

FILM FORUM

PREMIERES

A NON-PROFIT CINEMA SINCE 1970 209 WEST HOUSTON ST. NEW YORK, NY 10014 BOX OFFICE: (212) 727-8110

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Calendar Programmed by KAREN COOPER and MIKE MAGGIORE

JANUARY 3 – 16 2 WEEKS



ANATOMY OF A MALE BALLET DANCER

PRODUCED, WRITTEN, AND DIRECTED BY DAVID BARBA AND JAMES PELLERITO

USA 2017 83 MINS. RETRIBUTION MEDIA / CINEMA TROPICAL

Marcelo Gomes is a *danceur noble*: a male ballet dancer whose extraordinary technique, charismatic presence, and seemingly effortless strength make him the embodiment of the classical prince. Raised in Rio de Janeiro, the darkly handsome dancer, a principal with American Ballet Theatre since 2002, has been called the Pelé of Ballet. When not performing, rehearsing, or travelling the world as a guest artist, Gomes is at home in NYC’s Hell’s Kitchen, accompanied by Lua, his dachshund. He is a delight, whether candidly discussing the positive influence of a gay uncle while he was growing up, the joys of particular roles, or the vicissitudes of his devotion to classical dance. Includes ravishing clips of Gomes in *Swan Lake*, *Don Quixote*, *Giselle*, and *La Bayadère*. MON-THURS: **2:20, 4:15, 6:10** FRI: **2:20, 4:15, 6:10, 8:00, 10:10** SAT-SUN: **12:30, 2:20, 4:15, 6:10, 8:00, 10:10**

Presented with support from the R.G. Rifkind Foundation Endowment for Queer Cinema

JANUARY 17 – 30 2 WEEKS

BEUYS

WRITTEN AND DIRECTED BY ANDRES VIEIL

GERMANY 2017 111 MINS. IN ENGLISH AND GERMAN WITH ENGLISH SUBTITLES KINO LORBER

Charismatic and controversial German artist Joseph Beuys (1921-1986) was a messianic figure, considered alternatively to be a shaman, a radical political activist, and a breakthrough artistic genius. Filmmaker Andres Veiel mines a rich trove of never-before-seen archival footage, showing how Beuys’s teachings (at the Kunstakademie Düsseldorf), installations (using felt and fat), ‘happenings’ (covering himself in honey and gold leaf in *How to Explain Paintings to a Dead Hare* or locking himself in a room with a coyote in *I Like America and America Likes Me*), and lectures (“money shouldn’t be a commodity”) argued for a more expansive view of the role of art in our lives. Always recognizable in his trademark fedora, Beuys was a visionary, who, thirty years after his death, continues to influence artists and confound and entertain the rest of us.

WED, JAN 17 & THURS, JAN 18: **2:00, 4:05, 6:10** FRI: **2:30, 4:40, 7:00, 9:20** SAT-SUN: **12:30, 2:30, 4:40, 7:00, 9:20**
MON-THUR, JAN 22-25 & MON-TUE, JAN 29-30: **2:30, 4:40, 7:00, 9:20**

Presented with support from the Helen Frankenthaler Endowed Fund for Films on Art



JANUARY 31 – FEBRUARY 13 2 WEEKS



IN THE INTENSE NOW

WRITTEN AND DIRECTED BY JOÃO MOREIRA SALLES

BRAZIL 2017 127 MINS. IN PORTUGUESE WITH ENGLISH SUBTITLES ICARUS FILMS

“To be young was very heaven.” — William Wordsworth. IN THE INTENSE NOW immerses itself in the excitement and heady idealism of the ’60s. Inspired by Chris Marker’s meditative essays on political radicalism, João Moreira Salles brilliantly collages archival materials from Paris ’68, Prague Spring (and the Soviet invasion), and the Chinese Cultural Revolution. He explores how the intensity of thinking one is revolutionizing the world can feel a lot like the ecstasy of falling in love. And when that moment fades, life’s quotidian realities can become a hard pill to swallow. This is a film that puts those profoundly significant events of 50 years ago into something like proportion. It’s a movie for everyone who ever marched for civil rights, shouted an anti-war slogan, or expected the women’s movement to usher in a brave new world. **2:00, 4:30, 7:00, 9:30**

