

**MoMA SALUTES CREATIVE CAPITAL, SUPPORTER OF RISK-TAKING,  
EXPERIMENTAL ARTISTS, WITH AN EXHIBITION OF 37 FILMS AND VIDEOS**

**Five-Week Exhibition Features Three Premieres, Two Live Moving-Image Musical Performances, and Many Appearances by Film Directors**

***Creative Capital***

April 30–June 6, 2010

The Roy and Niuta Titus Theaters

**NEW YORK, March 30, 2010**—Recognizing the extraordinary contribution that the New York-based nonprofit organization Creative Capital has made to sustaining art of the highest quality in the United States, The Museum of Modern Art will present an exhibition of 37 original, impassioned, and rebellious films and videos that Creative Capital has funded and nurtured over the past 11 years. Presented from April 30 through June 6, 2010, the exhibition will include the premieres of three new works and two live moving-image musical performances among its showcase of 17 shorts and 20 features. Since 1999, Creative Capital has committed more than \$20 million in financial and advisory support to more than 400 artists across artistic disciplines. Within film, this includes fictional narratives and documentaries, animated and experimental shorts, live moving-image performances, and many other innovative film projects. The exhibition screens in The Roy and Niuta Titus Theaters, and is organized by Joshua Siegel, Associate Curator, with Rajendra Roy, The Celeste Bartos Chief Curator, Department of Film, The Museum of Modern Art.

The opening night, *HERE [ THE STORY SLEEPS ]* (2010) on Friday, April 30, at 7:00 p.m., is a one-night-only live performance of an emerging collaboration between the award-winning filmmaker Braden King (*Dutch Harbor; Sonic Youth: Do You Believe in Rapture?*), the composer Michael Krassner, and the critically acclaimed Boxhead Ensemble. This hybrid film-concert explores the dream life of cinematic narrative, deconstructing King's forthcoming film *HERE*, starring Ben Foster and Lubna Azabal, and will include projections designed by Deborah Johnson. The closing night, on Sunday, June 6, at 5:30 p.m., features the New York theatrical premiere of a new work by Eve Sussman and Rufus Corporation: the "New Wave futurist noir" *whiteonwhite:randomthriller [alphaversion]* (2010). This experimental work by the creators of the gallery installation *89 Seconds at Alcázar* (2004) and the theatrical feature *The Rape of the Sabine Women* (2006) is a film of indeterminate length whose continuously evolving narrative is generated by computer code. The screening will be followed by a conversation with director Sussman, editor Kevin Messman, code writer Jeff Garneau, and actor/writer Jeff Wood.

Among the directors who will present their work during the exhibition are Laura Poitras, whose documentary *The Oath* (2010) takes us deep inside the world of Al Qaeda, Guantanamo,

and U.S. interrogation methods and was featured at this year's *New Directors/New Films* festival (a collaboration between MoMA and the Film Society of Lincoln Center); Natalia Almada, who won the 2009 Sundance Best Documentary Director award for her film *El General* (2009), an intimate meditation on the life of Mexican President Plutarco Elias Calles; and Andy Bichlbaum, a member of the Yes Men and co-director of the documentary *The Yes Men Fix the World* (2009), the 2009 Berlin Film Festival Panorama Audience Award winner, which follows two gonzo anti-globalization activists and their pranks on major corporations and governmental agencies. The animated short film *Paulina Hollers* (2006) by Brent Green will screen on Thursday, May 6, at 7:00 p.m., and will include live narration by Green and improvised music by a band that includes Donna K., Brendan Canty (of Fugazi), Catherine McRae (of The Quavers), and Drew Henkels (of Drew & the Medicinal Pen).

Three films will have premieres in MoMA's *Creative Capital* exhibition. These include the East Coast premiere of Erin Cosgrove's *Happy Am I* (2009), an animated short by an exciting young artist from Los Angeles that combines a wide variety of art historical and pop culture references; the New York premiere of Glenda Wharton's *The Zo* (2009), a hand-drawn animated short that was shown at Sundance and tells a dark and dreamlike tale of violence, abuse, and escape; and the New York premiere of director Peter Sillen's *I Am Secretly an Important Man* (2010), a documentary portrait of grunge-rock poet and performance artist Steven (Jesse) Bernstein, a major figure of the Seattle art and music scene who died tragically in 1991.

