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A Program of the Department of Performing and Media Arts
Cosponsored by the Office of the Dean of Students

For Immediate Release
For more information,
Please contact Mary Fessenden
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Spring 2022 Events Release

Virtual offerings: Jan 26 – Feb 6

In-person offerings: Feb 7 – May 5

Guidelines for in-person screenings:

All patrons must adhere to Cornell's public health requirements for events which include wearing high-quality (N95 or equivalent) masks while indoors, and, if a patron does not have a current Cornell ID, provide proof of vaccination or a recent negative COVID-19 test. Up-to-date guidance, including acceptable proof of vaccination or test, is available at covid.cornell.edu/events Given the mask mandate, food and beverages will not be allowed in the theatre, and the concession stand will be closed until further notice.

Ticket Prices:

\$9.50 general admission/\$7.50 seniors/
\$7 students/\$5.50 CU graduate students and kids 12 & under
\$7 general/\$5.50 students for matinees (before 6:00pm)
\$6 (\$4.50 + \$1.50 fee) virtual cinema
Special event prices may apply

All patrons are strongly encouraged to purchase tickets online in advance.

Digital All-Access Pass!

For one incredibly low price *each semester*, patrons are admitted to all regularly priced in-person and virtual screenings; discounted tickets available for specially-priced events.

That's over 75 films each semester!

Passes can be purchased **online only** at cinema.cornell.edu.

Pricing for the All-Access Pass:

CU graduate & professional students - \$10

All other students - \$20

Community members (including faculty & staff) - \$30

Once purchased, patrons should reserve their "free" tickets for the shows they would like to attend. By so doing, they can proceed directly to the usher and skip the box office line.

All screenings in Willard Straight Theatre as of February 7
(pending Cornell approval)

Many films will feature faculty or graduate student introductions

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

Virtual Screenings Kick-off the Spring '22 Season

Jan 26 – Feb 6

Featuring a virtual introduction to **The Olive Trees of Justice**
by former Cornell Cinema director Richard Herskowitz

Cornell Cinema launches its Spring '22 schedule with four exquisite foreign language films offered on demand via its virtual cinema platform from January 26 – February 6 to coincide with Cornell’s remote teaching schedule for the first two weeks of the semester. A thrilling schedule of in-person screenings & events will begin on Monday, February 7 in Willard Straight Theatre when teaching is scheduled to return to the classroom. A highlight of the virtual line-up is American documentarian James Blue’s sole narrative feature, **The Olive Trees of Justice** (1962), shot in Algiers during the Algerian War (the only film production to do so), shown in a new digital restoration that just premiered at the Museum of Modern Art in New York as part of its “To Save and Project” series. Former Cornell Cinema director Richard Herskowitz has provided an introduction for the film, which will run in front of the film. Herskowitz has been involved with the James Blue Project for the past ten years and was involved with the film’s restoration. The virtual line-up includes another mid-century classic, Fellini’s fairy tale road movie **La Strada** (1954), which kicks off a *Fellini, Masina & Rota* series. It will be offered in a recent digital restoration, as will Taiwanese director Hou Hsiao-hsien’s atmospheric **Flowers of Shanghai** (1998), adapted from a nineteenth-century novel and set amidst the world of courtesans. Also on offer: the virtual Ithaca premiere of Ryūsuke (Drive My Car) Hamaguchi’s other acclaimed film from 2021, **Wheel of Fortune and Fantasy**, a triptych of short stories inspired by life’s tiny miracles, bound together by memory, regret, deception, and fate. Virtual screenings are included with the purchase of a Spring '22 All-Access Pass. Single tickets are \$6.

The Olive Trees of Justice (1962) Directed by James Blue w/pre-recorded intro by Richard Herskowitz	Jan 26 – Feb 6
La Strada (1954) Directed by Federico Fellini	Jan 26 – Feb 6
Flowers of Shanghai (1998) Directed by Hou Hsiao-hsien	Jan 26 – Feb 6
Wheel of Fortune and Fantasy (2021) Directed by Ryūsuke Hamaguchi	Jan 26 – Feb 6

