AREIA creates a world of theatrical artifice far from the documentary inspired naturalism of ANA and TRÁS-OS-MONTES. Reis and Cordeiro's least-known film has lingered in obscurity and never recovered from the unfairly negative reviews that resulted in its severely limited release. Reis died less than two years later, just as he and Cordeiro were about to begin an ambitious adaptation of Juan Rulfo's PEDRO PARÁMO.

—Saturday, June 23 at 6:30 and  
Wednesday, June 27 at 7:30.

— continues on next page —

# RETROSPECTIVES



THIS SIDE OF RESURRECTION



CHANGE OF LIFE

## ANTÓNIO REIS AND MARGARIDA CORDEIRO, CONT'D.

### Pedro Costa **BLOOD / O SANGUE**

1989, 95 minutes, 35mm, b&w.

A lushly stylized romantic fable, Costa's auspicious debut demonstrates his love and knowledge of classical Hollywood and European art cinema. With poignant echoes of Nicholas Ray, Robert Bresson, and F.W. Murnau, Costa explores the plight of two brothers and a young kindergarten teacher being pursued by some unseemly characters, including the boys' nefarious uncle.

**–Saturday, June 23  
at 9:15 and Monday,  
June 25 at 7:00.**

### Joaquim Sapinho **THIS SIDE OF RESURRECTION / DESTE LADO DA RESSURREIÇÃO**

2011, 116 minutes, video.

A meditative study of loneliness and longing, the latest film by Joaquim Sapinho tells the story of a brother and sister coming to terms with the dissolution of their family. A former champion surfer who spends his days in pursuit of the most dangerous waves, the young man is torn between the Estoril beaches and the nearby monastery where he has recently taken his first vows. With *THIS SIDE OF RESURRECTION* Sapinho offers a minimalist and elemental fable about faith, using poetic montage to boldly juxtapose the surging drama of the sea with the cloistered world of the monastery. A former student of Reis, Sapinho reveals the influence of his mentor in the innate communication between his characters and their environment, between the surfer and the seascapes that both inspire and threaten to destroy him.

**–Sunday, June 24 at  
3:00 and Thursday,  
June 28 at 6:45.**

### António Reis & Margarida Cordeiro **ANA**

1982, 114 minutes, 35mm.

More than a decade after their first feature, Reis and Cordeiro returned once more to the Trás-os-Montes region, using the breathtaking landscape as the evocative setting for an intergenerational portrait of family as a variation of the poetically non-linear time explored in their earlier film. Ripe with floating symbols of the ancient and modern world, *ANA* is a meditation on history and human civilization and the infinitesimally small but profound role of the individual within the larger movement of *longue durée*. The film's minimal and Rilke-inspired dialogue reveals Reis and Cordeiro's interest in a deeper, non-verbal mode of communication, not only between generations but also between the land and those passing through it. At the center of the sweeping cycle of life described by *ANA* is the haunting figure of Cordeiro's own mother, cast as an aging matriarch whose intimacy with her children, grandchildren, and with the windswept landscapes around her is tinged with the melancholy of her imminent, final departure.

### & João Pedro Rodrigues **THE SHEPHERD / O PASTOR**

(1988, 12 minutes, 16mm)

The Escola Superior thesis film of João Pedro Rodrigues reads as a tribute to his mentor Reis with its minimalist portrait of a day in the life of a shepherd.

**–Sunday, June 24 at 5:45.**

### Paulo Rocha **CHANGE OF LIFE / MUDAR DE VIDA**

1966, 90 minutes, 35mm, b&w.

The second and arguably most important film by Paulo Rocha, one of the central figures of the Novo Cinema, *MUDAR DE VIDA* is a direct response to Oliveira's *RITE OF SPRING* (and, indirectly, to Varda's *POINTE COURTE*) and an important precursor to the radical documentary shaped fiction of *TRÁS-OS-MONTES* and, much later, the work of Pedro Costa and Miguel Gomes. Captivated by the remote Portuguese fishing village of Furadouro, Rocha chose not to make a traditional documentary but rather to engage the specificities of the people and place through fiction, crafting a melancholy story about a soldier's return to a changing world. Inspired by his experience working with Oliveira on *RITE OF SPRING* and *THE HUNT*, Rocha "cast" the local villagers as themselves, interspersed with experienced actors led by the great Isabel Ruth, who would go on to become an Oliveira regular and an iconic presence in Costa's *OSSOS*. The poetry of the local vernacular is captured in the textured dialogue written by Reis, who met Rocha through Oliveira. Despite the steadily building critical acclaim that followed the release of *MUDAR DE VIDA* – and despite its controversial depiction of a disillusioned Angola War veteran – Rocha effectively ceased filmmaking until the 1980s.

**–Sunday, June 24 at 8:45.**

### Manuela Viegas **GLORIA**

1999, 110 minutes, 35mm. Written by Manuela Viegas & Joaquim Sapinho.

"Ivan goes to live with his father Vicente, the stationmaster of a small town in rural Portugal. Gloria lives in the same town, sharing a home with Teresa, the head of a house for emigrants' children, located next to the station. The young woman likes to isolate herself in her private world or to spend her time playing and joking with Ivan. Gloria is also strangely attracted to the violent and menacing Mauro, who has recently been released from prison, where he had been serving time for having burned the house of his brother Vicente. Gloria knows that there is only one safe place in which to hide from all this, a small dark point hidden in the water of the river that flows past the town." –Torino Film Festival

**–Monday, June 25 at 9:15.**

# APRIL 2012

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	3	4	5	6	7
4:00 Shindo KURONEKO 6:00, 7:15, 8:45 NEWFILMMAKERS, p 30 6:15 McLeod TOPPER 8:30 Driver WHEN PIGS FLY	6:00, 7:00, 8:00, 9:30 NEWFILMMAKERS, p 30 6:00, 7:00, 8:30 NEWFILMMAKERS, p 30	6:00, 7:15, 8:15, 9:30 NEWFILMMAKERS, p 30	6:00, 7:45, 9:30 NEWFILMMAKERS, p 30 7:30 Markopoulos PGM, p 24	7:30 Taylor Mead PGM, p 6	6:00, 7:15, 8:30 NEWFILMMAKERS, p 30 7:00 Pelayo MANUELA, p 20 9:15 Estelreich THE ANCHORITE, Frampton, p 25 9:00 Almodóvar LABYRINTH OF PASSION, p 21	2:30 Chavari DISENCHANTMENT, p 20 4:30 De la Iglesia THE DEPUTY, p 20 4:45 EC: Kenneth Anger PGM, p 2 7:00 Almodóvar PEPI, LUCI, BOM, p 21 7:15 SINGLE FRAME: Hollis Frampton, p 25 9:00 Almodóvar LABYRINTH OF PASSION, p 21
8	9	10	11	12	13	14
2:45 Almodóvar PEPI, LUCI, BOM, p 21 4:45 Pons OCAÑA, p 21 6:00, 7:30, 8:45, 9:45 NEWFILMMAKERS, p 30 6:45 Zulueta RAPTURE, p 21 9:00 Erice THE SOUTH, p 21	6:00, 7:15, 8:45 NEWFILMMAKERS, p 30 7:00 De la Iglesia THE NEEDLE, p 21 9:15 Pelayo MANUELA, p 20	6:00, 7:00, 8:15, 9:30 NEWFILMMAKERS, p 30 7:00 Estelreich THE ANCHORITE, p 20 9:15 De la Iglesia THE DEPUTY, p 20	6:00, 8:00, 9:45 NEWFILMMAKERS, p 30 7:00 Chavari DISENCHANTMENT, p 20 9:15 Pons OCAÑA, p 21	7:00 Erice THE SOUTH, p 21 7:15 EC: Baillie QUICK BILLY, p 2 8:45 EC: Baillie/Crockwell PGM, p 2 9:00 De la Iglesia THE NEEDLE, p 21	7:00 Almodóvar LABYRINTH OF PASSION, p 21 8:00 Mekas MY MARS BAR MOVIE, p 5 9:15 Zulueta RAPTURE, p 21	4:00 EC: Stan Brakhage PGM 1, p 2 5:45 EC: Brakhage DOG STAR MAN, p 2 6:00, 7:15, 8:30, 10:15 NEWFILMMAKERS, p 30 7:30 & 9:30 Mekas MY MARS BAR MOVIE, p 5
15	16	17	18	19	20	21
3:45 EC: Brakhage PITTSBURGH TRILOGY, p 2 6:00 EC: Brakhage SONGS 1-14, p 2 6:00, 7:00, 8:00 NEWFILMMAKERS, p 30 7:30 & 9:30 Mekas MY MARS BAR MOVIE, p 5			6:00, 7:15, 8:45 NEWFILMMAKERS, p 30	7:30 Yugoslav Experimental PGM, p 25	7:00 & 9:00 Guzmán & Cárdenas JEAN GENTIL, p 5 7:30 Cecilia Dougherty PGM 1, p 18	1:00 Lowe ICON EYE, p 26 4:30 Cecilia Dougherty PGM 2, p 18 5:00, 7:00 & 9:00 Guzmán & Cárdenas JEAN GENTIL, p 5 8:00 Cecilia Dougherty PGM 3, p 18
22	23	24	25	26	27	28
4:00 EC: Stan Brakhage PGM 2, p 2 5:00, 7:00 & 9:00 Guzmán & Cárdenas JEAN GENTIL, p 5 6:15 EC: Brakhage TEXT OF LIGHT, p 3 8:00 EC: Stan Brakhage PGM 3, p 3	7:00 & 9:00 Guzmán & Cárdenas JEAN GENTIL, p 5	7:00 & 9:00 Guzmán & Cárdenas JEAN GENTIL, p 5 7:00 NYWIFT, p 20	6:00 NEWFILMMAKERS, p 30 7:00 & 9:00 Guzmán & Cárdenas JEAN GENTIL, p 5	6:45 Bene CAPRICCI, p 7 7:00 & 9:00 Guzmán & Cárdenas JEAN GENTIL, p 5 9:15 Bene DON GIOVANNI, p 7	7:00 Bene SALOMÉ, p 7 7:30 Robert Nelson PGM 1, p 8 9:00 Bene ONE HAMLET LESS, p 7	4:00 Bene OUR LADY OF THE TURKS, p 7 6:30 Robert Nelson PGM 2, p 8 7:00 Bene DON GIOVANNI, p 7 8:45 Robert Nelson PGM 3, p 8 9:00 Bene CAPRICCI, p 7
29	30					
3:15 EC: Robert Breer PGM 1, p 3 4:00 Bene SALOMÉ, p 7 5:00 EC: Robert Breer PGM 2, p 3 6:00 Bene ONE HAMLET LESS, p 7 6:30 Robert Nelson PGM 4, p 8 8:15 Bene OUR LADY OF THE TURKS, p 7 8:45 Robert Nelson PGM 5, p 8	7:00 Amy Greenfield PGM, p 26					



# MAY 2012

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1	2	3	4	5	
		7:00 Sempel ANIMALS OF ART, p 26 9:15 Sempel FLAMENCO MI VIDA, p 26	6:00 NEWFILMMAKERS, p 31 7:00 Sempel JUST VISITING THIS PLANET, p 26 9:15 Sempel FLAMENCO MI VIDA, p 26	6:45 Sempel ANIMALS OF ART, p 26 7:00 Fieschi PASOLINI L'ENRAGE, p 9 9:00 Sempel JUST VISITING THIS PLANET, p 26 9:15 Fieschi PGM, p 9	7:00 Fieschi MAKING OF 'A SUMMER'S TALE', p 10 9:00 Fieschi MOSSO MOSSO, p 10	4:45 Visconti SANDRA, p 10 7:00 Fieschi PGM, p 9 9:15 Fieschi MAKING OF 'A SUMMER'S TALE', p 10
	7	8	9	10	11	12
4:15 Fieschi PASOLINI L'ENRAGE, p 9 6:30 Fieschi MOSSO MOSSO, p 10 7:30 Danny Lyon PGM, p 6 9:00 Visconti SANDRA, p 10	7:30 Danny Lyon PGM, p 6	6:00, 7:15, 8:30 NEWFILMMAKERS, p 31	7:30 Jacqueline Goss PGM, p 5	7:00 & 8:45 Goss THE OBSERVERS, p 5 7:30 Films From New York's Vault III, p 27	7:00 & 8:45 Goss THE OBSERVERS, p 5	7:00 & 8:45 Goss THE OBSERVERS, p 5
	14	15	16	17	18	19
7:00 & 8:45 Goss THE OBSERVERS, p 5	7:00 & 8:45 Goss THE OBSERVERS, p 5	7:00 & 8:45 Goss THE OBSERVERS, p 5	7:00 & 8:45 Goss THE OBSERVERS, p 5	6:00, 7:30, 9:00 NEWFILMMAKERS, p 31	7:30 EC: Cocteau BLOOD OF A POET, p 3 9:00 EC: Cocteau BEAUTY AND THE BEAST, p 3	5:30 EC: Cocteau BLOOD OF A POET, p 3 7:00 EC: Cocteau BEAUTY AND THE BEAST, p 3 9:00 EC: Cocteau ORPHEUS, p 3
	21	22	23	24	25	26
4:45 EC: Cocteau BEAUTY AND THE BEAST, p 3 6:45 EC: Cocteau ORPHEUS, p 3 8:45 EC: Cocteau TESTAMENT OF ORPHEUS, p 3	7:30 AUDIO VÉRITÉ: Cecil Taylor, p 27	7:30 AUDIO VÉRITÉ: Cecil Taylor, p 27	6:00, 7:30, 9:15 NEWFILMMAKERS, p 31 7:30 Ateyyat El Abnoudy PGM, p 27	7:30 Ateyyat El Abnoudy PGM, p 27	7:30 Solus PGM 1, p 28	4:15 EC: Buñuel & Dalí L'ÂGE D'OR, p 3 6:15 Solus PGM 2, p 28 7:30 Lee CULTURES OF RESISTANCE, p 27 8:00 Solus PGM 3, p 28
	28	29	30	31		
4:00 EC: Charles Chaplin PGM 1, p 3 5:45 EC: Charles Chaplin PGM 2, p 3 8:00 EC: Charles Chaplin PGM 3, p 3	7:00 NYWIFT, p 20 7:30 Members-Only Screaming, p 28	6:00, 7:15, 8:30 NEWFILMMAKERS, p 31 7:30 Peter Rose PGM 1, p 19	7:30 Peter Rose PGM 2, p 19 8:00 EC: Buñuel LOS OLVIDADOS, p 4			

