

THE

FEMALE



GAZE

JULY 26–AUGUST 9



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Le Pont du Nord



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This year, Rachel Morrison made history as the first woman nominated for the Best Cinematography Oscar, for *Mudbound*, a triumph that also underscored the troubling issue of gender inequality in the film industry. Few jobs on a movie set have been as historically closed to women as that of cinematographer—the persistence of the term “cameraman” says it all. Despite this lack of representation, **trailblazing women have left their marks on the field through extraordinary artistry and profound vision.** As seen through their eyes, films by directors like Claire Denis, Jacques Rivette, Chantal Akerman, Ryan Coogler, and Lucrecia Martel are immeasurably richer, deeper, and more wondrous. Featuring in-person appearances, this international two-week series spotlights the amazing work of such accomplished female cinematographers as Agnès Godard, Natasha Braier, Kirsten Johnson, Joan Churchill, Maryse Alberti, Ellen Kuras, and Babette Mangolte, while also posing the question: is there such a thing as the “Female Gaze” at all?

Organized by Florence Almozini, Madeline Whittle, and Tyler Wilson

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MARYSE ALBERTI

CREED

Ryan Coogler, USA, 2015, 133m

The legend of Rocky lives on as Michael B. Jordan’s gutsy Adonis Johnson—son of Apollo Creed—sets out to prove he’s got what it takes to be the next champ, leaving his luxe L.A. life behind to train in the hard-knock gyms of Philadelphia with the Italian Stallion himself. After the breakout success of *Fruitvale Station*, director Ryan Coogler shows his facility for major budget spectacle, balancing a rousing underdog sports story with a poignant portrait of intergenerational friendship. Alberti’s virtuoso lensing astonishes in a dazzling four-and-a-half minute fight sequence that unfolds in one bruising, breathless take.

Thursday, August 2 1:30pm

Sunday, August 5 9:00pm

VELVET GOLDMINE

Todd Haynes, UK/USA, 1998, 35mm, 124m

The birth of Oscar Wilde; the staged death of a flamboyant rock star modeled closely after David Bowie; the delirious inebriation of London at the height of the glam era: Haynes’s discourse on celebrity culture is as sprawling and multi-tracked as his previous film, *Safe*, had been clinically restrained. Much of *Velvet Goldmine*, the story of a journalist who tries to reconstruct the sordid life story of the failed glam rock star he’d idolized as a young man, was shot in London, and the move gave Haynes a chance to abandon the cloister-like suburbs of his earlier films for a much more colorful, Dionysian milieu. Haynes and Alberti crafted one of the most visually thrilling music movies of the 1990s. An NYFF36 selection.

Sunday, July 29 8:30pm

Tuesday, August 7 4:15pm



Photo by Aquafilms/Kobal/REX/Shutterstock

BARBARA ALVAREZ

THE HEADLESS WOMAN

Lucrecia Martel, Argentina/France/Italy/Spain, 2008, 35mm, 87m

Alvarez imparts a restrained—and very strange—spatial texture to Lucrecia Martel’s excitingly splintered third feature, about a woman (a stunning María Onetto) in a state of phenomenological distress following a mysterious road accident. Martel’s rare gift for building social melodrama from sonic and spatial textures, behavioral nuances, and an unerringly brilliant sense of the joys, tensions, and endless reserves of suppressed emotion lurking within the familial structure is here pushed to another level of creative daring. An NYFF46 selection. 35mm print courtesy of UCLA Film & Television Archive.

Saturday, July 28 1:00pm



Photo by Diango Film/Kobal/REX/Shutterstock Photo by Diango Film/Kobal/REX/Shutterstock

AKIKO ASHIZAWA

TOKYO SONATA

Kiyoshi Kurosawa, Japan, 2008, 120m

What strange deceptions lurk beneath the placid veneer of the average Japanese family? Horror maestro Kiyoshi Kurosawa’s unexpected—but wholly rewarding—foray into family melodrama-cum-black comedy quivers with an undercurrent of dread as salaryman dad (Teruyuki Kagawa) loses his job and desperately attempts to maintain the illusion that he’s still employed; his grade-school son (Kai Inowaki) rebels by secretly taking (gasp!) piano lessons; and mom (Kyōko Koizumi) finds what she’s been looking for with her own kidnapper. Ashizawa’s elegant long shots toy with the meticulous framings of Ozu as Kurosawa guides the film through a series of increasingly audacious tonal shifts. An NYFF46 selection.