Fellini, Masina & Rota – The Early Years

In 1942, Federico Fellini, who had been making a living as a cartoonist and humorist, found a gig as a radio scripter, where he met a young actress, Guiletta Masina. They were married the following year. The great neorealist director Roberto Rossellini recruited him as a co-scriptwriter for **Rome, Open City** in 1945, for which Fellini was nominated for an Academy Award. 2020 marked the centennial of the great showman’s birth, but celebrations had to be postponed due to COVID. Cornell Cinema is thrilled to present four of Fellini’s first five solo ventures as a director; the films all feature Masina, the two greatest as his muse (**La Strada** and **Nights of Cabiria**). These films mix neorealism with an already playful turn to fantasy, propelled even further by the beautiful Nino Rota scores, which mix the carnivalesque, jazz, vaudeville, and romance. There is also a strong influence of silent films, especially in the Chaplinesque clowning of Masina. All of the films are being offered in recent or brand new digital restorations.

La Strada (1954) Directed by Federico Fellini <u>Screening via Cornell Cinema’s Virtual Cinema</u>	Jan 26 – Feb 6
The White Sheik (1952) Directed by Federico Fellini	Feb 7
Il Bidone (1955) Directed by Federico Fellini	Feb 10, 13
Nights of Cabiria (1957) Directed by Federico Fellini	Mar 4, 5

Experimental Landscapes

Featuring 5 Ithaca premieres and several introductions by Patricia Keller (Comp Lit/Romance Studies)

How does place shape our understanding of the world and of ourselves in it? How might audiovisual explorations of landscape—ones that move away from treating place as a mere backdrop to narrative and instead harness its potential as a dynamic, multilayered archive of histories, memories, and dreams—offer us new perspectives on the poetics of experience? This series brings together a range of films, from ethnographic meditation to non-fiction documentary to fictional drama, that frame the phenomenological affinities between place and experience and foreground the connection between formal experimentation and the haptic, sensorial power of cinema. Situated between rural and urban atmospheres, these works draw on sound, duration and textures to highlight underlying tensions between decay and overgrowth, ruin and resilience, overdevelopment and underexposure. The landscapes featured in these films are often quiet and subtle yet notably charged with a sense of something uncanny, something hidden in plain sight.

The series forms part of a new course called “Ruined Landscapes & the Visual Archive” (COML 3486 / SPAN 3940) taught by Patricia Keller, who will introduce several of the films. Cosponsored with the Departments of Romance Studies and Comparative Literature, and the Summer Program in Madrid.

L. Cohen (2018) Directed by James Benning	Feb 7
Sweetgrass (2010) Directed by Lucien Castaing-Taylor and Ilisa Barbash	Feb 8
Ratcatcher (2000) Directed by Lynne Ramsay	Feb 15
The Two Sights (2020) w/filmmaker Josh Bonnetta in person	Feb 23
Costa da Morte (2013) Directed by Lois Patino	Mar 8
Casa de Lava (1994) Directed by Pedro Costa	Mar 15
Nostalghia (1983) Directed by Andrei Tarkovsky	Mar 22
Homo Sapiens (2016) Directed by Nikolaus Geyrhalter	Mar 29
Still Life (2006) Directed by Jia Zhangke	Apr 27
Place and Time: The Landscape Films of Emily Richardson (2001-2018) Directed by Emily Richardson	May 4

Saturday Night Noir

Night and the city. Dark alleys, rain-drenched streets, silhouettes at windows, blinking neon. Welcome to Saturday Night Noir, a one-way trip into the doom-laden heart of a new kind of American cinema featuring life-beaten men and dangerously seductive women, born of the expressionistic camera-work of German and Austrian emigres, and the pulp imaginations of the great Hammett, Chandler, Cain and their siblings. We offer five greats from the U.S., one per year from 1944–1948, four enrolled in the National Film Registry. And a bonus: two screenings of 1949’s great British noir, **The Third Man** (moved from its original Saturday night slot to accommodate our revised February 7 opening for in-person screenings!). Noir enthusiasts can finally see a restored print of **Detour**, in which “B auteur Edgar G. Ulmer turned threadbare production values and seedy, low-rent atmosphere into indelible pulp poetry.” (*Janus Films*) The series wraps with Wilder’s classic **Double Indemnity**, introduced by local author David Lehman. Copies of his new book *The Mysterious Romance of Murder: Crime, Detection, and the Spirit of Noir*, published by Cornell University Press, will be available for sale at the screening.

