AIR TIME
50 YEARS OF ANTHOLOGY FILM ARCHIVES
+ WE’RE EXPANDING!

If you haven’t already heard, Anthology Film Archives is turning 50 years old in 2020! Founded in 1970 by the late Jonas Mekas, Anthology preserves, presents, and promotes independent, avant-garde, and artist-made cinema in the former Second Avenue Courthouse. As we lead up to this milestone year, we’re planning the most significant upgrade to our East Village home since our relocation to 32 Second Avenue in 1988. We’ll be making very necessary improvements and additions to our facility — including a new library, café, rooftop terrace, new film vaults, a new elevator, upgraded mechanical systems, and more — ensuring that Anthology can keep its invaluable collections preserved at the highest standards and accessible to all for years to come. Bone/Levine Architects, known for its work on culturally and historically significant buildings in New York City, has completed the designs for the expansion and we anticipate breaking ground in 2020.

You can find more information about Anthology’s Completion Project and make a donation to the capital campaign here: completionproject.org
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ESSENTIAL CINEMA

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

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

JAMES BROUGHTON, PROGRAM 1
THE POTTERED PSALM 1946, 18.5 min, 16mm. Co-directed by Sidney Peterson.
MOTHER’S DAY 1948, 22 min, 16mm
FOUR IN THE AFTERNOON 1951, 15 min, 16mm
LOONY TOM, THE HAPPY LOVER 1951, 10 min, 16mm

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

Total running time: ca. 70 min.
• Sat, July 13 at 5:30.

JAMES BROUGHTON, PROGRAM 2
THE PLEASURE GARDEN 1953, 38 min, 35mm, b&w
NUPTIAE 1969, 14 min, 16mm

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

Total running time: ca. 75 min.
• Sun, July 14 at 5:30.

JAMES BROUGHTON, PROGRAM 3
THE GOLDEN POSITIONS 1970, 32 min, 16mm

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

TESTAMENT 1974, 20 min, 16mm

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

Total running time: ca. 85 min.
• Sun, July 14 at 7:30.

JAMES BROUGHTON, PROGRAM 4
DREAMWOOD 1972, 45 min, 16mm

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

HIGH KUKUS 1974, 3 min, 16mm

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

Total running time: ca. 55 min.
• Wed, July 17 at 7:30.

Robert Bresson

LES DAMES DU BOIS DE BOLOGNE 1944, 83 min, 35mm, b&w. In French with English subtitles.
Archival print courtesy of the Institut Français.

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

• Fri, July 19 at 6:30, Sat, July 27 at 9:00, and Sun, July 28 at 7:00.

Robert Bresson

DIARY OF A COUNTRY PRIEST / LE JOURNAL D’UN CURÉ DE CAMPAGNE 1951, 10 min, 16mm. In French with English subtitles.

“Consistent with Bresson’s tendency to confront a spiritual perspective with an indifferent world, DIARY is based on the 1937 novel by Béatrice Biron and is among the few film adaptations of a work of literature to equal its source. Structured in the form of a diary kept by an earnest young priest whose labors to stir the souls of his first parish in a provincial village are met with coldness and hostility, the narrative is both a microcosm of the human condition and a via dolorosa that leads, inevitably, to the protagonist’s death. […] Neither comforting fable nor lofty celebration of pastoral devotion, DIARY is the darkest, most psychologically penetrating movie ever made about a priest and his vocation.” – Tony Pipolo, ARTFORUM

• Fri, July 19 at 8:45, Sun, July 21 at 4:00, and Tues, July 23 at 6:45.
Robert Bresson
Mouchette
1966, 81 min, 35mm, b&w. In French with English subtitles.
Bresson’s second adaptation from Georges Bernanos, MOUCHETTE provides a magnificently unsentimental, heartbreaking portrayal of childhood. Mouchette, for all her charm, never slips into the pathos of Dickens’ children. The joys and terrors of youth are conveyed without condescension.
• Sun, July 21 at 6:30, Mon, July 22 at 9:15, and Sat, July 27 at 7:00.

Luis Buñuel & Salvador Dalí
Un Chien Andalou
1928, 22 min, 35mm, b&w. With English narration.
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 remains the unsurpassed masterpiece of the surrealist cinema.

• Fri, Aug 2 at 7:30 and Mon, Aug 12 at 7:30.

Luis Buñuel & Salvador Dalí
Las Hurdes: Tierra Sin Pan
1932, 28 min, 35mm, b&w. In Spanish with English subtitles.
the opposite.” –Emilio Garcia Riera, FILM CULTURE
validity. However, Buñuel is concerned with exposing classes…then these principles have some universal condition of Spain so ravaged by epidemic poverty that there our worst fantasies find their objective correlative.” –André Bazin, WHAT IS CINEMA

• Fri, Aug 9 at 7:30 and Mon, Aug 12 at 7:30.

Charles Chaplin
The Gold Rush
1925/42, 72 min, 35mm
One of the most celebrated and beloved of all silent films, THE GOLD RUSH features Chaplin’s most distinctive alter-ego, the Little Tramp, as he wins fortune and love in the Yukon. Filled with impressive sight gags and heartrending pathos, the film deserves its reputation as one of the touchstones of modern comedy. This version features Chaplin’s own music and poetic narration, added for the 1942 reissue.
• Fri, Aug 9 at 7:30 and Mon, Aug 12 at 7:30.

Short Films by Charlie Chaplin
“It is stupid to treat Charlie as a clown of genius. If there had never been a cinema he would undoubtedly have been a clown of genius, but the cinema has allowed him to raise the comedy of circus and music hall to the highest aesthetic level. Chaplin needed the medium of the cinema to free comedy completely from the limits of space and time imposed by the stage or the circus arena. […] [The] best Chaplin films can be seen over and over again with no loss of pleasure – indeed the very opposite is the case. It is doubtful a fact that the satisfaction derived from certain gags is inexhaustible, so deep does it lie, but it is furthermore supremely true that comic form and aesthetic value owe nothing to surprise. The latter is exhausted the first time around and is replaced by a much more subtle pleasure, namely the delight of anticipating and recognizing perfection.” –André Bazin, WHAT IS CINEMA

• Fri, Aug 9 at 7:30 and Mon, Aug 12 at 7:30.

Jean Cocteau
La Belle et la Bête
1946, 93 min, 35mm. 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
• Sat, Aug 17 at 4:45.

Jean Cocteau
Orphee / Orphée
1950, 95 min, 35mm. In French with English subtitles.
“Orphée 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.” –Jean Cocteau
• Sat, Aug 17 at 6:15 and Sun, Aug 18 at 6:15.

Jean Cocteau
Beauty and the Beast / La Belle et la Bête
1946, 93 min, 35mm. In French with English subtitles.
“Jean Cocteau’s first full-length movie is perhaps the most sensuously elegant of all filmed fairy tales. As a child escapes from everyday daily 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
• Sat, Aug 17 at 8:30 and Sun, Aug 18 at 4:00.
RARE SCREENING!
Jean Cocteau
THE TESTAMENT OF ORPHEUS / LE TESTAMENT D’ORPHÉE
1959, 83 min, 35mm, b&w. In French with projected English subtitles.
In his last film, Cocteau himself portrays an 18th-century poet who travels through time on a quest for divine wisdom. In a mysterious wasteland, he meets several symbolic phantoms that bring about his death and resurrection. With an eclectic cast that includes Pablo Picasso, Jean-Pierre Leaud, Jean Marais, and Yul Brynner, TESTAMENT OF ORPHEUS brings full circle the journey Cocteau began in THE BLOOD OF A POET, an exploration of the torturous relationship between the artist and his creations.

“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.” –Jean Cocteau
• Sun, Aug 18 at 8:30.

JOSEPH CORNELL
Unless otherwise noted, all the films in this program are silent. With the exception of GNIR REDNOW, all films have been preserved by Anthology Film Archives.
ROSE HOBART ca. 1938, 20 min, 16mm, sound
COTILLION ca. 1940s-1968, 8 min, 16mm. Completed by Larry Jordan.
THE MIDNIGHT PARTY ca. 1940s-1968, 16mm. Completed by Larry Jordan.
THE CHILDREN’S PARTY ca. 1940s-1968, 8 min, 16mm. Completed by Larry Jordan.
CENTURIES OF JUNE 1955, 10 min, 16mm. Photographed by Stan Brakhage.
THE AVIARY 1954, 11 min, 16mm. Photographed by Rudy Burckhardt.
GNIR REDNOW 1955, 5 min, 16mm. Photographed by Stan Brakhage.
NYMPHLIGHT 1957, 8 min, 16mm. Photographed by Rudy Burckhardt.
A LEGEND FOR FOUNTAINS 1957/65, 17 min, 16mm. Photographed by Rudy Burckhardt; completed by Larry Jordan.
ANGEL 1957, 3 min, 16mm. Photographed by Rudy Burckhardt.
“[ROSE HOBART] is a breathtaking example of the potential for surrealistic imagery within a conventional Hollywood film once it is liberated from its narrative causality. […] In Cornell’s later films – both those photographed by Rudy Burckhardt, Stan Brakhage, and Larry Jordan and the collage films which Jordan completed – Joseph Cornell describes the marginal area where the conscious and the unconscious meet. These are films which affirm a sustained present moment in which a quality of reminiscence is implicated.” –P. Adams Sitney, VISIONARY FILM
Total running time: ca. 105 min.
• Mon, Aug 19 at 7:30.

CONNER / CONRAD
Bruce Conner
A MOVIE 1958, 12 min, 16mm
COSMIC RAY 1961, 4 min, 16mm
REPORT 1965, 13 min, 16mm
“Conner stands as a kind of twentieth century Pieter Bruegel. For like the great Flemish master he distorts the visible world in order to penetrate a reality of being rather than appearances; his vision is cosmic in breadth; he deals with some of the most provocative issues, both artistic and otherwise, of his time; and finally, with an evocative ambiguity and painful irony he touches something which we sometimes call the human experience.” –Carl L. Belz, FILM CULTURE
COSMIC RAY and REPORT have been preserved by Anthology through the National Film Preservation Foundation’s Avant-Garde Masters Grant program, funded by The Film Foundation.
Tony Conrad
THE FLICKER 1966, 30 min, 16mm. Preserved by Anthology with funding provided by the National Film Preservation Foundation.
“The FLICKER is a tremendous harnessing of the raw power, the elemental material of the cinematic medium – light itself – to transport the spectator slowly at first, hardly perceptibly, then accelerating, through a non-objective non-abstract world of sheer energy. Time becomes the compelling pulse of white into black and back, space becomes the unbounded expansion and contraction of force; the screen becomes a new sun, the audience its creatures.” –Ken Kelman
Total running time: ca. 65 min.
• Wed, Aug 21 at 7:30.

CAVALCANTI / CROCKWELL / EGGELING
Alberto Cavalcanti
RIEN QUE LES HEURES / NOTHING BUT THE HOURS 1926, 52 min, 35mm
One of the very first “city symphonies,” this film interweaves documentary, experimental, and narrative elements that together provide vivid images of Paris in the mid-1920s. The Brazilian-born Cavalcanti was at the time a central figure of the French avant-garde, but his fascinating career would later find him making pioneering documentaries for John Grierson’s GPO Film Unit in the UK in the 1930s, dramas, noirs, and musicals for Ealing Studios throughout the 1940s, and finally a wide array of films in Brazil, East Germany, France, and Israel in the years before his death in 1982.
Douglas Crockwell
THE LONG BODIES 1949, 6 min, 16mm
GLENS FALLS SEQUENCE 1964, 8 min, 16mm
Both films preserved by Anthology Film Archives.
“The basic idea was to paint continuing pictures on various layers with plastic paint, adding at times and removing at times, and to a certain extent these early attempts were successful.” –Douglas Crockwell
Viking Eggeling
SYMPHONIE DIAGONALE 1924, 9 min, 35mm
“This early experimental short is one of only two films completed by Swedish-born artist Viking Eggeling, who worked in Paris, Milan, and ultimately Germany. It utilizes paper cutouts, tin foil, and frame-by-frame photography to create a playful show in which cubist, even art deco, circles and lines dance – diagonally – across the black screen.” –FACETS
Total running time: ca. 80 min.
• Thurs, Aug 22 at 7:30.

MAYA DEREN
AT LAND 1944, 15 min, 16mm, silent. Photographed by Hella Heyman and Alexander Hammid.
A STUDY IN CHOREOGRAPHY FOR CAMERA 1945, 3 min, 16mm, silent. By Maya Deren and Tailey Beatty.
RITUAL IN TRANSFIGURED TIME 1946, 15 min, 16mm, silent. Choreographic collaboration with Frank Westbrooks. Photographed by Hella Heyman. With Rita Christiani and Frank Westbrooks.
“MESSES is, one might say, almost expressionist; it externalizes an inner world to the point where it is confounded with the external one. AT LAND has little to do with the inner world of the protagonist, it externalizes the hidden dynamics of the external...
world, and here the drama results from the activity of the external world. It is as if I had moved from a concern with the life of a fish, to a concern with the sea which accounts for the character of the fish and its life. And RITUAL pulls back even further, to a point of view from which the external world itself is but an element in an entire structure and scheme of metamorphosis: the sea itself changes because of the larger changes of the earth. RITUAL is about the nature and process of change.” –Maya Deren

Total running time: ca. 55 min.
• Fri, Aug 23 at 7:30.

Alexandr Dovzhenko
ZVENIGORA
1923, 96 min, 35mm, silent. With Russian intertitles; English synopsis available.

Dovzhenko’s second film, attacked by Soviet critics for being so beautifully rendered as to actually lessen its political impact, remains today a “cinematic poem” as the director named it. Episodic, folkloric, and allegorical, it is a mythic search for hidden treasure by two brothers. Dovzhenko wrote: “I did not so much make the picture as sing it out like a songbird.”

• Sat, Aug 24 at 6:15.

Alexandr Dovzhenko
ARSENAL
1928-29, 87 min, 35mm, silent. With Russian intertitles; English synopsis available.

“Ancan canvas covering Ukrainian history from WWI to the Russian Civil War, as experienced in Kiev, and culminating in fighting around the arsenal in the heart of the city. Dovzhenko essentially uses a static camera, but with much use of montage and cross-cutting. […] Where Dovzhenko is clearly distinctive, however, is his placing of human events against the majestic backdrop of nature, in particular the sky. Man and nature are one, as in a dying Bolshevik asks his comrades to transport and bury him in his native soil.” –David C. Gillespie

• Sat, Aug 24 at 8:30.

Alexandr Dovzhenko
EARTH / ZEMLYA
1929-30, 82 min, 35mm, silent. With Russian intertitles; English synopsis available.

A poetic expression of love for both nature and Ukrainian culture by the man who was alternatively branded a deserter by Ukrainians and a Ukrainian nationalist by Russian Soviets. Dovzhenko champions the progression of life, class struggle, and new attitudes for a town changed by a tractor and a fallen hero.
• Sun, Aug 25 at 7:30.

Carl Th. Dreyer
MICHAEL
1924, 89 min, 16mm, silent. With German intertitles; English synopsis available.

Shot by the great German cinematographers Karl Freund and Rudolph Maté, MICHAEL concerns the unconsummated homosexual love between a painter and his manipulative, larcenous model. The Danish director Benjamín Christensen stars as artist Claude Zoret, modeled in part after Rodin, whose irrepressible love finds its most complete expression in his last painting.

• Thurs, Aug 29 at 7:30.

Carl Th. Dreyer
THE PARSON’S WIDOW / PRÄSTÅNKAN
1921, 78 min, 35mm, silent. With Danish intertitles; English synopsis available.

In this lyrical, early Dreyer comedy, a young parson wins a plum parish in 17th-century Norway, but is obliged to marry the widow of his deceased predecessor and pretend his attractive young fiancée is his sister. Dreyer’s touch is evident in the close-ups of the pastor’s would-be rivals and parishioners, and in a slow pan presaging the 360-degree views of VAMPYR.

• Fri, Aug 30 at 7:15.

Carl Th. Dreyer
THE PASSION OF JOAN OF ARC / LA PASSION DE JEANNE D’ARC
1927-28, 98 min, 35mm, silent. With Danish intertitles; English synopsis available.

Spiritual rapture and institutional hypocrisy are brought to stark, vivid life in one of the most transcendent achievements of the silent era. Chronicling the trial of Joan of Arc in the final hours leading up to her execution, Dreyer depicts her torment with startling immediacy, employing an array of techniques – including expressionistic lighting, interconnected sets, and painfully intimate close-ups – to immerse viewers in her subjective experience. Anchoring Dreyer’s audacious formal experimenta tion is a legendary performance by Renée Falconetti, whose haunted face channels both the agony and the ecstasy of martyrdom.

• Sat, Aug 31 at 4:15.

Carl Th. Dreyer
VAMPYR
1931-32, 70 min, 35mm. In Danish with no subtitles; English synopsis available.

“Imagine that we are sitting in a very ordinary room. Suddenly we are told that there is a corpse behind the door. Instantly, the room we are sitting in has taken on another look. The light, the atmosphere have changed, though they are physically the same. This is because we have changed and the objects are as we conceive them. This is the effect I wanted to produce in VAMPYR.” –Carl Th. Dreyer

• Sat, Aug 31 at 6:45.

Carl Th. Dreyer
DAY OF WRATH / VREDENS DAG
1943, 100 min, 35mm. In Danish with English subtitles.

“Carl Dreyer’s art begins to unfold at the point where most other directors give up. Witchcraft and martyrdom are his themes – but his witches don’t ride broomsticks, they ride the erotic fears of their persecutors. It is a world that suggests a dreadful fusion of Hawthorne and Kafka.” –Pauline Kael

• Sat, Aug 31 at 8:30 and Tues, Sept 3 at 7:00.