Tuesday, August 7 6:45pm



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DIANE BARATIER

THE ROMANCE OF ASTREA AND CELADON

Éric Rohmer, France, 2007, 109m

At the age of 88, Éric Rohmer bid adieu to cinema with this enchanting mythological idyll, which brims with all the vitality and freshness of youth. Frequent Rohmer cinematographer Baratier conjures a sun-dappled bucolic dream vision of fifth-century Gaul, where a beguiling fable of romantic misunderstanding plays out when a band of druids and nymphs intervene in the lovers’ quarrel between androgynously beautiful shepherd Celadon (Andy Gillet) and his jealous paramour Astrea (Stéphanie Crayencour). Introducing hitherto untapped themes of gender and sexual fluidity into his work, Rohmer crafts an exalted paean to love both spiritual and carnal. An NYFF45 selection.

Friday, August 3 2:00pm

Thursday, August 9 7:00pm



CÉLINE BOZON

LA FRANCE

Serge Bozon, France, 2007, 35mm, 102m

In the fall of 1917, as World War I rages, a lovelorn soldier’s wife (Sylvie Testud) disguises herself as a man and sets off for the front in search of her missing husband. Along the way, she meets up with a company of soldiers under the command of a gruff lieutenant (Pascal Greggory), who reluctantly allows Camille to join their ranks. From time to time, these surprisingly sensitive, introspective men break out an assortment of homemade instruments and perform original songs written for the film by Benjamin Esdraffo and the artist known as Fugu, styled after the American “sunshine pop” of The Beach Boys and The Mamas and the Papas. Exquisitely shot by Céline Bozon (the director’s sister), this unclassifiable hybrid of war movie and movie musical is truly unlike anything you’ve ever seen before. Print courtesy of the Institut Français.

Wednesday, August 1 6:45pm

Wednesday, August 8 1:30pm



Photo by Oberon/Vela/Wanda/Kobal/REX/Shutterstock



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NATASHA BRAIER

“ For me, it started with a very early fascination I had for playing with light as a kid. Today, I can say cinematography has become a way of experiencing the world. **It’s much more than a job, a craft or your artistic expression; it’s a way of life.**

It’s a way of participating in society, choosing responsibly the kind of stories I want to tell and from where I position my point of view to tell them. I’m not so sure I believe in a ‘female gaze.’ I believe in the individual gaze. Each person is a unique collection of life experiences. Yes, you could say my gaze has something feminine, for sure, but it also has something from being a South American that emigrated to Europe when I was 18; the influence of having been raised by two Freudian shrinks; of having lived in four different countries and immersed myself in different cultures. My gaze has the experience of living in the jungle with shamans, and it contains traces of every single one of my broken hearts. ”

THE MILK OF SORROW Claudia Llosa, Spain/Peru, 2009, 35mm, 94m

Fausta, the only daughter of an aged indigenous Peruvian mother, is said to have been nursed on “the milk of sorrow.” This accursed designation is bestowed on the children of victims of the former terrorist regime. Fausta has learned of her mother’s past and her own presupposed fate through invented song, which is both an art form and oral history tradition. Upon her mother’s death, she must venture beyond the safety of her uncle’s home and choose whether or not to lend her gift of song so that she can pay for a proper burial. Llosa and Braier capture the striking beauty of Lima’s outskirts, as well as a revelatory performance by Magaly Solier, with dignity and grace. Winner of the Golden Bear at the 2009 Berlin Film Festival. A New Directors/New Films 2009 selection.

Sunday, July 29 3:30pm
Q&A with Natasha Braier

THE NEON DEMON Nicolas Winding Refn, Denmark/ France/USA/UK, 2016, 118m

Like a 21st-century *Showgirls* meets *Suspiria*, Nicolas Winding Refn’s delirious plunge into the fake plastic horror of the image-obsessed fashion industry trafficks in both high-camp excess and kaleidoscopically stylized splatter. Elle Fanning is the guileless recent L.A. transplant whose fresh-faced youth and beauty almost instantly land her a high-profile modeling contract. Whatever “it” is, she has it. And a coterie of monstrously jealous, flavor-of-last-month Hollyweird burnouts will stop at nothing to get it. Working in a super-saturated, electric day-glo palette, Braier fashions a sleek, freaky-seductive vision of L.A.’s dark side.

