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# ANTHOLOGY FILM ARCHIVES

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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!

Paul Sharits
NO.T:H:N:G
1968, 38 min, 16mm. Preserved by Anthology Film Archives with support from the National Film Preservation Foundation.

"In essence there are only three flicker films of importance, ARNULF RAINER, THE Flicker, and N.O.T:H:N:G... [It] is Sharits’s N.O.T:H:N:G that opens the field for the structural film with a flicker base."
—P. Adams Sitney

T.O.U,C.H.I.N.G
1969, 12 min, 16mm. Preserved by Anthology Film Archives.

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

Total running time: ca. 85 min.

• Tues, Jan 17 at 7:30.

Leni Riefenstahl
TRIUMPH OF THE WILL / TRIUMPH DES WILLENS
1934-35, 108 min, 35mm, b&w

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

• Wed, Jan 18 at 7:30.

Karl Freudl, Carl Mayer & Walter Ruttmann
BERLIN, SYMPHONY OF A CITY / BERLIN, DIE SINNFOLGEN DER GROSSTADT
1927, 85 min, 16mm, b&w, silent

Ruttmann and company's seminal, groundbreaking film is a valentine to the 'new' Berlin of the late 1920s. Beginning at dawn and ending after midnight, it shows Berliners hard at work by day and possessed by the city's thriving nightlife. Essentially a feature-length montage, the film was heavily influenced by Soviet documentary experiments like Dziga Vertov's KINO-PRAVDA and was itself very influential in fostering the city's 'symphony' genre and other documentary hybrid styles to come.

• Sun, Jan 22 at 7:30.

Harry Smith
FILM NO. 12 (HEAVEN AND EARTH MAGIC FEATURE)
c. 1957-62, 45 min, 16mm, b&w. Preserved by Anthology Film Archives with support from the National Film Preservation Foundation and Cineric, Inc.

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

Total running time: ca. 70 min.

• Sat, Jan 21 at 7:45.

Jean Renoir
THE RULES OF THE GAME / LA RÈGLE DU JEU
1939, 97 min, 35mm, b&w

"Detested when it first appeared... almost destroyed by brutal cutting, restored in 1959 to virtually its original form, THE RULES OF THE GAME is now universally acknowledged as a masterpiece and perhaps Renoir's supreme achievement."
—Robin Wood

• Fri, Jan 13 at 6:45, Sat, Jan 14 at 8:00, and Sun, Jan 15 at 5:30.

Roberto Rossellini
THE FLOWERS OF ST. FRANCIS / FRANCESCO, GIULIARE DI DIO
1949, 85 min, 35mm, b&w

In French with English subtitles. Gorgeously photographed to evoke the medieval aspect of the Nocera Inferiore Monastery, Rossellini's masterpiece is a timeless and moving portrait of the man who 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.

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O'NEILL / RICHTER / SHARITS
Pat O'Neill
SAUGUS SERIES
1974, 19 min, 16mm

Actually seven short films, united by a common soundtrack. Each is an evolving "still life," made up of meticulously assembled but spatially contradictory elements.

Hans Richter
RHYTHMUS 21
1921, 3 min, 35mm, b&w, silent

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

EVERYTHING REVOLVES, EVERYTHING TURNS / ALLES DREHT SICH, ALLES BEWEGT SICH
1929, 9 min, 16mm, b&w, silent

TWO PENNY MAGIC / ZWEIGROSCHENZAUBER
1929, 2 min, 16mm, b&w

• Fri, Jan 13 at 9:00, Sat, Jan 14 at 6:00, and Sun, Jan 15 at 7:45.

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Pat O'Neill
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TWO PENNY MAGIC / ZWEIGROSCHENZAUBER
1929, 2 min, 16mm, b&w

• Fri, Jan 13 at 6:45, Sat, Jan 14 at 8:00, and Sun, Jan 15 at 5:30.

Ron Rice
CHUMLUM
1964, 36 min, 16mm

Ron Rice / Jack Smith
RON RICE / JACK SMITH
1963, 45 min, 16mm, b&w

"[Smith] graced the anarchic liberation of new American cinema with graphic and rhythmic power worthy of the best of formal cinema. He has attained a new peak: his exploration is so total, so perfect."
—Jonas Mekas

Total running time: ca. 75 min.

• Sun, Jan 22 at 5:45.

HARRY SMITH
FILM NO. 11 (MIRROR ANIMATIONS)
c. 1957, 4 min, 16mm. Preserved by Anthology Film Archives.

FILM NO. 14 (LATE SUPERIMPOSITIONS)
1964, 28 min, 16mm

FILM NO. 16 (OZ: THE TIN WOODMAN'S DREAM)
c. 1967, 15 min, 35mm, silent

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

Total running time: ca. 75 min.

• Sun, Jan 22 at 7:30.

RON RICE / JACK SMITH
Jack Smith
SCOTCH TAPE
1962, 3 min, 16mm

A junkyard musical.

FLAMING CREATURES
1962, 45 min, 16mm, b&w

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

Ron Rice
CHUMLUM
1964, 23 min, 16mm. With Jack Smith, Mario Montez, Beverly Grant, and Barbara Rubin. Music by Angus Maclise.

Total running time: ca. 75 min.

• Tues, Jan 31 at 7:30.

COLOR SOUND FRAMES
1974, 26 min, 16mm. Preserved by Anthology Film Archives.

"A film in which Sharits sums up his researches in the area of film strip (opposition to the individual frames). [...] COLOR SOUND FRAMES advances one area of cinema or one area of researches in cinema (call it art if you wish) to a new climax, to a new peak: his exploration is so total, so perfect."
—Jonas Mekas

VILLAGE VOICE

Total running time: ca. 70 min.
GREED

Michael Snow

WAVELENGTH

1967, 45 min, 16mm

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

• Fri, Feb 3 at 7:00.

Warren Sonbert

CARRIAGE TRADE

1973 version, 61 min, 16mm

“[Here] Sonbert began to challenge the theories espoused by the great Soviet filmmakers of the 1920s; he particularly disliked the ‘knee-jerk’ reaction produced by Eisensteinian montage. In both lectures and writings about his own style of editing, Sonbert described CARRIAGE TRADE as ‘a jig-saw puzzle of postcards to produce varied displaced effects.’” — Jon Gartenberg

• Fri, Feb 3 at 8:30.

Erich von Stroheim

GREED

1924, 140 min, 35mm, b&w, silent. With Gibson Gowland, ZaSu Pitts, and Jean Hersholt.

“Though usually discussed as a masterpiece of realism [GREED] is equally sublime in its high stylization, which ranges from the highly Brechtian spectacle of ZaSu Pitts making love to her gold coins to deep-focus compositions every bit as advanced as those in CITIZEN KANE. It is probably the most modern in feel of all silent films, establishing ideas that would not be developed until decades later.” — Dave Kehr, CHICAGO READER

• Sat & Sun, Feb 4 & 5 at 7:15 each night.

Jean Vigo

ZERO FOR CONDUCT / ZÉRO DE CONDUITE

1935, 44 min, 35mm, b&w. In French with English subtitles.

An eloquent parable of freedom versus authority, Vigo’s film is set at a boys’ boarding school and undoubtedly echoes Vigo’s own unhappy experiences as a child.

Total running time: ca. 70 min.

• Sun, Feb 5 at 5:30.

THE FILMS OF DZIGA VERTOV

“The film drama is the Opium of the people… down with Bourgeois fairy-tale scenarios… long live life as it is!” — Dziga Vertov

KINO-EYE / KINOGLIZ

1925, 70 min, 16mm, b&w, silent

FORWARD, SOVIET! / SHAGHAI, SOVIET!

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

• Sat, Feb 11 at 3:30.

A SIXTH OF THE WORLD / SHESTAIA CHAST MIRA

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

• Sun, Feb 12 at 3:45.

THE ELEVENTH YEAR / ODINNADTSATY

1929, 60 min, 35mm, b&w, silent. With Russian intertitles; English synopsis available.

• Sun, Feb 12 at 5:45.

MAN WITH A MOVIE CAMERA / CHELOKOV S KINO-APPARAT

1929, 104 min, 35mm, b&w, silent. No intertitles.

“Little introduction is needed for one of the great masterpieces of world cinema, Vertov’s extraordinary meditation on then-contemporary Soviet Russian society and the place of filmmakers within it. A kind of ‘city symphony,’ cataloguing the sights and sounds of urban life, the film is structured across a day, beginning with citizens waking up while machines are revved up.” — FILM SOCIETY OF LINCOLN CENTER

• Sun, Feb 12 at 7:30.

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

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

• Mon, Feb 13 at 7:00.

THREE SONGS ABOUT LENIN / TRI PESNI O LENINYE

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

• Mon, Feb 13 at 8:45.

Jean Vigo

L’ATALANTE

1934, 83 min, 35mm. In French with English subtitles.

Vigo’s feature is outwardly a simple story: couple weds, couple has problems, couple reunites, but it’s transformed by the director’s poetic, idiosyncratic touch into a masterpiece. Cinematographer Boris Kaufman (the younger brother of Daiga Vertov) recalled, “He used everything around him: the sun, the moon, snow, night. Instead of fighting unfavorable conditions, he made them play a part.”

• Sat & Sun, Feb 18 & 19 at 5:00.

Orson Welles

CITIZEN KANE

1941, 119 min, 35mm, b&w

“Welles’s first feature is probably the most respected, analyzed, and parodied of all films. Although its archival and historical value are unchallenged, CITIZEN KANE, nevertheless, seems fresh on each new viewing. The film touches on so many aspects of American life — politics and sex, friendship and betrayal, youth and old age — that it has become a film for all moods and generations. In its expansive way, it creates a kaleidoscopic panorama of a man’s life.” — MoMA

• Fri, Mar 3 at 7:30, Sat, Mar 4 at 4:30, and Mon, Mar 6 at 7:30.

WARHOL / WATSON & WEBBER / WHITNEY

Andy Warhol

EAT

1963, 35 min, 16mm, b&w, silent

James Sibley Watson & Melville Webber

FALL OF THE HOUSE OF USHER

1928, 13 min, 16mm, b&w, silent

John & James Whitney

FILM EXERCISES 1-5

1943-45, 18 min, 16mm

James Whitney

LAPIS

1963-66, 10 min, 16mm

Total running time: ca. 80 min.

• Mon, Mar 20 at 7:30.

ANDY WARHOL

JOHN AND IVY

1966, 33 min, 16mm, b&w

“One of Warhol’s early experiments in sound filmmaking. JOHN AND IVY is a one-reel ‘documentary’ film showing Ivy Nicolson, John Palmer, and their children at home during a major snowstorm in January 1965.” — Callie Angell

&

SALVADOR DALÍ

1986, 22 min, 16mm, b&w

“A silent ‘EPI Background’ reel, intended for projection behind the Velvet Underground during performances of the Exploding Plastic Inevitable. SALVADOR DALÍ contains original SCREEN TESTS of the mustached Dalí, followed by Nico, Sterling Morrison, and Lou Reed. The film ends with two WHIP DANCE rolls, in which Gerard Malanga and Mary Woronov perform their S&M dance routine from the EPI for Warhol’s camera.” — Callie Angell

• Wed, Mar 22 at 7:30.
U.S. THEATRICAL PREMIERE RUN!
DIRECTOR IN PERSON!
Dominique Dubosc
PARAGUAY REMEMBERED / MEMORIA DESMEMORIADA
With a background in ethnography and psychology, French photographer and filmmaker Dominique Dubosc has been making nonfiction films and videos since the late 1960s. Wide-ranging both culturally and geographically, his body of work has encompassed extensive investigations into Latin America, Palestine, and the U.S., among other places, and has found him evoking or collaborating with figures from writers Félix Fénéon and Georges Perec, to photographer Duane Michals, to filmmakers Jean Rouch and Jonas Mekas.

His new, feature-length film, PARAGUAY REMEMBERED, finds him returning for the first time in 40 years to the region that gave rise to his first films – the trilogy comprising KUARAHY OHECHA (1968), MANOJHARA – THE SANTA ISABEL LEPER COLONY (1969), and THE DAYS OF OUR DEATH (1970). As he wanders in Asuncion and meets old and new friends, fragments of memories he had forgotten are revived. The shooting process itself becomes the means to remember. Little by little, his memories take him back to a romantic encounter with a woman in Argentina. Incidents of oppression under dictatorship are intertwined with his private recollections. PARAGUAY REMEMBERED is both a penetrating portrait of a city and a society, and a haunting investigation into the mechanics and poetics of memory.

“For Dubosc, cinema is not a spectacle but a form of writing, a living text that [here] displays the landscapes of the past in the present instant. The film is an involuntary return to the 1970s when the Condor Plan spread over Latin America and the Stroessner dictatorship continued in Paraguay. Dubosc succeeds in creating an ‘exquisite’ construction that integrates historical facts, personal feelings, visual esthetics, and poietical discourse.” – Adriana Almada, CHICAGO TRIBUNE

• Fri, Feb 24 through Thurs, Mar 2 at 6:45 & 9:00 nightly.

PLUS:
DOMINIQUE DUBOSC, PROGRAM 1:
This program pairs the South American trilogy with which he launched his filmmaking career, with a more recent work shot during the 2008 U.S. Presidential election. KUARAHY OHECHA documents a day in the life of a Franciscan peasant family in Paraguay in 1968; MANOJHARA portrays – in their own words – the experiences of the residents of Paraguay’s Santa Isabel leper colony; THE DAYS OF OUR DEATH depicts – again through their own testimony – Bolivian miners’ difficult existence; while, almost 40 years later, DREAMING ON 125TH STREET captures the scene in Harlem on Election Day 2008.

KUARAHY OHECHA 1968, 25 min, 16mm-to-digital
MANOJHARA – THE SANTA ISABEL LEPER COLONY 1969, 20 min, 16mm-to-digital
THE DAYS OF OUR DEATH 1970, 16 min, 16mm-to-digital
DREAMING ON 125TH STREET 2008, 17 min, digital

Total running time: ca. 85 min.
• Sat, Feb 25 at 4:30.

DOMINIQUE DUBOSC, PROGRAM 2:
THE LETTER THAT WAS NEVER WRITTEN
1990, 55 min, digital
This deeply affecting work finds Dubosc grappling with the death of his emotionally withholding father. A 55-minute sequence shot, filmed in the house in Kamakura, Japan, where his father lived with his last wife, it represents a filmic ‘letter’ reflecting on “the rare moments in which he showed his love,” culminating in the “most important trace of his love for me, that is, the permission he granted me on one memorable occasion in Kyoto, to, at last, see the world differently from the way he saw it.”

&
1947-91, 26 min, 16mm-to-digital
After viewing the “terrible” version of his first film – which was edited and released by a news company under the racist title IN THE LAND OF THE BLACK MAGI (1946-47) – Jean Rouch improvises a new, improved commentary. In this documentary, Rouch critiques his own work and puts it in perspective in the context of the time.
“This is not only an evocation of the beginnings of Jean Rouch, ethnologue and film director – it is his first film. One sees him improvising a new commentary…just as he improvised the voiceovers of most of his other films.” – D.D.

Total running time: ca. 85 min.
• Sun, Feb 26 at 4:30.

U.S. THEATRICAL PREMIERE RUN!
DIRECTOR IN PERSON!
Tyler Hubby
TONY CONRAD: COMPLETELY IN THE PRESENT
2016, 96 min, digital
This extraordinary new film is the Tony Conrad documentary of your dreams, managing to gracefully encapsulate his life and work for those who are new to Conradd even as it contains riches for those who need no introduction to this astoundingly influential and shape-shifting artist. This is largely thanks to the in-depth participation of Conrad himself, whose vast charisma, mischievous charm, and peerlessly comic spirit pervade the film. A visual artist, musician, filmmaker, and educator, who sadly passed away in April 2016, Conrad was one the great American cultural figures of our time, yet to the world at large he remains criminally under-appreciated. His vast, interdisciplinary repertoire has single-handedly created and influenced major film and compositional movements. He performed in and recorded the soundtrack to Jack Smith’s legendary FLAMING CREATURES; he turned the paradigms of cinema upside down with THE FLICKER, a film composed of only black and white frames; his development and practice of Just Intonation and Minimalism through his work with Stockhausen and La Monte Young still has the music establishment scratching their heads; his pivotal role in the formation of The Velvet Underground has directly or indirectly influenced everyone who has picked up a guitar since; and as an early adopter of activist public access television he democratized the emerging medium of portable video. In his later years he continued to perform and make work that pushed the boundaries of reason. Utilizing intimate footage of Tony and his collaborators shot over the last twenty-two years, as well as his own archive of recordings and films, this film portrait mirrors Conrad’s own playfully radical approach to art making.

“A sharp, sweet, eloquent documentary about the merriest, most artistically expansive minimalist on record. […] Hubby’s film captures Conrad in all his facets, as longtime Buffalo, N.Y., media professor, and more broadly as a man determined to make ‘abstract art funny, happy, energetic, joyful.’” – Michael Phillips, CHICAGO TRIBUNE

• Fri, Mar 31 through Thurs, April 6 at 7:00 & 9:15 nightly. Additional screenings on Sat & Sun at 4:45.
**AFA Preservations: YALKUT (+ PAIK)**

A wholly unique figure from the heyday of the NY underground, Judd Yalkut (1938-2013) was a multi-media pioneer whose radical films and videos remain as trippy and innovative today as they were back then. Born and raised in NYC, Yalkut studied literature before turning to experimental cinema in the early 1960s. A member of the groundbreaking intermedia collective USCO and an early creative partner of Nam June Paik (1932-2006), Yalkut documented a veritable who’s-who of important artists while also making his own distinguished films and videos. He left for Dayton in 1973 to spearhead the film and video department at Wright State University and continued to be a major figure in the Ohio arts scene for the rest of his life. Yalkut’s expansive body of work deserves serious re-investigation, and these two programs highlight 16 newly preserved titles along with a complete retrospective of Yalkut’s video/film hybrids, or “Videofilms,” made in collaboration with Nam June Paik.

Special thanks to Peg Rice, and to Chris Hughes & Laura Major (Colorlab).

An additional Yalkut film, KUSAMA’S SELF-OBLITERATION, will be screening on January 14 as part of “Inventing Downtown”; see page 13 for more details.

**PROGRAM 1: VIDEofilMS (WITH NAM JUNE PAIK)**

“In addition to Paik’s own slightly demonic sense of humor, the films are imbued with Yalkut’s subtle kinaesthetic sensibility, an ultra-sensitive manipulation of formal elements in space and time. Paik’s electromadness combined with Yalkut’s delicate kinetic consciousness result in a filmic experience balanced between video and cinema in a Third World reality.”

–Gene Youngblood, EXPANDED CINEMA

**BEATLES ELECTRONIQUES** preserved by Anthology Film Archives. All other titles in this program, except for P+A-I(K) and WAITING FOR COMMERCIALS, preserved by Anthology Film Archives with support from the National Film Preservation Foundation.