Carl Th. Dreyer
ORDET
1955, 132 min, 35mm. In Danish with no subtitles; English synopsis available.

A farmer’s family is torn apart by faith, sanctity, and love – one child believes he’s Jesus Christ, a second proclaims himself agnostic, and the third falls in love with a fundamentalist’s daughter. Layering multiple stories of faith and rebellion, Dreyer’s adaptation of Kaj Munk’s play is a meditation on faith and fanaticism.

• Sun, Sept 1 at 4:30.

Carl Th. Dreyer
GERTRUD
1964, 119 min, 16mm. In Danish with English subtitles.

“GERTRUD is as towerling a master work in the narrative sound cinema as Brakhage’s THE ART OF VISION is in the nonnarrative cinema. Every detail, every motion, every word in GERTRUD has its right place, its own voice, and contributes to the whole and is beautiful. […] Every generation states its own position on love. GERTRUD is Dreyer’s statement on love, and it is pure, radiant, and perfect, like a ring.” –Jonas Meikas, MOVIE JOURNAL

• Sun, Sept 1 at 7:30.
ESSENTIAL CINEMA

Sergei Eisenstein

BATTLESHIP POTEMKIN / BRONENOSETS POTEMKIN
1925, 47 min, 35mm, silent. With English intertitles.

“POTEMKIN used [Eisenstein’s] new set of rules to create what has been called the most perfect and concise example of film structure. Like STRIKE, [POTEMKIN] has no hero, only the masses, and no plot, only an incident plucked from the pre-history of the Revolution.” –Standish Lawder, EISENSTEIN AND CONSTRUCTIVISM

“POTEMKIN was the first work to embody, in their most tangible form, various principles of construction peculiar to the medium: montage (or editing) and parallel action (the expansion of time through spatial manipulation); or, in sum, the purely formal deployment of objective action to create psychological dimensions. Eisenstein was not the first ‘film artist,’ but he was the first to be so pure, the first to use photography like painting in movement, photography like verbal imagery. As set down in his writings, his own theories inform us of this. Yet POTEMKIN must be seen to be believed.” –Parker Tyler

• Fri, Sept 6 at 7:00.

Sergei Eisenstein

OCTOBER / OKTYABR
1928, 143 min, 35mm, silent. With Russian intertitles; English synopsis available.

“An imaginary document projected on actual locations, OCTOBER is the Soviet equivalent of the Sistine Chapel – an artist commissioned by the state has represented the sacred origins of the universe. Woodrow Wilson had famously hailed D.W. Griffith’s THE BIRTH OF A NATION (1915) as ‘history written with lightning,’ but Eisenstein’s cosmic newsreel cum theoretical film poem goes beyond THE BIRTH OF A NATION, as well as his own BATTLESHIP POTEMKIN, in drafting the past to serve the requirements of the present. No less than the revolutionaries who made October, Eisenstein understood himself as history’s tool. Thus consecrated to the Bolshevik faith, his OCTOBER is a perfect tautology – it clarifies history’s tool. Eisenstein was not the first ‘film artist,’ but he was the first to be so pure, the first to use photography like painting in movement, photography like verbal imagery. As set down in his writings, his own theories inform us of this. Yet POTEMKIN must be seen to be believed.” –Parker Tyler

• Sat, Sept 7 at 5:15.

Sergei Eisenstein

OLD AND NEW / STAROYE I NOVOYE
1929, 120 min, 35mm, silent. With Russian intertitles; English synopsis available.

With OLD AND NEW, also known as THE GENERAL LINE, Eisenstein developed and perfected his theories of “mise-en-cadr,” using the montage of characters in the foreground and background to conjure meanings, and “overtonal montage,” bringing silent film to its zenith.

• Sat, Sept 7 at 8:30.

Sergei Eisenstein

IVAN THE TERRIBLE: PARTS 1 & 2 / IVAN GROZNY
1942-46, 194 min, 35mm. In Russian with no subtitles; English synopsis available.

“The first time in history a man has committed suicide by cinema,” quipped Dovzhenko. A state-sanctioned production, Ivan’s opulent furs and jewels color the black-and-white machinations by a demonic Czar bent on making his subjects’ lives a living hell – a statement pointed with outrage directly at Stalin.

• Sun, Sept 8 at 6:30.

Robert Flaherty

MAN OF ARAN
1926, 76 min, 35mm

Flaherty’s major poetic work portrays the lives of a family of fisher folk on the Aran Islands off the coast of Galway, Ireland. Flaherty selected the location and subjects because of their isolation as the westernmost outpost of European civilization. In addition, the daily struggle between the islanders and the sea perfectly suited his interests and concerns. The scenes at sea are breathtaking.

“His passionate devotion to the portrayal of human gesture and of a man’s fight for his family makes the film an incomparable account of human dignity. Better than anyone, Flaherty knew how to show the true face of Man.” –Georges Sadoul

• Sat, Sept 28 at 8:30.

HOLLIS FRAMPTON

ZORN’S LEMMA
1970, 60 min, 16mm. Preserved by Anthology Film Archives.

“A major poetic work. Created and put together by a very clear eye-head, this original and complex abstract work moves beyond the letters of the alphabet, beyond words and beyond Freud. If you don’t understand it the first time you see it, don’t despair, see it again! When you finally ‘get it,’ a small light, possibly a candle, will light itself inside your forehead.” –Ernie Gehr

&

HAPAX LEGOMENA I: (nostalgia)
1971, 36 min, 16mm. Preserved by Anthology Film Archives.

“In (nostalgia) the time it takes for a photograph to burn (and thus confirm its two-dimensionality) becomes the clock within the film, while Frampton plays the critic, asynchronously glossing, explicating, narrating, mythologizing his earlier art, and his earlier life, as he commits them both to the fire of a labyrinthine structure; for Borges too was one of his earlier masters, and he grins behind the façades of logic, mathematics, and physical demonstrations which are the formal metaphors for most of Frampton’s films.” –P. Adams Sitney

• Wed, Sept 25 at 7:00.

Jean Epstein

THE FALL OF THE HOUSE OF USHER / LA CHUTE DE LA MAISON USHER
1928, 62 min, 35mm, silent. French intertitles with English voiceover.

Epstein deploys slow-motion, intricate lighting, and stylized sets to create an atmosphere of doom in this famous avant-garde expressionist Poe adaptation (combining both the eponymous tale and another Poe story, “The Oval Portrait”). Starring Marguerite Gance, wife of French director Abel Gance, it was also made with the participation of a young Luis Buñuel, who served as Epstein’s second assistant.

“Since the French Impressionist school has always considered the cinema to be like a visual symphony, we might call this film by Epstein the cinematic equivalent of Debussy’s works.” –Henri Langlois

• Mon, Sept 9 at 7:00.

Jean Epstein

THE THREE-SIDED MIRROR / LA GLACE À TROIS FACES
1928, 62 min, 35mm, silent. French intertitles with English voiceover.

“[Epstein’s] dependence on the close-up, his obsession with the totemic power of the object, his freewheeling mastery of cutting, variation of camera speed, and trust in the interpretive abilities of the audience, all come to a head with THE THREE-SIDED MIRROR. The fractured narrative follows the relations of three separate women…with a handsome, stylish, affluent young man. In the course of the film, he breaks an engagement with each of them in turn, tooling off in a sports car to his eventual demise.” –Brad Weismann, SENSES OF CINEMA

• Wed, Sept 25 at 7:00.

Robert Flaherty

NANOOK OF THE NORTH
1922, 83 min, 35mm

Flaherty’s pioneering ethnographic film depicts the struggle for survival of Inuit hunter Nanook and his family. Though rife with staged scenes, anachronisms, and an indulgence in the myth of the “noble savage” (Nanook was in fact an Inuit man named Allakariallak, who hunted not with harpoons and spears but with a rifle), NANOOK OF THE NORTH is a work of great lyricism, simplicity of design, and genuine affection for its protagonists, and its force is undiminished almost 100 years after it was made.

• Sat, Sept 28 at 6:30.

Robert Flaherty

MAN OF ARAN
1926, 76 min, 35mm

Flaherty’s third major film portrays the lives of a family of fisher folk on the Aran Islands off the coast of Galway, Ireland. Flaherty selected the location and subjects because of their isolation as the westernmost outpost of European civilization. In addition, the daily struggle between the islanders and the sea perfectly suited his interests and concerns. The scenes at sea are breathtaking.

“His passionate devotion to the portrayal of human gesture and of a man’s fight for his family makes the film an incomparable account of human dignity. Better than anyone, Flaherty knew how to show the true face of Man.” –Georges Sadoul

• Sat, Sept 28 at 8:30.

ZORN’S LEMMA
1970, 60 min, 16mm. Preserved by Anthology Film Archives.

“A major poetic work. Created and put together by a very clear eye-head, this original and complex abstract work moves beyond the letters of the alphabet, beyond words and beyond Freud. If you don’t understand it the first time you see it, don’t despair, see it again! When you finally ‘get it,’ a small light, possibly a candle, will light itself inside your forehead.” –Ernie Gehr

&

HAPAX LEGOMENA I: (nostalgia)
1971, 36 min, 16mm. Preserved by Anthology Film Archives.

“In (nostalgia) the time it takes for a photograph to burn (and thus confirm its two-dimensionality) becomes the clock within the film, while Frampton plays the critic, asynchronously glossing, explicating, narrating, mythologizing his earlier art, and his earlier life, as he commits them both to the fire of a labyrinthine structure; for Borges too was one of his earlier masters, and he grins behind the façades of logic, mathematics, and physical demonstrations which are the formal metaphors for most of Frampton’s films.” –P. Adams Sitney

• Wed, Sept 25 at 7:00.

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Total running time: ca. 100 min.

• Sun, Sept 29 at 7:30.
VITO ACCONCI

September 5-15

A progenitor of conceptual, body-, and interventionist-art, and a towering figure in contemporary culture who moved freely between language, action, moving-image, hypergraphics, installation, cybernetics, and urban design, Vito Acconci tragically passed away in 2017.

This extensive overview of his moving-image work – encompassing both works made directly for the camera as well as invaluable documentation of some of his seminal activities, situations, and exhibitions – represents a celebration of Acconci’s influence. It’s also the culmination of one of Anthology’s most ambitious recent preservation projects: with generous support from the National Film Preservation Foundation and The Andy Warhol Foundation for the Visual Arts – and with the close participation of Vito Acconci & Maria Acconci – we embarked on the preservation of 27 of Vito Acconci’s Super-8mm films, some of which were rarely or never shown publicly in his lifetime. In collaboration with Acconci Studio and Electronic Arts Intermix (Acconci’s long-time video distributor), we are proud to present this collection of films in an immersive retrospective.

Born in 1940 in the Bronx, Acconci went on to earn an MFA in literature and writing from the renowned Iowa Writers’ Workshop. He returned to New York and co-published the avant-garde poetry magazine 0 TO 9. His formally explorative writing propelled Acconci to jump from the page into activities for the street. By the late 1960s he was presenting dark works – sometimes tinged with humor – with a pronounced physical and psychological edge, which often featured extreme actions.

Acconci moved into Super 8 filmmaking in the late 60s to document situations he was structuring in galleries, museums, and public spaces. Most of his activities did not happen in front of audiences, so the resulting films (and later videos) and photographic documentation were the intended way for viewers to experience them. His shorter films are static single takes, with the time limit of a single cartridge of Super-8mm film (approximately 3.5 minutes at 18 frames per second) delimiting the length of Acconci’s pre-determined actions. His longer films are multiple camera rolls strung together, though they contain select edits.

Compelling and identifiable, his Super 8 films and early videos directly influenced countless artists of his generation as well as those to follow. Acconci was involved with self-driven activities through the early 80s. He then refocused his energy into architecture and urban design. A pioneer in the world of installation art, he pushed spatial discourse into new terrain with the design and construction of buildings, social spaces, and urban environments.

Acconci initially sold Super 8 prints of select films through the Castelli-Sonnabend Videotapes and Films catalogue. Electronic Arts Intermix (EAI) has long distributed Acconci’s videos and video transfers of some of his Super-8mm films. The works Anthology has preserved have never been widely exhibited on the film screen. This film series combines new preservations with works made on video (from the collection of EAI), supplemented with audio recordings, slides, and texts. This series constitutes an incredible opportunity for the re-discovery of seminal works completed during Acconci’s period as a filmmaker, in Acconci Studio’s immersive program design for the Maya Deren theater (which will incorporate onscreen text slides, video monitors displaying additional works while the audience enters and exits, audio excerpts, and more).

Co-presented with Acconci Studio and Electronic Arts Intermix. Very special thanks to Maria Acconci; Joshua Selman; Rebecca Cleman (EAI); Andrew Lampert; Ivy Swope (Film & Video Solutions); and Chris Hughes (Colorlab).

All the 16mm prints in this series have been preserved by Anthology Film Archives with support from the National Film Preservation Foundation and The Andy Warhol Foundation for the Visual Arts, with the exception of APPLICATIONS, OPENINGS, RUBBINGS, SEE THROUGH, WATCH, FACE TO FACE, and HAND TO HAND, which were preserved solely through the NFPF. All the works screening digitally are courtesy of Electronic Arts Intermix.

Works playing before and after the programs – as audiences enter and exit – will include RUNNING TAPE (1969, 30 min, CD), PULL (1971, 33 min, digital), and RECORDING STUDIO FROM AIR TIME (1973, 37 min, digital).

PROGRAM 1 (1970):

BREAK-THROUGH 1970, 3.5 min, Super-8mm-to-16mm
FILLING UP SPACE 1970, 3.5 min, Super-8mm-to-16mm
THREE FRAME STUDIES 1970, 11.5 min, Super-8mm-to-16mm
TWO COVER STUDIES 1970, 8 min, Super-8mm-to-16mm
CONCENTRATION/CONTEMPLATION PIECE 1970, 3.5 min, Super-8mm-to-16mm
LICK 1970, 5 min, Super-8mm-to-16mm
AIR TIME 1973, 21.5 min, Super-8mm-to-16mm

Total running time: ca. 65 min.

• Thurs, Sept 5 at 7:30 and Sat, Sept 14 at 6:00.

PROGRAM 2 (1970):

RUN OFF 1970, 10 min, Super-8mm-to-16mm
CORRECTIONS 1970, 7 min, video
APPLICATIONS 1970, 20 min, Super-8mm-to-16mm
OPENINGS 1970, 15 min, Super-8mm-to-16mm
RUBBINGS 1970, 8 min, Super-8mm-to-16mm
SEE THROUGH 1970, 5 min, Super-8mm-to-16mm
SEEING RED 1970, 5 min, Super-8mm-to-16mm

Total running time: ca. 75 min.

• Fri, Sept 6 at 7:30 and Sat, Sept 14 at 8:15.

PROGRAM 3 (1971):

BREATH INTO) / BREATH OUT(OF) 1971, 3.5 min, Super-8mm-to-16mm
WATCH 1971, 10 min, Super-8mm-to-16mm
WATERWAYS (BURST; STORAGE) 1971, 8 min, Super-8mm-to-16mm
TRAINING GROUND 1971, 10 min, Super-8mm-to-16mm
DIRECTIONS 1971, 18.5 min, Super-8mm-to-16mm

Total running time: ca. 55 min.

• Sat, Sept 7 at 6:00 and Sun, Sept 15 at 6:00.

PROGRAM 4 (1972):

CROSS-FRONTs 1972, 25 min, Super-8mm-to-16mm
FACE TO FACE 1972, 16 min, Super-8mm-to-16mm
HAND TO HAND 1972, 13 min, Super-8mm-to-16mm
GO BETWEEN 1972, 10 min, Super-8mm-to-16mm
ANCHORS 1972, 21.5 min, Super-8mm-to-16mm

Total running time: ca. 90 min.

• Sat, Sept 7 at 8:15 and Sun, Sept 15 at 8:15.

–continues on page 8–
PROGRAM 5 (1973):
RECEPTION ROOM 1973, 18.5 min, Super-8mm-to-16mm
AIR TIME
1973, 21.5 min, Super-8mm-to-16mm.
VISIONS OF A DISAPPEARANCE 1973, 25 min, video
Total running time: ca. 85 min.
• Sun, Sept 8 at 6:00.

PROGRAM 6 (1973):
HOME MOVIES 1973, 32.5 min, video
FACE-OFF 1973, 33 min, video
Total running time: ca. 70 min.
• Sun, Sept 8 at 8:45.

PROGRAM 7 (1973):
THEME SONG 1973, 33 min, video
WALK-OVER 1973, 30 min, video
Total running time: ca. 70 min.
• Mon, Sept 9 at 7:30.

PROGRAM 8:
DANCE MEDLEY 1970, 5 min, Super-8mm-to-16mm
&
MY WORD 1973-1974, 91 min, silent, Super-8mm-to-digital
Total running time: ca. 100 min.
• Tues, Sept 10 at 7:30.

PROGRAM 9 (1974):
TURN-ON 1974, 22 min, video
FACE OF THE EARTH 1974, 22 min, video
OPEN BOOK 1974, 10 min, video
SHOOT 1974, 10 min, video
Total running time: ca. 70 min.
• Wed, Sept 11 at 7:30.

PROGRAM 10 (1974-75):
COMMAND PERFORMANCE 1974, 57 min, video
&
LIFE HISTORIES OF THE NORTH AMERICAN MARSH BIRDS 1975, 8 min, Super-8mm-to-16mm
Total running time: ca. 70 min.
• Thurs, Sept 12 at 7:30.

PROGRAM 11: THE RED TAPES 1977, 141 min, video
&
ELECTION TAPE ’84 1984, 2 min, video
Total running time: ca. 145 min.
• Fri, Sept 13 at 7:30.

