



ANTHOLOGY FILM ARCHIVES
January - March 2012

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NOTE ON THE PROGRAM & COVER:

Our Film Schedule is arranged by program. For a chronological listing of screenings, please see the Calendar on pages 15-17.

There are three versions of the cover of this issue of Anthology Film Archives Film Program featuring three different original works by Amy Sillman, © 2011, all rights reserved.

RETROSPECTIVES



DISSOLUTION



PHANTOM LOVE

NINA MENKES

March 9-16 • FILMMAKER IN PERSON!

"In the 25 years since her first feature...Nina Menkes has remained one of the few American directors whose feature films – in both form and thought – are genuinely radical. Menkes's main preoccupation across her six [feature] films...is violence in all its forms, and her approach, oblique yet intuitive, has yielded results that have more to say on the subject than any American director since Peckinpah or Cassavetes." –Phil Coldiron, LA WEEKLY

To celebrate the release of her sixth feature film, *DISSOLUTION*, we are pleased to present this comprehensive retrospective devoted to independent filmmaker Nina Menkes, whose films comprise one of the most haunting and impressive bodies of work in contemporary narrative cinema. Anchored by daily screenings of the new film, an unusual take on Dostoyevsky's *CRIME AND PUNISHMENT*, the series encompasses all of her feature films, as well as two shorter works.

Very special thanks to Nina Menkes, Mike Plante, Dean Movshovitz (Consulate General of Israel in New York), Mark Toscano & May Haduong (Academy Film Archive), and Yvonne Gottschalk (Lichtblick Film).

DISSOLUTION

2010, 88 minutes, video, b&w.

Loosely inspired by Dostoyevsky's *CRIME AND PUNISHMENT*, Menkes's most recent film combines an almost surreal fairy-tale energy with brutal black-and-white realism to explore the condition of violence that permeates contemporary Israeli society. Shot in Yafo (the predominantly Arab area of Tel Aviv), the movie follows the moral collapse and first glimmer of redemption, of a young, morose Israeli Jew, played brilliantly by Didi Fire.

–Friday, March 9 at 7:00, Saturday, March 10 at 4:30, Sunday, March 11 at 3:00, Monday and Tuesday, March 12 & 13 at 7:00, and Wednesday and Thursday, March 14 & 15 at 9:00.

THE BLOODY CHILD

1996, 86 minutes, 35mm. Print courtesy of the Academy Film Archive.

This film was inspired by a real event – a US Marine, recently back from the Gulf War, was found digging a grave for his murdered wife in the middle of the California Mojave. This elliptical, hypnotic, deeply original film is a mesmerizing look at the desolation of violence.

"One of the year's best films from one of my favorite filmmakers." –Gus Van Sant

–Friday, March 9 at 9:00, Sunday, March 11 at 7:00, and Thursday, March 15 at 7:00.

THE GREAT SADNESS OF ZOHARA

1983, 40 minutes, 16mm. Brand new print courtesy of the Academy Film Archive.

Shot on location in Israel and North Africa, the film traces the solitary, mystical journey of a Jewish girl (Tinka Menkes) who leaves Jerusalem for Arab lands. *ZOHARA* won awards at the San Francisco and Houston International Film Festivals and was named "One of the Decade's Best Films" by director Allison Anders. Preceded by:

A SOFT WARRIOR (1981, 11 minutes, Super-8mm-to-16mm)

Restored by the Academy Film Archive. Print courtesy of the Academy Film Archive.

Made at the UCLA Film School, this was Nina's first cinematic collaboration with her sister, Tinka Menkes. The film documents a serious illness suffered by Tinka as experienced by her sister Nina. In the movie, Tinka plays Nina – not for the last time.

–Saturday, March 10 at 3:00 and Sunday, March 11 at 9:00.

MAGDALENA VIRAGA

1986, 90 minutes, 16mm. Brand new print courtesy of the Academy Film Archive.

Shot in East LA, this film is about the inner life of a prostitute, imprisoned for killing her pimp. Winner of the Los Angeles Film Critics Association award for "Best Independent/Experimental Film of the Year", *MAGDALENA* was featured in the Whitney Museum of American Art's Biennial exhibition and in over forty international film festivals.

–Saturday, March 10 at 6:30 and Monday, March 12 at 9:00.

QUEEN OF DIAMONDS

1991, 77 minutes, 35mm. Print courtesy of the Academy Film Archive.

Filmed on location in Las Vegas, *QUEEN* revolves around the life of an alienated blackjack dealer. Starring Tinka Menkes as the intense, damaged dealer, the film was named one of the year's Ten Best by the LOS ANGELES TIMES and FILM COMMENT.

"May become for America in the 90s what *JEANNE DIELMAN* was for Europe in the 70s – a cult classic using a rigorous visual composition to penetrate the innermost recesses of the soul." –Bérénice Reynaud

–Saturday, March 10 at 8:30 and Tuesday, March 13 at 9:00.