**ELECTRONIC YOGA** 1966, 8 min, 16mm, b&w, silent

**VIDEOTAPE STUDY NO. 3** 1967-69, 4 min, 16mm, b&w. Sound by David Behrman and Kenneth Werner.

**BEATLES ELECTRONIQUES** 1966-69, 3 min, 16mm. Soundtrack by Kenneth Werner.

**ELECTRONIC MOON NO. 2** 1969, 4.5 min, 16mm. Music by Debussy.

P+A-I(K) 1966, 10 min, 16mm

**CINEMA METAPHYSIQUE NO. 1-5** 1966-67/72, 16 min, 16mm, b&w/color

**WAITING FOR COMMERCIALS** 1972, 7 min, 16mm

Plus:

Stan VanDerBeek PAIK TV AND PAIK IN STUDIO ca. 1964, 7 min, 16mm, b&w, silent

Total running time: ca. 75 min.

- Thurs, Jan 26 at 7:30.

**PROGRAM 2:**

**THE PARTICIPATING CAMERA: FILM JOURNALS AND DIARIES**

All titles preserved by Anthology Film Archives with support from the National Film Preservation Foundation.

**CLARENCE** 1965-68, 10 min, 16mm. Sound by Mel Lyman, Jim Kweskin, and the Lyman family; with the voice of Clarence Schmidt.

**D.M.T.** 1966, 3 min, 16mm

**KENYON FILM** 1969-72, 10 min, 16mm, silent

**JOHN CAGE MUSHROOM HUNTING IN STONY POINT** 1972-73, 8 min, 16mm, silent

Cage was a dedicated amateur mycologist; here Yalkut captures this lesser-known dimension of his life.

**METAMEDIA: A FILM JOURNAL OF INTERMEDIA AND THE AVANT GARDE 1966-1970** 1972, 50 min, 16mm, silent

A film Journal of Intermedia and the Avant-Garde, 1966-70, including: Timothy Leary’s Celebration “The Resurrection of Christ” (1966); Ken Dewey’s “Red, White, and Blue Car Collision” (1967); EXPO ’67, Montreal, Canada; Yayoi Kusama at the Cooper Square Playhouse (1968); Hermann Nitsch’s “Orgy-Mystery Theater” (1968); Carolee Schneemann’s “Illinois Central Transposed” (1968); the 7th Annual New York Avant Garde Festival on Ward’s Island (1969); and the “Television as a Creative Medium” exhibition at Howard Wise Gallery (1969) with a performance by Charlotte Moorman.

Total running time: ca. 85 min.

- Fri, Jan 27 at 7:30.

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**ALDO TAMPELLINI**

January 10 & 12

A multimedia artist par excellence, Aldo Tambellini is among the most dizzyingly inter-disciplinary and restlessly experimental cultural figures imaginable. With a training in traditional painting and sculpture, Tambellini arrived in the Lower East Side in 1959, and over the next decade established himself as a pioneer of early video art; experimented with painting on and otherwise directly manipulating 16mm film; organized a series of “Electromedia Performances” which brought together projected paintings, film, video, poetry, light, dance, and music; and founded the counter-culture group, “Group Center,” as well as two important venues: the Gate Theatre, which screened avant-garde cinema, and the Black Gate, New York’s first experimental space for live multi-media performances and installations.

This explosion of creative energy, and his focus not only on producing his own work but on establishing spaces for the presentation of alternative art of all forms, occurred in concert with the proliferation of artist-run galleries celebrated in the NYU Grey Art Gallery’s exhibition “Inventing Downtown: Artist-Run Galleries in New York City, 1952-1965” (on view January 10-April 1). On the occasion of this exhibition, and alongside Anthology’s related film series (see page 13), we are overjoyed to host Aldo Tambellini for two programs of his extraordinary film and video work of the 1960s, as well as a special, timely screening of his 1981 piece, INAUGURATION ’81.

All archival prints courtesy of the Harvard Film Archive. Very special thanks to Aldo Tambellini and Anna Salamone, as well as Mark Johnson (Harvard Film Archive) and Erik Piel.

**PROGRAM 1: BLACK FILM SERIES PLUS**

This program will highlight a few films from the BLACK FILM SERIES and will include a film Tambellini shot of the opening of the Black Gate Theatre, NYC’s first “electromedia” space, which was used for media experimentations, installations, and performances.

**BLACK IS** 1965, 4 min, 16mm, b&w

**BLACK TRIP 1** 1965, 5 min, 16mm, b&w

**BLACK TRIP 2** 1967, 3 min, 16mm, b&w

**BLACK PLUS X** 1966, 9 min, 16mm, b&w

**BLACKOUT** 1965, 9 min, 16mm, b&w

**SOUNDBLACK** ca. 1968, 3 min, 16mm-to-digital

**PROLIFERATION OF THE SUN** (performance by Otto Piene) and **BLACK OUT (performance by Aldo Tambellini)** 1965, 10 min, 16mm, b&w

**MOONBLACK** 1969, 14 min, 16mm, b&w

**SUN BLACK** 1965-68, 6.5 min, 16mm, b&w

**BLACK 67** 1967, 5 min, 16mm, b&w

Total running time: ca. 75 min.

- Tues, Jan 10 at 7:30.

**PROGRAM 2:**

**BLACK VIDEO 2** 1966, 28 min, video, b&w. Digitized by Anthology Film Archives.

**BLACK SPIRAL** 1969, 6 min, 16mm, b&w

**BLACK TV** 1968, 9 min, 16mm, b&w. Winner of the Oberhausen Film Festival, 1969.

**INAUGURATION ’81** 1981, 40 min, video

Part of the series, A DAY IN THE LIFE OF TELEVISION – TV ABOUT TV. Total running time: ca. 90 min.

- Thurs, Jan 12 at 7:30.
JOHN COHEN
January 28-29 • FILMMAKER IN PERSON!

Although he is most widely recognized as a musician, John Cohen’s photographs and films have been exhibited by museums, galleries, and at film festivals worldwide. His steadfast campaign for the recognition of traditional roots/folk music has led to the production of fifteen films, hundreds of photographs, and numerous sound recordings. He has also released more than twenty albums with the New Lost City Ramblers, published eight photo books with Steidl, and is the author of countless articles, liner notes, and interviews.

From the late 1950s he was involved with the emerging art world in NYC, photographing Robert Frank’s production of the seminal film about the Beat Generation, PULL MY DAISY (1959), and documenting the emergence of Pop Art and the heyday of Cedar Bar, the central hangout of the Abstract Expressionist painters. The body of photographic work that resulted will be featured in two upcoming exhibitions: “John Cohen: The 10th Street Art World, 1957-1963,” a selection of his photographs from this era, is currently on display at L. Parker Stephenson Photographs at 764 Madison Avenue until February 11, while his work will also be included in the NYU Grey Art Gallery’s exhibition “Inventing Downtown: Artist-Run Galleries in New York City, 1952-1965,” on view January 10-April 1.

This four-program survey of his moving-image work exemplifies another dimension of his career. These vitally important, vibrant films provide unforgettable glimpses into the musical cultures of a wide range of communities, from miners and farmers in Appalachia and Native Americans in the western U.S., to the native peoples of the Peruvian Andes. The series is bookended by Cohen’s footage of a young Bob Dylan — drawing a link between his music documentaries and his downtown NYC activities – and by his 2014 portrait of the painter Mary Frank, demonstrating the remarkable range of interests reflected in his work.

Special thanks to L. Parker Stephenson (L. Parker Stephenson Photographs), Lucy Oakley (NYU Grey Art Gallery), and Melissa Rachleff Burtt (NYU).

PROGRAM 1:
DYLAN 1962, 5 min, 16mm-to-video
On the roof of his apartment building at 32 3rd Avenue, Cohen captures the first film footage of a young Bob Dylan in New York City.

THE HIGH LONESOME SOUND 1963, 30 min, 16mm, b&w
This classic film evocatively illustrates how music and religion help Appalachians maintain their dignity and traditions in the face of change and hardship.

THE END OF AN OLD SONG 1972, 27 min, 16mm, b&w
Filmed in the mountains of North Carolina, this documentary revisits the region where English folklorist Cecil Sharp collected British ballads in the early 1900s. It contrasts the nature of the ballad singers with the presence of the juke box: although the lyrical tradition has changed, the singing style continues.

Total running time: ca. 65 min.
• Sat, Jan 28 at 6:00.

PROGRAM 2:
MUSICAL HOLDOUTS 1976, 47 min, 16mm
From front porch banjo pickers in Appalachia and the Bluegrass Festival circuit to black children on the Carolina sea islands, cowboys, and Cheyenne and Comanche Indians, the musicians depicted here have all retained their cultural identities despite pressures from the mass media and popular culture.

With:
SARA AND MAYBELLE 1981, 10 min, 16mm, b&w
A rare filmed performance of two members of the original Carter family, whose recordings helped found the country music industry.

Total running time: ca. 60 min.
• Sat, Jan 28 at 8:00.

PROGRAM 3:
MOUNTAIN MUSIC OF PERU 1984, 60 min, 16mm
This classic documentary portrait of the centuries-old music of the Andes demonstrates its importance in preserving the cultural identity of the impoverished native peoples. The musical thread that runs through the Andes extends back past the ancient culture of the Incas, and is strong enough to have successfully resisted both the Spanish conquest and the forces of modern Western culture.

CARNIVAL IN Q’EROS 1991, 32 min, 16mm
This groundbreaking documentary shows the remarkable Carnival celebrations — never before seen by outsiders — of a remote community of Indians high in the Peruvian Andes. Their culture offers important clues into the Inca past and the roots of Andean cultures. The Q’eros play flutes and sing to their alpacas in a ritual to promote the animals’ fertility. The film shows how the music evolves from individual, to family, to ayllu (the traditional indigenous government model in the Andes), to community, a structure of spiritual activity distinct from the structure of kinship. The film also focuses on the protracted negotiations by which the Indians were compensated for their participation in the project.

Total running time: ca. 95 min.
• Sun, Jan 29 at 5:30.

PROGRAM 4:
ROSCOE HOLCOMB FROM DAISY KENTUCKY 2009, 29 min, digital
This film explores the life and music of the Eastern Kentucky banjo/guitar player and coal miner who became one of the iconic figures in American traditional music. Cohen’s earlier film, THE HIGH LONESOME SOUND (1963), helped propel Holcomb away from manual labor and, for a time, into a performing career. Reuniting with him following an on-the-job injury that has forced him into early retirement, Cohen has created a remarkable and visually beautiful portrait of a man who, despite economic hardship and changing times, has maintained a powerful and authentic musical identity and personal philosophy.

VISIONS OF MARY FRANK 2014, 55 min, digital
Cohen’s most recent film is an intimate and affectionate portrait of the artist Mary Frank. Married young (originally to Robert Frank and, since 1997, to musicologist Leo Treitler), and pregnant at 17, she's brutally honest about often having put her art before all else, about the early influence of dance upon her brushstrokes, and about being (in Cohen’s words) “hot in a cool world.” Her paintings, her political activism, and her past (the film includes wonderful footage of her with Allen Ginsberg and Jack Kerouac) tell the story of a deeply-felt, well-lived life.

Total running time: ca. 90 min.
• Sun, Jan 29 at 8:00.
DISTANT TOUCH
JOSÉ VAL DEL OMAR, A RETROSPECTIVE

March 16-19

José Val del Omar (1904-82) is one of the essential figures of Spanish avant-garde cinema. He defined himself as a cinemist, an alchemist of cinematography aiming to transform cinema into a transcendental experience. He explored the relationship between technology and aesthetics through inventions such as “Diaphonic Sound” and “Tactile Vision,” for which he was recognized with an award at the Cannes Film Festival in 1981. Although often described as a visionary poet and a pioneer, his work was not fully recognized until quite recently. His films and writings inspire a fundamental question: was he ahead of his time or was he an anachronistic survivor of a past period?

One thing is clear: Val del Omar was firmly devoted to experimenting with the sensorial possibilities of cinema, creating a unique blend of art and science. Overdue for recognition in the U.S., he is an extraordinary artist whose films are must-sees for anyone hoping to fully understand the history of avant-garde and expanded cinema in the 20th century.

Curated by Lur Olaizola Lizarralde, and presented with generous support from the Consulate General of Spain: member of the network SPAIN arts & culture. Special thanks to Juan José Herrera de la Muela & Leire Leguina (Consulate General of Spain in New York).

PROGRAM 1:
THE MISIONES PEDAGÓGICAS OF THE SPANISH SECOND REPUBLIC

March 16: Presented by Luis Pérez-Oramas
March 19: Presented by Jordana Mendelson

During the 1930s, Val del Omar worked as a cinematographer, photographer and projectionist for the Misiones Pedagógicas, the Spanish Second Republic’s program charged with bringing literature, theater, and cinema to rural populations. Val del Omar understood film as an ideal instrument for the modern pedagogical trends inspiring the Misiones, notably its emphasis on bringing together instinct and consciousness, brain and heart, learning through aesthetic experience. Val del Omar shot more than fifty documentaries during the Misiones but just a few are preserved: SCENES 1932 (1932) and CHRISTIAN FEASTS / SECULAR FEASTS (1934-35). Most of these documentary films were shot using a camera lens of his invention, a sort of zoom avant la lettre. This experimental zoom lens was the first of a long list of technical innovations that accompanied Val del Omar’s aesthetic and technological endeavors, reaching his highest point in his masterpiece: ELEMENTARY TRIPTYCH OF SPAIN. As a counterpoint to Val del Omar’s work, the program concludes with Luis Buñuel’s LAND WITHOUT BREAD, which represents a completely different approach to the Second Republic’s pedagogical project.

José Val del Omar SCENES 1932 / ESTAMPAS 1932
1932, 13 min, 35mm-to-digital
José Val del Omar CHRISTIAN FEASTS / SECULAR FEASTS / Fiestas cristianas / fiestas paganas
1935 51 min, 16mm-to-digital
Plus:
Luis Buñuel LAND WITHOUT BREAD / LAS HURDES: TIERRA SIN PAN 1933, 27 min, 16mm, b&w
Total running time: ca. 95 min.

• Thurs, Mar 16 at 7:30 and Sun, Mar 19 at 8:30.

ELEMENTARY TRIPTYCH OF SPAIN

March 17: Presented by Lur Olaizola
March 18: Presented by Ruth Somalo

VIBRATION OF GRANADA marks a turning point towards poetic documentary in the Valdelomarían trajectory. This lyric portrait of the Alhambra announces many of the features of his complex ELEMENTARY TRIPTYCH, which he started almost two decades later and is generally considered Val del Omar’s masterpiece. Composed of three films, each related to a natural element (soil, fire, and water), it describes a symbolic geography of Spain, from Finisterre to Granada. Val del Omar contemplated different possible sequential arrangements, settling on an order that inverses the chronology of the productions. Each piece was carefully designed to highlight Val del Omar’s various technological and expressive innovations, all of which strove to explode the limits of the screen and explore the potential of an expanded cinema. WATER-MIRROR OF GRANADA utilized the Diaphonic System (Sistema Diafónico) that Val del Omar created in 1944, an electro-acoustic sound system that transcended the conventional stereophonic method, anticipating the structure of surround sound. Another of his experiments was the Tactile Vision (Vision Táctil), which he put into practice in the second part of his triptych, FIRE IN CASTILLE: The third and final part, GALICIAN CARESS (OF CLAY) was shot in 1961-62, but Val del Omar postponed the editing, and it was left unfinished at his death in 1982.

José Val del Omar VIBRATION OF GRANADA / VIBRACIÓN DE GRANADA 1935, 20 min, 16mm-to-digital
José Val del Omar GALICIAN CARESS (OF CLAY) / ACARINÓ GALACIO (DE BARRIO) 1961/1995, 23 min, 35mm
José Val del Omar FIRE IN CASTILLE / FUEGO EN CASTILLA 1958-60, 17 min, 35mm
José Val del Omar WATER-MIRROR OF GRANADA / AGUAESPEJO GRANADINO 1953-55, 21 min, 35mm
Total running time: ca. 85 min.

• Fri, Mar 17 at 7:30 and Sat, Mar 18 at 8:30.

NEVER ENDING

March 18: Presented by Mónica Savirón
March 19: Presented by Lur Olaizola

WATER-MIRROR OF GRANADA and FIRE IN CASTILLE feature a characteristic end title that illustrates Val del Omar’s continuous research and inexhaustible creativity: instead of “The End,” we read “Never Ending.” Indeed, he never stopped creating. In the late 1970s he set up a laboratory named PLAT (Picto – Luminic – Audio – Tactile) in Madrid, and continued experimenting with video and multimedia equipment. VARIATIONS ON A POMEGRANATE is the only preserved piece from this period.

Val del Omar’s “Never Ending” film philosophy found a relevant continuity in the many contemporary artists, musicians, and filmmakers who produced works under his creative influence. For example Eugeni Bonet, an important visual artist, theorist, and curator, met Val del Omar in 1980 and years later made the film THROW YOUR WATCH INTO THE WATER (2004), a creative reinterpretation of Val del Omar’s filmic materials. He would also organize the first retrospectives of his work at the Pompidou Museum (Paris) in 1982, as well as the first exhibition entirely devoted to his trajectory in the Reina Sofia Museum (Madrid) in 2010.

José Val del Omar VARIATIONS ON A POMEGRANATE / VARIACIONES SOBRE UNA GRANADA 1975, 3 min, 35mm-to-digital
&Eugeni Bonet

THROW YOUR WATCH INTO THE WATER / TIRA TU RELOJO AL AGUA

• Sat, Mar 18 at 6:00 and Sun, Mar 19 at 6:00.
SHOW & TELL

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

This calendar brings visits from new-media duo ‘eteam,’ who will present their feature-length work, SPACE DELAY; artist and filmmaker Kenneth Zoran Curwood, who will bring a selection of his hand-processed, ever-morphing small-gauge works; and Julie Murray Orchard, who will host a survey of her work since the late 1980s, including films newly preserved by Bard College from the original Super-8mm.

JANUARY:

eteam

SPACE DELAY
2015, 76 min, digital

Under the rubric of ‘eteam,’ artist duo Franziska Lamprecht and Hajoe Moderegger have been making highly inventive and mischievously challenging new-media works since 2001. Whether taking the form of digital videos, web-based pieces, installations, novellas, or live performances, their practice exists at the intersection of relational aesthetics, the Internet and land art, and stages transactions between the earthly plane and the realms of the interweb. Their first feature-length project, SPACE DELAY begins with their purchase, on eBay, of a plot of land in Arizona. When the deed fails to arrive, the pair embark on a noir-inspired search through Colorado, Arizona, and the American West to locate the phantom land-owner and claim their portion of the vast desert.

“One of the most terrestrial exchanges between humans – the sale of a plot of land – is the beginning of a bizarre American odyssey when the artist duo eteam buys an acre of the Southwestern desert on eBay. The deed never arrives in the mail, so eteam attempts to track down the phantom seller, a porous Internet character operating as Larry and Radonna, Eclectic Treasure Collection, or the Barefoot Shaman. A virtual search for them turns actual when eteam travels to confront him in person, children in tow, (resulting in) a peculiar road trip through the indelible landscape of the American west, with its forlorn chain hotels and abandoned pool patios, over-bright restaurants and otherworldly geological formations. Larry the Barefoot Shaman becomes an allegory for the Information Age, his shadowy digital existence contrasted by the overwhelming physical presence of the Grand Canyon, the Crater Fields, the Painted Desert. In this setting, caught up in a hopeless pursuit, the family feels more acutely foreign and unmoored, guided by ghosts and haunted by cultural associations that are increasingly surreal. […] [A] strange post-human Western.” –Rebecca Cleman, Electronic Arts Intermix

• Mon, Jan 16 at 7:30.