Saturday, July 28 8:00pm
Q&A with Natasha Braier



Photo by Lafayette/Kobal/REX/Shutterstock

CAROLINE CHAMPETIER

THE GANG OF FOUR

Jacques Rivette, France/Switzerland, 1989, 160m

Four women, a shadowy conspiracy, and a whole lot of acting exercises: we're firmly in Rivette territory in one of the director's most spellbinding explorations of the sometimes terrifyingly thin line between everyday life and the strangeness beneath it. A quartet of aspiring actresses live together while studying with a demanding coach (Bulle Ogier). As they rehearse Pierre Marivaux's *La Double inconstance*, offstage drama creeps into their lives in the form of a menacing mystery man (Benoît Régent) with a sinister story to tell. Champetier's moody lensing—muted reds, golds, and browns—creates the feeling of an all-enveloping universe operating according to its own paranoid logic.

Friday, July 27 3:15pm

Wednesday, August 8 6:15pm

HOLY MOTORS

Leos Carax, France, 2012, 116m

Champetier and Yves Cape both lensed this unclassifiable, expansive movie from Leos Carax about a man named Oscar (longtime collaborator Denis Lavant) who inhabits 11 different characters over the course of a single day. This shape-shifter is shuttled from appointment to appointment in Paris in a white-stretch limo driven by the soignée Edith Scob (*Eyes Without a Face*); not on the itinerary is an unplanned reunion with Kylie Minogue. To summarize the film any further would be to take away some of its magic; the most accurate précis comes from its own creator, who aptly described *Holy Motors* after its world premiere in Cannes as "a film about a man and the experience of being alive." An NYFF50 selection.

Saturday, August 4 7:15pm

Monday, August 6 4:00pm

LE PONT DU NORD

Jacques Rivette, France, 1982, 129m

Paris becomes a labyrinthine life-size game board in one of the most elaborate of Rivette's sprawling, down-the-rabbit-hole cine-puzzles. Bulle Ogier and her daughter Pascale star, respectively, as a hitchhiking ex-con and a leather-clad tough girl who meet by chance on the city streets, come into possession of a curious map, and find themselves caught in a sinister cobweb of underworld conspiracy. Shooting seemingly on the fly, almost documentary-style on the streets of Paris, cinematographers Champetier and William Lubtchansky telegraph a free-wheeling, anything-goes sense of play, as well as a creeping surveillance paranoia. An NYFF19 selection.

Friday, August 3 6:30pm

JOAN CHURCHILL

AILEEN: LIFE AND DEATH OF A SERIAL KILLER

Nick Broomfield & Joan Churchill, UK/USA, 2004, 93m

Just months after *Monster* made Aileen Wuornos a household name—and Charlize Theron an Oscar darling—documentarian Nick Broomfield and co-director/cinematographer Churchill unleashed this riveting portrait of the real-life serial killer. Of the two films, it remains the more chilling experience, an unflinching face-to-face encounter with a deeply damaged soul who, as she prepares for her imminent execution, is at once eager to set the record straight, angrily defiant, and increasingly delusional. Daring to find the humanity in one of the most vilified criminals of the century, Broomfield and Churchill—whose camera remains ever-alert and skillfully unobtrusive—craft a haunting, complex look at a life gone wrong.

Monday, July 30 6:45pm

Q&A with Joan Churchill



Photo by Canalplus/Kobal/REX/Shutterstock

JOSÉE DESHAIES

HOUSE OF TOLERANCE

Bertrand Bonello, France, 2011, 35mm, 122m

"I could sleep for a thousand years," draws a 19th-century prostitute—paraphrasing Lou Reed—at the start of Bonello's hushed, opium-soaked fever dream of life in a Parisian brothel at the turn of the century. *House of Tolerance* is, among other things, Bonello's most gorgeous and complete application of musical techniques to film grammar, his most rigorous attempt to sculpt cinematic space, his most probing reflection on the origins of capitalist society, and his most sophisticated study of the movement of bodies under immense constraint. A shocking mutilation, a funeral staged to The Moody Blues' "Nights in White Satin," a progression of ritualized, drugged assignations and encounters: Bonello and frequent collaborator Deshaies capture it all with both casual detachment and needlepoint precision.

Wednesday, August 1 2:00pm

Sunday, August 5 4:30pm

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Photo by Hod Up/Kobal/REX/Shutterstock

CRYSTEL FOURNIER

TOMBOY

Céline Sciamma, France, 2011, 35mm, 82m

A sensitive, heartrending portrait of what it feels like to grow up different, Sciamma's beautifully observed coming-of-age tale aches tenderly with the tangled confusion of childhood. When 10-year-old Laure's family moves to a new neighborhood during the summer, the gender-nonconforming preteen (played by the impressively naturalistic Zoé Héran) takes the opportunity to present as Mickäel to the neighborhood kids—testing the waters of a new identity that neither friends nor family quite understand. Sciamma's warmly empathetic tone is perfectly complemented by the soft-lit impressionism of Fournier's glowing cinematography. Print courtesy of the Institut Français.

