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A Program of the Department of Performing and Media Arts
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Spring 2021 Events Release
(Feb 5 – May 6)

Virtual Cinema at Cornell Cinema!

This Spring, Cornell Cinema continues Virtual Cinema, providing patrons free access to a variety of screenings!
There are a limited number of free views available for most titles, so reservations will be required.

Reservations can be made starting one week in advance of a title's first playdate.

Reservations received before that time will not be processed.

Most films will be available for about a week, or until the maximum number of views have been reached,
whichever comes first.

If a film "sells-out," that will be noted on Cornell Cinema's website, on the title's individual page.

To make a reservation for a film, visit the film's page on Cornell Cinema's website for instructions, bearing in mind that these instructions may not be posted until one week in advance of the film's start date.

Several films will feature faculty introductions & some will be followed by Q&As/panel discussions
with filmmakers via Zoom Webinars

For more information visit <http://cinema.cornell.edu>

World of Wong Kar Wai
featuring 7 new restorations!

With his lush and sensual visuals, pitch-perfect soundtracks, and soulful romanticism, Wong Kar Wai has established himself as one of the defining auteurs of contemporary cinema. Joined by key collaborators such as cinematographer Christopher Doyle, editor and production and costume designer William Chang, and actors Tony Leung and Maggie Cheung, Wong (or WKW, as he is often known) has enraptured audiences and critics worldwide and inspired countless other filmmakers with his movies' poetic moods, narrative and stylistic daring, and potent themes of alienation and memory. Whether tragically romantic, soaked in blood, or quirkily comedic, the films in this retrospective are an invitation into the unique and wistful world of a deeply influential artist. Cornell Cinema is proud to present the following Wong Kar Wai classics in brand-new 4K restorations by the Criterion Collection in collaboration with L'Immagine Ritrovata and Wong Kar Wai: **As Tears Go By, Days of Being Wild, Chungking Express, Fallen Angels, Happy Together, In the Mood for Love**, and a new director's cut of the featurette **The Hand**. Additionally, **Fallen Angels** is newly presented in the 2.39:1 aspect ratio, a format that Wong had originally envisioned for the film. "The restoration provides the opportunity to realize our artistic intention that we couldn't have achieved technically twenty-five years ago," says the director. Other films have each received minor edits and tweaks, as well as a consistent look to all the credits, to signify these as the restored versions: "[T]hese are not the same films, and we are no longer the same audience." (WKW) Cosponsored with the East Asia Program.

Chungking Express (1994) Directed by Wong Kar Wai	Feb 5 - 18
In the Mood for Love (2000) Directed by Wong Kar Wai	Feb 19 – 25
As Tears Go By (1988) Directed by Wong Kar Wai	Feb 26 - Mar 4
Days of Being Wild (1991) Directed by Wong Kar Wai	Mar 5 -11
Fallen Angels (1996) Directed by Wong Kar Wai	Mar 12 -18
Happy Together (1997) Directed by Wong Kar Wai	Mar 19 - 25
The Hand (Extended Cut) (2004) Directed by Wong Kar Wai	Mar 26 - Apr 1

