THE MARTIN E. SEGAL THEATRE CENTER

FILM FESTIVAL ON THEATRE & PERFORMANCE

NEW YORK, JAN. 29/30
## Thursday, January 29

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<tr>
<th>Time</th>
<th>Speaker/Performance</th>
<th>Title/Details</th>
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<tbody>
<tr>
<td>1:00pm</td>
<td>Arnon Goldfinger</td>
<td><em>The Komediant</em> 85 minutes</td>
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<tr>
<td>12:30pm</td>
<td>Babeth VanLoo</td>
<td><em>Meredith Monk: Inner Voice</em> 30 minute excerpt</td>
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<tr>
<td>1:00pm</td>
<td>Zeina Daccache</td>
<td><em>12 Angry Lebanese</em> 78 minutes</td>
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<td>2:30pm</td>
<td>Paul Poet</td>
<td><em>FOREIGNERS OUT! Schlingensief’s Container</em> 90 minutes</td>
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<td>4:00pm</td>
<td>Tim Etchells</td>
<td><em>Mark Does Lear + 100 People</em> 50 minutes</td>
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<tr>
<td>5:00pm</td>
<td>Catherine Gund</td>
<td><em>Born to Fly: Elizabeth Streb vs. Gravity</em> 83 minutes</td>
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<tr>
<td>6:30pm</td>
<td>Panel: Documentary Films on Theatre</td>
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<tr>
<td>7:30pm</td>
<td>Mathieu Copeland</td>
<td><em>The Exhibition of a Film/L’Exposition d’un film</em> 100 minutes</td>
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## Friday, January 30

<table>
<thead>
<tr>
<th>Time</th>
<th>Speaker/Performance</th>
<th>Title/Details</th>
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<tbody>
<tr>
<td>10:30am</td>
<td>Jonathan Demme</td>
<td><em>A Master Builder</em> 127 minutes</td>
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<tr>
<td>1:00pm</td>
<td>Karin Kaper &amp; Dirk Szuszies</td>
<td><em>RESIST with the Living Theatre</em> 90 minutes</td>
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<tr>
<td>2:30pm</td>
<td>Back to Back Theatre</td>
<td><em>The Democratic Set</em> 4 and 11 minutes</td>
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<tr>
<td>3:00pm</td>
<td>Pavol Liska &amp; Kelly Copper/Nature Theater of Oklahoma</td>
<td><em>Two Sets of Shorts</em> 15 minutes</td>
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<tr>
<td>3:30pm</td>
<td>Thierry de Mey</td>
<td><em>William Forsythe: One Flat Thing, Reproduced</em> 30 minutes</td>
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<tr>
<td>4:00pm</td>
<td>Richard Maxwell/New York City Players</td>
<td><em>THE FEUD OTHER</em> 23 minutes</td>
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<tr>
<td>4:30pm</td>
<td>Hu Xiangqian</td>
<td><em>Sun</em> 8 minutes</td>
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<tr>
<td>4:40pm</td>
<td>Gabri Christa</td>
<td><em>Kasita</em> 21 minutes</td>
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<tr>
<td>5:00pm</td>
<td>David Roussève</td>
<td><em>Two Seconds After Laughter</em> 16 minutes</td>
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<tr>
<td>5:30pm</td>
<td>Joan Jonas</td>
<td><em>Reanimation</em> 19 minutes</td>
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<tr>
<td>6:00pm</td>
<td>John Jesurun</td>
<td><em>Shadowland Episode 2: Monkey With Purple Flower</em> 25 minutes</td>
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<tr>
<td>6:30pm</td>
<td>Panel: Theatre Artists as Filmmakers</td>
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<tr>
<td>7:30pm</td>
<td>Sam Pollard</td>
<td><em>American Masters - August Wilson: The Ground on Which I Stand</em> 90 minutes</td>
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Thursday, January 29

11:30am  ▶  Bert Williams  
*Lime Kiln Club Field Day*  20 minute excerpt

12:00pm  ▶  David Weissman & Bill Weber  
The Cockettes  99 minutes

2:00pm  ▶  Chiemi Karasawa  
*Elaine Stritch: Shoot Me*  81 minutes

3:30pm  ▶  Thierry de Mey  
William Forsythe: one Flat Thing, reproduced  30 minutes

4:00pm  ▶  Richard Maxwell/new York City Players  
The Feud oTher  23 minutes

4:30pm  ▶  Hu Xiangqian  
sun  8 minutes

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6:30pm  ▶  Panel: Theatre Artists as Filmmakers

7:30pm  ▶  Sam Pollard  
American Masters - August Wilson: The ground on Which I stand  90 minutes

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Friday, January 30

12:30pm  ▶  Richard Foreman  
*Once Every Day*  66 minutes

2:00pm  ▶  William Kentridge  
*Ubu Tells the Truth*  +  *Tango for Page Turning*  +  *Zeno Writing*  22 minutes

2:30pm  ▶  Chiara Clemente  
*Our City Dreams [Marina Abramovic Excerpt]*  20 minutes

3:00pm  ▶  Christine Cynn  
The Space Between [Rimini Protokoll]*  15 minute excerpt

4:00pm  ▶  Jan Fabre  
*Do We Feel with Our Brain and Think with Our Heart?*  +  *The Problem*  45 minutes

5:00pm  ▶  Romeo Castellucci  
*Brentano*  25 minutes

5:30pm  ▶  Tina Satter/Half Straddle  
*Half Straddle Web Series*  7 minute excerpt

5:45pm  ▶  The Builders Association/motioti  
ALLADEEN  20 minutes

6:00pm  ▶  Shaun Irons  
Standing By: gatz Backstage  30 minute excerpt

6:30pm  ▶  Big Art Group  
The Imitation  32 minutes

7:00pm  ▶  Elizabeth LeCompte & Ken Kobland/The Wooster Group  
Rumstick Road  77 minutes

8:30pm  ▶  Adam Soch  
*Reza Abdoh: Theatre Visionary*  12 minute excerpt

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*National  International  Documentary  Film by Artist
*Sneak Peek*
In Weimar Berlin, theatre-maker Bertolt Brecht declared that “New Times need New Forms of theatre.” The explorer Brecht created a pleasurable, open theatre for the children of the technical age, a theatre that aimed to educate and to entertain. Brecht’s work for the theatre reacted to the invention of the film camera, the typewriter, the car, the airplane, the tank, the submarine, the phone, the growing divide between rich and poor, the bitter fights between the left and the right, the threat of fascism, and total war in the first mechanical age.

At the Graduate Center CUNY, the research for new forms continues at The Segal Center’s Film Festival on Theatre and Performance. We asked ourselves—in the new millennium, after 9/11—how do theatre artists react to the invention of digital television, live streaming, YouTube, Vimeo, Instagram, the ever-explosive Internet, SKYPE, drones, smart phones, smart watches, home robots, GPS, Google, Facebook, Twitter, and more? How do writers, directors, and performers reflect on the ever-growing divide between rich and poor, the bitter fights between liberals and conservatives, the threat of climate change, and the War on Terror? How fluid are the boundaries between film and theatre, stage and screen, white cubes of art galleries and black cubes of theater and movie houses? At our festival, you will find these questions and more approached. During the panels and introductions, theatre artists will share how they came to their subjects, how they captured the experience of live performance on film, and balanced the need to honor the legacy of a living artist with the imperative to tell the whole story. Artists will explore the creative inspiration behind their work and discuss the ever changing and expanding landscape of theatre, performance, film, and digital media. At the Segal Center’s Film Research Lab, we can observe these new aesthetic global practices growing, influenced and reacting to the state of the world. Most of the films finished, some still in process, the artists playfully ask the eternal questions of what is real and not, what is new and old, where we come from, where we are, where we are going, and what we can do to make change happen.

