

FILM FORUM

PREMIERES

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Calendar Programmed by KAREN COOPER and MIKE MAGGIORE



OCTOBER 30 – NOVEMBER 12 2 WEEKS

REDOUBT

DIRECTED BY MATTHEW BARNEY

USA 2019 134 MINS. GRASSHOPPER FILM

From the boundlessly fertile/febrile imagination of Matthew Barney, creator of the epic CREMASTER cycle. In REDOUBT, the myth of Diana and Actaeon unfolds in Idaho’s majestic Sawtooth Mountains, with Diana played by real-life sharpshooter Anette Wachter. She’s accompanied by two nymphs on a wolf hunt (one, Eleanor Bauer, choreographed the film’s gravity-defying movements); Barney is the Engraver/forest ranger — stealthily etching their movements onto copper plates. Wordless physical action, choreography and spectacular cinematography create a dreamlike logic. The title REDOUBT can refer to both a provisional military fortification, and a defensive, isolated psychological position — both evoked by the film’s setting in a vast Idaho wilderness. “Mr. Barney’s most engrossing film in over a decade....speaks directly to contemporary American themes: the place of the gun, the fate of the environment and the fantasies and paranoias of those who turn their back on constitutional government and American society” (Jason Farago, *The New York Times*). **1:00, 3:50, 6:50, 9:30**

Note: no animals were harmed in the making of the film. **Matthew Barney’s show, *Embrasure*, opens October 26 at Gladstone 64 (130 E. 64th Street, NYC).**

Presented with support from the Roy Lichtenstein Foundation Fund

NOVEMBER 13 – 26 2 WEEKS

MICKEY AND THE BEAR

WRITTEN AND DIRECTED BY ANNABELLE ATTANASIO

USA 2019 89 MINS. UTOPIA

Two brilliant tour-de-force performances are at the core of Annabelle Attanasio’s debut feature. Set in the hard-scrabble mining community of Anaconda, Montana, Camila Morrone (evoking young Anne Hathaway) stars as a teenager who is her father’s caretaker, oxycodone supplier, and bail-provider; her father, played by James Badge Dale, is a PTSD-afflicted Iraq War vet whose erratic personality betrays flashes of the charm that was once his meal ticket. *The Hollywood Reporter* calls the film: “An indelible portrait of the double-edged sword of filial love... An intimate drama, rich in lived-in detail (revolving) around a tough and tender father-daughter relationship, an emotional prison that’s also a lifeline, compellingly rendered in the superb performances (of the principals).” — Sheri Linden **12:30, 2:20, 4:15, 6:10, 8:10, 10:10**



NOVEMBER 27 – DECEMBER 12 16 DAYS

63 UP

DIRECTED BY MICHAEL APTED

UK 2018 144 MINS. BRITBOX

“One of the most remarkable experiments in the history of cinema... Rarely has ordinary existence seemed so multifaceted and enigmatic.” — A.O. Scott, *The New York Times* (writing on 49 UP). Michael Apted’s landmark longitudinal documentary series, beginning in 1963, has followed the lives of a dozen or so British 7-year-olds, checking in with them every seven years. There’s scrappy Tony, a jockey-turned-cabbie; the terribly posh public school boys who become fox-hunting, aristocratic barristers; three working-class little girls for whom marriage, divorce, and children define much of their lives (one of whom has the temerity to confront Apted for his sexism). The British class system plays a major role, but so too do luck and temperament, romance, religion, mental illness, and race. Apted subtly collages historical footage, allowing his subjects to fast-forward into the person they become, much as flowers bud, bloom and fade — allowing us to consider our own life cycle with startling and poignant clarity. **12:30, 3:20, 6:20, 9:15**



