We are proud to support the Houston Cinema Arts Society in celebrating the vitality and diversity of the arts in Houston.
ABOUT HOUSTON CINEMA ARTS SOCIETY

MISSION STATEMENT
Houston Cinema Arts Society is a 501(c)(3) nonprofit organization dedicated to presenting innovative films, media installations, and performances that celebrate the artistic process and enrich Houston’s culture and urban vitality.

CORE VALUES
• Appreciation of the creative process
• Collaboration across arts disciplines, organizations and communities
• Cross-cultural understanding
• Transformative cinematic experiences
• Local economic development through the arts
• Arts education that will inspire the next generation of artists and audiences

HISTORY
Houston Cinema Arts Society (HCAS) has put the nation’s fourth largest city on the map among film industry professionals, artists, and film aficionados as a premier showcase for the moving image and the creative process. Although the Society is still working to expand public awareness, its founding illustrates how Houston’s cultural entrepreneurship is taking off along with our diverse population and economy.

In 2007, then-Mayor Bill White asked arts philanthropist and former trial attorney Francis Neely to head a task force to stimulate film culture in Houston. He and a team of cultural leaders came back several months later with the recommendation that Houston sponsor cinematic programming that celebrates the visual, performing, and literary arts. This unique focus on films “by and about artists” accomplished two goals: it filled a niche in the broader film festival world that was sorely underrepresented and it identified Houston, nationally and internationally, as a thriving arts town that celebrates innovative films, media installations, and performances.

HCAS received 501(c)(3) status in September 2008 and presented a weekend Film Festival at Rice University and the Museum of Fine Arts, Houston. HCAS launched its inaugural Freeway-Film Festival in 2009. In addition to its now-annual Houston Cinema Arts Festival (HCAF), held in November, HCAS presents a variety of initiatives and programs, including a growing schedule of year-round screenings, events, performances, and guest lectures.

Houston Cinema Arts Festival is the most ambitious of the HCAS programs. This eight-day, multivenue festival includes over 50 narrative and documentary films, an interactive video installation gallery, live multimedia performances, panel discussions, Meet the Makers workshops, and guest lectures.

The most recent initiative related to the Festival is CineSpace, a collaboration between NASA and Houston Cinema Arts Society, that offers filmmakers around the world a chance to share their works inspired by and using actual NASA imagery. CineSpace, which premiered in 2015, will return to HCAF for the second year. Short films featuring real NASA footage, collected from over 50 years of its history, are judged on the creativity, innovation, and attention to detail that are the hallmarks of space exploration.

HCAS is proud to collaborate on many of its programs with a number of Houston’s finest arts, cultural, and other nonprofit organizations. Partners have included The Museum of Fine Arts, Houston, Contemporary Arts Museum Houston, Inprint, Blaffer Art Gallery, Cynthia Woods Mitchell Center for the Arts, Houston PBS, Houston Ballet, HGCO-Houston Grand Opera, Aurora Picture Show, Southwest Alternate Media Project, Texas Children’s Hospital, Houston Museum of Natural Science, Houston Museum of African American Culture, Architecture Center Houston and others. Current initiatives in progress include expansion of educational outreach with HOUSTON CINEMA ARTS FESTIVAL ON THE ROAD to take films about the arts to Houston-area high schools and internship programs with Houston-area colleges and universities.

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/ MARCH 10-17, 2016 / HOUSTON CINEMA ARTS FESTIVAL

HOUSTON CINEMA ARTS SOCIETY
November 10, 2016

Greetings,

As mayor of the City of Houston, I welcome all attending the ninth annual Houston Cinema Arts Festival, promising to be one of the most ambitious and exciting festivals of its kind. Houston has yet to see.

The Houston Cinema Arts Festival is the only U.S. film festival dedicated to films by and about visual, performing and literary artists. This year’s festival will include over 50 narrative and documentary films, an interactive virtual reality gallery, live multimedia performances, Meet the Makers workshops and panel discussions, and free outdoor and student film screenings, featuring a lineup boasting several films made by and about Texas artists and topics.

Houston Cinema Arts Festival’s mission is to celebrate the arts of Houston, and this year, audiences will have the chance to explore diverse film screenings beyond the main venues at Sundance Cinema and the Museum of Fine Arts, Houston to include a variety of satellite arts and cultural venues throughout our city.

In its relatively short history, Houston Cinema Arts Society has brought notable guest artists to the festival such as Tilda Swinton, Alex Gibney, Guillermo Arriaga, Isabella Rossellini, John Turturro, Shirley MacLaine, Rob Linklater, Ethan Hawke, Fisher Stevens, Robert Redford, Tracy Letts, James Ivory, Julie Taymor, Willem Dafoe, and Thomas Haden Church, among many others. This year’s festival also includes international artists such as Illy Woodberry, Horton Foote and Frederick Emis.

Those attending the Houston Cinema Arts Festival can expect to soak up everything this international arts city has to offer. I look forward to serving you at the festival and extend best wishes for a memorable celebration.

Sincerely,

Sylvester Turner
Mayor of Houston

November 2016

Dear Friends,

Welcome to the 2016 Houston Cinema Arts Festival. The organization is dedicated to bringing a diverse and impressive collection of films, short films, and multimedia performances to Houston audiences. The festival’s collaborative atmosphere and its expanding film landscape make it a wonderful opportunity to experience cinema and other art forms.

Our region of Texas has proven to be a fertile ground for filmmakers, and the Houston Cinema Arts Festival is another component in our ever-expanding film landscape. We hope that the films, artists, and events that are presented this year will serve as an inspiration to filmmakers and patrons alike.

Sincerely,

Kris Ferguson
Executive Director
Houston Film Commission
Dear Festival Friends,

Welcome to the 2016 Houston Cinema Arts Festival. Working closely with many of Houston’s beloved nonprofits, we bring you for the eighth year a festival that offers a myriad of opportunities to expand your cinematic and artistic horizons. Our hardworking staff, board, and staff members, patrons, donors, and sponsors, among others, guest filmmakers and other artists, have collaborated nonstop to create a uniquely stimulating film and media arts festival that has enhanced the cultural and artistic landscape of Houston.

Your enthusiastic participation is essential. We hope you enjoy yourselves and others to join us. We bring you...

Warmly,

Franci Neely
Founder and Board Chair

HOUSTON CINEMA ARTS SOCIETY

Dear Cinema Friends and Colleagues,

Welcome to the eighth annual Houston Cinema Arts Festival. We are delighted that you are here with us to celebrate the visual, performing and literary arts through cinema. Houston Cinema Arts Society (HCAS) and our annual Festival (HCAF) are near and dear to me and not only as a former board member. Almost ten years ago, under the leadership of Franci Neely, I served as chair of the committee that founded HCAS. For over a year, I have been a part of the community that continues to make the Festival possible.

None of this would be possible without a supportive board of directors and a multitude of sponsors, members, contributors, partners, and collaborators who work with us to make the Festival possible. And without the support of our patrons, we would not have the resources to bring these amazing films to Houston. As always, we thank our sponsors for their generous support and for helping to make this year's Festival possible.

Our diverse 2016 program line up encompasses the future of the cinematic arts including new women directors, singular media artists, and extraordinary program selections that make our Festival so unique. Our 2016 program line up includes almost 400 films from 40 countries, over 100 events, and over 50 world and U.S. premieres. We are thrilled to be part of the film festival universe driving cinema forward, opening it to new forms and diverse voices. We are also proud to be presenting a diverse lineup of films that offer something for everyone.

I am particularly proud of the variety of venues and community partners that allow us to present such an array of films for your viewing pleasure. None of this would be possible without a supportive board of directors and a multitude of sponsors, members, contributors, partners, and collaborators who work with us to make the Festival possible.

I hope that you will continue to join us as we embark on many new Cinema Arts adventures in the years to come.

Most proudly and sincerely,

Mary M. Lampe
Interim Executive Director
SEATING POLICY
Pass holders will be admitted for early arrival priority seating 30 min. prior to published screening time. Single ticket holders will be admitted 15 min. prior to the screening. All unoccupied seats will be released at 10 min. prior to screening and sold as rush tickets on a first-come, first-served basis (cash only) until all seats are filled.

PUBLIC TRANSPORTATION
METRORail offers a fast, safe, and convenient way to travel. The 7.5 mile light rail Red Line takes passengers across Downtown via Main Street. The line also connects Downtown to other major Houston destinations such as Midtown, the Museum District, the Texas Medical Center, Reliant Center, and the south Fannin Park & Ride lot. Multiple bus lines can also take you to all of our festival venues. A round-trip ticket is only $2.50 for adults and $1.20 for students/seniors. Tickets can be purchased from any ticket vending machine, located on every rail platform. The new DAILY PASS is available at select retail locations and at the METRO RailStore located at 1900 Main St. For more information, visit www.rideMETRO.org or call 713.635.4000 for details.

Houston B-cycle is a bike sharing program that works as an additional transportation alternative for people living and visiting Houston. Membership to the system can be purchased online or at any kiosk. Rides under 60 min incur no usage fee. Add $2 for each additional ½ hour. www.houston.bcycle.com

VENUE ACCESSIBILITY
Houston Cinema Arts Society works to make each of its Festival venues physically accessible for all Festivalgoers. All Festival venues and theaters are ADA accessible. If you have any specific requests, please contact us at ADA@cinemartsociety.org or by phone at (713)429-0420. Venue-specific accessibility information is listed below.

THE MUSEUM OF FINE ARTS, HOUSTON / THE BROWN AUDITORIUM THEATER
Venue accessibility: All back Building entrances are wheelchair accessible, and the entrance to the Low Building on Main Street is a wheelchair accessible. Visitor drop-off and pick-up is possible at the Museum entrance to the Low Building and at a covered passenger drop-off lane at the Main Street entrance to the Back Building. The Brown Auditorium Theater has designated seating for wheelchairs.

The METRAB all wheelchairs that visitors may check out free of charge with a valid photo ID. The wheelchairs are available from the bag and coat check rooms on both the Back and Low Building lobbies and the Visitors Center on a first-come, first-served basis. Motorized wheelchairs are permitted. Elevators are available throughout the museum.

PARING ACCESSIBILITY: Limited handicap-access spaces available.

SCREENING ACCESSIBILITY FOR HEARING AND VISUALLY IMPAIRED: A select number of films presented at the Brown Auditorium during the Festival may be offered with listening and descriptive devices. Please email ADA@cinemartsociety.org two weeks in advance of the Festival to inquire about service availability for the film of your choice.

The venue also provides personal assisted listening devices, which can be obtained at the box office.

SUNDANCE CINEMAS DOWNTOWN
VENUE ACCESSIBILITY: Sundance Cinemas has handicap-accessible entrance ramps. Every theatre has designated seating for patrons in wheelchairs.

PARING ACCESSIBILITY: Theatre District parking garages have a number of handicap-access spaces available. Limited street handicap-accessible parking spaces may be available.

Screening accessibility for hearing and vision impaired: A select number of films presented at Sundance Cinemas during the Festival may be offered with listening and descriptive devices. Please email ADA@cinemartsociety.org two weeks in advance of the Festival to inquire about service availability for the film of your choice.

The venue also provides personal assisted listening devices, which can be obtained at the box office.

AURORA PICTURE SHOW
VENUE ACCESSIBILITY: Aurora Picture Show has handicap-accessible entrance ramps and wheelchair-accessible entrance from the parking lot.

PARING ACCESSIBILITY: A limited number of handicap-access parking spots is available in the parking lot.

Screening accessibility for hearing impaired: Seating near speakers is available for patrons with hearing difficulty.

BRASIL / THE BRANDON
VENUE ACCESSIBILITY: Brazil has handicap-accessible entrance ramps. Access to The Brandon is available through the courtyard of Brazil.

PARING ACCESSIBILITY: Limited street handicap-access parking is available.