The FTP (Film Theatre Performance) Festival will be an annual US event for films that deal directly with the themes of theatre and performance. While creating the festival, we discovered it is the only one of its kind in the Americas. Which makes this research even more important. The mission is to present experimental, emerging, and established theatre artists and filmmakers to audiences and industry professionals from around the world. The festival program includes feature films, short films, documentaries, advance screenings, meet-the-filmmaker Q&A sessions, and panels with leading artists in the field. The line-up is astonishing, featuring works by or about Reza Abdoh, Marina Abramovic, Back to Back Theatre, Big Art Group, The Builders Association, Romeo Castellucci, Lucinda Childs, Gabri Christa, Chiara Clemente, The Cockettes, Mathieu Copeland, Christine Cynn, Zeina Daccache, Jonathan Demme, Thierry de Mey, Elevator Repair Service, Tim Etchells, Jan Fabre, Free Theatre of Belarus, Richard Foreman, William Forsythe, Philip Glass, Arnon Goldfinger, Half Straddle, Shaun Iorns, John Jesurun, Joan Jonas, Chiemi Karasawa, William Kentridge, Ken Kobland, Elizabeth LeCompte, Sol LeWitt, The Living Theatre, Richard Maxwell, Meredith Monk, Nature Theatre of Oklahoma, Paul Poet, Sam Pollard, Rimini Protokoll, The Public Theater, David Rousséve, Madeleine Sackler, Christoph Schlingensief, Adam Soch, Elaine Stritch, Babeth VanLoo, John Walter, David Weissman, Bert Williams, August Wilson, Robert Wilson, The Wooster Group, and Hu Xiangqian. Represented countries include Australia, Belgium, Bonaire, China, Germany, Indonesia, Israel, Italy, Lebanon, and the UK. It is a true honor that these artists allowed us to present their work at the Segal Center, and we are deeply grateful.

We hope that the festival will inspire audiences, artists, students, teachers, and film lovers as much as we were inspired by the contributions from around the world during our curatorial journey launching this unique celebration of theatre, performance, and film.

Frank Hentschker (Festival Founder & Co-Curator)  Tanya Selvaratnam (Co-Curator)
Co-Curator Tanya Selvaratnam moderates a discussion between three documentary filmmakers presenting work at the inaugural Segal Center FTP Festival: Catherine Gund of *BORN TO FLY: Elizabeth Streb vs. Gravity*, Chiemi Karasawa of *Elaine Stritch: Shoot Me*, and John Walter of both *Theater of War* and the forthcoming *Einstein on the Beach* documentary. During the panel, the filmmakers will explore how they came to their subjects, tackle capturing the experience of live performance on film, and balance honoring the legacy of a living artist with the imperative to tell the whole story.

Festival founder and co-curator Frank Hentschker moderates a discussion between theatre and performance artists presenting film work at the inaugural Segal Center FTP Festival: Gabri Christa of *Kasita*, Mathieu Copeland of *The Exhibition of a Film*, John Jesurun of *Shadowland*, and Joan Jonas of *Reanimation*. During the panel the artists will explore the creative inspiration behind their work and discuss the now fluid boundaries between theatre, performance, film, and digital media.

*photo by Julieta Cervantes*
The glory days of the Yiddish Theatre stage are brought to life in this funny saga of a legendary theatrical family, the Bursteins. Arriving in New York in 1924, Pesach’ke Burstein, the dancing-singing comedian, quickly became a leading figure in the Golden Era of Yiddish Theater. On stage, he met and fell in love with rising star Lilian Lux who would become his wife. Embarking together on triumphant overseas tours as a couple, soon the Bursteins became the parents of twins, Mike and Susan, who accompanied their parents regularly on stage as the family performed around the globe. In time, however, the pressures of theatrical life would take its toll on the family. Smoothly incorporating rare archival footage and interviews with Yiddish stage veterans, this tightly edited, briskly paced documentary is as richly bittersweet — filled with laughter and tears, schmaltz and grit — as the Yiddish Theatre itself.

**ARNON GOLDFINGER**

Arnon Goldfinger is an Israeli film director and scriptwriter known for his films *The Komediant* and *The Flat.*
The earliest existing footage of a feature film with a black cast. At a challenging
time of segregation in the fall of 1913, a virtuoso cast of African American performers
led by famed Caribbean American entertainer Bert Williams (1874–1922) gathered
in the Bronx to make a feature-length motion picture. After more than an hour of
film was shot, the unreleased project was abandoned by its white producers and
left forgotten until today. Found in MoMA’s Biograph Studio collection, the seven
reels of untitled and unassembled footage represent the earliest known surviving
feature with a cast of black actors. Using facial recognition, lip reading, archival
research, and more, a team lead by MoMA Associate Curator Ron Magliozzi
identified the Harlem acting troupe that starred and pieced together the story.

BERT WILLIAMS

Bert Williams (1874–1922) was one of the most popular Vaudeville
comedians for all audiences of his time. Not only was he by far the
best-selling black recording artist before 1920, but also the first Black
American to take a lead role on the Broadway stage. As a key figure
in the development of African-American entertainment, Williams
joined Flo Ziegfeld’s Follies as the only black performer amid an all-
white show. Lime Kiln Club Field Day was produced by Biograph Co.
for Klaw & Erlanger. Directors Edwin Middleton, T. Hayes Hunter, Sam
Corker Jr. With Bert Williams, Odessa Warren Grey, Walker Thompson,
and members of J. Leubrie Hill’s Darktown Follies Company. The
film’s recent restoration premiered at The Museum of Modern Art’s
festival of film preservation To Save and Project.
CocktEttes

Thursday 29 | 12:00pm - 2:00pm | Elebash Recital Hall

US | 2002 | 99 minutes
English
www.cockettes.com

An homage to the tumultuous rise and fall of San Francisco’s theatrical troupe of hippies and drag queens—a flamboyant ensemble that created the now legendary midnight shows at the Palace Theater from 1969-1972.

Winner, LA Film Critics Award for Best Documentary, 2002

DAVID WEISSMAN + BILL WEBER

David Weissman, producer/co-director, is a multi-award winning independent filmmaker whose films have been featured at countless film festivals, including Berlin, Sundance, and Telluride. Weissman was the first recipient of the prestigious Sundance Institute/Mark Silverman Fellowship for New Producers and a 1992 recipient of the San Francisco Foundation’s James T. Phelan Art Awards in Film.