The Third Man (1949) Directed by Carol Reed	Feb 8, 9
Out of the Past (1947) Directed by Jacques Tourneur	Feb 19
The Big Clock (1948) Directed by John Farrow	Mar 12
Detour (1945) Directed by Edward G. Ulmer	Mar 19
The Big Sleep (1946) Directed by Howard Hawks	Apr 23
Double Indemnity (1944) Directed by Billy Wilder	May 5

Francophone Film Festival

For the fourth consecutive year, Cornell Cinema teams up with the Department of Romance Studies to present a *Francophone Film Festival*, made possible, in part, by an Albertine Cinémathèque (formerly Tournées) Festival grant. The grant supports six films, chosen from the granting organization's recommended titles, and includes three older titles: a program of recently restored short documentaries by Alain Resnais, a restoration of the late American director Melvin van Peebles' **The Story of a Three Day Pass**, based on his own French language novel, and Claire Denis' **35 Shots of Rum**. The remaining three titles supported by the grant are the recent films **Slalom**, Charlene Favier's quietly devastating drama of sexual abuse set amid an elite ski club, featuring a knock-out performance by Noée Abita as a high school student who falls victim to her attentive coach, revealing the complicated ways abuse can work; Sebastien Lifshitz's moving documentary portrait of 7-year-old Sasha, a transgender girl who became aware of her gender dysphoria in very early childhood; and French-Ivorian writer-director Philippe Lacôte's magical realist **Night of the Kings**, which takes place during one night in a notorious prison in the middle of the Ivorian forest ruled by its inmates. The highly acclaimed film from Ivory Coast was shortlisted for Best International Feature Oscar in 2020. Cornell Cinema expands the Festival to include two more films from French speaking African countries - Mahamat-Saleh Haroun's **Lingui, the Sacred Bonds** from Chad and Mati Diop's **Atlantics** from Senegal (also in Wolof, Arabic & English) – as well as virtual offerings of American documentarian James Blue's sole narrative feature, **The Olive Trees of Justice**, shot in Algiers during the Algerian War and shown in a new digital restoration that just premiered at the Museum of Modern Art in New York as part of its "To Save and Project" series; a new 35mm print of Alain Resnais' underseen **Je t'aime, je t'aime**, a haunting tale of romantic obsession and time travel; and Ladj Ly's Oscar-nominated **Les Misérables** (2019), inspired by the 2005 riots in Paris.

Albertine Cinémathèque is a program of FACE Foundation and Villa Albertine in partnership with the French Embassy in the United States and with the support of the CNC (Centre National du Cinéma et de l'Image Animée) and the Fonds Culturel Franco-Américain.

The Olive Trees of Justice (1962) Directed by James Blue w/pre-recorded intro by Richard Herskowitz <u>Screening via Cornell Cinema's Virtual Cinema</u>	Jan 26 – Feb 6
Early Shorts by Alain Resnais (1948-1956) Directed by Alain Resnais	Feb 9
Je t'aime, je t'aime (1968) Directed by Alain Resnais	Feb 9
The Story of a Three Day Pass (1967) Directed by Melvin Van Peebles	Feb 16
Lingui, the Sacred Bonds (2021) Directed by Mahamat-Saleh Haroun	Feb 17, 20
Slalom (2020) Directed by Charlene Favier	Feb 23, 25

Atlantics (2019) Directed by Mati Diop	Mar 2
Little Girl (2020) Directed by Sebastien Lifshitz	Mar 10
35 Shots of Rum (2009) Directed by Claire Denis	Mar 23
Les Miserables (2019) Directed by Ladj Ly	Apr 13
Night of the Kings (2020) Directed by Philippe Lacôte	Apr 20

Satoshi Kon: The Illusionist

Manga artist and animator Satoshi Kon died suddenly in 2010 at the age of 46, leaving behind a small but hugely influential body of work. His films, known for their seamless blending of reality and fantasy, are some of the most acclaimed anime outside of Studio Ghibli. According to Kon's friend and colleague, Mamoru Hosoda (**Mirai, Belle**), "Satoshi Kon expanded the possibilities of animation. He created animated films of equal power to live-action film." On the occasion of a new documentary about Kon's life and work, **Satoshi Kon: The Illusionist**, Cornell Cinema presents his three greatest films: directorial debut **Perfect Blue**, ode to filmmaking **Millennium Actress**, and his final feature film **Paprika**. Cosponsored with the East Asia Program.