Monday, August 6 2:15pm

Thursday, August 9 9:15pm



Courtesy of Sundance Institute

ASHLEY CONNOR

THE MISEDUCATION OF CAMERON POST

Desiree Akhavan, USA, 2018, 90m

Based on the celebrated novel by Emily M. Danforth, Akhavan's second feature follows the titular character (Chloë Grace Moretz) in 1993 as she is sent to a gay conversion therapy center after getting caught with another girl on prom night. In the face of intolerance and denial, Cameron meets a group of fellow sinners, including amputee stoner Jane (Sasha Lane) and her friend Adam (Forrest Goodluck), a Lakota Two-Spirit. Together, this group forms an unlikely family with a will to fight. Akhavan and Connor evoke the emotional layers of Danforth's novel with an effortless yet considered attention to the spirit of the '90s and the audacious, moving performances of the ensemble cast. A FilmRise release.

Sunday, July 29 6:00pm

Q&A with Ashley Connor

REED MORANO

I THINK WE'RE ALONE NOW

Reed Morano, USA, 2018, 93m

Pulling double duty as director and cinematographer, Morano finds the melancholic beauty in the end of the world with this gorgeous and strange drama starring Peter Dinklage and Elle Fanning as the last people on Earth. When the film opens in a desolate upstate New York, the misanthropic Del (Dinklage) is performing rote, custodial tasks to clean up the chaos left around his hometown—and relishing his newfound solitude—until another, sprightly survivor (Fanning) arrives. Winner of the Special Jury Prize for Excellence in Filmmaking at the 2018 Sundance Film Festival, *I Think We're Alone Now* is a visually audacious entry in the postapocalyptic genre and an idiosyncratic take on loneliness and grief.

Thursday, August 2 6:30pm

Q&A with Reed Morano

“ Believing in a ‘female gaze’ means believing in a ‘male gaze,’ and I sincerely hope we’re moving more towards a world not bound by gender binaries. I believe in Laura Mulvey’s theory of the male gaze deeply, but I find it difficult to address now because as we fight towards gender equality it also means redefining old terms. But I also understand that as a female-identifying cinematographer it is important to establish what qualities I attribute to my work, and I’d more call it an emotional gaze. **I try to approach every subject with a level of respect and love;** I’d say the ‘male’ gaze wishes to devour, conquer, and control. The future is a loss of ego—an abandonment of the concept of the director as the sole auteur, a participation in a new set structure and deteriorating, old power dynamics. I want to visually traverse new territories with a sensitivity and a commitment to putting work out in the world that doesn’t feed into a purely capitalistic machine. ”

—ASHLEY CONNOR



FREE TALK Sponsored by HBO

Join us for an hour-long conversation with cinematographers Natasha Braier, Ashley Connor, Agnès Godard, and Joan Churchill as they discuss the series and reflect on their careers and influences, and how they approach their craft.

Saturday, July 28 6:30pm

Elinor Bunin Munroe Film Center Amphitheater




THURSDAY, JULY 26

- 7:00  Beau travail
- 9:30  35 Shots of Rum

FRIDAY, JULY 27

- 1:00 The Strange Case of Angelica
- 3:15 The Gang of Four
- 6:30 Cameraperson
- 8:45 Derrida


SATURDAY, JULY 28

- 1:00 The Headless Woman
- 3:00  The Intruder
- 6:30  Free Talk
Elinor Bunin Munroe Film Center Amphitheater
- 8:00  The Neon Demon

SUNDAY, JULY 29

- 1:00 La Captive
- 3:30  The Milk of Sorrow
- 6:00  Sneak Preview:
The Miseducation of
Cameron Post
- 9:00  Velvet Goldmine

MONDAY, JULY 30

- 2:00 Swoon
- 4:00 Eastern Boys
- 6:45  Aileen: Life and Death
of a Serial Killer
- 9:15 Stranger by the Lake


TUESDAY, JULY 31

- 1:00 35 Shots of Rum
- 3:15 Jeanne Dielman, 23, Quai du
Commerce, 1080 Bruxelles

WEDNESDAY, AUGUST 1

- 2:00 House of Tolerance
- 4:30 Eternal Sunshine of the
Spotless Mind
- 6:45 La France
- 9:00 The Strange Case of Angelica

THURSDAY, AUGUST 2

- 1:30 Creed
- 4:15 Cameraperson
- 6:30  Sneak Preview:
I Think We're Alone Now
- 9:00 Beach Rats