Art in Motion
featuring 4 Ithaca Premieres

This series reveals the artfulness of motion in four different forms: graphic design, video art, dance & puppetry. Dutch graphic artist M.C. Escher thought of himself as a mathematician more than an artist, and his precise style enabled him to depict perpetual motion in work that became wildly influential. His history and work are portrayed in **M.C. Escher: Journey to Infinity**. Pioneering video artists Steina and Woody Vasulka founded the legendary art and performance gallery The Kitchen in New York City in 1971, which is still thriving (at least until the pandemic hit), whereas the future of their artistic archive has been less certain. **The Vasulka Effect** is an intimate portrait of the aging couple that serves as an introduction of their groundbreaking work to a new generation, and highlights the inherent motion embedded in it. As Steina has explained, “Since my art schooling was in music, I do not think of images as stills, but always as motion.” Perpetual motion seems to be the life blood of Bill ‘Crutch’ Shannon, who was diagnosed with Legg-Calvé-Perthes disease as a child, but didn’t let that stop him from becoming an internationally renowned artist, breakdancer and skate(board) punk. “After attending School of the Art Institute of Chicago, Shannon moved to New York and immersed himself in the underground dance scene. He went to clubs while originating a movement style that incorporated his crutches. It was a painful, painstaking process, the moments of flying interrupted by those of falling. Ultimately, breaking, hip-hop, and soft-shoe conspired into a slinky, slip-slidey swirl that would crescendo with him bounding upward, his body crimped around or on top of a crutch.” (dance-enthusiast.com) **Crutch** chronicles Shannon’s gravity defying life, offering an entertaining and enlightening portrait in which “Dance, art, performance, and disability politics converge.” (Culture Mix) In **Our Time Machine**, Chinese conceptual artist Maleonn undertakes a monumental theatre piece, “Papa’s Time Machine,” performed by life-sized mechanical puppets, as a way of connecting with his father, Ma Ke, the former artistic director of the Shanghai Chinese Opera Theater, after his father is diagnosed with Alzheimer’s. In reviewing the film for rogerebert.com, Matt Fagerholm writes, “What is it about certain masterful forms of puppetry that causes artificial beings to become lifelike? It has less to do with the performer’s voice than it does with how much can be conveyed nonverbally through the meticulously nuanced movement of the puppet itself. That is precisely the sort of palpable magic that theatre director Maleonn infuses into the full-bodied puppets he and his crew have created for their achingly personal show, “Papa’s Time Machine.” The film is ultimately a moving meditation on art, the agonies of love and loss, and the circle of life.

M.C. Escher: Journey to Infinity (2018) Directed by Robin Lutz	Feb 12 – 15
The Vasulka Effect (2019) Directed by Hrafnhildur Gunnarsdóttir	Mar 5 - 11
Crutch (2020) Directed by Sachi Cunningham & Chandler Evans	Mar 26 - Apr 1
Our Time Machine (2019) Directed by Yang Sun, S. Leo Chiang	Apr 23 - 29

Francophone Film Festival

For the third consecutive year, Cornell Cinema teams up with the Department of Romance Studies to present a **Francophone Film Festival**, made possible, in part, by a grant from the Tournées Film Festival that covers the cost of presenting six of the films in the series. The Festival would not be possible without the enthusiastic involvement of French language lecturer and film specialist, Claire Ménard, who along with other faculty and graduate students in Romance Studies, we expect to be introducing nearly all of the films, which will be attended by students from a variety of French language & culture courses. The immigrant experience in France is captured in two wildly different films: Nadav Lapid's **Synonyms**, about an Israeli who moves to Paris in an attempt to reinvent himself in a world that identifies people by the place they were born, and Med Hondo's **Soleil Ô**, a furious howl of resistance against racist oppression and colonialism. That righteous anger carries over to the Québécois adaptation of **Antigone**, a loose adaptation of Sophocles' Greek tragedy in which an Algerian-immigrant teenager lashes out against the government that took her brother's life. This film is cosponsored with the Department of Classics and is not one of the six subsidized by the Tournées grant. Master filmmakers François Ozon and Agnès Varda are both represented in the festival, with Ozon's **By the Grace of God** and Varda's final film **Varda by Agnès**. Céline Sciamma's **Portrait of a Lady on Fire** finally screens with Cornell Cinema after its screenings were cancelled due to last Spring's interrupted season. The 18th century-set film tells the tale of a young aristocrat who falls for the female artist commissioned to paint her wedding portrait. Finally, practicing physician and filmmaker Thomas Lilti's latest film **The Freshman** is a story set in medical school, where class differences are often exasperated in the savagely competitive qualifying exam all med students must take.

*Tournées Film Festival is made possible with the support of the Cultural Services of the French Embassy in the U.S., the Centre National du Cinéma et de l'Image Animée (CNC), the French American Cultural Fund, Florence Gould Foundation and Highbrow Entertainment. **Soleil Ô** restored by Cineteca di Bologna at L'Immagine Ritrovata laboratory in collaboration with Med Hondo. Restoration funded by the George Lucas Family Foundation and The Film Foundation's World Cinema Project.*

The Freshmen (2018) Directed by Thomas Lilti	Feb 19 - 25
Portrait of a Lady on Fire (2019) Directed by Céline Sciamma	Feb 26 - Mar 1
By the Grace of God (2018) Directed by François Ozon	Mar 26 - Apr 1
Varda by Agnès (2019) Directed by Agnès Varda	Apr 2 - 8
Synonyms (2019) Directed by Nadav Lapid	Apr 9 - 15
Soleil Ô (1970) Directed by Med Hondo	Apr 16 - 22
Antigone (2019) Directed by Sophie Deraspe	Apr 30 - May 6

