

2019

FEBRUARY / MARCH

Program Guide



Lightbox
Film Center

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LETTER FROM THE CURATOR

Forty years ago, a small, nonprofit film society known as the Neighborhood Film Project found a permanent home in West Philadelphia's towering student residential complex International House. This partnership was the beginning of a new, vibrant era in Philadelphia's cinema history. In the ensuing years, the Neighborhood Film Project practically defined repertory and independent cinema exhibition in the city.

In the early 1990s, as a young college freshman at Temple University with a thirst for unconventional art and culture, I discovered the NFP's programming and frequently made the trek across the river to see works that weren't available anywhere else. When I mentioned my new favorite film venue to my parents they informed me it wasn't actually new, to me or to anyone else—they'd attended screenings at International House many years ago, in some instances with me in tow. After graduation and a brief stint in New York City, I returned to Philadelphia, landing a job at my beloved cinema in the heart of University City.

As we arrive at our fortieth year, our organization—no longer the Neighborhood Film Project but now Lightbox Film Center—is still very much at the center of cinema in Philadelphia. This year brings much to celebrate, with our most ambitious programming yet. Where else in Philadelphia can you see the complete works of Ron Rice and Jean Vigo side by side? Who else could showcase the works of Argentinian insurgent documentarian Raymundo Gleyzer? If you're looking to catch Elliott Gould's best films from the 1970s on the big screen or experience films soundtracked by the legendary Tangerine Dream, Lightbox is the place. We'll be capping off our landmark year with an extensive, original retrospective on the oft-overlooked artist Ed Emshwiller.

For four decades we've been at the forefront of moving image culture. We're thrilled to have Lightbox keep the tradition of cutting edge cinema exhibition alive and well in Philadelphia. We hope you'll join us.

Jesse Pires
Chief Curator

DOUBLE VISION: JEAN VIGO/RON RICE

FEBRUARY 1-2

Double Vision is a dual retrospective of Jean Vigo and Ron Rice, two filmmakers who—despite working at different times and in disparate parts of the world—are tied together with an invisible thread. Both found beauty and inspiration in people from the lower rungs of society, and both men made just four films in their short lives.

Jean Vigo was born in 1905 in Paris to Emily Cléro and the infamous anarchist Miguel Almereyda. The backdrop of radical politics surrounding his upbringing influenced his worldview and ultimately led him to the cinema. Vigo's contributions as a filmmaker, made between 1929 and 1934, total three shorts of drastically different forms and the feature *L'Atalante*, released only in a severely compromised version before he succumbed to tuberculosis in 1934.

Months later, in 1935, Ron Rice was born in New York. A prominent member of the New American Cinema Group, Rice's restless temperament and nomadic lifestyle led him around the United States and Mexico, where he found the settings for several of his films. Rice's oeuvre, made between 1959 and 1964, comprises three short films and one feature—unfinished in his lifetime but later edited by his close collaborator and friend Taylor Mead. On a trip to Mexico, Rice died of pneumonia at the end of 1964.

Writing after receiving fresh news of his friend's death, Jonas Mekas declared in *The Village Voice*: "The small body of work that Ron left will have to be compared now with the work that Jean Vigo left at his own untimely and wasteful death." This series represents the first time their films have been so directly exhibited with each other, aiming for new connections and deeper comparisons to emerge.

Curated by Herb Shellenberger
Special thanks to Janus Films and Anthology Film Archives

Friday, February 1 at 7pm À PROPOS DE NICE

Jean Vigo, France, 1930, 25 min., French w/
English subtitles

SENSELESS

Ron Rice, US, 1962, 16mm, 28 min.

TARIS

Jean Vigo, France, 1931, 10 min., French w/
English subtitles

CHUMLUM

Ron Rice, US, 1964, 16mm-to-35mm, 26 min.

The opening program of *Double Vision* juxtaposes two films each by Jean Vigo and Ron Rice. *À propos de Nice* was Vigo's first film, an enthusiastic and ambitious symphony starring the French city which Vigo and wife Lydou moved to in late 1928, with surprising sequences of architecture, animals and lazy tourists

lounging in the beachside city.

Senseless was Ron Rice's second film, salvaged from footage shot on the way to a Mexican island meant to be the site of a utopian commune. Rice picked at the bones of his footage to produce a film with no clear protagonist, plot or thrust, but instead one that accurately portrays his own restless nature as a traveler without a clear destination.

Taris was Vigo's second film, a commission for Gaumont's *Journal vivant* ("Living Newspaper") series of newsreels. Swimming champion Jean Taris leads a demonstration of different strokes while Vigo cuts in creative cinematographic and editing flourishes, notably underwater sequences which anticipate the use of underwater shots in *L'Atalante*.