FRIDAY, AUGUST 3

- 2:00 The Romance of Astrea
and Celadon
- 4:15 Around a Small Mountain
- 6:30 Le Pont du Nord
- 9:15 The Wonders

SATURDAY, AUGUST 4

- 1:00 Jeanne Dielman, 23, Quai du
Commerce, 1080 Bruxelles
- 4:45 Eastern Boys
- 7:15 Holy Motors
- 9:30 Eternal Sunshine of the
Spotless Mind

SUNDAY, AUGUST 5

- 2:00 Pina [in 3D]
- 4:30 House of Tolerance
- 7:00 Fruitvale Station
- 9:00 Creed

MONDAY, AUGUST 6

- 2:15 Tomboy
- 4:00 Holy Motors
- 6:30 The Camera: Je or La Camera: I
- 8:30 Swoon

TUESDAY, AUGUST 7

- 2:00 Pina [in 3D]
- 4:15 Velvet Goldmine
- 6:45 Tokyo Sonata
- 9:15 Paranoid Park

WEDNESDAY, AUGUST 8

- 1:30 La France
- 3:45 The Wonders
- 6:15 The Gang of Four
- 9:15 Around a Small Mountain

THURSDAY, AUGUST 9

- 2:00 Stranger by the Lake
- 4:15 The Intruder
- 7:00 The Romance of Astrea
and Celadon
- 9:15 Tomboy

IN-PERSON APPEARANCE

All screenings & events take place in the Walter Reade Theater unless otherwise noted



AGNÈS GODARD

“Cinematography is such a beautiful word, so simple, so clear, so full. The sound of it evokes right away what it is about: a language, **a common language of cinema spoken and shared by human beings**, both men and women. I would rather concentrate on seeking how to fulfill this magical word. I would rather consider the wide range of cinematography’s variations and nuances as the richness of a human being’s sensitivity, subjectivity, not necessarily split into two worlds: man and woman. Why should it be two different languages? Cinema is one world.”

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BEAU TRAVAIL

Claire Denis, France, 1999, 35mm, 92m

Denis’s loose retelling of *Billy Budd*, set among a troop of Foreign Legionnaires stationed in the Gulf of Djibouti, is one of her finest films, an elemental story of misplaced longing and frustrated desire. Beneath a scorching sun, shirtless young men exercise to the strains of Benjamin Britten, under the watchful eye of Denis Lavant’s officer Galoup, their ritualized movements simmering with barely suppressed violence. When a handsome recruit wins the favor of the regiment’s commander, cracks start to appear in Galoup’s fragile composure. In the tense, tightly disciplined atmosphere of military life, Denis found an ideal outlet for two career-long concerns: the quiet agony of repressing one’s emotions and the terror of finally letting loose. An NYFF37 selection. Print courtesy of the Institut Français.

Thursday, July 26 7:00pm

Q&A with Agnès Godard

*Reception at 6:00pm,
sponsored by Stella Artois*



35 SHOTS OF RUM

Claire Denis, France/Germany, 2008, 35mm, 100m

When is a rice cooker more than just a rice cooker? When it’s in the masterful hands of Claire Denis, who somehow transforms it into a moving metaphor for the evolving relationship between a Parisian train conductor (Alex Descas) and his devoted twenty-something daughter (Mati Diop) as he gently nudges her out of the nest and each tests the waters of new relationships. Warmed by the ember-glow of Godard’s beautifully burnished cinematography, Denis’s delicately bittersweet take on the Ozu-style family drama conveys worlds of meaning and emotion—attraction, heartache, loss, hope—in a mere glance, a gesture, and, yes, a kitchen appliance.

Thursday, July 26 9:30pm

Q&A with Agnès Godard

Tuesday, July 31 1:00pm

THE INTRUDER

Claire Denis, France, 2005, 35mm, 130m

Rich, strange, and tantalizingly enigmatic, Denis’s crypto-odyssey is a mesmeric sensory experience that haunts like a half-remembered dream. Inspired by a book by philosopher Jean-Luc Nancy, *The Intruder* skips across time and continents—from the Alpine wilds to a neon-lit Korea to a tropical Tahiti suffused with languorous melancholy—as it traces the journey of an inscrutable, ailing loner (Michel Subor) seeking a black market heart transplant and his long-lost son. An impressionist wash of hallucinations, memories, and dreams are borne along on the lush textures of Godard’s shimmering cinematography. Print courtesy of the Institut Français.