FEBRUARY:

KENNETH ZORAN CURWOOD

Kenneth Zoran Curwood is a Brooklyn-based artist and filmmaker. His energetic 16mm films and film performances combine traditional animation practices (cel, rotoscope, stop-motion) with many bygone special effects techniques (slit-scan, optical printing, tinting, toning). Curwood creates his dizzying images through DIY optical printing – taking apart old movie cameras and projectors, and re-purposing them to photograph movies one frame at a time – and hand-processing in home-made chemical mixtures. His films have shown extensively across the U.S. and elsewhere, and we’re thrilled to host him in person for this show of recent 16mm work and live film performance!

“In 2009, after art school in NYC, a growing disaffection with the gallery network, and ten years of assorted trade employment (stained-glass, carpentry, tile-setting, etc.), I saw a Throbbing Gristle performance in which they played a live score to a Derek Jarman film. It completely cracked me open. I bought a Super 8 camera the next day. Ten years of pent up creativity found an escape valve through the lens of a tiny and practically obsolete device. I became obsessed. I taught myself how to hand process film. Due to my growing interest in in-camera effects I soon graduated to shooting 16mm. My homemade animation stand morphed into a DIY optical printer. There were explorations into chemical alterations: tinting, toning, bleaching, solarization; old animation techniques: cel, cut-out, rotoscope, stop-motion; archaic special effects: matte work, multiple exposures, slit-scan, aerial image printing… each venture leading to the next.

“This program will include a chronological survey of films from 2009-14. Since I have never worked with a lab all my films are camera originals, and once screened became fair game to reuse in other works, so the exact format of the screening is yet to be determined; however I can say that there will be one or two live performance works in the course of the program, as well as some documentation of my home film studio.” –Kenneth Zoran Curwood

• Thurs, Feb 23 at 7:30.

Images this page clockwise: eteam SPACE DELAY, Kenneth Curwood SCALP MESSAGE, Julie Murray ORCHARD, Kenneth Curwood CARPE NOCTEM, eteam SPACE DELAY.
ARTIST JUDE MURRAY

Artist Julie Murray began her career as a painter and photographer, but soon after moving to the U.S. from her native Dublin in 1985 she began making experimental films as well. Her filmmaking has continued to co-exist, and draw inspiration from, her work in painting and photography, and she has also collaborated with numerous artists, musicians, and other filmmakers to create multimedia installations and performances.

Her works use a variety of strategies, but most of them find Murray combining images – either filmed by the artist herself or mined from found footage – in intuitive and suggestive ways. And many of her films share a preoccupation with physical and natural phenomena – they often repurpose medical or other scientific footage, or zoom in on insect, animal, or plant life to explore the palpably, irreducibly physical dimensions of the world. Making striking use of macro-photography, Murray has a tendency to slowly rack focus, revealing – almost by magic – different layers or dimensions of the reality that exists before her camera, as well as creating movement in the image through purely optical means, rather than by setting either her subject or her camera in motion.

Like other experimental filmmakers past and present, Murray is also interested in the properties of her medium – mainly Super-8mm and 16mm film, and more recently video – but in her hands, as often as not, these explorations fuse with and amplify her fascination with the textures, hidden structures, and physical properties of the natural world: emulsion scratches call to mind spider webs, splotches caused by film deterioration resemble skin conditions, splices feel like incisions. The result is a body of work marked by an extraordinary tactility, as well as awe before the mystery of natural processes.

These two screenings will provide a chance to survey Murray’s work over the last three decades, beginning with a pair of her Super-8mm films from 1988 – newly preserved to 16mm by Bard College – and stretching all the way to her newest work from 2016.

“Using combinations of found and original footage, Julie Murray makes subtle and eloquent films that imbue banal images and everyday sounds with an other-worldly charge, a sense of mystery and menace.” –Chris Gehman, CINEMATHEQUE ONTARIO

**PROGRAM 1:**

- **FL.OZ** 2002, 8 min, 16mm, silent
- **ELEMENTS** 2008, 8 min, 16mm
- **UNTITLED (LIGHT)** 2002, 5 min, 16mm
- **ORCHARD** 2004, 10 min, 16mm
- **DISTANCE** 2010, 14 min, 16mm
- **LINE OF APSIDES** 2015, 13 min, 16mm, silent

Total running time: ca. 70 min.
- **Mon, Mar 13 at 7:30.**

**PROGRAM 2:**

- **TR’CHEOT’MY PS’Y** 1988, 5 min, Super 8mm-to-16mm.
  Preservation by Bard College with support form the National Film Preservation Foundation.
- **A LEGEND OF PARTS** 1988, 10 min, Super 8mm-to-16mm.
  Preservation by Bard College with support from the National Film Preservation Foundation.
- **ANATHEMA** 1996, 7 min, 16mm
- **IF YOU STAND WITH YOUR BACK TO THE SLOWING OF THE SPEED OF LIGHT IN WATER** 1997, 17 min, 16mm
- **MICROMOTH** 2000, 7 min, 16mm
- **OUR EYES ARE ARMED BUT WE ARE STRANGERS TO THE STARS** 2016, 13 min, digital
- **UNTITLED (EARTH)** 2016, 10 min, digital
- **FREQUENCY OBJECTS** 2005, 5 min, digital

Total running time: ca. 80 min.
- **Tues, Mar 14 at 7:30.**
FLAHERTY NYC PRESENTS:
BROKEN SENSES

BROKEN SENSES explores the relationships between the senses, knowledge, the creation of memory, and our experience in understanding the world. How does one represent sense memory? Can one identify with sense memories one has never had through the experiences of hearing, touch, smell, taste, vision, kinesthesia, and altered states? Through personal and historical experiences, ranging from the joyful to the solemn, these embodied interventions conjure affective strategies to address blindness, sexuality, government surveillance, family, aging processes, death and grief, bliss, trauma, love, fear, and spiritual awakening.

Programmed by Ruth Somalo.

Program 1: Broken Vision

Co-presented with Grasshopper Film. Dryden Goodwin and Xander Marro in person.

This visually striking program focuses on eyesight and its influence on our experience. Xander Marro’s haunting animation work on shoe catalogs, silver molecules, and melting chemistry, and British artist Dryden Goodwin’s philosophical film both explore the physical act of looking and the tools we use to perceive the world.

Xander Marro: L’EYE 2001, 2 min, 16mm-to-digital
Dryden Goodwin: UNSEEN: THE LIVES OF LOOKING 2016, 90 min, digital

Total running time: ca. 105 min.

* Tues, Jan 17 at 7:00.

Program 2: Synesthetic Memory

Roddy Bogawa, Ivana Larrosa, Guido Hendriks, and Nazlı Dinçel in person.

This program invites the audience to experience these short films through synesthetic sensations (hues, colors, feel sounds, taste shapes) while mobilizing emotions and memories.

Roddy Bogawa: TALKING SHIT ABOUT MYSELF 2003, 2 min, digital
Steve Reinke: THE HUNDRED VIDEOS: INSTRUCTIONS FOR RECOVERING FORGOTTEN CHILDHOOD MEMORIES 1997, 2 min, digital
Roddy Bogawa: A SMALL ROOM IN THE BIG HOUSE 1987, 14 min, 16mm
Steve Reinke: HUMAN EVENTS: ATHEISTS NEED THEOLOGY TOO 2016, 11 min, digital
Clint Enns: LET ME ASMR YOU 2014, 2 min, digital
Chris Marker: CAT LISTENING TO MUSIC / CHAT ÉCOUTANT LA MUSIQUE 1990, 3 min, digital
Ivana Larrosa: LUNCH WITH DUCKS 2015, 7 min, digital
Nazlı Dinçel: SOLITARY ACTS #5 2015, 6 min, 16mm
Nazlı Dinçel: SOLITARY ACTS #6 2015, 11 min, 16mm
Guido Hendriks: AMONG US 2014, 25 min, digital

Total running time: ca. 90 min.

* Tues, Jan 31 at 7:00.

Program 3: Broken Luv

Special guest to be announced.

Co-presented with Electronic Arts Intermix. The viewer is challenged to reconsider the subjective and cultural roles imposed by gender while having fun with this Valentine’s Day double program. Conceptual artist Sophie Calle’s road movie uses interconnected “diaries” to explore the space between seeing and interpreting during a romantic trip with filmmaker Greg Shepard across the United States to get married at a “drive-in-wedding window.” Mei Dols de Jong speaks to her mother about a mysterious (manless) family tradition, the role of men in it, and their mother-daughter relationship.

Mea Dols de Jong: IF MAMA AIN’T HAPPY, NOBODY’S HAPPY 2015, 24 min, digital

Total running time: ca. 100 min.

* Tues, Feb 14 at 7:00.

Program 4: Kinesthetic History

Soda_Jerk, Mónica Savirón, Luis Parés, and Sandra Ruesga in person.

These works critically interrogate image production and the reproduction of images as materials of thought; they question historical continuities and ideological certainties of representation. The artists tackle the “muscle sense” of fascist history embodied in the life of Spanish filmmakers; a cinematic study on the color film stock made in Nazi Germany; speculative fiction and the personal experience of time, immigration, and the poetics of film deterioration.

Sandra Ruesga: HACIENDO MEMORIA 2005, 10 min, digital
Mareike Bernien & Kerstin Schroeder: RAINBOW’S GRAVITY 2014, 33 min, digital
Soda_Jerk: THE TIME THAT REMAINS 2012, 12 min, digital
Mónica Savirón: ANSWER PRINT 2016, 5 min, 16mm
Soda_Jerk & The Avalanches: THE WAS 2016, 14 min, digital
Luis Parés: THE CADAVER OF TIME 2016, 13 min, digital

Total running time: ca. 95 min.

* Tues, Feb 28 at 7:00.

Program 5: Tracing Touch

Jorge León and Eric Stewart in person.

This transcendental program is a tribute to the fragility and grace of the human condition. Between reality and representation, tragedy of the body and freedom of the spirit, the films address the life-affirming possibilities of communal artistic activity and sensorial encounters, inviting us to participate in a visual record of mourning substantiated in celluloid.

Eric Stewart: WAKE 2014, 8 min, 35mm-to-16mm

Total running time: ca. 95 min.

* Tues, March 14 at 7:00.

Program 6: Tightly Bound Consciousness

Jonathan Schwartz, Clint Enns, and Ruth Patir in person.

Alternate experiences of temporality, unsettling dreams, psychic baptism, identity projections, demons, hypnosis, longing, and loss. Physical and psychological spaces enclose and enfold in this collection of films presenting an exhilarating journey into the unconscious mind.

Peter Tscherkassky: OUTER SPACE 1990, 10 min, 35mm
Ruth Patir: SHLOMO X 2013, 9 min, digital
Jay Rosenblatt: SHORT OF BREATH 1990, 10 min, 16mm
Clint Enns: WINNIEPUG STORIES: SACRIFICAL MEMORIES 2008, 5 min, Super-8mm-to-digital
Jonathan Schwartz: A MYSTERY INSIDE OF A FACT 2010, 10 min, 16mm
Clint Enns: SELF IMPROVEMENT 2010, 3 min, digital
Roddy Bogawa: I DO NOT EXIST 2015, 7 min, digital
Chu-Li Shewring & Adam Gutch: WORKING TO BEAT THE DEVIL 2014, 30 min, digital
Jay Rosenblatt: WHEN YOU AWAKE 2016, 11 min, 16mm-to-digital

Total running time: ca. 100 min.

* Tues, March 28 at 7:00.
**IF YOU CAN SCREEN IT THERE:**
**PREMIERING CONTEMPORARY LATIN AMERICAN CINEMA**

New York City, 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 Gisela Esteban Real (Canibal); Alicia Scherson; Torsten Schulze (m-appeal); and Paulina Valencia.

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**Ricardo Silva**
**NAVAJAZO**
Mexico, 2014, 75 min, digital. In Spanish with English subtitles. Winner of the Golden Leopard for Best Film in the Cineasti del Presente (Filmmakers of the Present) competition at the Locarno Film Festival, Ricardo Silva’s provocative and irreverent debut feature film is a quirky fiction-documentary hybrid set in the border city of Tijuana, where a series of peculiar outcasts (a junkie couple, a musician nicknamed “El Muerto,” and an American porn director, among others) struggle to survive in a hostile post-apocalyptic environment filled with drugs, sex, and violence. “Utterly mesmerizing in its perversion” (James Lattimer, SLANT MAGAZINE), NAVAJAZO (which means “knife wound” in Spanish) confirms Silva as a filmmaker to watch, and Tijuana as an unlikely Mexican art scene.

* Thurs, Jan 19 at 7:15.

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**Hernán Roselli**
**MAURO**
Argentina, 2014, 80 min, digital. In Spanish with English subtitles. Hernán Roselli’s auspicious debut feature film, a winner at the Buenos Aires Independent Film Festival (BAFICI), is a sharp character study following Mauro (played by Mauro Martínez), a metalworker who moonlights as a currency forger trading fake bills in the streets of Buenos Aires. He decides to set up a little printing shop with his roommate Luis and Luis’s pregnant girlfriend to produce counterfeit money. Yet things get complicated when he falls for the mysterious Paula.

“An engrossing X-ray of life in a southern barrio of Buenos Aires that doubles as a study of a society in crisis, MAURO ripples with quiet virtues. First-timer Roselli has brought to his debut feature the same precision and craft as his troubled protagonist brings to his forgery, and the result is a slow-burning, intense item that exists somewhere on the increasingly blurred line between feature and documentary, harking back to established films such as Pablo Trapero’s CRANE WORLD and, indeed, to the Romanian New Wave in its dark, focused gaze and its unpatronizing treatment of social issues.” —Jonathan Holland, THE HOLLYWOOD REPORTER

* Thurs, Feb 16 at 7:15.

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**José Luis Torres Leiva**
**VERANO**
Chile, 2011, 93 min, digital. In Spanish with English subtitles. The second fiction feature by José Luis Torres Leiva, one of the leading Chilean filmmakers of his generation whose work has had very limited exposure in the U.S., VERANO is a choral drama set on a hot summer day in the south of Chile, where small events shape the lives of visitors and employees of an established thermal resort. A dozen characters experience the long vacation hours in nature – sleeping in the sun, learning how to drive, cleaning the house, kissing for the first time, swimming at night, or just walking and talking, while the day slowly unravels into small fragments of happiness and discovery. The cast includes Argentinean actress/singer Rosario Bléfari (who played the title role in Martín Rejtman’s SILVIA PRIETO), and Chilean documentary filmmaker Ignacio Agüero.

* Thurs, Mar 23 at 7:15.
ONGOING SERIES

NEW YORK WOMEN IN FILM & TELEVISION PRESENTS:

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

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

FEVERUARY:

WOMEN OF ’69: UNBOXED
2014, 59 min, digital. NYWIFT Member: Debbie Abrahamson (Associate Producer).
A group of women, college classmates, who were both electrified and pummeled by the turbulent surf of the 60s, look back, then ahead, as they turn 65, ruminate on their heartaches and triumphs, and evaluate the “dowry” they’ll leave for future generations.
Roz Sohnen (Director, Producer, Narrator, Co-Writer), Lynn Cassaniti (Editor, Co-Writer), and Barbara Meyer (Associate Producer)
AN AMERICAN QUILT: STITCHING TOGETHER OUR 9/11 MEMORIES
2016, 33 min, digital.
Shares the stories of seven families who lost loved ones on 9/11 and explores how they began the healing process by creating memorial quilt panels.
Total running time: ca. 95 min.
• Wed, Feb 22 at 7:00.

MARCH:

MARGO PELLETTIER (Director, Co-Writer), Lisa Thomas (Producer), and Laura Kelber (Co-Writer)
THIRSTY
2016, 97 min, digital
The compelling story of Scott Townsend, a/k/a Thirsty Burlington. The film lays bare Scott’s life growing up in Cambridge, MA, public housing and eventually becoming a revered drag queen delighting clubgoers with her spot on impersonation of Cher. Using an array of storytelling techniques within a non-linear structure, the film moves through dramatic, fantasy and musical sequences, capturing both the harsh realities of living a life with a slippery gender and the sparkle that Thirsty exudes.
• Tues, Mar 28 at 7:00.

BEYOND CASSAVETES:
LOST LEGENDS OF THE NEW YORK FILM WORLD (1945-70)
In-between Hollywood and the emerging cinematic underground, New York in the 1950s and 60s was home to a little-known but vibrant feature film industry. Beyond bigger names like John Cassavetes and Morris Engel, scores of hopeful, independent filmmakers cobbled together low-budget productions with few prospects for critical or commercial success. From waterfront wise guys to Village beatniks, from film noir to existential comedies, ‘Made in New York’ signified a quirky, vibrant, indie aesthetic that in many ways laid the foundation for later New York-based auteurs like Martin Scorsese, Abel Ferrara, Jim Jarmusch, and Spike Lee, among others. This ongoing series exposes and explores New York’s pioneering contributions to the low-budget independent feature.

Introducted by series curator Michael Bowen, Adjunct Lecturer at the Fashion Institute of Technology.
Special thanks to the Estate of Raymond Phelan.

RAYMOND PHELAN

TOO YOUNG, TOO IMMORAL
1962, 89 min, 35mm, b&w. With Taylor Mead.
“Beyond Cassavetes” returns with this edgy, long-lost treasure from the early days of New York feature production. A gritty thriller set in Manhattan’s sex and narcotics netherworld, it was director Raymond Phelan’s first, no-budget feature. But what makes it truly historic is that it features the first screen appearance of as-yet-undiscovered Warhol Superstar, underground luminary, and national treasure Taylor Mead.

Principally shot in 1959 but not released until 1962, the film ran for four months at Times Square’s notorious Rialto Theatre and helped signal the imminent rise of the exploitation genre. Better known as cinematographer on Doris Wishman’s campy nudist dramas, Phelan would manage to conjure only one additional pinchpenny production (ASSIGNMENT FEMALE, 1966) before disappearing into the hills of Vermont. Never available on video and not exhibited theatrically in over fifty years, these screenings are made possible with help from the Estate of Raymond Phelan.

• Sat & Sun, Feb 4 & 5 at 7:30 each night.
Inventing Downtown

January 13-15

In spring 1961, the artist-organized Ninth Street Show catalyzed the formation of artist-run galleries in lower Manhattan. The show’s location—in a vacant store at 60 East Ninth Street—and the opportunity to see recent works by more than fifty established and emerging artists drew attention to inexpensive spaces east of Broadway. Rents for vacant commercial properties along Tenth Street were under $100 per month, and the low cost attracted groups of artists to rent space under cost-sharing agreements. A system known as "co-ops." By the late 1960s another gallery type emerged, the short-lived, self-financed galleries that focused on experiments in artists’ lofts in various downtown neighborhoods. Experimentation incubated new art practices—environments, performance, geometric objects, participatory art, and political art. Importantly, artists were themselves defining and promoting the projects.

Artist galleries supported more than the visual artists who exhibited; the spaces became vital centers for dialogue and debate, forging alliances across disciplines, and among poets, writers, critics, musicians, photographers, and filmmakers. Artist galleries radically expanded the parameters for visual art, and in so doing the artists and the exhibitions they produced became an important subject for filmmakers. This four-part series of short films examines three themes inspired by New York’s downtown gallery culture: "Lives of Artists,” intimate portraits of artists at work; “Exhibition as Stage,” subjective views of artist performances that resonate as part documentary and part visual experiment; and “Artists Make Movies,” bearing statements in film or video representing the artist’s aesthetic concerns.