Among the memorable fiction films are *Sleep Dealer* (2008) by Alex Rivera, a dystopic parable about the cyber-trafficking of human memory and feelings, and a highlight of the 2008 *New Directors/New Films* festival; Caveh Zahedi's comic reconstruction of his ten-year struggle with sex addiction in *I Am a Sex Addict* (2005); Jem Cohen's *Chain* (2004), a hybrid of narrative and documentary that Cohen filmed around the world, creating a portrait of alienated, late-capitalist consumerism that also has moments of transcendent beauty; and Christopher Munch's *The Sleepy Time Gal* (2001), a poignant drama featuring Jacqueline Bisset in a career-defining performance.

Many experimental and animated films are highlighted in the exhibition, including Naomi Uman's *The Ukrainian Time Machine* (2008), Suzan Pitt's *El Doctor* (2005), Jeff Scher's *You Won't Remember This* (2002), Bill Morrison's *Decasia* (2002), Joe Gibbons's *Confessions of a Sociopath* (2002), Philip Solomon's *Psalm III: Night of the Meek* (2002), Lewis Klahr's *Daylight Moon* (2002), and Craig Baldwin's *Spectres of the Spectrum* (1999). Films made by visual artists include performance artist Kalup Linzy's *Keys to Our Heart* (2008); Sharon Lockhart's *Pine Flat* (2006); Reynold Reynolds and Patrick Jolley's *Burn* (2002); and *Levsha: The Tale of a Cross-Eyed Lefty from Tula and the Steel Flea* (2001), by David Wilson, the founder and director of the Museum of Jurassic Technology in Los Angeles.

Award-winning documentaries presented as part of the *Creative Capital* exhibition include Tia Lessin and Carl Deal's 2009 Academy Award-nominated *Trouble the Water* (2008), which also

screened at the 2008 *New Directors/New Films* festival, and which includes footage of Hurricane Katrina shot by a New Orleans couple who survived it; *I Was Born, But...* (2004), filmmaker Roddy Bogawa's remembrance of a seemingly unrecoverable moment in the history of the Los Angeles punk rock scene and his own history as an artist and Asian American growing up in Hawaii; Sam Green and Bill Siegel's 2004 Academy Award-nominated *The Weather Underground* (2002), which features news footage, original interviews, and never-before-seen FBI documents that trace a militant group's efforts to stop the Vietnam War and bring down the U.S. government; and Sandi DuBowski's internationally successful documentary *Trembling Before G-d* (2001), an exploration of the cloistered world of Orthodox and Hasidic Judaism, and the dilemma of gays and lesbians living in those communities.

Creative Capital is a national nonprofit organization dedicated to providing integrated financial and advisory support to artists pursuing innovative and adventurous projects in five disciplines: Emerging Fields, Film/Video, Literature, and Performing and Visual Arts. Working in long-term partnership with artists, Creative Capital's pioneering approach to support combines funding, counsel, and career development services to enable a project's success and foster a successful and sustainable practice for its grantees. In its first decade, Creative Capital has committed more than \$20 million in financial and advisory support to 325 projects representing 406 artists and has reached an additional 3,000 artists through its Professional Development Program. For more information, visit [www.creative-capital.org](http://www.creative-capital.org).

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**For downloadable images, please visit [www.moma.org/press](http://www.moma.org/press).**

**No. 23**

**Public Information:** The Museum of Modern Art, 11 West 53rd Street, New York, NY 10019

**Hours:** Films are screened Wednesday-Monday. For screening schedules, please visit [www.moma.org](http://www.moma.org).

**Film Admission:** \$10 adults; \$8 seniors, 65 years and over with I.D. \$6 full-time students with current I.D. (For admittance to film programs only.) The price of a film ticket may be applied toward the price of a Museum admission ticket when a film ticket stub is presented at the Lobby Information Desk within 30 days of the date on the stub (does not apply during Target Free Friday Nights, 4:00-8:00 p.m.). Admission is free for Museum members and for Museum ticketholders.

The public may call (212) 708-9400 for detailed Museum information. Visit us at [www.moma.org](http://www.moma.org)

