

GREATER NEW YORK CINEMA

May 20 - May 24

Ben Coonley

Pre-Show Slides for Greater New Yorkers, 2010 (PowerPoint, duration variable)

On continuous view.

Sardonic and no-brow, Ben Coonley's videos and performances use consumer-level technology to overturn everyday conventions of media culture and tweak avant-garde histories. As a prelude to the many screenings that will take place in the Greater New York Cinema over the next several months, his *Pre-Show Slides for Greater New Yorkers* will be on continuous view in the theater for the exhibition's opening week. A prankish riff on a marginal idiom—the advertisements, trivia, and related ephemera shown in multiplexes before movie trailers—Coonley's slides underscore the transformation of the room into a specifically cinematic space.

May 27 - May 31

Garrett Scott and Ian Olds

Occupation: Dreamland, 2005 (video, 78 mins)

Screened daily at 3pm.

In early 2004, filmmakers Garrett Scott and Ian Olds lived amongst the members of the Army's 82nd Airborne Division on the outskirts of Falluja, mere weeks prior to the killing of Blackwater security guards by local Iraqi insurgents, events which led to the siege and effective destruction of the city by coalition forces. The tense, atmospheric and humanizing portrait of the contemporary American military fighter provided by *Occupation: Dreamland* works as a retrospective prelude to this historical turning point. Scott and Olds capture the lives and work of soldiers in moments unseen by conventional media reports. Young men stave off boredom in the barracks, engage in debates about the war, raid civilian houses, and sit on long watches through the burning nights. Though it eschews both activist polemic and support-our-troops boosterism, *Occupation: Dreamland* demonstrates the political necessity behind observing the human scale of 21st-century warfare. As one soldier puts it: "People want that steak, but they don't want to know how that cow gets butchered."

June 3 - June 7

Matt Wolf

Wild Combination: A Portrait of Arthur Russell, 2008 (video, 71 mins)

Screened daily at 3pm. Conversation with the artist and Ed Halter following Saturday, June 5 screening.

Both tender and sharp, Matt Wolf's love letter to a lost visionary chronicles the all-too-brief life of musician Arthur Russell, whose work stretched from avant-garde composition to seminal disco tracks. Once an acne-scarred teenage cellist from Oscaloosa, Iowa, Russell emerged as a key figure in New York's vital downtown universe of the 70s and 80s, moving between post-60s Buddhist enclaves, punk clubs, alternative spaces, and the now-legendary dance floors of Paradise Garage and The Loft until his death from AIDS at age 40 in 1992. Weaving together interviews with Russell's lover Tom Lee as well as family, friends and contemporary admirers, *Wild Combination* paints a vivid picture of the artist's inner and outer life, despite the scant visual record of his performances. Suffused with Russell's music throughout, the film becomes not simply an engrossing biography but an act of cultural memory, arguing for the necessity of new generations of queer artists to rediscover and care for their own ancestors.

June 10 - June 14

Michael Robinson

Selection of recent work.

Screened daily at 3pm. Conversation with the artist and Thomas Beard following Saturday, June 12 screening

Michael Robinson has created a body of film and video work that combines the formal vocabulary of avant-garde cinema with evocative appropriations of late 20th-century media

artifacts, blending these materials into distinctively uncanny experiences, structured with the soft seductions of a pop song. Videogame environments and Catholic liturgy, the anodyne aesthetics of *National Geographic* and a histrionic scene from *Little House on the Prairie* flow together to explore the contours of collective memory through a poetics of devotion and loss. To be screened: *You Don't Bring Me Flowers* (2005, 16mm, 8 mins), *And We All Shine On* (2006, 16mm, 7 mins), *The General Returns from One Place to Another* (2006, 16mm/video, 11 mins), *Light Is Waiting* (2007, video, 11 mins), *Victory Over the Sun* (2007, 16mm, 13 mins), *All Through the Night* (2008, video, 4 mins), *Hold Me Now* (2008, video, 5 mins), *If There Be Thorns* (2009, 16mm/video, 13 mins).

