

FILM FORUM

PREMIERES

A NON-PROFIT CINEMA SINCE 1970

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Calendar Programmed by Karen Cooper and Mike Maggione



JANUARY 4 – 17 2 WEEKS



ONCE UPON A TIME IN ANATOLIA

WRITTEN AND DIRECTED BY NURI BILGE CEYLAN
TURKEY 2011 150 MINS. IN TURKISH WITH ENGLISH SUBTITLES CINEMA GUILD

Winner, Grand Prize, 2011 Cannes Film Festival, from the acclaimed director of DISTANT and CLIMATES: In the dead of night, a group of men — including a police commissioner, a prosecutor, a doctor, and a murder suspect — drive through the tenebrous Anatolian countryside, the serpentine roads and rolling hills lit only by the headlights of their cars. They are searching for a corpse, the victim of a brutal murder. The suspect, who claims he was drunk, can't remember where he buried the body. As the night draws on, details about the murder emerge and the investigators' own secrets and hypocrisies come to light. Nothing is what it seems, and when the body is found, the real questions emerge. "Both beautiful and beautifully observed, with a delicate touch and flashes of humor and horror." — Manohla Dargis, *The New York Times*. **1, 3:45, 6:30, 9:15**

JANUARY 18 – FEBRUARY 7 3 WEEKS

CRAZY HORSE

DIRECTED & EDITED BY FREDERICK WISEMAN

USA / FRANCE 2011 134 MINS. IN ENGLISH & FRENCH WITH ENGLISH SUBTITLES ZIPPORAH FILMS

Everyone who marveled at Frederick Wiseman's masterful *LA DANSE: THE PARIS OPERA BALLET* (as well as those who missed it on screen) will want to feast their eyes on *CRAZY HORSE*, his inside look at Paris's world-famous nude dance revue. The legendary erotic cabaret prides itself on the beauty of its women and the humor, fantasy, and old-fashioned glitz that its productions lavish upon their seemingly flawless bodies. The show's choreographer Philippe Decouffé argues passionately for more time to perfect his newest show, *Désir*, as Wiseman and his longtime cinematographer, John Davey, record every bump and grind, slither and slink — every sexual innuendo on stage, and now, on screen. A.O. Scott in *The New York Times* calls the film "a study of artistic process that is itself a work of art, and, as such, a reminder of what a documentary can be." Wiseman has made the definitive sex-without-guilt movie. **1, 3:45, 6:45, 9:20**



FEBRUARY 8 – 14 1 WEEK



THE MINERS' HYMNS

plus additional short films

DIRECTED BY BILL MORRISON

USA / UK 2011 52 MINS. (ENTIRE PROGRAM IS 85 MINS.) ICARUS FILMS

Best known for DECASIA (an experimental compilation of decaying celluloid), acclaimed multimedia artist Bill Morrison ostensibly moves in a very different direction in *THE MINERS' HYMNS*, in which he uses stunning black and white archival footage of coal miners, preserved by the British Film Institute National Archive, to create an emotional requiem for a vanished way of life. The film is set to an original score by Icelandic composer Jóhann Jóhannsson, whose music has been called "somber, stark and sometimes sinister." *THE MINERS' HYMNS* reinvents how we experience history as it pays tribute to the brutal reality at the heart of the lives glimpsed, however fleetingly. Also in our program: *RELEASE* (2010), a crowd gathers to watch Al Capone's release from prison in 1930; *OUTERBOROUGH* (2005), the Brooklyn Bridge as you have never seen it before; and *THE FILM OF HER* (1996), a history of the movies in just 12 minutes. **1, 2:45, 4:30, 6:15, 8, 10**