## Screening Schedule

*Creative Capital*  
April 30–June 6, 2010

### Friday, April 30

- 7:00** *HERE [ THE STORY SLEEPS ]*. 2010. USA/Armenia. Directed by Braden King. With Ben Foster, Lubna Azabal. Live score by Michael Krassner and the Boxhead Ensemble. Projections designed by Deborah Johnson.  
An exclusive MoMA event, presented in association with Pomegranate Arts and Creative Capital, *HERE [ THE STORY SLEEPS ]* is a one-night-only performance of an emerging collaboration between the award-winning filmmaker Braden King (*Dutch Harbor*, *Sonic Youth: Do You Believe in Rapture?*), the composer Michael Krassner, and the critically acclaimed Boxhead Ensemble. At its core, *HERE [ THE STORY SLEEPS ]* is a deconstruction of King's forthcoming feature film, titled simply *HERE*. *HERE* is a landscape-obsessed road-movie romance starring Ben Foster (*3:10 to Yuma*, *The Messenger*) and Lubna Azabal (*Paradise Now*, *Exiles*). Co-written by the Melbourne-based writer Dani Valent, and the first American feature film to be shot in the ex-Soviet republic of Armenia, *HERE* chronicles a brief but intense relationship between an American satellite-mapping engineer (Foster) and an expatriate Armenian art photographer (Azabal). A hybrid film-concert that explores the dream life of cinematic narrative, *HERE [ THE STORY SLEEPS ]* is sure to be both visually and aurally mesmerizing. This project was supported, in part, by a 2005 Creative Capital grant. Approx. 70 min.

### Saturday, May 1

- 4:00** *The Sleepy Time Gal*. 2001. USA. Written and directed by Christopher Munch. With Jacqueline Bisset, Martha Plimpton, Seymour Cassel, Nick Stahl.  
Following his eloquent, elegiac, and luminously photographed *Color of a Brisk and Leaping Day* (1996) and *The Hours and Times* (1991), Munch's third feature stars Jacqueline Bisset in a career-defining performance as the beautiful, willful, and unsentimental Frances—the once-locally famous late-night radio DJ of the film's title—who is forced to confront her own mortality and the daughter she gave up for adoption. A filmmaker of uncommon intelligence and sensitivity, Munch avoids the pitfalls of melodramatic cliché in depicting a woman who, as the critic Dennis Lim writes, is “abundant in both bliss and agony, marked equally by snatched opportunities and lingering regrets.” 108 min.
- 7:30** *The Weather Underground*. 2002. USA. Directed by Sam Green, Bill Siegel.  
Drawing on the radical filmmaking aesthetics of Emile de Antonio and Robert Kramer, Green and Siegel's Academy Award-nominated portrait of the Weather Underground features riveting news and home-movie footage, photographs, and never-before-seen FBI documents that trace their attempts to bring home the Vietnam War—and bring down the U.S. government and Wall Street—including the bombings that led to a nationwide manhunt. The film also presents contemporary interviews with former members, including Bill Ayers (alleged “friend of Obama”), Mark Rudd, Bernardine Dohrn, David Gilbert, and Brian Flanagan, that are marked by conflicted feelings of defiance, regret, disillusionment, and hope, and that mirror the splintering objectives and methods that led to the militant group's demise. 92 min.

### Sunday, May 2

- 2:00** *Sleep Dealer*. 2008. USA/Mexico. Written, directed, and edited by Alex Rivera. With Luis Fernando Peña, Leonor Varela, Jacob Vargas.  
Winner of two Sundance awards and a highlight of the 2008 *New Directors/New Films* festival, Rivera's debut feature is a smart, imaginative parable about the cyber-trafficking

of human memory and feelings, the exploitation of migrant labor and natural resources, and the viability of leftist resistance movements. A.O. Scott, in *The New York Times*, called *Sleep Dealer* “exuberantly entertaining, a dystopian fable of globalization disguised as a science-fiction adventure... Rivera—a brilliant young director—takes his audience into a future of “aqua-terrorism” and cyberlabor that I wish I could dismiss as implausible.” In Spanish and English; English subtitles. 90 min.

***Tender Bodies***. 2003. USA. Directed by James Duesing. A polymorphous perverse animated short about a genetically altered unicorn. 8 min.

**5:00** ***The Oath***. 2010. USA. Directed by Laura Poitras.

A highlight of this year’s *New Directors/New Films* festival that begins a theatrical run at the IFC Center on May 7, *The Oath* interweaves the stories of Abu Jandal, Osama bin Laden’s former bodyguard (now driving a cab in Yemen), and Salim Hamdan, a Guantanamo Bay prisoner charged with war crimes. Filming over a two-year period, Laura Poitras takes us deep inside the world of Al Qaeda, Guantanamo, and U.S. interrogation methods through a dramatic structure filled with plot reversals, betrayals, and never-before-seen intelligence documents. The second film in Poitras’s planned trilogy on post-9/11 America—the first, *My Country My Country* (2006), was nominated for an Academy Award—*The Oath* is an intricately constructed work that keeps the viewer off balance. Shading the complexities of her subjects, Poitras delivers an intimate portrait that precludes easy conclusions as it builds to question the methods of America’s war on terror with uncommon eloquence. In Arabic and English; English subtitles. 96 min. Zeitgeist Films. **Introduced by Poitras.**