Bill Weber, editor/co-director, has been editing innovative commercials, music videos, special effects and a variety of long form projects for film and television for over twenty years. Weber’s recent commercial work includes Pepsi, Coke, Ford, and AT&T. His music video work includes Alanis Morisette, Sting, The Grateful Dead, and The Cars.
Meredith Monk has alternately been proclaimed as a ‘magician of the voice’ and ‘one of America’s coolest composers.’ During a career that spans more than 50 years, Monk has been acclaimed by audiences and critics as a major creative force in the performing arts. In the film Inner Voice, we follow Monk during the process of making her latest piece, Songs of Ascension, at the Walker Art Center in Minneapolis and at Ann Hamilton’s Tower in California. We observe how Monk’s productions are shaped, beginning with her initial work in solitude continuing on to the rehearsal process where she further develops her musical and choreographic forms with her Ensemble members. In Monk’s work, this is an ongoing process. Even at the performance stage, Monk continues to transform the work by striving for a balance between discipline and freedom and an openness to change. Inner Voice sets out to locate the motivation and source of Monk’s creative force. There are no readymade answers.

BABETH VANLOO

Babeth M. VanLoo is a highly accomplished film and television director, producer, and media artist based in Amsterdam. With her production company Film Art Amsterdam, she has produced over 50 TV programs and directed numerous documentaries. Her projects, which mainly focus on art, social engagement, and spirituality, have been broadcast on television stations worldwide, including PBS in the USA, NHK in Japan, WDR in Germany, Antenne 2 in France, and VPRO, IKON, EO, and BOS in the Netherlands. Since 2000, she has served as the Programming Director of the Buddhist Broadcasting Foundation (BOS), the first Buddhist TV station in the Western world that is part of the Public Broadcasting System for producing and broadcasting documentaries.
Working with disadvantaged and traumatized people, Zeina Daccache struggled to set up Lebanon’s first prison-based drama project in the country’s notorious Roumieh Prison. For 15 months, 45 adult male inmates, found themselves working together to present an adaptation of 12 Angry Men. Through their new-found creative outlet, we witness the prisoners coalesce into a slick, professional ensemble. The drama therapy sessions, the interviews with the inmates, the moments of crisis and of joy, and the interactions with both Daccache and the audience, convey an extraordinary message of hope, forgiveness, and change. These “murderers, drug dealers, and rapists” reveal kindness and faith in life. Inspiring and honest, this account of the prisoners’ journey demonstrates the efficacy of drama therapy and its positive effects on some of the most ostracized individuals in society.

Noor Award at the 14th Annual Arab Film Festival (San Francisco-Los Angeles) for Outstanding Documentary, 2010.

**ZEINA DACCACHE**

Zeina Daccache, is a Lebanese actress, director and drama therapist (studies at St-Joseph University Beirut, Ecole Philippe Gaulier- London and KSU in USA). She works for TV as actress, and is drama therapist working in different social sectors. She is the founder and director of Catharsis-Lebanese Center for Drama Therapy, and she directed in 2009 12 Angry Lebanese- the play performed by the inmates in Roumieh Prison (Lebanon). Also in 2009, she directed the famous documentary 12 Angry Lebanese based on the same project. She has produced and directed the film Any about women residing in South Lebanon after the July war 2006.
ELAINE STRITCH: SHOOT ME

Thursday 29 | 2:00pm - 3:30pm | Elebash Recital Hall

US | 2013 | 81 minutes
English
www.elainestritchshootme.com

An inspiring, humorous, and poignant portrait of a legend in her feisty twilight years. The uncompromising Tony & Emmy Award-winner reveals candid thoughts about life, aging, and her career during her last solo tour. Intimate vérité and archival footage is made all the more relevant after Stritch’s recent passing in 2014.

2013 Audience Award for Best Documentary - Chicago International Film Festival

CHIEMI KARASAWA

Chiemi Karasawa is an award-winning filmmaker who has worked in film, television and commercial production for over 20 years. She founded Isotope Films in 2006 to create content based on non-fiction sources. Producing credits include Ellen Kuras’ Oscar nominated epic, The Betrayal, which won an Emmy Award in 2009; Billy the Kid (HBO, 2008), winner of Best Documentary at SXSW Film Festival and LA Film Festival; Love Etc. (OWN, 2011); Harry Dean Stanton: Partly Fiction (Venice Film Festival, 2012); and Tell Them Anything You Want: A Portrait of Maurice Sendak, directed by Spike Jonze. Her directorial debut, Elaine Stritch: Shoot Me, was released to critical acclaim by Sundance Selects/IFC Films in 2014.
Austria 2000: At the general election, Jörg Haider’s FPÖ had met with widespread approval—and for the first time since WWII a party of the extreme right joined the government. Never slow to react, infamous German director Christoph Schlingensief (1960-2010) retaliated with an extraordinary form of protest. As a tangible satire on xenophobia, Big Brother madness, and new nationalism, Schlingensief decided to stage an interactive concentration camp right in the heart of Vienna’s picturesque tourist center. And Austria just freaked – soon there were thousands of screaming people on site and almost a million connected worldwide via the internet.

**PAUL POET**

Paul Poet is an internationally acclaimed Austrian Film Director and Author, studied philosopher and culture journalist, a denizen of Vienna’s punk and electronica scene of the 90s. He continually mixes pop culture and political activism with the core theme of the search for individual freedom in a more and more close-knit World Order. My Talk with Florence, his third documentary after the highly awarded Foreigners Out! Schlingensief’s Container and Empire Me – New Worlds Are Happening, will premiere in 2015. For Schlingensief’s Container, he also was the co-director/cross-media manager of the event by Christoph Schlingensief that the film chronicles.
Theater of War follows Meryl Streep and an all-star cast (including George C. Wolfe and Tony Kushner) as they breathe new life into Mother Courage and Her Children, the masterpiece by the great German poet and playwright Bertolt Brecht. The behind-the-scenes look at the Public Theater’s stage production serve as a springboard to delve into the film’s various contemporary themes, as well as those in Brecht’s life: art, war, and politics.

John Walter’s documentary How to Draw a Bunny (2002) won a Sundance Film Festival Special Jury Prize and the Paris Film Festival Audience Award, and the Village Voice Annual Critic’s Poll listed it among 2003’s “10 Best Documentaries”. Currently, John is finishing work on The Earth Moves, the third in his trilogy as director and editor—a cultural historical documentary which uses the remounting of the innovative opera Einstein on the Beach to explore the connections between opera, physics, and the New York avant-garde of the 60s and 70s.
Walter was granted unprecedented access to the 2012 remounting of the legendary opera *Einstein on the Beach*, from pre-production to the opening in France. He will discuss the connections between innovative theatre and science, from the birth of opera to the radical collaboration of Philip Glass and Robert Wilson, and preview material from his upcoming documentary.

*Followed by a discussion with John Walter.

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**JOHN WALTER**

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MARK DOES LEAR + 100 PEOPLE

Thursday 29 | 4:00pm - 5:00pm | Segal Theatre

Mark Does Lear | UK | 2002 | 35 minutes
English

Late at night, after a single first-time reading of Shakespeare’s King Lear during a long train ride, the artist’s brother Mark attempts to re-tell and make sense of the story in a single unedited take.

100 People | UK | 2007 | 15 minutes
Silent

100 People conjures the imaginary presence of one hundred people, each of whom exists only by virtue of brief descriptions on screen. Framed as “a kind of minimalist anti- (or virtual) cinema”, the work’s simple presentation of unfolding text on a black background investigates the dynamic capacity of language itself to create images and to summon presence.