PROGRAM 1: Gideon Bachmann
JONAS 1967, 30 min, 16mm-to-digital
This portrait of Jonas was created by Gideon Bachmann, filmmaker, journalist, radio commentator, and founding editor of “Cinemages” magazine, who would go on to produce a fascinating documentary for German television the following year, UNDERGROUND NEW YORK (1968).

JONAS MEKAS
NOTES FOR JEROME Filmed 1965-82/edited 1990, 35 min, 16mm
“During the summer of 1966 I spent two months in Cassis, as a guest of Jerome Hill. I visited him briefly again in 1967, with P. Adams Sitney. The footage of this film comes from those two visits. Later, after Jerome died, I visited his Cassis home in 1974. Footage of that visit constitutes the epilogue of the film. […] Those were happy but lonely summers for me, I thought a lot about home. That’s why this film, this elegy for Jerome is dedicated ‘to the wind of Lithuania.’ Sometimes, though, I had a feeling that Jerome was as much of an exile as was I.” – Jonas Mekas

Jonas Mekas ROBERT HALLER’S WEDDING 1980, 2.5 min, 16mm
“Made as a wedding present to Robert Haller and Amy Greenfield. Anthology Film Archives workers are having a good time in this spoof.” – Jonas Mekas

Total running time: ca. 80 min.
• Tues, July 16 at 7:30.

JONAS MEKAS TRIBUTE SCREENINGS PART 2: SCENES FROM THE LIFE OF...
On January 23rd of this year, almost a month after his 96th birthday, Anthology’s founder Jonas Mekas passed away. Despite his advanced age, Jonas’s energy, joy, and perceptiveness, as well as his mischievous spirit and boundless openness to new forms of expression, were unflagging until his very final days. He remained a fixture of experimental and independent culture – in NYC and internationally – and a major driving force here at Anthology, until the end. In a very real sense, every program we present – and every film we save, preserve, and restore – has been and will continue to be a tribute to Jonas, to his tireless promotion of avant-garde film and his creation of multiple institutions and initiatives to support the infrastructure of non-commercial cinema. But in order to officially mark his passing we will be organizing screenings of the following months in his honor.

Jonas was, of course, not only a writer, poet, artist, and co-founder of Anthology, the Film-Makers’ Cooperative, and Film Culture Magazine, but also a filmmaker of great renown. Throughout this year we’ll be paying tribute to his oeuvre by screening a wide selection of his films and videos, both widely celebrated classics and far more obscure works.

Between April-June we showcased his major “diary” films, but now, from July-September, we’ll turn the spotlight towards the portrait films. Throughout his career, Jonas created numerous films inspired by particular people – family, friends, and fellow artists and filmmakers. Taking a variety of forms, these works encompass brief but ecstatic fragments capturing a particular moment or period in his subject’s life (such as the John Lennon focused HAPPY BIRTHDAY TO JOHN), teeming mosaics that comprise a portrait of a whole community (BIRTH OF A NATION), and decades-spanning accounts of longstanding friendships (like the 6-hour SCENES FROM THE LIFE OF RAIMUND ABRAHAM). Whatever their form, however, these films demonstrate the magic that results when Jonas’s lyrical, deceptively offhand images accrue around a single individual, creating character studies of immense vitality, perceptiveness, and poetic richness.

In addition to Jonas’s own films, we’ll be gathering together numerous film portraits of Jonas, by a host of filmmakers including Andy Warhol, Stan Brakhage, Takahiko Iimura, Ken Jacobs, and many more. This chapter therefore will comprise both Jonas’s own perspective on his life, times, and fellow travellers, and Jonas himself through the eyes of others.

Very special thanks to Oona & Sebastian Mekas.

PROGRAM 2: INTRODUCED BY CURATOR JOHN G. HANHARDT!
Andy Warhol SCREEN TEST [ST211]: JONAS MEKAS 1964, 4 min, 16mm
Jonas Mekas SCENES FROM THE LIFE OF ANDY WARHOL Filmed 1965-82/edited 1980, 35 min, 16mm

Jonas Mekas ZEFIRO Torna OR SCENES FROM THE LIFE OF GEORGE MACIUNAS Filmed 1952-78/edited 1992, 34 min, 16mm
“Footage of George Maciunas taken between 1952 and 1978. Includes footage of his parents, footage of many Fluxus events and scenes from Maciunas’s private life and friends. Such as Yoko Ono, John Lennon, Andy Warhol, Joe Jones, Almus Salcius, and many others. Soundtrack: A madrigal by Monteverdi (Zefiro Torna); Jonas Mekas reading from the diaries kept during the last year of Maciunas’s life.” – Jonas Mekas
Jonas Mekas HAPPY BIRTHDAY TO JOHN
Filmed 1971-80/edited 1996, 24 min, 16mm
“October 9, 1972, an exhibition of John Lennon/Yoko Ono’s art, designed by the Master of the Fluxus movement, George Maciunas, opened at the Syracuse Museum of Art, curated by David Ross. Same day an unusual group of John’s and Yoko’s friends, including Ringo, Allen Ginsberg, Paul Krasner, and many others, gathered to celebrate John’s birthday. This film is a visual and audio record of that event. There are other images included in the film that develops like a ‘music video’: the John & Yoko party at Klein’s (their agent), June 12, 1971; August 1972, John and Yoko concert at Madison Square Garden; the Central Park Vigil after John was shot; and some other footage that I have taken on different occasions of John and Yoko.” —Jonas Mekas
Total running time: ca. 100 min.
• Tues, July 30 at 7:30.

PROGRAM 3:
Friedl vom Gröller PETER KUBELKA UND JONAS MEKAS 1994, 2 min, 35mm
A double portrait of Jonas Mekas and fellow filmmaker and Anthology co-founder Peter Kubelka, by the renowned filmmaker, photographer, and teacher Friedl vom Gröller (who was Kubelka’s wife at the time).

Anja Czioska JONAS MEKAS, FRIDAY 13TH OCTOBER, 1995 N. Y. C. 1996, 6 min, 16mm, silent Jonas, Birgit, and Anja go to the Brooklyn Bridge. They set off from Anthology, by taxi, they buy a couple of beers to drink on the way. They have a good time, run and dance on the bridge. Voice artist Andrea Emonds improvises to the rhythm and mood of the film.

&
Jonas Mekas
SCENES FROM ALLEN’S LAST THREE DAYS ON EARTH AS A SPIRIT 1997, 87 min, digital
“This is a video record of the Buddhist wake ceremony at Allen Ginsberg’s apartment. You see Allen, now asleep forever, his close friends, and the Buddhist monks conducting the ceremony, preparing Allen for the travel into the spirit world. You also see Allen being wrapped up and removed from the apartment to the Buddhist Temple. I talk to Peter Orlovsky about Allen’s last days. Later I tape the final farewell at the Buddhist Temple, 118 West 22nd Street, New York City, and many of Allen’s friends, Patti Smith, Gregory Corso, Peter Orlovsky, LeRoi Jones-Baraka, Hiro Yamagata, Anne Waldman, and many others who came to say last good-bye to Allen.” —Jonas Mekas
Total running time: ca. 80 min.
• Tues, Aug 6 at 7:30.

PROGRAM 4:
Ken Jacobs JONAS MEKAS IN KODACHROME DAYS 2009, 3 min, digital, silent
“Jonas remains most famous for not acting famous. Here he can be seen away from film audiences, dawdling in the cosmos while history happens elsewhere (unless we are mistaken, and the most meaningful and revealing moments are the moments at ease).” —Ken Jacobs
Jackie Raynal NOTES ON JONAS MEKAS 2000, 26 min, digital
“My purpose was not to make a portrait per se. As a film editor, I was mainly curious to know about his editing technique. How happy I was to be watching as he gave me a long master class.” —Jackie Raynal

Jonas Mekas THIS SIDE OF PARADISE: FRAGMENTS OF AN UNFINISHED BIOGRAPHY 1999, 35 min, 16mm
“Unpredictably, as most of my life’s key events have been, for a period of several years of late sixties and early seventies, I had the fortune to spend some time, mostly during the summers, with Jackie Kennedy’s and her sister Lee Radziwill’s families and children. Cinema was an integral, inseparable, as a matter of fact, a key part of our friendship. The time was still very close to the untimely, tragic death of John F. Kennedy. Jackie wanted to give something to her children to do, to help to ease the transition, life without a father. One of her thoughts was that a movie camera would be fun for children. Peter Beard, who was at that time tutoring John Jr. and Caroline in art history, suggested to Jackie that I was the man to introduce the children to cinema. Jackie said yes. And that’s how it all began.” —Jonas Mekas
Total running time: ca. 70 min.
• Tues, Aug 20 at 7:30.

PROGRAM 5:
INTRODUCED BY RICHARD FOREMAN!
Stan Brakhage 15 SONG TRAITS 1965, ca. 2-min excerpt, 8mm-to-16mm, silent
This part of Brakhage’s 8mm SONGS cycle comprises brief portraits of family and friends, culminating with Jonas Mekas.

Takahiko Iimura FILMMAKERS 1969, ca. 5-min excerpt, 16mm
“This is a film portrait of filmmakers whom I was most interested in at the time…shot during my first visit in U.S.A., 1966-1968, and then completed in Japan, 1969, with ‘comments’ literally pointing out in words what I see in the picture at the moment (like an English lesson). Each filmmaker’s part is about 5 minutes. […] A part of Jonas Mekas is shot by himself and Akiko Iimura. Intentionally the film ‘borrowed’ the technique of the filmmaker in his part.” —Takahiko Iimura

Jonas Mekas BIRTH OF A NATION 1997, 85 min, 16mm
“One hundred and sixty portraits, appearances, sketches and glimpses of avant-garde, independent filmmakers and film activists between 1955 and 1996. Why BIRTH OF A NATION? Because the avant-garde / independents of cinema IS a nation in itself. We are surrounded by a commercial cinema Nation in the same way as the indigenous people of the United States or any other country are surrounded by the Ruling Powers. We are the invisible, but essential nation of cinema. We are Cinema.” —Jonas Mekas
Total running time: ca. 95 min.
• Sun, Aug 25 at 5:00.

PROGRAM 6:
INTRODUCED BY MARINA ABRAMOVICI
Andrew Lampert QUESTION A DAY (Questions for Jonas Mekas) 2008, 10.5 min, digital
In 2008, Lampert, employed as the film archivist of Anthology Film Archives, endeavored to ask Jonas Mekas one trivial or profound question a day. This is a selection.

Jonas Mekas SLEEPLESS NIGHTS STORIES 2011, 114 min, digital
“This film originated from my readings of the ONE THOUSAND AND ONE NIGHTS. But unlike the Arabian tales, my stories are all from real life, though at times they too wander into somewhere else, beyond the everyday routine reality. There are some twenty-five different stories in my movie. Their protagonists are all my good friends and I myself am an inseparable part of the stories. The storyteller of the Arabian Nights was also part of his or her tales. The subjects of the stories cover a wide range of emotions, geographies, personal anxieties, anedoces. These are not very big stories, not for the Big Screen: these are all personal big stories… And yes, you’ll also find some provocations… But that’s me, one ‘me’ of many. The very question ‘What is a story?’ is a provocative question.” —Jonas Mekas
• Tues, Sept 3 at 7:30.
JONAS MEKAS TRIBUTE, CONT’D

PROGRAM 7:
Jonas Mekas
NOTES ON AN AMERICAN FILM DIRECTOR AT WORK: MARTIN SCORSESE
2005, 90 min, digital
“I originally met Martin Scorsese when he was still a film student at the New York University. He used to come to my film screenings. But our real friendship began when he made his first feature film, WHO’S THAT KNOCKING AT MY DOOR. I was asked to make a film about Marty to introduce a retrospective of his films. As it happened, Marty was shooting THE DEPARTED at that time. I asked him if I could follow him for a week or two, and he said yes. So that’s how this film happened. It’s a chamber kind of movie, a personal tribute to a friend.” –Jonas Mekas
• Wed, Sept 4 at 7:30.

PROGRAM 8:
Jonas Mekas A VISIT TO HANS RICHTER
1967/2003, 9 min, 16mm
A compilation of all appearances of Hans Richter in Jonas’s films. The result is a new work, a singular contemporary document, which does not only capture Hans Richter, but shows him embedded in his environment.

Jonas Mekas
SCENES FROM THE LIFE OF HERMANN NITSCH
2005, 58 min, digital
“A casual, personal portrait of Hermann Nitsch, made with footage I took over the many years of our friendship. Footage includes early performances in New York, images of Hermann shortly after the acquisition of the Prinzendorf monastery, which since has become his main space of activity. You also see Hermann with his Vienna, New York, and Napoli friends, Peter Kubelka, Raimund Abraham, Gunther Brus, George Maciunas, Giuseppe Morra, and others.” –Jonas Mekas
Total running time: ca. 70 min.
• Thurs, Sept 19 at 7:30.

PROGRAM 9:
INTRODUCED BY ARCHITECT KEVIN BONE!
Jonas Mekas
SCENES FROM THE LIFE OF RAIMUND ABRAHAM
2014, 365 min, digital
“Raimund Abraham was a visionary architect and a great teacher. Some of those aspects of Raimund you’ll glimpse in this video. But most of the footage is personal, it comes from forty years of our friendship. You’ll see in this video portrait a lot of Raimund. Raimund celebrating, Raimund arguing, Raimund lecturing, Raimund serving his legendary roasts. His dinners were legendary both for food and high drama. And always friends – friends from the old Vienna days, friends from the Cooper Union days, friends, friends. Raimund believed in friendships, he relied on them, and he tested his friendships the hard way. He was a tough friend, but a good friend, always reliable. He was always there for me, when I felt low and needed a late night drink, no matter what hour, he was always there. He was a good friend.” –J.M.
• Sun, Sept 29 at 3:00 (presented with one 30-min intermission).

DANNY LYON: THEN AND NOW
FILMMAKER IN PERSON FOR SELECTED SCREENINGS!
July 26-28

In July we welcome back filmmaker and photographer Danny Lyon, for a series of screenings combining a selection of the documentary masterpieces he made in the 1970s and 80s – including the extraordinary “New Mexico trilogy” – with a number of more recent works, including WANDERER (2018), which functions as a continuation of the earlier trilogy. In part a follow-up to our June series “Prison Images: Incarceration and the Cinema” – thanks to two films, WILLIE and MURDERERS, that resonate strongly in that context – this program extends beyond the prison topic to encompass Lyon’s powerful immigration-themed films EL MOJADO (1974) and EL OTRO LADO (1978), as well as his trilogy of family films (BORN TO FILM, TWO FATHERS, and the new CHILDHOOD).

One of the finest and most enterprising of American photographers, and the author of such iconic photo-books as THE BIKERIDERS, THE DESTRUCTION OF LOWER MANHATTAN, and CONVERSATIONS WITH THE DEAD, Danny Lyon has long devoted himself to chronicling some of the most marginalized and little-understood of American sub-cultures, from bikers in the midwest and prison inmates in Texas, to Native-American communities throughout the U.S. Throughout his career he has worked across different media, exhibiting photos, publishing books in which text and photography are inextricably linked, and, with little fanfare, producing a large body of film work.

Anthology presented a comprehensive retrospective of Lyon’s work in 2008, and this follow-up provides an opportunity not only to revisit some of the highlights of his moving-image work but also to showcase some of the films that he’s created in the past decade.

For more info about and writing from Danny Lyon, visit bleakbeauty.com.

PROGRAM 1:
LLANITO
1971, 52 min, 16mm
Lyon’s first film in New Mexico, featuring Willie Jaramillo (later the subject of Lyon’s film WILLIE) as a boy of twelve.
“Made not long after Lyon and his family started living on a plot of land north of Bernalillo, LLANITO was the first of several films Lyon shot around this area of the Southwest. In grainy black-and-white images, Lyon recorded time spent with a group of developmentally disabled Catholics praying the Rosary, Native American men who break into a bit of traditional dance by the side of a road, locals hanging out in a pool hall, and an elderly Native American woman castigating her drunken son at home. […] LLANITO includes several episodes with a group of seemingly happy-go-lucky Chicano boys…who wander through Bernalillo’s back roads, playing in dusty ravines, junk piles, and railroad tracks. They visit the gravesite of a guy they heard died in a fight, and later share a soda together at a diner. ‘Do they pay you for doing that?’, a boy named Willie Jaramillo asks Danny directly, inquiring about his camera. ‘They said that you might be just a spy or something.’” –Ed Halter, “A SPY OR SOMETHING”: THE CINEMA OF DANNY LYON

LITTLE BOY
1977, 53 min, 16mm
Named for the atomic bomb built in New Mexico and dropped on Hiroshima, this is Lyon’s portrait of late-70s New Mexico – a look beneath the Sunbelt.
“A kind of grand summation, Lyon’s epic view of America focused through the lens of contemporary New Mexico. Its bleak, man-made environment is superimposed uneasily on a harsh, unforgiving landscape, and explosively charged with clashing subcultures…. Robust, pulsating with energy, but also clouded by a kind of doomed fatality.” –Thomas Albright, SAN FRANCISCO CHRONICLE
• Fri, July 26 at 7:30.
PROGRAM 2:  
**WILLIE**  
1985, 82 min, 16mm  
Shifting between black-and-white images from Willie Jaramillo’s childhood and color footage of him as a young man, Danny and Nancy Lyon create a realistic and unsentimental film about the circumstances of Willie’s life both in and out of New Mexico prisons. The filmmakers use this form less to focus attention on what might be construed too simplistically as the childhood roots of his later criminal behavior, and more to lend ambiguity to his story, for Willie is not a criminal in the common sense of the word.  
• Sat, July 27 at 5:45.

