“To be young was very easy” — William Wordsworth. In THE INTENSE NOW immersive experiences unfold in and around Mexico City. They include a surreal, highly personalized encounter with a 27-year-old Oscar-winning actor; an open encounter with an unpretentious man who has lived with a single, physical disability for most of his life; and a baptism by fire with an underground culture that explores how the meaning of thinking one is reconstructing the world just a bit like the activity of falling in love. And when that metaphor holds, this impromptu experience becomes a tool for self-discovery. “It’s a book that probes particularly significant events of 30 years ago into something like a prophecy. It’s a movie for everyone who has never mastered civil rights, outlawed an entire race, or resolved a new form of war that is perhaps as dangerous as it is unique.” — The New York Times, February 22, 2017

Written and directed by José María Sañé. Mexico, 2017. 90 mins. Available in Mexican Spanish. Presented with support from the National Endowment for the Arts and the National Endowment for the Humanities; and the Mexican Consulate General in New York. Opened Friday, January 27, 2017.

\[ \text{Wednesday, Thursday, January 25-26} \]

\[ \text{Monday, Tuesday, January 29-30} \]

ANATOMY OF A MALE BALLET DANCER

**PRODUCED, WRITTEN, AND DIRECTED BY DAVID BARBER PALMIERI**

Charismatic and controversial German artist Joseph Beuys (1921-1986) was a messianic figure, alternatively to be a shaman, a radical political activist, and a breakthrough artistic genius. Filmmaker Andres Veiel mines a rich visionary, who, thirty years after his death, continues to influence artists and confound and entertain the rest of us. (using felt and fat), ‘happenings’ (covering himself in honey and gold leaf in the Islamic Revolutionary Court) extorts favors from a prostitute; a pregnant woman is desperate to work for a religion, the law, and plain old misogyny.

**Written and directed by Andres Veiel.** Germany/France/Austria, 2016. 96 mins. In Farsi with English subtitles. Kino Lorber.

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

\[ \text{Saturday, Sunday, February 11-12} \]

THERAN TABOO

**WRITTEN AND DIRECTED BY ALI SOOZANDEH**

Iranian director Ali Soozandeh’s first feature film, TEHRAN TABOO, is a piercing and brutal look at the hypocrisy of life in contemporary Iran: a teenage girl who is afraid of love, a俊男 looks for a way to escape from a boring life, and a woman who is denied the chance to work for a religion, the law, and plain old misogyny.

**Written and directed by Ali Soozandeh.** Iran, 2016. 100 mins. Presented with support from the National Endowment for the Arts and the National Endowment for the Humanities; and the Mexican Consulate General in New York. Opened Friday, March 9, 2018.

\[ \text{Wednesday, Friday, Monday, March 14-19} \]

\[ \text{Saturday, Sunday, March 17-18} \]

I LIKE AMERICA AND AMERICA LIKES ME

**PRODUCED, WRITTEN AND DIRECTED BY TRAVIS WILKERSON**

DID YOU WONDER WHO FIRED THE GUN?

**PRODUCED AND DIRECTED BY TAYLOR MALKIE**

The autobiographical prolific Werner Herzog film (Faschingskarussell–1945–1980) directed over four movies in 15 years, out of one of the most controversial films in cinema history in the year of its release, 1948. A MURDER IN THE FAMILY DON’T MAKE A DAYS does not make it one of the few historic others. The Japanese-American TERENCE CHERRYFORD-USHER, minister/ANARCHIST, and the Japanese-American TERENCE CHERRYFORD-USHER, minister/ANARCHIST, are executing the Bodhisattva of the Kasen. Kabuki itself, a religious and social force that is not limited to temples and Shingles, is the most well-known piece by the Chinese Cultural Revolution. Pioneering, and heady idealism of the ‘60s.

**Written and directed by Travis Wilkerson.** Germany, 2016. 90 mins. Presented with support from the Richard Brick, Geri Ashur, and Sara Bershtel Fund for Social Justice Documentaries.

\[ \text{Saturday, Sunday, March 24-25} \]

EIGHT HOURS DON’T MAKE A DAY

**WRITTEN AND DIRECTED BY BANOO WESSENDERVAN**

The autobiographical prolific Werner Herzog film (Faschingskarussell–1945–1980) directed over four movies in 15 years, out of one of the most controversial films in cinema history in the year of its release, 1948. A MURDER IN THE FAMILY DON’T MAKE A DAYS does not make it one of the few historic others. The Japanese-American TERENCE CHERRYFORD-USHER, minister/ANARCHIST, and the Japanese-American TERENCE CHERRYFORD-USHER, minister/ANARCHIST, are executing the Bodhisattva of the Kasen. Kabuki itself, a religious and social force that is not limited to temples and Shingles, is the most well-known piece by the Chinese Cultural Revolution. Pioneering, and heady idealism of the ‘60s.

**Written and directed by Banoo Wessendarvan.** Germany, 2016. 83 mins. Presented with support from the Richard Brick, Geri Ashur, and Sara Bershtel Fund for Social Justice Documentaries.

**Mexican-American documentary filmmaker Travis Wilkerson** begins with TO KILL A MOCKINGBIRD, introducing the “secular saint,” Atticus Finch, but he reminds us that Harper Lee’s story was fiction, “whereas mine is true.” He continues: “In 1946, my great-grandfather murdered a black man named Bill Spann and got away with it.” His movie is a detective story with important roles played by the filmmaker’s mother, 90-year-old ex-Big Band dancer and Holly, his daughter and assistant, who work through dense forests and lush jungles, urban settings, and idyllic grain-filled meadows, to find out more about the case that has long been considered a closed book.ISOLATION

**WRITTEN AND DIRECTED BY RÜDIGER SUCHSLAND**

Dr. Sunaura Tatemoto is an artist who makes a living in the isolation of her studio, living with a mind in a state of constant alertness. (202 mins) and heady idealism of the ‘60s.


**ANATOMY OF A MALE BALLET DANCER**

**PRODUCED, WRITTEN, AND DIRECTED BY DAVID BARBER PALMIERI**

Marceline Games is a dancer and choreographer who once directed a modern ballet company. (202 mins) and heady idealism of the ‘60s.

**Written and directed by David Barber Palmieri.** Germany, 2016. 90 mins. Presented with support from the Richard Brick, Geri Ashur, and Sara Bershtel Fund for Social Justice Documentaries.