Perfect Blue (1999) Directed by Satoshi Kon	Feb 10, 12
Satoshi Kon: The Illusionist (2021) Directed by Pascal-Alex Vincent	Feb 11
Millennium Actress (2001) Directed by Satoshi Kon	Feb 17
Paprika (2007) Directed by Satoshi Kon	Mar 17, 19

Sub-Saharan Cinema

Sub-Sahara Africa. Black Africa. A region most of us are woefully under informed about. A huge land mass comprised of 55 countries, with a population of over 1 billion, where over 1,000 languages are spoken, there are no overarching characteristics of films from the region, but, both historically and culturally, there are major regional differences between North African and Sub-Saharan cinemas. This series offers three recent acclaimed feature films from Chad, Senegal and Ivory Coast; a visually ravishing documentary about the growth and harvesting of the khat plant in Ethiopia, **Faya Dayi**, one of the most celebrated non-fiction films of 2021; and a program of short films from Sudan made in the '70s & '80s that shines a light on a forgotten chapter of film history. "Even now, in 2020, Africa remains the most cinematically underrepresented continent (not counting Antarctica)" (*Variety*), but these films reveal the rich cinematic possibilities of Sub-Saharan cinema, a full flowering of which we eagerly await.

Cosponsored with the Institute for African Development. IAD will be arranging film introductions and panel discussions to accompany several of the films.

Lingui, the Sacred Bonds (2021) Directed by Mahamat-Saleh Haroun	Feb 17, 20
Atlantics (2019) Directed by Mati Diop	Mar 2
Sudanese Film Group Shorts (1964-1989) Directed by various <u>Screening via Cornell Cinema's Virtual Cinema</u>	Mar 7 - 17
Faya Dayi (2021) w/pre-recorded Q & A with filmmaker Jessica Beshir	Mar 16

Night of the Kings (2020)
Directed by Philippe Lacôte

Apr 20

Guest Filmmakers

Featuring 3 in-person & 2 virtual presentations

Over Cornell Cinema's 50+ year history, hundreds of filmmakers have visited to present their work and enrich the viewing experience for patrons, but the pandemic made that impossible last year. Thanks to the magic of Zoom, though, we still managed to engage several filmmakers in discussion about their work after it was made available via our virtual screening program. This Spring we'll offer a mix of both in-person and virtual filmmaker presentations, with the Zoom discussions projected on the big screen. Two programs feature in-person visits by local filmmakers with international reputations, Ithaca College professors & artists, Josh Bonnetta and Cathy Lee Crane. Bonnetta will present **The Two Sights (An Dà Shealladh)** which explores the disappearing tradition of second sight in the Outer Hebrides of Scotland. The film connects locals' accounts of supernatural phenomena with striking 16mm images and a carefully curated sonic montage of the physical and aural environment, creating an ethnographic marvel. Crane will be joined by filmmaker and Cornell alum Jason Livingston '94 for **(X)-trACTION**, a collaborative of four+ media artists whose work examines the technical and common use of the term "extraction" but also investigates their positions as artists grappling with making art in ways that: extract images, ideas, and stories from their subjects, both human and geographical. Artist, filmmaker and educator Jessica Bardsley just joined the Dept of Performing & Media Arts to teach film studies. We'll welcome her with a program of her short films on March 23. We'll do a Zoom Q & A with filmmaker Shatara Michelle Ford on March 9 following a screening of their acclaimed debut feature, **Test Pattern**, which follows an interracial couple whose relationship is put to the test after the woman is sexually assaulted. The film has been nominated for Independent Spirit Awards for Best First Feature, Best First Screenplay and Best Female Lead (Brittany S. Hall). Ethiopian-Mexican filmmaker Jessica Beshir's documentary **Faya Dayi** is one of fifteen films shortlisted for Best Documentary Feature Oscar, and Beshir will join us for a pre-recorded Q & A that will be projected after the screening of the film on March 16. The immersive, dreamlike film explores the lives of people affected by khat, a stimulant leaf that is also Ethiopia's most lucrative cash crop.

The Two Sights (2020) w/filmmaker Josh Bonnetta in person	Feb 23
(X)-trACTION (2021) w/filmmakers Cathy Lee Crane & Jason Livingston '94 in person	Mar 7
Test Pattern (2021) w/Zoom Q & A with filmmaker Shatara Michelle Ford	Mar 9
Faya Dayi (2021) w/pre-recorded Q & A with filmmaker Jessica Beshir	Mar 16
Rocks, Stars, and Other Feelings (2007-2019) w/filmmaker Jessica Bardsley (PMA) in person	Mar 23

Live Projection Performances

Featuring two *more* visiting filmmakers!

