

FILM FORUM

PREMIERES

A NON-PROFIT CINEMA SINCE 1970

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Calendar Programmed by KAREN COOPER and MIKE MAGGIORE

MAY 10 - 23

2 WEEKS



MANIFESTO

DIRECTED BY JULIAN ROSEFELDT

GERMANY

2016

95 MINS.

IN ENGLISH

FILMRISE

“If the art world gave out Oscars, Cate Blanchett should win for her tour de force of starring roles in MANIFESTO” (Roberta Smith, *The New York Times*). Blanchett plays 13 different characters, embodying the artistic and political manifestos of Communism, Dadaism, Futurism, Minimalism, Surrealism, and other movements, in this playful, visually breathtaking feature by German artist Julian Rosefeldt. Blanchett’s dazzling, chameleon-like portrayals include: a Russian choreographer schooling her dancers on Fluxus philosophy; a TV anchorwoman delivering Sol LeWitt’s notes on Conceptual Art; and a suburban Southern mom serving turkey dinner, accompanied by a Claes Oldenburg Pop Art prayer.

12:30, 2:40, 4:50, 7:10, 9:20

MAY 24 - JUNE 6

2 WEEKS

RESTLESS CREATURE: WENDY WHELAN

PRODUCED AND DIRECTED BY LINDA SAFFIRE AND ADAM SCHLESINGER

USA

2016

90 MINS.

ABRAMORAMA

For balletomanes worldwide, Wendy Whelan’s name conjures vivid images of ethereal beauty, coupled with sinewy, breathtaking athleticism. Beginning ballet class as a 3-year-old in Louisville, Kentucky, she came to New York City in 1981 and spent the next 30 years as a star of the New York City Ballet. The film follows a particularly difficult period when Whelan undergoes surgery for an injury and must negotiate — both emotionally and professionally — for her place in the dance world. Featuring gorgeous performances from Balanchine and Robbins classics as well as ballets by Christopher Wheeldon, William Forsythe, Brian Brooks, and Alexei Ratmanský. Whelan’s disarming charm and steely determination will steal your heart.

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



JUNE 7 - 13

1 WEEK ONLY



ASCENT

WRITTEN AND DIRECTED BY FIONA TAN

THE NETHERLANDS

2016

80 MINS

IN ENGLISH AND JAPANESE WITH ENGLISH SUBTITLES

Mount Fuji, still an active volcano, has long inspired artists with its dramatically symmetrical snow-capped cone, its intimations of danger, and its historical/political role in Japanese consciousness. Dutch artist Fiona Tan, clearly under the influence of Chris Marker and Agnès Varda, draws upon more than 4000 images of the iconic mountain. In both English and Japanese (she speaks English, her collaborator, Hiroki Hasegawa, speaks Japanese), the film muses upon history, mythology, aesthetics, and geology — plus love and grief, Godzilla and Van Gogh, the role of the cherry blossom, and much else. This is an experimental movie in the best sense — a creative fusion of words and images, historical and contemporary thought, and Eastern and Western philosophy.

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

Presented with generous support from the Ostrovsky Family Fund.

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JUNE 14 - 27

2 WEEKS

MOKA

DIRECTED BY FRÉDÉRIC MERMOUD

Based on the bestselling novel by Tatiana de Rosnay, author of “Sarah’s Key.”

FRANCE / SWITZERLAND

2016

89 MINS.

IN FRENCH WITH ENGLISH SUBTITLES

FILM MOVEMENT

Shades of Patricia Highsmith and Claude Chabrol infuse this revenge thriller, set on the picturesque French/Swiss border, starring two of France’s most celebrated actresses. Diane (Emmanuelle Devos, *READ MY LIPS*) is obsessed with finding the owner of the mocha-colored Mercedes she believes killed her son in a hit-and-run. Tracking the car to Évian, on the shores of Lake Geneva, she meets beautician Marlene (Nathalie Baye, *TELL NO ONE*), who has put the car up for sale. Diane poses as a prospective buyer. Surprises await them both. Director Mermoud, who helmed episodes of the cult French series *The Returned*, brings a slow-burning tension to this “classy and classical psychological thriller” (Boyd van Hoeij, *The Hollywood Reporter*).

12:30, 2:30, 4:40, 7:00, 9:10



JUNE 28 - JULY 11

2 WEEKS



POP AYE

WRITTEN AND DIRECTED BY KIRSTEN TAN

SINGAPORE / THAILAND

2017

102 MINS.

IN ENGLISH AND THAI WITH ENGLISH SUBTITLES

KINO LORBER

A man and his elephant walk into a bar: well, not quite — but close. POP AYE is the story of a successful Bangkok architect whose late-midlife crisis leads him to an encounter with the elephant (Popeye) with whom he spent an idyllic childhood in the Thai countryside. Together they embark on a road trip to deliver both man and beast to their origins. The local police cite him for not having a permit to travel with an elephant; a transgendered prostitute joins him in a karaoke duet at a roadside dive; and a poetic, possibly delusional, pauper offers companionship. But the real star is the big guy: Popeye lumbers along with great dignity and endless fortitude. He is the center of a mysterious, funny and often absurd universe that while seemingly particular to Thailand is, ultimately, not unlike our own.