### Wednesday, May 5

**4:00** ***Sleep Dealer***. And ***Tender Bodies***. (See Sunday, May 2, 2:00.)

### Thursday, May 6

**7:00** ***Paulina Hollers***. 2006. USA. Written, directed and animated by Brent Green.

On May 6, in conjunction with the IFC theatrical premiere of his new animated/live-action feature *Gravity Was Everywhere Back Then*, Brent Green presents his exquisitely handcrafted, not-to-be-missed animation short *Paulina Hollers* with live narration and improvised music by a rollicking band that includes Donna K., Brendan Canty (of Fugazi), Catherine McRae (of The Quavers), and Drew Henkels (of Drew & the Medicinal Pen). Green’s haunting film is also presented with its original soundtrack on May 8. 12 min.

***Happy Am I***. 2009. USA. Written, directed, and animated by Erin Cosgrove.

Merrily the human race rolls along, from the Birth of Creation to the End of Days, in Cosgrove’s animated short, an irresistible, toe-tapping mash-up of old-time eschatology, politics, and a dazzling array of art historical and pop culture references. 3 min. **East Coast Premiere.**

***Confessions of a Sociopath***. 2002. USA. Written and directed by Joe Gibbons.

Voyeuristic, transgressive, hilarious, and philosophical, Gibbons’ *Confessions* lays bare his alter ego’s obsessive psychopathologies and conspiratorial ruminations, seeming to tread a precariously thin line between improvisatory performance and psychic disintegration. 37 min.

***El Doctor***. 2005. USA. Directed and animated by Suzan Pitt. Screenplay by Blue Kraining. Pitt’s sardonic and grotesque animated short—a magic realist fable about an alcoholic Mexican doctor who imagines miracles as he lays dying—recalls the films of Luis Buñuel and Day of the Dead folk art. 24 min.

Program 79 min. **Live performance with Brent Green, Brendan Canty (Fugazi), and other musicians.**

## Saturday, May 8

**4:30** *Paulina Hollers.* And *Happy Am I.* And *Confessions of a Sociopath.* And *El Doctor.*  
(See Thursday, May 6, 7:00.)

**7:30** *Burn.* 2002. USA. Directed by Reynold Reynolds, Patrick Jolley.  
Reynolds and Jolley's experimental film is an absurdist, coruscating, almost medieval vision of hell and the possibility of salvation, depicting a house in flames whose inhabitants are seemingly unperturbed. 10 min.  
*Decasia.* 2002. USA. Directed by Bill Morrison.  
Things fall apart, but rarely with the kind of hallucinatory, violent beauty that Morrison and his brilliant composer Michael Gordon evoke in their celebrated ode to celluloid decay and man's eternal, quixotic quest to transcend materiality, time, and space.  
"Decasia is that rare thing: a movie with avant-garde and universal appeal, occasioning two separate features in *The New York Times*. Morrison is not the first artist to take decomposing film stock as his raw material, but he plunges into this dark nitrate of the soul with contagious abandon....The film is a fierce dance of destruction. Its flame-like, roiling black-and-white inspires trembling and gratitude" -Jim Hoberman, *The Village Voice*. 64 min.  
*The Zo.* 2009. USA. Written, directed, and animated by Glenda Wharton.  
Wharton's ambitious hand-drawn animated short, which recently premiered at the Sundance Film Festival, is a dark and dreamlike tale of violence, abuse, and escape. 26 min. **New York premiere.**  
Program 100 min.

## Sunday, May 9

**2:00** *I Am a Sex Addict.* 2005. USA. Written and directed by Caveh Zahedi. With Zahedi, Rebecca Lord, Emily Morse, Amanda Henderson.  
Zahedi has made a cult career out of his unabashed willingness to be vulnerable on camera. *I Am a Sex Addict*, a comic reconstruction of his ten-year struggle with sex addiction, is one of his most ambitious, hilarious confessions to date. He retraces his romantic and sexual history, including his ideological commitment to open relationships, which led to two disastrous marriages and several very pissed-off ex-girlfriends. 96 min.  
**Introduced by Esther Robinson.**

