

FILM FORUM

PREMIERES

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Calendar Programmed by KAREN COOPER and MIKE MAGGIORE



NICO, 1988

WRITTEN AND DIRECTED BY SUSANNA NICCHIARELLI   ITALY / UK   2017   93 MINS.   IN ENGLISH   MAGNOLIA PICTURES

Perhaps you weren't around when Nico sang with Lou Reed and The Velvet Underground during the '60s, and maybe you missed the acclaimed documentary on the dazzling blonde chanteuse, NICO ICON (which Film Forum premiered in 1996). Now you can catch up with her in this riveting drama of her final years (1986-88) — as she performs in black leather leggings and boots throughout Eastern Europe, her entourage a bevy of sycophants who want to hear about the glory years she's desperate to flee. Still very much “the priestess of darkness,” her smoky, heroin-infused voice is brilliantly re-created by Danish actress Trine Dyrholm in this story of counterculture dystopia gone to seed, and worse.

Presented with support from the Roy Lichtenstein Foundation Fund

AUGUST 1 – 14   2 WEEKS

NO DATE, NO SIGNATURE

DIRECTED BY VAHID JALILVAND   IRAN   2017   104 MINS.   IN FARSI WITH ENGLISH SUBTITLES   DISTRIB FILMS US

Acclaimed Iranian filmmaker Vahid Jalilvand, winner of Best Director prizes at the 2017 Venice and Fajr film festivals, recalls the work of Oscar-winner Asghar Farhadi (A SEPARATION) in this gripping psychological drama of morality and class dynamics in contemporary Iran. Forensic pathologist Dr. Nariman's car accidentally injures a motorcyclist's 8-year-old son. He offers to take the child to a clinic, but the father refuses his help and his money. A few days later, in the hospital where he works, Dr. Nariman learns that the boy has been autopsied after a suspicious death. His existential dilemma: is he responsible for the death, or did the child die of another cause, as the autopsy suggests? It's a study in ethical nuance, filtered through class consciousness, “lensed with great sensitivity and style and superbly acted.” (Deborah Young, *The Hollywood Reporter*)

12:30, 2:35, 4:45, 7:00, 9:15



AUGUST 15 – 21   ONE WEEK ONLY

CIELO

PRODUCED, WRITTEN, NARRATED, AND DIRECTED BY ALISON McALPINE

CANADA / CHILE   2018   78 MINS.   IN ENGLISH, SPANISH, AND FRENCH WITH ENGLISH SUBTITLES   JUNO FILMS, INC.

The sublime night sky over Chile's Atacama Desert, as experienced by astronomers, peasants, cowboys, and miners, is the subject of CIELO. “Using time-lapse cameras...to create a visual symphony of the moon, stars, sun and clouds... these images — photographed by cinematographer Benjamin Echazarreta — have a transporting power that comes close to approximating what it must be like to actually stand in Atacama, gazing up in awe. Shooting stars fly by like paint slashed on a cosmic canvas... The Milky Way itself rotates through the heavens with breathtaking clarity.” — Keith Uhlich, *The Hollywood Reporter*. Alison McAlpine's meditation on the heavens is a mystical paean to the otherworldly beauty of these skies and an inspiring vision of a universe that we both see and cannot see.

12:30, 2:15, 4:00, 6:00, 7:50, 9:30

AUGUST 22 – SEPTEMBER 4   2 WEEKS

JOHN MCENROE: IN THE REALM OF PERFECTION

WRITTEN AND DIRECTED BY JULIEN FARAUT   FRANCE   2018   95 MINS   IN ENGLISH   OSCILLOSCOPE LABORATORIES

“Cinema lies, sport doesn't.” — Jean-Luc Godard. At the peak of his tennis fame, John McEnroe was “a man who played on the edge of his senses,” contends filmmaker Julien Faraut. Notorious for his short temper and contemptuous challenges of line judges, McEnroe wielded a mastery of the sport that was often overshadowed by the publicity given to his tantrums on the court. Narrated by French actor/director Mathieu Amalric, the film mines a rich trove of footage, especially the 1984 French Open, culminating in a legendarily suspenseful match against Ivan Lendl. Faraut, while illustrating the basics of the game for non-fans, ties these lessons to the art of filmmaking in this clever, unconventional documentary. “Elegant, witty, and thoughtful... imagines (McEnroe) as a true auteur of the tennis court.” — Jessica Kiang, *Variety*