This series is presented in conjunction with the NYU Grey Art Gallery’s exhibition “Inventing Downtown: Artist-Run Galleries in New York City, 1952-1965,” which is on view January 10-April 1; for more info, visit: greyartgallery.nyu.edu. And for further Anthology programming relating to the exhibition, see pages 5 & 6.

Robert Morris & Stan VanDerBeek SITE 1964, 5 min, 16mm, b&w
Carolee Schneemann MEAT JOY 1964-2010, 10.5 min, 16mm. Preserved by Electronic Arts Intermix through the Avant-Garde Masters Grant program funded by The Film Foundation and administered by the National Film Preservation Foundation.
Bud Wirtschafter WHAT’S HAPPENING 1963, 14 min, 16mm
Ray Wisniewski DOOMSHOW 1961, 10 min, 16mm, b&w
Vernon Zimmerman SCARFACE AND APHRODITE 1963, 15 min, 16mm, b&w
Raymond Saroff STORE DAYS I AND II 1962, 14 min, 16mm, b&w
Robert Whitman FLOWER 1963, 29 min, 16mm-to-digital

Total running time: ca. 85 min.

Lives of Artists

What takes place in the privacy of the artist studio? What is it like to experience an artist at work? These two programs answer these questions through short films that reflect a variety of cinematic styles due in no small part to each filmmaker’s close relationship to their subject. Common to all the films is how artists allow their filmmaker friends into their studios to capture their process, their method of making art. The result is an intimate dialogue between filmmaker and artist that remains open ended and exploratory.

Lives of Artists, Part 1

1966, 17 min, 16mm. Featuring George Segal.
Rudy Burckhardt ALEX KATZ PAINTING 1978, 24 min, 16mm
Danny Lyon DEAR MARK 1981, 15 min, 16mm, b&w. Featuring Mark di Suvero. Preserved by Anthology Film Archives with support from the Andy Warhol Foundation for the Visual Arts. Special thanks to the George Eastman Museum.
Jud Yalkut KUSAMA’S SELF-OBLITERATION 1967, 24 min, 16mm. Featuring Yayoi Kusama. Preserved by Anthology Film Archives with support from the National Film Preservation Foundation.
Charles Levine & Paul Morrissey PEACHES AND CREAM 1964, 6 min, 16mm. Featuring Stanley Fisher. Total running time: ca. 90 min.

* Sat, Jan 14 at 4:45.

Lives of Artists, Part 2

George Kuchar ENCYCLOPEDIA OF THE BLESSED 1968, 43 min, 16mm, color/b&w. Featuring Red Grooms.
Martha Edelheit HATS, BOTTLES AND BONES: A PORTRAIT OF SARI DIENES 1977, 22 min, 16mm. Print courtesy of the Reserve Film and Video Collection of The New York Public Library for the Performing Arts.
Richard O. Moore & Alfred Leslie USA POETRY: FRANK O’HARA 1966, 15 min, video, b&w

Total running time: ca. 85 min.

* Sat, Jan 14 at 7:30.

Artists Make Movies

By the mid-1960s interdisciplinary work, anathema in the 1950s, became broadly accepted. Artists gravitated toward the camera, inspired by the stunning successes of Alfred Leslie and Robert Frank’s 1959 film, PULL MY DAISY. ARTISTS MAKE MOVIES brings together five important projects from the mid-1960s that mine new territory: from the homage to Méliès and early cinema in Grooms and Gross, to a cool, conceptual approach by Alfred Leslie and Yoko Ono, to the personal-political statement by Carolee Schneemann, and ending with new explorations into video by Allan Kaprow, Nam June Paik, Aldo Tambellini and Otto Piene, done in collaboration with Boston’s public television station, WGBH.

Red Grooms & Mimi Gross FAT FEET 1965-66, 19 min, 16mm, b&w
Alfred Leslie THE LAST CLEAN SHIRT 1964, 42 min, 16mm, b&w. Preserved by Anthology Film Archives.
Yoko Ono ONE 1965, 5 min, 16mm-to-digital, b&w, silent
Carolee Schneemann VIET FLAKES 1965, 7 min, 16mm-to-digital, b&w

Total running time: ca. 95 min.

* Sun, Jan 15 at 7:30.
INAUGURATION OF THE DISPLEASURE DOME: COPING WITH THE ELECTION

January 20-24

As we all struggle to face the new political and social reality represented by the 2016 presidential election, Anthology offers several different cinematic methods of coping with the inauguration. We’ll mark the weekend with a variety of politically-relevant films, including dystopic alternate-reality or cautionary tales such as IT HAPPENED HERE, PUNISHMENT PARK, and A FACE IN THE CROWD, a special presentation of the seminal underground compilation film, FOR LIFE, AGAINST THE WAR (commissioned in 1967 for a festival organized in opposition to the Vietnam War); and rare screenings of Stan Brakhage’s 23RD PSALM BRANCH and THE GOVERNOR, the first a (Vietnam-inspired) meditation on war, the second the result of Brakhage’s experiences touring Colorado with the state’s then-governor.

Now that the alternate reality of a certain strand of ‘paranoid’ political films has, to a degree few of us thought possible, come to pass, perhaps it’s time to re-watch these films from our new, disillusioned perspective. Along with other films embodying various strategies of political opposition, they serve to remind us that the struggle to maintain a humanist, progressive society is a perpetual one, that civil liberties and social justice are ever-fragile, and that the cinema represents an important means of grappling with, creating a dialogue around, and at least striving to change the status quo.

For further, and more contemporary, explorations of the cinema’s capacity to embody political protest and resistance, see page 19 for details about the series DISRUPTIVE FILM: EVERYDAY RESISTANCE TO POWER, taking place February 15-17.

Special thanks to Dennis Doros & Amy Heller (Milestone Films), Ken Eisen (Shadow Distribution), Oliver Groom (Project X Distribution), Kristie Nakamura & Nicki Woods (WB), Ryan Marino, and MM Serra (Film-Makers’ Coop).

Elia Kazan
A FACE IN THE CROWD 1957, 125 min, 35mm. With Andy Griffith, Patricia Neal, Anthony Franciosa, Walter Matthau, and Lee Remick
Elia Kazan’s ferocious film, which uncompromisingly portrays an unscrupulous, power-hungry demagogue who uses his media-fueled celebrity (he first rises to stardom as a folk singer) as a launch-pad into political office, has never been more alarmingly relevant. Featuring a shockingly committed and disturbing performance by Andy Griffith, A FACE IN THE CROWD is a dark vision of American politics whose warnings can never be heeded carefully enough.

• Fri, Jan 20 at 6:30 and Sun, Jan 22 at 3:15.

Kevin Brownlow & Andrew Mollo
IT HAPPENED HERE 1965, 93 min, 35mm
In Brownlow and Mollo’s brilliant re-write of history, Germany has won World War II and Nazi troops occupy England. Pauline Murray, an apolitical Irish nurse, is transferred to London, where she slowly realizes the horrifying reality behind the occupation. The film is a terrifying intimation of what might have happened if the Allied effort had failed. Brownlow was only 18 and his co-director Mollo was 16, when they started this monumental documentary style drama in 1956.

• Fri, Jan 20 at 9:15 and Mon, Jan 23 at 8:30.

Robert Kramer
ICE 1969, 135 min, 35mm
This pioneering work is the first of Kramer’s films to blur the boundaries between fiction and documentary, an approach Kramer would pursue throughout his subsequent career. An underground revolutionary group struggles against internal strife and stages guerilla attacks against a fictional fascist regime in the U.S. Kramer intercuts rhetorical sequences that explain the group’s philosophy of radical action and serve to restrain the melodrama inherent in the thriller genre. Shot in the gray landscape of NYC in a gritty cinéma-vérité style, ICE is reminiscent of Godard’s ALPHAVILLE. Jonas Mekas wrote that ICE was “the most original and significant American narrative film of the late sixties.”

• Sat, Jan 21 at 4:30 and Sun, Jan 22 at 8:00.

RESTORED PRINT! The Week of the Angry Arts FOR LIFE, AGAINST THE WAR 1967, 150 min, 16mm. Preserved by Anthology Film Archives with support from Sony Pictures.
In 1967, a group of artists put out a call for “a personal declaration by American filmmakers for life and against the War.” The films were compiled and screened as part of The Week of the Angry Arts, a music and arts festival that mobilized the protest movement. This remarkable compilation includes contributions from: Manfred Kirkheimer, USCO, Hilary Harris, Leo Hurwitz, Peggy Lawson, Lewis Jacobs, Stan VanDerBeek, Larry Jordan, Stan Brakhage, Rudy Burckhardt, Wendy Clarke, Shirley Clarke, Robert Breer, Ken Jacobs, Jonas Mekas, Michael Snow, Joyce Wieland, and many others.

• Sat, Jan 21 at 7:30.

Peter Watkins
PUNISHMENT PARK 1970, 90 min, 35mm-to-digital
A film whose relevance, sadly, is largely undimmed today, this controversial, uncompromising film was made in a period marked by great political and social unease, with an increasingly emboldened radical youth movement in conflict with an establishment fully committed to the debacle in Vietnam. Inspired largely by the existence of the McCarra Act, which granted summary-judgment powers to the president in times of potential insurrection, the central conceit of the film is a nightmarish scenario only one step removed from reality: young radicals, arrested for their political activities, are given a choice between incarceration and participation in a potentially deadly ‘game’ which finds them racing across a punishing desert landscape with armed law enforcement officers in pursuit. As if this scenario wasn’t provocative enough, Watkins cast non-professionals whose views paralleled those of their characters – while the situations may be fictional, the conflicts that emerge are uncomfortably real. PUNISHMENT PARK is in part a dystopian nightmare or cautionary tale, and in part a prism through which the profound tensions and frustrations fracturing American society in the late 1960s are made manifest.

• Sun, Jan 22 at 6:00 and Tues, Jan 24 at 8:45.

Stan Brakhage
THE GOVERNOR 1977, 60 min, 16mm, silent
“On July 4, 1976, I and my camera toured the state of Colorado with Governor Richard D. Lamm, as he traveled in parades with his children, appeared at dinners, lectured, etc. On July 20, I spent the morning in his office in the state capitol and the afternoon with him and his wife in a television studio, then with Mrs. Lamm greeting guests to the governor’s mansion and finally with Governor Lamm in his office again. These two days of photography took me exactly one year to edit into a film which wove itself thru multiple superimpositions into a study of light and power.” –S.B.

• Mon, Jan 23 at 7:00.

Stan Brakhage
SONG 23: 23RD PSALM BRANCH, PART 1 1978, 44 min, 16mm & SONG 23: 23RD PSALM BRANCH, PART 2 1978, 41 min, 16mm
“In making 23RD PSALM BRANCH Brakhage was responding to the anxiety around him about the Vietnam war. In the terms which I have been using to discuss his vision, the force with which that war entered his thoughts challenged the metaphysical priority of the inner man. The finished film confirms the autonomy of the imagination and incorporates war through strategies of generalization, the dialectic of ideas and sights, contrasting subjective experiences of a single place, the oblique reference to the author of CIVILIZATION AND ITS DISCONTENTS, and finally closed-eye vision.” –P. Adams Sitney, VISIONARY FILM

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**CINEKINK NYC, March 15-18, p 31**

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VALENTINE’S DAY MASSACRE 2017
February 10-14 • ALL ON 35MM!
Anthology continues our cherished tradition of celeb(denig)rating Valentine’s Day by presenting a toxic yet sublime pairing of two radically anti-romantic (and save for their tone, virtually identical) films: Maurice Pialat’s grueling, autobiographical study of a dysfunctional off-and-on relationship, WE WON’T GROW OLD TOGETHER, and Albert Brooks’s hilarious yet no less painful MODERN ROMANCE, along with a gut-punch chaser of Andrzej Zulawski’s POSSESSION, a batshit crazy depiction of an imploding marriage that’s perhaps the masterpiece of dysfunctional relationship films.

Last year’s pinch-hitter slot was given over to the great Elaine May’s THE HEARTBREAK KID, which in the spirit of Valentine’s Day Massacre is at once a hilariously funny and bitterly corrosive depiction of male/female relations. THE HEARTBREAK KID should properly have been part of the lineup from the very beginning, and so this year it consolidates its position as a permanent part of the (anti-)festivities. And to make amends for the grievous oversight of omitting May in past years, she’ll be doubly represented this time, with the added bonus of her directorial debut, A NEW LEAF, a jet-black comedy that’s outrageously cynical yet in its way genuinely heartwarming (forgive us).

Thanks to Brian Block (Bleeding Light Film Group), Jack Durwood (Paramount), Johan Ericsson (Swedish Film Institute), Michael Horne & Christopher Lane (Sony), and Jacob Perlin (The Film Desk).

Maurice Pialat
WE WON’T GROW OLD TOGETHER / NOUS NE VIEILLIRONS PAS ENSEMBLE
1972, 110 min, 35mm. In French with English subtitles. With Jean Yanne & Marlene Joubert.
“Far from viewer-friendly, [this film] tells the story of the endless breakups and makeups of a highly unstable yet apparently indissoluble couple. It’s a sort of love story told in inverted terms, depicting the protracted end of a five-year affair, with its arbitrary disagreements, sudden mood shifts, moments of irrational anger, and displays of stinging contempt, presented with a genuine, unmeasured violence. ‘You’ve never succeeded at anything and you never will’, says Jean, a 40-year-old married filmmaker, to his younger, working-class lover Catherine. ‘And do you know why? Because you are vulgar, irredeemably vulgar, and not only are you vulgar, you are ordinary.’ These are the film’s most celebrated lines…a sort of brutalist alternative to the famous line from LOVE STORY: ‘Love means never having to say you’re sorry.’” –Dave Kehr, FILM COMMENT
• Fri, Feb 10 at 6:45 and Sun, Feb 12 at 6:30.

Albert Brooks
MODERN ROMANCE
1981, 93 min, 35mm. With Albert Brooks, Kathryn Harrold, Bruno Kirby, George Kennedy, and James L. Brooks. Mint condition print courtesy of Sony Pictures.
MODERN ROMANCE may be Albert Brooks’s least-known film, but arguably it’s his greatest – the most uncompromising and consistent, and, as restrained as it is on the surface, ultimately the most personal and unforgiving in its self-criticism. Brooks is Robert Cole, a film editor who breaks up with his girlfriend only to spend the rest of the movie desperately trying to erase his mistake, and even more desperately trying to contain his jealousy, neediness, and paranoia. Still the great comic portrait of male neurosis, and of emotional and psychological dysfunction, MODERN ROMANCE lays bare its protagonist’s insecurities with an honesty few dramatic films have achieved. Only Brooks could make a deadpan comedy about a man who’s very nearly psychotic. Painfully funny, with the emphasis on ‘funny.’
• Fri, Feb 10 at 9:15, Sun, Feb 12 at 4:15, and Tues, Feb 14 at 6:45.

Elaine May
A NEW LEAF
1971, 102 min, 35mm. With Walter Matthau and Elaine May.
The first of four features directed by Elaine May – masterpieces every one – A NEW LEAF prefigured the difficulties she would face in later years (culminating in the inexplicably maligned ISHTAR, whose fatal impact on her directing career would leave American cinema immeasurably poorer). In its initial form, A NEW LEAF was three hours long, and May considered suing to block the release of Paramount’s drastically edited version. Nevertheless, even in its abridged cut it’s one of the great comic achievements of the 1970s, a jet-black comedy about a once-wealthy playboy (Matthau at his best) who, finding himself penniless after having squandered his fortune, embarks on a search for a rich bachelorette to wed…and murder. Soon he finds what seems to be the perfect candidate, loopy botanist Henrietta (played brilliantly by May herself). But, needless to say, things don’t go exactly as planned.
• Sat, Feb 11 at 4:15, Mon, Feb 13 at 6:45, and Tues, Feb 14 at 9:00.

Elaine May
HEARTBREAK KID
1972, 108 min, 35mm. With Charles Grodin, Cybill Shepherd, Jeannie Berlin, and Eddie Albert.
“We were there film-historical justice in the world, THE HEARTBREAK KID would be remembered as something more than a finger-jabbed-a-little-too-sharply-in-the-ribs footnote to THE GRADUATE. An excruciatingly hilarious masterpiece of modern misanthropy, May’s second directorial outing stars Charles Grodin as a newlywed who, not five days into his honeymoon, mercilessly dumps his bride (played, with an Oscar-nominated mixture of hapless pathos and a double order of egg salad, by May’s daughter, Jeannie Berlin) in order to pursue Cybill Shepherd’s teenage Minnesota WASP princess. An anatomy of internalized rage, curdled misogyny, and bottomless self-deception, May’s second film – as indeed do each of the four films she directed – deserves better.” –Chuck Stephens, FILM COMMENT
• Sat, Feb 11 at 6:45 and Mon, Feb 13 at 9:00.

Andrzej Zulawski
POSSESSION
If you think the Pialat and Albert Brooks films depict romantic relationships in a less-than-flattering light, behold Zulawski’s POSSESSION, in which the psychic violence of the other two films in the series erupts into literal violence of the most outrageous and over-the-top variety. A nihilistic, no-holds-barred portrait of a disintegrating marriage, featuring highly stylized, career-best performances by Isabelle Adjani and Sam Neill, POSSESSION starts as psychodrama, develops into queasy supernatural horror, and ends up exploding all known genres. A film of rampant and astonishingly sustained hysteria, its craziness equaled only by its fecund imagination and deep conviction, POSSESSION is the definition of a film that’s not for the faint of heart. It may just have the power to annihilate Valentine’s Day once and for all.
• Sat, Feb 11 at 9:00 and Sun, Feb 12 at 9:00.
DISRUPTIVE FILM: EVERYDAY RESISTANCE TO POWER

February 15-17

Sherry Millner and Ernest Larsen – artists, filmmakers, writers, educators, troublemakers – have curated and exhibited multiple programs of short films that critically and/or actively represent resistance to power all over the world. The duo’s groundbreaking, decades-long research demonstrates not only the variety of everyday resistance strategies, but also a surprising diversity of experimental approaches to short-form nonfiction media.

The films presented here – drawn from three Facets DVD collections (one newly released and two upcoming) make propositions – or “escape routes” – from exhausted classical documentary forms. They each employ critical interventions intended to contest, resist, or imaginatively overturn repressive conditions, stale culture, the violence of the state, patriarchy, racism, the rule of global capital. The overall aim is a gradual construction of an alternative history – a history that has at times been blocked, repressed, censored or hijacked – of short-form radical experimental non-fiction media, from 1914 up to the present. The films selected ask and often answer the complex question of how political resistance can be articulated in forms that are not only appositely representative of resistance but also embody that shape-shifting force in their own diverse historical moments and contradictions.

According to the French critic and filmmaker Jean-Louis Comolli, “Defeating or overcoming the existing order of things requires the invention of forms that are different to those serving to repress our consciousness and our movements.” The requirement to which Comolli refers should encompass the invention of forms of life, of politics, and aesthetic forms, as an intentional project that produces the conditions through which such revolutionary change could begin to be achieved. And the invention of such forms is always experimental.

