Summer of Film
July 2019

New Releases
Rojo
The Plagiarists
Toni Morrison: The Pieces I Am

Festivals & Events
50th Mixtape: Free Weekly Double Features
New York Asian Film Festival
Free Screenings & Talks
Dance on Camera Festival
This Is Cinema Now: 21st Century Debuts

Members save $5
Tickets: filmlinc.org

Elinor Bunin Munroe Film Center
144 West 65th Street, New York, NY

Walter Reade Theater
165 West 65th Street, New York, NY
”Superbly sinister and stylish . . . A witheringly provocative examination of temporary moral eclipse becoming permanent moral apocalypse.”
—Jessica Kiang, Variety

Rojo
Benjamin Naishtat, Argentina/Brazil/Spain/Netherlands/Germany/Belgium/Switzerland, 2018, 109m
In mid-'70s Argentina, at the height of that country’s infamous Dirty War, Claudio (Darío Grandinetti) is a well-heeled, cool-headed lawyer living with his wife and teenage daughter in a comfortable provincial suburb. When an innocuous dinner date ends in a startling altercation with a stranger, Claudio’s apparently placid lifestyle is disrupted, and fault lines begin to appear in the frictionless surface of his professional and domestic existence. What follows is a brooding, warm-hued fugue, where political calculations, economic stratagems, and tenuous social mores are played out with slow-burning ferocity against a harmonic bassline of barely repressed indignation and simmering paranoia. Winner of Best Director, Actor, and Cinematography at the San Sebastian International Film Festival. A Distrib Films release.

The Plagiarists
Peter Parlow, USA, 2019, 76m
Co-written by experimental filmmakers James N. Kienitz Wilkins and Robin Schavoir, The Plagiarists is a hilarious send-up of low-budget American indie filmmaking and a probing inquiry into race, relationships, and the social uncanny. A young novelist (Lucy Kaminsky) and her boyfriend (Eamon Monaghan) are waylaid by a snowstorm on their way to upstate New York and are taken in by the kindly Clip (Michael “Clip” Payne of Parliament Funkadelic), who puts them up for the night. But an accidental discovery months later casts in an unnerving light what had seemed like an agreeable evening, stoking resentments both latent and not-so-latent. A 2019 ND/NF selection. A KimStim release.

Toni Morrison: The Pieces I Am
Timothy Greenfield-Sanders, USA, 2019, 119m
With the peerless style and rich perspective on Black America she brought to such acclaimed novels as Beloved, The Bluest Eye, and Song of Solomon, Toni Morrison has earned a reputation as one America’s greatest living writers. Toni Morrison: The Pieces I Am is an artful and intimate documentary about Morrison’s life and work—from her working-class upbringing in Lorain, Ohio, and her 1970s-era book tours with Muhammad Ali, to the front lines with Angela Davis and her own riverfront writing room—and the countless people she has inspired. Featuring interviews with Oprah Winfrey, Angela Davis, Hilton Als, Fran Lebowitz, and Morrison herself. A Magnolia Pictures release.
This summer, there's much to celebrate here at Film at Lincoln Center. We have officially been around for half a century. We have a new name and a new look. More than anything, of course, we continue to celebrate cinema itself. To kick things off, as a special gift to our audiences—and all New York movie lovers—we've put together a free summer playlist. Through September, we will continue to celebrate its semi-centennial with a series of double features presented free of charge. We have handpicked 20 films— all-time and recent favorites—to be screened across 10 Thursdays, culminating on September 11 with a final selection to be decided by a public vote. All double features start at 6:00pm.

**50th Mixtape: Weekly Double Features**

**JULY 11, 6PM**

**Two English Girls**

François Truffaut, France, 1971, 35mm, 130m
Two English Girls plays variations on François Truffaut’s earlier film Jules and Jim’s ménage à trois: a young writer (Jean-Pierre Léaud) falls in love with two beautiful sisters (Kika Markham and Sylvia Marriott) at the start of the 20th century. An NYFF10 selection.