# JUNE 2012

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1	2
					7:00 Epstein PASTEUR, p 11 8:45 Epstein THE RED INN, p 11	5:15 Epstein COEUR FIDÈLE, p 11 7:00 Epstein THE BEAUTY FROM NIVERNAIS, p 11 9:00 Epstein LE LION DES MOGOLS, p 11
3	4	5	6	7	8	9
2:45 Epstein LES AVENTURES DE ROBERT MACAIRE, p 11 6:30 Epstein LE DOUBLE AMOUR, p 11 9:00 Epstein MAUPRAT, p 11	6:45 Epstein 6 ½ x 11, p 11 9:15 Epstein THREE-SIDED MIRROR/FALL OF THE HOUSE OF USHER, p 11	7:00 Epstein FINIS TERRAE, p 11 9:00 Schneider JEAN EPSTEIN, p 11	6:00, 7:15, 8:15, 9:30 NEWFILMMAKERS, p 31 7:30 Epstein FINIS TERRAE/panel, p 11	7:00 Epstein THREE-SIDED MIRROR/FALL OF THE HOUSE OF USHER, p 11 9:15 Epstein COEUR FIDÈLE, p 11	7:00 Buba LIGHTNING OVER BRADDOCK, p 12 9:00 Buba NO PETS, p 12	4:00 EC: Joseph Cornell PGM 1, p 4 6:30 Buba BRADDOCK CHRONICLES, p 12 9:00 Romero MARTIN, p 12
						TONY BUBA, June 8-12
10	11	12	13	14	15	16
4:15 EC: Joseph Cornell PGM 2, p 4 6:30 Buba NO PETS, p 12 8:45 Buba STRUGGLES IN STEEL, p 12	7:00 Romero MARTIN, p 12 9:00 Buba LIGHTNING OVER BRADDOCK, p 12	6:45 Buba BRADDOCK CHRONICLES, p 12 9:00 Buba STRUGGLES IN STEEL, p 12	6:00, 7:45, 9:00 NEWFILMMAKERS, p 31 7:00 EC: James Broughton PGM 1, p 4 8:30 EC: James Broughton PGM 2, p 4	7:00 Temple REQUIEM FOR DETROIT?, p 22 7:30 MM Serra PGM, p 19 8:45 Lighthill TAKING BACK DETROIT, p 22	7:00 Jarmusch SOMETIMES CITY, p 22 7:15 Rafaelson KING OF MARVIN GARDENS, p 23 9:00 Friedrichs THE PRUITT-IGOE MYTH, p 22 9:30 Moyle TIMES SQUARE, p 23	2:30 Frankentheimer SECONDS, p 23 4:45 EC: Conrad/Jacobs & Fleischner PGM, p 4 5:00 Fraker A REFLECTION..., p 23 6:30 Lighthill TAKING BACK DETROIT, p 22 7:00 Hellman THE SHOOTING, p 23 8:45 Jarmusch SOMETIMES CITY, p 22 9:00 Rafaelson 5 EASY PIECES, p 23
						TONY BUBA, June 8-12
17	18	19	20	21	22	23
4:45 Fleischner THE LAST RUN, p 23-24 5:30 EC: Eggeling/Cavalcanti PGM, p 4 6:45 Aldrich ULZANA'S RAID, p 24 7:15 Friedrichs THE PRUITT-IGOE MYTH, p 22 9:00 Smight DAMNATION ALLEY, p 24 9:15 Temple REQUIEM FOR DETROIT?, p 22	7:00 Aviltsen JOE, p 24 9:15 Badham SATURDAY NIGHT FEVER, p 24	7:00 Moyle TIMES SQUARE, p 23 9:15 Rafaelson KING OF MARVIN GARDENS, p 23	6:00, 7:00, 8:45 NEWFILMMAKERS, p 31 7:00 Fleischner THE LAST RUN, p 23-24 9:00 Aldrich ULZANA'S RAID, p 24	6:45 Badham SATURDAY NIGHT FEVER, p 24 7:30 EC: Clair/Picabia/Buñuel/Dali PGM, p 4 9:15 Aviltsen JOE, p 24	6:45 Reis & Cordeiro TRÁS-OS-MONTES, p 13 7:00 Fraker A REFLECTION OF FEAR, p 23 9:00 Frankentheimer SECONDS, p 23 9:15 Oliveira RITE OF SPRING, p 13	4:00 Gonçalves A GIRL IN SUMMER, p 13 4:45 Aldrich ULZANA'S RAID, p 24 6:30 Reis & Cordeiro JAIME & ROSE OF SAND, p 13 7:00 Smight DAMNATION ALLEY, p 24 9:00 Fleischner THE LAST RUN, p 23-24 9:15 Costa O SANGUE, p 14
						FROM THE PEN OF: June 15-24
24	25	26	27	28	29	30
3:00 Sapinho THIS SIDE OF RESURRECTION, p 14 4:30 Aviltsen JOE, p 24 5:45 Reis & Cordeiro ANA, p 14 6:45 Rafaelson FIVE EASY PIECES, p 23 8:45 Rocha CHANGE OF LIFE, p 14 9:00 Hellman THE SHOOTING, p 23	7:00 Costa O SANGUE, p 14 9:15 Viegas GLORIA, p 14	7:00 NYWIFT, p 20 7:30 Reis & Cordeiro TRÁS-OS-MONTES, p 13	6:00, 8:00, 9:45 NEWFILMMAKERS, p 31 7:30 Reis & Cordeiro JAIME & ROSE OF SAND, p 13	6:45 Sapinho THIS SIDE OF RESURRECTION, p 14 9:15 Gonçalves A GIRL IN SUMMER, p 13	7:30 Straub/Huillet/Costa/Rousseau/Moulet PGM, p 29	6:30 Straub/Huillet/Costa/Rousseau/Moulet PGM, p 29 9:00 Secret Life of... AFA, p 28
						BICYCLE FILM FEST, JUNE 29 - JULY 1, p 31

# SERIES – ONGOING



LAURIE



EILEEN



OCCUPY WALL STREET REDUX

## SHOW & TELL

Each of our quarterly calendars contains hundreds of films and videos all grouped into a number of series or categories. Along with preservation screenings, theatrical premieres, thematic series, and retrospectives, we're equally dedicated to presenting work by individuals operating at the vanguard of non-commercial cinema. Each month we showcase at least one such program, focusing on moving-image artists who are emerging, at their peak, or long-established but still prolific. Formerly known as NEW/IMPROVED/INSTITUTIONAL/QUALITY, this series has now been rechristened with the less unwieldy moniker SHOW & TELL to better emphasize the presence of the filmmakers at each and every program.

This calendar brings visits by video artist Cecilia Dougherty, veteran experimental filmmaker Peter Rose, and the irrepressible MM Serra, long-time director of the Film-Makers' Coop.

### APRIL:

#### LABORATORY: VIDEO BY CECILIA DOUGHERTY FILMMAKER IN PERSON ON FRIDAY, APRIL 20, IN DIALOGUE WITH CRITIC ED HALTER!

A venerable video artist who has been active since the mid-1980s, Cecilia Dougherty's continually evolving work is too-rarely seen in comprehensive solo programs. Armed with an acutely inquisitive mind, an awareness of the plasticity of the medium, and a strongly feminist viewpoint, Dougherty's works are pleasantly demanding and awash with visual pleasures. She fuses a fixation with literature, theater, words, and writers with equally far-reaching interests in video processing and the possibility of speaking with images. These three programs offer a career overview that mixes older works – some very rarely screened – with more recent pieces, and many of the tapes are brand-new digital transfers. Dougherty will introduce each screening and have a conversation with critic Ed Halter after Program 1. Additionally, the presentation of JOE-JOE will feature a live reading of playwright Joe Orton's 1965 play LOOT by a number of very special guests.

Special thanks to Jon Shibata (Pacific Film Archive), Jennifer Lange (Wexner Center for the Arts), Anthology's Digital Archivist Erik Pill, and the Andy Warhol Foundation for the Visual Arts for their support and preservation efforts.

#### PROGRAM 1:

##### IN A STATION, PETALS (2011, 13 minutes, video, silent)

This video is created from hundreds of stills sourced from TV shows that I used to watch. I targeted small corners of the frame or scene, and since I was looking so closely, began to notice how race and gender stereotypes are contained in the tiny moments of the pixels.

##### LAURIE (1998, 11 minutes, video)

The first in a series of video portraits of writers, this was inspired by Laurie Weeks's uncanny ability to simultaneously embody her characters and write them from a clear distance. The text in question is a few paragraphs from a draft of the novel ZIPPER MOUTH, published last fall by the Feminist Press.

##### LESLIE (1998, 11 minutes, video)

A portrait of the West Coast poet Leslie Scalapino, who left an unmatched legacy of literature, poetry, and ideas when she died in 2010. The text is from AS: ALL OCCURRENCE IN STRUCTURE, UNSEEN – (DEER NIGHT).

##### EILEEN (2000, 10 minutes, video)

This video is an unabashed fan letter to poet Eileen Myles. I shot the movie as I imagined Robert Frank and Alfred Leslie shooting PULL MY DAISY, a film that left an impression on me chiefly of the struggle between form and formlessness, plan and improvisation, sketch and story.

##### KEVIN & CEDAR (2002, 8.5 minutes, video)

I went to visit Kevin Killian's South of Market apartment in San Francisco to shoot a portrait of him, and when I arrived he had a guest, poet Cedar Sigo. While they had corresponded earlier, they were meeting that day for the first time. Cedar agreed to participate in our video shoot.

##### GONE (2001, 37 minutes, video)

A two-channel video based on Episode No. 2 of producer Craig Gilbert's AN AMERICAN FAMILY, the landmark 1970s Public Television cinéma vérité documentary about the Loud family of Santa Barbara, California.

Total running time: ca. 95 minutes.

Following the program, Dougherty will take part in a discussion with critic Ed Halter.

–Friday, April 20 at 7:30.

#### PROGRAM 2:

##### COAT OF ARMS

(1987, 16 minutes, slow scan remote video capture, silent)

This piece is an enjoyment of the artifice of video – its colors, shapes, and electronic games.

##### THE THIRD SPACE (2009, 27 minutes, video)

This piece grew out of my photo blog, QUOTIDIAN NEW YORK, which I used as a portable studio to record and archive pictures I took on my daily rounds.

##### CLAUDIA (1987, 8 minutes, video)

An examination of the possibility that anything as marginal to society as lesbian sex can be placed within a context of a normal life, domestic architecture, and

mundane perspective – not an exercise in invisibility, but as an examination of everyday life itself.

##### MY FAILURE TO ASSIMILATE

(1995, 20 minutes, video)

An essay and a documentary examining the failure of society to accept feminist ideologies to a point where feminism could have an appreciable, lasting, or functional effect on the lives of ordinary women as a class.

Total running time: ca. 75 minutes.

–Saturday, April 21 at 4:30.

#### PROGRAM 3:

##### OCCUPY WALL STREET REDUX

(2011, 14.5 minutes, video, silent)

Impressions, regressions, confessions. A sampling of direct democracy; thinking of times past, and takin' it to the streets. It's not a documentary, so it doesn't have to pretend to be objective. Footage from OWS NYC Sept-Nov 2011.

##### THE DRAMA OF THE GIFTED CHILD

(1992, 5.5 minutes, video)

Inspired by psychologist Alice Miller's book THE DRAMA OF THE GIFTED CHILD: THE SEARCH FOR THE TRUE SELF. While not an adaptation of the book, my video is an essay on the transference phenomenon, narcissism, and the desire for a sense of self-worth based on the needs of peers and the standards of others.

##### JOE-JOE

1993, 52 minutes, video. Co-directed and co-produced by Leslie Singer and Cecilia Dougherty.

An adaptation of the diaries of 1960s British bad-boy playwright Joe Orton. This may be an entirely new genre of biopic, as JOE-JOE presents Orton not as one talented gay rogue, but as two fabulous and talented gay women, both named Joe Orton.

Total running time: ca. 80 minutes.

–Saturday, April 21 at 8:00.



# SERIES – ONGOING



ODYSSEUS IN ITHACA



BITCH-BEAUTY



BREATHE DEEP: CRYSTALLUM

## MAY:

### TONGUE TIED SIGHT SONGS: THE WORKS OF PETER ROSE

An artist who readily moves between film, video, performance, and installation, Peter Rose has been producing wide-ranging, thought-provoking works since the late 1960s. Both formally inventive and mischievously articulate, they propose raptures of vision and riddles of language that position his work as entirely unique within the contemporary American avant-garde.