PHANTOM LOVE

2007, 87 minutes, 35mm, b&w. Print courtesy of the Academy Film Archive.

A surreal psychodrama about a young woman trapped within a suffocating family, *PHANTOM LOVE* is a powerful evocation of one woman's descent into self.

"Menkes adds another masterwork to her extraordinary oeuvre. Its story of a woman's trauma and healing is told with a virtuosic use of fundamental film techniques: black-and-white 35mm photography, exquisite framing, and resonant sound design. It is a triumph of visual intelligence and aesthetic integrity." –David E. James

–Sunday, March 11 at 5:00 and Friday, March 16 at 7:00.

Monika Borgmann, Lokman Slim, Hermann Theissen & Nina Menkes MASSAKER

2005, 98 minutes, video.

An experimental documentary feature, shot and co-created by Nina Menkes. This film explores brutal violence through in-depth interviews with six mass murderers, who participated personally in the 1982 Sabra and Shatilla massacre in Beirut, Lebanon. Winner of the FIPRESCI Prize at the 2005 Berlin International Film Festival.

–Wednesday, March 14 at 7:00 and Friday, March 16 at 9:00.



32 Second Avenue
New York, NY 10003

Dated Material

ABOUT ANTHOLOGY FILM ARCHIVES

Anthology Film Archives is an international center for the preservation, study, and exhibition of film and video, with a special emphasis on alternative, avant-garde, independent productions and the classics. Anthology is a member of FIAF, the International Federation of Film Archives and AMIA, the Association of Moving Image Archivists.

BRIEF HISTORY OF THE ORGANIZATION

Anthology Film Archives opened on November 30, 1970, at Joseph Papp's Public Theater. In 1973 it relocated to 80 Wooster Street. Pressed by the need for adequate space, in late 1979 it acquired Manhattan's Second Avenue Courthouse building. After an extensive renovation, the building was adapted in the mid-1980s to house two motion picture theaters, a reference library, a film preservation department, administrative offices, and an art gallery. Anthology opened at its current location on October 12, 1988.

EXHIBITION PROGRAM

Our theaters are equipped with 35mm, 16mm, 8mm, Super-8mm, and video projection. Besides the daily screenings of new and classic works programmed by the staff, Anthology is a home to many guest curators and film festivals. Anthology's programming is unusually rich and varied. Individual retrospectives, special national and minority surveys, and thematic festivals are exhibited regularly.

ESSENTIAL CINEMA REPERTORY COLLECTION

A very special series of films screened on a repertory basis, the Essential Cinema repertory collection consists of 110 programs/330 titles assembled in 1970-75 by the Film Selection Committee—James Broughton, Ken Kelman, Peter Kubelka, P. Adams Sitney, and Jonas Mekas. It was an ambitious attempt to define the art of cinema. The project was never completed, but even in its unfinished state the series provides an uncompromising critical overview of cinema's history.

REFERENCE LIBRARY

Anthology's reference library contains the world's largest collection of materials documenting the history of American and international avant-garde/independent film and video. The holdings include books, periodicals, photographs, posters, recordings of lectures and interviews, distribution and festival catalogs, as well as files on individual filmmakers and organizations. The files contain original documents, manuscripts, letters, scripts, notebooks, clippings, and other ephemera. We are now working to make much of these unique materials available online.

FILM PRESERVATION

Anthology has also saved tens of thousands of films from disposal and disintegration, principally by housing materials in our historic East Village Courthouse building. We have been steadfastly committed to the preservation and exhibition of work by the most important American independent and experimental filmmakers of the last half-century. Films preserved by Anthology—over 900 to date—include those of Stan Brakhage, Joseph Cornell, Maya Deren, Bruce Baillie, Jordan Belson, George & Mike Kucharm Paul Sharits, and Harry Smith, among many others.

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Directions

Subway: **F** train to 2nd Avenue, walk two blocks north on 2nd Avenue to 2nd Street.

#6 to Bleecker St., walk one block North on Lafayette, two blocks east on Bond St. (turns into 2nd St.) to 2nd Avenue.

Bus: **M15** to 3rd Street.

Administrative Office Hours: Mon-Fri 10:30–6:30

Tel: 212.505.5181

Fax: 212.477.2714

Ticket Prices

\$9 General

\$8 Essential Cinema (**Free for members**)

\$7 Students, Seniors & Children (12 & under)

\$6 AFA Members

Anthology Film Archives is a 501(c)(3) non-profit organization. Become a Member!

Help Anthology by becoming a member. Membership benefits include: reserved tickets for you and a guest over the phone, free admission to all Essential Cinema screenings, reduced admission for all public programs, admission to special Members Only screenings of rare films from the archives, 20% off Anthology publications, and first-class delivery of our quarterly program calendar. Please send your check attn.: Membership, or visit the website to become a member, or call 212-505-5181 x13.

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FOR SCHEDULE INFO AND MORE: www.anthologyfilmarchives.org