Contemporary World Cinema featuring 5 Ithaca Premieres

Cornell Cinema regularly premieres award-winning international films from the film festival circuit that otherwise wouldn't screen in Ithaca, and even during the pandemic, this Spring is no exception, with films from Romania, Spain, Brazil, Bhutan and Canada rounding out this short collection. A family living freely in the marshlands outside Bucharest is forcibly relocated to the city – and urban life – in **Acasa, My Home**, an intimate documentary which won a Special Jury Award for Cinematography at the Sundance Film Festival. Winner of the Found Footage Award at the International Film Festival Rotterdam, **My Mexican Bretzel**, by Spanish filmmaker Nuria Gimenez, is an intriguing travelogue comprised of gorgeous home movie footage by a wealthy couple touring the world from the 1940s into the 1960s. Using text from the wife's diary, the film unfolds as melodrama, as the narration describes a

relationship that doesn't quite match up with the idyllic locales of their frequent vacations. Brazilian class comedy **Three Summers** features the ever-impressive Regina Casé (**The Second Mother**) in the role of a housekeeper for a set of luxury beachside condos who always has her eye out to take advantage of any opportunity that comes her way. When the property owner is arrested as part of a sprawling corruption crackdown, she knows just what to do to keep her income flowing. **Sing Me a Song** is an observational documentary that plays like a coming-of-age drama about a young Bhutanese monk whose plans are upended after the introduction of smart phones and the internet to his remote Himalayan village. Tracking the monk's romance with a bar singer over WeChat, **Sing Me a Song** "spins a fascinating tale of romantic melancholy played out against the peaceful, meditative backdrop of the Himalayas." (*LA Times*) Finally, Canadian feature **Antigone** transposes Sophocles' Greek tragedy to Montreal, where a straight-A student indicts the government that took her brother's life, sacrificing her own life in the process. Assistant Professor Athena Kirk (Classics) will be moderating a panel discussion on the tragedy and its modernization, date & time TBA.

Acasa, My Home (2020) Directed by Radu Ciorniciuc	Feb 19 - 22
My Mexican Bretzel (2020) Directed by Nuria Gimenez	Feb 26 - Mar 4
Three Summers (2019) Directed by Sandra Kogut	Mar 12 - 18
Sing Me a Song (2019) Directed by Thomas Balmès	Apr 2 - 8
Antigone (2019) Directed by Sophie Deraspe	Apr 30 - May 6

Restorations and Rediscoveries

Cornell Cinema carries its long tradition of screening recent film restorations and rediscovered masterpieces into the virtual realm with this series of five films, beginning with the Czechoslovak sci-fi film **Ikarie XB 1**, a film that deeply influenced the look of **Solaris** and **2001: A Space Odyssey**. It's a visionary adaptation of an early Stanislaw Lem novel, about a group of astronauts headed to Alpha Centauri in search of alien life. Here on Earth, the ravishing silent film **Shiraz: A Romance of India**, the story behind the creation of the Taj Mahal, was recently digitally restored by the British Film Institute and features a specially commissioned score by the Grammy Award-winning composer-sitar player Anoushka Shankar (daughter of Ravi Shankar). **La Strada** won Federico Fellini his first Academy Award (and was the inaugural Best Foreign Language Film Award), and it screens here in a new digital restoration from The Film Foundation. A furious howl of resistance against racist oppression, Mauritanian filmmaker Med Hondo's **Soleil Ô** is a bitterly funny, stylistically explosive attack on Western capitalism and its legacy of colonialism. A starry-eyed immigrant leaves West Africa for Paris in search of a job and cultural enrichment, but soon discovers a hostile society in which his very presence elicits fear and resentment. Restored by the Cineteca di Bologna, the film experiments wildly with form, made with a revolutionary fervor that few films can match. "[T]hankfully, the beautiful digital restoration neither excessively sands down [**Soleil Ô**'s] low-budget edges nor otherwise slickens a work that sticks in the craw just as intended." (*Film Comment*) Feminist filmmaker Joyce Chopra's debut feature **Smooth Talk** stars a teenaged Laura Dern as a rebellious girl whose summertime idyll of beach trips, mall hangouts, and innocent flirtations is shattered by an encounter with a mysterious stranger, played with menacing allure by Treat Williams. Though it was based on a Joyce Carol Oates short story and won the Grand Jury Prize at Sundance, prior to this re-release, **Smooth Talk** was quite difficult to see for a number of years. Cornell Cinema is thrilled to be able to offer this film and the others in this series to the Ithaca community.