"Rose's work is timeless...in every sense of the word. They continue on in retrospect. His movies are hard to shake...intensely powerful, personal, lucid, and relentless." –Joe Baltake, PHILADELPHIA DAILY NEWS

#### PROGRAM 1: TONGUE TIES

TONGUE TIES offers a circumnavigation of the subject of language. By turns it is a reflexive riff on reading, an homage to the passing of film; a hyperdimensional performance piece, an Edenic parable, a Zen koan, an arch ideological satire, and a performance piece about communication. There are reflections on time and language and there are explorations of the places where speech and power seem to intersect. I offer a nod to Tom Phillips's "A Humument", the Firesign Theatre, the Four Horseman, Sid Caesar, early Woody Allen, Julian Jaynes, and Ludwig Wittgenstein who, in one of his more jovial moments, announced that "Whereof one cannot speak, thereof one must be silent." Much of this work is a voluble illustration of that dictum.

**SECONDARY CURRENTS** (1982, 16 minutes, 16mm)

**SPIRITMATTERS** (1985, 5 minutes, 16mm, silent)

**METALOGUE** (1996, 3 minutes, video)

**THE GIFT** (1993, 6 minutes, video)

**DIGITAL SPEECH** (1984, 13 minutes, video)

**BABEL** (1987, 17 minutes, video)

**PRESSURES OF THE TEXT** (1983, 17 minutes, video)

Total running time: ca. 76 minutes.

–Wednesday, May 30 at 7:30.

#### PROGRAM 2: SIGHT SONGS

SIGHT SONGS is a suite of films and videos that concern themselves with dimensional explorations of time and space, with occulting the usual visual modalities and constructing other kinds of vision using the tools of cinema. These works explore multi-temporalities of movement, the raptures of vision, the American landscape, the machineries of the sky, the corridors of the underground, and the powers of darkness – in no particular order. In contrast to TONGUE TIES, they lack almost all traces of language and appeal to the formal, the specular, and the kinetic.

**THE MAN WHO COULD NOT SEE FAR ENOUGH**

(1981, 33 minutes, 16mm)

**PNEUMENON** (2003, 5 minutes, video)

**ODYSSEUS IN ITHACA** (2006, 5 minutes, video)

**OMEN** (2000, 10 minutes, video)

**INCANTATION** (1970, 8 minutes, 16mm)

**STUDIES IN TRANSFALUMINATION** (2008, 5 minutes, video)

**THE INDESERIAN TABLETS** (2011, 15 minutes, video)

Total running time: ca. 81 minutes.

–Thursday, May 31 at 7:30.

## JUNE:

### ART (CORE): AVANT-GARDE AND THE CINEMATIC BODY – THE FILMS OF MM SERRA

MM Serra is an experimental filmmaker, curator, author, and Executive Director of the Film-Makers' Cooperative, the world's oldest distributor of independent media. Her most recent piece, BITCH BEAUTY, premiered at the 2011 New York Film Festival, and her other films have screened at the Whitney, the Pompidou, and the Berlin International Film Festival. Titillating, sumptuous, and always subversive, Serra's short films focus on alternative cultures and intimate moments. They are simultaneously eye-opening and awe-inducing. Whether creating documentary portraits or colorfully dynamic exposés, Serra never fails to go where you would least expect. This career-spanning program will feature the world premiere of a new video about the Lower East Side as well as a special sneak-preview of a work-in-progress.

"Her cinema is marked by a lush sensuality, a concern for light, play, and artfully woven soundtrack." –Barbara Hammer, YESTERDAY AND TOMORROW, CALIFORNIA WOMEN ARTISTS

**EYE ETC.** (1982, 2 minutes, 16mm)

Serra's first acknowledged film, shot on vacation in Hawaii, explores the light, colors, and sensuous movement of the Hawaiian culture.

**FIVE FILMS (NYC/NIGHTFALL/FRAMED/PPI/TURNER)** (1987, 11 minutes, 16mm)

"Mysterious, elliptical, extremely slim, and delicate in their making – yet bursting with energy – these films seem to elaborate a particularly feminine aesthetic of sensuality and pleasure." –PARABOLA ARTS

**STASIS SERIES I & II (STASIS I. STILL LIFE; STASIS II. PAPA'S GARDEN)** (1991, 6 minutes, 16mm)

Using Pixelvision video transferred to 16mm film, these works map the visual space of emotional investigation.

**SOI MEME** (1995, 6 minutes, 16mm)

Sound composition by Zeena Parkins.

Erotic dance performance by Goddess Rosemary.

**Peggy Ahwesh & MM Serra**

**NOTES FROM THE LOWER EAST SIDE (THE VIEW FROM LUDLOW STREET)**

2010, ca. 30 minutes, video. Camera by Angela Christlieb. **World Premiere!**

Experimental documentary filmed over a two-year period in the L.E.S. includes such personalities as Clayton Patterson, performance artist Penny Arcade, Anthology's own Jed Rapfogel, and other amazing HOWL Fest personalities.

**DARLING INTERNATIONAL** (1999, 22 minutes, 16mm, b&w)

Collaboration with Jenn Reeves. An exploration of sexual fantasies of a NY metal worker.

**ART PARADE** (2007, 5 minutes, video)

"The Karen Black girls show beauty is in the eye of the beholder. The female form, big hair, and suggestive movements attract and fascinate us and the question of gender can be an illusion or for some still very tantalizing. ... In this film the color intensifies the [female masquerade] and makes [it] more alluring." –Diane Leon

**CHOP OFF** (2008, 6 minutes, video)

"Exposes the dark, fearful recesses of the human psyche by filming the body modification of performance artist R.K. Literally risking 'life and limb', R.K.'s body is his medium and amputation is his art. The very act of filming him often stimulates a cascading range of emotions, from disgust to fear to dread." –TRIBECA FILM FESTIVAL

**BITCH-BEAUTY** (2011, 7 minutes, video)

An experimental documentary profiling the life of Anne Hanavan, whose experiences as part of the underground scene in the East Village of the 1980s paralleled those of now-deceased actor and screenwriter Zoë Tamerlis Lund (MS. 45, BAD LIEUTENANT).

**BREATHE DEEP: CRYSTALLUM** (2011, ca. 5 minutes, video)

Work-in-progress. An experimental portrait of the Goddess of Crystallum, Katherine Bauer, profiling her creative engagement with death and rebirth through the crystallization of roadkill.

Total running time: ca. 105 minutes.

–Thursday, June 14 at 7:30.



THE ANCHORITE

## 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 preeminent 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. NYWIFT's membership comprises more than 2,000 women and men working both above and below the line, and 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, April 24 at 7:00.
- Tuesday, May 29 at 7:00.
- Tuesday, June 26 at 7:00.



DISENCHANTMENT

## SPANISH CINEMA OF THE EARLY POST-FRANCO ERA (1975-83)

April 6-13

Anthology, in collaboration with film scholar Gerard Dapena and the Cultural Department of the Consulate General of Spain, is thrilled to present this film series surveying the era in Spanish cinema directly following the death, after almost four decades of dictatorial rule, of Francisco Franco. The period that followed was one of cultural awakening across many different art forms, and this was certainly true of Spanish cinema – the eight years covered by this program saw a burst of creativity and experimentation, resulting in films like Iván Zulueta's sex-and-drugs-filled underground classic *ARREBATO* (RAPTURE); Ventura Pons's extraordinary *OCAÑA: RETRATO INTERMITENTE*, a portrait of a homosexual painter; Jaime Chavari's *DISENCHANTMENT*, a documentary profiling the widow and children of the official poet of Franco's regime; and Pedro Almodóvar's flamboyant, unapologetically tasteless early films (represented here by *PEPI*, *LUCI*, *BOM* and *LABYRINTH OF PASSION*); among many other unforgettable works that took full advantage of Spain's newfound creative freedom.

Paying homage to this extraordinary era in Spanish cinema, this series features ten films, most of them rarely screened in the U.S. since their initial release, and all of them shown from archival prints.

Curated by Gerard Dapena, and presented with invaluable support from Spain Culture New York-Consulate General of Spain and the Filmoteca Española. Very special thanks to Iñigo Ramírez de Haro & Agueda Sanfiz (Spain Culture New York-Consulate General of Spain), Maria Garcia Barquero & Cristina Bernáldez (Filmoteca Española), Paco Hoyos, Isabel Minguión (Slot), Verónica Vila-San-Juan (Jet Films), and the Instituto de Cinematografía y de las Artes Audiovisuales (ICAA).

All films are in Spanish with English subtitles.



### Gonzalo García Pelayo MANUELA

1975, 105 minutes, 35mm.

In Sevilla during the 1970s, Manuela, the daughter of a poacher, gets married to the servant of Don Ramón, a wealthy man who is in love with her. With her natural beauty and her unrestrained emotions, she inspires the passions of many, as well as the resulting conflicts. Taking place in the world of the wealthy land-owners of Andalucía, who were known as "señoritos", the film presents an image of this southern region of Spain far removed from traditional folkloric clichés.

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

### Juan Estelrich THE ANCHORITE / EL ANACORETA

1976, 108 minutes, 35mm. Courtesy of Jet Films.

"In this tragicomedy, loosely based on a tale by Anatole France, Fernando Fernán Gómez plays a man who has locked himself away in the bathroom of his apartment in Madrid after furnishing it with various necessities. In a vain attempt to communicate with the far-distant world, he flushes aspirin bottles filled with messages down the toilet, reasoning that they will reach the sea eventually. After almost a dozen years, one of his messages reaches someone who finds the idea of responding somewhat amusing." –Clarke Fountain, ROVI

–Friday, April 6 at 9:15 and  
Tuesday, April 10 at 7:00.

### Jaime Chavari DISENCHANTMENT / EL DESENCANTO

1976, 97 minutes, 35mm.

"A veritable cult classic, this documentary profiles the widow and children of Leopoldo Panero, an official poet of Franco's regime. The surviving family members, now expressing themselves in post-Franco democracy, proceed to voice their anger and disgust – towards Panero and one another. Hailed as 'the best creative documentary in Spanish cinematographic history', this is a beautiful portrait of a family – and post-Franco Spain – trying to come to terms with its own history." –British Film Institute

–Saturday, April 7 at 2:30 and  
Wednesday, April 11 at 7:00.

### Eloy de la Iglesia THE DEPUTY / EL DIPUTADO

1978, 110 minutes, 35mm.

"If you have never heard of Eloy de la Iglesia, that's not his fault. Over the last 20 years, the 40-year-old Spanish director has averaged a movie a year and gained something of a cult reputation for his explicit treatment of homosexuality. Mr. de la Iglesia once belonged to the Spanish Communist Party, and *THE DEPUTY*... brings together his political and sexual predilections in a passionate mix. Despite its excesses, the film, his first to find commercial release in this country, attests to both Mr. de la Iglesia's craft and his spirit." –Walter Goodman, NEW YORK TIMES

–Saturday, April 7 at 4:30 and  
Tuesday, April 10 at 9:15.

## SERIES – APRIL



LABYRINTH OF PASSION

Pedro Almodóvar

### PEPI, LUCI, BOM, AND THE OTHER GIRLS ON THE HEAP / PEPI, LUCI, BOM Y OTRAS CHICAS DEL MONTÓN

1980, 82 minutes, 35mm. Courtesy of SLOT.

"Deliberately tasteless, punky and glitzy, unabashedly homosexual in its viewpoint and characters, [this] is a true underground movie: shot on 16 millimeter in a grab-it-while-you-can mood that suggests the late '70s movies of John Waters – which may well have influenced it. ... This movie has been knocked for bad taste, but it is a midnight movie of the PINK FLAMINGOS variety, and that's how it should be seen.... Almodóvar would get cooler, sleeker, less 'primitive'; his command of Hollywood stylistics would get more polish and pizzazz. But I suspect that...he was never more himself and in his world than he is in PEPI, LUCI, BOM – whose full title, PEPI, LUCI, BOM, AND THE OTHER GIRLS ON THE HEAP – more accurately conveys its special tawdry ferocity." –Michael Wilmington, L.A. TIMES

–Saturday, April 7 at 7:00 and  
Sunday, April 8 at 2:45.

Pedro Almodóvar

### LABYRINTH OF PASSION / LABERINTO DE PASIONES

1982, 100 minutes, 35mm.

"This is an early and rather choice effort from Almodóvar, his second feature, made before he went slick and lost much of his funkiness. The varied cast of characters includes a onetime nymphomaniac named Sexilia who's a member of a rock band, a gay Arab prince, a Lacanian psychotherapist, and assorted transvestites, punks, and Iranian fundamentalists. Cheerfully slapdash and high-spirited in the farcical John Waters manner...." –Jonathan Rosenbaum, CHICAGO READER

–Saturday, April 7 at 9:00 and  
Friday, April 13 at 7:00.

Ventura Pons

### OCAÑA: AN INTERMITTENT PORTRAIT / OCAÑA: RETRATO INTERMITENTE

1978, 85 minutes, 35mm.

A documentary portrait of Barcelona in the 1970s, and of José Pérez Ocaña, a homosexual painter from Andalucía. Ocaña expresses himself freely, recounting stories of his hard life and his opinions of the world, while Pons intermixes his direct testimony with scenes of his life in the streets (walking half naked along Barcelona's famous street, La Rambla, singing a song in a crowded bar, or organizing a drag queen procession). An invaluable record of the gay and lesbian experience in Spain during an era in which homosexuals were officially considered "morally dangerous" and hence legally persecuted, OCAÑA is also an extraordinary portrait of an unforgettable personality.

–Sunday, April 8 at 4:45 and  
Wednesday, April 11 at 9:15.



RAPTURE

Iván Zulueta

### RAPTURE / ARREBATO

1980, 105 minutes, 35mm.

Iván Zulueta's masterpiece, a cult film in Spanish cinema, RAPTURE has been unfairly overlooked outside of Spain.

"His bizarre, baroque film – self-conscious, psychedelic, and brimming with sex and drugs – concerns a hack director of horror films who has just finished his latest grade-B vampire movie when he receives a package containing a reel of film, an audiotape, and a key. RAPTURE is a full-length film as hypnotic as they come, charged with a certain mysticism and eliciting numerous readings – an indisputable (and indisputably odd) masterwork...." –Pacific Cinemathèque

–Sunday, April 8 at 6:45 and  
Friday, April 13 at 9:15.