TIM ETCHELLS

Tim Etchells is an artist and a writer based in the UK whose work shifts between performance, visual art, and fiction. He has worked in a wide variety of contexts, notably as the leader of the world-renowned Sheffield-based performance group Forced Entertainment and is currently Professor of Performance at Lancaster University. In recent years he has exhibited widely in the context of visual arts, participating in biennales Manifesta 7 (2008) in Rovereto, Italy, Art Sheffield 2008, Goteborg Bienale (2009), October Salon Belgrade (2010), Aichi Trienale, Japan 2010, with Vlatka Horvat Manifesta 9 (Parallel Projects) 2012 and Folkestone Triennial 2014. Recent publications include Vacuum Days (Storythings, 2012) and While You Are With Us Here Tonight (LADA, 2013). www.timetchells.com
Propelled by Elizabeth Streb’s edict that “anything too safe is not action,” the STREB company challenges the assumptions of art, injury, gender, aging, and human possibility. Revealing the passions behind the STREB dancers’ bruises and broken noses, BORN TO FLY: Elizabeth Streb vs. Gravity inspires audiences hungry for a fiercer existence in the world.

2014 Audience Award - ImageOut Festival, US
2014 Audience Award - Fabulous Film Festival, US

Catherine Gund is an Emmy-nominated producer, director, writer, and organizer, and the founder of Aubin Pictures. Her media work focuses on arts and culture, HIV/AIDS and reproductive health, the environment, and other social justice issues. Her films, which include BORN TO FLY: Elizabeth Streb vs. Gravity, What’s On Your Plate?, A Touch of Greatness, Motherland Afghanistan, Making Grace, On Hostile Ground, and Hallelujah! Ron Athey: A Story of Deliverance, have screened around the world in festivals, theaters, museums, and schools and on PBS, Discovery’s Planet Green, and the Sundance Channel.
DANCE

Thursday 29 | 6:30pm - 7:30pm | Elebash Rectial Hall

US, France | 2014 | 59 minutes
Music by Philip Glass
lucindachilds.com

Dance, created in 1979, with choreography by Lucinda Childs, music by Philip Glass, and film work by Sol LeWitt, is a New York downtown minimalist iconic work. The piece was remounted in 2009 and filmed in Paris in October 2014 by Daphnie-Production. Dance continues to tour extensively in the United States and Europe and was cited by the Wall Street Journal (2011), as “one of the greatest achievements of the 20th Century.” In a Washington Post review of Dance, Alan M. Kriegsman wrote, “a few times, at most, in the course of a decade a work of art comes along that makes a genuine breakthrough, defining for us new modes of perception and feeling and clearly belonging as much to the future as to the present. Such a work is Dance.”

LUCINDA CHILDS

Lucinda Childs began her career as choreographer and performer in 1963 as an original member of the Judson Dance Theater in New York. After forming her own dance company in 1973, Childs collaborated with Robert Wilson and Philip Glass on the opera Einstein on the Beach in 1976, participating as principal performer and solo choreographer for which she received an OBIE award. Childs has appeared in five of Wilson’s major productions among them, Marguerite Duras’ Maladie de la Mort opposite Michel Piccoli, I Was Sitting on my Patio This Guy Appeared I Thought I Was Hallucinating opposite Robert Wilson, Heiner Muller’s Quartet, and Wilson and Glass’s opera White Raven.
Comprised of smuggled footage and uncensored interviews, Dangerous Acts gives audiences a front row seat to a resistance movement as it unfolds both on the stage and in the streets. As the members of the Free Theatre of Belarus confront the choice of either repression at home or exile in the US and the UK, Dangerous Acts reconfirms our belief that the power of art and hope can indeed change the world.

Life Tale Award - Biografilm Festival (Italy)
Golden Butterfly Award - Movies that Matter (The Netherlands)

MADELEINE SACKLER

Madeleine Sackler is a director/producer based in NYC, where she founded Great Curve Films, which has merged into Madbrook Films. Her first documentary, The Lottery, sparked a renewed debate on the future of education. Sackler’s second film, Duke 91 & 92: Back to Back, examined Duke’s storied basketball program, and was co-produced with Turner Sports. Her third documentary Dangerous Acts Starring the Unstable Elements of Belarus follows a group of performers in Belarus, a country that has been dubbed the “last dictatorship in Europe”. Currently, Sackler and business partner Boyd Holbrook are finishing a short film called Peacock Killer.
Working within its own abstraction, this exhibition as a feature film plays with the spatialization of sound and its polyphony in space envisaging the unicity of the image and its possible fragmentation on the screen. This exhibition considers its structure as its material and is constructed by the alternating and confronting of abstract elements and/or filmed scenes. The Exhibition of a Film aims at being something other than a structuralist ‘epic’ or a suite of artist’s short films one after the other. Instead, each layer is constitutive of the whole, becoming a potential field of action. The works of over 40 artists including Tim Etchells, Lawrence Weiner, Susan Stenger, Nick Cave, Meredith Monk, and Kenneth Goldsmith, among others, are interwoven.

*Followed by a discussion with Mathieu Copeland and Kenneth Goldsmith.

**MATHIEU COPELAND**

Mathieu Copeland has been developing a practice seeking to subvert the traditional role of exhibitions and to renew our perceptions of these. Amongst many others, he co-curated the exhibition VOIDS, A Retrospective at the Centre Pompidou (Paris) and the Kunsthalle (Bern), and edited the anthology VOIDS. He curated A Choreographed Exhibition at the Kunst Halle (Sankt Gallen), La Ferme du Buisson, Soundtrack for an Exhibition, Alan Vega, and Gustav Metzger at the Musee d’Art Contemporain (Lyon), and A Mental Mandala at MUAC (Mexico City). He initiated and curated the series A Spoken Word Exhibitions, Reprise and the Exhibitions to Hear Read presented in 2013 at MoMA (New York). A lecturer at the HEAD, Geneva’s University of Art and Design, he teaches in the Re-Presentation department.
Friday 30 | 10:30am - 1:00pm | Segal Theatre

US | 2013 | 127 minutes
English
www.a-master-builder.com

Jonathan Demme’s film adaptation of Wallace Shawn and Andre Gregory’s production of Ibsen’s *The Master Builder*. Magnetic performances are delivered by Julie Hagerty as well as by Shawn and Gregory, the long-term collaborators who brought us *My Dinner with Andre* and *Vanya on 42nd Street*.

**JONATHAN DEMME**

Jonathan Demme began his career as a writer and producer with Roger Corman in 1971 and has directed and produced more than 40 movies since. His films have been nominated for 20 Academy Awards and he won the Oscar for Best Director in 1991 for *Silence of the Lambs*. His documentaries and performance films include *Cousin Bobby*, *The Agronomist*, *Haiti Dreams of Democracy*, *Stop Making Sense*, *Swimming to Cambodia*, *Neil Young Heart of Gold*, *Neil Young Trunk Show*, *Neil Young Journeys*, *Jimmy Carter: Man from Plains*, *I’m Carolyn Parker*, *The Good the Mad and the Beautiful*, *New Home Movies from the Lower 9th Ward*, *Tavis Smiley’s Been In the Storm Too Long*, and most recently *Enzo Avitabile Music Life*, released in 2013.
ONCE EVERY DAY

Friday 30 | 12:30pm - 2:00pm | Elebash Recital Hall

US | 2012 | 66 minutes
English
www.ontological.com/index.html

The legendary New York auteur-du-theatre Richard Foreman returns, thirty years after Strong Medicine, to a full-length film. Shot in just six days, Foreman uses his performance work as a matrix for fascinating collage of images, sounds, and ideas for a film with no plot.