12:30, 2:40, 4:45, 7:00, 9:20

JULY 12 - 25

2 WEEKS

BRONX GOTHIC

DIRECTED BY ANDREW ROSSI

BASED ON THE PERFORMANCE WRITTEN AND PERFORMED BY OKWUI OKPOKWASILI

USA

2017

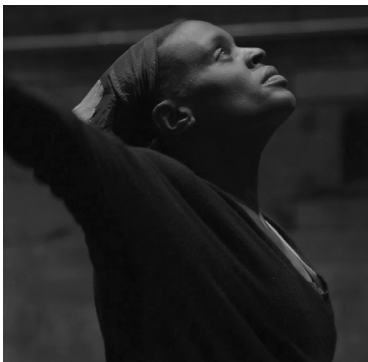
91 MINS.

GRASSHOPPER FILM

Okwui Okpokwasili — actor, dancer, writer, performance artist, singer — stars in the one-woman show, *Bronx Gothic*. *The New York Times* called it “a mesmerizing and sometimes harrowing solo piece,” inspired by the performer’s Bronx childhood in the early 1980s: “Okpokwasili unveils, via crumpled pages of classroom notes, singing, movement and direct address, her semi-autobiographical tale of the Gordian knot between two 11-year-old girls...(laying) bare the love, trust, rivalry and rage between girls as they sexually awaken” (Tim Murphy, *The New York Times*). Rossi’s film lovingly embraces a performer who asks the audience: “Can I make all of you be born again as a black girl?” Just as Ta-Nehisi Coates’s writings demand that readers comprehend the dangers of being a black man, this artist’s riveting performance demands empathy for the poetry and pain of being a black girl.

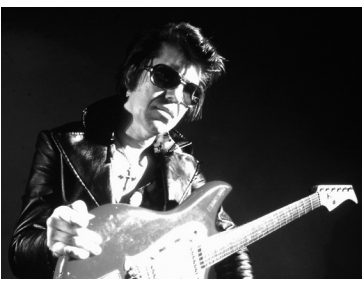
12:30, 2:30, 4:40, 7:00, 9:10

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



JULY 26 - AUGUST 8

2 WEEKS



RUMBLE: THE INDIANS WHO ROCKED THE WORLD

DIRECTED BY CATHERINE BAINBRIDGE

CANADA

2017

103 MINS.

KINO LORBER

This rousing history of American Indians in popular music kicks off with Link Wray (Shawnee) whose raw, distorted electric guitar riff from the 1958 instrumental “Rumble” was a major influence on rock legends Pete Townshend, Jimmy Page, and Iggy Pop. RUMBLE powers through the music and life stories of artists whose Indian heritage has long been unsung: Delta blues master Charley Patton (Choctaw), “queen of swing” Mildred Bailey (Coeur D’Alene), The Band’s Robbie Robertson (Mohawk), Jimi Hendrix (Cherokee), folk icon Buffy Sainte-Marie (Cree), and others. Martin Scorsese, Quincy Jones, and David Fricke weigh in on how these Native American musicians shaped the sounds of our lives.

12:30, 2:40, 4:45, 7:00, 9:20

AUGUST 9 - 15

1 WEEK ONLY

MACHINES

DIRECTED BY RAHUL JAIN

INDIA / GERMANY / FINLAND

2016

72 MINS.

IN ENGLISH AND HINDI WITH ENGLISH SUBTITLES

KINO LORBER

A visual paradox: intensely sensual images of colorful fabrics produced in a hellish Indian factory in which men and children work 12-hour days for a pittance, some barefoot, some in flip-flops. Rahul Jain captures working conditions that suggest the worst extremes of Dickensian London — his camera unblinking at the torrential cascade of textiles that these clambering, shrieking machines produce, seemingly nonstop. When asked why he made the squalor so beautiful, the filmmaker replied: “so you cannot look away,” and indeed we cannot. MACHINES has been called “a quietly damning exposé of dehumanization...an all-too-rare combination of artistic vision and social conscience” (Neil Young, *The Hollywood Reporter*).