One aspect that sets cinema viewing apart from watching movies at home is the collective durational experience, from a room full of people all experiencing the same filmed moment at the same time. Add to that the unpredictable thrill of live performance and you have a wholly unique, never-to-be-replicated cinema event! Cornell Cinema is thrilled to present two such events this semester.

Spanish filmmaker Luis Macias will perform a live projector performance, **Your Eyes are Spectral Machines**, on March 30 (rescheduled from March 2020). Incorporating both live manipulation of multiple 16mm projectors, as well as 35mm slide projectors, Luis Macias is a self-stylized image recycler, and is a co-founder of Crater Lab, an independent film laboratory in Barcelona. American filmmaker Roger Beebe is no stranger

to cinematic re-appropriation and recycling, as his work since 2006 consists primarily of multiple-projector performances and essayistic videos that explore the world of found images and the "found" landscapes of late capitalism. His **Films for 1 – 8 Projectors** (April 14) will feature a series of 16mm multi-projector performances, including the seven-projector showstopper **Light of a Dying Star** (2008/2011), as well as a sampling of recent essay videos, presented as live-narrated documentaries.

Cosponsored with the Cornell Council for the Arts.

Your Eyes are Spectral Machines (2015/18)	Mar 30
w/live projection performance by filmmaker Luis Macias	
Roger Beebe's Films for 1-8 Projectors (2020)	Apr 14
w/live projection performance by filmmaker Roger Beebe	

Contemporary World Cinema Featuring 6 Ithaca Premieres

Cornell Cinema regularly premieres award-winning international films from the film festival circuit that otherwise wouldn't screen in Ithaca, and this Spring we offer seven Ithaca premieres (in addition to films in our Francophone and Sub-Saharan Africa series) set in Japan (a melancholic triptych by the director of **Drive My Car**), a thriller set in Argentina during the dirty war (**Azor**); a story of queerness and prison over three decades set in Germany (**Great Freedom**); and films set in 1980s Romania (**Uppercase Print**), as well as modern Syria (**Neighbours**) and India (**Pebbles**). All of the films have appeared on Best of 2021 lists by film critics; **Great Freedom** is one of fifteen titles shortlisted for Best International Feature Oscar; and **Pebbles** is nominated for an Independent Spirit Award for Best International Feature.

Wheel of Fortune and Fantasy (2021)	Jan 26 – Feb 6
Directed by Ryusuke Hamaguchi	
<u>Screening via Cornell Cinema's Virtual Cinema</u>	
Azor (2021)	Feb 25, 26
Directed by Andreas Fontana	
Uppercase Print (2020)	Mar 3, 6
Directed by Radu Jude	
Great Freedom (2021)	Mar 17, 20
Directed by Sebastian Meise	
Neighbours (2021)	Mar 31, Apr 1
Directed by Mano Khalil	
Pebbles (2021)	Apr 16, 17
Directed by P.S. Vinohraj	

Restorations and Rediscoveries

Cornell Cinema presents a semester-long series of recent digital and analog restorations, beginning with virtual screenings of three titles, screening on-demand from January 26 to February 6: Federico Fellini's **La Strada**, Hou Hsiao-hsien's **Flowers of Shanghai**, and documentarian James Blue's sole narrative feature, **The Olive Trees of Justice**. Cornell Cinema's former director, Richard Herskowitz, will provide a pre-recorded introduction to the virtual screening of **The Olive Trees of Justice**. Herskowitz has been involved with the James Blue Project for the last ten years, devoted to preserving the work of the acclaimed but lesser known American documentarian, and was involved with the film's restoration. He will discuss the restoration as well as how James Blue came to make the film in Algiers during the Algerian War.

In most all cases in this series, "restoration" means going back to original film elements, scanning them, and digitally repairing the image by removing scratches and tears, dust/dirt, and color correcting for modern digital projection. Thanks to the tireless work by many film archivists and ambitious distributors, one can

now look back at the past century-plus of film history and begin to shake up the established canon, and that's partly what has been assembled here.