"Followed by a discussion with Richard Foreman.

**RICHARD FOREMAN**

Richard Foreman has written, directed and designed over fifty of his own plays both in New York City and abroad. Five of his plays have received OBIE awards as best play of the year—and he has received five other OBIE’s for directing and for ‘sustained achievement’. He has received the annual Literature award from the American Academy and Institute of Arts and Letters, a Lifetime Achievement in the Theater award from the National Endowment for the Arts, the PEN Club Master American Dramatist Award, a MacArthur Genius Fellowship, and in 2004 was elected officer of the Order of Arts and Letters of France. His archives and work materials have recently been acquired by the Bobst Library at New York University.
Civil disobedience! No more war! Resist! That’s what The Living Theatre has always done - and is still doing with vigor today. RESIST chronicles the history and mission behind The Living Theatre, one of the most significant companies in the history of American theatre and the avant-garde. Established in 1947 by Julian Beck and Judith Malina as an alternative to commercial theater, the Living Theatre’s politically-motivated plays expressed anarchist, pacifist ideals and mobilized the theater as a medium for social change. RESIST follows the troupe of radical illusionaries on three different journeys as they collaborate with young activists on productions beyond the traditional stage: Ground Zero in New York, the G8 Summit in Genoa, and the Al Khiam detention camp in South Lebanon. RESIST won the Europa Cinema Award for best documentary in 2003.

Karin Kaper + Dirk Szuszies

The director duo Karin Kaper and Dirk Szuszies were co-founders of the ZATA Theater during the 80s in Berlin. Both worked in Berlin and Munich as actors, directors and playwrights till the end of the 90s. Since the year 2000 both professionally produce and distribute documentaries. Some of their award winning work includes Resist! To Be with the Living (2004), Hallo, Nachbar, Hoppla (2008), Another Glorious Day (2009), But Life Goes On (2011).
Ubu Tells the Truth | South Africa | 1996-97 | 7 minutes
Reflecting on the shocking revelations of the South African Truth & Reconciliation Commission, which heard evidence from both victims and perpetrators following the dismantling of apartheid in the country, the film depicts atrocities committed by the South African police.

Tango for Page Turning | South Africa | 1996-97 | 3 minutes
This film fragment was made for the theatre piece *Refuse the Hour* (2012-13), a piece inspired, in part, by a series of conversations between Kentridge and American historian of science, Peter Galison, on matters including the history of the control of world time, relativity, black holes, and string theory.

Zeno Writing | South Africa | 1996-97 | 12 minutes
Incorporates animation and archival film. The animation is a meditation on human vulnerability in the face of complex psychological and political realities. The film’s central anti-hero, Zeno, inspired by Italo Svevo’s 1923 novel *Zeno’s Conscience*, is never seen, but portrayed through vignettes of diaries and daily log entries.

**WILLIAM KENTRIDGE**

William Kentridge lives and works in Johannesburg. He is one of South Africa’s pre-eminent artists, internationally acclaimed for his drawings, films, theatre, and opera productions. His work draws on varied sources, including philosophy, literature, early cinema, theatre and opera to create a complex universe where good and evil are complementary and inseparable forces. Recently his work has been seen at Tate Modern in London, Jeu de Paume and Louvre in Paris, La Scala in Milan, Albertina in Vienna, Metropolitan Opera and Museum of Modern Art in New York, and the Pinacoteca do Estado de São Paulo.
**THE DEMOCRATIC SET**

[TWO FILMS]

Friday 30 | 2:30pm - 3:00pm | Segal Theatre

Castlemaine State Festival | Australia | 2009 | 4 minutes
Footscray Community Arts Centre | Australia | 2014 | 11 minutes 10 seconds

*Introduction by Professor Peter Eckersall (The Graduate Center, CUNY)*

THE DEMOCRATIC SET is a residency model for creating short films and performances, to explore the belief that all people are, in principle, equal and should enjoy social, political, and economic rights and opportunities. THE DEMOCRATIC SET uses a custom-made film set, a neutral room with two opposing doors. Disturbingly obvious and tantalizingly strange, THE DEMOCRATIC SET is a rapid series of short live performances and screen-based video portraits created in collaboration with communities. THE DEMOCRATIC SET is a cavalcade of portrait, soapbox, and drama.

**BACK TO BACK THEATRE**

Back to Back Theatre creates new forms of contemporary theatre imagined from the minds and experiences of a unique ensemble of actors with a disability, giving voice to social and political issues that speak to all people. Based in the regional center of Geelong, Back to Back Theatre is one of Australia’s most globally recognized and respected contemporary theatre companies. The company tours extensively locally, nationally, and internationally. Under the artistic directorship of Bruce Gladwin, the company has nurtured a unique artistic voice with an emphasis on the ensemble’s own commentaries on broad social and cultural dialogue. Created through research, improvisation, and scripting, new work is realized via collaboration between the ensemble, Artistic Director, and guest artists.
Filmed over the course of two years, *Our City Dreams* is the story of women’s struggles and successes as artists in New York City. Told through five women artists, from youngest to oldest, the film features Swoon, Ghada Amer, Kiki Smith, Marina Abramovic, and Nancy Spero. From the studio to the streets of New York, from the canals of Venice to the alleys of Cairo and the beaches of Phuket, *Our City Dreams* takes us deep into the artists’ worlds. The FTP festival presents the section on Marina Abramovic.

**CHIARA CLEMENTE**

Chiara Clemente is a film director who explores identity, cultural contrast, and the creative process. After attending film school at Art Center in Pasadena, she directed her first art documentary in 2000 for RAI in Italy. In the following years, Chiara continued to collaborate with artists such as Jim Dine, Brice Marden, and Frank Gehry. In 2005, she began filming her first critically-acclaimed documentary, *Our City Dreams*. Thereafter, Chiara directed several short films including *Beginnings*, an original short film series for the Sundance Channel, which won a Webby Award for Best Documentary Series. Most recently she has directed for Apple, Wieden + Kennedy, and Persol as well as filmed a music video for Blonde Redhead. She is currently working on a long format documentary series to be released in 2015.
Nature Theater of Oklahoma is an award-winning New York art and performance group under the direction of Pavol Liska and Kelly Copper. Since Poetics: a ballet brut, their first dance piece created as an ensemble, Nature Theater of Oklahoma has been devoted to making work they don’t know how to make out of their own ignorance and unease. They strive to create an unsettling live situation that demands total presence from everyone in the room. They use readymade material, found space, overheard speech, and observed gesture. Through extreme formal manipulation and superhuman effort, they affect in their work a shift in the perception of everyday reality that extends beyond the performance and into the world in which we live. www.okvideo.org

Friday 30 | 3:00pm - 3:30pm | Segal Theatre

‘Introduction by Kelly Copper and Pavol Liska

Silent Movie Screen Tests - Zurich, Oslo, Ghent | US | 2012 | 9 minutes
Part of a series of stop motion animations that were made as preparation for a projected animated film that would eventually become Life and Times - Episode 4.5. The films were composed from still photographs shot in various locations while the company was on tour. Often shot over the course of an entire day, the stills were later assembled at a rate of 10 frames per second to create the motion.