12:30, 2:20, 4:15, 6:10, 8:10, 10:10



SEPTEMBER 5 – 18   2 WEEKS

BISBEE '17

WRITTEN, DIRECTED, AND EDITED BY ROBERT GREENE   USA   2018   112 MINS.   4TH ROW FILMS

BISBEE '17 has been called “a ghost story by way of a documentary” (Vox), “bracing (and) formally dexterous” (*Variety*), “beautiful and haunting” (RogerEbert.com), and “fascinating and dream-like” (IndieWire). One hundred years ago in the little town of Bisbee, Arizona — home to the Copper Queen Mine — a murderous ethnic cleansing took place: nearly 1,200 striking miners (mostly Mexican and Eastern European immigrants) were rounded up at gunpoint, herded into cattle cars, and abandoned in the desert. Robert Greene, known for his provocative melding of documentary and fictive elements, records the town's centenary re-enactment of the event — eerily starring descendants of key figures in this little-known, mindboggling history.

1:00, 3:45, 7:00, 9:30

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

SEPTEMBER 19 – OCTOBER 2   2 WEEKS

GARRY WINOGRAND ALL THINGS ARE PHOTOGRAPHABLE

PRODUCED, DIRECTED, AND EDITED BY SASHA WATERS FREYER   USA   2018   90 MINS.   GREENWICH ENTERTAINMENT

“What is a photograph?” Garry Winogrand (1928–1984) asks in his iconic, gravelly Bronx accent. Winogrand was a compulsive street photographer (although he hated that term), working for decades in NYC, then in Texas and California, to create a huge body of work (hundreds of thousands of images taken with his 35mm Leica) that comprise an encyclopedic portrait of America. During his lifetime he was celebrated (as a favorite of MoMA curator John Szarkowski) and reviled (especially for his book, *Women Are Beautiful*) and then more-or-less forgotten after his untimely death at age 56. Writes Jennifer Szalai in *The New York Times*: “(Winogrand) captured the fallout from the midcentury American moment — those few decades from the 1950s on, when placid, middle-class prosperity started to give way to something less affluent, more fragmented and harder to define.”

12:30, 2:30, 4:40, 7:00, 9:15

Presented with support from the Helen Frankenthaler Endowed Fund for Films on Art and the Roy Lichtenstein Foundation Fund

©THE ESTATE OF GARRY WINOGRAND



OCTOBER 3 – 16   2 WEEKS

MOYNIHAN

PRODUCED AND DIRECTED BY JOSEPH DORMAN AND TOBY PERL FREILICH   USA   2018   104 MINS.   FIRST RUN FEATURES

“Everyone is entitled to his own opinion — but not to his own facts.” — Daniel Patrick Moynihan (1927–2003). His aristocratic demeanor and Harvard polish belied Moynihan's Depression-era roots in NYC's Hell's Kitchen, the son of a single mother. The filmmakers portray a complex man who struggled to alleviate poverty and racism, but who was maligned for his use of the expression “benign neglect.” Ta-Nehisi Coates, Eleanor Holmes Norton, George Will, and Henry Kissinger give insight into this “connoisseur of statistics” who served four presidents, anticipated the breakup of the Soviet Union, and was as comfortable writing about philosophy, ethnicity, and architecture as he was rethinking the Social Security and welfare systems.

12:30, 2:35, 4:45, 7:00, 9:15

OCTOBER 17 – 23   ONE WEEK ONLY

IMPULSO

WRITTEN AND DIRECTED BY EMILIO BELMONTE

FRANCE / SPAIN   2017   87 MINS.   IN SPANISH WITH ENGLISH SUBTITLES   KIMSTIM

Rocío Molina is all of 32 years old: an avant-garde performance artist/flamenco dancer with a dash of Björk and Pina Bausch thrown in for good measure. Often onstage alone, her work grows from the flamenco tradition but she infuses it with a modern, magnetic passion: crawling through red paint (suggestive of menstrual blood or the aftermath of a violent crime) or moving to a hard-driving rock beat. At times her look is minimal, almost Japanese in its austerity; at other times her performance suggests a sexy, plump fruit, ripe and edible. Emilio Belmonte follows Molina as she rehearses for her Paris debut at the Chaillot National Theater. She is never less than a force of nature.