**SCREENING WITH**

**Mulholland Dr.**

David Lynch, France/USA, 2001, 35mm, 147m
An aspiring movie star (Naomi Watts) finds herself in an obscure world of trouble upon meeting an enigmatic amnesiac brunette (Laura Harring) in this unique puzzle movie, widely considered the masterpiece of David Lynch’s late career. An NYFF39 selection.

**JULY 18, 6PM**

**Come Drink with Me**

King Hu, Hong Kong, 1966, 35mm, 95m
The Chinese wuxia (martial-arts) genre was never the same after King Hu’s breakthrough feature, in which Golden Swallow (Cheng Pei-pei), a highly skilled swords woman goes on a mission to rescue her brother from a clan of bandits. Print courtesy of the American Genre Film Archive.

**SCREENING WITH**

**The Assassin**

Hou Hsiao-hsien, Taiwan/China/Hong Kong, 2015, 105m
Crystaline in beauty and oblique in narrative, Cannes Best Director winner Hou Hsiao-hsien’s wuxia stars Shu Qi as a Tang Dynasty assassin, dedicated to the art of killing until memory transforms her course of action. An NYFF53 selection.

**JULY 25, 6PM**

**The Leopard**

Luchino Visconti, Italy/France, 1963, 186m
Luchino Visconti reached new heights of epic grandeur with this Palme d’Or-winning account of political upheaval and generational sea change in Risorgimento-era Italy, starring Burt Lancaster as the leonine patriarch of a ruling-class family.

**SCREENING WITH**

**Happy as Lazzaro**

Alice Rohrwacher, Italy, 2018, 128m
A throng of tobacco farmers working on an estate live in a state of extreme deprivation, but nothing is what it seems in Alice Rohrwacher’s transfiguring and transfixing fable. An NYFF56 selection. Special thanks to Netflix for their generous support.

Organized by Florence Almozini and Tyler Wilson.

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**Disney/Pixar’s Coco and Live Performance by La Santa Cecilia**

Presented as part of Lincoln Centers Out of Doors, join us for a special performance by the Grammy-winning Latin fusion band La Santa Cecilia, named for the patron saint of music, followed by a screening of Disney/Pixar’s Oscar-winning Coco. This tale of family, fun, and adventure centers on a young musician in Santa Cecilia named Miguel who is accidentally transported to the Land of the Dead. Thursday, July 25, 7:00pm at Lincoln Center’s Damrosch Park

**Escape in New York: Films on Governors Island**

For the second year in a row, Film at Lincoln Center is delighted to present outdoor summer screenings on Governors Island. Screenings are free and open to the public with pre-show entertainment kicking off at 6:00pm, including a beer garden and food vendors, and the films beginning at dusk. July’s selection is After Hours (Martin Scorsese, 1985, 98m), preceded by Ada (Eleanore Pienta, 2018, 11m). Presented in partnership with the Trust for Governors Island and produced by Rooftop Films. Friday, July 12, 7:00pm

**Film Comment Talk: Ari Aster**

We’re pleased to welcome back Ari Aster for another free summer talk, following his conversation last year for Hereditary. This time, Aster will discuss his latest chilling vision, Midsommar, about an American couple, Dani and Christian, whose relationship is falling apart. But after a family tragedy keeps them together, a grieving Dani invites herself to join Christian and his friends on a trip to a midsummer festival in a remote Swedish village. But what begins as a carefree summer holiday takes a sinister turn. Midsommar is an A24 release. Tuesday, July 9, 7:00pm
Dance on Camera Festival

JULY 12-15 Featuring 11 programs over four days, including films from 17 countries, Dance on Camera Festival celebrates its 47th edition with a selection of titles that explore dance from a variety of perspectives. From a film in which a woman dances off a rocky cliff in Greenland, to a tribute to the great Cuban dancer Carlos Acosta, to stories of women overcoming extraordinary odds while taking control of their destiny through dance, this festival bears witness to the power of dance to ignite humanity.