PROGRAM GUIDES & PRINTED MATERIALS
Festival Program Guides and other printed materials for any public program may be obtained in large-print labeling with high contrast or in other formats (disk, thumb drive) with at least two weeks notice. Please contact ADA@cinemartsociety.org for more information.
Congratulations to the Houston Cinema Arts Festival!

Ang Lee’s *Crouching Tiger, Hidden Dragon* screens November 25–27, 2016 at the MFAH. General admission $9. MFAH members, students with ID, and seniors (65+) receive $2 discount.

E-mail film@mfah.org to sign up for our weekly e-blast.

The MFAH film department is supported by Tenaris; the Vaughn Foundation; the American Turkish Association – Houston; Nina and Michael Zilkha; The ILEX Foundation; James V. Derrick; Franci Neely; Lynn S. Wyatt; L’Alliance Française de Houston; and the Turkish Cultural Foundation.

Photo courtesy of Sony Pictures
A contemporary art gallery, located in the heart of the Montrose, She Works Flexible is a site for discourse and poetic exchange, dedicated to showing work from artists based or connected to Texas and the Gulf Coast in dialogue with national and international artists, writers, and filmmakers.

713-522-0369 / www.sheworksflexible.com

TUESDAY – SATURDAY / 10AM–6PM and BY APPOINTMENT.

1709 WESTHEIMER RD / HOUSTON / TX 77098

FOR CASUALLY ELEGANT FOOD AND BEVERAGE, A CURATED WINE, BEER, AND COFFEE PROGRAM AND A GREAT VIEW OF THE NEIGHBORHOOD THAT INSPIRES IT ALL, VISIT BRASIL.

The Brandon Gallery showcases local, national, and international emerging and professional artists to varied audiences.

1709 Westheimer (next to Brasil)
facebook.com/thebrandongallery
instagram.com/thebrandongallery
twitter.com/thebrandongal

WWW.LEVANTINE-FILMS.COM

LEVANTINE FILMS CONGRATULATES 2016 HOUSTON CINEMA ARTS FESTIVAL PARTICIPANTS
THURSDAY, NOVEMBER 10, 8:00 PM
THE MUSEUM OF FINE ARTS, HOUSTON (CAROLINE WIESS LAW BUILDING, 1001 BISSONNET)
“HONKY TONK HEAVEN” HOUSTON PREMIERE!
OPENING NIGHT CELEBRATION: DENIM AND DIAMONDS!

Hailed as “one of the best country albums of the year” by the Atlanta Journal Constitution, it was recorded at Memphis’ legendary Sun Studios. Born in Alabama, he moved to Houston as a teenager and began playing clubs and local honky-tonks, before heading to L.A. and Nashville. Commercial country did not fit the fiercely independent songwriter, so Watson relocated to Austin, Texas where he got a record deal and wrote several songs picking up the industry s)ide of Nashville, including “Nashville back-burner.” Heart Attack and “A Real Country Song” from his 1995 followup Blessed or Damned. After Song” from his 1996 follow-up Cheatin’ Heart Attack Watson relocated to Austin, Texas where he got a record deal and a metal band called HANK! and tours with the Indigo Girls. Slaney Eyed Mama has gotten rave reviews from high profile gigs as artists-in-residence at the Smithsonian Institution, appearances on PBS, and performances at the Paris International Arts Festival, GIFF, EUT Hawaii, the Michigan Womyn’s Music Festival, and countless colleges and outdoor festivals. They are favorites at new music conferences (Toronto, Vancouver, Chicago), alternative music festivals and benefits (MoMA, GLAAD Performance), and alternative culture venues like the Chicago Museum of Modern Art.

CARRIE PRESTON is an American actress, producer and director known for her work on the television series True Blood. Person of Interest and Crowded. Preston received critical acclaim for her portrayal of Elsabeth Tasconni on CBS’s acclaimed drama series The Good Wife, was nominated twice and won once for the Primetime Emmy Award for Outstanding Guest Actress in a Drama Series.

SAVANNAH B. WATSON AND BRENTA GREENE MITCHELL (CO-DIRECTORS)

Mitchell is a native Texan who grew up in Central Texas dance halls. In 1982, she and husband Scott Mitchell bought and restored the historic 1902 Wunsche Bros. Cafe in Spring, where she booked and hosted countless Texas folk/country musicians and founded and co-produced the Spring Music Festival from 1988-1992. In 1993, Mitchell and her family moved to Austin. She was an executive producer on Somebody Up There Likes Me, which premiered at SXSW in 2012 and Icebreaker, currently in post-production.

SLANTRY EYED MAMA are “two good Asian girls gone badass.” Slaney Eyed Mama sees the world through the searing electric violin and beats of virtuosic Lyra Hung and the comic relief antics of Kate Riggs. Her Happy Lucky Tofu Panda Dragon Good Time Fun Fun Show, premiered at the East Village Club and throughout New York City, comically dissects stereotypes of “Asian-ness” in the West. Riggs and Hung will perform a brief live set following the screening, and will engage in a Q&A accompanied by director and Emmy Award-winning actress Carrie Preston (True Blood).
Today, immersive cinema is capturing the imaginations of filmmakers and audiences, with most of the attention going to productions made for Virtual Reality headgear. Our festival will display some of the creative work made by artists for VR at our VR Lounge in The Brandon at Houston. We are also pleased to be partnering with the Houston Museum of Natural Science, whose planetarium has recently been upgraded with a dazzling 8K Digitar system, to present a program of cinematic art created expressly for “Fulldome” systems. According to our other partner, the Fulldome Database, “Fulldome refers to immersive dome-based video projection environments where the viewer is surrounded by the video projection in a hemispherical angle of view.” Fulldome content is no longer limited to astronomy, as viewers will discover in this program of dance and animated films made for fulldome immersion.

**THE VR GALLERY AT THE BRANDON AT BRASIL**

Come try out some of the freshest examples of virtual reality cinema made by artists for the Oculus Rift and Samsung Gear.

**LOCATION:** BEHIND BRASIL ON THE CORNER OF DUNLAVY AND WESTHEIMER

**HOURS:** FRI, NOVEMBER 11, 5:00-10:00 PM; SAT, NOVEMBER 12, 11:00 AM-11:00 PM; SUN, NOVEMBER 13, 12:00-6:00 PM

(Note: Akosua Adoma Owusu will present her films in the gallery on November 12 at 4:00 PM. Maarten Isaäk de Heer will screen and discuss his animations and other animations on November 13 from 2:00 - 3:00 PM)

**FEATURED ARTIST:** MAARTEN ISAÄK DE HEER

Maarten Isaak de Heer is a Dutch animation artist living and working in Berlin. Drawing and after his studies of fine arts in the Netherlands, he specialized in traditional 2D animation. His early works are comments on modern western society, often conveyed with a dark sense of humor. With his installations, Handelingen (2009), [mu:sterman] (2012) and FEBRUAR (2015), de Heer is offering the possibility of quietly observing a moving image, filling the gap between animation, film, and classical art. De Heer is now working on fulldome, 360° and VR panoramas.

On view in the VR Gallery will be de Heer’s animated projection, [mu:sterman] - a flood story, as a 17-minute loop of an animated cityscape in which animals inhabit and then are calmly flooded in a housing estate, as well as his 360-degree animation, FEBRUAR, designed for the Oculus Rift. De Heer’s FEBRUAR will also screen as part of the fullDome Dance and Animation program at the Houston Museum of Natural Science on November 13. On Sunday, November 13, de Heer will present a wide range of animated works and discuss his recent explorations in VR and fulldome animation.

**FEATURED ARTIST:** RACHEL ROSSIN

On Oculus Rift headsets, viewers will experience a gravity-defying 360-degree view of Rossin’s world, including her apartment, her studio, and her paintings blown apart by the unlimited possibilities of the digital microcosm and her imagination. The New York Times described one of the artist’s installations earlier this year as “immersive[y] yourself in a Dante-esque virtual reality.” Rachel Rossin (b. 1987) lives and works in New York City. She has been both an artist and computer programmer since her childhood in West Palm Beach, Florida. She is represented by ZieherSmith Gallery in New York. On view in the VR Gallery will be Rossin’s 2015 Oculus Rift VR work, I Came and Went As a Ghost Hand.

**NOTES ON BLINDNESS: INTO DARKNESS**

Alongside the premiere of the feature film, Notes on Blindness, in HOCAF, we are pleased to make available in our VR Gallery Notes On Blindness: Into Darkness, an immersive virtual reality (VR) project based on John Hold’s sensory and psychological experience of blindness. The interactive experience complements the story world of the feature. Each scene addresses a memory, a moment, and a specific location from Hold’s audio diary, using binaural audio and real time 3D animations to create a fully immersive experience of a “world beyond sight.” The project won the Storms Award at Tribeca Film Festival and the Alternate Realities VR Award at Sheffield Doc/Fest.

**6X9: A VIRTUAL EXPERIENCE OF SOLITARY CONFINEMENT**

What’s it like to spend 23 hours a day in a cell measuring 6x9 feet for days, weeks, months or even years? 6X9 is the Guardian’s first virtual reality experience, which places you inside a US solitary confinement prison cell and tells the story of the psychological damage that can ensue from isolation.

**FEATURED ARTIST:** FREDERICK ELMES

Wife-director Katherine Dieckmann began her directing career with music videos for such bands as Wilco, Aimee Mann, and R.E.M. She was the originating director on Nickolodeon’s groundbreaking children’s series, The Adventures of Pete and Pete. Her feature film credits include A Good Baby (2006), starring Paul Rudd (2000), and her latest film, Strange Weather (2016), which stars Holly Hunter. Dieckmann is an associate professor in the Film Division at Columbia University’s Graduate School of the Arts.

From a 2016 Interview in Filmmaker Magazine:

“As far steadfastly making features, I am both stubborn and a pragmatist, and have been lucky to have equally stubborn, pragmatic people in my corner. The character-based narrative is of vital importance to me, and infuses how I approach screenwriting both as an artist and as a professor, so I will fight for its importance in film form to the bitter end. My answer in terms of others seeking to do this kind of work is to write as rock solid a script as you possibly can, then cast well and keep it cheap, because that makes things possible, and allows you a certain amount of freedom.

**SPECIAL GUESTS**

**FREDERICK ELMES**

After studying fine art photography at the Rochester Institute of Technology and earning an MFA in Cinema at NYU, Elmes was offered a fellowship at the American Film Institute in Los Angeles in 1971 and was fortunate to meet and work with two icons of independent cinema - John Cassavetes and David Lynch. These two early influences would inform his work throughout his career. While at AFI, he photographed and created the eerie look of Mr. Lynch’s call Brittany and was director of photography on John Cassavetes’ The Killing of a Chinese Bookie and Opening Night.

The bizarre and dark wide-screen cinematography of Lynch’s Blue Velvet earned Elmes several accolades, including the Best Cinematography Award from the National Society of Film Critics. His next film with Lynch, Wild at Heart, won the top prize (the Palme d’Or) at the Cannes International Film Festival, and brought Elmes his first Independent Spirit Award.

A devotee of natural light, Elmes has collaborated several times prior with Jim Jarmusch on Night on Earth (for which he won an Independent Spirit Award), Coffee and Cigarettes, Broken Flowers, and now Paterson, about which Amy Taubin wrote: “gorgeously shot by Frederick Elmes… so much depends on the particular quality of the light that falls on the bad where Paterson wakes up every morning next to (Note: each morning is the same and different). And rooftops. “ He has worked four times with Ang Lee, on The Hone, Ride with the Devil, Hulk, and The Ice Storm, which utilized glass surfaces and mirrors as foreshadowing of the film’s climactic storm. Elmes also has many TV and commercial credits, including several episodes of HBO’s recent series, The Night Of which inspired critic Rhys Tranter to call Elmes an “artist who not only helps to tell the story, but skillfully brings its themes of light and dark to our eyes.”
BILLY WOODBERRY

Born in Dallas, Texas, Billy Woodberry is an independent filmmaker who has taught at the School of Film/Video and the School of Art at the California Institute of the Arts since 1987. His feature film Sins of Little Hearts (1984) is an essential work of Los Angeles cinema, informed by Woodberry's familiarity with Italian neorealism and the work of filmmakers in Cuba, Brazil, India and Africa. It emerged out of the “La Rebellión,” a movement of African and African-American filmmakers (including Woodberry, Julie Dash, Charles Burnett, and Carroll Franks Bies) who created a radical, independent black cinema in opposition to Hollywood at the UCLA Film School in the late 1960s through the late 1980s. It won the Interfilm experimental jury award at the Berlin Film Festival and was added to the library of Congress in 2013 National Film Registry.