Ron Rice's last finished film, *Chumlum* was deeply inspired by his friend Jack Smith. Featuring Smith in front of the camera along with actors Beverly Grant, Francis Francine and Gerard Malanga, *Chumlum* is alive with color and layered images, an orientalist burlesque which, like Smith's films, is low on plot but heavy on gestural performance and theatricality.

Saturday, February 2 at 2pm ZERO FOR CONDUCT

Jean Vigo, France, 1933, 44 min., French w/
English subtitles

THE FLOWER THIEF

Ron Rice, US, 1960, 16mm, 58 min.

An unexpected comparison between the two filmmakers' work can be found in Vigo's *Zero de Conduite* (1933) and Rice's *The Flower Thief* (1960), both notorious during their respective lifetimes and both featuring a coming-of-age narrative.

Zero for Conduct follows a group of schoolchildren banding together against repressive headmasters. Vigo dramatizes his own experiences in and out of boarding schools, as well as the anti-authoritarian spirit of his father Miguel Almereyda, and the film is filled with fantasy and majesty, positing the schoolyard as a rehearsal for lifelong resistance.

In *The Flower Thief*, Rice shows future Warhol superstar Taylor Mead as a beatnik naïf, wandering through the crumbling fairland of San Francisco, discovering the architecture, culture and people of the city like a fresh newborn.

Saturday, February 2 at 5pm L'ATALANTE

Jean Vigo, France, 1934, 89 min., French w/
English subtitles

Jean Vigo's final film was also his most ambitious, a project to which he devoted so much energy that he fell

bedridden after shooting, dying a few months later. *L'Atalante* follows Jean and Juliette from their marriage to the ship *L'Atalante*. Recounting the simple story doesn't address the deep emotion and technical innovation which peak through the film's every shot.

Vigo's film, which was mangled by producers for its initial release, was never shown as Vigo intended. But in later decades, Henri Langlois and the filmmakers of the French New Wave campaigned to have Vigo's original intentions restored to the film. In its full romance and wistfulness, it is an uncompromised view of Vigo's masterful command of both human and feline actors, and is now regarded as one of cinema's enduring classics.

Saturday, February 2 at 8pm THE QUEEN OF SHEBA MEETS ATOM MAN

Ron Rice, US, 1963/1981, 16mm-to-35mm, 108 min.

The Queen of Sheba Meets Atom Man was Ron Rice's magnum opus, a film unfinished when he tragically died in Mexico in December 1964.

Winifred Bryan is the lounging, sloth-like Queen of Sheba and Taylor Mead is the Atom Man, a quasi-reprisal of his persona from *The Flower Thief* with added Chaplin inflection. While much of the action of the film can be boiled down to goofin' by the cast—mainly Bryan and Mead, but occasionally others like Jack Smith, Jonas Mekas, The Living Theatre's Julian Beck and Judith Malina, and The Fugs's Ed Sanders—the minimal action of the film becomes engrossing and affecting. The black and white silent footage was edited by Taylor Mead between 1979 and 82, working from the director's notes and memory. Mead's added score, plundered from cool jazz, honkytonk, ragtime and pop records, perfectly underlines the film's many changing moods and atmospheres.

EL CINE QUEMA: THE FILMS OF RAYMUNDO GLEYZER

MARCH 1 - 2

Last seen on May 27, 1976, Raymundo Gleyzer was an insurgent documentarian who, in collaboration with his wife Juana Sapire and itinerant collective Cine de la Base, used clandestine filmmaking to challenge capitalism during his native Argentina's decline into fascism. Gleyzer was among the 30,000 people disappeared by the military junta that would rule Argentina until 1983, leaving behind two feature-length films and a litany of polemical shorts.

While Gleyzer's filmic influences included Glauber Rocha, Nelson Pereira dos Santos, and Joris Ivens, he also sought to sidestep the glories associated with auteur filmmaking. Beyond the mainstream Argentine film industry, Cine de la Base strove to make films for the *compañeros* in the fields and factories, taking the films on tour to poor neighborhoods, laborer communities and peasant enclaves.

Friday, March 1 at 6pm DEEP DIVE: THIRD CINEMA

Writer and programmer Steve Macfarlane will join Lightbox for a discussion about political cinema in Latin America parallel to the films of Raymundo Gleyzer and Cine de la Base, including situating them in relation to (and apart from) better-known works of "Third Cinema" as defined by Gleyzer's fellow Argentinean filmmakers Fernando Solanas and Octavio Gettino (*The Hour of the Furnaces*). FREE ADMISSION

Friday, March 1 at 7pm THE LAND BURNS / LA TIERRA QUEMA

Raymundo Gleyzer, 1964, 16mm, 12 min., Spanish w/ English subtitles

Introduced by Steve Macfarlane and Juana Sapire

Made at a time when 2% of Brazil's population owned 80% of its arable land, *The Land Burns* was the first in Gleyzer's intended sequence of radical dossiers of exploitation across Latin America.