FEBRUARY 15 – 28 2 WEEKS

MICHAEL

WRITTEN & DIRECTED BY MARKUS SCHLEINZER

AUSTRIA 2011 96 MINS. AUSTRIA IN GERMAN WITH ENGLISH SUBTITLES STRAND RELEASING

A chilling debut feature from the casting director of Michael Haneke's THE WHITE RIBBON. Michael is a timid insurance agent, a milquetoast loner with a secret: he's holding a 10-year-old boy captive in a locked room in his basement. Chronicling a five-month period, *MICHAEL* is a tense portrait of how seemingly mundane lives may hide the darkest of secrets — and how monstrous individuals walk inconspicuously among us. "A triumph of uneasy cinema. Despite its subversive edge, *MICHAEL* successfully drains the shock out of a frightening premise and instead delivers a keen observational thriller. Michael is not an object of pity, but Schleinzer still makes his monster familiar, which is a much creepier prospect." — Eric Kohn, *indieWIRE*. **1:15, 3:15, 6, 8, 10**



FEBRUARY 29 – MARCH 13 2 WEEKS



THIS IS NOT A FILM

DIRECTED BY JAFAR PANAHI & MOJTABA MIRTAHMASB

IRAN 2011 74 MINS IN PERSIAN WITH ENGLISH SUBTITLES PALISADES TARTAN FILMS

"The only movie to rival the power of MELANCHOLIA was the smallest: Jafar Panahi and Mojtaba Mirtahmasb's THIS IS NOT A FILM, shot on a cell phone and a modest DV camera and smuggled from Tehran to Paris...hidden in a cake... In March 2011... Panahi, under house arrest in his Tehran apartment while his sentence — six years in prison and a 20-year ban on making films — was being appealed, is irresistibly drawn to setting up his home video camera. For him, moviemaking is almost as essential as breathing, and so he decides to investigate the ontology of cinema in order to make a film that is not one... The result is a great (i.e. reflexive) movie portrait of an artist, creatively and without any self-pity, looking for a way to preserve his freedom simply to represent the world as he sees it... (The film) is rich with incident: forbidden fireworks explode outside; the family's giant pet iguana crawls compulsively across the floor and up and down the bookcases, much as Panahi must envision himself soon to be pacing in a prison cell. For a man condemned, even putting jam on his breakfast toast with the sunlight streaming onto the kitchen table is a remarkable moment." — Amy Taubin, *Film Comment*, reporting on the 2011 Cannes Festival. **1, 2:50, 4:40, 6:30, 8:20, 10:10**

Note: Co-director Mirtahmasb is also currently under arrest. Both men are accused of fomenting anti-government propaganda through their movies. Panahi's appeal was denied in October; his case will go to the Iranian Supreme Court.

MARCH 14 – 27 2 WEEKS

GERHARD RICHTER PAINTING

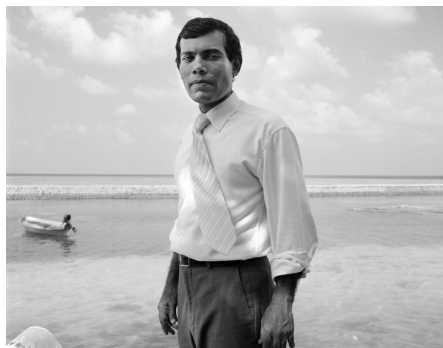
WRITTEN & DIRECTED BY CORINNA BELZ

GERMANY 2011 97 MINS. IN ENGLISH AND GERMAN WITH ENGLISH SUBTITLES KINO LORBER

"It's pointless to talk about painting." — Gerhard Richter (1965). Richter, considered one of the world's greatest living painters and now nearly 80 years old, agreed to talk about his work, as a small film crew documents his creative process. Blunt, provocative, unashamedly curmudgeonly and iconoclastic (but never cynical), the artist says he's "interested in things he doesn't understand," that "painting is a secretive business," and that "each painting is an assertion that tolerates no company." "You have to distrust your parents and see through them." Born in 1932 in Dresden (which became East Germany), he left for the West nearly 30 years later. When his American gallerist Marian Goodman visits, they recall a 1984 show which began their relationship. Extensive contemporary scenes of the artist painting and interviews from the 1960s and '70s give a sense of his creative development — his colorful abstractions, photorealist portraits, and paintings inspired by politics and history as well as more intimate statements. His final words as he applies and then scrapes off vast globs of paint: "Man, is this fun." **1:15, 3:15, 6, 8, 10**