12:30, 2:20, 4:15, 6:10, 8:00, 9:50

Presented with support from the Roy Lichtenstein Foundation Fund



OCTOBER 24 – NOVEMBER 6   2 WEEKS

LIFE AND NOTHING MORE

WRITTEN AND DIRECTED BY ANTONIO MÉNDEZ ESPARZA   SPAIN / USA   2017   114 MINS.   CFI RELEASING

The understated masterpieces of the Italian neo-realists are clearly an inspiration for Spanish writer-director Antonio Méndez Esparza, whose LIFE AND NOTHING MORE dramatizes the lives of an African-American mother and her 14-year-old son. Using non-professional actors, from whom he elicits stunningly naturalistic performances, his movie will inevitably be compared with MOONLIGHT. Regina Williams gives a stellar performance as a woman who has no extra money, time, or emotional energy to deal with Andrew, the son she loves, but whose life is spiraling downward more quickly than she can clear the plates at the greasy-spoon at which she works. A pivotal scene in the film involves a low-key confrontation between Andrew and a white couple, and devolves into a life-changing experience in which race and class are at the heart of everything.

1:00, 3:45, 7:00, 9:30

NOVEMBER 7 – 20   2 WEEKS

NARCISSISTER ORGAN PLAYER

DIRECTED BY NARCISSISTER   USA   2018   91 MINS.   FILM MOVEMENT

An eye-opening self-portrait by Narcissister, the Brooklyn-based performance artist whose work explores race, sexuality, and body image with infinite candor and grace. A former dancer, Narcissister's live shows amuse, shock, confound, and enchant in equal measure. With familial roots that are Moroccan, Jewish, and African-American, she explores the intimacies of her relationship with a mother whose influence and support were critical in shaping the artist she is today. The *double-ness* of Narcissister's stage personality (mostly naked, but with her face fully or partially masked) has its origins in the intensity of her identification with her mother. Smartly edited by Taryn Gould, the film has as much to say about self-love as self-loathing in women's lives.

12:30, 2:30, 4:40, 7:00, 9:15

Presented with support from the Roy Lichtenstein Foundation Fund





# FILM FORUM

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For additional information, contact Denyse Reed  
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- Seniors pay \$9 for tickets Mon-Fri for all shows that begin pre-5 pm.
- Seniors may purchase \$75 memberships for \$50.

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# FILM FORUM

209 West Houston Street, New York, NY 10014

Premieres  
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AUG – NOV  
2018

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GARRY WINOGRAND:  
ALL THINGS ARE  
PHOTOGRAPHABLE  
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NICO, 1988  
opens  
August 1.



JOHN McENROE:  
IN THE REALM OF  
PERFECTION  
opens August 22.



## THE ATOMIC CAFÉ

OPENS WEDNESDAY, AUGUST 1

A restoration of the indie hit  
that recalls the post-war  
hysteria about the bomb:  
a witty, scarifying collage  
of TV, educational, military,  
and movie footage from  
the '40s, '50s, and '60s.

KINO LORBER



## MEMOIR OF WAR

OPENS FRIDAY, AUGUST 17

A searing drama based on  
Marguerite Duras's novel  
(*La Douleur*) of 1944  
Nazi-occupied Paris.

MUSIC BOX FILMS



## KUSAMA — INFINITY

OPENS FRIDAY, SEPTEMBER 7

The life and art of the  
mysterious Japanese artist,  
Yayoi Kusama, celebrated  
worldwide for her dotted  
pumpkins and mirrored  
“infinity rooms.”

MAGNOLIA PICTURES

## THE HAPPY PRINCE

OPENS FRIDAY, OCTOBER 5

Rupert Everett writes, directs,  
and stars in this drama of  
Oscar Wilde during his  
final years, both with and  
without the poisonous Bosie  
(Lord Alfred Douglas).

SONY PICTURES CLASSICS