Highlights this year include a special Charles Atlas tribute to the artistry of legendary choreographer Merce Cunningham with rare footage of their collaborations. Presented in partnership with Dance Films Association.

See more and save with the All-Access Pass or 3+ film discount package.

All screenings held at the Walter Reade Theater (165 West 65th Street) unless otherwise noted.

OPENING NIGHT
From Knee to Heart
Susana Barranco, Spain, 2018, 83m A portrait of the personal journey of charismatic Spanish dancer and choreographer Sol Picó, this documentary highlights the artistic career of this force of nature from street theater to the creation of her company. Preceded by Tunu
Matína Jensen, Greenland, 1990, 3m
Friday, July 12, 6:00pm

CLOSING NIGHT
Mari
Georgia Parris, UK, 2018, 94m Performance is at the heart of this story about family, mortality, and new beginnings, starring American actress and dancer Bobbi Jene Smith and featuring choreography from Punchdrunk’s Maxine Doyle. Preceded by Rearview
Marty Buhler, USA, 2019, 12m
Monday, July 15, 6:00pm

MERCE CUNNINGHAM CENTENNIAL SCREENING
With Merce
Charles Atlas, USA, 2009, 55m When legendary choreographer Merce Cunningham died in 2009, filmmaker and media dance innovator Charles Atlas created a compilation of excerpts focusing on their unique, longtime collaboration. To mark the Cunningham Centennial, Atlas will show this rare selection made with or about the artist whom he has called “the best collaborator anyone could have.” Grateful thanks to the Trust for their assistance. Saturday, July 13, 8:00pm

Mitten
Olivia Rochette and Gerard-Jan Claes, Belgium, 2019, 53m Mitten tells the story of the making of the performance “Mitten wir im Leben sind/Bach6Cellosuiten” by Belgian choreographer Anne Teresa De Keersmaeker, focusing on the discussions and conversations during the rehearsal process. Preceded by In This Life
Bat-Sheva Guez, USA, 2019, 12m
Friday, July 12, 8:45pm

Play Serious
T.M. Rives, USA, 2018, 58m This behind-the-scenes documentary follows the production of Alexander Ekman’s “Play,” staged at the Paris Opera in 2017. Play Serious is a film about meeting artistic crises on possibly the world’s most famous and intimidating dance stage. Preceded by Ekman’s Concise Guide To Natural Movement
T.M. Rives, USA, 9m
Sunday, July 14, 6:00pm

Seven Leagues
Jon Ander Santamaria and Marcia Castillo, Spain, 2019, 65m A news clip featuring Tamar Rogoff’s work with Gregg Mozgala inspires a group in Spain, made up of people from different backgrounds, to put into practice something that seemed impossible: children with motor disabilities as protagonists on a theater stage.
Those who make up this small dance company share their inspiring experiences.

Preceded by *Wonder About Merri*
Tamar Rogoff, USA, 2019, 6m
Saturday, July 13, 3:00pm

Three Dances
Glória Halász, Hungary, 2018, 76m
In Hungary, hundreds of children apply to the nine-year ballet program at the Hungarian Dance Academy, but only a small portion of them are admitted. This doc follows three generations who have been accepted, as they struggle with separation from family, the weight of expectations, and the challenge of experiencing adolescence while living in a demanding training environment.

Preceded by *Échappé*
Allison Mattox, USA, 2018, 13m
Sunday, July 14, 1:00pm

SPECIAL PROGRAMS

**DFA Global: Three Short World Premieres**
Dance on Camera Festival continues for the second year its DFA Global initiative, a platform of support and dialogue with global screen dance filmmakers. This edition celebrates women from very different countries and traditions strengthening themselves and their communities through the practice of dance while up against significant odds. These three documentaries, (*Blind Dancer* by Maria Lloyd, *Dancing in Silk* by Magali An Berthon, and *From There to Here* by Janique Robillard and Sydney Skov), lead the audience into a wide world of empathy, wonder, and inspiration.