12:30, 2:20, 4:15, 6:10, 8:00, 9:45

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



AUGUST 16 - 29

2 WEEKS



THE WOUND

DIRECTED BY JOHN TRENGOVE

SOUTH AFRICA / GERMANY / THE NETHERLANDS / FRANCE

2016

88 MINS.

IN XHOSA WITH ENGLISH SUBTITLES

KINO LORBER

“THE WOUND was born out of a desire to push back against clichéd stereotypes of black masculinity, perpetuated inside and outside of African cinema,” says filmmaker John Trengove. A Johannesburg teenager is forced by his uncle (who thinks he’s too “soft”) to return to his native village for a ritual Xhosa circumcision and group initiation into manhood. He’s teased mercilessly for refusing to remove his fancy sneakers, even in the forest, and for his defiant attitude to just about everything that’s required of him. But, as the sexual relationship between two of the men becomes apparent to him, his outsider presence morphs from uncomfortable to dangerous. The film sensitively and dramatically limns an Africa where traditions and values that for centuries defined manhood are on a collision course with the 21st century.

12:30, 2:30, 4:40, 7:00, 9:10

AUGUST 30 - SEPTEMBER 12

2 WEEKS

THE TEACHER

DIRECTED BY JAN HŘEBEJK

SLOVAKIA / CZECH REPUBLIC

2016

103 MINS.

IN SLOVAK WITH ENGLISH SUBTITLES

FILM MOVEMENT

A comedy set in 1983 Czechoslovakia, with Soviet-style Communism in full swing. Bossy middle-school teacher, Comrade Drazdechova, greets her new students with the request that each announces what his or her parents do for a living. With tremulous ingenuity and unflinching deviousness, she uses that information to wheedle favors, both big and small, from each family. The wonderful directing/writing team of Jan Hřebejk and Petr Jarchovský (*DIVIDED WE FALL*; *KAWASAKI’S ROSE*) finds humor in the petty abuses of power, fear-mongering, and pathetic kowtowing that the regime spawned. Highlight of the film: a PTA meeting from hell, in which parents and the school administrators face off against each other — and themselves.

12:30, 2:40, 4:45, 7:00, 9:20



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Film Forum is published 6-7 times a year. April 2017 Vol.14 No. 3 © 2017
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Assistive listening devices are available at the box office upon request.

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C/E to Spring St.
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BUSES
#5, 6, 21 to 6th Ave and Houston St;
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For additional information, please contact Denyse Reed
212-627-2035 x225 or Denyse@filmforum.org

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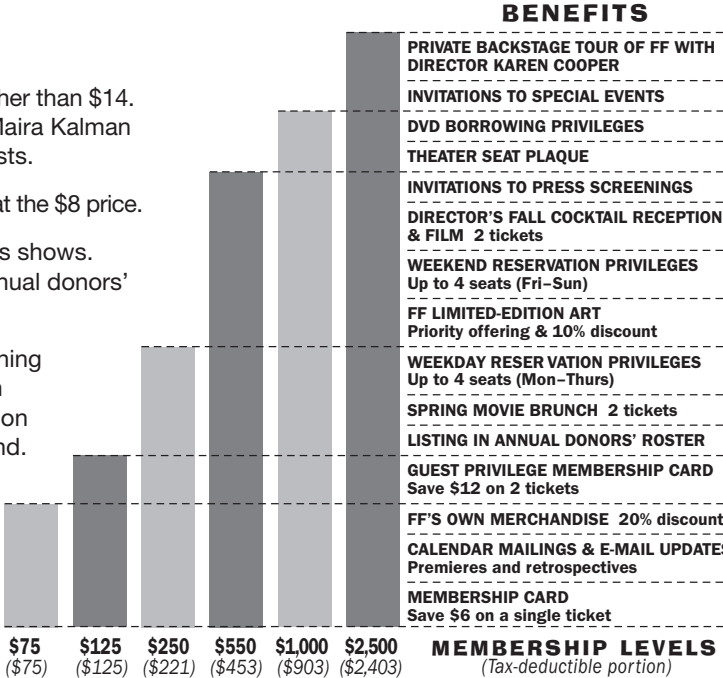
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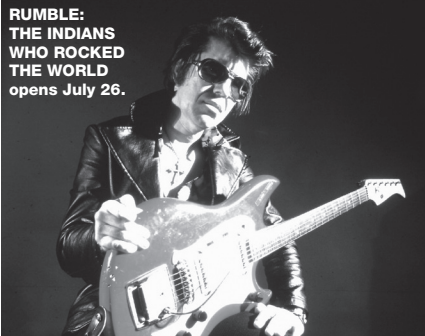


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“No matter how divisive life in this country may become, the movie theater has always been a place where we can rediscover what unites us... Over a lifetime spent fighting on the battlefield of civil rights, I’ve seen how movies can be one of the most effective weapons in our arsenal... When we see injustice from another perspective on the screen, it makes us more aware of real-life injustices around us.”

– Vernon E. Jordan, Jr., Op-Ed in *The New York Times*, February 19, 2017

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