Víctor Erice

### THE SOUTH / EL SUR

1983, 95 minutes, 35mm.

"[S]eems to bring back some of the haunting obsessions of [Erice's] wonderful THE SPIRIT OF THE BEEHIVE (1973): the aftermath of the Spanish Civil War, the magical spell movies exert over childhood, and a little girl's preoccupation with her father and the past. This subtle spell-binder ends somewhat abruptly, reportedly because the film's budget ran out, but it seems to form a nearly perfect whole as it is: a brooding tale with the poetic ambience of a Faulkner story about an intense father-daughter relationship and a mysterious and resonant past. English critic Tim Puleine has observed that a reference to Hitchcock's SHADOW OF A DOUBT points to an elaborate system of duplication underlying the film's structure, seen in shots and sequences as well as themes (north and south, father and daughter, real and imaginary)." –Jonathan Rosenbaum, CHICAGO READER

–Sunday, April 8 at 9:00 and  
Thursday, April 12 at 7:00.

Eloy de la Iglesia

### THE NEEDLE / EL PICO

1983, 105 minutes, 35mm.

Two friends, Paco & Urko, get addicted to heroin at the same time. To get their daily doses, they will do anything: stealing, lying, and even killing their dealer. Their voyage into the underworld of drugs in Bilbao during the 1980s takes place in a distinct political context. Paco is the son of Chief Torrecuadrada of the National Police (Guardia Civil), while Urko is the son of Martín Aramendia, the leader of a left wing, pro-independence Basque party, 'Herri Batasuna'.

–Monday, April 9 at 7:00 and  
Thursday, April 12 at 9:00.



# SERIES – JUNE



REQUIEM FOR DETROIT?



THE PRUITT-IGOE MYTH: AN URBAN HISTORY

## SOMETIMES CITIES: URBAN AMERICA BEYOND NYC

June 14-17

New Yorkers' justifiable pride in the vibrancy, diversity, and cultural dominance of their city has been known to mutate into a not-so-attractive sense of superiority, a conviction that – with the possible exception of Los Angeles, Chicago, and perhaps a handful of other metropolises – other U.S. cities are hardly worth paying attention to. This paradoxical provincialism has never been particularly sympathetic, and it's even less so today, when the nation's economic woes have left the largely recession-proof New York increasingly clueless when it comes to the plight of so many mid-sized American cities.

To pay tribute to some of the beleaguered, struggling, yet still resilient urban centers that so often find themselves eclipsed in the national imagination by larger, wealthier cities – and which, thanks to their financial woes, demonstrate some of the gritty energy and resourcefulness that New York has largely lost over the past decade or two – Anthology presents a selection of documentaries which illustrate the plight, and the promise, of the mid-sized American city.

Special thanks to Chad Freidrichs, Tom Jarmusch, Clare Lucas (Films of Record), Paul Marchant (First Run Features), and Jonathan Miller & Livia Bloom (Icarus Films).

Please note: as a complement to this series, we will be presenting a retrospective devoted to the films of Tony Buba, who has been making films in and about Pittsburgh and Braddock, PA, for the past four decades. See page 12 for more details.

**Julien Temple**

### REQUIEM FOR DETROIT?

2010, 75 minutes, video.

This film by Julien Temple (ABSOLUTE BEGINNERS, THE GREAT ROCK 'N' ROLL SWINDLE) is a vivid evocation of an apocalyptic vision: a slow-motion Katrina that has had many more victims. Detroit was once America's fourth largest city. Built by the car and for the car, with its groundbreaking suburbs, freeways, and shopping centers, it was the embodiment of the American dream. Now it is truly a dystopic post-industrial city, in which 40% of the land in the center is returning to prairie. But it's also a source of hope. Streets are being turned into art. Farming is coming back to the center of the city. Young people are flocking to help. Detroit leads the way again but in a very different direction.

–Thursday, June 14 at 7:00 and  
Sunday, June 17 at 9:15.

### James Gaffney, Martin Lucas, and Jonathan Miller TIGHTEN YOUR BELTS, BITE THE BULLET

1980, 48 minutes, 16mm.

This film focuses on the 1970s fiscal crises in NYC and in Cleveland, Ohio, and contrasts New York's political response to the crisis with that of Cleveland, where then-Mayor Dennis Kucinich and his supporters waged "The Battle of Cleveland" over what they viewed as nothing less than control of the city itself. Using animation, news footage, and exclusive interviews, this is an enlightening history of a difficult period in recent urban history.

&

**Stephen Lighthill**

### TAKING BACK DETROIT

1980, 55 minutes, video.

In the 1970s and early 80s Detroit was the setting for an unusual development in U.S. urban politics, as voters elected two socialists to citywide office: City Council member Ken Cockrel and Records Court Judge Justin Ravitz. TAKING BACK DETROIT examines these people and their organization against the backdrop of a city in extreme economic crisis.

–Thursday, June 14 at 8:45 and  
Saturday, June 16 at 6:30.

**Tom Jarmusch**

### SOMETIMES CITY

2010, 85 minutes, video.

A remarkably gritty, rough-hewn, and deeply personal video portrait of Cleveland, SOMETIMES CITY features Clevelanders speaking about their hometown, its problems, and the things they like. Conceived as a mixture of documentary, home movie, personal memoir, and fiction, it obliquely suggests Cleveland's history, its neighborhoods and landscape, and the huge heart of the people who inhabit it. Its accumulation of unspectacular filmed encounters gradually form an incredibly revealing mosaic of a deeply troubled urban community, making SOMETIMES CITY something of a lo-fi, minimalist version of THE WIRE.

–Friday, June 15 at 7:00 and  
Saturday, June 16 at 8:45.

**Chad Freidrichs**

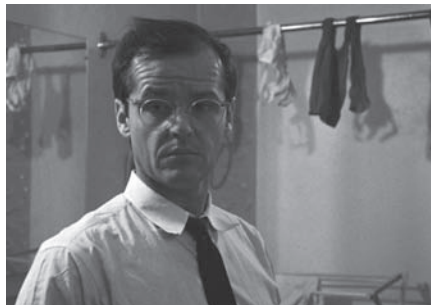
### THE PRUITT-IGOE MYTH: AN URBAN HISTORY

2011, 83 minutes, video.

This film tells the story of the wholesale changes that took place in the American city in the decades after WWII, through the lens of the infamous Pruitt-Igoe housing development in St. Louis. Destroyed in a dramatic and highly-publicized implosion, Pruitt-Igoe has become a widespread symbol of failure amongst architects, politicians, and policy makers. THE PRUITT-IGOE MYTH explores the social, economic, and legislative issues that led to the decline of conventional public housing in America, and the city centers in which they resided, while tracing the personal and poignant narratives of several of the project's residents.

–Friday, June 15 at 9:00 and  
Sunday, June 17 at 7:15.

# SERIES – JUNE



KING OF MARVIN GARDENS



SECONDS



THE SHOOTING

## FROM THE PEN OF...

June 15-24

This is the second installment of an ongoing series called FROM THE PEN OF, designed to spotlight that brutally neglected figure most often forgotten in the filmmaking process, namely the screenwriter. Famously devalued and barely recognized by cinephiles more prone to celebrating auteurs and actors, screenwriters are rarely celebrated with the likes of critical studies or repertory retrospectives. While a few classic Hollywood screenwriters 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-as-superstars, 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!

For this installment we highlight the work of Jacob Brackman, Lewis John Carlino, Carole Eastman, Alan Sharp, and Norman Wexler.

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

Very special thanks to Alan Licht, and to Robert Downey Sr., Monte Hellman, Rudy Wurlitzer, Brian Block (Criterion Pictures USA), Chris Chouinard (Park Circus), Paul Ginsburg (Universal), Matt Jones (University of North Carolina School of the Arts), Christopher Lane (Sony), Judy Nicaud (Paramount), Caitlin Robertson (20th Century Fox), Todd Wiener & Steven Hill (UCLA), and Marilee Womack (WB).

### JACOB BRACKMAN:

Bob Rafelson

#### KING OF MARVIN GARDENS

1972, 103 minutes, 35mm. With Jack Nicholson, Bruce Dern, and Ellen Burstyn.

Familial love, romantic love, and love of money collide in Bob Rafelson's seminal (and surreal) crime drama. Radio personality David (BBS stalwart Jack Nicholson) and his crook brother Jason (Dern) head to Atlantic City with washed-up beauty queen Sally (Burstyn) to perpetrate a real estate scam that doesn't exactly go according to plan.... The outstanding ensemble cast is aided and abetted by Jacob Brackman's inspired script and László Kovács's indelible cinematography.

–Friday, June 15 at 7:15 and  
Tuesday, June 19 at 9:15.

Allan Moyle

#### TIMES SQUARE

1980, 111 minutes, 35mm. With Tim Curry.

Youths-in-revolt Pamela and Nicky run away from home, start a punk band and conquer New York in Allan Moyle's aboveground-underground musical drama. Notable for its all-star soundtrack (featuring the likes of the Ramones, Patti Smith, Lou Reed, and Roxy Music) and for the fact that Moyle was fired by producer Robert Stigwood before the film's completion, TIMES SQUARE is a powerful statement on art's capacity to disrupt the order of things, and one of Brackman's greatest achievements.

–Friday, June 15 at 9:30 and  
Tuesday, June 19 at 7:00.

### LEWIS JOHN CARLINO:

John Frankenheimer

#### SECONDS

1966, 106 minutes, 35mm. With Rock Hudson.

An enigmatic organization known only as "The Company" helps jaded Arthur Hamilton (John Randolph) to stage his own death and be reborn as Tony Wilson (Rock Hudson at his nuttiest). Shadowed by "The Company's" menacing representatives, Arthur/Tony wrestles with his new identity when he starts a relationship with Nora and finds that the pleasures his old life lacked are less fulfilling than expected. John Frankenheimer's sci-fi freak-out abounds with psychedelic effects and a pervasive sense of dread amplified through Carlino's rendering of David Ely's novel.

–Saturday, June 16 at 2:30  
and Friday, June 22 at 9:00.

William A. Fraker

#### A REFLECTION OF FEAR

1973, 89 minutes, 35mm. With Sondra Locke, Robert Shaw, Sally Kellerman, and Sarah Ure.

Carlino continues to explore the parent-child relationship by way of psychological horror in this story about a little girl (Locke) who yearns for the loving attention of her absentee father (Shaw) and feels alienated by her emotionally unavailable mother (Ure). When Daddy comes to visit with a woman he calls his fiancée (Kellerman), a sequence of mysterious deaths ratchets up the tensions within the already dysfunctional family.

–Saturday, June 16 at 5:00  
and Friday, June 22 at 7:00.

### CAROLE EASTMAN:

Monte Hellman

#### THE SHOOTING

1966, 82 minutes, 35mm. With Jack Nicholson, Warren Oates, and Millie Perkins.

Monte Hellman's acid western went a long way toward launching the careers of Jack Nicholson and Warren Oates. Stoic cowboy Willet Gashade (Oates, a Hellman axiom) reluctantly agrees to help a nameless woman (Perkins) track down a man with the assistance of nihilistic contract killer Billy Spear (Nicholson). Motives evaporate and identities mutate as the group journeys across the vast, merciless plains of Utah. Rife with gruff dialogue and dehydrated existentialism, THE SHOOTING is a crucial installment in the bodies of work of Hellman, Oates, Nicholson, and Eastman.

–Saturday, June 16 at 7:00 and Sunday, June 24 at 9:00.

Bob Rafelson

#### FIVE EASY PIECES

1970, 98 minutes, 35mm. With Jack Nicholson and Karen Black.

The much-revered drama that proved that BBS was more than just EASY RIDER features Jack Nicholson as a former piano prodigy turned grumpy lumpenprole whose decision to quit his job on an oil rig and visit his dying father (accompanied by his goofball girlfriend, memorably played by Karen Black) exacerbates pre-existent resentments within his family. Eastman's dynamite script is the foundation for one of the most complex and compelling performances of Nicholson's career.

–Saturday, June 16 at 9:00 and Sunday, June 24 at 6:45.

### ALAN SHARP:

Richard Fleischer

#### THE LAST RUN

1971, 95 minutes, 35mm. With George C. Scott, Tony Musante, Trish Van Devere, and Colleen Dewhurst.

George C. Scott stars as Harry Garmes, an aging mob driver hoping to make one last big haul and retire. Garmes is persuaded by his old cronies to drive an escaped criminal (Musante) and his girlfriend (Van Devere) across Spain to safety, but of course things don't go as planned. Though John Huston was originally slated to

– continues on next page –

# SERIES – JUNE / SPECIAL SCREENINGS



SATURDAY NIGHT FEVER



THE ILLIAC PASSION

## FROM THE PEN OF, CONT'D

direct, he was replaced after a series of confrontations with Fleischer, who turned out a terrific, no-nonsense 70s crime flick, boasting taut action sequences, gorgeous cinematography from Sven Nykvist, and a great performance from Scott, starring alongside both his then-wife, Colleen Dewhurst, and his wife-to-be, Trish Van Devere.

**–Sunday, June 17 at 4:45,  
Wednesday, June 20 at 7:00,  
and Saturday, June 23 at 9:00.**

### Robert Aldrich ULZANA'S RAID

1972, 103 minutes, 35mm. With Burt Lancaster. Sharp's revisionist western stars Burt Lancaster as McIntosh, a compassionate Army scout ordered to lead a small cavalry in tracking down the Apache chief Ulzana, who has escaped from the San Carlos Indian Reservation and set out on a brutal spree of killing, raping, and pillaging with a war party under his command. Aiding McIntosh is Apache scout Ke-Ni-Tay; the two men forge a rapport that leads McIntosh to reevaluate his own prejudices about Native Americans and white colonization of the Great Frontier.