PROGRAM 3:  
**MURDERERS**  
2006, 30 min, digital  
This film tells the story of five murderers in three different states: Jessie Ruiz, who served eight and a half years for beating a man to death with a baseball bat; Pinkie and Mojo, whom Lyon interviews in an Arkansas prison; Harold Davey Cassel, the subject of Lyon’s extraordinary book, “Like a Thief’s Dream”; and Michael Guzman, who first appeared in Lyon’s WILLIE.  

**WANDERER**  
2018, 48 min, digital  
WANDERER – a follow-up to the “New Mexico trilogy” – finds Lyon revisiting some of the subjects of his past work, in particular the family of Willie Jaramillo, who first appeared in Lyon’s LLANITO (1971) and later became the protagonist of the feature-length documentary, WILLIE (1985). Willie died in the Sandoval County jail in Bernalillo in 1992, and here his family members and friends – including Willie’s younger brother Ferney, Ferney’s friend Dennis Baca, his sister Gloria, and his niece Janice – speak candidly and emotionally about Willie, and about the tragedies, struggles, and challenges of their own lives.  
• Sat, July 27 at 8:00.

PROGRAM 4:  
**CHILDHOOD**  
2018, 26 min, 8mm-to-digital  
The prequel to Lyon’s BORN TO FILM and TWO FATHERS, his two previous “family” films, CHILDHOOD covers the years 1942-56. Shot entirely on 8mm by Lyon’s father, Dr. Ernst Lyon, the remarkable footage was edited by Lyon in 2016. Beginning in 1942, the footage documents the artist’s birth and his father’s departure to Utah during WWII. The great blizzard of 1946 is shown in Queens, as is the 1950 LIRR Thanksgiving railroad crash, an event witnessed by Lyon as a child, and shown here via Fox News footage. CHILDHOOD ends with the artist at 14, as his father films his grandfather’s 80th birthday party. “Opa” walks off with a cane, an homage to Chaplin, and CHILDHOOD ends with the only close-up in the film, a yellow rose.  

**BORN TO FILM**  
1982, 33 min, 16mm  
“Intimately autobiographical, interspersing footage of Lyon’s own young son with film shot in the 1930s by Lyon’s father, a doctor who emigrated from Germany…. Lyon’s passionate vision has deepened and grown in resonance and the film is not just family or even social history, but about human continuity, the power of instinct to survive, the grace that love and play bring to it, the wonder of being alive.”  
–Thomas Albright, SAN FRANCISCO CHRONICLE  

**TWO FATHERS**  
2005, 30 min, digital  
Raphael, the child star of BORN TO FILM, is now a 27-year-old who returns to his father’s farm to plant corn and “experience fatherhood.” Intercut is a film that takes place in the worlds of Germany in the 1920s and Queens in the 1940s, as Dr. Ernst Lyon’s remarkable photo-albums bring to life worlds long gone. TWO FATHERS is a filmic meditation on life, age, family, and death.  
Total running time: ca. 95 min.  
• Sun, July 28 at 5:30.

PROGRAM 5:  
**EL MOJADO**  
1974, 18 min, 16mm-to-digital  
EL MOJADO focuses on an undocumented worker from rural Chihuahua whom Lyon came to regard as “a genius.” Every spring Lyon would meet him near the border and smuggle him past the border patrol into the United States. Eddie introduced Lyon to the whole unbelievable world of “illegal aliens.” “[H]is skill in creating a flow of superbly composed images is great enough to bring to mind Antonioni.” –Kevin Thomas, LOS ANGELES TIMES  

**EL OTRO LADO**  
1978, 58 min, 16mm  
“The songs sung throughout the film convey the workers’ optimism and strength in their spirit. In the corridors of the orchard, they sing with great humor of their ridiculous situation: ‘Our problem could easily be solved. Give each of us a gringita, then we can immigrate. As soon as we have a green card we can be divorced.’” –Danny Lyon  
• Sun, July 28 at 8:00.
LUTZ DAMMBECK

September 16-24 • Filmmaker in person Sept 17 & 18!

This program constitutes the most comprehensive U.S. retrospective to date of the work of German filmmaker and multimedia artist Lutz Dammbeck. Dammbeck is not entirely unknown on this side of the Atlantic thanks largely to his ambitious non-fiction film, THE NET — a profoundly thought-provoking exploration of the links between Ted Kaczynski (the Unabomber), modern communications networks, and late-20th-century thinkers such as Marshall McLuhan and Timothy Leary. But THE NET is only the tip of the iceberg of a body of work that is extraordinary both for the radically different modes it contains — morphing from East German animations to decades-spanning experimental collages to documentary explorations of hidden corners of 20th century history and culture — and for the ceaselessly probing, deeply interdisciplinary nature of Dammbeck’s sensibility.

Dammbeck began his career in the context of the German Democratic Republic (GDR). Born in Leipzig in 1948, he studied painting and graphic art, and eventually directed six short animated films for East Germany’s DEFA film studios. At the same time he was working on his own, more experimental short films, including METAMORPHOSES I — one of the first experimental films to be shown publicly in the GDR. This work marked the beginning of his long-term art project, the HERCULES CONCEPT, which Dammbeck conceived of as a total artwork (Gesamtkunstwerk) comprising research materials, media collages, photographs, texts, painting, dance, film, and music. He has continued to work on various sequences for and variations on his Hercules project ever since, as well as a related website, herakleskonzept.de.

In 1986, after many obstacles and official interference in his work, Dammbeck and his family moved to Hamburg, West Germany, where he continued working on the HERCULES CONCEPT and soon began creating the full-length documentaries that he’s become known for more recently — complex, carefully-researched, philosophical works that treat the topics of art, power, radicalism, and science.

This extensive retrospective—which will feature an in-person appearance from Dammbeck himself—encompasses all these varied dimensions of his body of work, including two recent films that have yet to be seen in New York: OVER-GAMES, a brilliant examination of the history and influence of television — and, in particular, game shows — as a vehicle for mind control and manipulation, and BRUNO & BETTINA, which is structured around an interview with the 80-year-old Japanese scriptwriter, director, and guerilla fighter, Masao Adachi. Dammbeck is a filmmaker who freely and effortlessly dissolves the borders not only between cinematic forms but also between intellectual and historical realms that are usually strictly demarcated, and this retrospective represents an opportunity to rethink recent world history through the lens of his mind-expanding cinema.

The retrospective has been organized by the DEFA Film Library at the University of Massachusetts Amherst, and has been supported by the DEFA Film Library, DEFA-Stiftung in Berlin, and the program Wunderbar Together, an initiative of the Federal Foreign Office of Germany and the Goethe-Institut, with the support of the Federation of German Industries (BDI). Special thanks to Hiltrud Schulz (DEFA Film Library) and Sara Stevenson (Goethe-Institut New York).

METAMORPHOSES I / METAMORPHOSEN I

1978, 7 min, 35mm-to-DCP
METAMORPHOSES I — the first experimental film to be shown publicly in the GDR — marks the filmic beginning of Dammbeck’s long-term art project the HERAKLES-KONZEPT (HERCULES CONCEPT).

HOMAGE TO LA SARRAZ / HOMMAGE À LA SARRAZ
1981, 12 min, 35mm-to-DCP. In German with English subtitles.

EXPERIMENTAL FILM PROGRAM:

METAMORPHOSES I / METAMORPHOSEN I
1978, 7 min, 35mm-to-DCP
METAMORPHOSES I — the first experimental film to be shown publicly in the GDR — marks the filmic beginning of Dammbeck’s long-term art project the HERAKLES-KONZEPT (HERCULES CONCEPT).

HOMAGE TO LA SARRAZ / HOMMAGE À LA SARRAZ
1981, 12 min, 35mm-to-DCP. In German with English subtitles.

Experimenting with over-painting and non-camera animation, Dammbeck relocates his Leipzig-based artists circle to La Sarraz Castle in Switzerland, the site of a legendary 1929 congress held by European avant-garde filmmakers, including Sergei Eisenstein, Béla Balázs, Ivor Montagu, Hans Richter, and Walter Ruttmann.

FIRST LEIPZIG AUTUMN SALON / 1. LEIPZIGER HERBSTSALON
1984-2008, 22 min, 16mm-to-DCP, silent

In 1984, Dammbeck and five young Leipzig artists secretly organized this renegade exhibition in protest of the official East German art market. This short film consists of original footage, shot by cinematographer Thomas Plenet, of the artists preparing the exhibition the day before its opening.

THE CAVE OF HERCULES / HERAKLES HÖHLE
1983-90, 45 min, 16mm-to-DCP. In German with English subtitles.

Despite seeing his film project HERCULES rejected by DEFA Studios in 1983-84, Dammbeck remained fascinated by the Hercules story. He started experimenting with different media combinations, using overpainting, photography, film clips, collage, painting, and movement. These experiments resulted in groundbreaking multimedia collaborations, as well as the film THE CAVE OF HERCULES, in which Dammbeck explores a series of questions inspired by this classical figure.

Total running time: ca. 100 min.

• TUES, Sept 17 at 5:00 and
Tues, Sept 24 at 9:00.

ANIMATED SHORT FILMS, PROGRAM 1:

THE MOON / DER MOND 1975, 6 min, 35mm-to-DCP
LIVE! / LEBE! 1978, 11 min, 35mm-to-DCP
THE TAILOR OF ULM / DER SCHNEIDER VON ULM 1979, 15 min, 35mm-to-DCP. In German with English subtitles.
EINMART 1981, 15 min, 35mm-to-DCP. In German with English subtitles.
THE DISCOVERY / DIE ENTECKUNG 1982, 18 min, 35mm-to-DCP. In German with English subtitles.

Total running time: ca. 65 min.

• Mon, Sept 16 at 7:00 and
Sun, Sept 22 at 6:00.

ANIMATED SHORT FILMS, PROGRAM 2:

THE FLOOD / DIE FLUT 1986, 10 min, 35mm-to-DCP
DUKE ERNEST / HERZOG ERNST 1984-93, 45 min, 35mm-to-DCP. In German with English subtitles.

Young Duke Ernest wants to become a good knight, but circumstances are not in his favor. The Emperor — who wants to claim the Duke’s castle and marry his mother — arranges to have Ernest wrongfully accused of murder and jailed. The only way to escape death is to enlist and go in search of the legendary Carbuncle Stone. Along the way, Ernest encounters carnivorous rocks, magnetic mountains, the giant bird Roc, and many fantastical adventures. Dammbeck worked on this children’s animation film — based on a medieval legend first written down in 1284 — for almost ten years. Critics called the film a masterpiece and highlighted the fanciful characters, the beautiful color scheme, and the film’s poetry.

• Mon, Sept 16 at 8:45 and Fri, Sept 20 at 9:15.
THE PAINTER CAME FROM A FOREIGN LAND / DER MALER KAM AUS FREMDEN LAND
1988, 43 min, 16mm-to-DCP. In German with English subtitles.
In this film, Dammbeck explores his own decision to relocate to Hamburg, West Germany, and tries to sort out his past as an artist. In the process, he interviews artists Cornelia Schleime, Hans-Hendrik Grimmling, and Hans Scheib, who had been core members of the alternative art scene in East Germany. Each left for West Germany in the mid-1980s. What has become of their former artistic strategies and positions? How do they deal with their past? What is the force behind their art now? And how do they cope with the western art market?

DÜRRER'S HEIRS / DÜRERS EREBN
1996, 59 min, 16mm-to-DCP. In German with English subtitles.
Dammbeck, himself an alumnus of the Leipzig Academy for Graphic and Book Design, presents the origins of the new German realism developed by the so-called Leipzig School, which took place in the context of socialist-realist dogma in the GDR before the Wall was built in 1961. After the Wall came down in 1989, what happened to the major Leipzig School painters Werner Tübke and Bernhard Heisig, who had been called “Dürer’s red heirs” by West German journalists in the 1970s? In the film, Tübke, Heisig, and former GDR officials who were involved with culture in Leipzig at the time talk about modernism, conformity, political pressure, party discipline, personal claims, and fading memory. The documentary paints an insightful, often critical picture of early East German art history.

THE NET / DAS NETZ – UNABOMBER, LSD & INTERNET
2003, 121 min, 35mm. In German with English subtitles.
In 1995, the FBI captured American domestic terrorist and former mathematics professor and anarchist author Ted Kaczynski, AKA the Unabomber, who understood himself to be battling the increasing technologization of the world. In the mid-20th century, a host of intellectual developments – including cybernetics and systems theory, multimedia, new concepts of psychology and military research – came to the fore and became relevant in influencing and controlling communications and mass behaviors. In THE NET, Dammbeck attempts to uncover how and to what extent the Unabomber was influenced by the work of 20th-century thinkers including, among others, philosopher Marshall McLuhan, psychologist Timothy Leary, novelist Ken Kesey, and artist Nam June Paik. This compelling and provocative documentary explores how modern technology influences social relationships, affects people’s minds, and potentially replaces reality with virtual realities. The Unabomber’s story is presented as an extreme case of how individual identity can disappear in a global virtual world.

OVERGAMES
2010, 164 min, DCP. In German with English subtitles.
While channel surfing in 2004, Dammbeck saw West German TV game show host Joachim Fuchsberger explain that he had based his successful early-1960s game show, “Nur nicht nervös warden” (“Just Don’t Get Nervous”), on an American show called “Beat the Clock,” which made use of games developed for use in psychiatric therapy. When asked how many patients had watched his show, Fuchsberger answered: “A nation! A crazy….mentally disturbed nation.” In questioning how (West) Germans could have been considered mentally disturbed, Dammbeck discovered the mid-20th century psychiatric theories that, in combination with the work of other U.S. scholars, underpinned the American post-Nazi “re-education” program. In this painstakingly researched film essay, he picks up some of the threads he began pursuing in THE NET (2003), attempting to determine if Fuchsberger’s claims are true – and thereby exploring the concept of a permanent revolution. For this film, Dammbeck conducted a wide range of interviews, including with American game-show producers Syd Vinnedge and Bob Boden, and the secretary to Mark Goodson, the legendary producer of the American TV game show “Beat the Clock.”

THE MASTER GAME / DAS MEISTERSPIEL
1998, 106 min, 16mm-to-DCP. In German with English subtitles.
At the Vienna Art Academy in 1994, an unidentified person painted over 27 works by Austrian painter Arnulf Rainer. Rainer had become world-famous for his abstract art and, in particular, for his over-layering of photographs and overpainting of his own and other artists’ works. But who painted over the “over-painter”? Speculation rages: Did he attack his works himself? A year later, an unsigned letter surfaces claiming responsibility for the act directed against Rainer – and modern art in general – and accusing the artist of being complicit with “destructive modernism.” At the same time, Austria is shaken by a series of mail bombs by the Bavarian Liberation Army, in response to the supposed threat to Austria’s “German identity.” Are there connections between the overpainting event and the mail bombs? Or is this all just a game? A dream? Or perhaps a hallucination?

REALFilmm
1996-2008, 43 min, VHS-to-DCP. In German with English subtitles.
This multimedia collage – which includes performances by dancer Fine Kwiatkowski, Dammbeck himself, and musician Robert Linke – is a reflection on the medium of film and its elements: sound, light, and movement. Dammbeck attempts to cleanse these elements of ideology and commerce and then compose a new film out of them. The process is played out in the space in real time. Recorded in Leipzig on May 14, 1986, this collage was hailed as a unique and extraordinary sensual experience in the GDR art scene.

We will be screening REALFilm alongside two short pieces – HERCULES VIDEO (1984) and HERCULES MEDIA COLLAGE (1985) – with Fine Kwiatkowski, one of Dammbeck’s media collage collaborators. Total running time: ca. 65 min.

U.S. PREMIERE!
THE PAINTER CAME FROM A FOREIGN LAND / DER MALER KAM AUS FREMDEN LAND
1988, 43 min, 16mm-to-DCP. In German with English subtitles.

U.S. PREMIERE!
DÜRRER’S HEIRS / DÜRERS EREBN
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1996-2008, 43 min, VHS-to-DCP. In German with English subtitles.
IF YOU CAN SCREEN IT THERE:
PREMIERING CONTEMPORARY LATIN AMERICAN CINEMA

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

Co-presented by Anthology Film Archives and Cinema Tropical. Programmed by Matías Piñeiro and Carlos A. Gutiérrez. Special thanks to Agustina Chiarino.

U.S. PREMIERE!
José María Avilés
THE DEATH OF THE MASTER / LA MUERTE DEL MAESTRO
Ecuador/Argentina, 2018, 62 min, digital. In Spanish with English subtitles.

"On April 16, 2016, a severe earthquake hit coastal Ecuador. José María Avilés’s first feature film is based on this national disaster, but at a great distance from the collapsed buildings and buried loved ones. He shows how an unexpected event can suddenly modify all the rules of the game, even in the remote town of Angamarca – the setting of the film – where the effects of the quake arrive as distant echoes of hostility in the natural environment. An elderly farmer has become one with the land, the lemon trees, and the livestock. But something has changed; nature is disturbed. Water doesn’t run off well, a calf dies for no reason, and the wind keeps picking up. Acting calmly, yet with rising desperation, the ‘maestro’ adheres to his daily routine, trying to get things back on track. It will kill him, that’s certain." –INTERNATIONAL FILM FESTIVAL ROTTERDAM

• Thurs, July 11 at 7:15.