## Wednesday, May 12

**4:00** *The Sleepy Time Gal.* (See Saturday, May 1, 4:00.)

## Thursday, May 13

**4:00** *Burn.* And *Decasia.* And *The Zo.* (See Saturday, May 8, 7:30.)

**7:00** *Keys to Our Heart.* 2008. USA. Written and directed by Kalup Linzy.  
A smart, funny, and clever video and performance artist who also happens to look fabulous in spandex, Linzy stars in drag—and overdubs all the characters' voices—in this lovingly kitschy, bitchy homage to African American "Chitlin' Circuit" melodramas, daytime television soap operas, vaudeville, and the blues. 24 min.  
*I Was Born, But...* 2004. USA. Written and directed by Roddy Bogawa.  
The death of Joey Ramone sparks a remembrance of youthful nights passed (and passed out) in punk clubs during the late 1970s and early 1980s. Traveling from New York to Los Angeles to Hawaii and back again, Bogawa captures a seemingly unrecoverable moment in the history of rock, and in his own history as an artist and an Asian American. Pleasant dreams or a road to ruin, *I Was Born, But...* features live footage of the Korean alternative rock band Seam, material from the last U.S. tour of Joe Strummer and the Mescaleros, an original score by Chris Brokaw (of Come and Codeine), and Bogawa's own still

photographs of X, Killing Joke, Stiv Bators, The Minutemen, and other legendary bands, taken some 30 years prior. 90 min.

#### **Friday, May 14**

- 4:00** ***La Lupe: Queen of Latin Soul.*** 2007. USA. Directed by Ela Troyano.  
A rebel and innovator, pop singer Lupe Yoli, otherwise known as La Lupe was renowned for her emotional performance style. The legendary Cuban-born star was also a single mother of two, a survivor of domestic abuse, and a Santera who later became an evangelist Christian speaker. Troyano tells La Lupe's story through character-driven interviews in first-person anecdotes, in an oral history much like those found in a folk ballad or a bolero. In trying to discover who Lupe was, the film also provides a collective portrait of mid-twentieth-century Latin musical history. 60 min.
- Refugee.*** 2003. USA. Directed by Spencer Nakasako.  
Emmy Award-winning filmmaker Nakasako (*a.k.a. Don Bonus and Kelly Loves Tony*), who teaches a video workshop to at-risk Southeast Asian youths in San Francisco and Oakland, follows the reunion of three young Cambodian American men—refugees raised on the mean streets of San Francisco's Tenderloin district—with their estranged families back in Cambodia. Their experience, which they capture with handheld video cameras, shocks them. Twenty-four-year-old Mike "Adeo" Siv, who fled with his mother to the United States under the specter of the Khmer Rouge and the Vietnamese invasion of 1979, makes a tentative but bitter rapprochement with his father, who now lives with a new family. Paul is reunited with his older sister, only to discover that she is desperately poor, and grateful for the money their mother has sent her from America. 63 min.
- 7:00** ***The Yes Men Fix the World.*** 2009. USA. Directed by Andy Bichlbaum, Mike Bonnano, Kurt Engefehr.  
The taller half of the dastardly duo The Yes Men, Andy Bichlbaum will be on hand at MoMA to introduce their wickedly satirical and, er, inspiring second film, winner of an audience award at the Berlin Film Festival. Gonzo journalists, merry pranksters, and activist performance artists, Bichlbaum and Mike Bonnano pose as top executives of Halliburton, Dow Chemical, Exxon, and HUD to cast an incriminating light on rampant corporate greed. Their infamous escapades attempt to turn that greed into good, whether by impersonating a Dow Chemical representative on *BBC World News* who announces that the company will "do the right thing" by taking responsibility for the Bhopal chemical disaster and compensating its victims, or launching a new product, SuvivaBalls, that will protect corporate managers from drastic climate change. (The rest of us, presumably, will have to fend for ourselves.) 87 min. **Introduced by Andy Bichlbaum.**

#### **Saturday, May 15**

- 1:30** ***Keys to Our Heart.*** And ***I Was Born, But...*** (See Thursday, May 13, 7:00.)
- 4:00** ***A Week in the Hole.*** 2001. USA. Directed by Kevin Everson.  
A short film by the director of *Spicebush* (2005) and *Cinnamon* (2006), about a paint factory worker's first day on the job. 6 min.
- Chain.*** 2004. USA. Written, directed, and photographed by Jem Cohen. With Miho Nikaido, Mira Billotte.  
A leading light of Brooklyn-based independent cinema, Jem Cohen has collaborated with numerous musicians over the years, including Patti Smith, R.E.M., Vic Chesnutt, Terry Riley, T. Griffin, Fugazi, and Elliott Smith. *Chain*, featuring an original soundscape by Godspeed You Black Emperor!, is one of his most ambitious projects to date—a strange and subtle hybrid of fiction and documentary. Filming around the world, often clandestinely, over a six-year period, Cohen evokes a "superlandscape" of big-box malls, highways, fast food franchises, airports, industrial parks, and corporate offices, creating a portrait of alienated, late-capitalist consumerism that also has moments of transcendent beauty. 99 min.