Woodberry’s two-hour video, The Architect, the Ants, and the Bee, was part of “Tracing the Music,” a 2005 group exhibition, video and multimedia installation at the REDCAT gallery documenting the building of the Walt Disney Concert Hall and the transformation of downtown Los Angeles. His work has screened at the Viennales, Dociobas, Amiens International Film Festival, Camera Austria Symposium, Harvard Film Archive, Human Rights Watch Film Festival and Museum of Modern Art. And When I Die, I Won’t Stay Dead is Woodberry’s latest feature film in 31 years, and it will be accompanied by a new short film by Woodberry addressing African film master Ousmane Sembene, Marseille Après la Guerre.

BETH B

Beth B exploded onto the New York underground scene in the late ’70s, after receiving her BA from the School of Visual Arts in 1977. Controversial and political in approach and content, her breakthrough films, such as Black Box, Virtue, and The Offenders, were shown at Man’s Kafka City, CEGBS, and the film festival. Her first 35mm film, Salvation (1987), a sharp-edged social satire starring Yvonne Mortensen and Erene Cervenka, prefaced pop culture’s fascination with vio-lent, action-packed small-scale films. (1994), based on Neal Nel’s play, was filmed at the Locarno, Toronto and Sundance Film Festivals.

With a library of 20 films, B’s work has been the subject of retrospectives at London’s National Film Theater, the Montreal Film Festival; Lisbon’s Nucleo Dos Cineastas Independentes; and the Danish Film Institute. Throughout her career, Beth B has continued to make interdisciplinary pieces involving painting, sculpture, photography, theater, and multimedia installation. They have been shown at museums, galleries and public art spaces, including MoMA, BAM, the Whitney Biennial, the Tate, Guggenheim, and PAG Gallery.

In 2013, B premiered Exposed, a nonfiction feature about 8 women and men who use their nakedness to transport us beyond the last sexual and social taboos, in the Panorama section at the 2013 Berlin Film Festival. Her latest film, Call Her Applebroog, explores the roots of the art of painter Ida Applebroog. Beth B’s mother and colleague.

BLESSED ARE THE LAPD POLICE OFFICERS AND THEIR FAMILIES (FREE)

FRIDAY, NOVEMBER II, 7:00 PM
MUSEUM OF MODERN ART, FREE

AND WHEN I DIE, I WON’T STAY DEAD/MAURICE APRES LA GUERRE

SATURDAY, NOVEMBER 12, 12:00 PM
SUNDANCE CINEMAS

EN 2013, B PREMIERED EXPOSED, UNE NON-FICIONALE DEUX HOMMES ET 8 FEMMES QUI UTILISENT LEUR NUDITÉ POUR TRAVAILLER BEYOND LA DERNIERE TABOU SEXUEL ET SOCIALE, DANS LA SECTION PANORAMA DE LA FESTIVAL DU FILM DE BERLIN EN 2013. SON DERNIER FILM, CALL HER APPLEBROOG, EXPLORER LE ROUGE DE L’ART DE LA PEINTRE IDA APPLEBROOG. LA MÈRE ET L’ASSISTANTE DE BETH B.

ERYK ROCHA

Born in Brazil in 1978, Eryk Rocha grew up throughout Latin America with his parents and filmmakers Paulo Guitard and Glauber Rocha, one of the founders of the Cinema Novo movement. He went to ETVF Film School in San Antonio de los Baños, Cuba, where he shot his first feature Rocha Que Viva in 2002. The film was selected in Venice, Locarno, Rotterdam and Havana Film Festivals, and won Best Film at the Berlin Verdiante Film Festival in Brazil. His second feature, Imediato Clandestino (2006), won a Special Jury Mention at the Guadalajara IFF. He followed it with Pachamama in 2010, selected to more than 20 festivals and winner of Best Film at the Gropment IFF. His feature fictions,耙耙, came out in 2011, and was chosen as Best Film of the Year according to the Brazilian Critics’ Association and accumulated 25 awards internationally. Jards, his 2013 feature doc, won Best Director at the Rio FF and was invited to be part of New Directors/New Films in New York, and will screen in this festival. His latest feature, (2014), was invited to festivals worldwide, including Ghent/DOK and Maastro de San Paolo. His latest film, the docuseries Cinema Novo, won the Célia d’Or Prize for Best Documentary at the Cannes FF in 2016, and has its Texas premiere at HCAF.

Rocha is his new film, Cinema Novo.

Cinema Novo was a fruitful Brazilian movement both aesthetically and intellectually. I proposed a revolutionary representation of the country’s reality. Cinema Novo was a political cinema that was the best way of making films in Brazil… According to my father Glauber Rocha, “wherever there is a filmmaker, prepared to stand up against commercialism, exploitation, pornography and the tyranny of technique, there is the living spirit of Cinema Novo…” I believe that the good passion that moved me while making Cinema Novo was the need and will to think about Brazilian reality, about my people. And, of course, to dream of cinema. Paulo César Sarraceni used to say that he wanted to make a political cinema that was the best poetry. I believe it is urgent to create new imaginative, poetical and political filmmaking.

AMIIE SIEGEL

Amie Siegel works variously between film, video, photography, performance and installation. Known for her layered, meticulously constructed works that trace and perform the undercurrents of systems of value, cultural ownership and mager-making, the artist’s recent solo exhibitions include the Metropolitan Museum of Art; New York, Museum Willy Stok; Brussels, Kunstmuseum Stuttgart, and the MAK, Vienna. Her work is in public collections including the Whitney Museum of American Art, The Metropolitan Museum of Art, Tate Modern and the Solomon R. Guggenheim Museum. She was a fellow of the DAAD Berliner-Künstlerprogramm and the Guggenheim Foundation.

From an interview with Amie Siegel by Andrea Picard (Cinema Scope, April 2014):

All of my work is divided, with the exception of the theatrical film Emptiness and DDR/DDR. I’m interested in these multilevel projects, having multiple lives and varied existences. Black Moon was shown alone at Cannes, and together with the video installation Black Moon/Mirrored Malle and the Black Moon/Hole bunches of photographs at the Kunstmuseum Stuttgart, among many other exhibitions. There are certain works not meant to be screened theatrically, and others that have performative elements that can be realized in their entirety or on a temporal schedule. I’m interested in how their relationship to and divorce from their multiple components alters their meaning, and gives occasion for repeat audiences to view the works differently, as a larger act of montage.

AMIE SIEGEL ARTIST TALK AND PRESENTATION: PROVENANCE AND LIT 248

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In commercial feature film production, women are stunningly underrepresented, to the tune of 4% of commercial film releases between 2002 and 2014 (as documented in a USC study). According to the most exciting narrative feature film work is coming from independent women directors, including those we are featuring in our festival. Amber Tamblyn, Cheryl Nichols and Celina Rowlson-Hall. In addition to introducing their films, these directors will participate in a panel of emerging and established women directors organized by the American Film Institute’s Directing Workshop for Women.

AMBER TAMBLYN
WITH SPECIAL GUEST AUTHOR JANET FITCH

AMBER TAMBLYN is a writer, director and actress from Los Angeles. She has received an Emmy, Golden Globe and Independent Spirit Award nomination for her work in television and film. In television, Tamblyn starred in the cult classic drama Joan of Arcadia as well as House M.D. Her feature film work includes The Sisterhood of the Traveling Pants, 127 Hours, Django Unchained and the critically lauded Soderbergh’s Haywire. Tamblyn is the author of three books of poetry and prose: Free Stallion (Simon & Schuster), Bang Ditto (Manic D Press) and most recently the acclaimed best seller Dark Sparkler (Harper Perennial), which explores the lives and deaths of child star actresses and features artwork from such luminaries as Marilyn Manson and David Lynch. Lawrence Ferlinghetti called Free Stallion, “A fine, fruitful gestation of female archetypes, from Pamela Anderson to the Virgin Mary,” according to Filmmaker Magazine. Last year, with the release of her first independent feature (screening in the Houston Cinema Arts Festival on November 12 and 13) she was named one of Filmmaker’s 25 New Faces of Independent Film.

She has appeared on the cover of Dance Magazine, and has produced numerous pieces of choreography for commercial ventures, including a Lane Bryant/Hamish Bowles video Cover Girl, that played on vogue.com to accompany Dunham’s February 2014 Vogue cover. She also choreographs for HBO’s Girls.

The connection between film and dance is movement, according to Tamblyn. “I think of filmmaking as choreography,” Rowlson-Hall explained to The Huffington Post in a recent article, “because even if it isn’t ‘dance,’ there is so much movement. How does the camera move? What is the quality of the movement? Should the movement be soft, harsh, etc. to best tell the story? How do the performers move? When I begin editing, there is an entirely new set of choreography. What is the pacing, timing, film breath is a dance for me.”

JANET FITCH

JANET FITCH is most famously known as the author of the Oprah’s Book Club novel White Oleander, which became a film in 2002. Her third novel, Paint It Black, which appeared on the New York Times’ Best Seller list and was included on the Rolling Stone’s list of the 100 Greatest Songs of 2009, was published in September 2006. As an undergraduate at Reed College studying history, Fitch was awarded with a student exchange opportunity to Keble University in England to pursue her passion in Russian history. While at Keble, she awoke in the middle of the night on her twenty-first birthday with the revelation she wanted to write fiction. Fitch taught fiction at the Master of Professional Writing Program at the University of Southern California. She is currently working on her latest novel which is set during the Russian Revolution.

CHERYL NICHOLS WITH SPECIAL GUEST JUDITH IVEY

CHERYL NICHOLS is a free-legged dog, born in Hot Springs, Arkansas. She grew up in Little Elm, Texas and somehow stumbled her way in to Los Angeles. She has helmed two feature films in the last year, starring in, cowriting and directing Contey, and serving as director and story consultant for The Living Worst, currently in post-production. Additionally, a film she produced and starred in, My Good Man’s Gone, received its premiere at the Vancouver International Film Festival in October of last year. She is a graduate of the acting program at the University of Utah.

Born in El Paso, Texas, JUDITH IVEY was already a prolific Broadway and stage actress when she made her film debut appearance as Steve Martin’s love interest in Arthur Hiller’s The Lonely Guy (1984). Ivey won two Tony Awards as Best Featured Actress in a Play for Steaming in 1983 and Hurlyburly in 1985. She was also nominated for Park Your Car in Harvard Yard in 1992 and a revival of The Glass Menagerie in 2013. Other Broadway theatre credits include Pippin, Bedroom Farce, Blithe Spirit, Voices in the Dark, and Follies. In 2009-10, she portrayed Amanda in The Glass Menagerie at the Long Wharf Theatre in New Haven, the Roundabout Theatre in New York, and the Mark Taper Forum in Los Angeles. The Variety critic wrote: “the Amanda of Judith Ivey... should assert her stamp to the role for the next 70 years.” As a Shakespearean, Rowson-Hall has owned it for the previous 70.” In 2016 she returned to the Cherry Lane Theatre in New York to perform in Israel Horovitz’s play Out Of The Mouths Of Babes. Ivey also has over fifteen stage directing credits Off-Broadway and on stages throughout the U.S.


AFI DIRECTING WORKSHOP FOR WOMEN

The AFI Conservatory Directing Workshop for Women (DWW) is dedicated to increasing the number of women working professionally at the highest creative level in film and television. For over 40 years, AFI has offered this tuition-free program, providing filmmakers the mentorship and tools to direct and deliver a short film or series for distribution. DWW is the only program of its kind, with a highly competitive submission process.