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**Sunday, July 14, 3:15pm**

**Shorts Program I**
TRT: 66m Includes *About Face*, Yoram Savion, USA, 6m; *Dance, Dance, Evolution*, Jules Rosskam, 18m; *Mother of All Time*, P. Sam Kessie, Lane M. Wooder, USA, 2019, 4m; *Reminiscence*, Lucy Doherty, Australia, 2018, 5m; *REVEL IN YOUR BODY*, Katherine Helen Fisher, USA, 5m; *SOHAM - The Swan*, Usha Rajeswari, India, 6m; *Sound and Sole*, Cara Hagan, USA, 2018, 6m; *The Stop*, Komrakova Usha, Russia, 2018, 5m; and *Unfolding*, Dylan Wilbur, USA, 2019, 9m
Saturday, July 13, 6:00pm

**Shorts Program II**
TRT: 60m Includes *Able*, Jacob Jonas, USA, 2018, 5m; *But First*, Erin Brown Thomas, USA, 2018, 5m; *Conduit*, Andrea Murillo, USA, 2018, 9m; *Haud Close Tae Me*, Eve McConnachie, UK, 2017, 4m; *Pooling*, Dawn Westlake, USA, 2018, 4m; *Self*, Becky Morrison, USA, 2019, 2m; *SISTERS*, Daphne Lucker, The Netherlands, 2018, 15m; *SWEET DREAMS*, Alexandre Hammoudi, USA, 2019, 9m; *T.I.A (THIS Is Africa)*, Matthieu Maunier-Rossi, France, 2015, 7m
Monday, July 15, 5:00pm

**FREE PANELS**
Presented by HBO®

**Getting Your Film Out There: #mydancefilm**
DFA has launched an invitation to demonstrate the impact and power of social media on dance film distribution. Responding to an opportunity for filmmakers to get their work seen, hundreds of films were posted using the hashtags #mydancefilm and #docf12thru15July adding @dancefilms to flag our attention. A few of the exceptional entries will screen at this event, followed by a dialogue among filmmakers and followers. Saturday, July 13, 4:30pm, Amphitheater

**Fair Use for Filmmakers: Best Practices**
Fair Use is the safety valve of the U.S. copyright law; it authorizes activities that would otherwise be considered infringement when they add significant value to collective culture. Today, more than ever, a robust understanding of fair use doctrine is essential to the health of the intellectual property system. Professor Jaszi will discuss the history of the doctrine, the ways contemporary courts apply it, and how it relates to documentary filmmakers. Sunday, July 14, 3:00pm, Amphitheater

**FREE WORK-IN-PROGRESS SCREENING**
**Obsessed with Light: The Genius of Loïe Fuller**
An early stage work-in-progress, the screening includes 15 minutes of excerpts from *Obsessed with Light*, a documentary that tells the story of American Loïe Fuller, who rose to stardom in Paris in the early 20th century as a pioneer of modern dance and a technological trailblazer. Monday, July 15, 5:00pm, Amphitheater

**Yuli**
Iciar Bollain, Spain, 2018, 115m
Yuli is the nickname given to Carlos Acosta by his father Pedro. From a young age, Yuli resisted discipline and education, but Pedro knows his son has natural talent and forces him to attend Cuba’s National Dance School. Yuli deals with two realities: the past, in which we look at Carlos’s youth, and the present, in which the dancer and choreographer works with his company in Havana today, rehearsing a work that tells his life story.

Preceded by *Nela*
Andrew Margetson, UK, 2018, 3m
Sunday, July 14, 8:00pm
This Is Cinema Now: 21st Century Debuts

JULY 19-31 This summer, we’re highlighting those directors who have made their feature debuts since the year 2000—and who have all but begun to define what a 21st-century cinema might look like. The past two decades have been a transformative period shaped by new technologies, transnational cinemas, and hyper-expanding media culture, and a different cinematic landscape has emerged, along with new directors who have built upon its ever-shifting terrain. Made up of a series of double features, This Is Cinema Now: 21st Century Debuts celebrates our unpredictable cinematic present and recognizes the new class of filmmakers who will be defining the medium for years to come. Take advantage of our summer savings: enjoy two films for the price of one!