### Saturday, May 15

**7:30** *I Am Secretly an Important Man*. 2010. USA. Directed by Peter Sillen. Sillen's documentary portrait of the guru of grunge, Steven (Jesse) Bernstein, undulates like a spoken-word performance. Known in the Seattle art and music scene as one of the most influential voices of the late twentieth century, Bernstein was a poet and performance artist who recorded with Sub Pop Records and inspired Kurt Cobain, Oliver Stone, and many other writers, filmmakers, and grunge and punk musicians. Bernstein performed stories and songs about society's fringes—angry, tender, and sometimes corrosively humorous portraits of drifters, junkies, and ex-cons. He committed suicide in 1991. Sillen's uncommonly sensitive and poignant new documentary features rare interviews and performance footage—Bernstein's gravelly, incantatory voice is unforgettable—and forms a kind of loose trilogy with his earlier documentary portraits, *Speed Racer: Welcome to the World of Vic Chesnutt* (1994) and *Benjamin Smoke* (2000, co-directed with Jem Cohen). 85 min. **New York premiere. Introduced by Peter Sillen.**

### Sunday, May 16

**2:00** *El General*. 2009. Mexico/USA. Written and directed by Natalia Almada. Winner of the Best Directing prize for Documentary at Sundance, Almada's filmic meditation is framed as a search through the memory of her grandmother, whose reminiscences center on her own father, Plutarco Elías Calles, one of Mexico's most prominent and controversial presidents. A general during the Mexican Revolution and then president from 1924 to 1928, Calles was known both for his deeds as a revolutionary hero and the brutal tactics he employed during his presidency. His life and legacy embody both the promise and betrayal of Mexico's poignant history. 83 min. **Introduced by Natalia Almada.**

*El General* will have its broadcast premiere on PBS's POV series on July 20, 2010 (check local listings).

**Psalm III: Night of the Meek**. 2002. USA. Directed by Philip Solomon. Made in remembrance of Anne Frank, Solomon's fragile and haunting film evokes Kristallnacht ("the night of broken glass") and Gustav Mahler's Kindertotenlieder ("Songs on the Death of Children"). Stan Brakhage wrote memorably of Solomon's filmmaking craft that it "utilizes the organic mold and dry crack patterns, the natural decay of the footage, until the original subject matter, its anima, crawls with the textural 'maggots' of its own chemical decomposition and dissolves in a beautiful display of multifaceted light." 23 min.

### Sunday, May 16

**5:00** *The Weather Underground*. (Saturday, May 1, 7:30.)

### Friday, May 21

**4:00** *The Yes Men Fix the World*. (See Friday, May 14, 7:00.)

**7:00** *El General*. (See Sunday, May 16, 2:00.) **Introduced by Esther Robinson.**

### Sunday, May 23

**2:00** *Pine Flat*. 2006. USA. Directed and photographed by Sharon Lockhart. The Los Angeles-based photographer and filmmaker Sharon Lockhart has long been interested in the theme of innocence and experience, and in depictions of childhood throughout the history of cinema, from her photographic series *Auditions* (1994) that makes allusion to François Truffaut's *L'Argent de poche* (*Small Change*) to her earliest films, *Khalil*, *Shaun*, *A Woman Under the Influence* (1994) and *Goshogaoka* (1997), which

stages and choreographs the practice drills of a Japanese middle-school girls' basketball team. Her beautiful, conceptually rigorous feature *Pine Flat*, which also exists as a gallery installation of photographs and film loops, is exquisitely sensitive to the cloistered world of children and adolescents alone and at play in nature. Shot over three years in the lush foothills of California's Sierra Nevada Mountains, and precisely structured around twelve ten-minute, single-frame shots separated by a ten-minute musical interlude by one of the kids from Pine Flat, the film combines landscape with portraiture, and evokes a child's intense concentration and subjective, distended experience of time. 136 min.

**5:00** *La Lupe: Queen of Latin Soul*. And *Refugee*. (See Friday, May 14, 4:00.)

### Wednesday, May 26

**4:00** *Trouble the Water*. 2008. USA. Directed by Tia Lessin, Carl Deal. This astonishingly powerful documentary, at once horrifying and exhilarating, was nominated for the Academy Award for Best Documentary, won the Grand Jury Prize for Documentary at Sundance, and was featured in *New Directors/New Films 2008*. Two weeks after Hurricane Katrina made landfall, New York filmmakers Lessin and Deal flew to Louisiana to make a film about soldiers returning from Iraq who had become homeless, but the National Guard refused the filmmakers access. Just when they were ready to disband their crew, Kim and Scott Roberts, streetwise and indomitable NOLA residents, introduced themselves. Kim had bought a camcorder the day before the hurricane and, using it for the first time, captured the devastation and its pathetic aftermath, including the selfless rescue of neighbors and the appalling failure of government. The Robertses and their story form the dramatic core of *Trouble the Water*; as Deal would later remark, they "survived all the storms of their lives not because they were lucky, but because they had intelligence, guts, and the kind of hope that is based on will rather than experience." 96 min.