DWW offers participants intensive training in narrative filmmaking in an innovative workshop. Each participant is required to complete a short film or series by the end of the program. DWW is open to women three years or more of professional experience in the arts. The program is tuition-free though participants are responsible for raising the funds for their projects.

PANEL PARTICIPANTS FROM THE AFI DIRECTING WORKSHOP FOR WOMEN

TESSA BLAKE, PANEL MODERATOR AND PROGRAM DIRECTOR, AFI DIRECTING WORKSHOP FOR WOMEN

Tessa Blake is an award-winning filmmaker and television director. An AFI Directing Workshop for Women alumna, Blake’s films have premiered at Cannes and SXSW, have won awards at Nantucket Film Festival and the Human Rights Watch Film Festival, have been honored by the Academy, have been released theatrically, and have played on Showtime, CBS, CW & Oxygen, PBS & DirecTV. She and her husband Ian Williams also work as a writing team for film and television and have enjoyed script deals with ABC, NBC, FOX and Warner Brothers. As Executive Director of the Directing Workshop for Women, Blake has innovate several dynamic programs to advance women in the industry, including the recently-announced the FOX BRIDG PROGRAM, which give alumna the opportunity to create work in the world of the FOX franchises.

JEAN LEE

Writer, director and cinematographer Jean Lee, who is interested in using film as an advocacy tool, directed and shot We Do Not Exist, an investigative documentary on Philadelphia’s sex trafficking industry. In 2010, she won the Jacob Jacobs Fellowship and began her graduate film studies at New York University. Lee received her BFA in Advertising from the University of Utah. Lee’s work has been recognized in the United States and internationally, and her films have received awards at the Sundance Film Festival, the Nantucket Film Festival, the International Film Festival of Santa Barbara, and the N.Y. International Film Festival. Lee is the creator of The Ballad Factory, an investigative documentary advocacy tool, directed and shot in the United States, the United Kingdom, and the Philippines. Lee is the founder of the Baltimore-based LEE Studio, a cinematic storytelling company focused on advocating for human rights. Lee is the creator of the Baltimore-based LEE Studio and a director, writer, producer, and cinematographer. Lee’s work has been recognized in the United States and internationally, and her films have received awards at the Sundance Film Festival, the Nantucket Film Festival, the International Film Festival of Santa Barbara, and the N.Y. International Film Festival.

DIME DAVIS

Dime Davis is a Texas-bred storyteller, filmmaker and creative. Davis has directed a number of independent projects including short films, music videos and web series. Most notable was her produced pilot, Something, co-created with her creative partner and written by Davis. With each project, she has strived to remain an activist first, using her craft to help the fight for diversity and equality within cinema and the world. Davis spends her days as a producer for the Ayzenberg Group, writing and directing original content. Additionally, she is currently in post-production on her latest independent project, Nix & Rob.

THE FOLLOWING HCAF 2016 DIRECTORS ARE TENTATIVELY SCHEDULED TO PARTICIPATE IN THE PANEL DISCUSSION:

CELINA ROWLSON-HALL, BETH B. CHERYL NICHOLS, TESSA BLAKE, JUDITH IVEY, AKOSUA ADJJA ADJUAH, and MICHELLE MOWER.
The best of 458 entries submitted to the second annual CineSpace competition, a collaboration between NASA and HCAS, will be presented, along with the announcement of the winners of the competition selected by filmmaker Richard Linklater.

The following Jury and NASA Special Category selections will be screened, and five will be awarded cash prizes of up to $10,000 at the event.

Loic Magar and Roman Veiga, Voyager (Animation, 9:45 mins)
Ian Lewis, New Moon Night (Experimental, 6:13 mins)
Kousti Fraun, Living on an Island (Comedy, 3:00 mins)
Wil Prada, Iztal (Narrative, 5:23 mins)
Melissa Balan, Life on Mars: Leila Zucker (Documentary, 10:00 mins)
Sebastien Tulard, 1950DA (Narrative, 7:45 mins)
Daniel Cantagallo, The Divine Countdown (Documentary, 3:45 mins)
Jon Bougher and Kohi Thrilkeid, Music of the Spheres (Documentary, 5:04 mins)
Joe Carter, Blackburn (Documentary, 9:20 mins)
Matthew Nefdt, Altus (Experimental, 2:23 mins)
Duncan Ellis, The Traveler (Music video, 2:53 mins)
Michael Le Golf, Robot Koch-Eclipse (Music video, 3:40 mins)
Bipin Ragu, Voyager (Drama, 10:00 mins)
Harriett Maire and Ferris Bradley, Lani’s Space (Drama, 9:23 mins)
Ryan J Thompson, Exploration (Inspirational Montage, 2:54 mins)

On weekday mornings during the Festival, the Field Trip Program allows schools and home school parents to bring students free of charge to select screenings that inspire and educate. Following each film, students are encouraged to actively participate in Q&As with Festival guest artists. The lively discussions range from the art of making motion pictures to the visual, performing, or literary arts subject of the film. This is an opportunity for students to improve their media literacy, learn more about careers in the arts, and widen their artistic horizons.

To learn more about this year’s Field Trip screenings and how your students can participate, please email education@cinemartsociety.org.

This year, student groups will experience the following Festival screenings:

- Honky Tonk Heaven
- Cinespace
- Until Proven Innocent
- Yarn
Two media artists working in America while retaining strong roots and connections to Africa, Ghanaian-American Akosua Adoma Owusu and Kenyan artist Wangeci Mutu, will share their exciting and influential works on display during this year’s festival. Owusu will attend and screen her own work at The Brandon at Bliss and the Houston Museum of African-American Culture, and will also join MFAH Curator Alison de Leiva Greene in responding to the MFAH Cullinan Hall installation of Mutu’s End of Carrying All.

**AFRICA/AMERICAN MEDIA ART BY AKOSUA ADAOMA OWUSU AND WANGECI MUTU**

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Two media artists working in America while retaining strong roots and connections to Africa, Ghanaian-American Akosua Adoma Owusu and Kenyan artist Wangeci Mutu, will share their exciting and influential works on display during this year’s festival. Owusu will attend and screen her own work at The Brandon at Bliss and the Houston Museum of African-American Culture, and will also join MFAH Curator Alison de Leiva Greene in responding to the MFAH Cullinan Hall installation of Mutu’s End of Carrying All.

Akosua Adoma Owusu

Akosua Adoma Owusu is a Ghanaian-American avant-garde filmmaker and producer. Named by IndieWire as one of the “6 Avid Video Female Filmmakers Who Redefined Cinema,” and one of the “75 Most Influential Artists of Our Time,” Akosua Adoma Owusu is a MacDowell Colony Fellow and a Guggenheim Fellow. Founded in 2007, her company, Cloak Pictures, LLC has produced award-winning films including 50/50, Fighters, Lucky Charms (co-directed with Kevin A. Atienza), and The End of Carrying All, which received the Passion for Play award for its screenplay adaptation of T.K. W. Moomen’s novel, Tender Mercies. Owusu’s screenplay of The Trip to Bountiful was nominated for an Academy Award. She performed the Pulitzer Prize for the Young Man From Atlantis in 2000. She received the National Medal of Arts Award from President Clinton in 2006. In 2008, The Trip to Bountiful, won the Tony Award for Outstanding Revival and she was given the Drama Desk Lifetime Achievement Award for his body of work.

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**CENTENNIAL TRIBUTE TO HORTON FOOTE**

Horton Foote, who was born March 14, 1916, in Wharton, Texas, had his first play, Texas Town, produced Off-Broadway in 1941. He received Academy Awards for his screenplay adaptation of To Kill A Mockingbird and his original screenplay, Tender Mercies. His screenplay of The Trip to Bountiful was nominated for an Academy Award. He received the Pulitzer Prize for his play, The Young Man From Atlantis in 2000. He received the National Medal of Arts Award from President Clinton in 2006. In 2008, The Trip to Bountiful, won the Tony Award for Outstanding Revival, which she co-directed with Anthony Jackson. The film screened in the Texas Competition at the 2014 Dallas International Film Festival and won a Special Jury Prize.

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**THE "FALSE CRIME" FILM AND INVESTIGATIVE JOURNALISM**

While "True Crime" stories endure as popular genres in magazines, books, films and television, an alternative genre is growing in visibility. We might label this the "False Crime" genre, where crime narratives created by police and prosecutors and the wrongful imprisonments of innocent human beings that result. Writers often build on the work of "Innocence Project" lawyers, and filmmakers often expand on the writings of investigative journalists.

In a panel discussion, investigative journalists and filmmakers, lawyers and survivors of wrongful imprisonment will discuss the different ways that lawyers, print journalists, and filmmakers tackle "false crime" stories, and the roles and perspectives of the falsely accused in the rewriting of their stories.

**UNTIL PROVEN INNOCENT: THE HANNAH OVERTON STORY WITH JENNA AND ANTHONY JACKSON, FILMMAKERS**

**BERNDT MADER**

Berndt Mader (Writer, Director) is an Emmy Award winning producer from Jacksonville, Texas. She studied journalism at Sam Houston State University and went on to produce films for CBS News and CNN. Her first project, 5 Time Champion: Tom Thumb, which screened in the Texas Competition at the 2014 Dallas International Film Festival and won a Special Jury Prize.

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**ANTHONY JACKSON**

Anthony Jackson grew up in a small East Texas town, but now resides in Austin. He began his film career in 2010 by directing his first short film, This Was Not My Dream, which screened in the Texas Competition at the 2014 Dallas International Film Festival and won a Special Jury Prize.

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**THEORIZING THE URBAN BUILDING BLOCK IN THE SUBURBS**

This presentation examines the idea of suburban housing project stacks the traditional city block into a figure eight with many acclaimed directors including Billy Bob Thornton, Judd Apatow, Billy Bob Thornton, Judd Apatow, among others. Dombrowski, who has written for Robert Altman who directed two of her original screenplays, “Cookie’s Fortune” and “Dr. T and the Women.” The writing for Robert Altman who directed two of her original screenplays, "Cookie’s Fortune” and "Dr. T and the Women." The writing for Robert Altman who directed two of her original screenplays, "Cookie’s Fortune” and "Dr. T and the Women." The writing for Robert Altman who directed two of her original screenplays, "Cookie’s Fortune” and "Dr. T and the Women." The writing for Robert Altman who directed two of her original screenplays, "Cookie’s Fortune” and "Dr. T and the Women." The writing for Robert Altman who directed two of her original screenplays, "Cookie’s Fortune” and "Dr. T and the Women." 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Texas is the finest portion of the globe that has blessed my vision.
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**AFI DIRECTING WORKSHOP FOR WOMEN: SCREENING AND PANEL DISCUSSION**

The AFI Conservatory Directing Workshop for Women (DWW) is dedicated to increasing the number of women working professionally at the highest creative level in film and television. For over 40 years, AFI has offered this tuition-free program, providing filmmakers the mentorship and tools to direct and deliver a short film or series for distribution. DWW is the only program of its kind, with a highly competitive submission process.

Three films from the two most recent DWW programs will be screened, followed by a panel discussion moderated by Tessa Blake, DWW Program Director. The panel of emerging and established women directors screening in this year’s festival (including Jean Lee and Dime Davis, whose DWW films screen in this program), will discuss the DWW, along with other routes that women filmmakers are following to defy the film industry’s systemic biases and build successful careers.

**AMIE SIEGEL ARTIST TALK AND PRESENTATION**

Artist Amie Siegel presents and discusses her 2013 works *Provenance* (HD Video, 40 minutes) and *Lot 248* (HD Video, 6 minutes), part of her ensemble museum installation exploring the global art and design markets.

In elegant long takes, *Provenance* travels in reverse from homes populated by midcentury modern chairs, desks, and tables to the furniture’s origins in the Le Corbusier and Pierre Jeanneret-designed city of Chandigarh, India. In tracking the surprising provenance of these objects, Siegel also reveals the means by which they gain value and enter the art market, much as her own film does in *Lot 248*, which documents the sale of *Provenance* at Christie’s London.