U.S. PREMIERE! FILMMAKER IN PERSON!
Miguel Calderón
THE DISCIPLE OF SPEED / LA DISCÍPULA DEL VELOCÍMETRO

"In this biographical documentary about the 50-year-old Mexican multimillionaire Emma, visual artist Miguel Calderón shows how reality can far surpass fiction in improbability. Basically his film is made up of the video research for a full-length film. The way Emma garnered her fortune remains unclear and unimportant. However, the way in which that money makes it possible for her to go to the limit in her extreme hobbies and activities becomes overwhelmingly clear. The eccentric millionaire, mother of a strange adolescent son, has a black belt in karate, is a stuntwoman and artiste, and claims to have paranormal gifts. Calderón follows her during races, film recordings, paragnostic performances, and dinners with friends, but is – rightly – just as interested in the thoughts of the 25 bodyguards and in her son’s gun collection. The woman is entirely convinced of herself and has no trouble linking together different worlds. But Calderón, who wields the camera, increasingly becomes the frustrated protagonist in his own failed project." –INTERNATIONAL FILM FESTIVAL ROTTERDAM

• Thurs, Aug 1 at 7:15.

U.S. PREMIERE!
Alessia Chiesa
THE ENDLESS DAY / EL DÍA QUE RESISTÍA
Argentina, 2018, 98 min, digital. In Spanish with English subtitles.

"THE ENDLESS DAY represents the unimaginable dark side of the world of childhood through a tone of strangeness. It looks in a slightly different way at situations that would normally be perceived as banal or go unnoticed, making them feel odd and out of place and thus opening the door to many questions. This film constructs storytelling through feelings, atmosphere, and questions rather than pretending to provide answers that would directly and simply satisfy the spectator but also withdraw from them the possibility of a personal opening and discovery." –Alessia Chiesa

• Thurs, Sept 5 at 7:15.
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**JULY HIGHLIGHTS:**
- JULY 12: JEAN EUSTACHE’S ‘NUMÉRO ZÉRO’
- JULY 18-26: PRISON IMAGES, PART 2
- JULY 19-28: ROBERT BRESSON
- JULY 26-28: DANNY LYON
### AUGUST 2019

**AUGUST HIGHLIGHTS:**
- AUGUST 2-18: A REAL YOUNG GIRL: COMING OF AGE
- AUGUST 6, 20 & 25: JONAS MEKAS
- AUGUST 13: ERNIE KOVACS
- AUGUST 23-30: QUO VADIS HAVANA

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**SEPTEMBER HIGHLIGHTS:**
- SEPT 5-15: VITO ACCONCI
- SEPT 11-13: TAKASHI MAKINO
- SEPT 16-24: LUTZ DAMMBECK
- SEPT 20-27: CINEMA OF GENDER TRANSGRESSION
SHOW & TELL

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

This calendar features visits from Chicago-based filmmaker and programmer Josh B Mabe; Japanese musician and media artist Takashi Makino, whose work often involves multiple projections and live music; and Ian Helliwell, who will travel from Brighton, UK, to present two programs drawn from his extensive body of experimental video works.

JULY: AND MAGICS: FILMS BY JOSH B MABE

Chicago-based librarian, filmmaker, and programmer Josh B Mabe will present a selection of the films and videos he’s created over the past decade, as well as some new works in progress. A fixture of the Chicago independent film scene — he was formerly the Program Director of Chicago Filmmakers and Programmer for the Onion City Experimental Film and Video Festival, and has presented programs at numerous Chicago venues including Gallery 400 Links Hall, the University of Chicago, and more — Mabe has screened his own work at the New York Film Festival, Images Film Festival, Ann Arbor Film Festival, and the Jihlava International Documentary Film Festival. His primarily 16mm and often refreshingly micro-scale films (many of them no more than one minute long) tend to comprise lyrical, poetic glimpses of places, or evocations of fleeting sensations or moods, while surprising incursions of music, found footage, or even animation suddenly complicate one’s sense of his influences and sensibility.

“But to the end of time certain places of the world remain defined for him as the place where those sensations were; and his only possible answer to the question where anything is will be to say ‘there,’ and to name some sensation or other like those first ones, which shall identify the spot. Space means but the aggregate of all our possible sensations.” —William James

TO ANOTHER 2010, 1 min, 16mm
A tiny film. Richlands, VA & Rock Hill, SC.

MEASURES KINDLING 2012, 1 min, 16mm
A fire. A figure. A flash. Rock Hill, SC.

PASTORAL 2008, 2 min, 16mm
Altering landscape. Cheeky. Chicago, IL.

TO QUIET, TO QUIET & TO MARK THE SHAPE 2011, 7 min, 16mm
Two Christmastime films. Two sides of the mountain. Richlands, VA.

ADDY CHOO 2013, 2 min, 16mm
Flipcam, cross-processed Kodachrome, old animations. Big Creek, VA.

SMART CHICKENS, RICKETY WORLD 2014, 8 min, 16mm
Junkyard cows and animators hands. Title lifted from Charles Simic. Chicago, IL & Chicago Heights, IL.

AND MAGICS 2016, 5 min, digital
Library Art. Chicago Heights, IL.

THE DEVIL AND THEMSELVES 2008, 37 min, 16mm
+ more!
• Sat, July 13 at 7:30.

SEPTEMBER: TAKASHI MAKINO

Among Japan’s most prolific and adventurous filmmakers, Takashi Makino is remarkable both for the hypnotic, near-cosmic immersiveness of his imagery and for his distinctive, highly collaborative approach to his soundtracks. Sound and image in his work are of equal importance, and interact in unusual, unpredictable ways thanks to his method of creating his soundtracks in close and often free collaboration with some of the most gifted contemporary avant-garde composers. Often performed live, the music tracks variously act in counterpoint to, merge with, or run in parallel to the richly layered, ever morphing imagery, creating a profoundly dialectical experience.

Makino graduated in 2001 from the Cinema Department of Nihon University College of Art, and then moved to the UK, where he developed his skills in various aspects of image, lighting, and music production at the Brothers Quay’s Atelier Koninck, and worked as a colorist on feature films, commercials, and music videos. He established himself as a solo artist in 2004, and after returning to Japan he met Jim O’Rourke, which accelerated his filmmaking pace and helped launch his practice of working in close collaboration with musicians and composers.

For this very special installment of “Show & Tell,” we’ll be hosting three programs surveying his work, including the U.S. premiere of his brand-new, hour-long piece, MEMENTO STELLA.

PROGRAM 1:
CINÉMA CONCRET 2015, 24 min, DCP. Music by Machinefabriek.


ON GENERATION AND CORRUPTION 2017, 26 min, DCP. Music by Jim O’Rourke.
Total running time: ca. 85 min.
• Wed, Sept 11 at 8:00.

PROGRAM 2:
EMAKI/LIGHT 2011, 16 min, 16mm-and-35mm-to-DCP. Music by Takashi Ishida & Takashi Makino.

STILL IN COSMOS 2009, 17 min, 16mm-and-35mm-to-DCP. Music by Jim O’Rourke, Chris Corsano, and Darrin Gray.

AT THE HORIZON 2017, 30 min, DCP. Music by Takashi Makino and Manuel Knapp.

ORIGIN OF THE DREAMS 2016, 20 min, DCP. Music by Takuma Watanabe.
Total running time: ca. 85 min.
• Thurs, Sept 12 at 8:00.
The Tone Generation, has reached its composers, was published in 2016, and his ongoing tape recording. Helliwell’s book “Tape Leaders,” an electronic music pioneer FC Judd and early British tary film, PRACTICAL ELECTRONICA, about radio and animation, world’s fairs, and electronic music, and in 1945 he made the soundtracks to most of his films. His Hellisizer synths and Hellitron tone generators, used has led to the construction of his unique series of 9v circuitry employing his creative soldering method through 35 of his films.

Overview of his career. These screenings will reveal we’re delighted to remedy with this two-program never presented his work in the U.S., a situation music soundtracks by one artist. And yet he has short experimental films – one of the largest bodies techniques to realize his ideas. He has made over 120 and digital equipment, using various hands-on raised and living on this little planet, among the stars. I pursue my work with the idea that if each day, we might be conscious of this truth for even a moment, then maybe perhaps somewhere deep in our hearts, I’ve travelled the world, screening my work. And throughout this dark, sad world, amid war and terrorism, countless lives lost to natural cataclysms caused by humans, there hasn’t been a single day that death hasn’t been in my thoughts. At the same time, I do realize that it is not only death that binds us. We are also born and and learning to survive. that at its core is about sisterhood, women’s agency, plotlines dealing with women’s relationships in a film Sad Girl, Mousie, Whisper, and Giggles are just collection at the UCLA Film & Television Archive. 1993, 95 min, 35mm. 35mm print courtesy of the Sundance Collection at the UCLA Film & Television Archive. MI VIDA LOCA Allison Anders

A self-taught multimedia artist living in Brighton since 1985, Ian Helliwell has amassed a large body of self-funded film work through a synthesis of analogue and digital equipment, using various hands-on techniques to realize his ideas. He has made over 120 short experimental films – one of the largest bodies of film and video in the world to feature electronic music soundtracks by one artist. And yet he has never presented his work in the U.S., a situation we’re delighted to remedy with this two-program overview of his career. These screenings will reveal his dedicated experiments with abstraction, found footage, direct animation, and electronic music through 35 of his films. Years of experimentation with building and modifying 9v circuitry employing his creative soldering method has led to the construction of his unique series of Hellisizer synths and Hellitron tone generators, used to make the soundtracks to most of his films. His intuitive approach embraces both antiquated and contemporary technology, and incorporates music, film, animation, analogue electronics, instrument building, collage, installations, light show projection, live performance, writing, and film programming.

Helliwell has a longstanding interest in abstract animation, world’s fairs, and electronic music, and in 2011 he completed his first feature-length documentary film, PRACTICAL ELECTRONICA, about radio and electronic music pioneer FC Judd and early British tape recording. Helliwell’s book “Tape Leaders,” an A-Z compendium of early British electronic music composers, was published in 2016, and his ongoing audio series the Tone Generation, has reached its 27th edition.

Special thanks to David Mason and Sarah Halpern.
THE CINEMA OF GENDER TRANSGRESSION: TRANS FILM

Septmember 20-27

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

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

This chapter features a special appearance by Susan Stryker, award-winning author, editor of the massive, two-volume “Transgender Studies Reader,” and the filmmaker/historian behind CHRISTINE IN THE CUTTING ROOM, the cinematic and performative event that will launch the September installment. Among the other works featured this fall, TRANNY FAG follows Linn da Quebrada, an electrifying performer and Black trans woman, who offers a voice of resistance and reclamation to queer people of color from Brazil’s favelas. Challenging the genre of documentary, SWARM SEASON is a speculative, meditative, and entrancing film about human and animal survival in the probable age of space colonization; and I REMEMBER THE CROWS, filmed in a single all-night session, consists of an extended interview with the filmmaker’s friend and collaborator Julia Katharine, a Japanese-Brazilian trans actress and filmmaker.

“The Cinema of Gender Transgression” is curated in collaboration with Joey Carducci and D’Angelo Madsen Minax. Throughout the series, guest curators contribute programs as well; this time renowned writer and theorist Jack Halberstam will be joining us in person again to present and contextualize Robert Aldrich’s THE KILLING OF SISTER GEORGE. And we are thrilled to announce that Jules Rosskam will also return to present the long-awaited screening of his latest film, PATERNAL RITES, guest curated by award-winning author and activist Mattilda Bernstein Sycamore.

Special thanks to Rodrigo Carneiro (Carneiro Verde Filmes), Sandro Fiorin (FiGa Films), Jack Halberstam, Oliver Sage, Mattilda Bernstein Sycamore, and all the filmmakers.

Special support provided by The Academy of Motion Picture Arts and Sciences. Support has also been provided by The Shelley & Donald Rubin Foundation.

SUSAN STRYKER IN PERSON!
Susan Stryker

CHRISTINE IN THE CUTTING ROOM
2012-ongoing, ca. 90 min, multimedia presentation + Q&A

“An ongoing multimedia project that uses the story of mid-20th-century transgender celebrity Christine Jorgensen to explore the relationship between embodiment and image-making. Jorgensen, who had formal training in photography and worked at one point as a film editor in RKO’s newsreels unit, intuitively grasped that transsexuality was a technology of appearance-making that operated according to a cinematic logic; it was a practice that shifted her from one side of the camera to the other – from image-maker to spectacular image – and allowed her unseen subjectivity to become visually perceptible. CHRISTINE IN THE CUTTING ROOM uses found-footage filmmaking techniques and flash-cut editing to call attention to the materiality of the filmic medium, while telling Jorgensen’s story about the implosion of embodiment and representation, the refrigeration of subject/object, and the mutual enmeshment of audience and image in a cinematic apparatus.” – Susan Stryker

• Fri, Sept 20 at 7:00.

JULES ROSSKAM IN PERSON!
Guest Curated by Mattilda Bernstein Sycamore
Jules Rosskam
PATERNAL RITES
2018, 82 min, digital

Rosskam deftly crafts an intimate collage of archival and contemporary Super-8, hand-painted film, animation, sweeping panoramic portraits, and present-day audio interviews in his long-awaited personal essay film. PATERNAL RITES examines the secret underbelly of a contemporary Jewish-American family as the filmmaker grapples with the after-effects of childhood physical and sexual abuse in his present-day life and in the lives of his family members. Interrogating the nature of emotional upheaval and memory itself, the film reflects on the ways in which trauma encroeps in uncanny ways, the function of speech and narrative in the process of decryption, and the role of film and filmmaking in the practice of healing.

• Sat, Sept 21 at 6:00.
Claudia Priscilla & Kiko Goifman
TRANNY FAG / BIXA TRAVESTY
“TRANNY FAG dazzlingly showcases the life and political artistry of Linn da Quebrada, an electrifying performer from the outskirts of São Paulo, whose daring and powerful performance style matches her social message of resistance and inclusion. A Black trans woman (who refers to herself as a ‘bixa travesty’ – ‘tranny fag’ – by way of reclaiming those words), da Quebrada uses singing, rap, dance, spoken word, and other media to give a voice to queer people of color from Brazil’s favelas. Accompanied by her childhood friend and performance collaborator, singer Jup do Bairro, who is also trans, she creates provocative, high-energy performance pieces that celebrate and explore gender and sexuality while confronting the oppressive machismo of the country’s music scene.” –Charles Purdy, FRAMELINE
• Sat, Sept 21 at 8:30 and Mon, Sept 23 at 7:00.

SARAH CHRISTMAN IN PERSON!
Sarah Christman
SWARM SEASON
2019, 85 min, digital.
On a remote volcanic island, 10-year-old Manu and her mother catch swarms of wild honeybees in order to breed disease-resistant colonies. Her father is taking part in a native Hawaiian movement to protect the sacred Mauna Kea mountain from the construction of a massive telescope. On the nearby slopes of Mauna Loa, six NASA scientists are participating in a yearlong mission designed to prepare for life on Mars. Meanwhile, the Kilauea volcano is stirring. When bees swarm, the colony reproduces like a cell, by splitting in two. Half of the hive flies off in search of a new home, while the other half stays behind. The intricate workings of the honeybee hive offer a prismatic view of a precarious reality for Hawai’i and beyond. If honeybees – one of the most resilient and cooperative species on the planet – are being pushed to the point of extinction, what kind of future do humans have on earth? Following its U.S. premiere at the Film Society of Lincoln Center’s “Art of the Real” festival, we are pleased to host SWARM SEASON’s return to the big screen in New York.
• Sun, Sept 22 at 7:00.

Gustavo Vinagre
I REMEMBER THE CROWS / LEMBRO MAIS DOS CORVOS
Filmed in a single all-night session, I REMEMBER THE CROWS is an extended interview with the filmmaker’s friend and collaborator Julia Katharine, a Japanese-Brazilian trans actress and filmmaker whose insomnia keeps her awake long enough to candidly spill stories of her childhood, family, romances, desires, self-destructive impulses, and – above all – love of cinema. As a quiet but attentive insider, Vinagre invests himself in his friend Julia’s tales while she speaks at length of her insecurities, her desire to divulge honestly and still engage her audience, and the various films that have shaped her identity, from TERMS OF ENDEARMENT to THE BIRDS to QUERELLE. A deeply personal and immediate confessional, I REMEMBER THE CROWS calls to mind Shirley Clarke’s PORTRAIT OF JASON and Jean Eustache’s NUMÉRO ZERO, but unlike the subjects of those films Julia turns the lens back on the director – and on her audience.
• Tues, Sept 24 at 7:00.

GUEST CURATED AND PRESENTED IN PERSON BY JACK HALBERSTAM ON THURS, SEPT 26!
Robert Aldrich
THE KILLING OF SISTER GEORGE
1968, 140 min, 35mm-to-digital
“The association made in this film between acting and being queer is common enough, as is the connection between homosexuality and the unreal, but the power of THE KILLING OF SISTER GEORGE lies in the way it insists on the absolute confusion between theater and life. Sister George is both an acting role and a real role, just as George’s butch persona is both a role and an identity. In the course of the film, George accosts a clutch of nuns in a taxicab, visits a prostitute, and goes to a dyke bar costume party with her lover as Laurel and Hardy: everything and nothing is an act. George’s brushes with various sisterhoods (the nuns, the whores, the dykes) truly identify her with female homo sociality and lend the weight of the real to her stage name Sister George.” –Jack Halberstam, FEMALE MASCULINITY
• Thurs, Sept 26 at 7:00 and Fri, Sept 27 at 7:00.
PRISON IMAGES: INCARCERATION AND THE CINEMA

PART 2: ART BY INMATES

July 18-26

In June we presented a film series, “Prison Images: Incarceration and the Cinema,” that, by bringing together a wide range of films – from provocative, activist documentaries and commercial exploitation cinema to classic escape dramas, and more – sought to counteract mainstream cinema’s tendency to naturalize the phenomenon of the prison system, and instead challenge received notions about the usefulness and effectiveness of punishment. That series included two films – THE CAGE (1966) and DEAD MAN COMING (1973) – made under the auspices of the San Quentin Inmate Film Workshop, a program designed to provide prisoners with the opportunity to learn the basics of filmmaking and produce moving-image works of their own.