“A visual demonstration of the powers of film. Such a collection of rare and precious items from many times, places and conflict situations, not only provides a strong perspective about film history, but also transmits to us the practical energy to struggle with our present injustices.”

–Nicole Brenez

Curated by Sherry Millner and Ernest Larsen. For more info regarding the first DISRUPTIVE FILM boxset, visit: http://bit.ly/disruptivefilm

PROGRAM 1: RADICAL VISIONS OF RESISTANCE TO POLICE VIOLENCE

Sylvain George DO NOT GO GENTLE INTO THE NIGHT / N’ENTRE PAS SANS VIOLENCE DANS LA NUIT France, 2005, 20 min, digital
Tomas Ochoa & Andriana Meyer FIVE DOTS Argentina, 2005, 11 min, digital
Sherry Millner & Ernest Larsen 41 SHOTS U.S., 2000, 14 min, digital
Aryan Kaganof THRENODY FOR THE VICTIMS OF MARIKANA South Africa, 2014, 27 min, digital
Rene Vautier THE DEATH KNELL / LE GLAS France/Rhodesia/Algeria, 1964, 5 min, 16mm-to-digital
The People’s Communication Network QUEEN MOTHER MOORE SPEECH AT GREENHAVEN PRISON U.S., 1973, 17 min, video

Total running time: ca. 100 min.

• Wed, Feb 15 at 7:30.

PROGRAM 2: 10 ESCAPE ROUTES IN 90 MINUTES

Leslie Thornton LET ME COUNT THE WAYS, MINUS 6 U.S., 2007, 1 min, digital
Joyce Wieland RAT LIFE & DIET IN NORTH AMERICA Canada, 1968, 16 min, 16mm
Olga Poliakoff & Yann Le Masson I AM EIGHT YEARS OLD / J’AI HUIT ANS France/Algeria, 1961, 8.5 min, 35mm-to-digital
Groupe Medvedkine NOUVELLE SOCIÉTÉ N° 6 France, 1969, 9.5 min, 16mm-to-digital
Filipa Cesar CONAKRY Portugal, 2012, 10.5 min, digital
Los Viumasters XOCHIMILCO 1914 Mexico, 2010, 5 min, digital
Birgit Hein JACK SMITH Germany, 1974, 10 min, 16mm-to-digital
Kamran Shirdel TEHRAN IS THE CAPITAL OF IRAN / TEHRAN PAITAKHTE IRAN AST Iran, 1966, 17.5 min, 35mm-to-digital
Mosireen Collective PRAYER OF FEAR Egypt, 2013, 4.5 min, digital
Sherry Millner & Ernest Larsen GRAVEN IMAGES U.S., 2008, 4.5 min, digital

Total running time: ca. 95 min.

• Thurs, Feb 16 at 7:30.

PROGRAM 3: POLISHED SCUM

Iranian Women & Women of the Political & Psychoanalytical Group IRANIAN WOMEN’S LIBERATION MOVEMENT, YEAR ZERO Iran/France, 1979, 12 min, digital
Sharon Hayes SYMBIONESE LIBERATION ARMY (SLA) SCREED #16 U.S., 2002, 11 min, video
Martha Rosler SEMIOTICS OF THE KITCHEN U.S., 1975, 6 min, video
Jill Godmilow & Joanna Kratkowska SCUM MANIFESTO U.S./Poland, 2016, 27 min, digital. WORLD PREMIERE!

Followed by a discussion of SCUM MANIFESTO, with director Jill Godmilow in attendance.

Total running time: ca. 60 min.

• Fri, Feb 17 at 7:30.
DARKER: CELEBRATING LEONARD COHEN
February 17-19
This November saw the passing of one of our greats – poet, novelist, monk, songwriter, and heart-melting baritone Leonard Cohen. To commemorate the death of our favorite ladies’ man, we present a series showcasing Cohen on the big screen: as subject, soundtrack, actor, and inspiration.

The filmmaker/anthropologist (and Cohen’s fellow tenant at the Chelsea Hotel) Harry Everett Smith was reported to have said to Cohen: “Leonard, I know a lot of people are congratulating you on the lyrics, but I want you to know, the tunes are really good.” Here we celebrate not only the well-known use of Cohen’s tunes in the likes of MCCABE AND MRS MILLER and BEWARE OF THE HOLY WHORE, but also the early film documents that show Cohen’s days as a poet and novelist in Canada before he took up song. Join us in celebrating the bard of darkness and saying, “So long, Leonard.”

This program is presented with invaluable support from the Quebec Government Office in New York.

Special thanks to Brian Belovarac (Janus Films), Jean-Pierre Dion (Quebec Government Office in New York), Jane Gutteridge & Johanne St-Amant (National Film Board of Canada), Ryan Marino, and Kristie Nakamura & Nicki Woods (WB).

Don’t miss:

Donald Brittain & Don Oven
LADIES & GENTLEMEN… MR. LEONARD COHEN
1965, 45 min, 16mm, b&w
This informal black-and-white portrait of Leonard Cohen shows him at age 30 on a visit to his hometown of Montreal, where the poet, novelist, and songwriter comes “to renew his neurotic affiliations.” He reads his poetry to an enthusiastic crowd, strolls the streets of the city, relaxes in this three-dollar-a-night hotel room and even takes a bath.

With:
Derek May ANGEL
1966, 6 min, 16mm, b&w
In this short film, a young man, a girl and a dog attempt to fly with wings more symbolic than practical. Music by Cohen, performed by The Stormy Clovers.

Josef Reeve POEN
1967, 4 min, 16mm, b&w
This short film features four readings of a prose poem from Leonard Cohen’s novel BEAUTIFUL LOSERS. Read by Cohen himself, the poem produces a distinct emotional effect every time it is read, following the poet’s rendition and accompanying visuals.

Total running time: ca. 80 min.

• Fri, Feb 17 at 7:00 and Sat, Feb 18 at 9:00.

Rainer Werner Fassbinder
BEWARE OF A HOLY WHORE / WARNSUNG VOR EINER HEILIGEN NUTTE
1970, 104 min, 35mm. In German with English subtitles.
In Rainer Werner Fassbinder’s brazen depiction of the alternating currents of lethargy and mayhem inherent in moviemaking, a film crew – played by, and not so loosely based on, his own frequent collaborators – deals with an afoil star (Eddie Constantine), an abusive director (Lou Castel), and a financially troubled production. Playing out predominantly within the lobby of the Spanish hotel where the film’s cast and crew are staying, the film features a nearly nonstop succession of songs issuing from the hotel’s jukebox, with memorable airtime for Cohen’s “Suzanne,” “So Long, Marianne,” “Master Song,” “Sisters of Mercy,” “Teachers,” and “Winter Lady.”

• Fri, Feb 17 at 8:45 and Sun, Feb 19 at 6:00.

Robert Altman
MCCABE AND MRS. MILLER
1971, 120 min, 35mm. With Warren Beatty & Julie Christie.
“This is Bob Altman; the voice on the other line said, ‘I’d like to use your songs in a movie I’m making.’ Leonard Cohen was flattered but had no idea who this guy was: ‘Is there any movie you’ve done I might have seen?’ Altman mentioned his smash success M*A*S*H, which Cohen had missed. The filmmaker then said, ‘I also did a small movie that nobody saw – BREWSTER McCOY.’ As Cohen later recalled to Altman biographer Mitchell Zuckoff, ‘I told him, “I just saw it this afternoon – I loved it. You can have anything you want.”’ Thus began one of the great pairings of film and soundtrack of the modern era. The movie Altman was making was MCCABE & MRS. MILLER…one of the most visionary [of all Westerns]. […] Altman’s and Cohen’s legacies would forever be linked by MCCABE. The movie is inextricably connected to Cohen’s songs. It’s impossible to imagine Altman’s masterpiece without them.” – Tim Grierson, ROLLING STONE

• Sat, Feb 18 at 6:15 and Sun, Feb 19 at 8:30.

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

Presented alongside our tribute to Leonard Cohen, this quarter’s Members Only event showcases Chantal Akerman’s very rarely-screened PORTRAIT OF A YOUNG GIRL AT THE END OF THE 1960S IN BRUSSELS. Produced for the series “Tous les garçons et les filles de leur âge…,” it memorably features Cohen both as part of its soundtrack (via his song, “Suzanne”) and as part of its plot (a key moment finds the protagonist shoplifting one of Cohen’s records).

Chantal Akerman
PORTRAIT OF A YOUNG GIRL AT THE END OF THE 1960S IN BRUSSELS / PORTRAIT D’UNE JEUNE FILLE DE LA FIN DES ANNÉES 60 À BRUXELLES
1994, 62 min, 16mm-to-digital
“Akerman’s film moves beyond being one of the great coming-of-age films; it is simply one of the great films. A moving, multifaceted, and magical hour, presented with honesty and subtle artistry. The film’s nuances are beyond summary. So, some sketches: A girl has decided to ditch school forever; she tears up her report card. At the movies, a boy next to her touches her leg with his; they talk, they kiss. They spend the day together. The girl makes plans to attend a party. They steal a Leonard Cohen record. She breaks into a relative’s house so the boy has a place to sleep. Things happen beyond these sketches, but I will leave them aside. These simple events are full of poetry, of confusion, discovery, ambivalence, insecurity, beauty. The title character is played by Circé Lethem (who, incidentally, is the daughter of Belgian filmmaker Roland Lethem). She is luminous. Her character thinks that her friend is much prettier, but even though she’s right she’s also wrong and it’s the boy who’s right, the boy who thinks she’s beautiful.” – Dave McDougall, MUBI

• Mon, Feb 20 at 7:30. Reception at 7:00!
GIMME SHELTER: HOLLYWOOD NORTH

February 24–March 8

Begun in the late 1960s as a means to foster and develop a distinctive Canadian national cinema, the state-run Canadian Film Development Corporation (CFDC) came under fire from politicians and cultural commentators when many of those film projects it funded turned out to be softcore comedies and graphic horror films such as David Cronenberg’s SHIVERS. That film was infamously lambasted by a prominent journalist who was so offended by what he’d seen, he told his readers, “You should know how bad this film is. After all, you paid for it.”

The fallout from the CFDC’s funding of these genre films, which were seen as little more than American knock-offs being subsidized by unsuspecting Canadian taxpayers, led to the Canadian government instituting the Capitol Cost Allowance (CCA) in 1974. It was the CCA that gave the name to the subsequent boom in Canadian productions – Canadian “tax shelter” movies – which peaked in the late 70s and early 80s. The CCA was meant to remove the burden of funding from the taxpayer and entice private investment from wealthy individuals; said enticement came in the form of an unheard-of 100% tax deferment for productions that met a minimum set of requirements to be deemed sufficiently “Canadian.” While these tax shelter films included prestige titles such as ATLANTIC CITY, these were far outnumbered by the aforementioned genre and exploitation films – later known as “Canuxploitation” – such as the mega-hit sex comedy PORKY’S, as well as those of the aforementioned David Cronenberg, whose films were still years away from being recognized as reputable works by academics and the mainstream media.

Eventually the market was glutted by mediocre and unambitious films, with questionable Canadian bonafides, that were made on the cheap in order to turn an easy profit. Many of these films flopped, scaring away investors, while the CCA subsidy was cut in half to 50%, further deterring private financing. By 1982 or 83, the tax shelter boom was over. This series offers a small but varied sampling of the films that came out of this unique and ultimately brief period in Canadian cinema history.

Curated by Jonathan Hertzberg, who also wrote the introduction and all film descriptions (with the exception of TAKING SHELTER).

Special thanks to Jonathan Culp, and to Brian Belovarac (Janus); Chris Chouinard (Park Circus); Jack Durwood (Paramount); Johan Ericsson (Swedish Film Institute); Tina Harvey & Paul Gordon (Library and Archives Canada); Dave Jennings & Richard Ashton (Sony Pictures); Matt Jones (North Carolina School of the Arts); and Todd Wiener & Steven Hill (UCLA).

Bob Clark
BLACK CHRISTMAS
1974, 86 min, 35mm

It was HALLOWEEN that jump-started the slasher craze of the late 70s and 80s, but the lesser-known BLACK CHRISTMAS deserves credit for being well ahead of that curve, as well as for being a superlative and infinitely creepy example of the genre. Made in Canada by American Clark, the film is set during the Christmas holiday season in a sorority house, as an unseen psychopath embarks on a brutal killing spree and torments his future victims via heavy-breathing phone calls. Clark eschews gore and clear shots of the killer, instead filming from the maniac’s p.o.v. (before the technique became de rigueur), and builds tension with suggestion and an atmospheric wintry milieu. Olivia Hussey, John Saxon, Andrea Martin, and Keir Dullea star alongside Canadians Doug McGrath, Art Hindle, Lynne Griffin, and Margot Kidder.

“You much of the sh*t used by Clark and screenwriter Roy Moore was later stolen both by countless hacks and at least one real artist (HALLOWEEN director John Carpenter), but few repeated Clark’s most devious tactic, accompanying the violence with the sound of the killer’s nerve-jangling maniacal shouting. In BLACK CHRISTMAS, the audience can’t escape the horror by closing their eyes.” –Noel Murray, A.V. CLUB

• Fri, Feb 24 at 7:00, Thurs, Mar 2 at 9:15, and Sun, Mar 5 at 9:00.

Mark L. Lester
CLASS OF 1984
1982, 96 min, 35mm

“This is a punk scare update on THE BLACKBOARD JUNGLE, this gleefully sleazy iteration has idealistic new music teacher Perry King pitted against an especially sadistic gang of punks, who lord it over their urban high school, led by the brilliant and charismatic Timothy Van Patten (now a top HBO director). While he cannot reach Van Patten and his acolytes, King does have friends, including pistol-packing science teacher Roddy McDowall and chubby-cheeked tuba player Michael J. Fox. The theme song is by Alice Cooper, the synth-rock score by Lalo Schifrin, and the screenplay co-written by Tom Holland (FRIGHT NIGHT and CHILD’S PLAY). Notable Canadians in the cast include punk band Teenage Head and Canuxploitation favorite CURTAINS and its composer, renowned French maestro Michel Legrand.

“Though much of the movie...was obviously photographed on location, the film’s Atlantic City is the particular creation of Mr. Malle, the director, of John Guare, the playwright who wrote the screenplay, and of Richard Cipriano, who photographed it. It’s a place of myth, of legends and dreams, most of them pretty tacky. It’s beautiful and squalid and, like the movie itself, sometimes rueful and sometimes funny.” –Vincent Canby, NEW YORK TIMES

• Fri, Feb 24 at 9:15 and Mon, Mar 6 at 6:45.

Louis Malle
ATLANTIC CITY
1980, 104 min, 35mm

Perhaps the most lauded Canadian tax shelter film – nominated for five Oscars in all the major categories, though winner of none – Malle’s romantic crime drama was actually filmed almost entirely in New Jersey. In his last great role, Burt Lancaster is an over-the-hill, never-had-a-prime hood who falls for an oyster bar waitress (Susan Sarandon) and becomes entangled with her pot dealer husband (Robert Joy) and some of his very dangerous customers. Justly remembered for its performances, Malle’s evocative use of a rapidly redeveloping Atlantic City plays an equally vital role in the success of the film. High-rise luxury hotels go up and older buildings are demolished before our eyes as the onscreen drama plays out. The international cast includes Michel Piccoli, Kate Reid, Robert Goulet, and Wallace Shawn, as well as recognizable Canadian character actors, such as Robert Joy, Hollis McLaren (co-star of OUTRAGEOUS!), Al Waxman, Sean McCann, Sean Sullivan, Harvey Atkin, and Angus MacInnes. The film’s DP was Richard Cipriano, ill-fated director of Canuxploitation favorite CURTAINS and its composer, renowned French maestro Michel Legrand.

“If a lot of the movie...was obviously photographed on location, the film’s Atlantic City is the particular creation of Mr. Malle, the director, of John Guare, the playwright who wrote the screenplay, and of Richard Cipriano, who photographed it. It’s a place of myth, of legends and dreams, most of them pretty tacky. It’s beautiful and squalid and, like the movie itself, sometimes rueful and sometimes funny.” –Vincent Canby, NEW YORK TIMES

• Sat, Feb 25 at 5:00, Wed, Mar 1 at 7:00, and Fri, Mar 3 at 6:45.

Gerald Potterton
HEAVY METAL
1981, 90 min, 35mm

Inspired by the adult fantasy magazine of the same name, itself based on a French iteration, METAL HURLANT, Potterton’s film version of HEAVY METAL brings together talents from several animation studios around the world, for eight distinct animated segments. A mix of original stories and adaptations from the magazine, these episodes run the gamut...
SERIES: GIMME SHELTER

BLOOD RELATIVES

from fantasy to horror to film noir, and their creators include Richard Corben, Bernie Wrightson, Dan O'Bannon, Juan Giménez, and Jean “Moebius” Giraud (uncredited). Licensing issues related to the soundtrack kept it from home video for nearly two decades, but it’s a Hollywood veteran Elmer Bernstein’s majestic orchestral score that is the film’s true sonic highlight. Produced by Montreal’s Ivan Reitman and featuring the voice talents of John Candy (Newmarket, ON), Eugene Levy (Hamilton, ON), and Harold Ramis.

“The most expensive adolescent fantasy revenge fulfillment wet dream ever to slither onto a screen.” –Nathaniel ful·fill·ment wet dream ever to slither onto a screen.

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“The most expensive adolescent fantasy revenge fulfillment wet dream ever to slither onto a screen.” –Nathaniel ful·fill·ment wet dream ever to slither onto a screen.

TAKING SHELTER

Filmmaking in person!

Jonathan Culp

TAKING SHELTER

2014, 100 min, digital

Breaking out of their imaginary purgatory and into temporal space, a disagreeable crew of aliens invade Canada, subjecting everyday life to the rules of cinema as a strategy for colonial domination.

Frances O’Connor, as the ‘queen bee’ patient, appear alongside Canadian Art

BROOD. Imported UK stars Oliver Reed, as a controversial psychotherapist, and Samantha Eggar, as his ‘queen bee’ patient, appear alongside Canadian Art

Hindle, as Eggar’s estranged husband fighting her for custody of their young daughter. Reed encourages his patients to rid themselves of their mental illnesses by bringing about physiological changes in their bodies—leading to the spawning of a brood of murderous mutant children who act on Eggar’s rages.

Referring to the coincidence of its release in the same year as a far more mainstream take on similar topics, Cronenberg has called THE BROOD “my version of KRAMER VS. KRAMER,” while noting that that film’s “happy ending” was a million miles away from his take on divorce and child custody battles, an experience he himself was still raw from during the development of THE BROOD.

“Bad and fucked-up mommies,’ appalling and enthralling, are the heart of this grand fable of repulsion, shot by Cronenberg with frigid vehemence in the midst of his own divorce and child-custody anxieties. Shedding the groundhug skin of the early films for a cool-clinical sheen, it exhumes the deformed feelings of relationships erected on circles of pain while locating a bruised new dignity in the characters caught in them.” –Fernando Croce, CINEPASSION

• Sun, Feb 26 at 8:45, Sat, Mar 4 at 7:00, and Wed, Mar 8 at 7:00.