### Thursday, May 27

**4:00** *I Am Secretly an Important Man*. (See Saturday, May 15, 7:30.)

**7:00** *A Week in the Hole*. And *Chain*. (See Saturday, May 15, 4:00.)

### Friday, May 28

**4:00** *Pine Flat*. (See Sunday, May 23, 2:00.)

**7:00** *You Won't Remember This*. 2002. USA. Directed and animated by Jeff Scher. Scher, whose award-winning films are included in MoMA's collection, has devoted the past couple years to making joyous, witty, breathtakingly (and breathlessly) inventive, and impeccably titled short works for *The New York Times's* Opinionator blog. His animated *You Won't Remember This* is among the best of these, a loving gift from a father to his infant son (or is it the other way around...?). 3 min.

***Spectres of the Spectrum***. 1999. USA. Written and directed by Craig Baldwin. "Subterranean poet of paranoia, bricolage wizard Craig Baldwin makes movies that are half radical firestorm and half psychotic poppycock, and the mixture is virtually self-defining: cheap cultural flotsam recycled into more of the same, but emerging from the surgery with an insurrectionary temper. Each individual redefinition of the lost-and-found footage Baldwin uses contains a book's worth of political commentary, but he's less pedantic than he is pulp-satiric, and the movies are endlessly unpackable.... *Spectres* whip[s] original footage of ranting-revolutionaries-of-the-future in with a mountain of advertising films, government reels, cheapjack features, and forgotten TV shows to rewrite twentieth-century history as a struggle for control over electromagnetic media, from radio to the Internet (Michael Atkinson, *The Village Voice*). 92 min.

## Saturday, May 29

**7:30** *Daylight Moon*. 2002. USA. Directed by Lewis Klahr.

The first in a dreamlike quartet of animated collage films, *Daylight Moon* goes beyond some of Klahr's most favored and evocative sources—Hollywood noir melodrama, comic books, and advertising of the 1940s and 1950s—to create a reverie of childhood. "One of his most abstract films," scholar Tom Gunning writes, "*Daylight Moon* rarely reveals a human figure. Instead of characters, Klahr gives us the play of enigmatic spaces and empty sites that promise both the invitation of desire and the discovery of crime." 13 min.

**Levsha: The Tale of a Cross-Eyed Lefty from Tula and the Steel Flea**. 2001. USA. Directed by David Wilson.

The founder and director of the Museum of Jurassic Technology in Los Angeles and the recipient of a MacArthur "genius grant," Wilson chronicles the long tradition of art-makers who work in extreme miniature. Narrated by the character of Olesya Turkina, chief curator at the Russian State Museum in St. Petersburg, the film relates the Russian folktale of Levsha, a peasant craftsman who is able to shoe a dancing flea. Throughout the film, the tale of the ancient character is woven with meditations on Cold War competition and the state of contemporary Russia, the tale of a modern-day microminiaturist, and the inspiration for the Russian space program. It is left to the viewer to decide which elements of *Levsha* are fictionalized and which are true. 40 min.

**Mountain State**. 2003. USA. Written and directed by Bill Brown.

With the wit and wisdom of a Mark Twain or E. B. White, Brown explores history as it is inscribed on the American landscape. In *Mountain State*, the nomadic filmmaker, photographer, and essayist investigates the Mothman, a legendary winged creature that haunted a West Virginia town in the 1960s. 22 min.

**Loss Prevention**. 2000. USA. Directed by Jeanne C. Finley, in collaboration with Doug Dubois and John Muse.

Combining documentary and fictional elements—not unlike the other films in this program—*Loss Prevention* relates the story of seventy-nine-year-old Irene, who was arrested for stealing a bottle of aspirin from a Miami Wal-Mart and sentenced to ten weeks of Senior Citizen Shoplifting Prevention School. Using interviews with Irene and her daughter that were originally recorded for NPR's *This American Life*, and incorporating intimate super-8 footage, the film offers a tender meditation on the conflicts of parent and child, boredom and pleasure, accident and intention, and authority and subterfuge. 17 min.

Program 92 min.

## Sunday, May 30

**2:00** *Daylight Moon*. And *Levsha: The Tale of a Cross-Eyed Lefty from Tula and the Steel Flea*. And *Mountain State*. And *Loss Prevention*. (See Saturday, May 29, 7:30.)