Saturday, July 28 3:00pm

Q&A with Agnès Godard

Thursday, August 9 4:15pm

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KIRSTEN JOHNSON

CAMERAPERSON

Kirsten Johnson, USA, 2016, 102m

How much of one's self can be captured in the images shot of and for others? Johnson's work as a director of photography and camera operator has helped earn her documentary collaborators (Laura Poitras, Michael Moore, Kirby Dick, Barbara Kopple) nearly every accolade and award possible. Recontextualizing the stunning images inside, around, and beyond the works she has shot, Johnson constructs a visceral and vibrant self-portrait of an artist who has traveled the globe, venturing into landscapes and lives that bear the scars of trauma both active and historic. Rigorous yet nimble in its ability to move from heartache to humor, *Cameraperson* trains an essential lens on the things that make us human. A 2016 New Directors/New Films selection.

Friday, July 27 6:30pm

Thursday, August 2 4:15pm

DERRIDA

Kirby Dick & Amy Ziering, USA, 2002, 35mm, 84m

Postmodern intellectual rockstar Jacques Derrida receives an appropriately self-reflexive portrait in this playful, probing documentary. Framed by the French philosopher's statements about the inherent unreliability of biography, it finds co-director Amy Ziering attempting to tease out the links between Derrida's radically influential thinking (he expounds on everything from forgiveness to *Seinfeld*) and his own life. Even as the alternately witty and reflective Derrida remains cagey about personal matters, Johnson's attentive camera captures revealing flashes of the man behind the ideas. What emerges is a fascinating interrogation of filmic truth: a documentary that relentlessly deconstructs itself.

Friday, July 27 8:45pm

ELLEN KURAS

ETERNAL SUNSHINE OF THE SPOTLESS MIND

Michel Gondry, USA, 2004, 35mm, 108m

The feverish imaginations of DIY surrealist Gondry and screenwriter Charlie Kaufman kick into overdrive for the great gonzo sci-fi romance of the early 2000s. When nice guy dweeb Joel (Jim Carrey) encounters blue-haired spitfire Clementine (Kate Winslet) on the LIRR, there's a spark of attraction, but also something familiar—almost as if they've met before... Cue a ping-ponging, time- and space-collapsing journey through memory and a star-crossed love gone sour. Kuras's high-contrast handheld camerawork enhances the whiplash sense of disorientation in what is, ultimately, a heart-wounding parable about the ways in which we inevitably hurt those we love most.

Wednesday, August 1 4:30pm

Saturday, August 4 9:30pm

SWOON

Tom Kalin, USA, 1992, 35mm, 93m

One of the most daring works to emerge from the New Queer Cinema movement of the early 1990s, *Swoon* offers a radical, revisionist perspective on the infamous Leopold and Loeb murder case. Channeling the spirits of Dreyer, Bresson, and Jean Genet, director Tom Kalin challenges viewers to identify with two of the most notorious killers of the 20th century, their crime—the Nietzsche-influenced thrill killing of a schoolboy in 1920s Chicago—and punishment recounted in ghostly black and white by Kuras. Throughout, Kalin cannily deconstructs the ways in which Leopold and Loeb's homosexuality has been historically sensationalized and demonized—a provocative analogy for queer persecution in the AIDS era.

Monday, July 30 2:00pm

Monday, August 6 8:30pm



Photo by Gemini/Canal+/Kobal/REX/Shutterstock



Photo by Kobal/REX/Shutterstock

SABINE LANCELIN

LA CAPTIVE

Chantal Akerman, France/Belgium, 2000, 35mm, 118m

Akerman's hypnotic exploration of erotic obsession plays like *Vertigo* filtered through the director's visionary feminist formalism. Loosely inspired by the fifth volume of Proust's *In Search of Lost Time*, it circles around the very-strange-indeed relationship between the seemingly pliant Ariane (Sylvie Testud) and the disturbingly jealous Simon (Stanislas Merhar), whose need to possess her completely in turn renders him hostage to his own destructive desires. Lancelin's coolly contemplative camera style imparts an unbroken, trance-like tension, which finds release only in the thunderous roil of the operatic score. Print courtesy of Cinémathèque Royale de Belgique.

Sunday, July 29 1:00pm

THE STRANGE CASE OF ANGELICA

Manoel de Oliveira, Portugal, 2010, 35mm, 97m

Oliveira's sly, metaphysical romance—made when the famously resilient director was a mere 102 years old—is a mesmerizing, beyond-the-grave rumination on love, mortality, and the power of images. On a rain-slicked night, village photographer Isaac (Ricardo Trêpa) is summoned by a wealthy family to take a picture of their beautiful, recently deceased daughter Angelica (Pilar López de Ayala). What ensues is a ghostly tale of romantic obsession as Isaac finds his dreams—and his photographs—haunted by the spirit of the bewitching young woman. Lancelin's crisp chiaroscuro compositions enhance the film's otherworldly, unstuck-in-time aura. An NYFF48 selection.