Ikarie XB 1 (1963) Directed by Jindřich Polák	Feb 12 - 18
Shiraz: A Romance of India (1928) Directed by Franz Osten	Mar 5 - 11
La Strada (1954) Directed by Federico Fellini	Mar 19 - 25
Soleil Ô (1970) Directed by Med Hondo	Apr 16 - 22

Smooth Talk (1985)

Directed by Joyce Chopra

Apr 23 - 29

Filmmaker Q&As
via Zoom Webinars

Cornell Cinema regularly plays host to visiting filmmakers, and this semester is no different; their visits will just be virtual. First up is documentarian John Gianvito who will join us for a Q&A in conjunction with a screening of his latest film, **Her Socialist Smile**, winner of the Los Angeles Film Critics Association's Douglas Edwards Experimental/Independent Film/Video Award for 2020. The film reveals a less known side of Helen Keller, who spent her entire adult life advocating for progressive causes. Though very little moving image or audio recordings exist of Keller, this experimental documentary works around these perceptual restraints to foreground Keller's words with recorded voiceover and onscreen text. In doing so, Gianvito grapples with an historical figure whose popular image has been frozen in childhood, conveniently ignoring a complex rhetorical legacy. Cornell alumna and director Varda Bar-Kar '82 will be joined by documentary subjects Arturo O'Farrill, founder of the Afro Latin Jazz Orchestra and Jorge Franciso Castillo, Fandango Fronterizo Festival founder; Professor Alejandro Madrid (Music), a Mexico border musicologist; and Professor Debra Castillo, director of the Latino/a Studies Program for a panel discussion about **Fandango at the Wall**. The film documents an event that brought together U.S. and Mexican musicians and dancers for a celebration of *son jarocho*, a 300-year-old folk music rooted in the land that combines African, Indigenous and Spanish traditions. The screening and Q&A are cosponsored by the Latin American Studies Program. Aviva Kempner's engrossing documentary **The Spy Behind Home Plate** tells the story of Moe Berg, a Jewish baseball catcher behind the plate in the golden age of the major leagues who joined the OSS in WWII to spy on the Nazis' atomic bomb program. In an event cosponsored by the Jewish Studies Program, Kempner will participate in a Q&A moderated by Elliot Shapiro (Jewish Studies) who is teaching the film in his Spring course Jewish Film and Filmmakers: Hollywood and Beyond. In addition to these three filmmakers, two others will participate in daytime panel discussions organized by Cornell's Migration Initiative as part of the Migration Stories series – see below. Webinar links will be emailed to viewers who RSVP for the films no later than the day before the Q&A.

Her Socialist Smile (2020)

w/filmmaker John Gianvito Q&A on March 10 at 7:30pm

Mar 5 - 11

Fandango at the Wall (2020)

w/filmmaker Varda Bar-Kar '82 Q&A on Tuesday, April 27 at 1pm

Apr 16 - 26

The Spy Behind Home Plate (2019)

w/filmmaker Aviva Kempner Q&A on Thursday, April 29 at 7:30pm

Apr 27 - 29

Migration Stories

featuring 3 panel discussions with scholars & filmmakers

Cornell's Migrations Initiative partners with Cornell Cinema to screen three documentary films that offer global, multispecies perspectives on migration and borders, revealing the interconnectedness of human migration, culture, and ecology. In these films, human border crossing over land, river, and sea affects and is shaped by the movements of animals, goods, ideologies, and cultural and agricultural practices. In following these movements, we also confront the forces that threaten to bring them to a halt. **Strange Fish** takes us to Tunisia and the Mediterranean, where director Giulia Bertoluzzi follows a group of fishermen who have been rescuing migrants and burying the dead for two decades. The Zarzis-based fishing collective responds to a struggling local economy, changing fishing routes, and questions of injustice as migrants are abandoned at sea. Director Giulia Bertoluzzi won the 2017 Media Migration Award for the film and she will join a discussion with Amade M'charek, Professor of Anthropology of Science at the department of Anthropology of the University of Amsterdam; and Eleanor Paynter, postdoctoral associate in migrations at Cornell on Tuesday, March 2 at 12pm EST. In **The River and the Wall**, directed by Ben Masters, a group of five friends – including Heather Mackey (Cornell '10) – travels along the Rio Grande, where the US border wall threatens to disrupt ecosystems. As they travel through the borderlands, they encounter some of the realities behind popular narratives about undocumented migration. **The River and the**