**SCREENING WITH**

**Frownland**
Ronald Bronstein, USA, 2007, 35mm, 106m
Nonprofessional actor Dore Mann plunges himself into the role of a self-described “troll” who lives with an arrogant roommate in a wretched Brooklyn apartment and sells disability benefit coupons door-to-door in Ronald Bronstein’s film, shot with a tiny crew and a ragtag style on 16mm. *Friday, July 26, 9:00pm*

**The Forest for the Trees**
Maren Ade, Germany, 2003, 35mm, 81m
An elementary-school teacher moves to a new city to start over following a breakup, but shoots herself in the foot at every turn in *The Forest for the Trees*, which announced the arrival of Maren Ade’s idiosyncratic cinematic perspective. *Saturday, July 20, 1:00pm*

**Funny Ha Ha**
Andrew Bujalski, USA, 2002, 89m The film that kickstarted the DIY revolution known as “Mumblecore,” Andrew Bujalski’s wry portrait of post-college aimlessness and ennui is the prototype for the lo-fi audiovisual style and realer-than-real life naturalism that would define the movement. *Saturday, July 20, 2:30pm*

**Get Out**
Jordan Peele, USA, 2017, 104m Jordan Peele’s Oscar-winning horror phenomenon gave American viewers a powerful racial allegory for the ages, sending Daniel Kaluuya’s Chris to a terrifying white suburban enclave that seems intent on capturing his body and soul for some unknown purpose. *Saturday, July 27, 7:00pm*

**The Babadook**
Jennifer Kent, Australia, 2014, 94m Jennifer Kent’s visually stunning horror debut—in which a young widow and her disturbed 7-year-old son are haunted by the sudden presence of a sinister children’s book—reminds us that the things that go bump in the night may be buried deep inside our psyches, not just in the basement. *Saturday, July 27, 9:00pm*

**Guy and Madeline on a Park Bench**
Damien Chazelle, USA, 2009, 82m Shot on black-and-white 16mm, Damien Chazelle’s first film is a resourceful, low-budget Boston-set musical about a jazz trumpeter with a wandering eye and his introverted, out-of-work ex-girlfriend. *Saturday, July 20, 4:30pm*

**Screening with**

**Corpo Celeste**
Alice Rohrwacher, Italy, 2011, 35mm, 99m
Alice Rohrwacher’s extraordinarily impressive debut feature chronicles 13-year-old Marta’s private duel with the Church in the small seaside Calabrian town to which she, her mother, and older sister have just moved from Switzerland. *Thursday, July 25, 1:30pm & Tuesday, July 30, 7:00pm*

**The Face You Deserve**
Miguel Gomes, Portugal, 2004, 108m
Portuguese fabulist Miguel Gomes explores the bitter realities of adulthood and the eternal wonder of youth in this imaginatively loopy, anything-goes take on Snow White and the Seven Dwarfs. *Friday, July 26, 6:45pm*

**All Is Forgiven**
Mia Hansen-Løve, France, 2007, 35mm, 105m
Mia Hansen-Løve made her feature debut with this sensitive chronicle of estrangement, addiction and the indissoluble parent-child bond, in which a man’s self-loathing and redemption take their toll on his wife and young daughter. *Thursday, July 25, 1:30pm & Tuesday, July 30, 7:00pm*

**Screening with**

**Eduard Williams’s wildly...**

**Historias extraordinarias**
Mariano Llinás, Argentina, 2008, 245m
Thick with incident and ironic twists, this novelistic, endlessly engrossing experience from the director of *La Flor* plays out as a series of nested Borgesian narratives that zigzag across different characters, locations, and genres. *Sunday, July 28, 4:30pm*