Episode 7 - Behind the Scenes: Romance and Portugal | US | 2014 | 6 minutes
The scenes shown here are out-takes from Nature Theater of Oklahoma’s Episode 7 of Life and Times, which will be a black and white film in the old Hollywood tradition (loosely based on Citizen Kane). Using mostly voiceover and flashbacks to tell the story, the finished movie will premiere sometime in 2015.
**THE SPACE BETWEEN**
**[RIMINI PROTOKOLL]**

**Friday 30 | 3:00pm - 4:00pm | Elebash Recital Hall**

**Germany | Work in Progress | 15 minutes | Mixed spoken languages**

*The Space Between* is a meditation on the human experience of the arms trade in a hyper-technological world, where machines can facilitate reflection and dialogue, making possible an immersive “multi-player video theatre piece,” but other machines can terrorize, kill, and destroy whole societies for generations. Flown in from around the world for one intense week by Rimini Protokoll (leaders in the Theater der Zeit movement), this unlikely theatre troupe defies conventional political debate between hawks vs. doves, profiteers vs. victims, conservatives vs. progressives, by bringing together people from across the political spectrum to perform their lives in a non-judgmental setting.

*Followed by a discussion with Christine Cynn via Skype.*

**CHRISTINE CYNN**

Co-director & co-producer of the Oscar-nominated *The Act of Killing* (other awards from European Film Academy, BAFTA, BIFF, CPH:DOX), Christine has been documenting the imagination for 16 years. Her work explores emotional resonances hidden in cracks created by political tension. Currently based in Tromsø, Norway she has two new projects: *The Space Between* about Rimini Protokoll’s work on the arms trade, and *scienceFUTURE* about how scientists imagine the future.
The Film: *One Flat Thing, Reproduced* is a play for 14 dancers and 20 tables choreographed by William Forsythe. Unanimously acclaimed by the press, this work with a great theatrical intensity oscillates between disorder and symmetry. Thierry de Mey, one of the most important directors of dance films, designed this film as a full work. Capturing the choreographic principles developed by Forsythe, he offers the audience the clear complexity of this creation through the beauty of shapes, the intensity of the movements, and the human exchanges of eye contact.

The Software: Forsythe’s visualization project *Synchronous Objects* takes the choreography of *One Flat Thing*, reproduces and processes the data, resulting in a number of different ways in which the viewer can experience the dance at a computer through various software tools.

**THIERRY DE MEY**

Thierry de Mey is the founder of the contemporary music ensemble Maximalist! He has participated in projects such as Musiques Nouvelles and Ictus Ensemble. Since 2005 he has been one of four directors of Charleroi/Danses, coordinating the multidisciplinary activities of the choreography center.

William Forsythe is one of the world’s foremost choreographers. His work is acknowledged for reorienting ballet from its identification with classical repertoire to a dynamic 21st century art form. Deep interest in the fundamental principles of organization has led him to produce a wide range of projects including installations, films, and software.
THE FEUD OTHER

Friday 30 | 4:00pm - 4:30pm | Segal Theatre

US | 2007 | 23 minutes 31 seconds
English
www.nycplayers.org

Jim Fletcher and Richard Maxwell star in this short film about two men adrift. They wander through a snow-covered forest, finding shelter that is not their own.

RICHARD MAXWELL / NEW YORK CITY PLAYERS

Richard Maxwell (Playwright/Director) is the artistic director of New York City Players. He is a Doris Duke Performing Artist. Maxwell has been selected for a Guggenheim Fellowship, two OBIE Awards, a Foundation for Contemporary Arts Grant, and he was an invited artist in the Whitney Biennial (2012). He is the recipient of the 2014 Spalding Gray Award. His book Theater for Beginners came out this month, published by TCG.
Friday 30 | 4:00 - 5:00pm | Elebash Recital Hall

Do We Feel with Our Brain and Think with Our Heart? | Belgium | 2001 | 30 minutes
English

A dialogue between Flemish visual artist, theatre maker, and author Jan Fabre and Italian neurobiologist Giacomo Rizzolatti, who discovered the mirror neurons, the basis for the capacity of empathy. Over the course of three years, Fabre creates startling associations to Rizzolatti’s experiments.

The Problem (Homage to Dietmar Kamper) | Belgium | 2013 | 15 minutes
German

In this work Jan Fabre compares himself to his fetish animal—the dung beetle—and considers that his goal as an artist is similar to the role of insects in life evolution. A performance with the German star philosophers Peter Sloterdijk and Dietmar Kamper, the film is an homage to the latter.

JAN FABRE

Jan Fabre, Antwerp, 1958, studied at the Municipal Institute of Decorative Arts and the Royal Academy of Fine Arts. He is well known both at home and abroad as one of the most innovative and versatile artists of his generation. Over the past 30 years, he has produced works as a performance artist, theatre maker, choreographer, opera maker, playwright and visual artist. Jan Fabre is renowned for expanding the horizons of every genre to which he applies his artistic vision. Alongside age-old rituals and philosophical questions, Fabre also deals with such themes as violence, lust, beauty and erotica. janfabre.be/troubleyn/en
In this phase of his life, Hu Xiangqian suddenly made a lot of black friends from Africa and was fascinated by their skin color and appearance. To effuse such a lively power and beauty is what he wants the most. It is the most essential thing in life that we often overlook. During the six months he spent with the sun he became acutely aware of this notion. It is, perhaps, the most important thing in his artworks.

HU XIAOQIAN

Hu Xiangqian graduated from the Guangzhou Academy of Fine Arts in 2007. He currently lives and works in Beijing. Hu Xiangqian’s artistic practice tends toward performance and video inspired by current events and his own surroundings. With a keen eye for the absurd, he skillfully highlights the contrasts in our society and amplifies minor incidents into major social signifiers.
Friday 30 | 4:40pm - 5:00pm | Segal Theatre

Bonaire, Dutch Caribbean | 2014 | 21 minutes
Papiamentu
www.anotherbuilding.com

10 year old Luna finds a dog, but her grandmother doesn’t let her keep it, so she decides to take matters in her own hand. Together with her cousin Sol, she skips school and sets out to find a place for the dog in the small slave huts on the other end of the island, but things don’t go as planned. Kasita is part of Another Building, a series of narrative films or narrative dance films that take place in or around sites and buildings, connected to the Dutch (slave) history.

Winner Best (long) Short - Harlem International Film Festival

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**GABRI CHRISTA**

Gabri Christa came to filmmaking after a successful career as a choreographer and dancer. She choreographed and danced with companies such as Danza Contemporanea de Cuba (Cuba) and the Bill T. Jones Dance Company (USA). Awards include the prestigious Guggenheim for Choreography, an ABC television award for creative excellence for her short film High School. Gabri was invited to Pangea Day Festival as one of the world’s 100 most promising filmmakers. Her films have screened worldwide. Her latest film Kasita, won best short at the Harlem International Film Festival and is currently screening at Festivals worldwide. She is in pre-production for her first feature film.
**TWO SECONDS AFTER LAUGHTER**

**Friday 30 | 5:00pm - 5:30pm | Segal Theatre**

**US, Indonesia | 2011 | 16 minutes**

English, Indonesian  
www.davidrousseve.com/twoseconds

Weaving stunning cinematography shot in Java, traditional Indonesian dance, original Sundanese music, and a potent true-life narrative surrounding an Indonesian American dancer’s return to Indonesia after 20 years in America. The film creates a border-jumping dialogue on a universal irony: The heart longs most for the place called home to which it can never return.