**5:00** *You Won't Remember This*. And *Spectres of the Spectrum*. (See Friday, May 28, 7:00.)

## Thursday, June 3

**4:00** *Trembling Before G-d*. 2001. USA. Directed by Sandi DuBowski.

Truly remarkable both in content and impact, *Trembling Before G-d* has become a phenomenon quite unlike anything the independent film community has experienced before. Exploring the cloistered world of Orthodox and Hasidic Judaism, and the dilemma of gays and lesbians living in those communities, DuBowski's film has become a global instrument of activist engagement. The ability of the intimate stories portrayed throughout the film to connect with far-ranging audiences, and the grassroots screenings, events, and parties conducted around the world, have made this a model for engaged filmmaking in the twenty-first century and is emblematic of Creative Capital's mission. 84 min.

7:00 ***Trouble the Water.*** (See Wednesday, May 26, 4:00.)

**Friday, June 4**

4:00 ***I Am a Sex Addict.*** (See Sunday, May 9, 2:00.)

7:00 ***The Ukrainian Time Machine.*** 2008. Ukraine. Directed by Naomi Uman.

For the past several years, American filmmaker Naomi Uman has lived and filmed in her ancestral Ukrainian homeland, creating vitally beautiful, almost tactile portraits of the villagers of Legedzine at work and in celebration, documenting their traditions of farming and preparing food, their stories, songs and rituals, as well as her own attempts to learn the Ukrainian language, even as the forces of modernity threaten their centuries-old way of life. This program features four short films in the series: *Kalendar*, *On This Day*, *Window*, and *Coda*. 21 min.

***MAQUILÁPOLIS [city of factories].*** 2006. USA/Mexico. Directed by Vicky Funari, Sergio de la Torre.

A collaboration with the workers in Tijuana's multinational assembly factories, the *maquiladoras*, this intelligent and illuminating documentary centers on Carmen, who works the graveyard shift at a Panasonic plant. After making television components all night, Carmen comes home to a shack she built out of recycled garage doors, in a neighborhood with no paved streets, no sewage lines, and no electricity. A single mother, Carmen takes care of her three children all day, and if she's lucky she sleeps for an hour or two before heading off to work again. At 29, she suffers from kidney failure and anemia resulting from her years of factory work. She earns six dollars a day and works six days a week. Despite all this, she is an activist who fights alongside her fellow *maquiladoras* for better working conditions. In Spanish; English subtitles. 68 min.

***A Stranger Comes to Town.*** 2007. USA. Directed by Jackie Goss.

Encounters with Homeland Security are sometimes invasive, sometimes comically absurd, and almost always otherworldly in Goss's vision of the contemporary immigrant experience, as she manipulates and interweaves animated instructional videos from U.S. border patrols, satellite photos from Google Maps, and scenes from the multiplayer avatar game *World of Warcraft*. 28 min.

Program 117 min.

**Saturday, June 5**

7:30 ***Trembling Before G-d.*** (See Thursday, June 3, 4:00.)

**Sunday, June 6**

2:00 ***The Ukrainian Time Machine.*** And ***MAQUILÁPOLIS [city of factories].*** And ***A Stranger Comes to Town.*** (See Friday, June 4, 7:00.)

5:30 ***whiteonwhite:randomthriller [alphaversion].*** 2010. USA. Written and directed by Eve Sussman and Rufus Corporation.

MoMA's *Creative Capital* exhibition concludes with the New York theatrical premiere of an exciting and provocative new experimental work by the creators of the gallery installation *89 Seconds at Alcázar* (2004) and the theatrical feature *The Rape of the Sabine Women* (2006). Shot primarily in post-Soviet Central Asia and billed as "New Wave futurist noir" and "a study of utopia and desire," the "alpha" version of *whiteonwhite:randomthriller* is a film of indeterminate length whose continuously evolving narrative is generated by computer code. The unfolding project will also manifest itself as an episodic television miniseries and a feature film. In the MoMA presentation, custom-built randomizing software edits the film in real time from a server loaded with thousands of clips, creating suspense through surprising and novel juxtapositions. The story follows the observations and surveillance of a geophysicist code writer held captive in "City-A," a dystopian metropolis where nouveau riche capitalists preside over the dregs of communism. Run

time: approximately 50 min. Program approx. 80 min. **New York theatrical premiere.**  
**Introduced and followed by a Q&A with Eve Sussman, editor Kevin Messman,**  
**code writer Jeff Garneau, and actor/writer Jeff Wood.**