Zale Dalen

SKIP TRACER

1977, 95 min, 16mm

Dalen’s rarely-seen directorial debut is lean and mean in the best possible way, an uncompromising character study about a driven and coolly effective debt collector (David Petersen, brilliant in his first film role) for a Vancouver loan agency. A perennial “Man of the Year” at his office, the film finds Petersen at something of a crossroads, as the pressures of his profession begin to wear him down. After some high-profile festival exposure, including the New York Film Festival in 1978, the film all but disappeared, resurfacing briefly in the 1980s for a VHS release under a different title. Owing to this slapshod release pattern, it’s come to be regarded as one of the lost masterpieces of the Canadian tax shelter era.

“A downbeat film set in a seedy ‘70s version of Vancouver where ubiquitous construction sites signal the oncoming wave of gentrification, the film falls between a noir and a western in tone—the latter especially fitting given that Dalen had abandoned an unproduced oater script to focus on SKIP TRACER.” –Kier-La Janisse, OFF SCREEN

• Mon, Feb 27 at 7:00 and Mon, Mar 6 at 9:00.

Nicholas Gessner

THE LITTLE GIRL WHO LIVES DOWN THE LANE

1976, 91 min, 35mm-to-16mm

In the same year she stunned as Iris in TAXI DRIVER, wunderkind child actress Jodie Foster decamped to Knowltown, Quebec, to film this slow-burn thriller about a preternaturally wise young girl living with her writer father in a secluded old mansion. Among the locals who come calling on her are a crippled teenage magician (Scott Jacoby of BAD RONALD), a friendly cop (Mort Shuman, who wrote “Viva Las Vegas” for Elvis), a nasty landlady (Alexis Smith), and...
her pedophile son (Martin Sheen). One of the darker and more disturbing of PG films, the material offers a fine showcase for Foster, who more than holds her own against her older co-stars.

“[T]his eerie Canadian production left a massive impression on countless 70s youngsters and continues to captivate anyone who stumbles across it.” -- Nathaniel Thompson, MONDO DIGITAL

**• Mon, Feb 27 at 9:15 and Sat, Mar 4 at 5:00.**

**Ralph L. Thomas**

**TICKET TO HEAVEN**

1981, 108 min, 35mm-to-DCP

**TICKET TO HEAVEN** is a harrowing docudrama about a depressed young man (Mancuso) who is swept up into a Moinnie-like cult, and the efforts of his best friend (Rubinek) and a deprogrammer (R.H. Thomson) to bring him back to the outside world. Never have Meg Foster, as a particularly intense cult member, and her penetrating green eyes been better cast. The film was based on the first-hand account of Josh Freed, who tried to save a friend and briefly entered Reverend Moon's Unification Church, and later wrote about it in his book MONONWEBS. Though relatively unknown, this utterly convincing sleeper is often referred to as the best narrative film about cults.

“This is a movie that has done its research, and it is made with such artistry that we share the experience of the young man.” -- Roger Ebert, CHICAGO SUN-TIMES

**• Wed, Mar 1 at 9:15 and Sun, Mar 5 at 4:30.**

**Brian Damude**

**SUDDEN FURY**

1975, 92 min, 35mm-to-16mm

One-and-done director Damude delivers the goods with this tense and gritty backwoods drama-cum-Hitchcockian thriller, a lesser-known entry in the Cannaploitation canon. When a bickering couple crash their car in a remote rural area, the husband (Dominic Hogan), sensing a substantial insurance payout, leaves his wife (Gay Rowan) to die. But when a good samaritan (Dan Hennessey) arrives on the scene, an increasingly deadly game of cat and mouse ensues. Hollis McLaren and Sean McCann, who appear elsewhere in this series, round out the film's small cast.

“The slightly stilted, over-articulated acting of the early scenes could almost be a deliberate audience trap: soon enough the bottom drops out, quickly giving way to one of the finest and most affecting thrillers ever to come out of this country.” -- Jonathan Culp, CINERTIA

**• Thurs, Mar 2 at 7:00 and Tues, Mar 7 at 9:15.**

**PASSAGE THROUGH:**

**SOME SOUNDTRACKS FOR BRAKHAGE**

March 4-5

Stan Brakhage’s body of work encompasses more than 350 films – the majority of which are purposefully and powerfully silent. Though Brakhage considered his films “visual music,” and was greatly inspired by musicians – notably Bach, John Cage, Olivier Messiaen, Carl Ruggles, James Tenney, and Edgard Varèse – his histrigraphy includes fewer than 30 sound works. While a fair amount of his sound films are shown in our Essential Cinema repertory cycle, this series highlights several of his seldom-seen works created in collaboration with musicians.

The first program showcases PASSAGE THROUGH: A RITUAL, an unexpected partnership with Fluxus composer Philip Corner. After seeing Brakhage’s THE RIDDLE OF LUMEN seventeen years after its completion, Corner composed a piece in tribute to the film and sent a tape to Brakhage, who in turn was inspired to set a film to the music. The result is one of Brakhage’s few films to be cut to a pre-existing soundtrack, and one of his most mysterious works.

Brakhage’s FAUST series was made in collaboration with Boulder-based musicians Rick Corrigan and Joel Haertling, of the experimental group Architect’s Office, from a script Brakhage began working on in the 1950s. We’ll present the complete series as one program with an intermission.

Programmed by Ryan Marino and Ava Tava. Special thanks to Marilyn Brakhage, Fred Camper, Philip Corner, and the Academy Film Archive. All film descriptions by Stan Brakhage.

**PROGRAM 1: PASSAGE THROUGH**

**THE RIDDLE OF LUMEN** 1972, 17 min, 16mm, silent

“My RIDDLE OF LUMEN depends on qualities of LIGHT. All films do, of course. But with THE RIDDLE OF LUMEN, the ‘hero’ of the film is light itself.” -- S.B.

**PASSAGE THROUGH: A RITUAL**

1990, 49 min, 16mm. Print courtesy of the Academy Film Archive. Music by Philip Corner: “Through the Mysterious Barricade (after F. Couperin) LUMEN 1 (for Stan Brakhage).”

“(PASSAGE THROUGH) required the most exacting editing process ever, and in the course of that work it occurred to me that I had originally made THE RIDDLE OF LUMEN hoping someone would make an ‘answering’ film and entertain my visual riddle in the manner of the riddling poets of yore. I most expected Hollis Frampton (because of ZORN’S LEMMA) to pick up the challenge; but he never did. In some sense I think composer Corner has -- and now we have this dance of riddles as music and film combine to make ‘passage,’ in every sense of the word, further possible.” – S.B.

“Six years ago, my whole life collapsed and I experienced psychodramatic sound combinations. I began working with composers again, and very rapidly came to a setting of picture to sound, so that in fact it was the sound then that would engender me to do pictures. The happiest combination has been PASSAGE THROUGH: A RITUAL set to music by Philip Corner.” -- Stan Brakhage, 2/6/93 at Millennium Film Workshop

Total running time: ca. 70 min.

**• Sat, Mar 4 at 7:30.**

**PROGRAM 2: THE FAUST SERIES**

**FAUSTFILM: AN OPERA**

1987, 44 min, 16mm. Sound by Rick Corrigan.

“This is the realization of a 30-year-old-dream…a wish of the young filmmaker to film a ‘modern’ Faust (quite opposite of the traditional Fausts) which finally came to a fulfillment as un predictable and as absolute as, say, three decades of living experience.” – S.B.

**FAUST’S OTHER: AN IDYLL**

1988, 45 min, 16mm. Sound by Joel Haertling. Voice-over by Stan Brakhage.

“FAUST PART 2 reveals the modern Faust in a romantic interlude, an idyll (from the Greek idein, ‘to see’); also, a journey of the id... A collaborative work with paintings by Emily Ripley and soundtrack by Joel Haertling.” – S.B.

**FAUST 3: CANDIDA ALBACORE**

1988, 26 min, 16mm. Sound by Rick Corrigan and Joel Haertling.

“[T]he modern Walpurgisnacht to Faust, but the daydream of ‘his’ Emily: it exists that a woman have, finally, something of her ritual included in the myth of Faust … and that ‘muthos’/ ‘mouth’ become a vision.” – S.B.

**FAUST 4**

1989, 38 min, 16mm. Sound by Rick Corrigan.

“This is the imagined thought process of young Faust escaping the unbearable pictures of his broken romantic idyll, mentally fleeing the particulars of his dramatized love,' Faust’s mind ranging the geography of his upbringing and its structures of cultural hubris – the whole nervous system ‘going to ground’ and finally ‘becoming one’ with the hypnagogically visible cells of his receptive sight and inner cognition.” – S.B.

Total running time: ca. 155 min, with intermission.

**• Sun, Mar 5 at 5:00.**

FAUST Film frames, courtesy of the Estate of Stan Brakhage and www fredcamper.com
NEW YORK FEMINIST FILM WEEK
March 7-12
The co-founders of WOMAN WITH A MOVIE CAMERA (from5to7.com), a global platform committed to increasing the visibility of trans/cis women and all genderqueer/trans people, present the first NEW YORK FEMINIST FILM WEEK. Taking intersectional and transnational feminist approaches to interrogating cultural constructions of gender, sex, race, and class, our program aims to foster critical dialogue among filmmakers and the general public. Organized around the theme of feminist film genealogies, the program asks the following questions: What might a genealogy of feminist film look like in its politics and aesthetics? Does the practice of feminist filmmaking produce particular forms of knowledge? How does feminist filmmaking work to unsettle Islamophobia, racism, sexism, misogyny, transphobia, and stigmas around sexuality, illness, and dis/ability?

Inspired by feminist film weeks in London and Berlin, the NYFFW focuses on the social and material aspects of film, placing feminist film production within specific historical and geographical contexts while also creating connections among films, filmmakers, cultures, and audiences across space and time. This year’s program pays homage to feminist film pioneer Barbara Hammer and explores the theme of feminist film genealogies through seven film programs and a roundtable. NYFFW’s line-up celebrates the intertextuality of film while recognizing the unique contributions of household names like Cheryl Dunye, Barbara Hammer, Agnes Varda, and Maya Deren, alongside new and emerging filmmakers.

Curated by Joy C. Schaef er and Sofia Varino.

Special thanks to Joey Carducci (formerly known as Gina Carducci), Nancy Gerstman (Zeitgeist), Barbara Hammer, Joe Ippolito (Gender Reel), Aimee Mitchell, Patricia Silva, Marc Smolowitz, and Women Make Movies. Any profits that WOMAN WITH A MOVIE CAMERA makes from NYFFW ticket sales will be donated to Housing Works (www.housingworks.org) and the Ovarian Cancer Research Fund Alliance (www.ocra.org).

PROGRAM 1: DISMANTLING ISLAMOPHOBIA
The screening will be followed by a panel discussion; participants TBA.
This program aims to promote discussion about Islamophobia by focusing on the particular context of contemporary France. A documentary about Christine Delphy, the rare feminist voice of her generation to come out against the law banning “ostentatious” religious symbols from public schools in France, screens alongside a fiction film about a French Muslim teenager who must choose between separate and dominate, works to dismantle the fol-

Florence Tissot & Sylvie Tissot
I’M NOT A FEMINIST, BUT... / JE NE SUIS PAS FEMINISTE, MAIS... 2015, 52 min, digital. In French with English subtitles.
&
Faiza Ambah
MARIAM 2015, 45 min, digital. In French with English subtitles.
• Tues, Mar 7 at 7:30.

PROGRAM 2: BODIES (International Women’s Day)
Joey Carducci (formerly known as Gina Carducci), Nona Faustine, Sascha Just, Krissy Mahan, Patricia Silva, and Mila Zuo in person.
The International Women’s Day BODIES program looks at the body as a locus of cultural and political practice within contexts of violence, pleasure, and community. With still photographs that pay homage to Eadweard Muybridge, WALKING WITH FREDERICK DOUGLASS, LISPENARD ST retraces Douglass’s steps of freedom, based on a quotation that places him at the exact location of Church and Lispensenard Streets. ALL THAT SHELTERING EMPTINESS is a meditation on elevators, hotel lobbies, hundred dollar bills, the bathroom, a cab, chandeliers, cocktails, the receptionist, arousal, and other routines in the life of a NYC callboy. IN UNTIL JUSTICE ROLLS... butch dyke superhero action figure Faggotgirl and her friend creatively navigate the barriers of the NYC public transportation system. A personal film essay, BOLD explores the topic of women’s hair as a site of identity, sexuality, ethnicity, creativity, and political struggle. In CARNAL ORIENT, a cook serves up exotic dishes to his impatient, hungry guests, as the arrival of a mysterious Asian woman reignites their insatiable appetite. Filmed within one week after the Pulse nightclub shooting, WHOLESOME FEVERS is a feminist analysis of mourning within the emotional exile of social exclusion. BLACK IS BLUE tells the story of an African American transman who is forced to confront his pre-transition past, struggling to make his outside match his inside.

Nona Faustine WALKING WITH FREDERICK DOUGLASS, LISPENARD ST. 2015, 1.5 min, digital
Gina Carducci (now known as Joey Carducci) and Mattilda Bernstein Sycamore ALL THAT SHELTERING EMPTINESS 2010, 7 min, 16mm
Krissy Mahan UNTIL JUSTICE ROLLS... 2014, 3.5 min, digital
Sascha Just BOLD 2017, 18 min, digital
Mila Zuo CARNAL ORIENT 2015, 9 min, digital
Patricia Silva WHOLESOME FEVERS 2016, 7 min, digital
Cheryl Dunye BLACK IS BLUE 2014, 21 min, digital
Total running time: ca. 75 min.
• Wed, Mar 8 at 6:30.

PROGRAM 3: TRANS/ACTION (International Women’s Day)
Presented with Gender Reel Festival.
TRANS LIVES MATTER! JUSTICE FOR ISLAN NETTLES, which begins our International Women’s Day TRANS/ ACTION program, documents a community vigil for a transwoman of color, capturing the love and support of a community brought together to sustain each other. MY REFUGEE STORY was directed and produced by an LGBTQ youth group, members of which share their firsthand experiences as women with non-conforming gender and/or sexual orientations living in Lebanon. KATE BORNESTEIN IS A QUEER AND PLEASANT DANGER is a documentary about trailblazing gender outlaw Kate Bornstein, who takes viewers on a mind-bending quest to dismantle expectations about gender and seek answers to the age-old question: What makes life worth living?

Seyi Adebanjo TRANS LIVES MATTER! JUSTICE FOR ISLAN NETTLES 2014, 7 min, digital
M. Nour Metwally MY REFUGEE STORY 2015, 17 min, digital
&
Sam Feder KATE BORNESTEIN IS A QUEER AND PLEASANT DANGER 2014, 55 min, digital
Total running time: ca. 85 min.
• Wed, Mar 8 at 9:00.

PROGRAM 4: ECOFEMINISMS
Beth Stephens in person.
QUEER ECOLOGIES uses stop motion animation and text to render questions about the current state of humanity by posing questions to a long-revered pseudo-mystical being: a mushroom. GOODBYE GAULEY MOUNTAIN chronicles the adventures of Beth Stephens and Annie Sprinkle, two ecossexuals in love raising performance art hell in West Virginia to help save the region from mountaintop removal destruction, climaxing with their wedding to the Appalachian Mountains.

Maya Suess & Atom Cianfarani QUEER ECOLOGIES 2014, 13 min, digital
&
Beth Stephens & Annie Sprinkle GOODBYE GAULEY MOUNTAIN: AN ECOSEXUAL LOVE STORY 2015, 70 min, digital
• Thurs, Mar 9 at 7:30.
PROGRAM 5: FEMINIST FILM GENEALOGIES
Barbara Hammer, Constanza Mirré, and Patricia Silva in person.

In 1946, Maya Deren booked the Provincetown Playhouse in NYC to show her program titled “Three Abandoned Films” for several evenings. The FEMINIST FILM GENEALOGIES program places that historical film event in the context of wider filmmaking and exhibition practices, finding connections among generations of feminist filmmakers who engage with and expand the language of experimental cinema.

Barbara Hammer’s MAYA DEREN’S SINK explores Deren’s concepts of space, time, and form through visits and projections filmed in her L.A. and N.Y. homes. Incorporating Deren’s aesthetics and inspired by Hammer, Patricia Silva’s SELF AND OTHERS is a formal study of some of the earliest modern images of bisexual culture, and its complex structure of recognition. Agnès Varda’s L’OPÉRA MOUFFE is the visual diary of a pregnant woman in the rue Mouffetard neighborhood of Paris; it influences Constanza Mirré’s ROSEMARY’S STREET, which offers a glimpse of life in a Dominican community still living on a few non-gentrified blocks in Williamsburg, Brooklyn.

Maya Deren AT LAND 1944, 15 min, 16mm
Barbara Hammer MAYA DEREN’S SINK 2011, 30 min, digital
Patricia Silva SELF AND OTHERS 2015, 6 min, digital
Agnès Varda L’OPÉRA MOUFFE 1958, 16 min, 35mm-to-DCP
Constanza Mirré ROSEMARY’S STREET 2013, 17 min, digital

Total running time: ca. 90 min.
• Fri, Mar 10 at 7:30.

PROGRAM 6: FEMINIST FILM GENEALOGIES ROUNDTABLE
With Signe Baumane, Joey Carducci (formerly known as Gina Carducci), Nona Faustine, Barbara Hammer, Sascha Just, Krissy Mahan, Constanza Mirré, Joanna Rytel, Patricia Silva, and Mila Zuo.
• Sat, Mar 11 at 5:00.

PROGRAM 7: HOMAGE TO BARBARA HAMMER
Barbara Hammer and Joey (formerly known as Gina) Carducci in person.

This program pays homage to queer cinema pioneer Barbara Hammer in the context of the theme of feminist film genealogies by placing two of Hammer’s films beside a work by her mentee, Joey Carducci (formerly known as Gina Carducci), and a film they made together. Hammer’s DYKETACTICS articulates lesbian desire and sexuality through the physicality of the female body and the materiality of the film medium. NITRATE KISSES weaves striking images of four gay and lesbian couples with footage of an unearthed forbidden and invisible history. In A VIDEO LETTER TO BARBARA HAMMER, Carducci comes out as transgender to Hammer, his mentor and friend, placing transmasculinity in the context of feminist and queer politics. Their collaborative film, GENERATIONS, is about mentoring and passing on the tradition of personal experimental filmmaking. Hammer, 70 years old, hands the camera to Carducci, a young queer filmmaker. As they shoot during the last days of Astroland at Coney Island, the filmmakers find that the amusement park architecture and the emulation of the film medium itself echo the inevitable fact of aging.

Barbara Hammer DYKETACTICS 1974, 4 min, 16mm
Barbara Hammer NITRATE KISSES 1992, 67 min, 16mm
Joey Carducci (formerly known as Gina Carducci) A VIDEO LETTER TO BARBARA HAMMER 2016, 16 min, 16mm-to-digital
Barbara Hammer and Gina (now known as Joey) Carducci GENERATIONS 2010, 30 min, 16mm

Total running time: ca. 120 min.
• Sat, Mar 11 at 7:30.

PROGRAM 8: ANIMATING FEMINISMS
Signe Baumane and Joanna Rytel in person.