Friday, July 27 1:00pm

Wednesday, August 1 9:00pm

JEANNE LAPOIRIE

EASTERN BOYS

Robin Campillo, France, 2013, 128m

Lapoirie's surveillance-style camerawork masterfully follows the men who loiter around the Gare du Nord train station in Paris as they scrape by, forming gangs for support and protection, fearful of being caught and deported. When middle-aged, bourgeois Daniel (Olivier Rabourdin) approaches boyishly handsome Ukrainian "Marek," he learns the young man is willing to do anything for some cash. What Daniel intends only as sex-for-hire begets a home invasion and then an unexpectedly profound relationship. The drastically different circumstances of the two men's lives reveal hidden facets of the city they share. This absorbing, continually surprising film by Robin Campillo (*BPM: Beats Per Minute*) is centered around relationships that defy easy categorization, in which motivations and desires are poorly understood even by those to whom they belong.

Monday, July 30 4:00pm

Saturday, August 4 4:45pm

RAIN LI

PARANOID PARK

Gus Van Sant, USA, 2007, 35mm, 85m

At once a dreamlike portrait of teen alienation and a boldly experimental work of film narrative, *Paranoid Park* finds Gus Van Sant at the height of his powers. A withdrawn high-school skateboarder (Gabe Nevins) struggles to make sense of his involvement in an accidental death. He recalls past events across tides of memory, and expresses his feelings in a diary—which is, in effect, the movie we are watching. The extraordinary skating scenes, filmed by Rain Li and Christopher Doyle in a lyrical mixture of Super 8 and 35mm, depict their subjects soaring in space, momentarily free of the earthly troubles of adolescence. An NYFF45 selection.

Tuesday, August 7 9:15pm



HÉLÈNE LOUVART

BEACH RATS

Eliza Hittman, USA, 2017, 95m

Hittman follows up her acclaimed debut, *It Felt Like Love*, with this sensitive chronicle of sexual becoming. Frankie (a breakout Harris Dickinson), a bored teenager living in South Brooklyn, regularly haunts the Coney Island boardwalk with his boys—trying to score weed, flirting with girls, killing time. But he spends his late nights dipping his toes into the world of online cruising, connecting with older men and exploring the desires he harbors but doesn't yet fully understand. Sensuously lensed on 16mm by Louvart, *Beach Rats* presents a colorful and textured world roiling with secret appetites and youthful self-discovery. A 2017 New Directors/New Films selection. A Neon release.

Thursday, August 2 9:00pm

PINA [IN 3D]

Wim Wenders, Germany/France, 2011, 106m

Wenders began planning this project with legendary choreographer Pina Bausch in the months before her untimely death, selecting the pieces to be filmed and discussing the filmmaking strategy. Impressed by recent innovations in 3D, Wenders decided to experiment with the format for this tribute to Bausch and her Tanztheater Wuppertal. Not only are the beauty and sheer exhilaration of the dances and dancers powerfully rendered by Louvart and Jörg Widmer's lensing, but the film also captures the sense of the world that Bausch so brilliantly expressed in all her pieces. Longtime members of the Tanztheater recreate many of their original roles in such seminal works as "Café Müller," "Le Sacre du Printemps," and "Kontaktthof." An NYFF49 selection.

Sunday, August 5 2:00pm

Tuesday, August 7 2:00pm

THE WONDERS

Alice Rohrwacher, Italy/Switzerland/Germany, 2014, 110m

Winner of the Grand Prix at the Cannes Film Festival, Rohrwacher's vivid story of teenage yearning and confusion revolves around a beekeeping family in rural central Italy: German-speaking father, Italian mother, four girls. Two unexpected arrivals prove disruptive, especially for the pensive oldest daughter, Gelsomina. The father takes in a troubled teenage boy as part of a welfare program, and a television crew shows up to enlist local farmers in a kitschy celebration of Etruscan culinary traditions (a slyly self-mocking Monica Bellucci plays the bewigged host). Louvart's lensing combines a documentary attention to daily ritual with an evocative atmosphere of mystery to conjure a richly concrete world that is subject to the magical thinking of adolescence. An NYFF52 selection.