**–Sunday, June 17 at 6:45,  
Wednesday, June 20 at 9:00,  
and Saturday, June 23 at 4:45.**

### Jack Smight DAMNATION ALLEY

1977, 91 minutes, 35mm. With Jan-Michael Vincent, George Peppard, Dominique Sanda, Paul Winfield, and Jackie Earle Haley.

Adapted from Robert Zelazny's sci-fi novel, DAMNATION ALLEY begins with Nuclear Armageddon and the outbreak of World War III. A group of Air Force officers travels across a perpetually stormy landscape in search of a mysterious radio signal (and the hope of finding more survivors); along the way they are forced to fend for their lives in skirmishes with shotgun-wielding lunatics and monstrous mutant cockroaches. At once a wild anti-bomb parable and a lucid critique of the Arms Race, this film was undeservingly obscured by the shadow of STAR WARS.

**–Sunday, June 17 at 9:00 and  
Saturday, June 23 at 7:00.**

## NORMAN WEXLER:

### John Avildsen JOE

1970, 107 minutes, 35mm. With Peter Boyle and Susan Sarandon.

A cultural phenomenon upon its release in 1970, but rarely-screened since, JOE represented the first produced screenplay by Norman Wexler, who at the time was a middle-aged ad-copywriter. Channeling the political paranoia of the time, JOE is a nightmare vision of the class- and generation-divide in the late-60s/early-70s, featuring Susan Sarandon (in her first professional acting role) as a drug-addled hippie whose well-to-do father, in a fit of rage, murders her boyfriend, before wandering into a bar where he meets the racist, hippie-hating, foul-mouthed steamfitter Joe (Peter Boyle, in a star-making performance). Joining forces, these two upstanding citizens embark on an odyssey that concludes in carnage. Savagely dividing audiences, the film was screened around the clock in some New York theaters, with audience members shouting back at the screen, as Joe became both laughable enemy and virtuous hero.

**–Monday, June 18 at 7:00,  
Thursday, June 21 at 9:15,  
and Sunday, June 24 at 4:30.**

### John Badham SATURDAY NIGHT FEVER

1977, 118 minutes, 35mm. With John Travolta and Karen Lynn Gorney.

At long last, SATURDAY NIGHT FEVER comes to Anthology! Though it can hardly be described as a neglected film, today it may be more recognized than actually watched. In any case, it's a classic example of 70s commercial cinema, of a time when even many mainstream films displayed a palpable sense of working-class lives, of real-world texture and detail. Depicting the disco as a place where Travolta's Tony Manero is able to escape the constriction and limitations of his Bay Ridge existence, SATURDAY NIGHT FEVER focuses equally on what Tony escapes to and what he escapes from, on the liberation he experiences on the dance floor and the desperation of his daily life. It's hugely entertaining but also surprisingly moving.

**–Monday, June 18 at 9:15 and  
Thursday, June 21 at 6:45.**

## SPECIAL SCREENING! 2 BY GREGORY MARKOPOULOS

Anthology is overjoyed to present this very rare screening of two masterpieces by the incomparable Gregory Markopoulos. One of the key figures of the New American Cinema Group, and arguably among the greatest cinematographers, colorists, and editors in the history of the medium, Markopoulos alternated between ambitious avant-garde feature films and short works of a breathtakingly crystalline perfection. This screening encompasses films made in both modes: the Aeschylus-inspired ILLIAC PASSION and the gem-like short film BLISS.

Please note: Anthology co-founder and Princeton professor P. Adams Sitney will give a talk on Markopoulos's vision on Thursday, April 5 at 6:30 in the James Gallery, the Graduate Center, CUNY (365 Fifth Avenue between 34th and 35th Streets). Free and open to the public. See [centerforthehumanities.org](http://centerforthehumanities.org) for details.

Very special thanks to Temenos Archive, Robert Beavers, Rebekah Rutkoff, and the Center for the Humanities at the Graduate Center, CUNY.

### THE ILLIAC PASSION

1964-67, 92 minutes, 16mm. With Richard Beauvais, Taylor Mead, Tally Brown, Gerard Malanga, Jack Smith, Andy Warhol, Paul Swan, Gregory Battcock, and Gregory Markopoulos.

Reflecting Markopoulos's fascination with Greek mythology and culture, this visionary interpretation of Aeschylus's PROMETHEUS UNBOUND is one of his greatest achievements. Featuring appearances from a whole constellation of underground film and art world luminaries – including Andy Warhol, Jack Smith, art critic Gregory Battcock, Gerard Malanga, and Taylor Mead (who will be here at Anthology for his own screening the day after this program – see page 6 for more details) – THE ILLIAC PASSION is a contemporary reimagining of the classical realm, with a soundtrack consisting of excerpts from Bartók and Markopoulos's own stylized reading of Aeschylus's text.

"For a viewer seeing this extravagant ode to creation some thirty years after its making, the film's most plangent moments involve Markopoulos's affectionate casting of friends as mythical figures – Andy Warhol's Poseidon pumping on an Exercycle above a sea of plastic, Taylor Mead's Demon leaping, grimacing, and streaming vermilion fringes, and [Jack] Smith's bohemian Orpheus, spending a quiet afternoon at home with Eurydice." –Kristin M. Jones

Followed by:

**BLISS** (1967, 6 minutes, 16mm)

Made soon after Markopoulos moved to Europe, BLISS is a lyrical study of the interior of the Church of St. John on the island of Hydra, shot using only available light and, miraculously, edited entirely in-camera.

**–Wednesday, April 4 at 7:30.**



# SPECIAL SCREENINGS – APRIL



Slide by Hollis Frampton



SOME INFORMATION



FROM ME TO YOU

## SINGLE FRAME: THE SLIDES OF HOLLIS FRAMPTON

This edition of **SINGLE FRAME** (our ongoing series highlighting slide projections) sheds light on the 35mm slides left behind by filmmaker, photographer, writer, and teacher Hollis Frampton. The subject of a brand new Blu-ray/DVD release from Criterion, Frampton produced a remarkable body of work across many different mediums in his all-too-brief career. Some projects that he began were never completed at the time of his death in 1984 at age 48, and others were only ever tentative ideas awaiting further development. Anthology's Frampton collection contains multiple bins of curiously organized slides, and while these are definitely not finished works, they perhaps offer us a better understanding of Frampton's unique working process. We are happy to have Frampton scholars Ken Eisenstein and Michael Zryd on hand to help provide some background and context for these beautiful and beguiling images.

A **HOLLIS FRAMPTON ODYSSEY** will be released by the Criterion Collection on April 10; for more info visit: [www.criterion.com](http://www.criterion.com).

**–Saturday, April 7 at 7:15.**

## YUGOSLAV EXPERIMENTAL CINEMA

Experimental cinema has had a rich and dynamic existence in the socialist Yugoslavia. It developed steadily starting in the late 1950s, largely in the context of a vibrant network of amateur cine-clubs, and through fertile cross-pollination with avant-garde tendencies in visual and performative arts, especially the so-called New Art Practices of the 1960s and 70s. The Yugoslav experimental film scene was poly-centric but integrated. The cine-clubs provided filmmakers with resources to practically test their often strikingly innovative and daring ideas. Festivals, competitions, national and international programs of avant-garde cinema were held in different parts of the country (GEFF in Zagreb, MAFAP in Pula, Alternatives in Belgrade, and more), showcasing a range of personal poetics, formal approaches, and individual and collaborative modes of production.

This program – organized on the occasion of the publication of Pavle Levi's new book, **CINEMA BY OTHER MEANS** (Oxford University Press) – presents some highlights from the history of experimental film in the formerly Yugoslav lands. Many of the works included here have never before been screened in the U.S.

Pavle Levi will be here in person to present the program.

We are grateful to the following for their help and support: Miodrag Milošević, Hrvoje Turković, Jurij Meden, Shannon McLachlan, Željko Radivoj, Bojana Piškur, Mark Urbanek, Tijana Petrović, Davorin Marc, Miroslav Bata Petrović, Amir Muratović, and Vanja Hraste.

The original formats are listed below; however, due to the fragile and often unique nature of most of these films, they will be screened on video.

**Tomislav Gotovac THE MORNING OF A FAUN** (1963, 7 minutes, 16mm)

**Tomislav Gotovac CIRCLE (JUTKEVICH-COUNT)** (1964, 7 minutes, 16mm)  
Gotovac is a figure of seminal importance in the history of Yugoslav cinema. He was a versatile filmmaker, conceptual and performance artist, and a hardcore cinephile. This program features two of Gotovac's key (proto-)structural works built, respectively, around the fixed and the grating camera's field of vision.

**Mihovil Pansini K-3, OR CLEAR SKY WITHOUT A CLOUD**

(1963, 3 minutes, 16mm)

This short is a prime example of the "antifilm" tendency, which developed in the early 1960s and became one of the defining tropes of Yugoslav experimental cinema.

**Ivan Martinac I'M MAD** (1967, 5 minutes, Super-8mm)

"Space is never primary in the film. Time is. ... Therefore, it is also not the event but the cut that is primary." –I.M.

**Ana Nuša Dragan SOME INFORMATION** (1968, 2 minutes, 8mm)

A string of self-sufficient images, records of events and situations involving the filmmaker. Nuša Dragan's interest was in casting diverse social and communication processes as so many types of cinematic relations.

**Slobodan Šijan HANDMADE** (1971, 1.5 minutes, 8mm)

This is a rugged artisanal miniature, a vibrant piece of raw film matter from a filmmaker whose career has successfully unfolded on parallel tracks – in the realm of experimental art, as well as in the mainstream of feature-length narrative cinema.

**Ivica Matić CLASSIFIEDS (IN MEMORIAM)** (1971, 6 minutes, 16mm)

A provocative and disturbing film, edited as if under the sign of Freud's claim that the unconscious "knows no contradictions."

**Vladimir Petek ENCOUNTERS** (1963, 5 minutes, 35mm)

Petek's extravagant cinematic portrait of a young woman is grounded in extensive interrogation of the nature of the medium.

**Miodrag Tarana & Mirko Avramović FROM ME TO YOU**

(1972, 3.5 minutes, 8mm)

A playful exchange involving two cameras.

**Nikola Djurić THE RAVEN** (1973, 5 minutes, 16mm)

This lyrical exercise in bird-watching developed from Djurić's work on a

self-made optical printer.

**Radoslav Vlatić MARINELA** (1974, 4 minutes, 16mm)

Vlatić's films are shot with much precision and attention to visual detail. In this work, subject matter and cinematographic technique are whimsically matched. While the record spins, the camera incessantly pans across the room.

**Miodrag Milošević LAST TANGO IN PARIS**

(1983, 6 minutes [short version], 16mm)

"This is my attempt to analyze a favorite film. ... I shot it off a television screen. ... It is a Bertolucci film, but cleansed of everything I did not like about it." –M.M.

**Želimir Žilnik INVENTORY** (1975, 9 minutes, 16mm)

A political-materialist documentary in the structural mode, made by a veteran of Yugoslav engaged ("black wave") cinema. The film's subject matter is guest-workers in Munich, Germany.

**Davorin Marc BITE ME. ONCE ALREADY**

(1977-80, 1.5 minutes, Super-8mm)

"The effect of teeth on a strip of film." Made by Marc and a group of friends.

**Bojan Jovanović TURMOIL** (1982, 13 minutes, 16mm)

Politics of film form is, quite literally, the subject of Jovanović's exploration. Taking as his starting point some footage of street scenes in early-1980s Kosovo, the filmmaker systematically disrupts the legibility of the image. Flicker, scratching, re-filming (over- and under-exposure), slow motion, frozen/burning frames, and the film losing its loop, all become symptoms of the rising socio-political tensions in the region.

**Miroslav Bata Petrović PURE FILM: MEMENTO OF GEFF**

(1984, 5 minutes, 16mm)

Made some two decades after the idea of "antifilm" was originally elaborated, this playful homage insists on the continued relevance of its impulse toward radical reductionism.

Total running time: ca. 90 minutes.

**–Thursday, April 19 at 7:30.**

# SPECIAL SCREENINGS – APRIL-MAY



ICON EYE



MUSEIC OF THE BODY



ANIMALS OF ART

## SPECIAL SCREENING!

**Tony Lowe**

### ICON EYE

2012, 57 minutes, video.

ICON EYE documents the time young California musicians Cameron Stallones (aka Sun Araw) and M. Geddes Gengras spent in the Portmore neighborhood outside of Kingston, Jamaica collaborating with the astonishing Rastafarian dub reggae vocal group The Congos. ICON EYE is a dream-like companion piece to an album of intergenerational communion and creation. The film, presented here as part of Unsound Festival New York, will be followed by a discussion featuring principal players in the project.

**–Saturday, April 21 at 1:00.**

## SPECIAL BOOK RELEASE EVENT!

### SIX FILMS BY AMY GREENFIELD

Since 1970, Amy Greenfield has been making films about how human motion can be used to express ideas and physical dynamism through cinema. Space, time, and the body are the ingredients of her film and video works, which she has used to make intensely edited experiences for audiences. “Experiences” because the viewer is engaged as an active participant in watching and feeling what happens on screen. In ELEMENT we struggle through a sea of viscous mud with her. In TRANSPORT she and a male partner are lifted aloft on a crumbling hillside. DOWNTOWN GODDESS delves into the mind of a stripper-poet. MUSEIC OF THE BODY emerged from a Fluxus performance at Anthology. WILDFIRE crosses a century of cinema in slow motion, accelerated motion, multiple exposures, digital movement, and more.