POTTERY MAKERS / CERAMICEROS DE TRAS LA SIERRA

Raymundo Gleyzer, 1966, 16mm-to-digital, 25 min., Spanish w/ English subtitles

Collectively made in the Cordoba province, *Ceramiceros* profiles a handful

of different pottery-makers who sell their work to visiting tourists—but the main character is Alcira López de López, taking care to bring awareness to the role played by women both in earning money and maintaining home life.

MEXICO, THE FROZEN REVOLUTION / MÉXICO, LA REVOLUCIÓN CONGELADA

Raymundo Gleyzer, 1973, 16mm, 65 min., Spanish w/ English subtitles

Clandestinely made, *The Frozen Revolution* diagnoses the relationship between Mexico's ruling PRI (Institutional Revolutionary Party) and the revolution of 1910. Archival footage of Pancho Villa and Emiliano Zapata feasting in landowner mansions is juxtaposed with the gaudy spectacle of CIA-backed PRI candidate Luis Echeverría's presidential campaign, whereby untenable promises are made to illiterate campesinos across the country half a century later.

Widely heralded as Gleyzer's nonfiction masterpiece, *Mexico's* ultimate symbol of PRI hypocrisy is in the Tlatelolco Massacre just days before the 1968 Mexico City Olympics, wherein military police killed over 400 demonstrators – a decision which got the film banned in Argentina and Gleyzer declared persona non grata in Mexico thereafter.

Print courtesy of the New York Public Library for the Performing Arts.

Saturday, March 2 at 5pm IT HAPPENED IN HUALFIN / OCURRIDO EN HUALFIN

Raymundo Gleyzer & Jorge Prelorán, 1965, 16mm-to-digital, 50 min., Spanish w/ English subtitles

It Happened in Hualfin adopts a tripartite approach to diagnose the poverty suffered by the Figueroa family, cane-cutters and potters in Argentina's northwestern Catamarca province. The Figueroas describe harsh working conditions and express their hopes of breaking the poverty cycle, while their misery is testament to the contortion of big-government populism, embodied by a loom given to the family by Eva Péron during a publicity visit in the 1950s, then taken back after the Peróns went into exile.

SWIFT

Raymundo Gleyzer, 1971, 16mm-to-digital, 12 min., Spanish w/ English subtitles

By the early 1970s, paramilitary terrorism resulted in the emboldening of different antifascist groups, including the Peronist Montoneros, the Revolutionary Armed Forces (FAR), and the People's Revolutionary Army (ERP). Violence between militants and popular parties inevitably increased. *Swift* documents the kidnapping of Stanley Sylvester, both an English diplomat and manager of a meat processing factory, which resulted in a better deal for employees.

THE A.A.A. ARE THE ARMED FORCES / LAS A.A.A. SON LAS TRES ARMAS

Jorge Denti & Cine de la Base (in exile), 1979, 16mm-to-digital, 50 min., Spanish w/ English subtitles

Cine de la Base's response to Gleyzer's disappearance, and the culmination of its efforts to alert international audiences to the chokehold of fascism within Argentina. Jorge Denti and other exiled *compañeros* structured the film around militant activist and writer Rodolfo Walsh's "Open Letter From a Writer to the Military Junta," published after the

1976 murder of his daughter Vicki at the hands of the Triple A (and which would cost Walsh himself his life shortly thereafter). Utterly sui generis, the film combines noirish reenactment scenes with an essayistic documentary survey of Argentina's slow decline into fascism, a secret history told from the perspective of the displaced militant Left.

Saturday, March 2 at 8pm THEY KILL ME IF I WORK, AND I DON'T WORK, THEY KILL ME / ME MATAN SI NO TRABAJO Y SI TRABAJO ME MATAN

Raymundo Gleyzer, 1974, 16mm-to-digital, 20 min., Spanish w/ English subtitles

They Kill Me is a white-hot exposé of toxic working conditions at the INSUD metallurgical factory in the partido of La Matanza, just outside Buenos Aires. Gleyzer and his crew sit with workers while they recount workplace abuses and sing darkly comic songs around the communal pot. The poisoning suffered by the workers propels them towards a bitter and ultimately successful strike.

THE TRAITORS / LOS TRAIADORES

Raymundo Gleyzer, 1973, 16mm-to-digital, 105 min., Spanish w/ English subtitles

Gleyzer's sole fiction film is at once a genre thriller, a searing condemnation of the United States' interference in Southern Cone politics, and dark foreshadowing of the CIA-backed coup that would lead to his own murder. *The Traitors* follows a corrupt trade unionist named Barrera (Víctor Proncet) who stages his own kidnapping to win an election—a composite of multiple labor leaders, including one, José Ignacio Rucci, who was assassinated while the film was in production.