Accepted masters of the form Federico Fellini (**La Strada**, **The White Sheik**, **Nights of Cabiria**) and Alain Renais (**Early Shorts of Alain Resnais & Je t'aime, je t'aime**) are presented alongside radical experimenters Melvin Van Peebles (**The Story of a Three Day Pass**), Lizzie Borden (**Working Girls**), and Toshio Matsumoto (**Funeral Parade of Roses**). Lynne Ramsay's stunning debut feature **Ratcatcher**, Luis Buñuel's rediscovered Mexican film **The Criminal Life of Archibaldo de la Cruz**, and the suppressed masterwork of Iranian cinema **Chess of the Wind** round out the series. Resnais' **Je t'aime, je t'aime** will be shown in a restored 35mm film print!

The Olive Trees of Justice (1962) Directed by James Blue w/pre-recorded intro by Richard Herskowitz <u>Screening via Cornell Cinema's Virtual Cinema</u>	Jan 26 – Feb 6
La Strada (1954) Directed by Federico Fellini <u>Screening via Cornell Cinema's Virtual Cinema</u>	Jan 26 – Feb 6
Flowers of Shanghai (1998) Directed by Hou Hsiao-hsien <u>Screening via Cornell Cinema's Virtual Cinema</u>	Jan 26 – Feb 6
The White Sheik (1952) Directed by Federico Fellini	Feb 7
Early Shorts by Alain Resnais (1948-1956) Directed by Alain Resnais	Feb 9
Je t'aime, je t'aime (1968) Directed by Alain Resnais	Feb 9
Ratcatcher (2000) Directed by Lynne Ramsay	Feb 15
The Story of a Three Day Pass (1967) Directed by Melvin Van Peebles	Feb 16
Nights of Cabiria (1957) Directed by Federico Fellini	Mar 4, 5
Funeral Parade of Roses (1969) Directed by Toshio Matsumoto	Mar 10, 11
Chess of the Wind (1976) Directed by Mohammad Reza Aslani	Mar 25, 27
The Criminal Life of Archibaldo de la Cruz (1955) Directed by Luis Buñuel	Mar 31, Apr 1
Working Girls (1987) Directed by Lizzie Borden	Apr 14, 17

Women's Bodies/Women's Lives

From Simone Biles's courageous refusal to risk her mental health to Afghan women being denied their education by the Taliban, to Texas and Mississippi putting Roe v Wade on the chopping block in a new Supreme Court, men across the globe continue to assert control over women's bodies. We offer an international slate of six films—from Chad, France, Tamil Nadu in southern India, New Zealand and the U.S.—including three stunning debuts by new filmmakers—that challenge patriarchal structures, while celebrating acts of resistance and affirming women's lives. A mother and daughter (impregnated from a rape) seek an abortion in Chad (**Lingui, the Sacred Bonds**); an elite teenage athlete is groomed by her 'tough' coach (**Slalom**); an abusive husband & father forces his son on a sun-parched journey to retrieve his wife who left him (**Pebbles**); a young interracial couple find their bonds stretched when the woman endures a sexual assault (**Test Pattern**). **Test Pattern** has been nominated for Independent Spirit Awards for Best First Feature, Best

First Screenplay and Best Female Lead (Brittany S. Hall), and we'll be joined by the film's writer & director, Shatara Michelle Ford, for a Q & A via Zoom following the screening. To round out the series we offer a 35mm screening of Jane Campion's (**The Power of the Dog**) glorious 1993 Cannes and Oscar winner **The Piano** and a new 4K restoration of Lizzie Borden's 1987 trail-blazing film of sex workers, **Working Girls**.

Cosponsored with the Feminist, Gender & Sexuality Studies Program

Lingui, the Sacred Bonds (2021) Directed by Mahamat-Saleh Haroun	Feb 17, 20
Slalom (2020) Directed by Charlene Favier	Feb 23, 25
Test Pattern (2021) w/Zoom Q & A with filmmaker Shatara Michelle Ford	Mar 9
Working Girls (1987) Directed by Lizzie Borden	Apr 14, 17
Pebbles (2021) Directed by P.S. Vinothraj	Apr 16, 17
The Piano (1993) Directed by Jane Campion	Apr 28