June 17 - June 21

Wynne Greenwood and K8 Hardy + Elisabeth Subrin

Wynne Greenwood and K8 Hardy, *New Report*, 2005 (video, 12 mins)

Wynne Greenwood and K8 Hardy, *New Report Artist Unknown*, 2006 (video, 17 mins)

Elisabeth Subrin, *Shulie*, 1997 (Super-8/video, 37 mins)

Screened daily at 3pm. Conversation with Hardy and Subrin following Saturday, June 19 screening.

In *New Report* and *New Report Artist Unknown*, Wynne Greenwood and K8 Hardy perform as "Henry Stein-Acker-Hill" and "Henry Irigaray," newscasters for WKRH, an imagined feminist TV station whose tagline is "PREGNANT w/ INFORMATION." Parodying 24-hour news channels—imagine NY1 hijacked by Monique Wittig—Greenwood and Hardy tackle issues pertaining to women's art, on location from an artist's bedroom, a burning bra protest in downtown Brooklyn, and the "feminist herstory and cultural archives." For the Greater New York Cinema, Greenwood and Hardy's tapes are paired with Elisabeth Subrin's *Shulie*, a shot-for-shot remake of an almost unknown 1967 student documentary of Shulamith Firestone. The original film depicts Firestone as an undergraduate at the Art Institute of Chicago, years before she became a radical feminist icon and author of the manifesto *The Dialectic of Sex: The Case for Feminist Revolution*. With actors in the 1990s mimicking the look and feel of the 1960s, *Shulie* becomes a meditation on historical memory, generational change, documentary, political progress and the nature of time itself, presaging themes explored in Subrin's installation *Lost Tribes and Promised Lands*, on view in Greater New York. Though they employ completely different formal strategies, both the *New Report* series and *Shulie* grapple in complex and evocative ways with the historical legacy of feminism and what it means to the contemporary situation.

June 24 - June 28

So Yong Kim

Screenings of *In Between Days*, 2006 (video, 82 mins) at 3pm on Thursday, June 24; Saturday, June 26; and Monday, June 28.

Screenings of *Treeless Mountain*, 2008 (35mm, 89 mins) at 3pm on Friday, June 25 and Sunday, June 27.

With her first two features, So Yong Kim has emerged as a key figure of recent American independent cinema. Centering on an immigrant teenager, recently arrived from South Korea, her debut *In Between Days* is a nuanced study in the vagaries of adolescent desire and the emotional tenor of transitional states: at an age that is not quite adulthood, in a culture that is not quite one's own. *Treeless Mountain* turns an equally careful eye to its protagonists, two young children who are shuttled from relative to relative waiting for their absent mother to return, fashioning an unsentimental portrait of the private world they construct for themselves.

July 1 - July 5

Shana Moulton

Whispering Pines, 2002-2009 (video, 80 mins)

Screening daily at 3pm. Conversation with the artist following Saturday, July 3 screening.

Shana Moulton's ongoing video cycle *Whispering Pines*, which chronicles the fantastical misadventures of its blank-faced star Cynthia, is a serial narrative that defies easy

comparison, something of a one-woman *Twin Peaks*, or perhaps a Maya Deren psychodrama staged in Pee Wee's Playhouse. Sick with pastel plastics and cluttered with Enya-era New Agey home décor, her off-kilter chroma-keyed studio performances succeed at being both soul-crningly creepy and living-room-rave exuberant, channeling the spirit of 1987 in ways even Shirley MacLaine could never have predicted. Moulton constructs spaces quivering on the edge of ontological coherence, in which one woman's obsession with technologies of self-help and wellness warps the very fabric of reality.

July 8 - July 12

Jessie Stead

Foggy Mountains Breakdown More Than Non-Foggy Mountains, 2006 (Super-8/video, 59 mins)
Screening daily at 3pm. Conversation with the artist following Saturday, July 10 screening.

At first appearing to be a free association of diaristic text and image, Jessie Stead's structuralist road movie quickly reveals more hardcore pattern-making as it proceeds, offering up a strange brew of visual semi-sequiturs and totalizing editorial logic. Each segment in the piece contains different iterations of the same core elements, presented in repeated order: an image of a fire-burnt CD surrounded by golden-blond hair, a distorted voiceover, frenetic Super-8 footage shot on global peregrinations, and mutating abstractions paired with various renditions of bluegrass standard "Foggy Mountain Breakdown," finally concluding with a cryptic scrolling-text coda before the cycle reboots anew. Like Jon Moritsugu doing a Hollis Frampton cover, Stead's giddily *sui generis* film is, amongst other things, a cascade of killer solos, a funky exegesis, and a self-immolating essay—a breakdown in every sense of the word.