The artist will be in conversation with Curator Toby Kamps.

**AND WHEN I DIE, I WON’T STAY DEAD**

With Guest Director Billy Woodberry

**SUNDAY 8** | SAT NOV 12 | 12:50 PM

Born in 1925 and considered “the American Rimbaud,” San Francisco Beat poet Bob Kaufman contributes a singular voice to the poetic-political imaginings of world literature. Billy Woodberry’s film is a journey into the ferocious beauty of Kaufman’s work, and his insistence that poetry is fundamental to humanity’s moral survival. Skillfully melding Kaufman’s verse together with rare archival photographs and interviews, Woodberry offers a moving homage to the half-black, half-Jewish, and passionately left-wing poet, who once declared that his “ambition is to be completely forgotten.”

Shown with *Manuscripts Après la Guerre* (2015, 10 minutes), a poetic collection of post-World War II black & white photographs portraying the dockworkers of Marseilles, many of whom were of African descent. The images evoke the life and work of Senegalese filmmaker, Ousmane Sembène, a former dockworker, and one of the founding figures of the New African Cinema of the 1960s.

Billy Woodberry will join in conversation with Houston-based filmmaker and visual artist Carroll Pratt Blke, a fellow member of the “L.A. Rebellion” of black independent filmmakers.

Woodberry, whose own thirty-one-year break from filmmaking is subtly acknowledged by his film, reassess Kaufman’s fleeting yet vivid figure into the art and poetry scenes transforming Greenwich Village and San Francisco’s North Beach, offering first-hand accounts of Kaufman by fellow poets such as Jack Hirschman, as well as extraordiary photographs of the Happenings and haunts animated by Kaufman’s indelible presence. Especially resonant is Woodberry’s careful use of Kaufman’s own words, released like birds throughout the film, together with the understated fragments of the jazz and conga drums that so inspired the unique cadence and visionary language of Kaufman’s extraordinary poems.

— Haden Guest, Harvard Film Archive

**ARGENTINA**

**SUNDAY 8** | FRI NOV 11 | 9:20 PM

From the Pampas to the Andes, from the Mapuche Indians to the life of villagers who sing of their nostalgia in cafes, from the world of the Gauchos to that of today’s big cities, Argentina plunges us into the heart of traditional Argentine music. Critically acclaimed filmmaker Carlos Saura (Tango, Flamenco, Carmen, Cria Cuervos) celebrates Argentina folklore and its stunning musical heritage in this engaging tribute.

Argentina explores the heart of traditional Argentine folklore via a series of choreographed tableaux retracing a history rich in original culture. The mise en scène of the dance mixed with awe-inspiring traditional songs performed by the musicians make it unique. Poetic, riveting and moving, this live performance choreographed by Carlos Saura evokes the entire history of Argentina set to the tune of guitars and accordions.

Carlos Saura’s Argentina is really a concert film, unique in that the only spectator is the camera... No one’s shoulders block your view; you’re alone with the cinematographer and dozens of singers, dancers, drummers, and other musicians, fine artists communing with their folkloric roots. Generations of Argentinians, from a wizened woman vocalist to bota masters to a freak-faced pianist in a formal suit, express their love of country and their leftist politics; in one scene, young students in white jackets sit transfixed at old-fashioned school desks — and by the projected images of the region and songs of the late Mercedes Sosa.

— Elizabeth Zimmer, Village Voice
5 BIRD IN THE ROOM
WITH GUEST SPEAKER GUY COHEN
SUNDAY 2 | WED NOV 16 | 7:30 PM
In her brief but prolific life, Tirza Atar, the daughter of celebrated poet Nathan Alterman, composed hundreds of poems and song lyrics, wrote a poetic examination of South Central’s battered, long-gone industrial landscape. Unemployed, depressed and running out of options for supporting his wife and three children, Charlie Banks (Nate Hardman) is just barely eking out a living in the Los Angeles neighborhood of Watts in the early 1980s. His wife, Andais (Kaycee Moore), accuses him of irresponsibility and infidelity. Woodberry’s moving film is a gut-wrenching depiction of a family trying to survive in an atmosphere of rapidly vanishing prospects.

On December 18, 2013, the Library of Congress announced that Bless Their Little Hearts had been selected for inclusion in the National Film Registry for its cultural, historical, and aesthetic importance. Owusu’s Bus Not (2015, 7 min.), re-articulates the 1955 Montgomery Bus Boycott and its relationship to an educational video on school bus safety. Filmmaker Akosua Adoma Owusu, more of whose films will be screened at The Brandon at Brasil on November 12, studied with Billy Woodberry at CalArts.

6 BLESS THEIR LITTLE HEARTS
WITH GUEST FILMMAKERS BILLY WOODBERRY AND AKOSUA ADOMA OWUSU
FRIDAY 11 | 7:00 PM
Set in Los Angeles in the early 80’s, Woodberry’s seminal film shows the punishing toll irregular employment takes on family life and is a poetic examination of a family trying to survive in an atmosphere of rapidly vanishing prospects. The film features enactments that converge – along with recollections, song segments and photos from the private family albums – into a multifacelied emotional and musical journey.

— Master of Art Film Festival

The post-film discussion will be moderated by Guy Cohen, an accomplished Theater Director, Professor and Producer who also serves as Director of Cultural Affairs at the Consulate General of Israel to the Southwest United States.

7 30TH ANNIVERSARY PRESENTATION!
BLUE VELVET
WITH GUEST CINEMATOGRAPHER FREDERICK ELMES
FRI NOV 11 | 9:00 PM
In the small logging town of Lumberton, Jeffrey Beaumont returns home from college after his father suffers a near fatal stroke. While walking home from the hospital one day after visiting his father, he cuts through a vacant lot where he discovers a severed ear buried under overgrown grass and puts it in a paper bag. Jeffrey takes the ear to the police station, but police disinterest sparks his curiosity. He is soon drawn into a dangerous game that’s being played out by a lounge singer, Dorothy Vallens (Isabella Rossellini) and the ether-addicted Frank Booth (Dennis Hopper).

Since its initial theatrical release, Blue Velvet has achieved cult status, generated significant academic attention with regard to its thematic symbolism and is widely regarded as one of Lynch’s best works. The film is consistently ranked among the greatest American films of all time.

— Sheila Benson, LA Times

USA, 1986
DIRECTED BY DAVID LYNCH
WRITTEN BY DAVID LYNCH
CINEMATOGRAPHY BY CHARLES BURNETT
EDITED BY SUNNYNE DUNHAM
MUSIC BY LITTLE ESTHER PHILIPS, ARCHIE SHEPP
CAST: NICK HARDMAN, KASEY MOORE, ANGELA BURNETT
RUNNING TIME: 80 MINS

8 BOOGER RED
WITH GUEST DIRECTOR BERNDT MADER
SUNDAY 8 | WED NOV 16 | 7:00 PM
Based on the 2009 Texas Monthly article, “Across The Line” by Michael Hall, the film follows a veteran reporter searching for the truth behind the largest child-sex ring in Texas history. On his journey through the seedy underside of East Texas, he’s forced to confront his own history of abuse while he discovers that the allegations at the root of the investigation might be false.

Booger Red’s unique approach presents a fictional journalist who meets and questions actual participants from the criminal case depicted in the Texas Monthly article: the defendants, lawyers and even the foster mother herself. The result is an intermingling of both documentary and narrative techniques coupled with a compelling examination of the criminal justice system and those affected by it.

Booger Red is an explosive example of cinematic “new journalism.” Mader’s film targets more than just the Texas legal system. It examines the whole of modern American life and finds it wanting in so many ways.

— Marc Savlov, The Austin Chronicle

USA, 2015
DIRECTED BY BERNDT MADER
WRITTEN BY JOHNNY MACALUSO, BERNDT MADER
CINEMATOGRAPHY BY SWAY ZZ FRIKAN
EDITED BY SAM VAN WRIGHT DOUGLAS
MUSIC BY ADE MAAL, BRITJ OBISON
CAST: ORIN TURLI, MARIA KARAN, TIA AIRD, ALEX KAPROYI
RUNNING TIME: 96 MINS

COSPONSORED WITH EPOS: THE INTERNATIONAL ART FILM FESTIVAL, THE ISRAELI CONSULATE, AND THE JEWISH BOOK AND ARTS FAIR. INTRODUCED BY GUY COHEN.
This deeply personal portrait of acclaimed New York-based artist Ida Applebroog was shot with mischievous reverence by her filmmaker daughter, Beth B. Born in the Bronx to Orthodox Jewish émigrés from Poland, Applebroog, now in her 80s, looks back at how she expressed herself through decades of drawings and paintings, as well as her private journals. With her daughter’s encouragement, she investigates the stranger that is her former self, a woman who found psychological and sexual liberation through art. As Beth B finds a deeper understanding of her mother as a human being, Applebroog shares a newfound appreciation for her own provocative work.

“Call Her Applebroog,” a brief feature about the inventive, provocative artist Ida Applebroog, is less a documentary than a love letter... Beth B is not out to deliver a comprehensive biography. Instead, she achieves a vivid snapshot of a still-vital artist late in a still-purposeful life.

— Glenn Kenny, The New York Times

Rocha’s Cinema Novo is a filmessay that poetically investigates the eponymous Brazilian film movement, the most important in Latin America in the past century. Robert Sklar wrote: “More than almost any other filmmaking practice, Cinema Novo embodied the multiple struggles and contradictions involved in the idea that cinema could be a force in transforming social policies and perceptions.” Eryk Rocha, son of the legendary Cinema Novo director Glauber Rocha and an accomplished filmmaker himself, has made an extraordinary film that embodies the feeling of the movement, rather than providing a distanced account of it. It is a rush of electric imagery and fascinating clips of and by Cinema Novo’s main auteurs: Nelson Pereira dos Santos, Joaquim Pedro de Andrade, Carlos Diegues, Koy Guerra, and, of course, Glauber Rocha.

[Cinema Novo] truly endeavors to capture the spirit and substance of a genre that swept a nation five decades ago... For those who couldn’t be there to experience it for themselves, this really is the next best thing. If only all primers on important chapters in film history could be this evocative.

— Sarah Ward, Screen

Films containing NASA-captured imagery collected throughout the agency’s 50-year history were judged on creativity, innovation and attention to detail – the same hallmarks of spaceflight. The competition was open to all filmmakers, both professional and aspiring. The chosen films, all under fifteen minutes in length, are in a wide variety of narrative, documentary, and experimental film genres. Over 450 films were submitted and judged eligible for the competition. The short film finalists of the second annual CineSpace competition, a collaborative project of Houston Cinema Arts Society (HCAS) and NASA, will be screened tonight, supplemented by the announcement of the three top winners selected by filmmaker Richard Linklater. Entries are competing for a total of $26,000 in prizes.
13 CONTEMPORARY COLOR
FREE OUTDOOR SCREENING PRECEDED BY
LIVE PERFORMANCES!

ART BLOCKS AT MAIN STREET SQUARE — THURS NOV 17 | 7:30 PM

Contemporary Color is a performance event at Brooklyn’s Barclays Center inspired by the phenomenon of color guard, colloquially known as “the sport of the arts.” Conceived by the legendary David Byrne, the film is a wildly colorful ride into a relatively unknown world.

Byrne recruited cutting-edge performers including the likes of St. Vincent, Nelly Fortado, Money Mark and Add-Rock, Merrill Garbus, Zola Jesus, and Devanté Hynes of Blood Orange to collaborate on original pieces with ten of the country’s elite color guard teams – the flag and saber-flipping, sequin-studded crème de la crème of the sport. Having completed an American trilogy of observational documentaries (Makers, Schoopitač, 45365), filmmakers Bill and Turner Ross capture not only highlights of the Barclays Center performances but the wonder and excitement of both the students and the musicians involved in an unforgettable collaboration. Sync steps with these talented young students and musical luminaries for a wildly colorful ride into a relatively unknown world.