MARCH 28 – APRIL 10 2 WEEKS



THE ISLAND PRESIDENT

WRITTEN, PHOTOGRAPHED & DIRECTED BY JON SHENK

US 2011 101 MINS. IN ENGLISH & DHIVEHI WITH ENGLISH SUBTITLES SAMUEL GOLDWYN FILMS

Mohamed Nasheed is the handsome, young, crusading president of the Maldives, a paradise composed of 1200 tiny islands, set jewel-like in the Indian Ocean. In a David v. Goliath scenario, he is battling the climate change that threatens to destroy his nation. His candid, intelligent, often humorous speeches and asides make for a totally refreshing experience in political activism, as he builds a democracy that replaces decades of oppression and corruption that previously held sway. But as he pointedly notes: "It won't be any good to have a democracy if we don't have a country." The Indian Ocean is rising, and if carbon emissions continue at their present levels or if they climb, the Maldives will definitely disappear. Filmmaker Jon Shenk captures this real-life drama and the charismatic man who is leading the charge to save his 3000-year-old nation — and maybe the rest of us too. **1, 3:15, 5:30, 7:50, 10**

APRIL 11 – 24 2 WEEKS

POST MORTEM

DIRECTED BY PABLO LARRAÍN

CHILE/MEXICO/GERMANY 2010 98 MINS. IN SPANISH WITH ENGLISH SUBTITLES KINO LORBER

A provocative, morbidly comic drama that begins during the onset of the bloody 1973 Chilean coup that overthrew President Salvador Allende. Alfredo Castro (who played the title character in *TONY MANERO*, Larrain's previous critically acclaimed film) is a coroner's assistant who, while obsessively wooing an erotic dancer, is caught in the midst of a cataclysmic event — and finds himself with a rapidly expanding game plan. Once again, the filmmaker invests his characters with metaphoric undertones, suffusing Santiago with a surreal visual texture that evokes the nightmarish landscape it was rapidly becoming. "Takes *TONY MANERO*'s sardonically macabre humor even further. The film's stylization...works to extraordinary effect, the action seeming to take place in an uncannily still dream world." — Jonathan Romney, *Sight & Sound*. **1, 3:15, 5:40, 7:50, 10**



APRIL 25 – MAY 8 2 WEEKS



PAYBACK

DIRECTED BY JENNIFER BAICHWAL

CANADA 2011 85 MINS. IN ENGLISH, SPANISH & ALBANIAN WITH ENGLISH SUBTITLES ZEITGEIST FILMS

Margaret Atwood's brilliant 2008 essay, "Payback: Debt and the Shadow Side of Wealth" is the jumping off point for this fascinating, far-ranging cinematic essay by Jennifer Baichwal, who previously gave us *MANUFACTURED LANDSCAPES*, a journey into the hellish beauty of Chinese environmental disaster. Here the filmmaker, working from Atwood's premise, explores the multifaceted notion of debt: financial, economic, moral and spiritual. She visits with both sides in a contemporary Albanian blood feud, involving automatic weaponry; with Conrad Black, the disgraced media mogul, imprisoned for mail fraud; with environmentalists who describe the degree of responsibility BP has taken (not enough) for the Gulf oil spill; and with Florida tomato growers who ultimately reconcile with their workers over improving working conditions. But *PAYBACK* is no dry academic treatise on conscience. In riveting, literate passages from her writing, Atwood focuses on the urgent issue of the debt we each owe to the larger social good. **1, 2:50, 4:40, 6:30, 8:20, 10:10**