July 15 - July 19

Laura Poitras

Screenings of *My Country, My Country*, 2006 (video, 90 mins) at 3pm on Thursday, July 15; Saturday, July 17; and Monday, July 19.
Screenings of *The Oath*, 2010 (video, 96 mins) at 3pm on Friday, July 16 and Sunday, July 18.
Conversation with the artist following Saturday, July 17 screening of *My Country, My Country*.

Working in Iraq completely on her own, Laura Poitras began shooting *My Country My Country* in 2004, during the lead-up to the new government's first elections. The documentary follows Dr. Riyadh al-Adhath in his attempts to drum up Sunni electoral participation in the face of entrenched factionalism, not to mention the inherent absurdities of militarily enforced democracy. As the election nears, Poitras attends the spin zones of US briefings, sits in with military contractors as they purchase weaponry, and visits with an Iraqi family as booming shells explode around their home, each scene underscoring the ongoing struggles of everyday life during occupation. In *The Oath*, Poitras follows two past associates of Osama Bin Laden: Abu Jamal, his former bodyguard, and Jamal's brother-in-law Salim Hamdan, once Bin Laden's driver. Imprisoned and eventually released from Guantanamo, Hamdan declines to appear on screen, but the disconcertingly charming Jamal enthusiastically provides his arguments for jihad against the West—and may or may not still work for Al Qaeda. Keenly observational yet deeply engaged, Poitras's two features comprise the first parts of a projected trilogy dealing with the legacy of 9/11. Together they depict, on the level of individual experience, a global political crisis without easy answers.

July 22 - July 26

Lucy Raven

Back to the Wasted Future
Saturday, July 24 at 3:00pm

An illustrated talk by Lucy Raven about energy and entropy, via Lintong Sunlight Cow Community, the Terracotta soldiers, and the ghosts of Mao Zedong, Chiang Kai-shek, and Dr. Emmett Brown.

In Xi'an China, a small organization called the Institute for Circular Economy is turning shit into gold. Run by scientists and environmentalists in partnership with the government, the group implements biodiesel initiatives at local livestock farms that convert methane

emitted from cow manure into gas that can be used by the surrounding community as well as sold to the country's electrical grid. It's an idea dating back to the Great Leap Forward that the Institute is attempting to recycle for a new financial climate—not a circling so much as a doubling back—in the hopes of evincing a more enduring sense of progress through decomposition. Like her film *China Town*, currently on view as part of Greater New York 2010, this event continues Raven's project of finding a visual form for the evolving material relations of an emerging world economy.

July 29 – August 9

Jim Finn

Screenings of *Interkosmos*, 2006 (video, 71 mins) at 3pm on Thursday, July 29; Sunday, August 1; Friday, August 6; and Monday, August 9.

Screenings of *La Trinchera Luminosa del Presidente Gonzalo*, 2007 (video, 60 mins) at 3pm on Friday, July 30; Monday, August 2; and Saturday, August 7.

Screenings of *The Juche Idea*, 2008 (video, 62 mins) at 3pm on Saturday, July 31; Thursday, August 5; and Sunday, August 8.

Conversation with the artist following Saturday, August 7 screening of *La Trinchera*.

Jim Finn's feature trilogy functions both as a set of wry pastiches of imagined Communist projects and sincere ruminations on the loss of visionary utopianism, each presenting itself as an artifact from a different socialist moment. *Interkosmos* celebrates the exploits of an international team of cosmonauts through the form of a lo-fi East German documentary musical, while *La Trinchera Luminosa del Presidente Gonzalo* poses as a propaganda video shot in a Peruvian women's prison by its zealous population of Shining Path Maoists. Partially inspired by Kim Jong-il's real-life kidnapping of a South Korean director for the improvement of his regime's film industry, *The Juche Idea* uses Kim's own aesthetic theories to tell the story of a South Korean bio-artist on a purported "residency" in North Korea, where she creates artworks in honor of the Dear Leader like *The Tiny Dentures of Imperialism*. By employing the outdated rhetorics of collective change for comedic effect, Finn nonetheless seriously engages with the historical failure of socialist revolutions as Marx himself would have seen it—first as tragedy, now as farce.