**The Human Surge**
Eduardo Williams, Argentina/Brazil/Portugal, 99m
Eduard Williams’s wildly original rumination on labor and leisure in the global digital economy seems to take place in both the immediate present and the far horizon of the foreseeable future. *Wednesday, July 31, 7:00pm*
Drift
Helena Wittmann, Germany, 2017, 98m
Friends Theresa, a German, and Josefina, an Argentinian, spend a weekend together on the North Sea, taking long walks on the beach and stopping at snack stands. Eventually they separate and the film gives way to a transfixing and delicate meditation on the poetics of space. 
Wednesday, July 31, 9:00pm

Japón
Carlos Reygadas, Mexico, 2002, 134m
Carlos Reygadas (Silent Light) first emerged on the international film landscape with this visually intoxicating tale of a suicidal man from Mexico City who finds renewed love and desire when he meets an elderly village woman; Japón reaches for the sublime as it ponders sex, suffering, and spirituality. Wednesday, July 24, 8:45pm & Monday, July 29, 4:00pm

La Libertad
Lisandro Alonso, Argentina, 2001, 73m
The landmark feature debut by Lisandro Alonso chronicles the stark facts and repetitive actions of the largely solitary existence of a young woodcutter in the Argentinean pampas. Wednesday, July 24, 6:30pm & Monday, July 29, 2:30pm

Mundane History
Anocha Suwichakornpon, Thailand, 2009, 35mm, 82m
Anocha Suwichakornpon (By the Time It Gets Dark) debuted with this beautiful and narratively digressive film that’s ostensibly about a filmmaker paralyzed after an accident and the male nurse taking care of him, but morphs into a dazzling existential odyssey. Tuesday, July 23, 8:30pm & Tuesday, July 30, 5:00pm

Nana
Valérie Massadian, France, 2011, 68m
A young girl comes home one day to an empty house, her mother mysteriously missing, in this unsettlingly ambiguous anti–fairy tale. Tuesday, July 23, 7:00pm & Tuesday, July 30, 3:30pm

Mysterious Object at Noon
Apichatpong Weerasethakul, Thailand, 2000, 73m
Part road movie, part folk storytelling exercise, part surrealist party game, this beguiling first feature by Apichatpong Weerasethakul finds the Thai director traveling the length of Thailand asking villagers to invent episodes in an ever-expanding story. Friday, July 19, 7:00pm & Tuesday, July 23, 3:00pm

Kaili Blues
Bi Gan, China, 2015, 113m
A country doctor is concerned for the well-being of his nephew, Weimei, whom he believes his thug brother intends to sell; Weimei soon vanishes, and Chen sets out to find him. Bi Gan’s endlessly surprising shape-shifter comes to assume the uncanny quality of a waking dream as it poetically and mysteriously interweaves the past, present, and future. Friday, July 19, 8:45pm & Tuesday, July 23, 4:30pm

Neighbors Ringing
Kleber Mendonça Filho, 2012, Brazil, 131m
In his thrilling debut, Kleber Mendonça Filho (Aquarius) delves into the lives of a group of prosperous middle-class families residing on a quiet street in Recife, close to a low-income neighborhood. Sunday, July 21, 6:00pm & Wednesday, July 31, 2:30pm

O Fantasma
João Pedro Rodrigues, Portugal, 2000, 35mm, 87m
Portugal’s João Pedro Rodrigues (The Ornithologist) has gone on to be one of the most exciting, unabashedly queer directors working today, and his invigoratingly kinky debut O Fantasma is a grimy psychosexual odyssey and a deeply felt howl of queer anguish and alienation. Sunday, July 21, 8:30pm & Wednesday, July 31, 5:00pm

Oxhide
Liu Jiayin, China, 2005, 100m
Over the course of 23 carefully choreographed shots, we watch young filmmaker Liu Jiayin, her parents, and their cat act out a thinly fictionalized version of the life they share in a cramped Beijing apartment, where her father makes leather handbags. Sunday, July 21, 3:30pm & Friday, July 26, 4:30pm

La Ciénaga
Lucrecia Martel, Argentina, 2001, 103m
One of the all-time great debut films, La Ciénaga announced the arrival of Lucrecia Martel, a daring new voice in Argentine cinema, and constituted a mesmerizing portrait of the privileged class far gone in decay, unanchored from religion, nature, marital or blood ties. Sunday, July 21, 1:30pm & Friday, July 26, 2:30pm