Best Screenplay, Experimental Film - 2013 Women’s Independent Film Festival  
Best Documentary - 2013 Voarte International Festival of Film, Performance, Technology

**DAVID ROUSSÈVE**

David Roussève is a choreographer, writer, director and performer. His dance/theater company REALITY has performed throughout the UK, Europe, South America, and the U.S including three commissions for the Brooklyn Academy of Music’s Next Wave Festival. Commissions include Houston Ballet, Ballet Hispanico, Cleo Parker Robinson, Dancing Wheels, Atlanta Ballet, and Tashkent’s Ilkhom Theater Co. He has created three films including 2012’s Two Seconds After Laughter, which screened at festivals in 11 countries and received 10 Festival Awards. He was twice a screenwriting Fellow in the Sundance Institute’s Screenwriter Lab. At UCLA, Roussève is Professor of Choreography and Associate Dean of Academic Affairs for the School of the Arts and Architecture.
Visionary theater director Romeo Castellucci’s rare venture into film: a theatre of mental mysteries. Inspired by a 1913 short story of Swiss novelist Robert Walser about the death wish of German Romantic poet Clemens Brentano (1778-1842).

**ROMEO CASTELLucci**

Romeo Castellucci is an Italian theatre director, playwright, artist and designer. He earned his diploma in painting and set design at the Accademia di Belle Arti di Bologna and co-founded the Societas Raffaello Sanzio theatre company, one of the most radical contemporary theatre groups in Europe. In 2005 he became director of the theatre section of the 37th edition of the Venice Biennale. In 2008 he was one of two associate artists at the Festival d’Avignon and created three pieces inspired by Dante’s Divine Comedy. The trilogy was considered by the French newspaper Le Monde to be “the best play and one of the ten most influential cultural events in the world for the decade 2000-2010.”
Reanimation 2012 is based on the novel Under the Glacier by the Icelandic author and Nobel Prize winner, Halldor Laxness. The novel was written in the sixties and is about an Icelandic glacier. Now the glaciers are melting. Jonas chose fragments from the book that describe miraculous aspects of the natural world. Landscape scenes were recorded by Jonas in Norway in the Lofoten Islands. The singer is the Norwegian Sami singer Ande Somby.

Joan Jonas is a pioneer of video and performance art, and an acclaimed multimedia artist whose work typically encompasses video, performance, installation, sound, text, and drawing. Trained in art history and sculpture, Jonas was a central figure in the performance art movement of the late 1960s, and her experiments and productions in the late 1960s and early 1970s continue to be crucial to the development of many contemporary art genres, from performance and video to conceptual art and theater. Since 1968, her practice has explored ways of seeing, the rhythms of ritual, and the authority of objects and gestures.
The Half Straddle ensemble of performers and designers led by Tina Satter creates plays and performances, as well as videos. For the FTP Festival they will share a preview of an upcoming web series they are developing loosely based on Half Straddle’s company and work.
ALLADEEN

Friday 30
5:45pm - 6:00pm
Elebash Recital Hall

US | 2003 | 20 minutes
English

New York-based performance and media company The Builders Association and the UK’s motiroti created in 2003 the OBIE award winning large-scale, cross-media performance project ALLADEEN. The show drew on the lives of citizens living in the hybrid, global cities of New York, London, and Bangalore. The performance explored how we function as “global souls” caught up in circuits of technology, and how our voices and images travel from one culture to another. Using the ALLADEEN interviews with Bangalore call center workers the video interweaves separate but interdependent strands. Key collaborators Keith Khan, Ali Zaidi and Marianne Weems, directed by Marianne Weems. Video edited by Marianne Weems and Peter Norman and presented at the Whitney Museum’s exhibition The American Effect in 2004.

THE BUILDERS ASSOCIATION

Founded in 1994 and directed by Marianne Weems, the OBIE award-winning The Builders Association is a New York-based performance and media company that creates original productions based on stories drawn from contemporary life. The company uses the richness of new and old tools to extend the boundaries of theater. Based on innovative collaborations, Builders’ productions blend stage performance, text, video, sound, and architecture to tell stories about human experience in the 21st century.
Standing By: Gatz Backstage is an atmospheric portrait of backstage life during Gatz, a groundbreaking performance work created by NYC’s Elevator Repair Service, where every word of The Great Gatsby is voiced and enacted onstage. Following the company through a composite day, this observational and poetic documentary communicates more through image, mood and sound rather than explicit narrative, capturing performers in a spectral half-light as they transition between themselves and the characters they inhabit onstage.

Shaun Irons is a Brooklyn based artist who makes multidisciplinary performances, multimedia installations, experimental films, documentaries and video scores for live performance. He recently presented a performance installation called Keep Your Electric Eye On Me at HERE, NYC. Previously, he made a feature-length documentary, Is Anyone Not Ready?, about The Wooster Group’s Hamlet. His work has been seen in diverse locations in New York and internationally including BAM, Abrons Art Center, The Chocolate Factory, PS 122 and Anthology Film Archives. Shaun has received numerous awards and residency fellowships such as NYSCA, NYFA, MacDowell, Yaddo and The Bogliasco Foundation.
Shadowland is a web serial begun in New York in 2012. This “exploding narrative” is created and shot on an ongoing, spontaneous basis. It is shaped by a combination of written and improvised scenes in a revolving series of locations depending on Jesurun’s travels. Performed by actors and non-actors, Shadowland is deliberately non-ending, continually expanding in content, personnel and context. Additional video material is furnished by offsite actors via the internet for editing.

John Jesurun

John Jesurun writer/director/media artist who has created text, direction, design for over 30 pieces including Chang in a Void Moon, Deep Sleep/White Water/Black Maria, Everything That Rises Must Converge, and Snow. Fellowships include NEA, MacArthur, Rockefeller, Guggenheim, Asian Cultural Council, and Foundation for Contemporary Arts. Published by TCG, Sun & Moon Press, NoPassport Press. Past projects include Faust-How I Rose (BAM), Philoktetes (Soho Rep.), Firefall (DTW), Stopped Bridge Of Dreams (La Mama), Jeff Buckley’s video Last Goodbye, Harry Partch’s opera Delusion of the Fury (Japan Society). Upcoming 2015 projects include Shadowland Live (La Mama) and On the Street with Japanese playwright Takeshi Kawamura.
The Imitation represents Big Art Group’s second foray into the exploration of the Image-Performance, an experimental form that combines visual arts, sampling, and musicianship, merging contemporary visual language with a literary dramaturgy. Combining elements of rock spectacle with the grotesque and avant-garde films of the 1960s, The Imitation tells a cautionary tale about an ambitious artist who comes to the City to advance her career and meets a financier who becomes possessed by her images. With a set constructed out of garbage collected from the streets of New York, The Imitation subverts the relationships between art, commerce, and spectacle.