El Cine Quema is supported by the Christian R. and Mary F. Lindback Foundation.

SPECIAL ENGAGEMENTS



Friday, February 8 at 7pm

ORG

Fernando Birri, Italy/Argentina, 1967-1979, 177 min., Italian w/ English subtitles

Based on the same ancient Indian legend as Thomas Mann's story "The Transposed Heads," Fernando Birri's *ORG* is a monstrous, nearly three-hour long film that's rarely been screened since it premiered at the 1979 Venice Film Festival. Ever since his debut *Tire Dié*, the late director has been a key figure in Latin American cinema. *ORG* was the result of his experience of exile in Italy: "The film is a nightmare with closed eyes because it counts among the most terrible moments of my life, my second exile, which lasted a very long time." But above all, *ORG* is an experiment in perception that features over 26,000 cuts and some 700 audio tracks.

Thursday, February 14 at 7pm

THE HONEYMOON KILLERS

Leonard Kastle, US, 1969, 107 min.

VALENTINE'S DAY BYOB SCREENING

Sullen, lonely, and desperate for affection, Martha Beck (Shirley Stoler) joins Aunt Carrie's Friendship Club and strikes up a correspondence with Ray Fernandez (Tony Lo Bianco), a charismatic smooth talker. He could be the man of her dreams—or a degenerate con artist. Based on a shocking true story and shot in documentary-style black and white by the confident and inspired Leonard Kastle in what would be his only foray into filmmaking, *The Honeymoon Killers* is a stark portrayal of the desperate lengths to which a lonely heart will go to find true love.

Friday, February 15 at 6pm

NIGHT WITH NUNS

Lightbox Film Center and The Fabric Workshop and Museum are pleased to host *Night with Nuns*. Providing a glimpse into the life of devotion, the films in this program were selected as a companion to themes addressed in *Suzanne Bocanegra: Poorly Watched Girls*. Complimentary religious-themed beer will be served between the two screenings (ID required).

IDA

Paweł Pawlikowski, Poland/Denmark/France/UK, 2014, 82 min., Polish & French w/ English subtitles

18-year-old orphan Anna (Agata Trzebuchowska) is preparing to become a nun when the Mother Superior insists she first visit her sole living relative. She soon finds herself in the presence of her aunt Wanda (Agata Kulesza), a cynical Communist Party insider, who shocks her with the declaration that her real name is Ida and her Jewish parents were murdered during the Nazi occupation. This revelation triggers a heart-wrenching journey into the family's country house and repressed secrets from the past—both the haunting legacy of the Holocaust and the realities of postwar Communism.

Introduction by Suzanne Bocanegra

Followed by:

BLACK NARCISSUS

Michael Powell & Emeric Pressburger, UK, 1947, 111 min.

This Powell and Pressburger classic is set in a community of nuns living in the Himalayas. Their spiritual aims are hampered by the arrival of a beautiful native girl and a young general. As the two elope together, the nuns are left attributing blame to one another and, when a young child dies in their care, tensions begin to rise.

Suzanne Bocanegra: Poorly Watched Girls is on view at the *Fabric Workshop and Museum* until *February 17*. More information at fabricworkshopandmuseum.org/exhibitions

Support for *Suzanne Bocanegra: Poorly Watched Girls* is provided by the *Coby Foundation, Ltd.*; the *Andy Warhol Foundation for the Visual Arts*; the *Joy of Giving Something, Inc.*; the *National Endowment for the Arts*; *Maja Paumgarten* and *John Parker*; *Katie Adams Schaeffer* and *Tony Schaeffer*; and *Henry S. McNeil*.



SPECIAL ENGAGEMENTS

Thursday, February 28 at 7pm

THE TASK

Leigh Ledare, US, 2017, 120 min.

The conceit is simple: Twenty-eight strangers share a room on day three of a Group Relations Conference. They discuss their emergent interpersonal dynamics while a film crew documents them. Waves of hostility, humor, suspicion, and pain shake the group as the identities and histories of the participants are uncovered in real time. The film reveals the contingency of group dynamics on interpersonal difference—in age, gender, sexuality, race, class, ability, personality—creating a captivating, and at times unsettling microcosm of a society attempting to communicate.

This screening of *The Task* is presented in conjunction with *Authority, Emotion, and Exclusion*, a film series and Group Relations Conference (the same kind of event depicted in *The Task*). The Conference will occur Jan. 26-27. More information can be found at authorityemotionexclusion.com.