In July we extend the series to delve more deeply into the realm of inmate-produced films and videos. This chapter of the series includes works created in collaboration with video-makers Gary Glassman and Wendy Clarke during their successive experiences as artist-in-residence at the California Institution for Men in Chino, California, as well as a selection of documentaries that explore similar programs intended to foster the creation of theater, music, art, and literature by inmates. All of these programs are extraordinary and all-too-rare attempts to provide prisoners with a means to express themselves directly in various forms (often in dialogue with resident artists or other individuals in the outside world), and a space to assert their humanity, which the prison system so often denies them.

This second part of “Prison Images” has been curated in collaboration with Lauren Lee White, a documentary filmmaker and journalist who has written extensively on issues relating to criminal justice and human rights.

The series is presented in association with FRAMEWORK: The Journal of Cinema and Media, which hosts an ongoing special section entitled “Prison USA” (www.framewor-know.com/prison-usa).

Special thanks to Lauren Lee White; Cindy Burstein; Wendy Clarke; Evelyn Emile; Gary Glassman; Tony Heriza; Jonathan Hertzberg (Kino Lorber); Grady Hillman; Elise Hug (Alter Ego Production); Tom Magill; Marc Mauceri (First Run Features); Jean-Gabriel Périot; Robert Pierce; Eric Thiermann; Rosely Torres & Eugene Lee (Third World Newsreel); and Zach Vanes (Video Data Bank).

Wendy Clarke

ONE ON ONE: KEN AND LOUISE
1994, 79 min, digital. Courtesy of the Video Data Bank at the School of the Art Institute of Chicago. Produced while Wendy Clarke was the artist-in-residence at the California Institution for Men in Chino, California, ONE ON ONE is a series of video dialogues between the inmates there, the members of the Church in Ocean Park in Santa Monica, and a group of residents of Crenshaw, Los Angeles. Clarke held a video workshop where inmates from the prison made videotapes introducing themselves to strangers on the outside. The collaborators from Crenshaw and the Church in Ocean Park then created their own video responses. Throughout 1992, fifteen pairs of people communicated via this inside/outside process. The inmates and the outside contributors were to keep their dialogue only to video, never in person or through letters, in hopes of creating a pure video experience for the strangers to exchange. This particular tape features Ken and Louise, whose exchange encompasses a shared passion for music and whose connection is palpable.

• Thurs, July 18 at 6:45 and Fri, July 26 at 9:00.

Rick Cluchey
THE CAGE
1966, ca. 30 min, 16mm

“In 1965 a convict named Rick Cluchey, since released to become a writer, social critic, and reformer, wrote a play called THE CAGE. The drama workshop at San Quentin, another activity group, had performed it and the film workshop decided to jump into something complex for their first major production. […] In THE CAGE three prisoners are driven to exploit any means possible to achieve superiority – some sliver of ego which will make their debasing confinement tolerable. They often fantasize. They go along with each other’s games. When a fourth, younger prisoner comes into the symbolic cell, his innocence and insistence on his innocence push the men to crisis.” – Peter Dart, “The San Quentin Inmate Film Workshop,” JOURNAL OF THE UNIVERSITY FILM ASSOCIATION (1969)

John Reilly
GODOT IN SAN QUENTIN
1988, 25 min, digital

“GODOT IN SAN QUENTIN documents the production of WAITING FOR GODOT by a cast of inmates from San Quentin Prison. Producer and director John Reilly [founder of the Global Village Video Resource Center] and a crew spent four weeks at the maximum-security facility; rehearsal and performance sequences are intercut with footage of daily prison life and discussions with the principal characters. Reilly has said that the inmates “do not “act” because they are not trained actors, but they feel the parts because they have lived the lives of Beckett’s characters.” – Clifford Terry, CHICAGO TRIBUNE

Plus, screening only on July 23:

Ken Ellis
DEAD MAN COMING
1973, 24 min, 16mm. Print courtesy of the Pacific Film Archive.

This later San Quentin Inmate Film Workshop production provides a glimpse into life inside the prison, via interviews with both inmates and correctional personnel, while also chronicling the experience of two inmates who have recently been paroled, and who discuss how incarceration has affected their lives.

• Thurs, July 18 at 8:45 and Tues, July 23 at 7:00.

Wendy Clarke

AMEN
1992, 60 min, video

AMEN is a videotape made by eight prisoners in the HIV/AIDS unit at the California Institution for Men in Chino, CA. The men talk to the camera and tell their life stories. The viewer is gradually drawn into their lives as the men talk about their experiences from childhood through drug addiction and HIV diagnosis, to their current state of mind, and their hope and despair about the future. The stories are interwoven, one with another, making a tapestry of their lives.

• Fri, July 19 at 6:45 and Sun, July 21 at 9:00.
Gary Glassman

WALKING SMOOTH: SELECTIONS FROM PRISON VIDEO WORKSHOP – CALIFORNIA INSTITUTION FOR MEN IN CHINO
1989, 53 min, digital

“From 1986-89, Gary Glassman was the artist in residence at a California men’s prison where he taught video skills to inmates. Over those four years, Glassman worked with more than 600 men and women throughout the state prison system; the fruits of his labors [resulted in] WALKING SMOOTH, a 53-minute compilation of 13 videos Glassman completed in collaboration with prison inmates. These modest tapes are as emotionally rich as they are technically spare. Employing video in a variety of ways – as a form of therapy, a source of humor, a vehicle for poetry – Glassman attempts to focus on the humanity of the inmates and to restore some of the dignity they’ve lost in the course of their ill-fated lives.” –Kristine McKenna, LOS ANGELES TIMES & Wendy Clarke

ONE ON ONE: ARNOLD AND AHNEVA
1991, 47 min, digital. Courtesy of the Video Data Bank at the School of the Art Institute of Chicago.

This tape in Wendy Clarke’s ONE ON ONE series features Arnold and Ahneva, who in their dialogue together find comfort in sharing their own creative individualities, endeavors, and dreams. Their discussion and newly formed relationship poignantly touch upon the impact of mass incarceration within the Black community.

• Fri, July 19 at 8:30 and Mon, July 22 at 6:30.

Tom Magill

MICKEY B
2007, 52 min, digital

Shot within Northern Ireland’s maximum security prison, HMP Maghaberry, with prisoners taking on acting, set building, and continuity, as well as helping with sound, production, even make-up, MICKEY B is a modern adaptation of Shakespeare’s MACBETH, whose themes of ambition, betrayal, murder, and revenge are – as one prisoner observes – ones that “are played out every day in here.”

“With Baskervillian barking in the background and devil-tarot cards flickering across the screen, Lady Macbeth’s cadaverous face curls into a nefarious grin. After slathering vermilion lipstick on his stubbled mouth, Lady Macbeth – or rather, ‘Ladyboy’ – and a cavalcade of droog-like witches get together for a spot of skull-duggery, cellblock C-style. Not classic Shakespeare, for sure. This is MICKEY B, the Educational Shakespeare Company’s adaptation of the jet-black tragedy MACBETH. […] Maghaberry is a maximum security facility and a lot of the inmates are lifers, so there was no way to film outside the prison. That makes the hour-long feature claustrophobic and, at times, uncomfortable viewing. The jail’s brickwork and joinery rooms were transformed into a monochrome set over two weekends and its construction necessitated co-operation between prisoners and prison officers.” –Johnny McDevitt, THE GUARDIAN

Preceded by:
Simon Wood CATEGORY A MICKEY B 2007, 27 min, digital
This short film explores the making of MICKEY B, its collaborative nature, the stages through which the film had to pass, and the creative restrictions involved.

• Sat, July 20 at 4:45 and Mon, July 22 at 9:00.

Vittorio Taviani & Paolo Taviani

CAESAR MUST DIE / CESARE DEVE MORIRE
2013, 76 min, DCP. In Italian with English subtitles.

“CAESAR MUST DIE enlarges your notion of what theater and cinema, what art itself, can do – it dissolves every boundary it meets. Any attempt to pin the movie down reduces it, but this is the setup: A group of prisoners in an Italian maximum-security prison (most with sentences in the teens, some lifers) audition, are cast, and rehearse a production (heavily abridged) of JULIUS CAESAR. Quickly, the roles take over, and we’re watching the play itself. But reality intrudes – a missed line, a suggestion from the director, a prisoner who breaks off to reflect on the connections between his character’s dilemmas and his own past or present. […] The Taviani brothers were inspired by a production of Dante’s DIVINE COMEDY in the Rebibbia prison on the outskirts of Rome, and they went back to Rebibbia to make CAESAR MUST DIE with a cast of inmates and theater director Fabio Cavalli. […] Apart from an early and late scene in which the play is performed before an invited audience, CAESAR MUST DIE is in stark black and white, perfect for a world stripped down to its elements. But the oppressive milieu is no match for the language of the play. Finally, men who’ll never again see the world outside their prison walls have a way to soar.” –David Edelstein, NEW YORK MAGAZINE

• Sat, July 20 at 7:00 and Tues, July 23 at 9:00.

Eric Thiermann

ART & THE PRISON CRISIS
1982, 29 min, digital

Photographed in penal installations throughout California, ART & THE PRISON CRISIS depicts the activities, interviews, and artwork of inmates whose lives have been changed by art projects in prison. State officials, program directors, and prison administrations verify the statements made by inmates and prove that the experience of the punishment can also be an experience of the restoration of humanness.

& Cindy Burstein & Tony Heriza

CONCRETE, STEEL & PAINT
2009, 55 min, digital

This film tells the complex story of men in prison, victims of crime, and an artistic partnership that helps break down barriers between them. As prisoners, victims, and victim advocates collaborate on a mural about healing from crime, their views on punishment, remorse, and forgiveness collide, sometimes harshly. But as the project progresses, mistrust begins to give way to surprising moments of human contact and common purpose. The project challenges each side to recognize and respect the other’s essential humanity and worth – a small, but significant step toward a more healing and restorative form of justice.

• Sat, July 20 at 9:00 and Wed, July 24 at 7:00.

–continues on page 24–
THE DAY HAS CONQUERED THE NIGHT

Jean-Gabriel Périot
OUR DAYS, ABSOLUTELY, HAVE TO BE ENLIGHTENED / NOS JOURS, ABSOLUMENT, DOIVENT ÊTRE ILLUMINÉS
2012, 22 min, digital, no dialogue
“Orléans, 28 May 2011. The inmates of a prison are singing, unseen by camera or human eye. Outside in the street, people are listening. Carried along by the music, the faces of the listeners who have come for the occasion light up, conveying many possible stories to the camera. On one side, voices; on the other, faces. On one side, sound; on the other the visual image. Between the two, emotional ties begin to form.” –Carlo Chatrian, VISIONS DU RÉEL

Jean-Gabriel Périot
THE DAY HAS CONQUERED THE NIGHT / LE JOUR A VAINCU LA NUIT
2013, 28 min, digital. In French with English subtitles.
The second film to emerge from Périot’s involvement at Orléans Prison, this work was produced as part of a workshop Périot and the musician Gérald Kurdian led there. It consists of eight shots in which various inmates share their dreams, directly to the camera. “Each shot has its own rhythm, its own music, according to the alchemy that adapts to the nature of everyone’s dreams. Hallucinations are widespread, confusing dreams while asleep with those while awake, just like rap with electronica. The dream of one finishes, at times, in that of another.” –IMPAKT

Sylvie Thouard
DREAMS INSIDE AND OUT
1990, 52 min, digital
This film documents the history and development of The Family, a repertory theater company composed of former inmates and actors that was born in the aftermath of the 1971 Attica uprising and is well known for Miguel Piñero’s play SHORT EYES. The documentary follows two members of the company, Pancho and Stanley, while they produce STRAIGHT FROM THE GHETTO with a group of prisoners in Rikers Island Correctional Facility, and DREAMS with former inmates. From their work, a unique method emerges that adapts to the institution while drawing its material from the actors’ life experiences. The plays blend scenes of jail and inner cities, personal aspirations and nightmares, with songs, creating an innovative music hall format.

Frank Q. Dobbs, Thom Murray, and Robert Pierce
LIONS, PARAKEETS AND OTHER PRISONERS
1983, 30 min, 16mm
This film casts a spotlight on a program designed to teach inmates to understand and express themselves through writing and reading poetry. The program arose through the work of Grady Hillman, during his time as writer-in-residence at the Windham School System of the Texas Department of Corrections (TDC) from 1981-84. Hillman directed literary activities at 18 prisons and provided the inmate population with guest artists in the areas of creative writing, dance, music, and visual arts. His work resulted in not only this film, but also an anthology of inmate writing entitled “Writer’s Block.”

Angad Singh Bhalla
HERMAN’S HOUSE
2012, 81 min, digital
“Herman Wallace, a Southerner and a Black Panther…went [to prison] on a bank-robbery charge in the early 1970s, was later convicted of murdering a prison guard, and has spent the past 30 years in solitary confinement. […] Brooklyn artist Jackie Sumell struck up a friendship with Wallace more than a decade ago. They’ve been in close contact – writing, calling, visiting – ever since. At one point during their talks, she asked him what a man in solitary confinement would imagine for his dream home. He told her, in detail, and that became their project. He designed it, she put together architectural drawings and a model for gallery shows (along with a precise wood re-creation of his current cage), and now she’s looking for land in New Orleans to build it, where they hope it will become a youth center. […] HERMAN’S HOUSE documents the friendship and the process. Bhalla’s style as a director is effectively unostentatious – he hangs back with simple shots and straightforward interviews, gently letting us in on the gravity (and crazy hope) of the project, as well as the quiet and articulate dignity of the prisoner. HERMAN’S HOUSE is a gorgeous, humane, and surprising piece of work.” –Brendan Kiley, THE STRANGER

• Sun, July 21 at 5:00 and Thurs, July 25 at 7:15.

• Sun, July 21 at 6:45 and Thurs, July 25 at 9:00.
A REAL YOUNG GIRL: COMING OF AGE

August 2-18

The process of reaching the age of maturity and entering adulthood is a phenomenon that is celebrated by cultures and religions around the world—and one that artists have long seen as ripe for investigation. It is also among the most challenging and confusing times in a person’s life, when they are forced to reassess everything about themselves and the world around them. Since the earliest days of cinema, films have explored the excitement and difficulty of the coming of age of both men and women—but men’s stories have traditionally been privileged, while women’s have too often been depicted from a man’s point of view.

Showcasing films that present women entering adulthood, exploring what it means to be a woman, and learning what is required to survive in the adult world, this extensive film series focuses exclusively on movies written and directed by female filmmakers. Women’s contributions to this sub-genre bloomed as the modern independent filmmaking movement took hold in the early 1990s. This series highlights that wave, as well as featuring a handful of pioneering films from decades prior, and demonstrating the extent to which it has continued to be a fruitful theme for women all over the world up until today.

For many of the filmmakers included here, their coming-of-age film came at the very beginning of their careers, suggesting the importance of the genre as a means for each of them to develop their creative identities and demonstrate their voice. In making these films, each director has helped to create space for women’s perspectives, often highlighting the underrepresented by making the vastness of their experiences visible, including especially marginalized individuals such as women from working class backgrounds or restrictive religious communities, women of color, and women discovering their sexuality. The protagonists in these films are struggling, unsure, yet determined, and therefore all the more compelling.

Guest-curated by Hannah Greenberg, who also wrote the introduction and individual film descriptions.

Special thanks to Peggy Ahwesh; Brian Belovarac (Janus Films); Daniel Bish (George Eastman Museum); Stephanie Carter (National Film & Sound Archive); Chris Chouinard (Park Circus); Bridget DeMouy (HBO); Michael DiCerto (Sony Pictures Classics); Justin DiPietro & AJ McAuley (IFC Films); Dennis Doros & Amy Heller (Milestone Films); Su Friedrich; Jason Jackowski (Universal); David Jennings (Sony); Alex Kopecky (Olive Films); Bryce Menzies; Kristie Nakamura (WB); Lynanne Schweighofer (Library of Congress); and Todd Wiener & Steven Hill (UCLA Film & Television Archive).

Jane Campion
TWO FRIENDS
1986, 76 min, 16mm
The story of a friendship told in reverse, TWO FRIENDS begins after best friends Kelly and Louise have gone their separate ways. Spanning the course of a year and rich with the minutiae of teenage life, the film winds its way back to a more innocent time when the two girls’ opportunities seemed endless, before their unthinking and indifferent parents would disrupt their blissful course. Jane Campion’s feature debut addresses the complexities and gravity of adolescent female friendship and suggests that maintaining such a friendship is the only protection in a society that cares little about female success.

• Fri, Aug 2 at 7:00, Wed, Aug 14 at 9:00, and Sat, Aug 17 at 5:30.

Ann Turner
CEILIA
1989, 93 min, 35mm-to-DCP
With the subtitle “Child of Terror,” Ann Turner’s 1950s-set psychological horror film is not your average coming-of-age film. Taking place over the course of one summer, CEILIA follows its traumatized and troubled nine-year-old protagonist as she deals with family problems amidst the backdrop of the Red Scare and a rabbit overpopulation crisis in Melbourne. Unable to easily differentiate reality from fantasy, Celia is haunted by fear and continually disappointed and betrayed by the adults around her, ultimately leading to lethal ends.

“Filmed in a controlled, decorous style that recalls the deceptive serenity of a BLUE VELVET, it traces Celia’s mounting anger at the tyranny of the adult world.”
–Janet Maslin, NEW YORK TIMES

• Fri, Aug 2 at 9:00, Thurs, Aug 15 at 7:15, and Sun, Aug 18 at 6:30.