This screening marks the publication of the book FLESH INTO LIGHT (Intellect Books/University of Chicago Press), an overview of Greenfield’s career by Anthology’s own Robert Haller. After the screening, both Greenfield and Haller will be here to discuss the book and the films, and a reception will follow.

**ELEMENT** (1973, 12 minutes, 16mm)

**TRANSPORT** (1971, 8 minutes, 16mm)

**BODYSONGS: TOUCH AND CLOSEUP NUDES**

(1979/2012, 8 minutes, video. World premiere!)

**DOWNTOWN GODDESS** (1996, 10 minutes, video)

**MUSEIC OF THE BODY** (2009, 10 minutes, video)

**WILDFIRE** (2002, 11 minutes, 35mm)

Total running time: ca. 65 minutes, plus discussion.

**–Monday, April 30 at 7:00.**

## 3 BY PETER SEMPEL

**May 1-3**

**Filmmaker in person!**

This spring brings a visit from avant-garde documentary portraitist extraordinaire Peter Sempel, who has devoted much of his energy over the past 25 years to filming some of the world’s most important counter-cultural figures, including Nick Cave, Blixa Bargeld, Nina Hagen, Allen Ginsberg, Lemmy, and Anthology’s founder and Artistic Director Jonas Mekas. For this three-evening program, Peter will be presenting his portrait of Butoh dancer Kazuo Ohno (JUST VISITING THIS PLANET), a documentary on flamenco (FLAMENCO MI VIDA), and his most recent feature ANIMALS OF ART, a kaleidoscopic survey of many important figures in the art and music worlds.

### ANIMALS OF ART / DIE AMEISE DER KUNST

2011, 94 minutes, video.

In his new film, Sempel documents over 50 people from the worlds of music and art, including Jonathan Meese, Daniel Richter, Bazon Brock, Blixa Bargeld, Neo Rauch, Jonas Burgert, Georg Baselitz, Raha Raissna, and others. Conceived of as a “music painting composition”, the film features Einstürzende Neubauten, Yello, Spooky Tooth, Abwärts, Goldene Zitronen, Antony & The Johnsons, and Peter Broetzmann, alongside pieces by Schubert, Mozart, and Bach, not to mention flamenco. The film, inspired by the artist Jonathan Meese, who proclaims the dictatorship of art to the point of self-violation, meanders through various worlds, from the Old Masters (Goya, Manet, Kirchner, and Degas) through to the present day... and features many animals. From Berlin to Art Basel Miami, NY (Bortolami Gallery), Paris, the Everglades, and Yokohama...

**–Tuesday, May 1 at 7:00 and Thursday, May 3 at 6:45.**

### FLAMENCO MI VIDA – KNIVES OF THE WIND / CUCHILLOS DEL VIENTO

2007, 96 minutes, 35mm. Premiered in Spain at the 2008 Bienale de Flamenco, Sevilla.

Flamenco, passion, and life in Andalucía and around the world. This is a personal collage, in ‘cinema-direct’ style, filmed over two years in Andalucía, intertwined with relatives in Cairo, Istanbul, Japan, and India. Puro and Moderno, old and young, beginners, folks, and masters, gitanos, studios, penias, festivals, ferias, in streets, and fields. Matilde Coral: “My Life is Flamenco, masochistic!”

**–Tuesday, May 1 and Wednesday, May 2 at 9:15 each night.**

### JUST VISITING THIS PLANET

1991, 100 minutes, 35mm.

“Kazuo Ohno is a legendary Japanese Butoh dancer. He was born under the sign of the Horse. His motto: ‘If you can’t make it, try! Always try! Do the impossible! Don’t think!’ The film features seven songs from Schubert’s ‘Winterreise’, two of which are performed by Blixa Bargeld. Nina Hagen sings “Ave Maria”, and Jonas Mekas a gypsy song, accompanied by his harmonium. Young Butoh students dance in Ohno’s studio, his kitchen. His son Yoshito and his wife Chie are fascinating in their powerful innocence. Kazuo Ohno brings hope in the chaos of this world. But sometimes ‘Be free!’ is frightening.” –BERLINALE

**–Wednesday, May 2 at 7:00 and Thursday, May 3 at 9:00.**

# SPECIAL SCREENINGS – MAY



Cecil Taylor (Photo by Peter Gannushkin / DOWNTOWNMUSIC.NET)

## SPECIAL EVENT! FILMS FROM NEW YORK'S VAULT III: ARCHIVES GO TO THE MOVIES!

Anthology Film Archives and the Archivists Round Table of Metropolitan New York are excited to collaborate again on a very special one-night program of films from the New York area's diverse community of archives, museums, and libraries. This third annual screening – featuring a singular combination of home movies, documentaries, educational and industrial films, and narrative filmmaking – provides a truly unique opportunity to experience the diversity of the various institutions that care for collections of cultural and historical significance in metropolitan New York. A glimpse into New York's vault! We hope you will join us for this very special screening.

The lineup of films will be announced shortly at [anthologyfilmarchives.org](http://anthologyfilmarchives.org).

**–Thursday, May 10 at 7:30.**

## AUDIO VÉRITÉ: CECIL TAYLOR

Tonight we tip our hats to the unparalleled musical legend of our time, Cecil Taylor. A tireless innovator, poet, and performer who has led the charge of the avant-garde since the 1950s, the titanic Taylor shows no signs of fatigue or decline. Well into his eighth decade, Taylor is as strong and uncompromising as ever, if not more so. A number of Taylor's unique performances have been documented over the years, and tonight we'll present a selection of largely unseen or widely unknown portraits and pieces.

This program is presented in partnership with Issue Project Room, Harlem Stage, and the Jazz Studies Department of Columbia University as part of the "Celebrating Cecil Taylor" festival. Funding for the festival is made possible by NYSCA and the NEA.

**–Tuesday, May 22 at 7:30.**



SAD SONG OF TOUHA

## THREE SHORT FILMS BY ATEYYAT EL ABNOUDY

Presented by ArteEast.

A crucial figure in Egyptian cinema, internationally-acclaimed Ateyyat El Abnoudy belongs to a minority of Egyptian filmmakers who remained dedicated to the documentary genre throughout their entire career. Though she is mostly renowned for her feminist feature-length films from the 1980s onwards, including *PERMISSIBLE DREAMS* (1983), *GIRLS STILL DREAM* (1995), and *DAYS OF DEMOCRACY* (1996), this program presents three of El Abnoudy's earlier works. Made within the boundaries of a budding genre, these three films demonstrate El Abnoudy's early experimentation, and illustrate her subtle visual language and unobtrusive approach to capturing mundane daily activities performed by the working class in both rural and urban settings during the 1970s. All three are masterpieces of observational documentary filmmaking.

The screening will be followed by a recorded interview with Ateyyat El Abnoudy!

This program is presented as part of ArteEast's series *MAKING THE REAL: PRACTICES OF DOCUMENTATION*; for more info, visit: [www.arteeast.org](http://www.arteeast.org).



All films are in Arabic with English subtitles.

**HORSE OF MUD** (1971, 12 minutes, 16mm-to-video, b&w)

In one of her earliest and most poignant works, El Abnoudy examines the primitive process of brick-making, revealing the monotonous choreography of a nonetheless meaningful social task.

**SAD SONG OF TOUHA**

(1972, 12 minutes, 16mm-to-video, b&w)

El Abnoudy's second film is a fascinating portrait of Egyptian street performers. The filmmaker captures the essence and unique quality of this subculture unified as much by the performers' talents as their marginal social stature, while reflecting on the notions of performance, showmanship, and artistry.

**THE SANDWICH** (1975, 12 minutes, 16mm-to-video, b&w)

As children play and help prepare a meal, we witness everyday life in a small rural town that seems to have escaped the passage of time – an illusion that is shattered in the film's final frames.

Total running time: ca. 60 minutes.

**–Wednesday and Thursday, May  
23 & 24 at 7:30 each night.**



CULTURES OF RESISTANCE

## SPECIAL SCREENING!

Iara Lee

## CULTURES OF RESISTANCE

2011, 73 minutes, video. In English, Arabic, Burmese, Xhosa, Farsi, French, Hebrew, Portuguese, Spanish, and Vietnamese with English subtitles.

In 2003, on the eve of the Iraq War, acclaimed filmmaker Iara Lee embarked on a journey to better understand a world increasingly embroiled in conflict and, as she saw it, heading for self-destruction. After several years, traveling over five continents, she encountered growing numbers of people who committed their lives to promoting change. From Iran, where graffiti and rap became tools in fighting government repression, moving on to Brazil, where musicians reach out to slum kids and transform guns into guitars, and ending in Palestinian refugee camps in Lebanon, where photography, music, and film have given a voice to those rarely heard, *CULTURES OF RESISTANCE* explores how art and creativity can be ammunition in the battle for peace and justice.

Anthology is proud to present this feature-length documentary, a film produced by Caipirinha Productions. Ultimately, the film's philosophy became part of a larger initiative, also called Cultures of Resistance (CoR). Founded on the conviction that culture and education are crucial components of the struggle to oppose war and promote peace, justice, and sustainability, the CoR Network was established as a global solidarity foundation. Together, these entities work to support a far-reaching collection of activists and agitators, educators and artists, insurgent musicians, vanguard gardeners, gourmards, and guerrilla filmmakers. For more info, visit: [www.culturesofresistance.org](http://www.culturesofresistance.org).

**–Saturday, May 26 at 7:30.**



# SPECIAL SCREENINGS – MAY-JUNE



*BELLEFONT 31!*



*THE BLACK AND THE GREEN*

## SOLUS

An independent film collective and platform for filmmakers working in Super-8mm, 16mm, 35mm, DV, and HD, SOLUS has the dual aim of showing Irish short and avant-garde films abroad and international short and avant-garde films in Ireland. The collective has provided programs for international exhibition in New York, St. Petersburg, Marseilles, Mauritania, Trinidad, Cairo, Tunis, and Luxor.

In 2009, SOLUS produced the Irish/Arabian Avant-Garde Film Tour which brought the work of over 20 filmmakers and artists from Muslim and Arabic-speaking countries to 8 venues around Ireland, running concurrently with the screening of work by 15 emerging and established Irish and international filmmakers in three North African venues. In 2008/09, SOLUS curated programs of new shorts from the Balkans, North Africa, Egypt, and the U.S. for Dublin Electronic Arts Festival (D.E.A.F.).

The three programs we'll be presenting at Anthology represent the impressive range of projects SOLUS is responsible for.

For more info, visit: [www.moiratierney.net/solus.htm](http://www.moiratierney.net/solus.htm).

Special thanks to Moira Tierney and Alan Lambert.

### PROGRAM 1

This is a program that samples international strategies of re-thinking city living, reclaiming territories, negotiating urban spaces, and perceiving the relationships they create. The show includes films from Egypt, Ireland, Mauritania, Senegal, and the U.S., including an Irish-Mauritania co-production (the first ever, to our knowledge!). Special mention goes to the Maison des Cinéastes in Nouakchott, Mauritania ([www.lamaisondescineastes.org](http://www.lamaisondescineastes.org)), and to our friends in Alexandria, Egypt, whose online videos kept us up-to-date during the recent, fantastic Arab Spring.

**Ronan Coyle CHRYSALIS**

(Ireland, 2009, 2 minutes, video)

**Rubberbandits HORSE OUTSIDE**

(Ireland, 2010, 4 minutes, video)

**Les filles du bled KO MI DEBO**

(Mauritania, 2009, 4 minutes, video)

**Alan Lambert OUROBOROS II**

(Ireland, 2007-11, 2 minutes, video)

**Ahmed Talek Ould Taleb Lehiar**

**LA-BAS DANS LA CAPITALE**

(Mauritania, 2008, 3 minutes, video)

**Ahmed Ghoneimy THE GOOD BOY**

(Egypt, 2009, 7 minutes, video)

**Hugh McGrory MAZE**

(Ireland, 2003, 3 minutes, Super-8mm/video)

**Felix Samba N'diaye LES MALLÉS**

(Senegal, 1989, 14 minutes, 16mm)

**Moira Tierney NOUAKCHOTT ROCKS**

(Ireland/Mauritania, 2010, 21 minutes, Super-8mm/video)

Total running time: ca. 65 minutes.

**–Friday, May 25 at 7:30.**

### PROGRAM 2: CHILDRENS' FILMS

The first four of these films were shot during Super-8mm workshops given by the Film Flamme association in Marseille and by Moira Tierney in Dublin, Fermanagh, and Toulouse. The children were at total liberty to proceed as they desired; adult input consisted of technical support and post-production (the films were primarily edited in-camera; post production consisted of assembling the images and sound according to the childrens' instructions). The fifth film was shot by children in the Gaeltacht (Irish-speaking area) of County Cork, Ireland, during a workshop led by Donal O'Céilleachair.

**LA DREAM TEAM** (2007, 3 minutes, Super-8mm)

**LIBERTY KIDS** (2006, 5 minutes, Super-8mm)

**BELLEFONT 31!** (2011, 20 minutes, Super-8mm)

**COLLECTIVE FILM** (2010, 22 minutes, Super-8mm)

**FÉILEACÁN SOLAS** (2008, 5 minutes, 35mm/video)

Total running time: ca. 60 minutes.

**–Saturday, May 26 at 6:15.**

### PROGRAM 3:

**St. Clair Bourne**

**THE BLACK AND THE GREEN**

1983, 45 minutes, video.

This film, one of St. Clair Bourne's most rarely seen, chronicles a fact-finding trip to Belfast made by five American civil rights activists, including the Reverend Herbert Daughtry. Drawing a parallel between the civil rights movement and the troubles in Northern Ireland, the film documents the activists' discovery that many Catholics in Ireland had been influenced by the civil rights movement. As the WASHINGTON POST reported at the time, "In the Belfast ghetto, the delegation members are strangers in a familiar land of crushed tenements, graffiti-stained walls, and heavily armed law officers."