Doc Spots

The documentary genre is an ever-expanding phenomenon that now incorporates elements of so many other genres and practices that one would be hard pressed to offer a concise definition of the form. There's the live documentary, the hybrid doc/fiction, the animated doc, the experimental doc, and on and on. It's a horn of plenty, a widely creative range of so-called non-fiction work that we are always thrilled to tap into for our schedule. This Spring's selection of work begins with a program of short films by French New Wave master Alain Resnais, known primarily for his feature films, including **Hiroshima**, **Mon Amour** and **Last Year at Marienbad**. In these early short documentaries, all recently restored, he pays homage to the National Library of France, and explores the work of three artists: Picasso, Gauguin, and Van Gogh. Contemporary filmmaker Bill Morrison, who last thrilled us with **Dawson City: Frozen Time**, has been called a film archaeologist, as he typically works with decaying archival footage to reveal fascinating histories. For **The Village Detective**, he uses four reels of 35mm film of Soviet provenance found by a fishing boat off the coast of Iceland as a jumping off point for his latest meditation on cinema's past, offering a journey into Soviet history and film, accompanied by a gorgeous score by composer David Lang.

Other highlights of the series include Ethiopian-Mexican filmmaker Jessica Beshir's **Faya Dayi**, a visually ravishing film about the growth and harvesting of the khat plant in Ethiopia. **Faya Dayi** is one of the most acclaimed and nominated non-fiction films of 2021, and we'll be offering a pre-recorded Q & A with Beshir with the screening. It's one of fifteen films shortlisted for Best Documentary Feature Oscar, as is **Flee**, a stunning animated doc that recounts the story of a teenage Afghan refugee. Film critic Peter Travers writes that the film is "out to stretch the boundaries of filmmaking by combining graphic artistry with documentary realism to create a cinema experience like no other." Winner of the Grand Jury Prize at Sundance in 2021, the film is also shortlisted for Best International Feature Oscar. For other docs pushing boundaries, check out the documentaries screening as part of our *Experimental Landscapes* series!

Early Shorts by Alain Resnais (1948-1956) Directed by Alain Resnais	Feb 9
Satoshi Kon: The Illusionist (2021) Directed by Pascal-Alex Vincent	Feb 11
The Village Detective (2021) Directed by Bill Morrison	Feb 22, 27

(X)-trACTION (2021) w/filmmakers Cathy Lee Crane & Jason Livingston '94 in person	Mar 7
Little Girl (2020) Directed by Sebastien Lifshitz	Mar 10
Oscar Shorts: Documentary (2021) Directed by various	Mar 13
Faya Dayi (2021) w/pre-recorded Q & A with filmmaker Jessica Beshir	Mar 16
Flee (2021) Directed by Jonas Poher Rasmussen	Apr 21, 22

Japanese Cinema Survey

Screening in conjunction with Introduction to Japanese Film, taught by Andrew Campana (Asian Studies), this short survey of Japanese cinema contextualizes the production and themes of Japanese film and explores the connections between film and other media in modern and contemporary Japan. Featuring introductions by Assistant Professor Andrew Campana on Thursday nights, the series includes experimental troublemaker Toshio Matsumoto (**Funeral Parade of Roses**), cult animator Satoshi Kon (**Millennium Actress**), and Studio Ghibli's fantastical **Spirited Away**. Additionally, Cornell Cinema presents the Ithaca premiere of Ryūsuke Hamaguchi's (**Drive My Car**) acclaimed new film **Wheel of Fortune and Fantasy** as part of our Virtual Cinema offerings, starting on January 26. For yet more Japanese film, Cornell Cinema is hosting a deeper dive into Satoshi Kon with the series *Satoshi Kon: The Illusionist*, featuring three of his daring animated features and a new documentary about the filmmaker.

Millennium Actress (2001) Directed by Satoshi Kon	Feb 17
Funeral Parade of Roses (1969) Directed by Toshio Matsumoto	Mar 10, 11
Spirited Away (2002) Directed by Hayao Miyazaki	Mar 24, 26, 27

Silent Film & Live Music

Special pricing: \$12 general/\$10 students (\$2 off for All-Access Pass holders)

If you've never seen a silent film or are already a fan of the genre, we've got you covered with these two very special events! There's no doubt that the best way to experience a classic silent film is with live music, and that experience expands exponentially when you've got some of the best silent film composers and musicians in the world – yes, the world – writing and performing that music. Cue the Anvil Orchestra, who will perform with a 35mm film print of **Underworld** (1927), the film that launched the career of director Josef von Sternberg as well as the gangster film genre. The Anvil Orchestra consists of Roger C. Miller (keyboards) and Terry Donahue (accordion, saw & more) of the widely popular Alloy Orchestra, that performed regularly at Cornell Cinema over the course of 20 years (1999 – 2019).