Saturday, March 9 at 8pm

JANDEK - IN CONCERT

Jandek is the musical project of Corwood Industries, a record label that operates out of Houston, Texas. Since 1978, Jandek/Corwood Industries has independently released over 100 albums/DVDs of unusual, often emotionally dissolute folk, rock, and blues songs without ever granting an interview or providing any biographical information. Jandek often plays a highly idiosyncratic and frequently atonal form of folk, rock, punk, country, classical and blues music, at times using an open and unconventional chord structure. The name "Jandek" is most commonly used to refer specifically to the project and not an individual.

Presented by Cavum Soni and Clavius Productions

\$ 20 GENERAL ADMISSION
\$ 15 STUDENTS & MEMBERS

Thursday, March 21 at 7pm

SPRING NIGHT, SUMMER NIGHT

Joseph L. Anderson, US, 1967, 84 min.

J.L. Anderson's haunted Appalachian romance occupies a proud place alongside such similarly hand-crafted, off-the-grid American independent films as *Carnival of Souls*, *The Exiles*, *Night of the Living Dead*, and *Wanda*. Made in coal-mining country in southeastern Ohio with local amateur actors, the film is carefully observed and beautifully and lovingly realized. *Spring Night, Summer Night* has had an extremely checkered history, including a release in a version crudely recut for the exploitation market with the title *Miss Jessica Is Pregnant*. The restored version screening here is Anderson's original cut, ready to take its place, finally, among the pantheon of American independent cinema.

A Restoration and Reconstruction Project of Cinema Preservation Alliance by Peter Conheim and Ross Lipman. Produced by Nicolas Winding Refn.



Friday, March 29 at 7pm

DRAGNET GIRL

Yasujiro Ozu, Japan, 1933, 100 min., silent

LIVE SCORE BY COUPLER

The great Japanese filmmaker Yasujiro Ozu is best known for the stately, meditative domestic dramas he made after World War II. But during his first decade at Shochiku studios, he put out a trio of precisely shot and edited silent crime films about the hopes, dreams and loves of smalltime crooks. This formally accomplished and psychologically complex gangster tale pivots on the growing attraction between Joji, a hardened career criminal, and Kazuko, the sweet-natured older sister of a newly initiated hoodlum—a relationship that provokes the jealousy of Joji's otherwise patient moll, Tokiko. With effortlessly cool performances and visual inventiveness, *Dragnet Girl* is a bravura work from Yasujiro Ozu.

Coupler is less a band than a creative organization. Founded in 2011 by Lambchop veteran Ryan Norris, the project is an exercise in mutual cooperation of creative individuals and is an exploration of the intersections of man and machine, live and recorded, composed and improvised, stasis and flux. Their latest release, *Gifts from the Ebb Tide*, sits at the center of several records that were gestating concurrently and shares DNA with each of them: HeCTA's *The Diet*, Lambchop's *FLOTUS* and Coupler's *Blue Room Sessions*.

LOUIS BLUVER'S ARTHOUSE REVISITED

Saturday, February 9 at 7pm

SENSO

Luchino Visconti, Italy, 1954, 123 min., Italian & German w/ English subtitles

Against the backdrop of the Italian-Austrian war of unification, troubled Countess Livia Serpieri (Alida Valli) betrays her country for the love of Austrian rogue Franz Mahler (Farley Granger). As her resources dwindle, Livia realizes that their love might not be as pure as she thought. Visconti's historical work—his first in color—is dynamically coordinated to convey emotion, with pivotal scenes underscored by Bruckner's 7th Symphony. New subtitles incorporate dialogue written by Tennessee Williams and Paul Bowles for the English-language version, *The Wanton Contessa*.

Restored by Studiocanal, Centro Sperimentale di Cinematografia-Cineteca Nazionale, and Cineteca di Bologna at L'Immagine Ritrovata. Restoration funding provided by Gucci, The Film Foundation, and Comitato Italia 150. A Rialto Pictures release.

Friday, March 15 at 7pm

I AM CUBA (SOY CUBA)

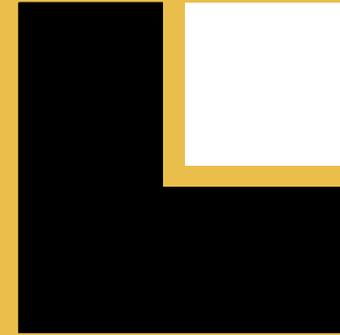
Mikhail Kalatozov, Cuba/USSR, 1964, 141 min., Spanish, English & Russian w/ English subtitles

Produced by Mosfilm and ICAIC, this film started production only a week after the Cuban Missile Crisis, inspired both by Sergei Eisenstein's propaganda masterpiece *Potemkin* and Jean-Luc Godard's freewheeling *Breathless*. *I Am Cuba* turned out to be something quite unique—a wildly schizophrenic celebration of Communist kitsch, mixing Slavic solemnity with Latin sensuality. The plot, or rather plots, feverishly explore the seductive, decadent (and marvelously photogenic) world of Batista's Cuba.