**Reverend Daughtry and Sandy Boyer, both of whom are featured in the film, will be here in person for the screening!**

**–Saturday, May 26 at 8:00.**

## SPECIAL MEMBERS-ONLY SCREENING!

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

**Details for this initial Members-Only screening To Be Announced; visit [anthologyfilmarchives.org](http://anthologyfilmarchives.org) for more details, and to join up!**

**–Tuesday, May 29 at 7:30.**

## THE SECRET LIFE OF...ANTHOLOGY FILM ARCHIVES

A once-in-a-calendar opportunity to take a peek at the teeming hive of creativity hiding behind the scenes at Anthology, thanks to the film- and video-making efforts of AFA's staff, friends, fellow-travelers, and devotees.

**–Saturday, June 30 at 9:00.**

# SPECIAL SCREENINGS – JUNE



KEEP IN TOUCH

## SITE AND SOUND (BLACKOUT/ BLOCKOUT):

### SHORT FILMS FROM STRAUB/HUILLET, PEDRO COSTA, JEAN-CLAUDE ROUSSEAU, AND LUC MOULLET

"The world of sound is much more vast than the visual world," said Jean-Marie Straub. These very different shorts from Europe's old avant-garde all start from a similar concept: a document of a single location over a few days, hours, or minutes, through blocks of time – long, concrete shots, and fluid, shifting soundtracks of sounds just beyond the frame. Each becomes an evocation of phantom stories and events in an everyday place-turned-amphitheater: all the things that could happen in a place either off-screen or beyond the cuts. In these extremely rare, short sketches by four of Europe's most significant filmmakers, the documentary's hard evidence of everyday life becomes a lyricist's – and comedian's – proposition of lives as they might be lived and places as they might be seen.

Special thanks to Pedro Costa, Luc Moullet, Jean-Claude Rousseau, Jean-Marie Straub, Barbara Ulrich, Céline Paini, Ted Fendt, and Andy Rector. Programmed by David Phelps.

### Jean-Marie Straub and Danièle Huillet

#### EUROPA 2005 – 27 OCTOBRE

2006, 14 minutes, video.

A recollection of the suburban power plant where two boys were electrocuted while fleeing the police. "And I Straub, I say to you that it is the police, the police armed by Capital, who kill." Shot by Rousseau.

With:

**JOACHIM GATTI** (2009, 2 minutes, video)

### Pedro Costa

#### OUR MAN / O NOSSO HOMEM

2010, 23 minutes, video.

"I was a good mason. I never made a wall slanted. My boss never had a complaint. One day the work stopped, I lost my benefits. No pension, no welfare. I looked for work everywhere, but nothing. I brought no money home; Suzete threw me out the door."

### Jean-Claude Rousseau

#### KEEP IN TOUCH

1987, 25 minutes, 16mm.

Reminiscences of New York. "I was in New York, at a friend's house. I had a camera, but the place wasn't right, it was too full. Finally, I dared to open a very small door that was rather empty. And there, there was something to see, a frame that I seized." –J.C.R.

With:

**DERNIER SOUPIR** (2011, 2 minutes, video)

**NUIT BLANCHE** (2011, 2 minutes, video)

### Luc Moullet

#### THE BELLY OF AMERICA / LE VENTRE DE L'AMERIQUE

1996, 25 minutes, video.

In search of America in Des Moines, a daylight graveyard that looks like it was built by a rustic Jacques Tati. Possibly Moullet's driest, funniest movie.

Total running time: ca. 95 minutes.

**–Friday, June 29 at 7:30 and Saturday, June 30 at 6:30.**



# Images Festival

Expanding cinema since 1988

**April 12–21, 2012 | Toronto**

[imagesfestival.com](http://imagesfestival.com)

Featuring:

Robert Beavers

Deanna Bowen

Sirah Foighel Brutmann & Eitan Efrat

Lav Diaz

Kevin Jerome Everson

Mike Gibisser

Beatrice Gibson

Chris Kennedy

Laida Lertxundi

Alexandra Navratil

Agnieszka Polska

Sarah Rara/Lucky Dragons

Lucy Raven

Lina Rodriguez

Maki Satake

Rizki Resa Utama



Canada Council  
for the Arts

Conseil des Arts  
du Canada



Canadian  
Heritage

Patrimoine  
canadien



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO



TELEFILM  
CANADA

# 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 fourteen years has screened over 700 features and 2,750 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 now 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 calendar we host the School of Filmmaking at the University of North Carolina School of the Arts.

## NEWFILMMAKERS NY SPECIAL PROGRAM SERIES

Our various Group Screening Series give new filmmakers a chance to reach their audiences. Our NewLatino Series will celebrate its tenth year with its annual Cinco de Mayo program. We also present Middle East NewFilmmakers; a Women Filmmakers Series; 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  
Eric Norcross, New York Video Editor  
Larry Laboe, Los Angeles Director  
Patrick Duncan, Los Angeles Director Emeritus  
Bill Elberg, NewFilmmakers Online Co-Director  
Jessica Canty, NewFilmmakers Online Co-Director

Tel: 323-302-5426

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

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

Edwin Pagan, National Latino Programming  
Moniere, Middle East Programming  
Lili White, Women's Programming  
Eric Leiser, Animation Programming  
Brandon Ruckdashel, Marketing Director  
Barney Oldfield, Executive Producer

*NewFilmmakers  
New York*

## Check [www.newfilmmakers.com](http://www.newfilmmakers.com) for complete program information.

### NEWFILMMAKERS CELEBRATES WRITING, ACTING, FILMMAKING, AND THE OTHER DARK ARTS

—Sunday, April 1, First Shorts Program at 6:00, Second Shorts Program at 7:15, Feature Presentation at 8:45.

### NEWFILMMAKERS WELCOMES THE MONO NO AWARE FILM PROGRAM AND NEWLATINO FILMMAKERS PRESENTS NEW LATINO FILM NIGHT

—Monday, April 2, Special Program at 6:00, Short Film Program at 7:00, Feature Presentation at 8:30.

### NEWFILMMAKERS PRESENTS A MUSIC NIGHT

—Monday, April 2, Documentary Series at 6:00, Short Film Program at 7:00, First Feature at 8:00, Second Feature at 9:30.

### NEWFILMMAKERS PRESENTS INDIAN FILM NIGHT

—Tuesday, April 3, First Documentary Program at 6:00, Second Documentary Program at 7:15, First Feature at 8:15, Second Feature at 9:30.

### NEWFILMMAKERS PRESENTS NEW YORK FILMMAKERS

—Wednesday, April 4, Shorts Program at 6:00, Second Shorts Program at 7:45, Feature Presentation at 9:30.

### A THRILLING FRIDAY NIGHT AT THE MOVIES

—Friday, April 6, Special Program at 6:00, Short Film Program at 7:15, Feature Presentation at 8:30.

### NEWFILMMAKERS PRESENTS NEW ASIAN FILMS

—Sunday, April 8, Documentary Series at 6:00, Shorts Program at 7:30, Second Shorts Program at 8:45, Feature Presentation at 9:45.

### NEWFILMMAKERS PRESENTS COMEDY SHORTS AND THE FEATURE RUMBLESTRIPS

—Monday, April 9, First Shorts Program at 6:00, Second Shorts Program at 7:15, Feature Presentation at 8:45.

### NEWFILMMAKERS PRESENTS ACTION FILMS, BUT BE WARNED, THERE WILL BE BLOOD

—Tuesday, April 10, First Shorts Program at 6:00, Second Shorts Program at 7:00, Third Shorts Program at 8:15, Feature Presentation at 9:30.

### NEWFILMMAKERS WELCOMES BACK THE UNIVERSITY OF NORTH CAROLINA SCHOOL OF THE ARTS

—Wednesday, April 11, Special Program at 6:00, Short Film Program at 8:00, Feature Presentation at 9:45.

### NEWFILMMAKERS PRESENTS ANOTHER DOUBLE FEATURE NITE

—Saturday, April 14, Documentary Series at 6:00, Short Film Program at 7:15, First Feature at 8:30, Second Feature at 10:15.

### NEWFILMMAKERS PRESENTS ANOTHER NIGHT OF FILMS

—Sunday, April 15, First Shorts Program at 6:00, Second Shorts Program at 7:00, Feature Presentation at 8:00.

### NEWFILMMAKERS CELEBRATES EARTH DAY

—Wednesday, April 18, Documentary Series at 6:00, Short Film Program at 7:15, Feature Presentation at 8:45.

### NEWFILMMAKERS WELCOMES THE MIDDLE EAST FILMMAKERS GROUP

Details TBA; visit [www.newfilmmakers.com](http://www.newfilmmakers.com) for updates.

—Wednesday, April 25 at 6:00.



# NEWFILMMAKERS / FESTIVALS

## NEW LATINO FILMMAKERS CELEBRATES CINQUO DE MAYO

Details TBA; visit [www.newfilmmakers.com](http://www.newfilmmakers.com) for updates.

–Wednesday, May 2 at 6:00.

## NEWFILMMAKERS DOUBLE FEATURE NITE

–Tuesday, May 8, Early Short Program at 6:00, Short Film Program at 7:15, Feature Presentation at 8:30.

## NEWFILMMAKERS PRESENTS A DOCUMENTARY ABOUT WINE AND THE NEW FEATURE ‘SOLITARY CHILD’

–Thursday, May 17, Documentary Series at 6:00, Short Film Program at 7:30, Feature Presentation at 9:00.

## NEWFILMMAKERS CELEBRATES THE BEGINNING OF SUMMER

–Wednesday, May 23, Documentary Series at 6:00, Special Program at 7:30, Feature Presentation at 9:15.

## NEWFILMMAKERS PRESENTS ‘MY LIFE AS ABRAHAM LINCOLN’

–Wednesday, May 30, Documentary Series at 6:00, Short Film Program at 7:15, Feature Presentation at 8:30.

## NEWFILMMAKERS PRESENTS TWO ACTION FILMS

–Wednesday, June 6, Documentary Series at 6:00, Short Film Program at 7:15, First Feature at 8:15, Second Feature Presentation at 9:30.

## NEWFILMMAKERS PRESENTS ANOTHER CHRISTIAN SEX NIGHT

–Wednesday, June 13, Documentary Series at 6:00, Short Film Program at 7:45, Feature Presentation at 9:00.

## NEWFILMMAKERS CELEBRATES ALTERNATIVE LIFESTYLES

–Wednesday, June 20, Documentary Series at 6:00, Short Film Program at 7:00, Feature Presentation at 8:45.

## NEWFILMMAKERS GETS READY FOR SUMMER

–Wednesday, June 27, Documentary Series at 6:00, Short Film Program at 8:00, Feature Presentation at 9:45.

## FESTIVALS

### MIGRATING FORMS

May 11-20

The fourth annual MIGRATING FORMS FESTIVAL will present a ten-day program of premieres, retrospectives, and special programs, bringing artists from a broad range of venues – festivals, biennials, microcinemas, galleries, etc. – into the common context of the cinema.

**Complete program information will be available in April at: [migratingforms.org](http://migratingforms.org)**

### THE BICYCLE FILM FESTIVAL

June 29-July 1

The Bicycle Film Festival is a celebration of bicycles through film, art, and music. Anthology Film Archives is the birthplace of the Bicycle Film Festival and has been its home in New York for the past 12 years. Now in over 25 cities worldwide, there is nothing like the BFF.

**For more info, please visit: [www.bicyclefilmfestival.com](http://www.bicyclefilmfestival.com)**

## NEW AFA TICKET PRICES (BUT NOT ALL NEW)

It's come time for a modest hike in Anthology's ticket prices. We're committed to remaining the **most affordable repertory cinema in New York City**, but our general admission pricing has fallen far behind the other theaters in town, a gap that makes it difficult for us to sustain our ambitious programming. So, come July 1st, we'll be making a slight change to our pricing structure: general admission and student/senior tickets will increase one dollar, to \$10 and \$8 respectively.

**BUT THERE'S GOOD NEWS:** general admission to Essential Cinema programs will still cost only \$8. **And even better news:** membership fees won't change and member tickets will remain at \$6, **MAKING MEMBERSHIP AT ANTHOLOGY A BETTER DEAL THAN EVER!**

Become a member now and see Essential Cinema programs for free, and all other screenings for a price that'll take you back to when Anthology first opened more than 40 years ago!