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

FEBRUARY 14 – 27 2 WEEKS

TEHRAN TABOO

WRITTEN AND DIRECTED BY ALI SOOZANDEH

GERMANY/ FRANCE / AUSTRIA 2016 96 MINS. IN FARSI WITH ENGLISH SUBTITLES KINO LORBER

An animated dramatic feature that juggles multiple stories to explore the sexual double-standard behind the hypocrisy of life in contemporary Iran: a young woman needs an operation to “restore” her virginity; a divorce judge (in the Islamic Revolutionary Court) extorts favors from a prostitute; a pregnant woman is desperate to work for a living so she may live independently; young women (purportedly virgins) are sold to Dubai for large sums of money. Ali Soozandeh paints a complicated portrait of a social order in which women are at the bottom rung of a ladder built on religion, the law, and plain old misogyny. MON-FRI: **2:00, 4:00, 6:00, 8:00, 10:00** SAT-SUN: **12:30, 2:20, 4:15, 6:10, 8:10, 10:10**



FEBRUARY 28 – MARCH 13 2 WEEKS



DID YOU WONDER WHO FIRED THE GUN?

PRODUCED, WRITTEN AND DIRECTED BY TRAVIS WILKERSON

USA 2017 90 MINS. GRASSHOPPER FILM

Formally audacious and emotionally powerful: a meditation on conscience and responsibility, in the context of a documentary on race in the American South, as well as an exhumation of family secrets that may include a double murder. 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 aunt (a Southern secessionist), by a 31-year-old local activist named Rosa Parks, by the rap song *Hell You Talmabout* by Janelle Monáe, and by the still-resonant words of a Phil Ochs song that memorializes white activist William Moore.

MON-FRI: **2:00, 4:00, 6:00, 8:00, 10:00** SAT-SUN: **12:30, 2:20, 4:15, 6:10, 8:10, 10:10**

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

OPENING FRIDAY, MARCH 9

LEANING INTO THE WIND – ANDY GOLDSWORTHY

PHOTOGRAPHED, EDITED AND DIRECTED BY THOMAS RIEDELSHEIMER

GERMANY 2016 93 MINS. IN ENGLISH MAGNOLIA PICTURES

“Ravishingly beautiful,” “fragile,” and “luminous” were used to describe Andy Goldsworthy’s art in Thomas Riedelsheimer’s earlier film, RIVERS AND TIDES. Now, 16 years later, the filmmaker’s sequel records the British artist (and Holly, his daughter and assistant) working in dense forests and lush jungles, urban settings, and idyllic grain-filled fields where he creates site-specific art using the most mundane of nature’s resources: mud, leaves, bark, sheep (!), rocks, clay, and bracken. His understated, yet precise artistry is never less than mesmerizing — whether “painting” his hands with red or gold leaves, using heavy machinery to cleave massive boulders, or “swimming” through a daunting thicket. With music by the inimitable Fred Frith.

MON-FRI: **2:30, 4:40, 7:00, 9:10** SAT-SUN: **12:30, 2:30, 4:40, 7:00, 9:10**

Presented with support from the Helen Frankenthaler Endowed Fund for Films on Art



MARCH 14 – 27 2 WEEKS



EIGHT HOURS DON’T MAKE A DAY

WRITTEN AND DIRECTED BY RAINER WERNER FASSBINDER

GERMANY 1972/2017 5 FEATURE-LENGTH FILMS THAT WILL BE SCREENED IN 3 PARTS IN GERMAN WITH ENGLISH SUBTITLES JANUS FILMS

The astonishingly prolific Rainer Werner Fassbinder (1945-1982) directed over 40 movies in 15 years. Yet one of his most sprawling works has remained unreleased in the U.S. until now: the epic 1972 working-class miniseries, EIGHT HOURS DON’T MAKE A DAY. It stars many of his favored actors: Hanna Schygulla (THE MARRIAGE OF MARIA BRAUN), Gottfried John (BERLIN ALEXANDERPLATZ), Irm Hermann (THE MERCHANT OF FOUR SEASONS), Kurt Raab (WHY DOES HERR R. RUN AMOK?). It’s a family drama in which the rights of both workers and wives are up for grabs. The vagaries of postwar German capitalism and the changing relationships among men, women, and children fuel the mix through weddings, birthdays, family dinners, workers’ meetings, and romantic trysts. Fassbinder’s people find themselves strangers in a strange new world — a prescient insight into 21st century anomie. “A major work, on a par with the director’s greatest.” — Nick Pinkerton, *Sight & Sound*