Urusevsky's acrobatic camera achieves gravity-defying angles as it glides effortlessly through long continuous shots. But *I Am Cuba* also succeeds in exploring the innermost feelings of the characters and their often desperate situations. Mikhail Kalatozov's mobile, hallucinatory film was initially rejected by both Cuban and Soviet officials for excessive naiveté and an insufficiently revolutionary spirit, and went largely disregarded and almost unknown for nearly 30 years.

Milestone Film & Video's 4K restoration from the original Gosfilmofond 35mm interpositive and mag tracks was done at Metropolis Post with Jason Crump (colorist) and Ian Bostick (restoration artist). 4K scan by Colorlab, Rockville, MD.

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FAMILY MATINEES



Saturday, February 9 at 2pm

LABYRINTH

Jim Henson, USA, 1986, 101 min., PG

In this 1986 musical fantasy film directed by Jim Henson, executive-produced by George Lucas, and based upon conceptual designs by Brian Froud, we are swept up by the story that follows Sarah (Jennifer Connelly), a teenager with a very vivid imagination. When her father (Christopher Malcolm) and stepmother (Shelley Thompson) go out and leave her to babysit her stepbrother, Toby (Toby Froud), she is so annoyed with his continuous crying that she wishes the goblins would take him away. Which they do, and Sarah must solve the Goblin King's (David Bowie) labyrinth before midnight or else Toby will become a goblin.

Saturday, March 16 at 2pm

SHAUN THE SHEEP

Mark Burton & Richard Starzak, USA, 2015, 85 min., PG

Shaun the Sheep, the delightful character of Aardman Animation's *Wallace and Gromit* series' fame, decides to take the day off and have some fun, but he gets a little more action than he bargained for. A mix-up with the Farmer, a caravan and a very steep hill lead the flock to the Big City and it's up to Shaun to shepherd everyone safely to the green grass of home.

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IN COLLABORATION

Tuesday, February 12 at 7pm

SCRIBE VIDEO CENTER PRODUCERS' FORUM CRIME + PUNISHMENT

Stephen Maing, 2018, 112 min.

DIRECTOR STEPHEN MAING IN
PERSON

Amidst a landmark class-action lawsuit over illegal policing quotas, *Crime + Punishment* chronicles the real lives and struggles of a group of Black and Latino whistleblower cops and the young minorities they are pressured to arrest in New York City.

Preceded by:

SOCIAL SIDE

Taj Bland and Avery Broughton, 2015, 10:15 min.

Thursday, February 21 at 7pm

NO MUD, NO LOTUS BAMAKO

Abderrahmane Sissako, Mali/France/US, 2006, 35mm, 115 min., French & Bambara w/ English subtitles

Bamako is a narrative film centered around a tribunal between ordinary Africans and the representatives of the international financial institutions that supposedly exist to eradicate poverty. The plaintiffs are the people of Africa; the defendants, charged with worsening the economic plight of the continent, are the World Bank and the IMF. To staff the tribunal in *Bamako*, Sissako sought out real judges and lawyers, whom he armed with extensive research material. He also assembled a cross section of witnesses, all appearing as themselves. Once the cameras were rolling, he allowed the improvised arguments to unfold without interruption.

Presented in conjunction with *No Mud, No Lotus*, a series of screenings in collaboration with Louverture Films

that seeks to generate discussions about cinema as a strategy of complexity and plurality and as a resistance to constructed realities. *No Mud, No Lotus*, the inaugural project of the Social Justice and Arts Integration Initiative at the University of Pennsylvania School of Social Policy & Practice, is produced by Slought and presented in partnership with the School of Social Policy & Practice, the Cinema & Media Studies Program, and the Center for Africana Studies in the School of Arts and Sciences at the University of Pennsylvania.

For more information: philajustice.org

FREE ADMISSION

Tuesdays: February 19, March 12, April 9,
May 21, and June 18 at 7pm

TUESDAYS WITH TONY

Lightbox, in partnership with the Institute of Contemporary Art, University of Pennsylvania, is pleased to present a series of free screenings in conjunction with *Introducing Tony Conrad: A Retrospective*, on view from February 1 to August 11 at ICA. Details about the screenings at Lightboxfilmcenter.org.