Policeman
Nadav Lapid, Israel, 2011, 105m
A boldly conceived drama pivoting on the initially unrelated activities of an elite anti-terrorism police unit and some wealthy young anarchists, Policeman is the striking first feature from Israeli director Nadav Lapid, a powerfully physical film in its depiction of the muscular, borderline sensual way the macho cops relate to one another. Tuesday, July 19, 3:00pm & Saturday, July 27, 3:00pm

12:08 East of Bucharest
Corneliu Porumboiu, Romania, 2006, 35mm, 89m
On December 22, 2005, a group of characters commemorate the 16th anniversary of Ceausescu’s fall. What seems like a formally simple and straightforward story is actually a sophisticated and wryly funny reflection on the scope of the Romanian Revolution of 1989 that ended communism in Romania. Friday, July 19, 5:00pm & Saturday, July 27, 5:00pm

Primer
Shane Carruth, USA, 2004, 77m
Few American debuts of the 21st century have been bolder than this lo-fi sci-fi by multi-hyphenate auteur Shane Carruth, in which a circle of anonymous, white-shirt scientists turn their suburban garage into a time-travel portal. Saturday, July 20, 8:00pm

Donnie Darko
Richard Kelly, USA, 2001, 35mm, 113m
Richard Kelly’s unnerving, supremely entertaining portrait of millennial angst starring Jake Gyllenhaal was underappreciated when released immediately post-9/11, but has since become one of the defining cult films of the new century. Saturday, July 20, 9:30pm

Unrelated
Joanna Hogg, UK, 2007, 100m
In the 2007 debut from Joanna Hogg (The Souvenir), middle-aged, discontented Anna decides to spend her summer holiday apart from her husband, in Tuscany with her friends, only to find herself more attuned to their teenage children. Tom Hiddleston co-stars. Wednesday, July 24, 2:30pm & Monday, July 29, 7:00pm

Bungalow
Ulrich Köhler, Germany, 2002, 85m
The celebrated debut of Ulrich Köhler (In My Room, NYFF56) is a minimalist portrait of a young German soldier named Paul (Lennie Burmeister) who goes AWOL and returns to his childhood home in the countryside. Wednesday, July 24, 4:30pm & Monday, July 29, 9:00pm

Organized by Dennis Lim, Florence Almozini, and Tyler Wilson.

Special Thanks: American Denno Film Archive; Cinemateca Portuguesa; Institut Français and the Cultural Services of the French Embassy NY; Thai Film Archive; Lisandro Alonso
# July 2019

