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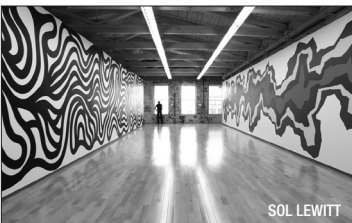
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Calendar Programmed by Karen Cooper and Mike Maggione



MAY 7 - 13

1 WEEK



SOL LEWITT

WRITTEN AND DIRECTED BY CHRIS TEERINK

THE NETHERLANDS 2013 72 MINS. IN ENGLISH AND DUTCH WITH ENGLISH SUBTITLES ICARUS FILMS

LLYN FOULKES ONE MAN BAND

DIRECTED BY TAMAR HALPERN AND CHRIS QUILTY

USA 2013 88 MINS.

Could two American artists have less in common than Sol LeWitt and Llyn Foulkes? Yet both, in their own way, help define what is exciting and cutting-edge in contemporary art. LeWitt (1928-2007) — a notoriously camera-shy, self-effacing, and generous soul — counts among the 20th century’s most esteemed conceptual artists. Dutch filmmaker Chris Teerink weaves together rare archival material with footage of the 2011 installation of *Wall Drawing #801: Spiral* — a glorious white line spiraling down the black wall of a cupola for more than 3 miles. Llyn Foulkes is the West Coast wild man to LeWitt’s ascetic East Coast intellectual. Whether talking about his work and life, painting at all hours of the day or night, or making music (he literally *is* a one-man band), Foulkes embodies the obsessive rebel — filled with anger, regret, fear, and narcissism — plus a great many hilarious stories about the L.A. art world. His wonderfully macabre paintings and constructions (some incorporating small dead animals) have recently been rediscovered, and his 8-years-in-the-making magnum opus, *The Lost Frontier*, was purchased by L.A.’s Hammer Museum.

LEWITT: 12:45, 4:35, 8:25

FOULKES: 2:30, 6:20, 10:10

Each film is a separate admission charge.

HORSES OF GOD

DIRECTED BY NABIL AYOUC

PRESENTED BY JONATHAN DEMME

MOROCCO / FRANCE / BELGIUM 2012 115 MINS. IN MOROCCAN ARABIC WITH ENGLISH SUBTITLES KINO LORBER

A drama set in the slums on the outskirts of Casablanca, and based on a horrific 2003 bombing, HORSES OF GOD is more a character study of young men growing up without hope than it is a portrait of terrorists-in-training. These are street kids from poor families where everyday violence, mental illness, corruption, and dope-dealing compete with fantasies of escaping to Western Europe to earn scads of money or dreams of making it as a professional soccer player. Then there is the lure of religious fanatics who blame their misfortune on “the imperialist Zionist conspiracy” and offer a “community of new brothers” to those who will submit to the discipline of martyrdom. Nabil Ayouch’s deeply moving film has been lauded for its “brutal poetry” and the realism with which it depicts how insidiously and cynically fundamentalists ply their trade.

12:45, 3:30, 7:00, 9:30



MAY 14 - 27

2 WEEKS



THE LIFE AND CRIMES OF DORIS PAYNE

DIRECTED BY MATTHEW POND AND KIRK MARCOLINA

USA 2013 74 MINS. FILMS TRANSIT

“She’s like the Terminator. She will not stop stealing.” — Judge Frank Brown. Doris Payne is an unlikely recidivist jewel thief. At 83, she’s still elegant, charismatic, and articulate — but with a 60-year career in crime, 32 aliases, 10 birth dates, 11 social security numbers, and 9 passports. She’s successfully fleeced Tiffany and Cartier, escaped from custody in Europe with a hot 10-carat diamond, and passed herself off as Otto Preminger’s wife. We catch up with Doris Payne as she faces new charges that she’s taken a diamond ring from Macy’s in San Diego. Judge Brown sums it up: “She’s charming. She’s Santa Claus’s wife. She’s a thief.” A thief so singular in style and achievement, that Halle Berry has been in talks to play her in a biopic.