MARCH 14-20 PART 1 WED, FRI, MON: **2:15 & 7:00** SAT-SUN: **12:30** **PART 2** THU: **2:15 & 7:00** SAT-SUN: **4:45** TUE: **2:15 & 6:15** **PART 3** SAT-SUN: **8:30 & 10:20** TUE: **10:00**
MARCH 21-27 PART 1 WED, FRI: **2:15 & 7:00** SAT-SUN: **12:30** **PART 2** THU, MON, TUE: **2:15 & 6:15** SAT-SUN: **4:45** **PART 3** THU, MON, TUE: **10:00** SAT-SUN: **8:30 & 10:20**
WEEKEND MARATHONS SAT & SUN ONLY: **PART 1 12:30 PART 2 4:45 PART 3 8:30 & 10:20**

2k digital restoration from the 16 mm reversal positive, digitized and restored by ARRI, under the direction of Juliane Maria Lorenz. Funded by: MoMA FFA ARRI RWWF RWF Werkschau Verlag der Autoren

APRIL 11 – 17 ONE WEEK ONLY

HITLER’S HOLLYWOOD

WRITTEN AND DIRECTED BY RÜDIGER SUCHSLAND

GERMANY 2017 105 MINS. IN ENGLISH AND GERMAN WITH ENGLISH SUBTITLES KINO LORBER

Filmmaker Rüdiger Suchsland suggests that the Third Reich was essentially an immersive movie starring the German nation, produced and directed by Propaganda Minister Joseph Goebbels. HITLER’S HOLLYWOOD collages key films from the more than 1000 features the Nazis produced from 1933-1945: musicals, melodramas, romances, costume dramas, war films — and when the *real* war got tough, insanely lavish, over-the-top fantasies. The German *volk* were portrayed as happy and sporty with lives of exaggerated cheerfulness or, conversely, full of morbid yearning for a death that would serve the Fatherland. Hannah Arendt gives perspective and context: “One of the chief characteristics of modern masses... (is) they do not trust their eyes and ears, but only their imaginations. What convinces masses are not facts, not even invented facts, but only the consistency of the illusion.” It’s a frightening insight that could just as easily apply to the American political landscape today. MON-FRI: **2:30, 4:40, 7:00, 9:20** SAT-SUN: **12:30, 2:30, 4:40, 7:00, 9:20**



APRIL 18 – MAY 1 2 WEEKS ONLY



THIS IS OUR LAND

DIRECTED BY LUCAS BELVAUX

FRANCE / BELGIUM 2017 117 MINS. IN FRENCH WITH ENGLISH SUBTITLES DISTRIB FILMS

Marine Le Pen was defeated in the French election that brought Emmanuel Macron to power, but her far right-wing party, with its nationalist, anti-immigrant platform, lives on to feed the fear and resentment that begot Donald Trump’s election. THIS IS OUR LAND is a fictionalized story of an attractive working-class single mother in the North of France who naively agrees to run for mayor, representing the Patriotic Bloc. Lucas Belvaux, who previously directed RAPT, a terrific thriller about a French politician’s kidnapping, deals with another type of kidnapping here: With the help of a charming André Dussollier as the town’s esteemed physician, the Populists’ rhetoric seizes control of the minds of the electorate. With Catherine Jacob as the blonde-bobbed leader who never met an angry crowd she couldn’t make angrier. **2:00, 4:30, 7:00, 9:30**

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A nonprofit cinema since 1970, Film Forum has flourished these 47 years — presenting independent film premieres and an ambitious program of repertory selections and classic re-releases — because movie-lovers have given generously. There are many ways to make a tax-deductible contribution.

MEMBERSHIP: Begins at \$75 (\$50 seniors & students) annually. Benefits described below. Fill out coupon below.

ANNUAL APPEAL: Our annual appeal solicits gifts at all levels. A brochure in our lobby gives details or visit filmforum.org/support.