OPENS FRIDAY, DECEMBER 13

CUNNINGHAM

WRITTEN AND DIRECTED BY ALLA KOVGAN

FRANCE / GERMANY / USA 2019 93 MINS. MAGNOLIA PICTURES

Alla Kovgan’s CUNNINGHAM makes elegant use of 3D technology to bring to life the work of legendary choreographer and dancer, Merce Cunningham (1919-2009) in this, his centennial year. Not unlike Wim Wenders’s approach to Pina Bausch, the film embraces 3D to great effect, featuring stunning excerpts from iconic Cunningham dances, performed by the last generation of his dancers. On camera, some of his original acolytes (notably Carolyn Brown) accompany archival footage that features Merce, composer John Cage (his partner in life as well as in creation), and their collaborator Robert Rauschenberg who designed costumes, sets, and lighting for such dances as *Interscape*, *Summerspace*, and *Crises*. CUNNINGHAM is a thrilling tribute to a man *The New York Times* described in his final years as “the world’s greatest living choreographer” and the “American modern dance equivalent of Nijinsky.” — Alastair Macaulay. **12:30, 2:30, 4:40, 7:00, 9:10**

Presented with support from the Roy Lichtenstein Foundation Fund



DECEMBER 25 – JANUARY 7 2 WEEKS

WHAT SHE SAID: THE ART OF PAULINE KAEI

DIRECTED AND EDITED BY ROB GARVER

USA 2018 98 MINS. JUNO FILMS

“The most powerful, loved, and hated film critic of her time.” — Roger Ebert on Pauline Kael (1919-2001). In a field that has historically embraced few women film critics, Kael was controversial, witty, and fiercely discerning. Her decades-long berth at *The New Yorker* energized her fans (“Paulettes”) and infuriated her detractors on a weekly basis. Her turbo-charged prose famously championed the New Hollywood Cinema of the late 1960s and ’70s (BONNIE AND CLYDE, NASHVILLE, CARRIE, TAXI DRIVER) and the work of major European directors (François Truffaut, Bernardo Bertolucci), while mercilessly panning some of the biggest studio hits (THE SOUND OF MUSIC, MIDNIGHT COWBOY, DIRTY HARRY). Her creepy battle with Andrew Sarris and his *auteur theory* was legendary, and her stint in Hollywood, trying her hand at producing, was a disaster. Sarah Jessica Parker voices Kael’s reviews; filmmakers Quentin Tarantino, Paul Schrader, and Francis Ford Coppola and critics Camille Paglia, Molly Haskell, Greil Marcus, and David Edelstein speak to her enormous gifts and influence. **12:30, 2:30, 4:30, 7:00, 9:10**

Presented with support from the Roy Lichtenstein Foundation Fund



JANUARY 8 – 14 ONE WEEK ONLY

SYSTEM K

WRITTEN, DIRECTED AND PHOTOGRAPHED BY RENAUD BARRET

FRANCE 2019 95 MINS. IN FRENCH AND LINGALA WITH ENGLISH SUBTITLES ARTIFICATION

Kinshasa, the capital of the Democratic Republic of the Congo, is a vast, chaotic mega-city of 12 million. Water is privatized and the electric grid is capricious. Here, street artists’ performances are wildly creative, angry, irreverent, often shocking. With names like Kongo Astronaut, Strombo, and Kill Bill, they masterfully repurpose urban detritus (computer parts, TV sets, bullet shells, machetes) and work with fire and paint, wax and blood — to critique government corruption, Western exploitation (their nation was literally once the private property of Belgium’s King Léopold II), and entrenched poverty. SYSTEM K reveals a vibrant, raw, politically astute world of performance art the likes of which exist nowhere else on earth. **12:30, 2:30, 4:40, 7:00, 9:10**

Presented with support from the Roy Lichtenstein Foundation Fund and the Richard Brick, Geri Ashur, and Sara Bershtel Fund for Social Justice Documentaries