The screening will be preceded by a live performance by Texas Southern University Ocean of Soul Waves. "Contemporary Color" captures the essence of the event in its purest form. The explosive jubilance enhances the impression of a utopian ideal — pure creativity.

After a canceled tour, flailing, semi-famous musician Jesse seeks out Anne, an old flame in Cortez, a tiny mountain town in New Mexico. When he knocks on her door, a ten-year-old boy, bearing a strong resemblance to Jesse, answers. Inspired by the great American relationship dramas of the 1970’s and 1980’s, Cheryl Nichols’ evocative film is a classic story of love and redemption. It’s a story about how the life we plan is never as rewarding as the life that surprises us.

Writer-director Cheryl Nichols turns in one of the most exciting feature film debuts of the year, co-written with her fellow leading actor, Aron Shiver. In their crowdfunding campaign, they wrote: “We want to make films that are connected, honest, sincere, that explore our humanity, however ugly or dirty.” Legendary stage, screen, and television actress Judith Ivey jumped aboard this project, which heralds the arrival of a major new directing talent. U.S. Premiere!

USA, 2016
DIRECTED BY CHERYL NICHOLS
WRITTEN BY CHERYL NICHOLS, AARON SHIVER
CINEMATOGRAPHY BY KELLY MOORE
EDITED BY ROCKY JAMISON
MUSIC BY SEAN WARDING
CAST: AARON SHIVER, CHERYL NICHOLS, JUDITH IVEY, DRAGO SUMOJA
RUNNING TIME: 100 MINS

— Eric Kohn, IndieWIRE

14 CORTEZ
WITH GUEST DIRECTOR CHERYL NICHOLS AND SPECIAL GUEST ACTOR JUDITH IVEY
SUNDACE 8 — FRI NOV 11 | 8:40 PM

Known as the inspirational matriarch of the rambling Brennan family of New Orleans and the force of nature behind first Brennan’s and then Commander’s Palace, Ella Brennan is a household name in the restaurant industry. She is a pioneer of the modern American food movement, who pushed her chefs, including Paul Prudhomme and Emeril Lagasse, to the forefront, launching the celebrity chef phenomenon.

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USA, 2016
DIRECTED BY LESLIE IWERKS
WRITTEN BY LESLIE IWERKS, ARI KAPLAN, DANIEL ROSS
CINEMATOGRAPHY BY ANTHONY ARENTH, STEVEN PARKER, ANTONIO ROSSI
EDITED BY BETH B, KEITH REAMER
MUSIC BY JIM COLEMAN, J.G. THIRLWELL
CAST: EBONY ANDRUS, PATRICK ROBERTS, JULIE OLIVER, ELLA BRENNAN, MARCO POLO, SAM BREGMAN, M. SCUTTLEWORTH, EMMANUELLE CHASTAIN
RUNNING TIME: 96 MINS

— Ethan LoCario, Time Out

15 ELLA BRENNA: COMMANDING THE TABLE
WITH GUEST DIRECTOR LESLIE IWERKS
MFAH | SAT NOV 12 | 1:00 PM

16 EXPOSED
WITH GUEST FILMMAKER BETH B
BRASS (BACK PATIO) — FRI NOV 11 | 9:00 PM

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FREE OUTDOOR SCREENING PRECEDED BY
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16 EXPOSED
WITH GUEST FILMMAKER BETH B
BRASS (BACK PATIO) — FRI NOV 11 | 9:00 PM

Pioneering New York “No Wave” underground filmmaker and visual artist Beth B reveals a secret world where cutting-edge performers take hold of the taboo art form Burlesque and drive it to extremes. It’s satire. It’s ‘70s. It’s Pop Art. It’s a populist blend of art and entertainment that gives new meaning to the word “transgression.” Above all, it is mind-blowing fun and a fascinating depiction of personal liberation through art.

Exposed looks at eight boundary-breaking New York burlesque stars who use their nakedness to transport us beyond the last sexual and social taboos. These artists combine politics, satire, and physical comedy to challenge the audience’s notions of gender identity, disability, sexuality and the very concept of “normal.” Through them, we get to examine our own inhibitions. The film creates a unique perspective, taking the audience into the clubs and other hidden spaces where these artists perform.

The performance footage is itself eye-popping, though the greatest joy comes from seeing these larger-than-life iconoclasts stripped of their makeup and armorlike personas.

— Ethan LoCario, Time Out

USA, 2016
DIRECTED BY BETH B
CINEMATOGRAPHY BY BETH B, DAN KARDO
EDITED BY BETH B, BETH HAMMET
MUSIC BY JIM COLEMAN, J.G. THIRLWELL
CAST: BAMI THE MERMAID, SUNNY LOVE, DIRTY MARTINE, JUDE ADAS MUZ, MAT PARDY, ROSE WOOD, TIGGER, “BOB”
RUNNING TIME: 77 MINS
FULLDOME DANCE AND ANIMATION
WITH GUEST ANIMATOR MAARTEN ISAÄK DE HEER
HANN'S SUN NOV 13 6:00 PM

We are pleased to be partnering with the Houston Museum of Natural Science, whose planetarium has recently been upgraded with a dazzling 8K Digitar system, to present a program of cinematic art created expressly for “Fulldome” systems. Fulldome content is no longer limited to astronomy, as viewers will discover in this program of dance and animated films made for fulldome immersion.

- FEELJAP (2015, Maarten laak de Haer, 14 min) examines the relationship between man and nature in a barren, wintry landscape. The landscape painting breaks out of the flat rectangle of the movie screen and forms an infinite world, beautifully animated.
- The Beautiful (2012, Janine Najera, 6 min) is a fulldome immersive metaphysical journey through some of the landscapes of South Wales. It follows the spiritual journey of a dancer who travels through different chakras until reaching ultimate enlightenment.
- Continuum Infinitum (2012, Ben Ridgway, 2 min) unfolds before your eyes by revealing finer and finer details emanating from a single point. It is a meditation on the mechanics of time and space as infinite and seamless processes.
- Pal O’ Me Heart (2013, Coree Cymru, 22 min) Based on Earthfall’s acclaimed stage production “At Swim, Two Boys”, Pal O’ Me Heart explores, through highly physical choreography, the developing relationship between two young men within the political turmoil of Ireland in 1916.
- Cosmic Flower Unfolding & Continuum Infinitum – The Beautiful (2012, Ben Ridgway, 2 mins) unfolds before your eyes by revealing finer and finer details emanating from a single point. It is a tribute to abstraction, its connection to the inner space we inhabit and how it can be externalized.

HAPPY LUCKY GOLDEN TOFU PANDA DRAGON
GOOD TIME FUN FUN SHOW: THE MOVIE
WITH GUEST PERFORMERS SLANTY EYED MAMA AND DIRECTOR CARRIE PRESTON
HANN'S WED NOV 16 7:00 PM

Stately Eyed Mama’s Happy Lucky Golden Tofu-Panda Dragon Good Time Fun Fun Show Examines the “East meets West experience,” exploring ways in which we see “Asian-ness” in the West through media, commodities and familiar images — immigrants, bowl cuts, moat nudes, nail salons, take-out restaurants, the model minority myth, Hello Kitty and Pokemon.
The movie captures the downtown New York spirit with live portions filmed in an East Village Club, with musical numbers and sketches shot on location throughout the City. Emmy Award-winning actress Carrie Preston’s film chronicles actor Kate Rigg and musician lyria Hung’s theatrical concert of stand-up comedy, sketches, rock n’ roll and spoken word.
Stately Eyed Mama is Juilliard-trained electric violin virtuoso lyria Hung and the comedic, political, lyrical auto-comedians (and fellow Juilliard graduate) Kate Rigg. Together they’ve created an original “Nyavorean” voice, blending classical training, a variety of musical styles and an edgy street perspective on pop culture, politics, race and representation. Following the screening, Rigg and Hung will perform a brief live set and join director Carrie Preston for a Q&A.

HONKY TONK HEAVEN
WITH DIRECTORS SAM WAINWRIGHT DOUGLAS AND BRENDA GREENE MITCHELL AND PROPRIETORS JAMES AND ANNETTA WHITE WITH LIVE MUSIC BY DALE WATSON!
MFAH THUR NOV 10 8:00 PM

With fifty years under its belt buckle, Austin’s The Broken Spoke has hosted the likes of George Strait, Willie Nelson, Ernest Tubb, Bob Wills, George Jones and Roy Acuff as regulars on its stage. Known as “the last of the true Texas dance halls,” this storied family establishment has endured rapid urban growth and skyrocketing rents due to the passion and hard work of its charismatic owners.
Sam Wainwright Douglas and Brenda Greene Mitchell’s film pays homage to this legendary watering hole while also revealing a universal story about what it takes to maintain a family business in our increasingly corporate-driven society. The film is also a touching portrait of the club’s charismatic, hard-working, rhinestone-studded owners, James and Annetta White, who will attend the screening. Interviewees and performers include Willie Nelson, Jerry Jeff Walker, James Hand, Jesse Dayton, the Waco Brothers and the great Dale Watson, who will perform live to close the show.

“Honky Tonk Heaven” indicates the enduring and widespread appeal of the Austin institution it celebrates — look quickly, and you see photos of folks like Michael Caine and Dan Rather among the pictures of celebrity performers and patrons — even as it discreetly raises the question of whether such a no-frills, down-home venue can survive amid the explosion of the midtown. Jackie

JACKIE
MFAH FR NOV 11 6:30 PM

Jackie is a searing and intimate portrait of one of the most important and tragic moments in American history, seen through the eyes of the iconic First Lady, then Jacqueline Bouvier Kennedy [Natalie Portman]. Jackie places us in her world during the days immediately following her husband’s assassination. Known for her extraordinary dignity and poise, here we see a psychological portrait of the First Lady as she struggles to maintain her husband’s legacy and the world of “Camelot” that they created and loved so well.

— Guy Lodge, Variety

CAST: NATALIE PORTMAN, PETER SARSGAARD, GRETA GERWIG, BILLY CRUDUP, JOHN HURT, JOHN MALKOVICH, ROBERT CARLYLE, MICHELE JOHNSON, NICK KOHN, JEREMY IRONS, AARON TAYLOR-JOHNSON, ANDRE GROPOULOS, JACQUELINE B. KENNEDY
DIRECTED BY JACQUELINE B. KENNEDY
EDITED BY SEBASTIÁN SEPÚLVEDA
CINEMATOGRAPHY BY STÉPHANE FONTAINE
WRITTEN BY NOAH OPPENHEIM
USA, 2016
RUNNING TIME: 100 MINS

— Joe Leydon, Variety

CAST: NATALIE PORTMAN, PETER SARSGAARD, GRETA GERWIG, BILLY CRUDUP, JOHN HURT, JOHN MALKOVICH, ROBERT CARLYLE, MICHELE JOHNSON, NICK KOHN, JEREMY IRONS, AARON TAYLOR-JOHNSON, ANDRE GROPOULOS, JACQUELINE B. KENNEDY
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CINEMATOGRAPHY BY STÉPHANE FONTAINE
WRITTEN BY NOAH OPPENHEIM
USA, 2016
RUNNING TIME: 100 MINS
**JARDS**

With Guest Director Eryk Rocha

*Rice Cinema| Tue Nov 15 - 7:00 PM*

Born in 1943 in Rio de Janeiro, Jards Macalé is a composer, singer and actor known for his influential role in Brazil’s tropicália movement in the 1960s. Rocha inventively uses his camera as an instrument, riffling with the legendary musician as he records a new album. Through Rocha’s expert use of a variety of film techniques, we begin to understand the many layers of Macalé’s process of creation offering a visual guide to the artist’s use of a variety of film techniques, we begin to understand the many layers of Macalé’s process of creation offering a visual guide to the artist’s

— Steve Macfarlane, Slant Magazine

**LA LA LAND**

**MEAT**Sun Nov 13 - 7:30 PM

Written and directed by Academy Award® nominees Damien Chazelle ([Whiplash]), *La La Land* tells the story of Mia [Emma Stone], an aspiring actress, and Sebastian [Ryan Gosling], a dedicated jazz musician, who are struggling to make ends meet in a city known for crushing hopes and breaking hearts. Set in modern day Los Angeles, Chazelle’s film is a dazzling homage to the classic Hollywood musical. Chazelle draws upon studio-era spectacle while carrying the musical genre into the 21st century, both immersing and distancing us from the happily ever after. You will have a hard time sitting still during the film’s tour-de-force opening number on the LA freeway, and you might just decide to keep standing and dancing through the numbers that follow. The director’s feel for a classic but, for all intents and purposes, discarded genre format is instinctive and intense, he really knows how to stage and frame dance and lyrical movement, to transition smoothly from conventional to musical scenes, to turn naturalistic settings into alluring fantasy backdrops for set pieces and to breathe new life into what many would consider cobwebbed clichés.