12:45, 2:40, 4:30, 6:20, 8:10, 10:00

BURNING BUSH

DIRECTED BY AGNIESZKA HOLLAND

CZECH REPUBLIC 2013 PART 1: 160 MINS. PART 2: 80 MINS. IN CZECH WITH ENGLISH SUBTITLES KINO LORBER

Prague, January 1969: Czech student Jan Palach sets himself on fire to protest the brutal Soviet military occupation of his country following the period of political openness known as Prague Spring. Polish filmmaking great Agnieszka Holland (EUROPA EUROPA), who was herself a student in Prague during this tumultuous period, recreates the political and cultural zeitgeist in this epic tale. What could have been a standard docu-drama, in the hands of this superb filmmaker, becomes a stirring, complex recreation of the tension that swirled around these events in late ’60s Eastern Europe, and ultimately set the stage for the defeat of Communism 20 years later. As a period thriller of Cold War intrigue, BURNING BUSH has been likened to THE LIVES OF OTHERS. “Holland (is) in masterful form...long on narrative power, emotional conviction and moral responsibility.” — Stuart Klawans, *The Nation*

PART 1: 12:45 & 6:45

PART 2: 4:00 & 10:00

Single admission charge for both parts; 30-minute intermission.

Parts must be seen consecutively. A voucher for admission to PART 2 will be given if you wish to return at another time.



JUNE 11 - 24

2 WEEKS



YVES SAINT LAURENT

DIRECTED BY JALIL LESPERT

FRANCE 2014 104 MINS. IN FRENCH WITH ENGLISH SUBTITLES THE WEINSTEIN COMPANY

At age four, Yves Saint Laurent purportedly advised his mother that the dress and shoes she was wearing did not work. The young design genius who left French Algeria as a teenager to work for Christian Dior, took over the House of Dior at age 21 in 1957, following his mentor’s death. He and his life/business partner, Pierre Bergé, famously launched their own fashion label in 1962, and the rest is history. Brilliantly capturing YSL’s shyness, charm, arrogance, and artistic bravado, Pierre Niney morphs into the role without so much as a wrinkle. Drawing upon a vast archive of original material (5,000 dress, 15,000 accessories, and 35,000 sketches), director Jalil Lespert puts the designer’s groundbreaking work on screen (Mondrian dresses, tuxedos for women, the pea coat, the peasant blouse) as he poignantly follows YSL’s downward spiral — fueled by drugs, alcohol, and too many late nights out with the boys. Guillaume Gallienne plays the furiously loyal, stalwart Bergé, the man behind the man.

12:30, 3:00, 5:25, 7:40, 10:00

JULY 9 - 22

2 WEEKS

CLOSED CURTAIN

DIRECTED BY JAFAR PANAH AND KAMBOZIA PARTOVI

IRAN 2013 106 MINS. IN FARSI WITH ENGLISH SUBTITLES VARIANCE FILMS

Iranian dissident/filmmaker Jafar Panahi (THE WHITE BALLOON, THE MIRROR, THIS IS NOT A FILM) lives under house arrest and is banned from movie-making. CLOSED CURTAIN, his most recent non-film, made in secret, combines documentary and fictitious elements. A screenwriter goes into hiding with his dog after the regime declares dogs “impure” and bans them from walking in public (this is an actual law). In the darkened rooms of a seaside villa, a Pirandello-inspired drama unfurls with Panahi sometimes playing himself, acting out his most melancholy fantasies as both neighbors and strangers appear and disappear with eerie regularity, much as you would expect them to in any society in which the absurd has become the norm.

12:45, 3:10, 5:20, 7:40, 10:00



JULY 23 - AUGUST 5

2 WEEKS



A MASTER BUILDER

DIRECTED BY JONATHAN DEMME

USA 2014 127 MINS.

The artistic triumvirate of Jonathan Demme, André Gregory, and Wallace Shawn update Henrik Ibsen’s *The Master Builder*, a modern classic about a successful, egomaniacal architect who has spent a lifetime bullying his wife, employees and mistresses — who nonetheless wants to make peace with himself as his life approaches its final act. Wallace Shawn gives a tour-de-force performance as the cruel, yet guilt-ridden architect, working from his own translation of the Norwegian text. Jonathan Demme’s direction is based on the near-legendary production created for the stage by André Gregory, over a period of more than 10 years. Lisa Joyce plays a sensual, mysterious young visitor who turns the household upside down, much to the consternation of Julie Hagerty, perfectly cast as Shawn’s neurasthenic, long-suffering wife. Scandinavian angst — reinterpreted by New York’s finest.

12:45, 3:30, 6:30, 9:30

AUGUST 6 - 19

2 WEEKS

WEB JUNKIE

DIRECTED BY SHOSH SHLAM AND HILLA MEDALIA

USA / ISRAEL 2014 79 MINS. IN MANDARIN CHINESE WITH ENGLISH SUBTITLES KINO LORBER

“Electronic heroin” and “web addiction”: that’s how Chinese authorities refer to internet activity of more than six hours a day, not related to work or studying. And they’ve built more than 400 rehabilitation camps for the (mostly) teenage boys who are “afflicted.” They arrive at Daxing Boot Camp, in a Beijing suburb, having been tricked, drugged or physically coerced by their parents. WEB JUNKIE, an eye-opening documentary, is filmed almost entirely in this camp — a bizarre mix of prison, hospital, and military operation, with a dose of group therapy thrown in for good measure. The film suggests that Chinese officials have no idea how to cope with a younger generation that finds *World of Warcraft* more exciting and more *real* than their own lives.