Wall was nominated for an Austin Film Critics Association award and received the 2019 Jefferson State Flix Fest award for best documentary. Heather Mackey '10, ecologist and cast member, will be joined by Debra Castillo, Emerson Hinchliff Chair of Hispanic Studies and Professor of Comparative Literature and director of the Latino/a Studies Program at Cornell; and a third panelist TBD, on Tuesday, March 23 at 12pm EST. **Wild Relatives** follows a group of Syrian refugees in Lebanon and in Svalbard, one of the planet's northern-most inhabited islands, as the refugees attempt to rebuild the seed bank they had to leave behind when they fled Aleppo. Director Jumana Manna is the recipient of the New Visions Award from CPH: DOX 2018; Ars Viva Prize for Visual Arts 2017; Sandefjord Kunstpris, 2015; and the A.M. Qattan Foundation's Young Palestinian Artist Award 2012. She will be joined in discussion by Johanna Sellman, assistant professor in Near Eastern Languages and Cultures at the Ohio State University; and Rachel Bezner Kerr, Professor of Global Development at Cornell University, on Tuesday, April 13 at 12pm EST. For information about film panels, please contact series organizer Eleanor Paynter: ebp49@cornell.edu

Strange Fish (2018) Directed by Giulia Bertoluzzi	Feb 26 - Mar 4
The River and The Wall (2019) Directed by Ben Masters	Mar 19 -25
Wild Relatives (2018) Directed by Jumana Manna	Apr 9 -15

Silent Cinema

Cornell Cinema regularly schedules silent films, typically with live music, but we missed their presence last Fall. We make up for it this Spring with two films, although we have to forgo the live music with these virtual screenings! First up is **The Scar of Shame**, screening as part of a larger project: the Finger Lakes Film Trail's Race Films/Race Matters series, five films with associated virtual introductions and panel discussions, compiled to explore historical race dynamics through a unique lens: race films. According to the series website – <https://www.fingerlakesfilmtrail.org/race-films-series> - race films were usually produced by a black film company, starred black actors and actresses, and emphasized black-oriented themes. They were an important cinematic, social, and political development, especially during the silent film era. They provided a unique perspective on—and often an unsparing look at—black life and racial concerns that mainstream studio pictures typically ignored, distorted, or misrepresented. **The Scar of Shame** features a pre-recorded introduction by Ken Fox, director of library and archives at the George Eastman Museum in Rochester. In this melodrama, an educated, upscale black musician marries a woman from a lower socioeconomic class to get her out of the clutches of her abusive stepfather. Once he "saves" her, however, he won't let his new wife meet his mother, as he knows she won't approve, a decision that leads to a downward spiral of events. Samantha Sheppard, assistant professor of Cinema and Media Studies at Cornell, provides a pre-recorded introduction to the Race Films/Race Matters series, and she'll be joined by Ken Fox and Barbara Lupack, a film scholar who has written and lectured on race films, for a panel discussion about the film on Thursday, February 25 at 7:15pm, hosted by Cornell Cinema. Special thanks to the Wharton Studio Museum, part of the Finger Lakes Film Trail, for their collaboration on this event. **Shiraz: A Romance of India**, recently restored by the British Film Institute, tells the romantic tale behind the creation of the Taj Mahal. Filmed on location in and around Jaipur with an all-Indian cast (including 50,000 extras, 300 camels and seven elephants), the film features stunning Islamic architecture and a specially commissioned score by the Grammy Award-winning composer-sitar player Anoushka Shankar, performed by a traditional ensemble infused with strings and a Moog synthesizer.