This program pairs two feminist animators who explore women’s sexuality and mental illness without bounds. In Joanna Rytel’s claymation film, MOMS ON FIRE, two pregnant women find much needed relief in each other, while in Signe Baumane’s BIRTH a young woman afraid of giving birth becomes even more frightened when she seeks advice from older women. Baumane’s ROCKS IN MY POCKETS is based on true events involving five women in the filmmaker’s family, including herself, and their battles with depression and suicide. The animated feature raises questions about how family genetics determine who we are and if it is possible to outsmart one’s own DNA. It is an animated tale full of art, women, strange daring stories, Latvian accents, history, nature, adventure, and more.

Joanna Rytel MOMS ON FIRE 2016, 13 min, digital
Signe Baumane BIRTH 2009, 4 min, digital
& Signe Baumane ROCKS IN MY POCKETS 2013, 89 min, digital

Total running time: ca. 110 min.
• Sun, Mar 12 at 7:30.
1970s CANADIAN INDEPENDENTS
March 9–12
As a special sidebar to our series, GIMME SHELTER: HOLLYWOOD NORTH (which focuses on the Canadian ‘tax shelter’ era), we offer this weekend of screenings devoted to a handful of remarkable Canadian films that were made immediately preceding the advent of the Capital Cost Allowance, or were produced—truly independently—outside that financial framework. Commonly celebrated as one of the greatest Canadian films of all time, Donald Shebib’s GOIN’ DOWN THE ROAD was enormously influential, launching the so-called “loser” trend in 1970s Canadian cinema: a series of downbeat, working-class oriented films that depicted protagonists whose trajectories inevitably ended in heartbreak and disappointment.

Filmmaker Larry Kent had made an even earlier independent work, THE BITTER ASH, in 1963; his 1971 film, THE APPRENTICE, starring a young Susan Sarandon, was the first fully bilingual Canadian narrative feature. Just a few years later, Frank Vitale, Allan Moyle, and Stephen Lack launched a collaboration that would result in three highly unusual films— including MONTREAL MAIN and THE RUBBER GUN—that blurred the line between fiction and reality.

These rare screenings will provide a glimpse of another side of Canadian film production leading up to the more commercially oriented tax shelter era.

This program is presented with invaluable support from the Quebec Government Office in New York.

Special thanks to Larry Kent, Allan Moyle, Donald Shebib, Frank Vitale, Jonathan Hertzberg, Jean-Pierre Dion (Quebec Government Office in New York), and Paul Gordon, Tina Harvey & Douglas Smalley (Library and Archives Canada).

Larry Kent
THE APPRENTICE / FLEUR BLEUE
1971, 81 min, 35mm. With Steve Fiset, Susan Sarandon, and Céline Bonnier.
Another staunchly independent maker of sexually frank, often controversial Canadian narrative features, Larry Kent first made a name for himself with 1963’s THE BITTER ASH, and faced the ire of the censors several years later with HIGH (1967). Co-produced by National Film Board documentary filmmaker Donald Brittain (present elsewhere on this calendar as co-director of APPRENTICE, starring a young Susan Sarandon in only her second feature film).

“[A] wondrous, far-too-often overlooked film…THE APPRENTICE incorporates many of the best elements of Kent’s style, showing us his characters in all their flawed glory.” –Matthew Hays, POINT OF VIEW

• Thurs, Mar 9 at 9:00 and Sat, Mar 11 at 7:00.

Filmmaker in person!
Frank Vitale
MONTREAL MAIN
1974, 88 min, 16mm. With Frank Vitale, Allan Moyle, and Stephen Lack.
“Allan Moyle and Frank Vitale had met as students at Montreal’s McGill University before both ending up in New York, to soak up the newly-alternative ’60s atmosphere typified by Warhol, as well as the underground film tradition of Amos Vogel’s Cinema 16, and the more recent Film-Maker’s Cooperative and Cinematheque, spearheaded by Jonas Mekas. When the pair returned to Montreal, they fell in with the St Laurent crowd, and started a free-wheeling art gallery. It seemed no great leap for Vitale to set to making a film more or less documenting their surroundings. Written by Vitale, Moyle, and local personality Stephen Lack, MONTREAL MAIN has little pretense to narrative, more concerned with portraying the milieu and way of life. […] Quite aside from the subject matter—the film was significant for its unprecedented form, described by Cinema Canada magazine, as ‘Imaginary Documentary,’ the free-flowing, partly truth and partly fiction, self-portrait of a subcultural community theretofore unseen on screen.” – Tom Newth, POPOPTIQ

“Full of equivocal relationships, MONTREAL MAIN constructs a world of moral ambivalence. On one level, it is a love story, exploring, as Natalie Edwards wrote at the time, ‘the diversity of sexuality, the shades and shifts lying inherent and unacknowledged in all people.’ On another level, it extends outwards towards allegory—towards a philosophical investigation of the world. […] MONTREAL MAIN is an extraordinary film. Naturalistic in appearance, it has the air of making itself up as it goes along. Yet every image in the film and every element of its style possess the resonance of metaphor.” – Peter Harcourt, Director Frank Vitale will be here in person for both screenings!

• Fri, Mar 10 at 7:00 and Sun, Mar 12 at 8:00.

Allan Moyle
THE RUBBER GUN
1977, 86 min, 16mm. With Allan Moyle and Stephen Lack.
Three years after the release of MONTREAL MAIN, its makers—Frank Vitale, Allan Moyle, and Stephen Lack—reunited to produce THE RUBBER GUN, this time with Vitale as DP and Moyle in the director’s chair. Once again the actors ostensibly play themselves, but this time that conceit is driven to its breaking point, with the protagonists comprising a tight-knit band of drug-smugglers. The narrative is organized around a police stakeout of a subway station locker containing a stash of the group’s drugs, while the film’s narrator—played by Moyle himself—is a McGill University sociology student fascinated by, and increasingly drawn in by, the group and its leader, Steve (played by Lack). Sharing the earlier film’s ambiguous mixture of fiction and reality, THE RUBBER GUN is an equally inventive and daring film that remains as unique today as it was upon its release.

“THE RUBBER GUN is being advertised as ‘a strange movie,’ and it certainly is that: It’s a drama that feels like a documentary, a series of episodes that at first seem entirely disconnected, a story so steeped in drug culture that it’s hard to tell the characters’ lucid moments from their idle mutterings. Strangest of all, THE RUBBER GUN is a movie that can be enjoyed even when it’s not understandable.” – Janice Maslin, NEW YORK TIMES

• Fri, Mar 10 at 9:15 and Sun, Mar 12 at 5:45.

Donald Shebib
GOIN’ DOWN THE ROAD
1970, 90 min, 35mm.
This low-budget wonder—produced with a $19,000 loan from the Canadian Film Development Corporation, supplemented by Shebib’s own savings—began life as a documentary about the economic problems of East coast residents, but morphed into a fictional feature about two blue-collar drifters from Nova Scotia who head to Toronto to try their luck. A downbeat portrait of personal and economic futility, GOIN’ DOWN THE ROAD is nevertheless an exhilarating Beat portrait of personal and economic futility, GOIN’ DOWN THE ROAD is nevertheless an exhilarating Beat portrait of personal and economic futility, GOIN’ DOWN THE ROAD is nevertheless an exhilarating Beat portrait of personal and economic futility, GOIN’ DOWN THE ROAD is nevertheless an exhilarating Beat portrait of personal and economic futility, GOIN’ DOWN THE ROAD is nevertheless an exhilarating Beat portrait of personal and economic futility, GOIN’ DOWN THE ROAD is nevertheless an exhilarating Beat portrait of personal and economic futility, GOIN’ DOWN THE ROAD is nevertheless an exhilarating Beat portrait of personal and economic futility, GOIN’ DOWN THE ROAD is nevertheless an exhilarating Beat portrait of personal and economic futility, GOIN’ DOWN THE ROAD is nevertheless an exhilarating Beat portrait of personal and economic futility, GOIN’ DOWN THE ROAD is nevertheless an exhilarating Beat portrait of personal and economic futility, GOIN’ DOWN THE ROAD is nevertheless an exhilarating Beat portrait of personal and economic futility, GOIN’ DOWN THE ROAD is nevertheless an exhilarating Beat portrait of personal and economic futility, GOIN’ DOWN THE ROAD is nevertheless an exhilarating Beat portrait of personal and economic futility, GOIN’ DOWN THE ROAD is nevertheless an exhilarating Beat portrait of personal and economic futility, GOIN’ DOWN THE ROAD is nevertheless an exhilarating Beat portrait of personal and economic futility.
CROSS-DRESSING ON SCREEN

March 23-31

Over the course of the next several months, Anthology will present a series of related programs exploring the varied and diverse ways in which the cinema has depicted, reflected, or embodied gender fluidity. The inaugural chapter – guest-curated by actor/writer/musician John Epperson, whose alter-ego Lypsinka was let loose on the world 35 years ago – showcases the history of cross-dressing on screen.

A feature of the cinema from the very beginning, cross-dressing in the cinema has taken a dizzying array of forms: from documentaries portraying particular drag artists or festivals (WIGSTOCK: THE MOVIE, THE QUEEN, PARIS IS BURNING), fictional films depicting this rich counter-culture (OUTRAGEOUS!, WHATEVER HAPPENED TO SUSAN JANE?), mainstream comedies that mine the transgression of traditional dress-codes for (more-or-less sophisticated) laughs (SOME LIKE IT HOT, I WAS A MALE WAR BRIDE), and Hollywood films that take a more multi-faceted approach to cross-dressing (SYLVIA SCARLETT, YENTLE), to films whose performers themselves cross-dress in order to play characters of the opposite gender (FEMALE TROUBLE, WOMEN IN REVOLT, BLACK LIZARD, and many more).

To launch the series – which will encompass all these iterations of cross-dressing on screen – we present a weekend of screenings featuring Barry Shils’s documentary WIGSTOCK: THE MOVIE, paired with Tom Rubnitz’s earlier short video of the same name; the original German version of VIKTOR UND VIKTORIA alongside two subsequent remakes (the British FIRST A GIRL and Blake Edwards’s VICTOR/VICTORIA); a very special event for which John “Lypsinka” Epperson will present a selection of excerpts from films past and present; and more!

Stay tuned for our Spring calendar, which will delve even more deeply into the history of cross-dressing on film, and will also feature a transgender film series.

Guest curated by John “Lypsinka” Epperson.

“Cross-Dressing on Screen” is presented in conjunction with the International Center of Photography’s exhibition, “Perpetual Revolution: The Image and Social Change,” one section of which – curated by Carol Squiers in collaboration with Quito Ziegler – will be entitled, “The Fluidity of Gender”; the exhibition will be on display January 27-May 7, 2017.

Special thanks to Barry Shils; Chris Chouinard (Park Circus); Patricia Heckett (Friedrich-Wilhelm-Murnau-Stiftung); Matt Jones (University of North Carolina School of the Arts); Kristie Nakamura & Nicki Woods (WB); Lynanne Schweighofer (Library of Congress); Ron Maglozzi (MoMA); and Todd Wiener & Steven Hill (UCLA).

FILMMAKER BARRY SHILS AND LYPsinkA IN PERSON!

Barry Shils
WIGSTOCK: THE MOVIE
1985, 83 min, 35mm
Barry Shils’s outrageously entertaining film documents the annual Wigstock drag queen festival that, starting in the mid-1980s and for 20 years thereafter, took place annually in NYC. During its reign, Wigstock was the event of the year for drag artists of all persuasions, and Shils brilliantly captures it in all its riotous, celebratory, uninhibited glory. Featuring unforgettable footage of a who’s-who of drag world luminaries including RuPaul, Crystal Waters, The “Lady” Bunny, Deee-Lite, Alexis Arquette, Jackie Beat, John Kelly, the Dueling Bankheads, and, last but not least, “Cross Dressing on Film” guest-curator Lypsinka. WIGSTOCK: THE MOVIE is the perfect film to launch the series, especially in the presence of both Lypsinka and director Barry Shils!

Plus:
Tom Rubnitz WIGSTOCK: THE MOVIE
1987, 20 min, digital
Eight years before Shils’s feature documentary, downtown luminary and video artist Tom Rubnitz made his own short record of the high-Reagan-era 1985/86 outdoor festivities. Capturing the festival during its Tompkins Square Park heyday, when the 1980s themes of love, peace, and wigs were still played up, the tape features earliest footage of The “Lady” Bunny, Lypsinka, and John Kelly, as well as appearances by Frieda, John Sex, Baby Gregor, Hapi Phace, Taboo, and many others.

• Thurs, Mar 23 at 7:30.

George Cukor
SYLVIA SCARLETT
1936, 95 min, 35mm, b&w. Preserved by the Library of Congress.
“For my money, this is the most interesting and audacious movie George Cukor ever made. Katharine Hepburn disguises herself as a boy to escape from France to England with her crooked father; they fall in with a group of traveling players, including Cary Grant (at his most cockney); the ambiguous sexual feelings that Hepburn as a boy stirs in both Grant and Brian Aherne (an aristocratic artist) are part of what makes this film so subversive. Genre shifts match gender shifts as the film disconcertingly changes tone every few minutes, from farce to tragedy to romance to crime thriller – rather like the French New Wave films that were to come a quarter century later – as Cukor’s fascination with theater and the talents of his cast somehow hold it all together. The film flopped miserably when it came out, but it survives as one of the most poetic, magical, and inventive Hollywood films of its era.” —Jonathan Rosenbaum, CHICAGO READER

“M The movie may have flopped, but Katharine Hepburn wore pants the rest of her life.” —Lypsinka

• Fri, Mar 24 at 9:15, Mon, Mar 27 at 7:00, and Thurs, Mar 30 at 9:15.

Reinhold Schünzel
VIKTOR UND VIKTORIA
1933, 100 min, 35mm, b&w. In German with English subtitles. With Renate Müller and Hermann Thimig. Courtesy of the Friedrich-Wilhelm-Murnau Foundation. Blake Edwards’s 1982 remake is better known on these shores, but the 1933 German original is a remarkable film in its own right. Viktor and Viktoria are two stage performers struggling to find work. The best Viktor can do is to land a job as a female impersonator, but when he falls ill, he enlists Viktoria to take over for him temporarily, leading her into the unusual situation of being a woman impersonating a man impersonating a woman. Things become even more complicated when Viktoria’s act proves to be an enormous success. VIKTOR UND VIKTORIA gave rise to multiple remakes, including the 1935 British film FIRST A GIRL and Edward’s VICTOR/VICTORIA, both of which will be screening alongside the original during the series.

“The protagonists, by insisting that gender criteria be a subject of debate, turn a crisis comedy into a gender comedy, undermining not only clearly defined gender classifications, but also social hierarchies. The film, made six months after the Nazis took power,
again combines all the qualities of Weimar cinema: it is lively, cheeky, vivacious and provocatively anti-authoritarian. Schönzel, who once acted in Weimar ‘moral films,’ such as the homosexual drama ANDERS ALS DIE ANDEREN (1919), created a classic of ‘Queer Cinema,’ which even outdoes Blake Edwards’s remake in terms of subversive esprit.” –BERLINALE

**Sat, Mar 25 at 4:30 and Wed, Mar 29 at 6:30.**

**Victor Saville**

**FIRST A GIRL**

1935, 78 min, 35mm, b&w. With Jessie Matthews, Sonnie Hale, and Anna Lee.

“The British remake of VIKTOR UND VIKTORIA is a musical with lots of song-and-dance routines in which the gender confusion in the original version fades in comparison with the other spectacles and extravaganzas: the sophisticated Mediterranean scenes, the lavish sets designed by film architect O. F. Werndorff, and the extravagant creations by costume designer Joe Strassner, who had previously worked as a fashion-designer on Berlin’s Kurfürstendamm and as a couturier for the Ufa film company.” – BERLINALE

“A sparkling script, amusing central conceit and excellent performances combine to make FIRST A GIRL (1935) pure pleasure from beginning to end. […] It’s not entirely clear whether romantic lead Griffith Jones prefers Matthews as a boy or a girl and at some points his make-up and behavior suggest that he is more feminine than Matthews.” – Jenny Hammerton, BFI SCREENONLINE

**Sat, Mar 25 at 7:00 and Mon, Mar 27 at 9:00.**

**Blake Edwards**

**VICTOR/VICTORIA**


“Blake Edwards’s 1982 sex comedy has the most beautiful range of tones of any American film of its period: it is a work of dry wit, high slapstick, black despair, romantic warmth, and penetrating intelligence. A tale of transvestism in the Paris of the 1930s is used as a study of socially fixed identities turned gloriously fluid, which Edwards sees as the only way of surviving in a churning, chaotic world. It is a direct thematic and stylistic sequel to 10, with the shallow, telescoped images of the earlier film giving way to deep-focus compositions and a corresponding shift in interest from beautiful surfaces to soulful interiors. Very personal and very entertaining.” – Dave Kehr, CHICAGO READER

**Sat, Mar 25 at 9:00, Wed, Mar 29 at 8:45, and Fri, Mar 31 at 6:30.**

**SPECIAL PRESENTATION BY JOHN “LYPSINKA” EPPERSON!**

**A BRIEF HISTORY OF CROSS-DRESSING ON FILM**

For this special event, John “Lypsinka” Epperson will take us on a guided tour of some of the most memorable instances of cross-dressing in the cinema, via excerpts from a wide variety of films from throughout film history. Through this collection of clips, Epperson/Lypsinka will liberate a vibrant gallery of performers and characters from the films in which they were originally relegated to the margins, and demonstrate the ubiquity of drag artists and cross-dressing characters in even the most mainstream of films. Expect glimpses of Gloria Swanson as Charlie Chaplin, Roman Polanski in drag, Jayne Mansfield attending a drag-queen beauty contest, and much, much more!

**Sun, Mar 26 at 6:00.**

**Richard Benner**

**OUTRAGEOUS!**

1977, 100 min, 35mm

A landmark of queer Canadian cinema, OUTRAGEOUS! showcases drag superstar Craig Russell as Robin, a Toronto hairdresser with an uncanny knack for impersonating Hollywood divas, including Marlene Dietrich, Judy Garland, Barbara Streisand, and the Bettes Davis & Midler. With his schizophrenic roommate Liza’s encouragement, he sets out to make a career as a drag artist in New York. Hilarious yet sensitive, OUTRAGEOUS! is, to this day, one of the few films to explore the experience of making a living as a drag performer, as well as a remarkable snapshot of the gay and lesbian community in Toronto and NYC at the time.

“OUTRAGEOUS! may still be the best feature film about drag performance and what it means to have chosen such a weighted, fraught profession. It also portrays fairly realistically what gay urban life in the 1970s was about. When younger people see it, they are usually fascinated by the pre-AIDS party that was New York (and Toronto). The movie is not unlike a Seventies version of the Judy Garland film A STAR IS BORN. And the star of OUTRAGEOUS!, Craig Russell, like Garland, was super-talented, charismatic and troubled.” – Lypsinka

**Sun, Mar 26 at 8:30 and Fri, Mar 31 at 9:30.**
• Mon, Jan 9 at 7:00.

PERFORMA INSTITUTE PRESENTS
Adam Pendleton
JUST BACK FROM LOS ANGELES:
A PORTRAIT OF YVONNE RAINER
2016, running time TBA, digital

JUST BACK FROM LOS ANGELES is the third in a series of portraits by artist Adam Pendleton. The video poetically captures the choreographer, filmmaker, and writer Yvonne Rainer in conversation with Pendleton at an indistinct diner in NYC's Chelsea neighborhood. Rainer and Pendleton, through a scripted and unscripted exchange, reflect on life and work, politics and art, and the relationship between memory and movement.