JANUARY 15 – 28 2 WEEKS

CITIZEN K

WRITTEN AND DIRECTED BY ALEX GIBNEY

US / UK 2019 126 MINS. IN ENGLISH AND RUSSIAN WITH ENGLISH SUBTITLES GREENWICH ENTERTAINMENT

The outrageous story of cunning uber-oligarch Mikhail Khodorkovsky — once the wealthiest person in Russia, who amassed his \$15 billion fortune in Siberian oil, only to be imprisoned by Vladimir Putin — as told by Oscar®-winning filmmaker Alex Gibney (ENRON: THE SMARTEST GUYS IN THE ROOM, TAXI TO THE DARK SIDE). “A mixture of high farce and needling legal thriller. The prolific docmaker’s most rewarding feature in several years, attaching his typically methodical research to a cheerfully slippery, charismatic human subject who, even on the side of right, is cagey in the face of investigation... A witty, close-up character study of one of [Russia’s] most intriguing players... Khodorkovsky’s colorful narrative leads into a wider brass-tacks tutorial on just what the hell is going on in Putin’s Russia today.” — Guy Lodge, *Variety* **1:00, 4:00, 6:40, 9:10**

Presented with support from the Richard Brick, Geri Ashur, and Sara Bershtel Fund for Social Justice Documentaries



JANUARY 29 – FEBRUARY 11 2 WEEKS

BEANPOLE

DIRECTED BY KANTEMIR BALAGOV

RUSSIA 2019 137 MINS. IN RUSSIAN WITH ENGLISH SUBTITLES KINO LORBER

Critics hailing the second film by 27-year-old Russian director Kantemir Balagov describe it as “intense,” “intimate,” and “rewarding” (*The Hollywood Reporter*) and as “ferocious and extraordinary,” during which “you quite often have to remind yourself to breathe” (*Variety*). Two young women (one so tall and slender she’s referred to as Beanpole) are nurses in a Leningrad hospital, immediately following the end of World War II. A film about relationships between broken people, living in a ravaged nation after a catastrophic war — BEANPOLE exudes deep empathy for its characters in the face of many obstacles fate has thrown in their path. This is a film about Russian history and the Russian soul, about overcoming loss and inventing new ways to get through each day. Balagov is a major talent who has only just begun to make his mark. **1:00, 3:50, 6:45, 9:30**

Presented with support from the R.G. Rifkind Foundation Endowment for Queer Cinema



FEBRUARY 12 – 18 ONE WEEK

WAITING FOR GIRAFFES

WRITTEN AND DIRECTED BY MARCO DE STEFANIS

THE NETHERLANDS / BELGIUM 2016 55 MINS. IN ENGLISH AND ARABIC WITH ENGLISH SUBTITLES

WILD: LIFE, DEATH AND LOVE IN A WILDLIFE HOSPITAL

DIRECTED BY URIEL SINAI AND DANIEL ELPELEG

ISRAEL 2018 59 MINS. IN HEBREW WITH ENGLISH SUBTITLES

WAITING FOR GIRAFFES is an anomaly: a charming documentary on Israeli-Palestinian cooperation based on a shared passion for animals. Dr. Sami Khader, head veterinarian at the only zoo in the Palestinian territories, is trying to acquire replacement giraffes (theirs died during the Intifada) with the help of his mentor zoo, run by Israelis in Jerusalem. WILD visits an Israeli hospital where injured owls, snakes (one with a “shoulder wound”), hyenas, and leopards are given medical care so they may be released back into the wild. As metaphors for the Middle East quagmire, these films suggest that no problems are so intractable that they can’t be solved by foregrounding selflessness and decency. **1:00, 3:45, 7:00, 9:30**

Presented with support from the Joan S. Constantiner Fund for Jewish and Holocaust Film, Donated by Leon Constantiner and Family



OPENING THIS FALL



OPENING FRIDAY, OCTOBER 18

BY THE GRACE OF GOD

Written and Directed by FRANÇOIS OZON

"A DAMNING AND DEEPLY WATCHABLE FILM."

— David Ehrlich, IndieWire

MUSIC BOX FILMS



OPENING FRIDAY, NOVEMBER 1

AMERICAN DHARMA

Directed by ERROL MORRIS

"Some of the most alarming and revealing examples of the way Bannon's screwy mind works."

—Anthony Kaufman, FILMMAKER Magazine

UTOPIA



OPENING FRIDAY, NOVEMBER 22

VARA BY AGNÈS

Written and Directed by AGNÈS VARDÀ

"A breathtaking self-portrait of an artist at the height of her powers."

—Travis Jeppesen, ARTFORUM

JANUS FILMS

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FILM FORUM

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