Throughout his six-decade-long career, Tony Conrad forged his own path through numerous artistic movements, from Fluxus to the Pictures Generation, and beyond. Although best known for his pioneering contributions to both minimal music and structural film in the 1960s, Conrad helped to define a vast range of culture through his work, touching on everything from rock music and public television. *Introducing Tony Conrad: A Retrospective*, the first large-scale museum survey devoted to artworks Conrad presented in museum and gallery settings, is part of an ongoing reappraisal of his creative life.

WOLF HUMANITIES FORUM

The Wolf Humanities Center and the Cinema and Media Studies Program at the University of Pennsylvania present this film series titled *Working Through Matter: A Film Series on the Politics and Aesthetics of Material Remains*.

Wednesday, February 6 at 7pm

GREY GARDENS

Albert Maysles, David Maysles, Ellen Hovde & Muffie Meyer, 1975, 95 min.

Wednesday, February 13 at 7pm

THE GLEANERS AND I (LES GLANEURS ET LA GLANEUSE)

Agnès Varda, 2000, 82 min.

Wednesday, February 20 at 7pm

NOSTALGIA FOR THE LIGHT (NOSTALGIA DE LA LUZ)

Patricio Guzmán, 2010, 90 min.

FREE ADMISSION

Friday, February 22

EXHUMED FILMS

Join cult movie cooperative Exhumed Films for a to-be-announced double feature of classic genre cinema!

Saturday, March 16 & Sunday, March 17

ISRAELI FILM FESTIVAL

Now in its 22nd year, IFF aims to enrich the American vision of Israeli culture and society through film. Each season, a slate of feature films and documentaries are selected to provide a diverse and impartial reflection of Israel.

Sunday, March 17

WOMEN'S FILM FESTIVAL

Now in its fifth year, The Women's Film Festival in Philadelphia has successfully celebrated women in the film and entertainment industry. All films are created by, for, or about women and curated to highlight laughs, shivers, tears, affection, and everything in between.

Tuesday, March 26 – Thursday, March 28

PENN BIOETHICS FILM FESTIVAL

This year's Bioethics Film Festival will explore different kinds of hospitals, the kinds of issues that they raise, and will include screenings of *MASH*, *The Hospital*, and *One Flew Over the Cuckoo's Nest*. As usual, there will be brilliant panels and good food.

For the first time, the Cinema Studies Department will cosponsor the festival with the Medical Ethics and Health Policy Department.

FREE ADMISSION

January 7 – March 22

DA VINCI ART ALLIANCE LENS ON LATIN AMERICA

Juried by David Acosta, *Casa de Duende*

An art exhibition of innovative, experimental, and radical photography inspired by themes emerging from Latin America during the '60s and '70s—a time of profound cultural and political change.

Opening Reception:

Tuesday, January 8 at 6pm

SUPPORT LIGHTBOX FILM CENTER

As the public arts program of a non-profit institution, Lightbox relies on the generous support of its members, donors, and funding partners.

BECOME A MEMBER TODAY

When you join our independent, nonprofit theater, you gain access to hundreds of events each year, ranging from film screenings and live performances to artist talks and receptions. You engage with a passionate community of cinephiles, celebrating the projected image as a framework for diverse ideas and perspectives. And you have the reward of knowing that at a challenging moment for arts funding you've invested in our innovative programming, making it accessible to audiences now and in the future.

To join, visit lightboxfilmcenter.org/become-a-member

Thank you to David Haas for supporting Lightbox Film Center at the Avant-Garde membership level.

BECOME A SUPPORTER

Every year Lightbox Film Center curates upwards of 125 film and video art programs, numerous partner series, and many special events. We can't do it without you.

To support Lightbox, visit lightboxfilmcenter.org/donate

Thank you to Louis Bluver for his continued support of the Arthouse Revisited series.

ACADEMIC PARTNERS

Philadelphia-area schools can join our Academic Partnership program, providing an interactive film education for students across the region. For more information, email Joe Ehrman-Dupre, Programs Development Manager, at josephed@ihphilly.org.

Thank you to the Cinema Studies and Romance Languages Departments at University of Pennsylvania and the Westphal College of Media Arts & Design at Drexel University for joining as Academic Partners.

Lightbox Film Center is supported by the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency; the Philadelphia Cultural Fund; the Joseph Robert Foundation; the Christian R. and Mary F. Lindback Foundation and Republic Bank.