The Scar of Shame (1927) Directed by Frank Peregini	Feb 19 - 25
Shiraz: A Romance of India (1928) Directed by Franz Osten	Mar 5 - 11

Wish You Were Here:
a travel & culture series

This series pulls together a wide range of films to provide a virtual trip around the world, with stops in some of its most beautiful and iconic locations. Viewers who have been missing the travel experience during the pandemic can revel in the places and cultures depicted, and start planning their itineraries for the future. The series begins with a new documentary about Dutch graphic artist M.C. Escher, whose early work was inspired by trips to the Alhambra in Granada, Spain, and the Tuscany and Ramini regions of Italy, all of which are shown in home movie footage in the film. **M.C. Escher: Journey to Infinity** focuses on the mathematical dimensions of his work and its widespread appeal, but it's wonderful to see the real-life locations that set him on his path. **My Mexican Bretzel**, "an imaginative cinematic sleight of hand" (New York Film Festival), is comprised entirely of home movie footage shot during the world travels of a wealthy couple from the 1940s – 60s, and includes visits to mid-century Havana, Hawaii, Mont Saint-Michel, New Orleans, Spain, San Francisco, Italy, Great Britain, and a half dozen other locations. Traveling back in time even further, **Shiraz: A Romance of India**, a silent film from 1928, is a ravishing, romantic tale behind the creation of one of the world's most iconic structures: the Taj Mahal. Filmed on location in and around Jaipur with an all-Indian cast (including 50,000 extras, 300 camels and seven elephants), the film features stunning Islamic architecture and the landscape of Rajasthan. It will be shown in a recent digital restoration by the British Film Institute with a specially commissioned score by the Grammy Award-winning composer-sitar player Anoushka Shankar. Native filmmaker Sky Hopinka's (Ho-Chunk/Pechanga) meditative documentary **maṭni – towards the ocean, towards the shore** takes viewers to the Pacific Northwest, where they'll get to experience the landscape and local customs from an Indigenous perspective. **The River and the Wall** is another spectacularly photographed documentary that follows five friends on an immersive adventure through the unknown wilds of the Texas borderlands as they travel 1200 miles from El Paso to the Gulf of Mexico on horses, mountain bikes, and canoes, on a quest to explore the potential impacts of a border wall on the natural environment. A documentary that plays like a coming-of-age drama, **Sing Me Song** follows a young Bhutanese monk in "a fascinating tale of romantic melancholy played out against the peaceful, meditative backdrop of the Himalayas." (*LA Times*) Finally, two films screening as part of The World of Wong Kar Wai series include footage of locations sure to be on any world traveler's bucket list: see the Buddhist temple of Angkor Wat in Cambodia in **In the Mood for Love**, and Iguazu Falls in Argentina in **Happy Together**.

M.C. Escher: Journey to Infinity (2018) Directed by Robin Lutz	Feb 12 - 15
In the Mood for Love (2000) Directed by Wong Kar Wai	Feb 19 – 25
My Mexican Bretzel (2020) Directed by Nuria Gimenez	Feb 26 - Mar 4
Shiraz: A Romance of India (1928) Directed by Franz Osten	Mar 5 - 11
maṭni – towards the ocean, towards the shore (2020) Directed by Sky Hopinka	Mar 12 - 18
Happy Together (1997) Directed by Wong Kar Wai	Mar 19 - 25
The River and The Wall (2019) Directed by Ben Masters	Mar 19 -25
Sing Me a Song (2019) Directed by Thomas Balmès	Apr 2 -8

Shorts! Animation & Oscar Shorts

Ideally suited to streaming in the age of COVID, when our attention spans may be challenged, the short film format offers small servings, that if not to your liking, will soon enough be replaced by another dish! But we have no doubt you'll find plenty to your taste in the most recent edition of the ever-popular **Annual Animation Show of**

Shows, in its 21st iteration! A curated selection of the "best of the best" animated short films created by students and professionals around the world, this program features ten films from seven countries, offering an array of highly imaginative, thought-provoking, and moving works that reflect the filmmakers' unique perspectives and their relationship to the world. Please note: this program was scheduled to be shown at Cornell Cinema in March 2020, but had to be cancelled due to the pandemic shutdown. This program will be offered on a pay-per-view basis, with a portion of the proceeds helping Cornell Cinema cover the cost of making so many other programs free. In addition to this program, Cornell Cinema hopes to add the **Oscars Shorts** programs, the annual showcase of short films nominated for Academy Awards (Animation, Documentary & Live Action). Dates for these programs will likely be in April, leading up to the Academy Awards ceremony, scheduled for Sunday, April 25. Stay tuned!

The 21st Annual Animation Show of Shows (2019)

Feb 5 - 18

Directed by various