**OUR BODY** DIRECTED BY CLAIRE SIMON

*Cinema is no stranger to exposing women’s bodies. But rarely do we experience their corporeal reality, through sickness and health, aging and change. With access to the examination rooms of a gynecology clinic in Paris, Claire Simon trains her compassionate eye and ear to doctor-patient interactions, both intimate and epic: a young girl candidly divulges an unwanted pregnancy; a trans woman reveals the physiological and emotional challenges of transition; a couple shares their long struggle with infertility; a doctor holds a patient’s hand while breaking the news of terminal illness. Unexpectedly, the filmmaker herself becomes a patient, plunging this omnibus of emotionally engaging stories into even more personal depths. “Ebullient. A realistic celebration…[that] never shies away from the contradictions and complexities of what it means to be alive.” — Slant*

168 MIN.    FRANCE    IN FRENCH WITH ENGLISH SUBTITLES

CINEMA GUILD

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

**AUGUST 4 – 10**

**ONE WEEK**

“REIMAGINES THE BUDDY FILM WITH FRESHNESS AND VIGOR.” — The New York Times

**RIDLEY SCOTT’S**

**THELMA AND LOUISE**

Starring SUSAN SARANDON and GEENA DAVIS

NEW 4K RESTORATION

(1991) 128 MIN.    USA    PARK CIRCUS
MUTT
WRITTEN AND DIRECTED BY VUK LUNGULOV-KLOTZ

Tender, funny, and poignant, the debut drama MUTT follows Feña, a recently transitioned trans man (trans actor Lío Mehiel in a star-making, Sundance prize-winning performance). Says Leslie Felperin in The Hollywood Reporter: “An eventful New York City day in the life of Feña is depicted with honesty, tenderness and wit... Drawing on his own background as a child of Chilean and Serbian parents and his own experience of transition, Lungulov-Klotz adeptly distills a lot of complex thematic material around gender identity, queer lifestyles and ethnic intersectionality... Lío Mehiel’s performance in particular is so grounding, expressive and compelling to watch.” MUTT combines romance with family drama, centering lived experiences so infrequently represented in the cinema; vivid in its specificity and universal in its humanity.

87 MIN. USA IN ENGLISH AND SPANISH WITH ENGLISH SUBTITLES
STRAND RELEASING
Presented with support from the Robert E. Appel Fund for Spanish and Portuguese Language Films and the R.G. Rifkind Foundation Endowment for Queer Cinema

BLUE BOX DIRECITED BY MICHAL WEITS

Israel’s complicated, controversial history as perceived by a filmmaker whose great-grandfather, Joseph Weits (“the Father of Israel’s Forests”), purchased Arab lands pre-WWII from absentee landlords with funds collected from the Jewish diaspora in a slotted “little blue box.” Quarters and nickels turned a “land without a people” into a verdant home for a “people without a land” — or so the story went. But Weits is remembered more darkly as “The Architect of Transfer,” a man whose 5,000 pages of diary entries reveal his profound moral qualms about displacing Arab families from farms and homes they inhabited for generations. Michal Weits blends archival footage of pioneering Israelis with edgy contemporary interviews with family members who prefer the myth of a benevolent ancestor to the disturbing reality of decades of Arab displacement that define Israel today.

82 MIN. ISRAEL / CANADA / BELGIUM IN HEBREW WITH ENGLISH SUBTITLES CINEPHIL
With support from the Joan S. Constantiner Fund for Jewish and Holocaust Films and the Richard Brick, Geri Ashur, and Sara Bershtel Fund for Social Justice Documentaries
HELLO DANKNESS
DIRECTED BY SODA JERK

The Australian-born, Brooklyn-based siblings, Soda Jerk, repurpose and collage classic films. They describe their hilariously warped narrative feature, HELLO DANKNESS, as a “political fable that bears witness to the psychotropic spectacle of American politics from 2016 to 2021.” Sampling 300+ clips from movies, television, commercials, memes, and news footage, the film situates our political fissures within a suburban neighborhood inhabited by characters from popular comedies and horror films. Players and trolls from the 2016 election (Clinton, Sanders, Trump, Putin, Zuckerberg, MAGA and QAnon followers) are ingeniously grafted into these scenes to eerily send up the absurdities of American politics today. “A gleeful satire of our strange political times.” — Patrick Brzeski, The Hollywood Reporter

AUGUST 25 – SEPTEMBER 7    TWO WEEKS
“A JEWEL FOUND IN THE GRIME OF NEW YORK CITY... A FELLINIESQUE COMEDY OF JEWISH DESPAIR.”
— A.S. Hamrah, Screen Slate

MICHAEL ROEMER’S
THE PLOT AGAINST HARRY
NEW 35mm PRINT
(NEO 4K RESTORATION AT SELECTED SCREENINGS)