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FEBRUARY

Friday, February 1 at 7pm

À propos de Nice; Senseless; Taris & Chumlum
p. 3

Saturday, February 2 at 2pm

Zero for Conduct & The Flower Thief
p. 4

Saturday, February 2 at 5pm

L'Atalante
p. 4

Saturday, February 2 at 8pm

The Queen of Sheba Meets Atom Man
p. 4

Wednesday, February 6 at 7pm

Grey Gardens
p. 16

Friday, February 8 at 7pm

ORG
p. 7

Saturday, February 9 at 2pm

Labyrinth
p. 13

Saturday, February 9 at 7pm

Senso
p. 11

Tuesday, February 12 at 7pm

Crime + Punishment
p. 15

Wednesday, February 13 at 7pm

The Gleaners and I (Les Glaneurs Et La Glaneuse)
p. 16

Thursday, February 14 at 7pm

The Honeymoon Killers
p. 7

Friday, February 15 at 6pm

Night with Nuns
p. 8

Tuesday, February 19 at 7pm

Tuesdays with Tony
p. 15

Wednesday, February 20 at 7pm

Nostalgia For The Light (Nostalgia De La Luz)
p. 16

Thursday, February 21 at 7pm

Bamako
p. 15

Friday, February 22

Exhumed Films
p. 16

Thursday, February 28 at 7pm

The Task
p. 9

MARCH

Friday, March 1 at 6pm

Deep Dive: Third Cinema
p. 5

Friday, March 1 at 7pm

The Land Burns / La Tierra Quema; Pottery Makers / Ceramiqueros de Tras la Sierra & Mexico, the Frozen Revolution / México, la Revolución Congelada
p. 5

Saturday, March 2 at 5pm

It Happened in Hualfin / Ocurrído en Hualfin; Swift; The A.A.A. are the Armed Forces / Las A.A.A. son las Tres Armas
p. 6

Saturday, March 2 at 8pm

They Kill Me If I Work, And I Don't Work, They Kill Me / Me Matan Si No Trabajo Y Si Trabajo Me Matan & The Traitors / Los Traidores
p. 6

Saturday March 9 at 7pm

Jandek - In Concert
p. 9

Tuesday, March 12 at 7pm

Tuesdays with Tony
p. 15

Friday, March 15 at 7pm

I am Cuba (Soy Cuba)
p. 11

Saturday, March 16 at 2pm

Shaun the Sheep
p. 13

Saturday, March 16 & Sunday, March 17

Israeli Film Festival
p. 16

Sunday, March 17

Women's Film Festival
p. 16

Thursday, March 21 at 7pm

Spring Night, Summer Night
p. 9

Tuesday, March 26 - Thursday, March 28

Penn Bioethics Film Festival
p. 16

Friday, March 29 at 7pm

Dragnet Girl
p. 10

STAFF

Sarah Christy
Director of Programs & Events

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Chief Curator

Patrick DiGiacomo
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Robert E. Cargni
Theater & Galleries Manager

Joseph Ehrman-Dupre
Programs Development Manager

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Technical Manager

Sarah Mueller
Conference Center & Events Manager

Julio Perez Jr.
Graphic Designer

Kira Williams
Marketing Coordinator

WELCOME TO LIGHTBOX FILM CENTER

TICKETS

- Advanced tickets can be purchased online at www.lightboxfilmcenter.org for most listed films and events.
- Tickets can be purchased at the Box Office, which is open Tuesday - Saturday from 12 to 8pm and at other select times. Phone: 215.895.6590
- Unless noted, tickets prices for Lightbox Film Center films are \$10 for General Admission, \$8 for seniors and students. Ticket prices for Family Matinees are \$5 and children under the age of 2 are free.
- Lightbox Film Center Members and IHP Residents enjoy free admission to most films.



Cover Image:

Friday, February 8 at 7pm

ORG

GETTING HERE

Lightbox Film Center is located in International House Philadelphia at 3701 Chestnut Street in the heart of University City. It is easily reached by public transportation or car. Metered street parking is available on Chestnut and nearby streets. Discounted parking for IHP guests is available at the Sheraton University City parking garage, 3549 Chestnut Street. Bring your parking receipt to the IHP Front Desk or Box Office for a validation stamp to receive a \$2.00 discount on the regular parking rates at the Sheraton garage, which is open 24 hours.

GENERAL INFORMATION

- Call 215.387.5125, email info@ihphilly.org or visit www.ihousephilly.org
- To rent IHP's Ibrahim Theater for a film screening or special event: 215.387.2275 or email events@ihphilly.org



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FOR MORE INFORMATION ON OUR FILMS AND UPCOMING EVENTS VISIT:
WWW.LIGHTBOXFILMCENTER.ORG



Lightbox
Film
Center

3701 Chestnut Street, Philadelphia, PA 19104

Lightbox Film Center is Philadelphia's premier exhibitor of film and moving image art. The signature arts program of International House Philadelphia, an independent nonprofit organization, Lightbox presents an unparalleled slate of repertory, nonfiction, experimental and international cinema. Beyond the traditional movie theater experience, Lightbox delivers enriching film programs with artist talks, live music and other multidisciplinary programs.

**WWW.LIGHTBOXFILMCENTER.ORG
1-215-387-5125**