Ida Lupino
THE TROUBLE WITH ANGELS
1946, 112 min, 35mm-to-DCP
At an all-girls Catholic boarding school, a rebellious teen (Hayley Mills) and a shy newcomer (June Harding) are at odds with the no-nonsense yet compassionate Mother Superior (Rosalind Russell). Using mischief as their defense mechanism, the two friends gradually mature and begin to come to terms with authority and with their own identities. Ida Lupino’s take on the coming-of-age film was also her first experience directing a predominantly female cast, and while it may clash thematically and aesthetically with her more recognizable work, this film holds its own surprises.

• Sat, Aug 3 at 4:30, Wed, Aug 7 at 6:45, and Fri, Aug 9 at 9:15.

Leontine Sagan
GIRLS IN UNIFORM / MÄDCHEN IN UNIFORM
1931, 88 min, 35mm. In German with English subtitles. Archival print courtesy of the George Eastman Museum.

As a new student at an all-girls boarding school, Manuela falls in love with the compassionate teacher Fräulein von Bernburg, and her feelings are requited. Experiencing her first love, lonely Manuela also discovers the complexities that come with an illicit romance. This artfully composed landmark of lesbian cinema—and an important anti-fascist film—was the first of just three films directed by Leontine Sagan.

“MÄDCHEN IN UNIFORM is a film about sexual repression in the name of social harmony, about the absent patriarchy and its forms of presence, about bonds between women which represent attraction instead of repulsion, and about the release of powers that can accompany the identification of a lesbian sexuality.”
–B. Ruby Rich, JUMP CUT: A REVIEW OF CONTEMPORARY MEDIA

• Sat, Aug 3 at 7:00 and Tues, Aug 13 at 9:00.

Wanda Tuchock & George Nicholls Jr.
FINISHING SCHOOL
1934, 73 min, 35mm. Preserved by the Library of Congress.

One of just two women credited as Hollywood directors in the 1930s, Wanda Tuchock also had over 25 writing credits to her name. For this film, she turned her lens on the rough-and-tumult world of an elite finishing school. Shipped off by her neglectful parents, innocent Virginia (Frances Dee) falls in with a fast crowd led by her roommate, the wisecracking Pony (Ginger Rogers). Following Pony’s own curriculum they go carousing in New York, where Virginia is saved from a man’s drunken advances by a kindly (and handsome) waiter. Falling in love with him lands her in a different kind of trouble, but what an education she gets.

• Sat, Aug 3 at 9:00 and Thurs, Aug 8 at 7:00.

—Continues on page 26—
A REAL YOUNG GIRL, CONT'D
Su Friedrich
SINK OR SWIM
1990, 48 min, 16mm
Su Friedrich’s film about her father speaks both about her growing independence and the ways in which her childhood shaped her identity. Structured in 26 chapters, one for each letter of the alphabet but in reverse order, and narrated by a young girl, SINK OR SWIM incorporates found footage, home movies, and Friedrich’s own optically-printed images to analyze the traumas of her upbringing while trying to unlearn the myth of the perfect family.

With:
Peggy Ahwesh
MARTINA’S PLAYHOUSE
1989, 20 min, Super 8mm-to-16mm. Preserved by Bard College with support from the National Film Preservation Foundation.
Exploring the notion of learned femininity, Peggy Ahwesh shows Martina in turn narrating the film, (mis)reading Lacan, and performing for the camera. “The work is not regulated by the formal devices of modernism – but what better way to address sexuality, girlhood, desire, and mothering than in a provocative home movie?” – Peggy Ahwesh, in Scott MacDonald’s A CRITICAL CINEMA 5

Su Friedrich will be here in person on Saturday, August 17!
• Sun, Aug 4 at 4:45 and Sat, Aug 17 at 7:30.

Marzieh Meshkini
THE DAY I BECAME A WOMAN / ROOZI KE ZAN SHODAM
2000, 74 min, 35mm. In Persian with English subtitles.
Chronicling different stages of life via the stories of three Iranian women, this film demonstrates the struggle for women to define their identities in a socially repressive culture. Set on Kish Island in Iran, this first film by Marzieh Meshkini begins on the last day before 9-year-old Hava must begin to wear the floor-length black chador, which also represents her last chance to play with her best friend, who happens to be a boy. The film’s other protagonists are Ahoos, who defies her husband by participating in a bicycle race, and Hoora, an elderly widow who begins buying to be a boy. The film’s other protagonists are Ahoos, who defies her husband by participating in a bicycle race, and Hoora, an elderly widow who begins buying

• Sun, Aug 4 at 7:00, Sat, Aug 10 at 7:00, and Fri, Aug 16 at 9:00.

Catherine Breillat
FAT GIRL / À MA SŒUR!
2001, 86 min, 35mm. In French with English subtitles.
On vacation with their parents, 12-year-old Anaïs and 15-year-old Elena are antagonistic but loving. Opposites in every way, Elena longs for romance, while Anaïs has a more callous opinion of love and virginity. As Anaïs quietly observes her sister’s loss of innocence, she is forced to confront the oppression of women, which builds to the film’s shocking conclusion. Addressing female adolescent sexuality, Catherine Breillat’s film interprets coming-of-age as a traumatic experience best not romanticized.
• Mon, Aug 5 at 7:00, Fri, Aug 16 at 7:00, and Sun, Aug 18 at 9:00.

Lucrecia Martel
THE HOLY GIRL / LA NIÑA SANTA
2004, 106 min, 35mm. In Spanish with English subtitles.
Amalia, a devout Catholic teenager, struggles with her burgeoning sexuality after a man molestes her in a crowd. Believing this to be the sign of her vocation, she begins to stalk the man, a prestigious doctor staying at her family’s hotel. Desperate to save him from more inappropriate behavior, she is also simultaneously drawn to him sexually. Lucrecia Martel’s second feature is an evocative story of innocence and desire heightened by her distinctive visual style, notably her oblique framing, complemented by sounds and dialogue that float in from beyond the frame.
• Mon, Aug 5 at 9:00, Fri, Aug 9 at 7:00, and Sun, Aug 11 at 4:00.

Andrea Arnold
FISH TANK
2009, 123 min, 35mm
Aggressive and angry, 15-year-old Mia has the capacity for love, though she doesn’t know how to express or understand it, perhaps because she has received very little of it in her own life. She is secretly determined to become a professional dancer and escape her dead-end surroundings. The only person in her life who provides any support is her mother’s mysterious new boyfriend, but her initial hope for a father figure dissolves amidst lustful tension that quickly turns predatory and destructive. Andrea Arnold masterfully depicts these broken lives with tenderness and truthfulness, and the brilliant first-time actor Katie Jarvis demonstrates a grit and vulnerability that offer a glimmer of hope that she can overcome her traumas.
• Tues, Aug 6 at 6:30, Sat, Aug 10 at 4:15, and Mon, Aug 12 at 9:00.

Dee Rees
PARIAH
2011, 86 min, 35mm
Dee Rees’s breakout film has become a landmark in black queer cinema, particularly for its depiction of the coming-out experience of an African-American woman. In the film, 17-year-old Alike grapples with her self and sexuality inside her home as much as outside it. As she tries to understand her burgeoning identity and embrace her desires, she struggles between her mother’s pressure to be more feminine and her natural evolution to presenting as a butch lesbian. A first romance helps her negotiate the two realms, while bringing the tensions of these worlds to a boiling point.
• Tues, Aug 6 at 9:00, Sun, Aug 11 at 8:30, and Mon, Aug 12 at 7:00.

Haifaa Al-Mansour
WADJDA
2012, 98 min, DCP. In Arabic with English subtitles.
The first feature film shot entirely in Saudi Arabia is unexpectedly centered on the drama of a rebellious 10-year-old girl’s pre-adolescence. Wadja, determined to own a bicycle, enters her school’s Koran recitation competition for the cash prize. On the precipice of puberty, she is beginning to understand that the period of playing with boys, listening to pop music, and appearing unveiled in public is nearing its end. The competition becomes a means to prove that she is thoughtful and of value, even as a girl. Haifaa Al-Mansour’s first feature film uses the language of neorealism to call attention to the unequal and oppressive lives Saudi women face, through the experience of a girl with incredible strength.
• Wed, Aug 7 at 9:15, Sun, Aug 11 at 6:15, and Tues, Aug 13 at 6:45.

Marielle Heller
THE DIARY OF A TEENAGE GIRL
2015, 102 min, DCP
Based on the hybrid graphic novel by Phoebe Gloeckner, this film by writer-director Marielle Heller tells the story of 15-year-old aspiring cartoonist, Minnie, who begins a sexual relationship with her mother’s 30-year-old boyfriend. Growing up in 1970s San Francisco, Minnie basks in the bohemian atmosphere of the era and laps up sexual opportunities while still filled with the regular adolescent dread of inadequacy, all of which she details to her audio diary. As Manohla Dargis declared, “[the film] is the diary of a specific, complex, sometimes muddled teenager who owns her story, her life and her pleasure, from the moment she says, ‘I had sex today.’”
• Thurs, Aug 8 at 8:45, Sat, Aug 10 at 9:00, and Wed, Aug 14 at 6:45.
QUO VADIS HAVANA
August 23-30

In celebration of the 500th anniversary of the city of Havana, Anthology joins forces with the Cuban Cultural Center of New York to offer a wide-ranging film series inspired by Havana’s history and culture, including Hollywood classics, important Cuban and Cuban-American films, and innovative documentaries by both Cuban and European filmmakers.

Since the 1930s, Havana has often been utilized by Hollywood as a theme or a setting. And Cuban cinema itself, among the most acclaimed in Latin America since the 1960s, has produced numerous independent filmmakers, as well as groundbreaking documentaries on contemporary life in Havana. Embracing this breadth of creativity and the authenticity of a city that has for so long captured the cinematic imagination, “Quo Vadis Havana” showcases a selection of films that are set in Havana or feature the city as a protagonist.

The series is bookended historically by John Huston’s Hollywood drama, WE WERE STRANGERS (1949), which depicts the political turmoil in 1930s Havana during the Machado dictatorship, and Lucy Mulloy’s riveting UNA NOCHE (2012), which reflects the angst of contemporary life in the Cuban capital. In between are British director Carol Reed’s OUR MAN IN HAVANA, filmed on location in the wake of the Revolution; BITTER SUGAR, an AIDS-themed story by Cuban-American director León Ichaso; THE NEW ART OF MAKING RUINS, an eloquent avant-garde documentary by German filmmaker Florian Borchmeyer on the city’s dilapidated landscape; and works by three of the greatest Cuban filmmakers of the last sixty years: Tomás Gutiérrez Alea’s legendary MEMORIES OF UNDERDEVELOPMENT, Sara Gómez’s exploration of gender and racial inequality in ONE WAY OR ANOTHER, and Fernando Pérez’s poetic and heartrending masterpiece, SUITE HABANA.

Several of the filmmakers will be here in person! Check anthologyfilmarchives.org for more details.

The series is co-presented by the Cuban Cultural Center of New York (www.cubanculturalcenter.org). Special thanks to Iraida Iturralde (CCCNY), as well as Florian Borchmeyer; León Ichaso; Lucy Mulloy; Fernando Pérez; Brian Belovarac (Janus Films); Justin DiPietro & AJ McAuley (IFC Films); Carlos A. Gutiérrez & Pilar Garrett (Cinema Tropical); David Jennings (Sony); and Gesa Knolle & Carsten Zimmer (Arsenal Distribution).

FILMMAKER FLORIAN BORCHMEYER IN PERSON!
Florian Borchmeyer & Matthias Hentschler

HAVANA: THE NEW ART OF MAKING RUINS / HABANA – ARTE NUEVO DE HACER RUINAS
2006, 86 min, 35mm. In Spanish with English subtitles.

The morbid yet romantic appeal that Havana’s ruins seem to have for visitors is seldom perceived by its inhabitants, who live in constant fear of their collapse. In this groundbreaking documentary, the filmmakers have pointedly interviewed four of those residents, whose decaying abodes are intrinsically interwoven into their lives: a young woman who writes about ideal worlds, an elderly couple sharing the inhabitable portion of their former mansion, a one-time janitor now living in the ruins of the theater where he once worked, and a divorced couple living in separate crumbling structures. In the midst of the decay, an underlying analysis of the ruins emerges, threaded throughout the film with clear-eyed perception by Cuban writer Antonio José Ponte. But the eloquence of the film’s images is even more powerful than the words, becoming a metaphor for Havana’s spiritual decline.

• Fri, Aug 23 at 6:45 and Mon, Aug 26 at 9:00.

Fernando Pérez
SUITE HABANA
2003, 80 min, 35mm

Fernando Pérez’s poetic ode to Havana is a film of extraordinary pathos. The disjointed lives of ten ordinary residents of Havana are depicted in an eerily mundane silence, devoid of dialogue or a storyline. Only the sounds of crashing waves, honking horns, the flapping wings of pigeons, and intermittent songs hint at the relentless pervasiveness of urban life. Shot in cinéma vérité style, the film portrays these Habaneros with a sense of wonder, as they struggle stoically with their daily chores. We could be merely getting glimpses of a day in the lives of random individuals—a peanut vendor, a widower whose son has Down syndrome, a doctor aspiring to be an actor. But Pérez tugs deeply at the heartstrings and knows how to turn the audience, naturally prone to voyeurism, into compassionate witnesses.

• Fri, Aug 23 at 9:00 and Wed, Aug 28 at 7:00.

John Huston
WE WERE STRANGERS
1949, 109 min, 35mm

Set in the Cuba of 1933, John Huston’s political thriller delves into the despotic rule of Gerardo Machado, a constitutionally elected president who refused to give up power after a prosperous and popular first term (1925-28). Although Huston takes dramatic license through a simplified historical overview, he faithfully captures the political repression and rampant violence unleashed by Machado after his imposed re-election, highlighting the patriotic fervor of the university students and the civic resistance of the Havana citizenry. Although not shot on location, the plot gains authenticity through iconic background views of Havana University, Colón Cemetery, and the Malecón. The cast boasts Jennifer Jones and John Garfield in the starring roles, with strong supporting performances by former silent-screen heartthrob Gilbert Roland as a poet-revolutionary and Pedro Armendáriz as a corrupt government official. Fraught with social overtones and allusions to U.S. complicity, the film’s suspensful climate carries the day.

• Sat, Aug 24 at 4:15, Tues, Aug 27 at 9:00, and Thurs, Aug 29 at 7:00.

Carol Reed
OUR MAN IN HAVANA
1959, 111 min, 35mm-to-DCP

An all-time favorite, Carol Reed’s classic is based on Graham Greene’s witty adaptation of his own novel. Shot on location just two months after the fall of the Batista regime, the story is set in pre-revolutionary Havana, and captures the unstable political period in which the film is set. The plot revolves around Jim Wormold (Alec Guinness), a vacuum cleaner salesman who is recruited by British intelligence as an unlikely spy. Reed captures the messy congestion of the old commercial quarter, as well as the ritzy side of Havana’s urban sprawl, rendering the city an unwitting accomplice to Jim’s improvised attempt at international espionage. His daughter’s expensive tastes demand his full compliance with his handler’s expectations, and he will concoct improbable reports to make ends meet. The superb cast includes Noël Coward, Ralph Richardson, Maureen O’Harra, Jo Morrow, and Ernie Kovacs as the murderous chief of police.

• Sat, Aug 24 at 6:45 and Fri, Aug 30 at 9:15.

–continues on page 28–
MEMORIES OF UNDERDEVELOPMENT

Sara Gómez
ONE WAY OR ANOTHER / DE CIERTA MANERA
1974, 78 min, 35mm. In Spanish with English subtitles.
Considered a masterpiece of Cuban cinema, ONE WAY OR ANOTHER provides a glimpse into the art of Sara Gómez, an extraordinary talent whose untimely death from asthma at the age of 31 cut her legacy short. The film focuses on the poor black neighborhoods of Havana shortly after the 1959 Revolution.

“Ingeniously combining documentary and fiction, the film tells the story of a forward-thinking female schoolteacher who strikes up a relationship with a traditionally-minded machista bus driver. Gómez, a trained musician and ethnographer, was a native of the Havana neighborhood of Guanabacoa, traditionally considered one of the epicenters of Afro-Cuban culture, and she brings a penetrating criticism of racism, sexism, and classism, and their persistence in Cuba’s revolutionary society. Unfortunately, Gómez’s tragic death left the film incomplete. Tomás Gutiérrez Alea, together with filmmaker Julio García Espinosa, ultimately finished the film in 1974 according to Gómez’s original vision.” – Andrew S. Vargas, REMEZCLA

• Sun, Aug 25 at 6:30 and Tues, Aug 27 at 7:00.

Lucy Mulloy
UNA NOCHE
2012, 90 min, DCP. In Spanish with English subtitles.
“Nervous desperation is the energy of UNA NOCHE, a sexually charged and tense film that takes place over the course of one very long day in Havana, as three teenagers scheme to put together a raft that will transport them the 90 dangerous miles across the ocean to Miami. The kids who play the leads are wonderful in their roles, with that superb naturalism and intuitive power that can come with non-professionals. Havana jumps off the screen in a visceral way. You can smell it, feel it, like a living presence. The entire atmosphere is jagged with rampant sexuality, street harassment, open prostitution, and cruel jokes. Every interaction takes on a sexualized tone, bordering on violence. . . . You can sense the exhaustion. [In her debut film] Mulloy has a great eye for the unique, the special, in this landscape.” – Sheila O’Malley, ROGEREBERT.COM

• Sun, Aug 25 at 8:30 and Thurs, Aug 29 at 9:15.

RESCHEDULED: ULTRA-RARE SCREENING OF JEAN EUSTACHE’S MASTERPIECE!

Thanks to an unavoidable shipping mishap, we were forced to postpone our June screening of NUMERO ZERO. But the print did ultimately arrive, and we’ve rescheduled it for Friday, July 12. This ultra-rare U.S. screening is not to be missed!