August 12 - August 16

Lee Isaac Chung

Screenings of *Munyurangabo*, 2006 (97 mins) at 3pm on Thursday, August 12; Friday, August 13; Sunday, August 15; and Monday, August 16.

Screening of *Lucky Life*, 2010 (97 mins) at 3pm on Saturday, August 14.

Conversation with the artist and producer/co-writer Sam Anderson following Saturday, August 14 screening of *Lucky Life*.

A portrait of friendship and revenge told with an impressive emotional integrity, Lee Isaac Chung's debut feature *Munyurangabo* unfolds in the green countryside of rural Rwanda. The story begins with two teenaged friends, Sangwa, a Hutu, and Munyurangabo (or Ngabo), a Tutsi, stopping by Sangwa's family in the course of a trip. Despite joy at Sangwa's return, the aftermath of the country's genocidal civil war hangs in the air, and a machete hidden in Ngabo's bag indicates that the two young men have planned something more than a simple cross-country journey. Remarkably shot by the Brooklyn-based Chung in eleven days with nonprofessional actors, *Munyurangabo* delves with exacting precision into the long-term repercussions of violent conflict through the most understated details: the stiff way a father greets his son, the awkward interactions between members of former rival groups, the firm words of a young poet who looks with hope to the future. Chung will also present a screening of his new feature, *Lucky Life*, an elliptical tale set amongst a circle of post-collegiate American thirty-somethings, one of whom faces terminal cancer. Though taking place a world away from Chung's first film, his sophomore effort likewise presents a careful investigation of how tragedy and loss continue to reshape the experiences of the living.

August 19 - August 23

Margaret Brown

The Order of Myths, 2008 (video, 97 mins)

Screened daily at 3pm.

A portrait of the New South filmed in a keenly observational style, Margaret Brown's *The Order of Myths* chronicles the racially segregated Mardi Gras celebrations in Mobile, Alabama, which in 1703 was host to the first such festivities in America. By documenting the parallel milieus of the city's two carnivals and their rituals—baroque coronation ceremonies for the king and queen of Mardi Gras, elaborate paper mâché floats—Brown successfully evokes the complexities of race relations in a place where people find strength in their roots yet are haunted by history. Amidst the pageantry, traditions are cleaved to, yet not always reconciled with the legacies of violence and inequity that helped give rise to them, recalling, in the process, Faulkner's famous line: "The past is never dead. It's not even past."

August 26 - August 30

Ronald Bronstein

Frownland, 2007 (35mm, 106 mins)

Screened daily at 3pm. Conversation with the artist and Amy Taubin following Saturday, August 28 screening.

Shot on 16mm with a miniscule budget over a span of two years, Ronald Bronstein's arrestingly bleak *Frownland* focuses on one Keith Sontag, a stuttering, balding outer-borough schlub (played with uncomfortable veracity by Dore Mann) who scrapes together a life hawking coupon packages door-to-door for a shady organization claiming to be a multiple sclerosis charity. Chronically inarticulate, constantly shifting his weight from side to side, Sontag is a sweating mass of post-traumatic social ineptitude, repeatedly rejected by even those few individuals closest to him, like his abusive hipster roommate, Charles (Paul Grimstad), and his equally neurotic acquaintance Laura (Mary Wall). Filmed with grimy myopia in a stained palette of dark yellowish-browns, *Frownland* shuffles Sontag through his internal labyrinth of pain with a glowering anti-humanism on par with David Lynch's *Eraserhead* or Daniel Clowes's *Eightball*. There is little redemption in Bronstein's universe, save for the astonishing existence of *Frownland* itself, a brilliant character study whose unforgiving commitment to this noisome emotional stew is nothing less than a miracle in an age dominated by starry-eyed independent entertainments.

September 4 and 11

Andrew Lampert

Films and performances

Saturday, September 4 at 3pm and Saturday, September 11 at 4:15pm.