## Summer of Film at Lincoln Center

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<td>6:30 Fair Use for Filmmakers: Best Practices</td>
<td>8:00 Closing Night: Mari</td>
<td>1:00 Three Dances</td>
<td>2:30 Free Double Feature: The Leopard &amp; Happy as Lazzaro</td>
<td>7:00 Mysterious Object at Noon</td>
<td>8:45 Kaili Blues</td>
<td>4:30 Guy and Madeline on a Park Bench</td>
</tr>
<tr>
<td>6:00 Play Serious</td>
<td>8:00 Yuli</td>
<td>9:00 The Babadook</td>
<td>10:00 Play Serious</td>
<td>3:00 Policeman</td>
<td>6:00 Medicine for Melancholy</td>
<td>8:00 Primer</td>
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<tbody>
<tr>
<td>21 La Ciénaga</td>
<td>22 New Releases screening every day!</td>
<td>23 3:00 Mysterious Object at Noon</td>
<td>24 2:30 Unrelated</td>
<td>25 1:30 All Is Forgiven</td>
<td>26 2:30 La Ciénaga</td>
<td>27 3:00 Policeman</td>
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<tr>
<td>3:30 Oxhide</td>
<td>Showtimes at filmlinc.org</td>
<td>4:30 Kaili Blues</td>
<td>4:30 Bungalow</td>
<td>3:30 Corpo Celeste</td>
<td>4:30 Oxhide</td>
<td>5:00 12:08 East of Bucharest</td>
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<tr>
<td>6:00 Neighboring Sounds</td>
<td>7:00 Nana</td>
<td>6:30 La Libertad</td>
<td>6:30 La Libertad</td>
<td>4:30 Free Double Feature: The Leopard &amp; Happy as Lazzaro</td>
<td>6:45 The Face You Desire</td>
<td>7:00 Get Out</td>
</tr>
<tr>
<td>8:30 O Fantasma</td>
<td>8:30 Mundane History</td>
<td>8:45 Japón</td>
<td>8:45 Japón</td>
<td>7:00 Coc + Live Performance (at Damrosch Park)</td>
<td>9:00 Frownland</td>
<td>9:00 The Babadook</td>
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<tr>
<td>28 Historias extraordinarias</td>
<td>29 2:30 La Libertad</td>
<td>30 3:30 Nana</td>
<td>31 2:30 Neighboring Sounds</td>
<td>32 Summer of Film at Lincoln Center</td>
<td>33 2:30 La Libertad</td>
<td>34 2:30 La Libertad</td>
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<td>4:30 Unrelated</td>
<td>4:00 Japón</td>
<td>5:00 Mundane History</td>
<td>5:00 O Fantasma</td>
<td>5th Mixtape (Free Weekly Double Features)</td>
<td>6:00 Unrelated</td>
<td>7:00 Drift</td>
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<tr>
<td>7:00 Bungalow</td>
<td>7:00 All Is Forgiven</td>
<td>7:00 Corpo Céleste</td>
<td>7:00 The Human Surge</td>
<td>New York Asian Film Festival (Through July 11)</td>
<td>8:00 Unrelated</td>
<td>9:00 Drift</td>
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<tr>
<td>9:00 Bungalow</td>
<td>9:30 La Libertad</td>
<td>10:00 All Is Forgiven</td>
<td>9:00 Drift</td>
<td>Free Screenings &amp; Talks (July 9, 11, 12, 18 &amp; 25)</td>
<td>11:30 Unrelated</td>
<td>11:30 Free Double Feature: The Leopard &amp; Happy as Lazzaro</td>
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<tr>
<td>11:30 O Fantasma</td>
<td>12:30 Neighboring Sounds</td>
<td>1:00 The Babadook</td>
<td>1:00 The Babadook</td>
<td>Dance on Camera Festival (July 12-15)</td>
<td>2:30 Unrelated</td>
<td>2:30 Free Double Feature: The Leopard &amp; Happy as Lazzaro</td>
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<td>2:30 Neighboring Sounds</td>
<td>3:00 All Is Forgiven</td>
<td>3:00 Unrelated</td>
<td>3:30 Unrelated</td>
<td>At Home: New York Asian Film Festival (Through July 11)</td>
<td>4:30 La Libertad</td>
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<td>5:00 O Fantasma</td>
<td>5:30 La Libertad</td>
<td>6:30 La Libertad</td>
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<td>This is Cinema Now: 21st Century Debuts (July 19-31)</td>
<td>7:00 Free Double Feature: The Leopard &amp; Happy as Lazzaro</td>
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<td>7:00 The Human Surge</td>
<td>8:00 Drift</td>
<td>8:00 Drift</td>
<td>8:45 Japón</td>
<td>New Releases: Rojo opens July 12</td>
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<td>9:00 Drift</td>
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<td>The Plagiarists and Toni Morrison: The Pieces I Am held over from June</td>
<td>10:00 Unrelated</td>
<td>10:00 Unrelated</td>
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<tr>
<td>11:30 La Libertad</td>
<td>12:30 Neighboring Sounds</td>
<td>1:00 The Babadook</td>
<td>1:00 The Babadook</td>
<td>In-Person Appearance</td>
<td>2:30 La Libertad</td>
<td>2:30 All Is Forgiven</td>
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