A conversation between the artists will follow the screening.

Curated by Adrienne Edwards. For more info regarding Performa, visit: http://performa-arts.org

• Wed, Jan 11 at 7:30.

SPECIAL SCREENING! FILMMAKERS IN PERSON!
Livia Ungur & Sherng-Lee Huang
HOTEL DALLAS
2016, 75 min, digital. In English and Romanian with English subtitles.

The American soap opera “Dallas” becomes a hit in 1980s Romania, providing a rare window to the West for viewers living under a brutal communist regime. Among those watching are Ilie and his daughter Livia. He’s a small-time criminal who craves the lavish lifestyle he sees on TV; she’s in love with “Dallas” hunk Patrick Duffy. After communism falls, Ilie builds the Hotel Dallas, a replica of the show’s mansion. Livia, now a filmmaker, recruits Duffy to star in a bizarre Romanian version of “Dallas,” haunted by the ghosts of the country’s past.

A surreal mix of fiction and documentary, HOTEL DALLAS takes a nostalgic but critical look at the impact of “Dallas” in Romania. For filmmaker Livia Ungur, who plays a fictionalized version of herself, the show was an inspiration to go to America – to be not just a fan, but a creator of art on her own terms. HOTEL DALLAS, which she directed with her husband Sherng-Lee Huang, weaves together archival footage, interviews, musical numbers, magical realism, fan fiction, and philosophical inquiry. The film’s freewheeling style is a declaration of cultural and artistic independence that nevertheless remains rooted in pop culture, cliché, and kitsch, connecting the aesthetic relationship between received ideas and new ones with the age-old imperative of the immigrant: forge your own path, but remember where you came from.

“Potently pioneering … [a] wondrous work of art.”
– E. Nina Rothe, THE HUFFINGTON POST

“Through the lens of a family whose ups and downs dovetail with the Ewings in some unexpected ways, HOTEL DALLAS doesn’t reflect American entertainment as much as it refracts it, reveling in its own unclassifiable spirit.”
– Steve Greene, INDIEWIRE

• Wed, Jan 11 at 7:30.

IMAGE MACHINES:
CELEBRATING MILLENNIUM FILM JOURNAL NO. 64

The title of the Fall 2016 issue of Millennium Film Journal – IMAGE MACHINES – invites readers to consider artists’ moving image as an interplay between the activities and intentions of filmmakers and the variety of machines and methods employed in the creation of their works. Through disarming voice-overs, archival excavations, and personal interventions, these digital and photo-chemical works chart the leaky tensions between interior and exterior landscapes. Displaying a technical and poetic eclecticism, and marked by an attention to the charged relationship between content, technology, and form, these films enact a broad imagination of the “image machine” and its discontents.

Curated by Anita Spooner and Grahame Weinbren. All works are featured in the new issue of the Millennium Film Journal (www.mfj-online.org).

Christoph Girardet SYNTHESIS
Germany, 2015, 8 min, digital
Peter Bennett reads the opening of the St. James Genesis as if it were a Shakespearean text, extracting both personal significance and a description of the origin of the world that sounds simultaneously fictional and scientific. The reading informs a series of exquisite images, pulled from advertising, educational, and corporate films, in two adjacent windows on screen, the two images ambiguously resonating with the spoken text.

Nina Yuen NARCISSUS U.S., 2016, 10 min, digital
Yuen plays Narcissus, but in a re-reading of the mythical figure, her love of her own image is tainted. The film describes five different relationships with the self: the never-changing watcher of the watcher; the intertwined, codependent relationship; the self-critical internal bully; the obsessive self-lover; and the self without awareness of itself. Through these changes, the film suggests a more fundamental and playful relationship between herself and her image. Narcissus drowns when he tries to embrace his reflection, but for Nina the lake is not where the danger lies.

—continues on page 30—
Richard Dinter SNÖ / SNÖ
Sweden, 2016, 10 min, digital
SNÖ documents a car journey through a country road in a snowstorm. Abstract fields of shimmering grey and white suggest a deep, unrooted melancholy in the specificity of the images and in the calm, simply told recollection of the journey. Through the moribund landscape, a sense of the inevitable is slowly revealed in the barely stated yet irrevocable fact of the circumstances the narrator and his mother are navigating.

Bill Morrison THE DOCKWORKER’S DREAM
U.S./Portugal, 2016, 18 min, digital. Score by Lambchop.
“This film developed from the idea that the Archive is a port of call, a place where goods are loaded and unloaded and held until a “dockworker” (or a “docworker”!) carries them off. In some ways the imagery is a metaphor for our process. As a film researcher and editor, I find myself seeking out hidden or elusive film material. In the film, there is the voyage, the expedition – and the hunt: we hunt these rare films in order to bring them back alive, so that they can live, for awhile longer, on the screen.” –Bill Morrison

Clemens von Wedemeyer THE HORSES OF A CAVALRY CAPTAIN / DIE PFERDE DES RITTMEISTERS
Germany, 2015, 10 min, digital. In German with English subtitles.
A montage of extraordinary images taken from a cache of footage the filmmaker found in the attic of his grandfather. An army officer who was in charge of the horses used by Hitler’s army during the early war years, he was also a highly skilled amateur movie cameraman. Withholding horrific imagery, the filmmaker’s commentary forges a disturbing and brutal commentary on the ideology of images of WWII.

Stephanie Wuertz SERPENTINE
U.S., 2014, 27 min, 16mm
An intensely worked optical printing extravaganza inspired by modern dance pioneer Loie Fuller and her Serpentine dances, which were recorded by the studios of both Edison and the Lumières.
“In SERPENTINE we see an interest in the operations of projected light on emulsion, but this is now combined with an explicit emphasis on the female body, and an implicit concern with that body’s treatment within avant-garde film history. The clash that results...makes SERPENTINE an important contribution to the history of self-reflexive avant-garde film practices.” –Vera Dika, MFJ
Total running time: ca. 90 min.

JIM JENNINGS & FRIENDS
To celebrate the 66th birthday of Jim Jennings, a beloved yet under-sung stalwart of the New York City experimental film community whose lyrical, sharp-eyed films speak to the glorious tradition of urban street photography, we have invited six of Jennings’s fellow filmmakers – Abigail Child, Nathaniel Dorsky, Ernie Gehr, Vincent Grenier, Henry Hills, and Ken Jacobs – to select their favorite films from throughout his long, productive career. With the exception of Nathaniel Dorsky and Henry Hills (who will be here in spirit), they will all be present to introduce their chosen films, alongside Jim himself who will screen his very first film, made 50 years ago!

Special thanks to all the filmmakers, and to Karen Treanor.

• Wed, Jan 25 at 7:30.

• Sun, Feb 11 at 7:30.

EL PUEBLO: SEARCHING FOR CONTEMPORARY LATIN AMERICA
This series, which was first shown at the International Short Film Festival Oberhausen in 2016 and tours the U.S. this February, showcases films that have sought to rethink the terms of representation in Latin American cinema. In Latin American political discourse, the notion of “el pueblo” can refer to the entire region, the people of a nation, the common people, and the village. Since roughly 2005, some of the most original and innovative work from the region has replaced a commonly-voiced declaration of collective identity (the rallying cry “Somos el pueblo” – “We are the people”) with an exploratory project that asks: What is “el pueblo”? Can the grander constructs that it implies (Latin America, national identity) be illuminated or challenged by first narrowing its scope? Might a more productive point of departure be the zone of the locality? These programs trace a shift in the terms of representation, away from the narratives offered by institutionally-entrenched political actors and mass media outlets, toward more microscopic and fragmented views of fraught issues such as urbanization, labor rights, and the role of social movements in developing democracies. If “el pueblo” can be pinpointed and represented with any precision, it is in the locales where small-scale developments and seemingly-minor stories occur.
Curated by Federico Windhausen. Co-presented by Cinema Tropical.

THE DOCKWORKER’S DREAM
AUSTRIAN CULTURAL FORUM NEW YORK PRESENTS:
PRIZE WINNERS FROM THE 2ND AUSTRIAN AMERICAN SHORT FILM FESTIVAL

The 14th annual CINEKINK: NYC – “the kinky film festival” – will feature a program of films and videos that cut across orientations to celebrate and explore a wide diversity of sexuality. Presented by CineKink, an organization that encourages and promotes sex-positive and kink-friendly depictions in film and television, the festival showcases works ranging from documentary to drama, camp comedy to artsy experimental, mildy spicy to quite explicit – and everything in between.

For the full schedule, advance tickets, and information on the festival’s kick-off party (March 14) and concluding awards ceremony/party (March 19), both of which take place at other venues, visit: www.cinekink.com.

CINEKINK PRESENTS...
CINEKINK: NYC
March 14-19

The 14th annual CINEKINK: NYC – “the kinky film festival!” – will feature a program of films and videos that cut across orientations to celebrate and explore a wide diversity of sexuality.

* Mon, Mar 27 at 7:30.

SPECIAL SCREENINGS – FESTIVAL

THEATER OF CONFLICT

The title of the Chilean film that opens this program, SOMOS +, means “We are more,” or “There are more of us than there are of you.” In the era of the Pinochet regime, this was asserted during certain organized acts of political resistance carried out by women, and the film shows how one such collective action functioned as a non-violent intervention into Chile’s rigidly-controlled public sphere. The remaining shorts of the program survey a very different sociopolitical and cultural climate, one in which forms of protest are now reliable fixtures of the street and the public plaza (even as some are still violently suppressed). This has led to a rethinking of the performance of resistance and staging of dissidence, a questioning of how they can be represented – and made manifest – in moving image culture, as demonstrated by the many fragmentary works here that were initially intended to be viewed on the Internet.

Pedro Chaskel & Pablo Salas SOMOS +
Chile, 1985, 15 min, digital

Edu Vatrí loschpe RETRATO N. 1 POVO ACORDADO E SUAS 1000 BANDEIRAS
Chile, 2014, 5 min, digital

Ignacio Rojas LAVADO DE BANDERAS
Chile, 2015, 1 min, digital

Ignacio Rojas HOMBRE ENCADENADO
Chile, 2013, 1 min, digital

Ignacio Rojas ESTUDIANTES EXigen RESPUESTAS
Chile, 2012, 1 min, digital

Ignacio Rojas LA BATALLA DEL 21 DE MAYO
Chile, 2011, 1 min, digital

Josefina Buschmann NOS ESTÁN MATANDO
Chile, 2015, 1 min, digital

Juan Francisco González IGLESIA TOMADA
Chile, 2013, 1 min, digital

Los ingravídos ZONAS DE REBELIÓN / DIGNIDAD EN LUCHA
Mexico, 2013, 2 min, digital

Los ingravídos TRANSMISIÓN / DESENUCADRE
Mexico, 2014, 5 min, digital

Los ingravídos 2 DE OCTUBRE / LEJOS DE TLALEOLCO
Mexico, 2013, 4 min, digital

Los ingravídos TRANSMISIÓN / PERCEPCIÓN
Mexico, 2014, 2 min, digital

Rodrigo Abreu / Mariana Bley INFLAMÁVEL
Brazil, 2014, 9 min, digital

Total running time: ca. 55 min.

* Sun, Feb 19 at 7:30.

EL PUEBLO, PROGRAM 1: FROM PASSAGE TO CHRONICLE

The rural landscape becomes the terrain where the local effects of larger political and economic decisions can still be seen and sensed most vividly. The presence of dozens of U.S. military and naval installations on the island of Puerto Rico in the past century, the loss of Colombia’s railway infrastructure, the ongoing conflicts between the landless sector and large-scale agribusiness in the Paraguayan countryside – these are a few of the consequential events with special relevance for the work in this program. Yet these are not films of traditional reportage or literal documentation. Threaded through this selection are invocations of the fantastical, the supernatural, and the talismanic. In many of the sites represented herein, the rural locale is the space of action, of staged and choreographed performances, often carrying out secular and spiritual rituals and using movement to imply or generate narratives.

Pablo Marín ANGELUS NOVUS
Argentina, 2014, 3 min, digital

Federico Adorno LA ESTANCIA
Paraguay, 2014, 13 min, digital

Naldo Martins FICÇÕES
Brazil, 2013, 3 min, digital

Pablo Lobato CORDA
Brazil, 2014, 7 min, digital

Leandro Listorti EVIL EYE
Argentina, 2013, 2 min, digital

Beatriz Santiago Muñoz LA CABEZA MATÓ A
Argentina, 2013-2014, 8 min, digital

Pedro Chaskel & Pablo Salas SOMOS +
Chile, 1985, 15 min, digital

Edu Vatrí loschpe RETRATO N. 1 POVO ACORDADO E SUAS 1000 BANDEIRAS
Chile, 2014, 5 min, digital

Ignacio Rojas LAVADO DE BANDERAS
Chile, 2015, 1 min, digital

Ignacio Rojas HOMBRE ENCADENADO
Chile, 2013, 1 min, digital

Ignacio Rojas ESTUDIANTES EXigen RESPUESTAS
Chile, 2012, 1 min, digital

Ignacio Rojas LA BATALLA DEL 21 DE MAYO
Chile, 2011, 1 min, digital

Josefina Buschmann NOS ESTÁN MATANDO
Chile, 2015, 1 min, digital

Juan Francisco González IGLESIA TOMADA
Chile, 2013, 1 min, digital

Los ingravídos ZONAS DE REBELIÓN / DIGNIDAD EN LUCHA
Mexico, 2013, 2 min, digital

Los ingravídos TRANSMISIÓN / DESENUCADRE
Mexico, 2014, 5 min, digital

Los ingravídos 2 DE OCTUBRE / LEJOS DE TLALEOLCO
Mexico, 2013, 4 min, digital

Los ingravídos TRANSMISIÓN / PERCEPCIÓN
Mexico, 2014, 2 min, digital

Rodrigo Abreu / Mariana Bley INFLAMÁVEL
Brazil, 2014, 9 min, digital

Total running time: ca. 70 min.

* Sat, Feb 18 at 7:30.

EL PUEBLO, PROGRAM 2: THE THEATER OF CONFLICT

The presence of dozens of U.S. military and naval installations on the island of Puerto Rico in the past century, the loss of Colombia’s railway infrastructure, the ongoing conflicts between the landless sector and large-scale agribusiness in the Paraguayan countryside – these are a few of the consequential events with special relevance for the work in this program. Yet these are not films of traditional reportage or literal documentation. Threaded through this selection are invocations of the fantastical, the supernatural, and the talismanic. In many of the sites represented herein, the rural locale is the space of action, of staged and choreographed performances, often carrying out secular and spiritual rituals and using movement to imply or generate narratives.

Pablo Marín ANGELUS NOVUS
Argentina, 2014, 3 min, digital

Federico Adorno LA ESTANCIA
Paraguay, 2014, 13 min, digital

Naldo Martins FICÇÕES
Brazil, 2013, 3 min, digital

Pablo Lobato CORDA
Brazil, 2014, 7 min, digital

Leandro Listorti EVIL EYE
Argentina, 2013, 2 min, digital

Beatriz Santiago Muñoz LA CABEZA MATÓ A
Argentina, 2013-2014, 8 min, digital

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Chile, 2014, 5 min, digital

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Chile, 2015, 1 min, digital

Ignacio Rojas HOMBRE ENCADENADO
Chile, 2013, 1 min, digital

Ignacio Rojas ESTUDIANTES EXigen RESPUESTAS
Chile, 2012, 1 min, digital

Ignacio Rojas LA BATALLA DEL 21 DE MAYO
Chile, 2011, 1 min, digital

Josefina Buschmann NOS ESTÁN MATANDO
Chile, 2015, 1 min, digital

Juan Francisco González IGLESIA TOMADA
Chile, 2013, 1 min, digital

Los ingravídos ZONAS DE REBELIÓN / DIGNIDAD EN LUCHA
Mexico, 2013, 2 min, digital

Los ingravídos TRANSMISIÓN / DESENUCADRE
Mexico, 2014, 5 min, digital

Los ingravídos 2 DE OCTUBRE / LEJOS DE TLALEOLCO
Mexico, 2013, 4 min, digital

Los ingravídos TRANSMISIÓN / PERCEPCIÓN
Mexico, 2014, 2 min, digital

Rodrigo Abreu / Mariana Bley INFLAMÁVEL
Brazil, 2014, 9 min, digital

Total running time: ca. 55 min.

* Sun, Feb 19 at 7:30.
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 nineteen years has screened over 1,000 features and 3,000 short films. In 2002 we started NewFilmmakers Los Angeles. Many well-known shorts and features have had their initial screenings at NewFilmmakers, including THE BLAIR WITCH PROJECT and TOO MUCH SLEEP. NewFilmmakers LA now screens monthly at the AT&T Center. Recently we began NewFilmmakers Online, which gives filmmakers the opportunity to exhibit and distribute their films directly to the public. NewFilmmakers also programs the Soho House Screening Series in New York & Los Angeles. Programs are subject to change; check our schedule online at www.NewFilmmakers.com for updated information. NewFilmmakers is sponsored by Barney Oldfield Management, Angelika Entertainment, Prophet Pictures, SXFM, and H2O Distribution.

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

NEWFILMMAKERS NY FILM SCHOOL SERIES
NewFilmmakers regularly invites leading film schools to present films and to discuss their programs with potential students.

NEWFILMMAKERS NY SPECIAL PROGRAM SERIES
Our Special Series give new filmmakers a chance to reach their audiences. The NewLatino Series is now in its 11th year. We also present Middle East NewFilmmakers; A Women Filmmakers Series; an Animation Screening Series; and a Gay/Lesbian Screening Series; as well as ongoing programs curated by Third World Newsreel.

NEWFILMMAKERS NY ROUGH CUTS
Every season we give filmmakers the opportunity to see their film on the screen before a live audience. There is a special application for our Rough Cuts series on our website: www.newfilmmakers.com.

SUBMIT YOUR FILM/VIDEO
For more information and an application form write us or visit us at www.newfilmmakers.com. Films can be submitted directly on www.newfilmmakers.com or www.withoutabox.com.

CONTACT INFORMATION:
Bill Woods, New York Director
Larry Luboe, Los Angeles Director
Bill Elberg, NewFilmmakers Online Co-Director
Jessica Canty, NewFilmmakers Online Co-Director
Edwin Pagan, NewLatino Programming
Lili White, Women’s Programming
Tova Back-Friedman, Experimental Films
Brandon Ruckdashel, Marketing Director
Barney Oldfield, Executive Producer
Tel: 323-302-5426
info@newfilmmakers.com
610 5th Ave #4956, New York, NY 10185-4956
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, Super-8mm, and digital video.

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.

FILM & MEDIA PRESERVATION

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

REFERENCE LIBRARY

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

MISSION

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

Directions

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

6 train to Bleecker St., walk one block North on Lafayette, two blocks east on Bond St. (turns into 2nd St.) to 2nd Avenue.

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

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

Ticket Prices

$11 General
$9 Essential Cinema (Free for Members)
$9 Students (with ID) & Seniors (65 & over)
$7 AFA Members & Children (12 & under)

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 x20.

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$125 Dual $10,000 Partner
$150 Contributor $50,000 Leadership Circle
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FOR SCHEDULE INFO AND MORE: anthologyfilmarchives.org