Friday, August 3 9:15pm

Wednesday, August 8 3:45pm

IRINA LUBTCHANSKY

AROUND A SMALL MOUNTAIN

Jacques Rivette, France/Italy, 2009, 35mm, 84m

Rivette's final film is a captivating variation on a theme that obsessed him: the interplay between life and performance. Luminously photographed by Lubtchansky in the open-air splendor of the south of France, it revolves around an Italian flaneur (Sergio Castellitto) who finds himself drawn into the world of a humble traveling circus led by the elusive Kate (Jane Birkin), whose enigmatic past becomes a tantalizing mystery he is determined to solve. An NYFF47 selection.

Preceded by SARAH WINCHESTER, GHOST OPERA

Bertrand Bonello, France, 2016, 24m

Bonello's baroque short, a meditation on the heiress to the Winchester rifle fortune, plays like an ornate ballet-cum-horror film. An NYFF54 selection.

Friday, August 3 4:15pm

Wednesday, August 8 9:15pm



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BABETTE MANGOLTE

THE CAMERA: JE OR
LA CAMERA: I

Babette Mangolte, USA, 1977, 88m

Though perhaps best known as the cinematographer for Chantal Akerman's groundbreaking 1970s work—as well as for her collaborations with avant-garde icons like Yvonne Rainer, Trisha Brown, and Marina Abramović—Babette Mangolte is a singular cinematic visionary in her own right. In this structuralist auto-portrait, Mangolte allows viewers to peer through the lens of her camera as she produces a series of still photographs, first of models, then of the streetscapes of downtown Manhattan. As we experience the act of image-making through her eyes, what emerges is a heady consideration of the art and act of seeing and of the complex relationship between photographer, subject, and viewer.

Monday, August 6 6:30pm

JEANNE DIELMAN, 23,
QUAI DU COMMERCE, 1080
BRUXELLES

**Chantal Akerman, Belgium/France,
1976, 35mm, 201m**

A landmark of feminist art, Akerman's minimalist masterpiece is both a monumental and microscopic view of three days in the life of a fastidious Belgian single mother (a sphinx-like Delphine Seyrig) as she goes about her housework, peeling potatoes and washing dishes with the same clinical detachment with which she makes love to the occasional john. And then slowly, almost imperceptibly, things begin to go awry... The rigorous, relentlessly impassive gaze of Mangolte's camera is transfixing but, in the words of the director, "never voyeuristic"; it's a uniquely feminine way of seeing made manifest by one of the most sui generis filmmaker-cinematographer partnerships in history.

Tuesday, July 31 3:15pm

Saturday, August 4 1:00pm

CLAIRE MATHON

STRANGER BY THE LAKE

Alain Guiraudie, France, 2013, 97m

Guiraudie's Cannes-awarded exploration of death and desire unfolds entirely in the vicinity of a gay cruising ground that becomes a crime scene. Franck (Pierre Deladonchamps) is a regular at a lakeside pickup spot, where he finds companionship both platonic and carnal. But his new paramour Michel (Christophe Paou) turns out to be a love-'em-and-leave-'em type, in the deadliest sense... Guiraudie has long been a singular voice in French cinema: anti-bourgeois, at ease in nature, a true regionalist and outsider. Here he and Mathon capture naked bodies and hardcore sex with the same matter-of-fact sensuousness they bring to ripples on the water and the fading light of dusk. An NYFF51 selection.

Monday, July 30 9:15pm

Thursday, August 9 2:00pm

RACHEL MORRISON

FRUITVALE STATION

Ryan Coogler, USA, 2013, 85m

Coogler's remarkable debut feature explores the life and harrowing death of Oscar Grant (played by Michael B. Jordan), a 22-year-old African-American man killed by police in the early hours of January 1, 2009. Six months after sweeping both the Grand Jury Prize and the Audience Award at the Sundance Film Festival, *Fruitvale Station* opened on the same weekend that jurors in Florida acquitted George Zimmerman in the death of Trayvon Martin. Morrison's gripping, exploratory Super 16 on-location camerawork dramatizes the unseen complexities and personal relationships of Grant's inner circle with a startling sense of urgency, emotion, and the unflagging awareness of a preventable tragedy too often seen in the news cycle.


Sunday, August 5 7:00pm



“ When I look through a camera and record moving images, I have new powers. I am acutely aware that I am in my own very particular body when I film—because of what a physical job it is, because of the way people look at me, because a woman with a camera is still uncommon, because a woman who has the agency a camera brings is still a sight to behold, because I get close to people and sometimes touch them, because I feel when I film, because I am aware of the ways my shortcomings can misrepresent others... The list goes on and remains grounded in the physical act of being present when I film. Sometimes I am gazing, sometimes I am moving, sometimes I am swooning with discovery, always I am searching. This is my ever-evolving female gaze. ”

—KIRSTEN JOHNSON

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