Jean Eustache
NUMERO ZERO
1971/2003, 104 min, 35mm. In French with English subtitles.
Preceded by Hollis Frampton GLORIA 1979, 8.5 min, 16mm.
Preserved by Anthology Film Archives with support from the Estate of Hollis Frampton.
For a full description visit anthologyfilmarchives.org
• Fri, July 12 at 7:30.

SPECIAL SCREENING!
SURFING WITH JONAS MEKAS!

Chris Gentile
SELF DISCOVERY FOR SOCIAL SURVIVAL

Since the genre’s birth in the early 1950s, the surf film has involved a synthesis of image and music. Typically these two key ingredients are sourced separately, mixed together only after the visual fact. SELF DISCOVERY FOR SOCIAL SURVIVAL subverts this recipe. Just like the osmotic waves that run through the film, the visuals and music co-exist and permeate as one to reinvent and reimagine what surf films can look, sound, and feel like.

SELF DISCOVERY FOR SOCIAL SURVIVAL is a collaborative film between record label Mexican Summer and Pilgrim Surf + Supply, a New York-based surf and outdoor shop. Surfers in the film include seven-time World Champion Stephanie Gilmore, Creed McTaggart, Ryan Burch, and more. Filmed in Mexico, the Maldives, and Iceland in three separate vignettes, the film is graced with narration by legendary filmmaker, poet, and Anthology Film Archives founder Jonas Mekas. Jonas passed away in January at the age of 96, but not before contributing his inimitable voice to this project, a further illustration of his radical openness to forms, subjects, and expressions of all kinds.

FILMMAKER CHRIS GENTILE IN PERSON!

• Thurs, July 11 at 7:30 & 9:15.
IN MEMORIAM: CAROLEE SCHNEEMANN

2019 has brought more than its fair share of tragic news within the avant-garde film community, and prominent among the great filmmakers and spirits we’ve lost this year was the extraordinary filmmaker, artist, performer, and writer Carolee Schneemann, whose work freely and fearlessly crossed boundaries of every kind. We hosted Carolee at Anthology many times over the years, and preserved several of her films, including the magnificent KITCH’S LAST MEAL. Above all, we counted her as a friend and an irreplaceable member of our community.

To honor her memory, we will be presenting a rare screening of KITCH’S LAST MEAL, in its original dual-projection format, alongside another feline-themed work, INFINITY KISSES – THE MOVIE, taken from the collection of co-presenter Electronic Arts Intermix. Carolee’s boundless creative energy, sharp sense of humor, and piercing intelligence will be greatly missed, though of course these qualities live on in KITCH’S and in the entirety of her work.

Co-presented by Electronic Arts Intermix (www.eai.org). Special thanks to the Carolee Schneemann Foundation, and to Rebecca Cleman, Karl McCool & Jon Dieringer (EAI).

Carolee Schneemann
KITCH’S LAST MEAL
1973-78, 54 min, double-16mm projection. Preserved by Anthology Film Archives with support from the Andy Warhol Foundation for the Visual Arts.

The third part of her autobiographical trilogy (including FUSES and PLUMB LINE), KITCH’S LAST MEAL documents, among other things, the demise of Schneemann’s cat comrade, Kitch. Presented in varying configurations and lengths over the years, KITCH’S was shot on Super-8mm and shown simultaneously on two projectors with one image arranged above another. This configuration is duplicated in Anthology’s preservation, and the sound is played from CD in an attempt to keep the ‘live’ nature of the film intact. If you have not seen it before, KITCH’s undoubtedly stands as one of Schneemann’s most emotionally gripping and cathartic works.

“Domestic imagery filmed weekly for three years in a country house where my partner and myself are observed by our 19-year-old cat in the normal routine of domestic intimacy and our work as artists. […] The ordinariness of the activities of the couple in association with the disjunctive sound builds towards a disconcerting invisibility – beyond what is here manifest.” –Carolee Schneemann

INFINITY KISSES – THE MOVIE
2008, 9.5 min, digital

INFINITY KISSES – THE MOVIE completes Schneemann’s exploration of human and feline sensual communication. It incorporates extracts of the original 124 self-shot 35mm color slide photo sequence, INFINITY KISSES, in which the expressive self-determination of the ardent cat was recorded over an eight-year period. INFINITY KISSES – THE MOVIE recomposes these images into a video, in which each dissolving frame is split between its full image and a hugely enlarged detail.

NATHAN SILVER’S ‘CUTTING MY MOTHER’

Nathan Silver has been casting his mother, Cindy, in his independent feature films since 2012. And though Cindy always insists she’s “not an actress – I’m just your mother,” when Nathan cuts almost all her scenes from one of his movies, Cindy’s disappointment goes beyond a matter of simple creative differences. In this new documentary series, we follow Nathan and Cindy as they try to repair their relationship over the dinner table, at the synagogue, and, finally, on the set of a film where Nathan cedes the director’s chair to a promising new talent: his own mother.

This super-sized event – a fitting coda to our June series, “Home Movies: Filmmakers Document Their Families” – will feature a screening of the full four-episode, 38-minute series, as well as the Cindy Silver-directed short film whose creation it documents. In addition we’ll host a conversation between Nathan, Cindy, and Harvey Silver, actress Nicole Fuentes, and producer and cinematographer Jarred Alterman. And, as a special bonus, we’ll screen one of the films Cindy has graced with her onscreen presence, EXIT ELENA (2012), Nathan’s razor-sharp dark comedy about the trials and tribulations of a young nursing assistant who finds herself thrust into the middle of a family in crisis.

Nathan Silver
CUTTING MY MOTHER

“CUTTING MY MOTHER is both a moving tribute to Cindy Silver and an ingeniously crafted work of first-person meta-cinema. […] With each episode of the series, Silver constructs a magic box that similarly interweaves past and present dramatically and on an expanded scale. In their brevity and briskness, the episodes reveal a turbulent depth of experience and give it limpid and crystalline form.” –Richard Brody, THE NEW YORKER

Cindy Silver SOLO 2019, 4 min, digital

Nathan Silver
EXIT ELENA
2012, 72 min, digital

“Silver locates the ordinary madness bubbling just beneath the surface of his own life, and flickers of lunacy abound.” –Calum Marsh, VILLAGE VOICE

• Thurs, July 18 at 7:00.
**VIENNALE EXTRAVALUE FILM AWARD WINNERS**

**WOLFGANG FISCHER’S ‘STYX’ + SARA FATTAHI’S ‘CHAOS’**

Since 2011, each annual edition of the Viennale (Vienna International Film Festival) has featured the granting of the ExtraVALUE Film Award to one or more Austrian filmmakers whose films are included within the festival. Designed to showcase the best of Austrian cinema, the Award was founded by Erste Bank, the Viennale’s main sponsor, and is awarded according to the findings of an independent jury. The Award brings a cash prize as well as a one-month residency as a visiting film scholar hosted and organized by Deutsches Haus at NYU. Anthology has presented the award-winning films in the past, and we continue the tradition this year with special screenings of the 2018 winners, Wolfgang Fischer’s STYX and Sara Fattahi’s CHAOS, both of which explore the subjects of emigration and displacement.

Both filmmakers will be here in person to present their work!

This program is co-presented by Erste Bank and Deutsches Haus at NYU.

Special thanks to the filmmakers, and to Paolo Calamita (Viennale); Juliane Camfield & Sarah Girner (Deutsches Haus at NYU); Ruth Goubran (Erste Bank); and Jimmy Weaver (Film Movement).

**JULY:**

**Wolfgang Fischer**

**STYX**

2018, 94 min, DCP. In English and German with English subtitles. With Susanne Wolff. STYX is a work of unrelenting intensity and technical brilliance. ER doctor Rike (Susanne Wolff) embarks on a solo sailing trip to Ascension Island in the Atlantic. When Rike comes across a sinking ship of refugees, she is quickly torn out of her contained and idealized world and must make a momentous decision. Aptly named after the mythological river that separates the living from the dead, STYX is an astute modern-day parable of Western indifference in the face of marginalized suffering. Carrying practically the entire film, Wolff is riveting as a woman pushed to her physical, psychological and moral limits.

“A blunt, breathless, and astoundingly unsentimental morality play that’s told with the intensity of a ticking-clock thriller.” –David Ehrlich, INDIEWIRE

• Thurs, July 25 at 7:30.

**AUGUST:**

**Sara Fattahi**

**CHAOS**

2018, 96 min, DCP. In Arabic and German with English subtitles.

CHAOS narrates the story of three women in three different cities, each of whom has given up on life. One lives in Damascus. She has stopped speaking to others entirely, isolating herself in her flat. The other left for Sweden, where she imprisons herself in her paintings, hoping through them to rid herself of the torment of the past. The third ended up in Vienna and faces an unknown future. It is a discussion between a woman stuck in Damascus, a second stuck in exil, and a third who has recently left. It is a conversation between the interior and exterior – an impossible conversation.

“With images that are both intimate and elusive, discussions that are both confessional and fragmentary, gestures that are both banal and weighty, [Fattahi] approaches life as a torment and testimony of history, and of cinema as the material migrations, inherited knowledge, and bequests in response to HIV/AIDS. The artists included in this program employ different strategies to challenge the ways in which documents are commonly upheld as sources of objective meaning or authenticity. Through the use of hybrid elements of documentary, homage, found/appropriated footage, educational media, and performance, these seven film and video pieces extend the parameters of genres that are often found in HIV/AIDS media by centering empirical and sensorial evidence, both real and imagined.

From dramatized testimonies of women living with AIDS in Colin Campbell’s somnambuline film, SKIN (1990), to more contemporary works reflecting on the long-term effects of HIV/AIDS such as Hayat Hyatt’s kaleidoscopic VILLANELLE (2015), and the visceral experiments addressing visibility, illness, and sexual fantasy in Tran T. Kim-Trang’s KORE (1994, part of her “Blindness Series”), the selections offer alternate ways of looking at and sensing what a record records.

RECORD TIME is presented in conjunction with ALTERED AFTER, Visual AIDS’ summer exhibition curated by Conrad Ventur. ALTERED AFTER is an exhibition of artworks that incorporate archaeology, archives, memory, salvaged objects, material migrations, inherited knowledge, and bequests in response to HIV/AIDS. The exhibition is on view from July 10-August 18 at PARTICIPANT INC (253 E. Houston St #1).

Curated by Carmel Curtis and Leeroy Kun Young Kang for Visual AIDS. The curators would like to thank the artists, Conrad Ventur, David Evans Frantz, and Kyle Croft.

**MONO NO AWARE COMMUNITY SCREENING PROGRAM**

Featuring the world premiere of 60 films made locally with the support of MONO in June and July 2019.

This program will include films made through the educational initiatives of MONO NO AWARE, a cinema-arts nonprofit organization and film positive community working to promote connectivity through the cinematic experience. Established in 2007 and based in downtown Brooklyn, MONO NO AWARE presents monthly artist-in-person screenings, facilitates equipment rentals, operates a film distribution initiative, maintains wet & dry lab facilities, and hosts an annual exhibition for contemporary artists and international filmmakers whose work incorporates Super-8mm, 16mm, 35mm, or altered light projections as part of a live performance or installation.

For more info visit: www.mononowarefilm.com

• Sun, Aug 4 at 1:00.

• Thurs, Aug 8 at 7:30.

**RECORD TIME**

Framing “record” as both subject and action, this program features works from 1989-2015 that question the function and expectations of a document in the context of HIV/AIDS. The artists included in this program employ different strategies to challenge the ways in which documents are commonly upheld as sources of objective meaning or authenticity. Through the use of hybrid elements of documentary, homage, found/appropriated footage, educational media, and performance, these seven film and video pieces extend the parameters of genres that are often found in HIV/AIDS media by centering empirical and sensorial evidence, both real and imagined.

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**VIENNALE ARCHIVE**

A visitor’s guide to the Visual AIDS Archive.

**VIENNALE SCREENING PROGRAM**

The screening includes archival footage of the 1990 Award presentation.

**VIENNALE PHYSICAL ARCHIVES AT THE USC LIBRARIES**

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For more info visit: www.mononowarefilm.com

• Sun, Aug 4 at 1:00.

• Thurs, Aug 8 at 7:30.
SPECIAL SCREENING & PANEL!
ERNIE KOVACS CENTENNIAL

Anthology Film Archives and the Estate of Ernie Kovacs join forces to celebrate the centennial of this comic genius and pioneer of televisual experimentation with an evening featuring a program of highlights from his career as well as a very special panel of Kovacs experts, aficionados, and admirers.

The influence of Kovacs's highly visual and often patently surreal comedic aesthetic can be seen not only in his offbeat sensibility but also in his radical editing and special effects techniques. Kovacs's mark is apparent in everything from SATURDAY NIGHT LIVE, MONTY PYTHON'S FLYING CIRCUS, MYSTERY SCIENCE THEATER, PEE-WEE'S PLAYHOUSE, KIDS IN THE HALL, and TIM AND ERIC AWESOME SHOW, GREAT JOB!, as well as in the work of experimental film- and video-makers such as Owen Land, William Wegman, Michael Smith, Trisha Baga, and many, many others.

For this evening, we'll be focusing on some of the more experimental dimensions of Kovacs's work. The panelists will include Josh Mills, executor of the Kovacs estate and son of Edie Adams; Ben Model, the archivist of the Ernie Kovacs/Edie Adams collection; Rebecca Cleman, Distribution Director at Electronic Arts Intermix; filmmaker, artist, and archivist Andrew Lampert; Chris Stein (Blondie); and music producer Hall Willner; among others (for more details, check anthology-filmarchives.org in early July).

For more of Kovacs, see our screenings on August 24 & 30 (in the series “Quo Vadis Havana”) of OUR MAN IN HAVANA, in which he plays the role of a murderous chief of police (see page 27).

• Tues, Aug 13 at 7:30.

UNKNOWN PLEASURES: A POST-PUNK EXTRAVAGANZA

Last December, film critic, filmmaker, and longtime Anthology fixture Steve Erickson compiled a fascinating and deliciously entertaining collection of psychedelic videos, clips, and performance footage that he presented as part of our occasional “Secret Life of AFA” series. As a follow-up to that memorable event, he'll be hosting a program that shifts the focus to the realm of post-punk musical culture.

“Although Johnny Rotten ranted about destroying and revolutionizing rock music, punk very quickly became a new orthodoxy of loud, fast songs played by men with guitar, bass, and drums. Post-punk opened more space up to women and delivered on its promise to break new ground while keeping the same spirit of anger, incorporating elements of funk, reggae, jazz, electronics, and even disco. From exciting live performances by well-known groups to more obscure artists from Germany, Japan, Cameroon, Switzerland, France, and elsewhere, this program surveys the best of the scene. Unlikely TV appearances FTW!” –Steve Erickson

• Fri, Aug 23 at 9:15.

NEWFILMMAKERS NY SERIES

The NewFilmmakers Screening Series selects films and videos often overlooked by traditional film festivals. The NewFilmmakers Series began in 1998 and over the past 21 years has screened over 1,000 feature and 4,000 short films. In 2000 we brought the Havana Film Festival to New York and in 2002 we started NewFilmmakers Los Angeles. Our YoungFilmmakers & AltFest Series screen monthly. Many well-known shorts and features including THE BLAIR WITCH PROJECT and TOO MUCH SLEEP have had their initial screenings at NewFilmmakers.

NewFilmmakers LA now screens monthly at the South Park Center in Hollywood. NewFilmmakers Online gives filmmakers the opportunity to exhibit and distribute their films directly to the public.

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

NEWFILMMAKERS NY FILM SCHOOL SERIES

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

NEWFILMMAKERS NY SPECIAL PROGRAM SERIES

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

SUBMIT YOUR FILM/VIDEO

Screen your film/video with NewFilmmakers New York. Have your film seen by audiences and critics at one of independent film’s leading theaters. You can apply at www.FilmFreeway.com/NewFilmmakersNY.

CONTACT INFORMATION:
Bill Woods, New York Director
Larry Laboe, Los Angeles Director
Bill Elberg, NewFilmmakers Online Director
Lili White, Women’s Programming
Brandon Ruckdashel, Program & Technical Director
Barney Oldfield, Executive Producer
Tel: 323-302-5426 • barney@newfilmmakers.com

NEWFILMMAKERS will feature MANY special festivals and programs this summer, far too many to include here!

For full schedule and details, please visit: newfilmmakers.com
ABOUT ANTHOLOGY FILM ARCHIVES

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

BRIEF HISTORY OF THE ORGANIZATION

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

EXHIBITION PROGRAM

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

ESSENTIAL CINEMA COLLECTION

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

Cover: Acconci Studio AIR TIME 2019: Vito Acconci Selected Films Series designed by Acconci Studio in collaboration with Anthology Film Archives, Electronic Arts Intermix, Vito & Maria Acconci. Cover design by Acconci Studio. ©2019, all rights reserved.

Directions

Subway: F train to 2nd Avenue, walk two blocks north on 2nd Avenue to 2nd Street.
6 or B/D/F train to Bleecker St./Broadway Lafayette, walk two blocks east to 2nd Ave and north to 2nd St.
Bus: M15 to 3rd Street / M15 Select to Chrystie St/Houston St

Administrative Office Hours: Mon-Fri 10:30–6:30
Tel: 212.505.5181 Fax: 212.477.2714

Ticket Prices

$12 General
$9 Essential Cinema (Free for Members)
$9 Students (with ID) & Seniors (65 & over)
$7 AFA Members & Children (12 & under)

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

Become a Member!

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

$15 Calendar Subscription $600 Donor
$50 Student/Senior $1,000 Preservation Donor
$70 Individual $3,000 Archival Donor
$125 Dual $5,000 Sponsor
$150 Friend $10,000 Partner
$300 Contributor $50,000 Leadership Circle