(1969) Deadpan, small-time Kosher Nostra member and ex-con Harry Plotnick (Martin Priest) goes meshugga when he gets into the catering biz with his ex-brother-in-law (Ben Lang). Shelved by writer/director Roemer following a laugh-less preview, HARRY emerged two decades later as a bona fide comedy classic, with a triumphant 1989 premiere at the New York Film Festival. “A classic of Jewish humor, albeit of a particular sort: its looming forebear is Kafka, but its existential absurdity is coated with calculatedly rancid schmaltz.” — Richard Brody, The New Yorker

INVISIBLE BEAUTY
DIRECTED BY BETHANN HARDISON AND FRÉDÉRIC TCHENG

Naomi Campbell, Kimora Lee Simmons, Tyra Banks, Tyson Beckford were dazzling, barrier-breaking supermodels of color in the ’90s. But two decades earlier, Bethann Hardison burst onto French and American runways with a defiant strut and sui generis personality. The first Black woman to own a racially diverse modeling agency, Hardison called out fashion houses around the world (including Prada and Calvin Klein) for the lack of models of color in their shows and the exclusionary casting calls that had become rampant in the industry (“No Blacks, no ethnicities”), while profiting from Black consumers. Co-directed by Hardison and Frédéric Tcheng (DIOI AND I), the film is part memoir, warts and all (with candid accounts from her son, actor Kadeem Hardison from A Different World), and part paean to an unsung hero.

OPENS SEPTEMBER 15

With support from the Joan S. Constantiner Fund for Jewish and Holocaust Films
SEPTEMBER 8 – 21  TWO WEEKS

SEMBÈNE

COMMENORATING THE DIRECTOR’S CENTENNIAL YEAR


and new restorations of EMITAÏ (1971), XALA (1975) and CEDDO (1977)

“If Africans do not tell their own stories, Africa will soon disappear.” — Ousmane Sembène

Senegalese auteur Ousmane Sembène (1923-2007) not only directed the first African feature film, but also the continent’s first color movie and the first in an indigenous language (his own: Wolof). A former soldier, railroad worker, and union activist, he became recognized as a major African novelist in his early 30s. But, pushing 40, he turned to film, with his efforts winning festival awards and bringing international attention to sub-Saharan cinema. Sembène was not only a sharp critic of the internal problems of modern Africa, but also a passionate advocate of African pride and autonomy. “Sembène’s films unflinchingly — yet playfully — examine the reality of contemporary Africa.” — Bérenice Reynaud, The New York Times

THE FILMS OF OUSMANE SEMBÈNE ARE DISTRIBUTED BY JANUS FILMS.

IN FRENCH AND/OR WOLOF WITH ENGLISH SUBTITLES  With support from the Ada Katz Fund for Literature in Film

SEPTEMBER 22

THE TRIAL (EL JUICIO)

DIRECTED BY ULISES DE LA ORDEN

The Oscar-nominated feature ARGENTINA, 1985 rekindled interest in Argentina’s murderous military dictatorship (1976–1983). THE TRIAL, based on never-before-seen courtroom footage, is a shocking record of the first major war crimes tribunal since Nuremberg. Facing a group of nine former military officers — including the infamous Jorge Videla, onetime President of Argentina — survivors and parents of the disappeared (los desaparecidos) recount harassment, property theft, kidnapping (high school students abducted during the “Night of the Pencils”), the theft of newborn babies, torture, rape, and mass killings. The defense testifies that their “dirty war” was a response to subversives and leftist terror. The chief prosecutor legendarily ends his closing argument: “¡Nunca mas!”

177 MIN.  ARGENTINA  IN SPANISH WITH ENGLISH SUBTITLES


SEPTEMBER 22 – OCTOBER 5  TWO WEEKS

“VISUALLY SPECTACULAR... SUMPTUOUS IN EVERY RESPECT... INTELLIGENT, ENTHRALLING, RHAPSODIC.” — Geoff Andrew, Time Out

KAIGE CHEN’S FAREWELL MY CONCUBINE

Starring LESLIE CHEUNG, FENGYI ZHANG, and GONG LI

30th ANNIVERSARY  NEW 4K RESTORATION OF THE COMPLETE, UNCUIT VERSION

(1993) “An unhurried journey on the great tide of modern Chinese history, this gorgeous, intoxicating epic is confident enough of its visual and narrative power not to rush the telling. Traces the complex emotional relationship between its three protagonists (Leslie Cheung, Fengyi Zhang and Gong Li), shaped and reshaped in response to both political events and the demands of their own hearts. But here CONCUBINE throws in something of a twist. Rather than the usual romantic triangle, it has both a man and a woman passionately in love with the same man... CONCUBINE not only covers a lot of territory, its sense of visual pageantry brings all of it vividly to life.” — Kenneth Turan, Los Angeles Times

170 MIN.  IN MANDARIN WITH ENGLISH SUBTITLES  CHINA / HONG KONG

FILM MOVEMENT  With support from the Ada Katz Fund for Literature in Film