Despite—or perhaps because of—his training as an archivist, Andrew Lampert's films and performances undermine any expected reverence for the preservation and exhibition of media artifacts. "The projector and the screen and the projectionist and the audience are together far more integral to cinema than any film running through a projector in a booth behind the audience," Lampert has written, in a short statement on his practice. "Celluloid is not cinema, not even close." For Lampert, cinema is what happens right now, and he loves to tangle the lines between the documented and the live, creating sets of rules for each work that allow for improvisation and chance operations. As part of Greater New York Cinema, Lampert will present two afternoon events. For "Contracted Cinema" on September 4, Lampert will perform *Jacka Spades* (2009), his audio-visual record of a day of Super 8 filming in New York, presented back in real time, and the similarly peripatetic *Am I From Brooklyn?* (2010). On September 11th, "The Old World and This One, Too" will include Lampert's take on the dance film and portrait genres, as well as the premiere of a Super 8 double-projection with artist Fern Silva, who will perform with Lampert as the duo Double Trouble. In keeping with Lampert's events at Anthology Film Archives and beyond, both shows will include impromptu readings, odd bits of media ephemera, and door prizes to lucky audience members!

artists for whom the web is another part of pop culture. Documenting Mateik's restaging of Billie Jean King's 1973 defeat of Bobby Riggs in the infamous "Battle of the Sexes" tennis match, *Putting the Balls Away* reinterprets the feminist struggle of another era in light of a new transgender consciousness. Exhibiting a range of formal techniques and conceptual maneuvers, these six videos show how appropriation now speaks not only to the original source materials, but the larger circulation and dispersion of culture through emergent technologies.

October 7 - October 11

Redmond Entwistle and Tomonari Nishikawa

Selection of recent work by the artists.

Screened daily at 3pm. Conversation with the artists following Saturday, October 9 screening.

Tomonari Nishikawa, *Sketch Films #1-5*, 2005-2007 (Super-8mm, 15 mins)

Tomonari Nishikawa, *Tokyo - Ebisu*, 2010 (16mm, 5 mins)

Tomonari Nishikawa, *Shibuya - Tokyo*, 2010 (16mm, 5 mins)

A 21st-century city symphony constructed through meticulous single-frame shooting and in-camera editing, Tomonari Nishikawa's *Sketch Films* transform everyday elements of urban design—a neat grid of windows, the corner of a sign—into a kaleidoscopic spray of rapidly mutating geometries. Metropolitan landscapes are also the subject of his recent *Tokyo - Ebisu* and *Shibuya - Tokyo*, where, through an elaborate series of maskings and superimpositions, he continues to advance the formal possibilities of small-gauge abstraction.

Redmond Entwistle, *Monuments*, 2009 (16mm, 30 mins)

The artists Robert Smithson and Gordon Matta-Clark are revived from the dead and ejected from their makeshift mausoleums in New York by the forces of redevelopment. Led through New Jersey by a young Dan Graham, they debate their artistic positions with the 'non-actors' they encounter at the sites of their work in New Jersey.

In keeping with much of the science fiction writing that inspired Robert Smithson and his colleagues, *Monuments* is a voyage to the Lost World of New Jersey. Like 19th century adventurers, these artists reacted to the crisis in modernism by seeking out material at the margins, and New Jersey was the first and recurring figure of this margin.

Monuments re-enacts the narrative subtext of Post-Minimalism with some of the crude poetry of the American B-movie, drawing on the treatment of the figure in the landscape in North American cinema from sources as diverse as Fattie Arbuckle and Buster Keaton's 'two-reeler' films and John Ford's *Young Mr. Lincoln*.

Many of their early works were made in or engaged with the landscapes of New Jersey, and the film retraces Post-Minimalism's abiding interest in the relationship between New York and New Jersey. What at first seems to be a film about art history, becomes a portrait of the areas of New Jersey that were once the industrial belt of New York, and a second story emerges of the demise of industry in the region and the changing position of North America within a globalized economy. - LUX

October 15 - October 17

Redmond Entwistle

Paterson-Lodz, 2006 (16mm, 60 mins)

Performed at 3pm on Friday, October 15; Saturday, October 16; and Sunday, October 17.