INDUSTRY COUNCIL: Annual gifts of \$2,500 or above by companies in entertainment and related fields. IC members receive (10) membership cards at the \$125 level.

ENDOWMENT CAMPAIGN: Begun with a Ford Foundation grant, our endowment is essential to providing financial stability for a viable future. Donors who give \$5,000 or more receive art by Tom Slaughter.

CIRCLE OF ARTISTS: Professionals in the arts (film, theater, fashion, visual arts, design, music, literature, dance, etc.) who contribute \$1,000 / \$5,000 / \$10,000. Co-chairs for 2017: Sara Bershtel, Wendy & Tom McCarthy, Isaac Mizrahi

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

SENIORS: 65+

\$9 tickets Monday–Friday for films beginning before 5pm. Seniors may purchase a \$75 membership for \$50 (see below).

GROUP SALES

Reduced price tickets (\$9) often available for groups of 10+. Generally we limit sales to Monday–Thursday matinees. Call Group Sales Coordinator (212) 627-2035 or e-mail groupsales@filmforum.org.

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Nonprofit organizations may use individual screenings as a benefit event. Blocks of tickets (at full price, \$15) may be purchased in advance. Call Benefits Coordinator (212) 627-2035 or e-mail benefitscoordinator@filmforum.org.

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Sign up for our weekly e-newsletter: filmforum.org.

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Inquiries regarding mailings, membership and art offerings: call weekdays, 10 a.m. – 5 p.m., (212) 627-2035 or e-mail filmforum@filmforum.org.

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For details visit: filmforum.org/yff

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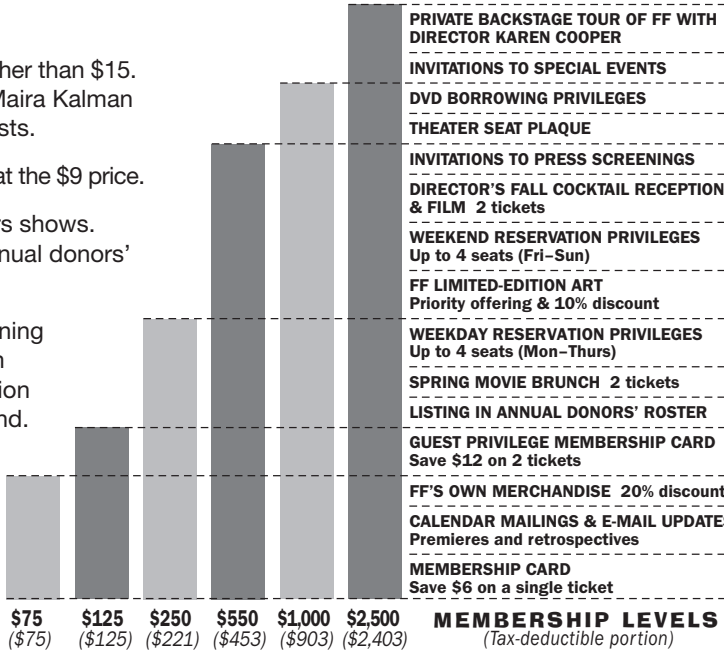
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Membership Benefits!

- All members attend screenings on 3 screens, 365 days of the year for \$9 rather than \$15. All members receive a 20% discount on Film Forum's own merchandise (Maira Kalman designed T-shirts in black or white) and are placed on mailing and e-mail lists.
- \$125 members have a guest privilege card, allowing the purchase of 2 tickets at the \$9 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. Young Film Forum (under age 45) details at: filmforum.org/yff.
- \$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.
- \$1,000 members and above have DVD borrowing privileges. Depending upon availability, we offer a 2-week loan of DVDs of films we have played in the past. They also receive a seat plaque in one of the cinemas.
- \$2,500 members are invited for a private backstage tour of Film Forum with Director Karen Cooper. Plus invitations to additional special events throughout the year.

BENEFITS



FILM FORUM

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EIGHT HOURS DON'T MAKE A DAY
opens March 14.



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BEUYS
opens
January 17.

Premieres
Calendar
JANUARY – APRIL
2018



The Ice Cap may be
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FILM 50
FORUM

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in May – June 2018.

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