# APRIL-JUNE 2012 INDEX

6 ½ x 11, June 4, p. 11

ACCOMPANIMENT, THE, May 3, 5, p. 9

ALDRICH, ROBERT, June 17, 20, 23, p. 24

ALMODÓVAR, PEDRO, April 7, 8, 13, p. 21

ANA, June 24, p. 14

ANCHORITE, THE, April 6, 10, p. 20

ANGER, KENNETH, April 7, p. 2

ANIMALS OF ART, May 1, 3, p. 26

ARCHIVISTS ROUND TABLE OF METROPOLITAN  
NEW YORK, May 10, p. 27

ARREBATO, April 8, 13, p. 21

AUDIO VÉRITÉ, May 22, p. 27

AVILDSSEN, JOHN, June 18, 21, 24, p. 24

BADHAM, JOHN, June 18, 21, p. 24

BAILLIE, BRUCE, April 12, p. 2

BEAUTY AND THE BEAST, May 18-20, p. 3

BEAUTY FROM NIVERNAIS, THE, June 2, p. 11

BENE, CARMELO, June 26-29, p. 7

BICYCLE FILM FESTIVAL, THE, June 29-July 1, p. 31

BLACK AND THE GREEN, THE, May 26, p. 28

BLONDE COBRA, June 16, p. 4

BLOOD OF A POET, THE, May 18, 19, p. 3

BOURNE, ST. CLAIR, May 26, p. 28

BRACKMAN, JACOB, June 15, 19, p. 23

BRADDOCK CHRONICLES, THE, June 9, 12, p. 12

BRAKHAGE, STAN, April 14, 15, 22, p. 2-3

BREER, ROBERT, April 29, p. 3

BROUGHTON, JAMES, June 13, p. 4

BUBA, TONY, June 8-12, p. 12

BUÑUEL, LUIS, May 26, 31, June 21, p. 3-4

CAIN, JESSE, May 10-16, p. 5

CAPRICCI, April 26, 28, p. 7

CÁRDENAS, ISRAEL, April 20-26, p. 5

CARLINO, LEWIS JOHN, June 16, 22, p. 23

CAVALCANTI, ALBERTO, June 17, p. 4

CHANGE OF LIFE, June 24, p. 14

CHAPLIN, CHARLES, May 27, p. 3

CHATTERTON, ROBERT WADE, April 5, p. 6

CLAIR, RENÉ, June 21, p. 4

COCTEAU, JEAN, May 18-20, p. 3

COEUR FIDÈLE, June 2, 7, p. 11

CONRAD, TONY, June 16, p. 4

CORDEIRO, MARGARIDA, June 22-28, p. 13-14

CORNELL, JOSEPH, May 9, 10, p. 4

COSTA, PEDRO, June 23, 25, 29-30, p. 14, 29

CROCKWELL, DOUGLASS, April 12, p. 2

CULTURES OF RESISTANCE, May 26, p. 27

DALÍ, SALVADOR, May 26, June 21, p. 3-4

DAMNATION ALLEY, June 17, 23, p. 24

DEPUTY, THE, April 7, 10, p. 20

DISENCHANTMENT, April 7, 11, p. 20

DOG STAR MAN, April 14, p. 2

DON GIOVANNI, April 26, 28, p. 7

DOUBLE AMOUR, LE, June 3, p. 11

DOUGHERTY, CECILIA, April 20-21, p. 18

EASTMAN, CAROLE, June 16, 24, p. 23

EGGELING, VIKING, June 17, p. 4

EL ABNOUDY, ATEYYAT, May 23-24, p. 27

EL SUR, April 8, 12, p. 21

ENTR'ACTE, June 21, p. 4

EPSTEIN, JEAN, June 1-7, p. 10-11

ERICE, VICTOR, April 8, 12, p. 21

ESSENTIAL CINEMA, ongoing, p. 2-4

FALL OF THE HOUSE OF USHER, THE, June 4, 7, p. 11

FIESCHI, JEAN-ANDRÉ, May 3-6, p. 9-10

FINIS TERRAE, June 5, 6, p. 11

FIVE EASY PIECES, June 16, 24, p. 23

FLAMENCO MI VIDA, May 1, 2, p. 26

FLEISCHER, RICHARD, June 17, 20, 23, p. 23-24

FLEISCHNER, BOB, June 16, p. 4

FLICKER, THE, June 16, p. 4

FRAKER, WILLIAM A. June 16, 22, p. 23

FRAMPTON, HOLLIS, April 7, p. 25

FRANKENHEIMER, JOHN, June 16, 22, p. 23

FREIDRICH, CHAD, June 15, 17, p. 22

GAME OF TRAVELS, THE, May 3, 5, p. 9

GIRL IN SUMMER, A, June 23, 28, p. 13

GLORIA, June 25, p. 14

GODARD, JEAN-LUC, May 3, 5, p. 9

GOSS, JACQUELINE, May 9-16, p. 5

GREENFIELD, AMY, April 30, p. 26

GUZMÁN, LAURA AMELIA, April 20-26, p. 5

HELLMAN, MONTE, June 16, 24, p. 23

HUILLET, DANIELLE, June 29-30, p. 29

ICON EYE, April 21, p. 26

ILLIAC PASSION, THE, April 4, p. 24

JACOBS, KEN, June 16, p. 4

JAIME, June 23, 27, p. 13

JARMUSCH, TOM, June 15, 16, p. 22

JEAN EPSTEIN, YOUNG OCEANS OF CINEMA,  
June 5, p. 11

JEAN GENTIL, April 20-26, p. 5

JOE, June 18, 21, 24, p. 24

JUST VISITING THIS PLANET, May 2, 3, p. 26

KING OF MARVIN GARDENS, June 15, 19, p. 23

L'ÂGE D'OR, May 26, p. 3

LABYRINTH OF PASSION, April 7, 13, p. 21

LAND WITHOUT BREAD, June 21, p. 4

LAST RUN, THE, June 17, 20, 23, p. 23-24

LEE, IARA, May 26, p. 27

LES AVENTURES DE ROBERT MACAIRE, June 3,  
p. 11

LIGHTNING OVER BRADDOCK, June 8, 11, p. 12

LION DE MOGOLS, LE, June 2, p. 11

LOS OLVIDADOS, May 31, p. 4

LOWE, TONY, April 21, p. 26

LYON, DANNY, May 6-7, p. 6

MAKING OF 'A SUMMER'S TALE', THE, May 4, 5,  
p. 10

MANUELA, April 6, 9, p. 20

MARKOPOULOS, GREGORY, April 4, p. 24

MARTIN, June 9, 11, p. 12

MAUPRAT, June 3, p. 11

MEAD, TAYLOR, April 4, 5, p. 6, 24

MEKAS, JONAS, April 13-15, May 2, 3, p. 5, 26

MEMBERS-ONLY SCREENING, May 29, p. 28

MIGRATING FORMS, May 11-20, p. 31

MILLER, JONATHAN, June 14, 16, p. 22

MOSSO MOSSO (JEAN ROUCH AS IF...), May 4, 6,  
p. 10

MOULLET, LUC, June 29-30, p. 29

MOYLE, ALLAN, June 15, 19, p. 23

MY MARS BAR MOVIE, April 13-15, p. 5

NEEDLE, THE, April 9, 12, p. 21

NELSON, ROBERT, April 27-29, p. 8

NEW YORK WOMEN IN FILM AND TELEVISION,  
April 24, May 29, June 26, p. 20

NEWFILMMAKERS, ongoing, p. 30-31

NIGER, NEW IMPRESSIONS OF AFRICA, May 4, 6, p. 10

NINETTO THE MESSENGER, May 3, 6, p. 9

NO PETS, June 8, 10, p. 12

O SANGUE, June 23, 25, p. 14

OBSERVERS, THE, May 10-16, p. 5

OCAÑA: AN INTERMITTENT PORTRAIT, April 8, 11,  
p. 21

OLIVEIRA, MANOEL DE, June 22, p. 13

ONE HAMLET LESS, April 27, 29, p. 7

ORPHEUS, May 19, 20, p. 3

OUR LADY OF THE TURKS, April 28, 29, p. 7

PASOLINI L'ENRAGÉ, May 3, 6, p. 9

PASSION IN A SEASIDE SLUM, April 5, p. 6

PASTEUR, June 1, p. 11

PEPI, LUCI, BOM..., April 7, 8, p. 21

PICABIA, FRANCIS, June 21, p. 4

PITTSBURGH TRILOGY, THE, April 15, p. 2

PONS, VENTURA, April 8, 11, p. 21

PRUITT-IGOE MYTH, THE, June 15, 17, p. 22

QUICK BILLY, April 12, p. 2

RAFELSON, BOB, June 15, 16, 19, 24, p. 23

RAPTURE, April 8, 13, p. 21

RED INN, THE, June 1, p. 11

REFLECTION OF FEAR, A, June 16, 22, p. 23

REIS, ANTÓNIO, June 22-28, p. 13-14

REQUIEM FOR DETROIT?, June 14, 17, p. 22

RIEN QUE LES HEURES, June 17, p. 4

RITE OF SPRING, June 22, p. 13

ROCHA, PAULO, June 24, p. 14

ROHMER, ERIC, May 4, 5, p. 10

ROMERO, GEORGE, June 9, 11, p. 12

ROSE OF SAND, June 23, 27, p. 13

ROSE, PETER, May 30-31, p. 19

ROUGH, JEAN, May 4, 6, p. 10

ROUSSEAU, JEAN-CLAUDE, June 29-30, p. 29

SA TÊTE, June 4, p. 11

SALOMÉ, April 27, 29, p. 7

SANDRA, May 5, 6, p. 10

SATURDAY NIGHT FEVER, June 18, 21, p. 24

SCHNEIDER, JAMES JUNE, June 5, p. 11

SECONDS, June 16, 22, p. 23

SECRET LIFE OF AFA, THE, June 30, p. 28

SEMPEL, PETER, May 1-3, p. 26

SERRA, M.M., June 14, p. 19

SHARP, ALAN, June 17, 20, 23, p. 23-24

SHOOTING, THE, June 16, 24, p. 23

SINGLE FRAME, April 7, p. 25

SMIGHT, JACK, June 17, 23, p. 24

SOLUS, May 25-26, p. 28

SOMETIMES CITY, June 15, 16, p. 22

SONGS 1-14, April 15, p. 2

STRAUB, JEAN-MARIE, June 29-30, p. 29

STRUGGLES IN STEEL, June 10, 12, p. 12

TAKING BACK DETROIT, June 14, 16, p. 22

TAYLOR, CECIL, May 22, p. 27

TEMPLE, JULIEN, June 14, 17, p. 22

TESTAMENT OF ORPHEUS, THE, May 20, p. 3

TEXT OF LIGHT, THE, April 22, p. 3

THIS SIDE OF RESURRECTION, June 24, 28, p. 14

THREE-SIDED MIRROR, THE, June 4, 7, p. 11

TIGHTEN YOUR BELTS, BITE THE BULLET,  
June 14, 16, p. 22

TIMES SQUARE, June 15, 19, p. 23

TRÁS-OS-MONTES, June 22, 26, p. 13

ULZANA'S RAID, June 17, 20, 23, p. 24

UN CHIEN ANDALOU, June 21, p. 4

VISCONTI, LUCHINO, May 5, 6, p. 10

VOICES FROM A STEELTOWN, June 10, 12, p. 12

WEXLER, NORMAN, June 18, 21, 24, p. 24

YUGOSLAV EXPERIMENTAL CINEMA, April 19, p. 25

ZIMMERMAN, VERNON, April 5, p. 6

ZULUETA, IVÁN, April 8, 13, p. 21

# PURCHASE GREAT ART AND HELP ANTHOLOGY!

This spring newly editioned works will be available from Martin Puryear, Martha Colburn, Robert Polidori, Shingo Francis, and John Baldessari!

Your purchase of these wonderful artworks will contribute greatly to sustaining Anthology in 2012 and beyond.

**For more information  
please call: 212-505-5181 x11  
or email:  
john@anthologyfilmarchives.org**

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

Take advantage of Anthology's recent screen and sound system upgrades, and check out the new video projector in our Courthouse Theater!

- 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.
- Each theater has a lobby that is ideal for receptions, information tables, merchandise, etc.

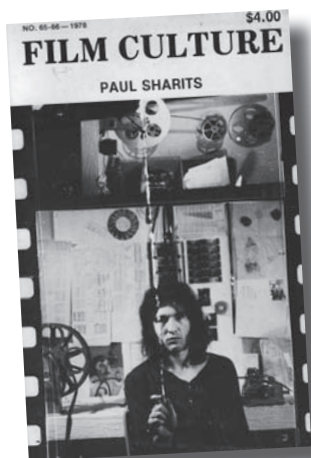
Courthouse Theater: 187 seats / \$300 per hour  
Maya Deren Theater: 74 seats / \$250 per hour

We have the best rates in the city and the most flexibility to meet your needs!

TO BOOK YOUR EVENT: call Tim at (212) 505-5181 ext.15  
or email: tim@anthologyfilmarchives.org

## READ UP:

New and historical publications are available for purchase at the box office...



As well as DVDs and new AFA merchandise!

## MEMBERSHIP AT ANTHOLOGY

**PLEASE NOTE:** ANTHOLOGY'S GENERAL ADMISSION TICKET PRICES WILL BE GOING UP IN JULY, BUT NOT OUR MEMBER TICKET PRICES OR MEMBERSHIP FEES!

### MEMBERSHIP LEVELS:

Individual	\$60
Student (w/ ID)	\$40
Senior (65+)	\$40
Dual	\$90
Contributor	\$125
Donor	\$250
Sponsor	\$500
Preservation Donor	\$1000

### BENEFITS:

- Free admission to all Essential Cinema screenings
- Reduced admission to all regular programs-members pay only \$6!
- Reservation privileges for you and a guest
- Plus more!

**SAVE MONEY! HELP ANTHOLOGY!! JOIN TODAY!!!**

ONLINE: [anthologyfilmarchives.org/support](http://anthologyfilmarchives.org/support)

BY PHONE: (212) 505-5181 x10

BY MAIL: Membership / Anthology Film Archives /  
32 Second Ave / New York, NY 10003





**32 Second Avenue  
New York, NY 10003**

***Dated Material***

---

## ABOUT ANTHOLOGY FILM ARCHIVES

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

### BRIEF HISTORY OF THE ORGANIZATION

Anthology Film Archives 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.

**Cover artwork by Shingo Francis, 2012, all rights reserved.**

---

### 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 x10.

\$15 Calendar Subscription

\$40 Student/Senior

\$60 Individual

\$90 Dual

\$125 Contributor

\$250 Donor

\$1500 Preservation Donor

\$3000 Archival Donor

\$10,000 Partner

\$50,000 Leadership Circle

---

**FOR SCHEDULE INFO AND MORE: [www.anthologyfilmarchives.org](http://www.anthologyfilmarchives.org)**