— Todd McCarthy, The Hollywood Reporter

**LION**

**Sundance 8**Sun Nov 14 - 7:00 PM

Adapted from the memoir Long Way Home by Saroo Brierley, Lion tells the remarkable story of five year-old Saroo (an astonishing performance by Sunny Pawar) who gets lost on a train which takes him thousands of miles across India, away from his home and his family. Saroo must learn to survive the mean streets of Kolkata, before landing in an orphanage and ultimately being adopted by an Australian couple (Nicole Kidman and David Wenham). Twenty five years later, armed with only a handful of memories, his unwavering determination, and a revolutionary technology known as Google Earth, Saroo (now, Dev Patel) sets out to find his last family and finally return to his first home. The triumphant feature film debut of Emmy Award-nominated Australian director Garth Davis (Top of the Lake), Lion elicited a powerful, emotional response from audiences and critics at this year’s Toronto Film Festival.

...A robust and moving film, one that touches on a range of topics, from poverty to adoption to the insistent longing for a sense of place left by, well, most human beings.

— Richard Lawson, Vanity Fair

**MA**

**Sundance 2**Sat Nov 12 - 6:45 PM

With a small group of passionate and talented filmmakers in tow, acclaimed choreographer Celia Rowlson-Hall travelled to the deserts of the American Southwest to conjure a contemporary re-imagination of the story of the Virgin Mary. Rowlson-Hall’s film is a provocative and captivating modern day vision of Mother Mary’s pilgrimage through the eyes of a woman who must venture across the scorched landscape of the American Southwest to fulfill her destiny. A surreal journey alternating between the flattering, the comedic, and the sublime, MA exquisitely blurs the line between performance and the sublime, and ultimately being adopted by an Australian couple (Nicole Kidman and David Wenham). Twenty five years later, armed with only a handful of memories, his unwavering determination, and a revolutionary technology known as Google Earth, Saroo (now, Dev Patel) sets out to find his last family and finally return to his first home. The triumphant feature film debut of Emmy Award-nominated Australian director Garth Davis (Top of the Lake), Lion elicited a powerful, emotional response from audiences and critics at this year’s Toronto Film Festival.

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— Richard Lawson, Vanity Fair

In her feature debut “MA,” star/writer/director/choreographer Celia Rowlson-Hall has crafted a truly unique film. Coupling one of the oldest stories with innovative and fresh filmmaking, Rowlson-Hall utilizes familiar iconography, sound design, and choreographed movement to create a silent film that is anything but quiet. The combination of surreal tone, strange characters, sun-drenched cinematography, and entirely visual movement-based language creates a heady and spellbinding cinematic experience.

— Katie Walsh, IndieWire
Distinctly referred to as “a redwood tree, with deep roots in American culture,” icon Maya Angelou gave people the freedom to think about their history in a way they never had before. Dr. Angelou’s was a prolific life; as a singer, dancer, activist, poet, and writer she inspired generations with words and rare and intimate archival photographs and videos, which paint hidden moments of her exuberant life during some of America’s most defining moments. From her upbringing in the Depression-era South to her inaugural speech for President Bill Clinton, the film takes us on an incredible journey through the life of a true American icon.

What Coburn Whack and Hercules do so well is capture Angelou’s power and elegance... No hagiography, it paints a portrait of a life lived to the full and dedicated to being true to oneself.

— Anne Bakane, The Guardian

Director Pablo Larraín (Jackie, No, Tony Manero) weaves an engrossing metafictional fable around the 1948 manhunt for celebrated poet and politician Pablo Neruda. Following the Chilean president’s outlawing of communism in 1948, Neruda (Luís Gnecco) and his artist wife Delia (Marcedes Maróan) are forced into hiding. While the mundanity of life on the run holds little charm for the cultured pair, this also proves to be a time of prolific output for the poet, as Neruda’s ideologically charged poems raise the people and give voice to the voiceless.

Providing counterpart to Neruda, Larrain introduces a second protagonist: an invented character named Óscar Peluchonneau (Gael García Bernal), an ambitious police inspector hoping to make a name for himself by capturing the celebrity fugitive. Larrain uses the cat-and-mouse game between these two adversaries to reflect on notions of identity and character, as Peluchonneau strives to escape from his fictional origins by tracking down the “real” Neruda. Pushing the limits of filmic biography, Larrain offers a stimulating and sometimes startling rumination on the split that can exist between the person and the persona, the man and the artist.

Not a biopic, “Neruda” is a stunningly inventive take on the function rather than the life of a writer.

— Jay Weissberg, Variety

After losing his sight, John Hull knew that if he did not try to understand blindness it would destroy him. In 1983 he began keeping an audio diary. Over three years John recorded over sixteen hours of material, a unique testimony of loss, rebirth and renewal, excavating the interior world of blindness. Published in 1990, the diaries were described by author and neurologist Oliver Sacks as, “A masterpiece... The most precise, deep and beautiful account of blindness I have ever read.”

An innovative and emotionally engaging film, the film premiered at the 2016 Sundance Film Festival and won the Special Jury Prize at the 59th San Francisco Film Festival. The brilliant virtual reality supplement to this film, Notes on Blindness - Into Darkness, based on John’s sensory and psychological experience of blindness, will be on view in The Brandon at Brasil November 11-13.

Peter Middleton and James Spinney have made a miraculous piece of work that combines lip-synced recreations of Hull’s verbal adventures with stagings of Hull’s vivid dreams of sightedness... The genius of the film is in allowing us to understand and visualize the world of blindness... A beautiful, accessible and thoughtful work of art.

— Charlie Philips, The Guardian

Tamblyn’s engaging directorial debut is the story of a young woman, Josie, struggling to cope with the death of her boyfriend, Michael. As Josie searches for the keys to understanding his death, she finds herself both repelled and attracted to Michael’s pianist mother, Meredith, who holds Josie responsible for her son’s torment. Soon, the two women find themselves drawn into a twisted relationship reflecting equal parts distrust and blind need.

Adapted from the eponymous book by Janet Fitch, Amber Tamblyn’s impressive directorial debut is vastly decadent, elaborately reflecting the intensity of her characters' spiraling emotional states. Commanding performances by Janet McTeer and Alia Shawkat make Paint It Black a startlingly visceral experience and affirm Tamblyn’s unique voice as a director.

— Jennifer Cochis, Los Angeles Film Festival
**Paterson**

Paterson (Adam Driver) is a bus driver in the city of Paterson, New Jersey - they share the name. Every day, Paterson adheres to a simple routine: he drives his daily route, observing the city as it drifts across his windshield and overhearing fragments of conversation swirling around him; he writes poetry in his notebook, walks his dog; he stops in a bar and drinks exactly one beer. Then, he goes home to his wife, Laura (Golshifteh Farahani). By contrast, Laura's world is ever-changing. New dreams come to her almost daily. He supports her newfound ambitions; she champions his poetry. Jarmusch’s distinctive and very often beautiful film quietly observes the triumphs and defeats of daily life, along with the poetry evident in its smallest details. Paterson and Laura’s dog, Nellie, who plays a crucial role in the plot, handily won the Palme Dog at this year’s Cannes Film Festival, where the film was rapturously received.

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**Tender Mercies**

Shot largely in Waxahachie, Texas, Tender Mercies, based on an original screenplay by Horton Foote, opened to little fanfare and went on to draw five Academy Award nominations. Down-on-his-luck country singer Mac Sledge (Robert Duvall) has nowhere to turn when he wakes up in a motel, broke and hung over. So he takes a job from Rosa Lee (Tess Harper), who runs the place. Mac begins to fall for Rosa, who helps him confront his drinking, and also finds an unexpected bond with Rosa’s young son (Allan Hubbard). When the opportunity for a career comeback surfaces, Mac must choose between his new life and the life he let slip through his hands. Helping him decide are figures from his former life, including his Dolly Parton-like ex-wife (Betty Buckley), his former manager (Willard Brimley), and the daughter he neglected (Ellen Barkin).

In honor of the 100th anniversary of playwright/screenwriter Horton Foote’s birth in Wharton, Texas, screenwriter Anne Rapp, whose first job was as a script supervisor on Tender Mercies, will open the show with a 15-minute excerpt from her work-in-progress documentary on Foote. “Tender Mercies” won Robert Duvall his only Academy Award in six nominations. It contains one of his most understated performances; it’s mostly done with his eyes. The actor who shouted, “I love the smell of napalm in the morning!” here plays a character who wants to be rid of shooting. The film itself never shouts.

— Roger Ebert, Rogerebert.com

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**The Seasons in Quincy**

The four essay films which comprise The Seasons in Quincy each take different aspects of Berger’s life in the Haute-Savoie, and combine ideas and motifs from Berger’s own work with the atmosphere of his mountain home. Each film was created as an individual work of art, but they combine to make a feature film.

The Seasons in Quincy: Four Portraits of John Berger is the result of a five-year project by Tilda Swinton, Colin MacCabe and Christopher Roth to produce a portrait of the artist critic and storyteller John Berger, author of Ways of Seeing, The Success and Failure of Picasso, and numerous other books. In 1973, Berger abandoned the metropolis to live in the tiny Alpine village of Quincy. He realized that subsistence peasant farming, which had sustained humanity for millennia, was drawing to an historical close. He determined to spend the rest of his life bearing witness to this vanishing existence, not least by participating in it.

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— Ryan Steadman, observer.com

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**The Architect**

Preparing to start a family, Drew (Parker Posey, Beat in Show) and Colin (Eric McCormack, "Will & Grace"), set out to build their dream house. She likes historic homes, while he learns more toward new construction. When they finally settle on a property, a storm quickly destroys it. In order to rebuild, they enlist the help of a modernist architect (James Frain) with an unwavering vision of his own dream home. A comic tale of love, obsession and deceit, Jonathan Parker’s film is a dream journey into the perils of homebuilding.

— Seattle International Film Festival
TRIPLE CONSCIOUSNESS: FILMS BY AKOSUA ADOMA OWUSU
THE BRANDON - SAT NOV 12 4:00 PM

Akosua Adoma Owusu is a Ghanaian-American avant-garde filmmaker and producer whose work addresses the collision of identities, where the African immigrant located in the United States has a "triple consciousness." Owusu interprets Du Bois's notion of double consciousness and creates a third identity or consciousness, representing the diverse consciousness of women and African immigrants interacting in African, white American, and black American culture.

Owusu will present the following works in The Brandon at Brasil:

- Reluctantly Queer (2016, 8 mins)
  This episodical short film invites us into the unsettling life of a young Ghanaian man struggling to reconcile his love for his mother with his same-sex desirous amid the increased tensions incited by same-sex politics in Ghana.

- Kwaku Ananse (2014, 25 mins)
  Kwaku Ananse is an intensely personal project which draws upon the rich mythology of Ghana. The short film combines semi-autobiographical elements with the tale of Kwaku Ananse, a trickster in West African mythology of Ghana. The short film examines the relationship of these heroes to exonerate Owusu, and have crafted a powerful, cautionary tale about a justice system too eager to rush to judgment, construct a narrative to support it, and condemn an innocent woman.