12:45, 2:40, 4:45, 7:00, 9:10



AUGUST 20 - 26

1 WEEK ONLY



EXPEDITION TO THE END OF THE WORLD

DIRECTED BY DANIEL DENCIK

DENMARK / SWEDEN 2013 90 MINS. IN ENGLISH AND DANISH WITH ENGLISH SUBTITLES ARGOT PICTURES

Stendhal syndrome, a physical reaction to extreme beauty, is referenced by travelers to the fjords of northeastern Greenland — one of the most remote regions on earth — now accessible for a few short weeks each year due to the effects of climate change. A three-masted schooner carrying a geologist, geographer, geochemist, marine biologist (the only woman), and a couple of artists skims through the shimmering water. Huge icebergs break apart before them, a vast double rainbow stretches across the horizon, and a polar bear seems to appear from nowhere. These Danish explorers’ fascinating musings range from the philosophical to the scientific, from the idealistic to the fatalistic. As the geologist notes: “Life on earth will survive us. We’re but a parenthesis in the development of the earth. And most likely a very short parenthesis.”

12:45, 2:45, 5:00, 7:10, 9:20

AUGUST 27 - SEPTEMBER 9

2 WEEKS

THROUGH A LENS DARKLY:
Black Photographers and the Emergence of a People

DIRECTED BY THOMAS ALLEN HARRIS

USA 2014 92 MINS. FIRST RUN FEATURES

Inspired by Deborah Willis’s book, *Reflections in Black*, THROUGH A LENS DARKLY (Willis is also a co-producer) casts a broad net that begins with filmmaker Thomas Allen Harris’s family album. It considers the difference between black photographers who use the camera to define themselves, their people, and their culture and some white photographers who, historically, have demeaned African-Americans through racist imagery. The film embraces both historical material (African-Americans who were slaves, who fought in the Civil War, were victims of lynchings, or were pivotal in the Civil Rights Movement) and contemporary images made by such luminaries as Roy DeCarava, Gordon Parks, and Carrie Mae Weems. The film is a cornucopia of Americana that reveals deeply disturbing truths about the history of race relations while expressing joyous, life-affirming sentiments about the ability of artists and amateurs alike to assert their identity through the photographic lens.

12:45, 2:50, 5:10, 7:20, 9:30

Note: The Digital Diaspora Family Reunion Roadshow is an interactive project that ties-in with the film: www.1World1Family.me



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For additional information, please contact Denyse Owens
212-627-2035 x225 or Denyse@filmforum.org

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\$7.50 tickets Monday–Friday only for films beginning before 5pm. Seniors may purchase a \$75 membership for \$50 (see below).

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■ \$125 members have a guest privilege card, allowing the purchase of 2 tickets at the \$7.50 price.

■ \$250 members and above may make telephone reservations for Mon-Thurs shows. They receive 2 tickets to our Spring Movie Brunch, and are listed in our annual donors' roster published in January.

■ \$550 members and above may make telephone reservations for any screening (weekends included!). They receive priority offering and a 10% discount on new FF limited-edition art and are invited to the Director's Cocktail Reception and Movie in the fall. They receive invitations to press screenings year-round.

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YVES SAINT LAURENT opens June 25.



A MASTER BUILDER opens July 23.

Premiere
Calendar
MAY–SEPTEMBER
2014

Note New
Earlier Start
Times

MUSIC BOX FILMS
OPENS FRIDAY MAY 2

as much as anything I saw in the past 12 months, and I can't wait to see it again."

World War II, IDA is both a study of memory and an act of remembering... It haunted me as much as anything I saw in the past 12 months, and I can't wait to see it again."

Directed by Pawel Pawlikowski

ida

IN POLISH WITH ENGLISH SUBTITLES

100%, 2:50, 4:40, 6:30, 8:20, 10:10

IN THE EARLY '60s, before taking her vows at the convent, a young novice travels to Warsaw to visit her aunt, her only living relative. Revelations about Ida's past throw her future into turmoil. Both witty and serious, IDA is as moving as it is entertaining in its layered take on human nature.

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