Less than a week later, we'll welcome back world-renowned klezmer violinist Alicia Svigals and celebrated silent film pianist Donald Sosin (last here in the Fall of 2018 with **The Ancient Law** (1923)) who will perform their original score for the satire **The City Without Jews** (1924), recently restored by Filmarchiv Austria. The film is based on the controversial 1922 novel by Hugo Bettauer about a Viennese-type city named Utopia that expels its Jews to solve its financial problems, only to experience rapid economic and cultural decline. Though darkly comedic in tone, and stylistically influenced by German Expressionism, the film nonetheless contains ominous and eerily realistic sequences, such as the shots of freight trains transporting Jews out of the city. Alicia Svigals's & Donald Sosin's performance is made possible by the Sunrise Foundation for Education and the Arts. Additional support provided by the Jewish Studies Program. Both events are cosponsored with the Cornell Council for the Arts and the Wharton Studio Museum.

Underworld (1927) Directed by Joseph von Sternberg w/live music by the Anvil Orchestra	Mar 18
The City Without Jews (1924) Directed by H.K. Breslauer w/live music by klezmer violinist Alicia Svigals and silent film pianist Donald Sosin	Mar 24

Oscar Nominated Shorts

For the 17th consecutive year, Shorts HD and Magnolia Pictures present the Oscar-Nominated Short Films. With all three categories offered—Animated, Live Action and Documentary—this is your annual chance to predict the winners (and have the edge in your Oscar pool)! A perennial hit with audiences around the country and the world, don't miss this year's selection of shorts. The Academy Awards take place Sunday, March 27. We'll post the list of nominees shortly after they're announced on February 8.

Oscar Shorts: Animation (2021)	Mar 3, 4, 5
Oscar Shorts: Live Action (2021)	Mar 5, 6
Oscar Shorts: Documentary (2021) Presented in Part I & II (start time of Part II will be determined after nominees are announced)	Mar 13

Weekend Favorites

Featuring many Oscar contenders

In addition to all the other films Cornell Cinema offers, you can count on the organization to provide a recent Hollywood hit or other popular title every weekend during the school year. This Spring's schedule features a number of recent and critically acclaimed hits that are among the top contenders for Oscar nominations, including for Best Picture of 2021. Even if you've already seen some of these films, it's entirely different to experience them surrounded by your college friends, on Cornell Cinema's large screen, with top-notch projection & sound. Repeat viewings are easy on your budget too, especially with Cornell Cinema's All-Access Pass, so there's no reason to sit at home when big screen fun awaits. See you this weekend, and every weekend, at Cornell Cinema!

The line-up includes the recent Marvel hit **Shang-Chi and the Legend of the Ten Rings** and Jordan Peele's **Us** from 2019, both offered for free courtesy of the Welcome Weekend Committee on February 24, open to CU students only.

The French Dispatch (2021) Directed by Wes Anderson	Feb 11, 12, 13
Encanto (2021) Directed by Jared Bush, Byron Howard, Charise Castro Smith	Feb 12, 26, 27
Dune (2021) Directed by Denis Villeneuve	Feb 18, 19
The Power of the Dog (2021) Directed by Jane Campion	Feb 18, 20
Don't Look Up (2021) Directed by Adam McKay	Feb 22

Shang-Chi and the Legend of the Ten Rings (2021)	FREE	Feb 24
Directed by Destin Daniel Cretton		
Us (2019)	FREE	Feb 24
Directed by Jordan Peele		
House of Gucci (2021)		Mar 11, 12
Directed by Ridley Scott		
Nightmare Alley (2021)		Mar 18, 20
Directed by Guillermo del Toro		
The Tragedy of Macbeth (2021)		Mar 25, 26
Directed by Joel Coen		
Licorice Pizza (2021)		Apr 15, 16
Directed by Paul Thomas Anderson		
West Side Story (2021)		Apr 21, 24
Directed by Steven Spielberg		
Spider-Man: No Way Home (2021)		Apr 22, 23
Directed by Jon Watts		