- Me Broni Ba (2009, 22 mins)
  Me Broni Ba is a lyrical portrait of hair salons in Kumasi, Ghana. The film captures the everyday lives of women practicing hair braiding on discarded white baby dolls from the West.

- Split Ends, I Feel Wonderful (2012, 4 mins)
  Manipulating and repositioning 1970s found footage as subject matter, Split Ends, I Feel Wonderful examines image and iconography in African-American hairstyles in New York City.

UNTIL PROVEN INNOCENT: THE HANNAH OVERTON STORY
WITH GUESTS JENNA JACKSON, ANTHONY JACKSON, AND HANNAH OVERTON
SUNDANCE 8 TUES NOV 15 7:00 PM

In October 2004 a four-year-old from Corpus Christi named Andrew Burd died mysteriously of suffocation. His father, African-American law student, Hannah Overton, portrayed by the media as a cold-blooded killer, was quickly charged with capital murder and sent to prison for life. Hannah spent almost eight years behind bars, all the while maintaining her innocence with the unwavering support of her husband. During those agonizing years, several lawyers and journalists, including Texas Monthly writer Pam Colloff in her two articles “Hannah and Andrew” and “Hannah’s Prayer,” uncovered the inconsistencies and flawed arguments that ultimately earned Hannah her freedom. Directors Jenna and Anthony Jackson chronicle the efforts of these heroes to exonerate Owerton, and have crafted a powerful, cautionary tale about a justice system too eager to rush to judgment, construct a narrative to support it, and condemn an innocent woman.

Jenna and Anthony Jackson will also participate in a free panel on November 17 titled “The False Crime” Film and Investigative Journalism.”

YARN WITH GUEST SPEAKER MARY GOLDSBY OF URBAN YARNAGE
SUNDANCE 8 SUN NOV 13 3:45 PM

Meet the artists who are disrupting the traditional notions of knit and crochet, bringing yarn out of the house and on to the street. Playing with space and environment, Yarn follows circus performers, wool graffiti artists and interactive designers as they re-invent our relationship with this colorful threadbound tradition. The film features Brooklyn-based Polish crochet artist Olga Konieczna, Icelandic wool graffiti artist Tómas Thordarson Thorvald, Japanese Canadas-based artist Takao Horisuki MacAdam of Net Play Works who stitches giant "textile playgrounds" in public spaces around the world, and Tilda Björnfors, the founder of the contemporary Swedish circus company Cirkus CirkÖr. Director Una Lorenzen weaves an animated tale of a visually striking landscape layered with stunning graphics, poetic narration by Barbara Kingsolver, and a vibrant spirit.

The film shows how knitting, long a source of comfort, has morphed into a medium of provocation in the hands of four global artists.

— Elissa Strauss, Elle Magazine

YARN — Una Lorenzen, Director

Panel: The “False Crime” Film and Investigative Journalism
UH DOWNTOWN, WELCOME CENTER TOUR ROOM
THUR NOV 17 4:00 PM

While “True Crime” stories endure as a popular genre in magazines, books, films and television, an alternative genre is growing in visibility. We might label this the “False Crime” genre, where authors deconstruct the false narratives created by police and prosecutors and the wrongful imprisonments of innocent human beings that result. Three articles by Texas Monthly authors led to excellent films in Houston Cinema Arts Festival programs: Al Rainer’s An Unreal Dream: The Michael Morton Story in 2014 and this year’s Until Proven Innocent: The Hannah Overton Story and Booger Red. Texas Monthly may be especially strong on long-form “false crime” stories, because its home state is arguably prone to rush to punish, and to allow miscarriages of justice.

In this panel discussion, investigative journalists and filmmakers, lawyers and survivors of wrongful imprisonment will discuss the different ways that lawyers, print journalists, and filmmakers tackle “false crime” stories, and victims of wrongful imprisonment will discuss their own roles and perspectives in the retelling of their stories.

Participants:
- Moderator: Nicole Casarez, Attorney and a communication professor at the University of St. Thomas
- Jenna and Anthony Jackson, filmmakers, Until Proven Innocent: The Hannah Overton Story (screening in HCAF 2016)
- Berndt Mader, filmmaker, Booger Red (screening in HCAF 2016)
- Al Rainer, filmmaker, An Unreal Dream: The Michael Morton Story (screened in HCAF 2014) and journalist
- John Raley, Houston attorney who represented exonerated prisoner Michael Morton
- Anthony Graves, exonerated prisoner
- David Mann, Texas Monthly Senior Editor
- David Dow, Texas Innocence Network
Legendary cinematographer Frederick Elmes, has worked repeatedly with some of our most important independent film directors, including David Lynch, John Cassavetes, Jim Jarmusch, and Ang Lee. At HCAF, Elmes will be accompanying two films he photographed, David Lynch’s Blue Velvet and Jim Jarmusch’s Paterson.

Today, Elmes will present a two-hour master class that will be of special interest to professional and aspiring cinematographers. Elmes writes: “I have been thinking lately about the process of making a dramatic moment in a script work on the screen. How well this translation works is always key to eliciting a response from the audience and often determines the fate of the film. Success requires coordination of all aspects of filmmaking – music, sound, art direction, editing. Looking closely at what visual style contributes interests me.” Elmes will screen film clips to illustrate his thoughts and musings through the years.

We are pleased to present the theatrical premiere of a group of artists’ film portraits produced and directed by Cressandra Thibodeaux, with the assistance of editor Alex Robison and videographers drawn from the 14 Pews Film Academy. The program will be moderated by Thibodeaux, Executive Director of 14 Pews, with many of the students and artists in attendance.

— William Loyd: The Documentary (20 mins) is a short documentary highlighting Houston art activist William Loyd and his wife, Nikki Anagusa Loyd as they fight for their right to be married, while Will continues to create his art.

— Nestor Topychy: The Documentary (20 mins) is a short documentary highlighting the multitalented Houston artist, Nestor Topychy, and his influence on the Houston art scene since the mid-80s.

Maarten Isaak de Heer is a Dutch animation artist living and working in Berlin. His early works are comments on modern western society, often conveyed with a dark sense of humor. De Heer is now working on fulldome, 360° and VR panoramas and two of these works, [mnt/stnt] – a Flood Story and FEBRAUL, will screen in the VR Gallery during the festival’s opening weekend and in the Houston Museum of Natural Science Fulldome Dance and Animation program on November 13.

In this VR Gallery presentation, de Heer will show a wide range of his animated productions, from the black humor of his early animations through his recent turn towards “Wimmelbild” or “busy pictures” teeming with activity, permitting an undirected experience of viewing. He will discuss what it means to be working on the border between film, painting, and moving image art, and his recent, unexpected plunge into immersive full dome and virtual reality. As he puts it: “I was just looking for more space to draw.” He will share some of his exciting new works in progress, including a monumental lenticular print and a new fulldome film in production in his Plantarium Lichtenberg.

Maarten Isaak de Heer
FREDERICK ELMES
MAarten isaak de heer
Burden
DANCE AND ANIMATION
FILM ACADeMY
SUNdAy 8
4:00 PM
"Burden," which like its recently deceased subject is equally disquieting and viscerally affecting, is a mesmerizing look at the artist’s works and private life with an innovative mix of straightforward interviews, commentary and archival footage. Moving from the artist's studio to his Arizona home, we follow Burden as he creates and performs art works, including a suspended crucifix of himself that is electrocuted during a performance to replicate the way he was once crucified on the back of a VW bug. Burden reinvented himself as the creator of truly mesmerizing installations and sculptures, from a suspended gigantic flywheel that seemingly spins on its own, to an assemblage of antique streetlights rewired for solar energy and illuminated outside the Los Angeles Country Museum of Art. In Burden, Timothy Marrinan and Richard Dewey look at the artist’s works and private life with an innovative mix of straightforward interviews, commentary and archival footage. Moving from the artist's studio to his Arizona home, we follow Burden as he creates and performs art works, including a suspended crucifix of himself that is electrocuted during a performance to replicate the way he was once crucified on the back of a VW bug. Burden reinvented himself as the creator of truly mesmerizing installations and sculptures, from a suspended gigantic flywheel that seemingly spins on its own, to an assemblage of antique streetlights rewired for solar energy and illuminated outside the Los Angeles Country Museum of Art. In Burden, Timothy Marrinan and Richard Dewey look at the artist’s works and private life with an innovative mix of straightforward interviews, commentary and archival footage. Moving from the artist's studio to his Arizona home, we follow Burden as he creates and performs art works, including a suspended crucifix of himself that is electrocuted during a performance to replicate the way he was once crucified on the back of a VW bug. Burden reinvented himself as the creator of truly mesmerizing installations and sculptures, from a suspended gigantic flywheel that seemingly spins on its own, to an assemblage of antique streetlights rewired for solar energy and illuminated outside the Los Angeles Country Museum of Art. In Burden, Timothy Marrinan and Richard Dewey look at the artist’s works and private life with an innovative mix of straightforward interviews, commentary and archival footage. Moving from the artist's studio to his Arizona home, we follow Burden as he creates and performs art works, including a suspended crucifix of himself that is electrocuted during a performance to replicate the way he was once crucified on the back of a VW bug. Burden reinvented himself as the creator of truly mesmerizing installations and sculptures, from a suspended gigantic flywheel that seemingly spins on its own, to an assemblage of antique streetlights rewired for solar energy and illuminated outside the Los Angeles Country Museum of Art. In Burden, Timothy Marrinan and Richard Dewey look at the artist’s works and private life with an innovative mix of straightforward interviews, commentary and archival footage. Moving from the artist's studio to his Arizona home, we follow Burden as he creates and performs art works, including a suspended crucifix of himself that is electrocuted during a performance to replicate the way he was once crucified on the back of a VW bug. Burden reinvented himself as the creator of truly mesmerizing installations and sculptures, from a suspended gigantic flywheel that seemingly spins on its own, to an assemblage of antique streetlights rewired for solar energy and illuminated outside the Los Angeles Country Museum of Art.
42 TEXAS FILMMAKER’S SHOWCASE
SUNDANCE 2 · MON NOV 14 · 7-9:30 PM

Texas Filmmaker’s Showcase is a special screening event consisting of the best Texas short films and videos. Each year, the program is presented to executives in the Hollywood film community, with subsequent screenings around Texas throughout the rest of the year. The selection committee is a cross-section of film industry professionals from outside of the state of Texas. Houston Film Commission presents the Showcase with the generous support of additional sponsors.

- Breakfast in Bed (5:40 mins) by Payton Thyrap - Conroe, TX
  A young girl faces changes in her family with bravery and hope.
- Hit & Run (12:29 mins) by Jason Neulander - Austin, TX
  In this Lovecraft-inspired short, Katie finds an amulet by the side of the road and suffers the consequences of picking it up.
- Jackdaw (14:50 mins) by Travis Champagne - The Woodlands, TX
  A father mourns on the one year anniversary of his wife’s disappearance.
- Jenny & Sam (14:18 mins) by Ford Ginter - Houston, TX
  Jenny and Sam have found the happiness that eludes others by living life on their own terms. But, sometimes doubt comes from the warmest places.
- Minor Setback (10:00 mins) by Augustine Frizzell - Dallas, TX
  A high school dropout and BFF’s, Jessie and Angela come up with a brilliant excuse to skip out on work so they can spend a day at the beach. . . until something unexpected goes down.
- More Than Four Hours (10:40 mins) by Bryan Payser - Austin, TX
  On his first day on the job, a high school algebra teacher mixes up his equations with his own child.
- Peor Es Nada (Nothings Worse) (13:29 mins) by Gabriel Duran - Arlington, TX
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- More Than Four Hours (10:40 mins) by Bryan Payser - Austin, TX
  On his first day on the job, a high school algebra teacher mixes up his equations with his own child.
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