Big Art Group, a New York based experimental performance ensemble founded by Caden Manson and Jemma Nelson, uses language and media to create culturally transgressive and innovative performances using experimental methods of communication. Since its inception, Big Art Group has grown from a New York underground group to an internationally recognized ensemble. Caden Manson utilizes the integrated spectacle “Real-Time Film”, a hybrid form of film and theatre in which actors recombine formal ideas of performance through the use of simultaneous acting on stage and for live video using complex choreography, digital puppetry, and frameworks. Big Art Group blends high and low technology, marginal and mainstream culture, and blunt investigation to confront contemporary issues.
Introduction by Clay Hapaz

The Wooster Group's 1977 production *Rumstick Road* has been recognized by critics and scholars as a landmark work that helped usher in a new era of experimental performance. Composed by Spalding Gray and Elizabeth LeCompte in response to the suicide of Gray's mother, *Rumstick Road* combines Gray's personal recorded conversations, family letters, and the writings of Mary Baker Eddy, 35mm slides, music, and dance. The video reconstruction keeps faith with the theater piece by registering, in a new composite, the vivid texture of time and memory that shaped the original production. LeCompte and filmmaker Ken Kobland have worked with Wooster Group archivist Clay Hapaz to layer, juxtapose, and blend together numerous archival fragments—including U-Matic video, Super 8 film, reel-to-reel audio tapes, photographs, and slides—in order to reconstruct that lost performance.

**The Wooster Group**

August Wilson has been called the richest theatrical voice to emerge in the United States since the post-WWII era of Tennessee Williams and Arthur Miller. With the ambition to write a play reflecting each decade of the African American experience in the 20th century, his work depicted black life and manners, echoing 400 years of history, through the microcosm of The Hill, Pittsburgh’s Little Harlem, where he was born in 1945.

*Followed by a discussion with Sam Pollard.

**SAM POLLARD**

Sam Pollard is an accomplished feature film and television video editor, and documentary producer/director whose work spans almost thirty years. He served as producer and supervising editor on the Spike Lee directed HBO documentary *If God Is Willing and Da Creek Don’t Rise*, a five-year follow up to the Emmy and Peabody award winning *When The Levees Broke*. He also edited *By The People: The Election of Barack Obama* also for HBO that won an Emmy for editing. Mr. Pollard recently completed as a producer/director *Slavery By Another Name*, a 90-minute documentary for PBS that was in competition at the Sundance Festival and in 2012 edited the feature length documentary *Venus and Serena*.
Twenty years after Reza Abdoh’s passing, his company members, collaborators, friends, and family have come together to create a film that will share his legacy, his groundbreaking work, and his visionary theatrical genius. Directed by Abdoh’s long-time friend and collaborator, filmmaker Adam Soch in association with the Abdoh estate, this forthcoming feature-length documentary will provide a window into Abdoh, his company Dar A Luz, his creative process, and his seminal productions by incorporating live performance footage and interviews with those who were there.

*Followed by a discussion with Sandy Cleary, Bonnie Marranca, and Tony Torn.

ADAM SOCH

Adam Soch fled Eastern Europe in 1980 to seek creative freedom in the US. Soch is a Los Angeles based filmmaker lauded by the media for the “stunning, remarkable and compelling” images that are a hallmark of his films and theatrical productions, as well as for his editing style. Soch was Abdoh’s longtime friend, collaborator, and archivist and has created the Reza Abdoh DVD Collection consisting of 21 titles on 29 DVDs. The collection can now be found in major universities and libraries throughout the United States. He is also Founding Member of Classic Arts Showcase - The Arts Channel. The Channel’s focus is to highlight the disciplines and wonders of classic arts such as ballet, opera, theater, dance and film/video, through the power of television.
Joy Arab (Film Festival Producer) is currently the Assistant to the Executive Director at MESTC. She studied at the American University of Beirut in Lebanon, where she received her BA in Studio Art with a focus on Sculpture and a minor in Theatre. After graduating, Joy was the production manager of two major AUB productions. She recently moved to New York to pursue a career in theatre management.

Brad Burgess (Segal Center Associate) is the executive producer of The Living Theatre, and associate artistic director under Judith Malina. He oversaw all productions at 21 Clinton Street from 2007-2013, the longest run in an NYC venue for The Living in 67 years. He has produced 11 plays with the company, 6 new works written by Malina and 5 revivals, including an OBIE Award-winning production of The Brig in 2007. He is a founding board member of The LITFund (litfund.org), a consortium of over 100 companies in NYC, as well as a founding board member of Sophie Gerson’s Healthy Youth, committed to bringing underprivileged youth Arts and Sports programs and education.

Camille Gaume (Administrative intern) is a third year student at Science-Po Aix-en-Provence (France). As part of a year abroad, she has joined the Martin E. Segal Theatre Center as an administrative intern to learn more about theatre management. This January, she produced the 2015 Cultural Mobility Symposium organized by the Segal Center, On the Move, and Theatre Without Borders. She did two years of literature prep school (CPGE B/L) at the Lycée Carnot, Dijon (France).

Yu Chien Liu (Designer/Administrative Intern) is a Taiwanese young professional in the field of arts and nonprofit administration. She is now working at the Segal Center as management intern where she gained experience in arts administration and graphic design. She received her master’s degree in Public Administration and Arts Management from SUNY, Brockport and her BA in Political Science in Taiwan. Prior to moving to the States, she interned at Cloud Gate Dance Theater of Taiwan.

Michael LoCicero (Design Coordinator/Next Generation Fellow, The Segal Center) is a young arts administrator and the current MESTC Next Generation Fellow. He received his undergraduate education at Wake Forest University, where he studied music, with a focus in musicology. Michael worked for a brief time as an administrative and production assistant at the David Rubenstein Atrium at The Lincoln Center in 2012. In 2013, Michael graduated from Wake Forest with a BA in Music.

Rebecca Sheahan (Managing Director, The Segal Center) is Managing Director of the Martin E. Segal Theatre Center. She began her career in the arts at The Market Theater in Cambridge, Massachusetts. Rebecca has lived in New York City since 2003, working as Director of Marketing for St. Ann’s Warehouse and 651 ARTS, and as a marketing and PR consultant for various artists and companies. She was also a co-producer and marketing consultant for the Prelude Festivals in 2008 and 2009.

Sarah Stites (Development Associate) is a Brooklyn-based theatre artist and choreographer. She has developed dance and theater pieces with King William Players, HERE Arts Center Summer Sublet Series, The Mud Bone Collective, 9BC Performance Project, The Metropolitan Ensemble Theatre, The Habitat, and The Martin E. Segal Theatre Center. Look for the publication of Intermeddlers, her adaptation of Lillian Hellman’s The Children’s Hour this spring and her dance piece What Doesn’t Kill You in Pittsburgh, PA this fall. Sarah was the Producer of PRELUDE 2014 and is a Development Associate at The Martin E. Segal Theatre Center, as well as the 2013-2014 MESTC Next Generation Fellow. She holds a B.A. in Philosophy and the History of Mathematics and Sciences from St. John’s College in Annapolis, MD.
Dr. Frank Hentschker (Festival Founder/Co-Curator) is Executive Director at The Segal Center. He holds a PhD in theatre from the now legendary Institute for Applied Theatre Studies in Giessen, Germany, came to the Graduate Center in 2001 as program director for the Graduate Center’s Martin E. Segal Theatre Center and was appointed to the central doctoral faculty in theatre in 2009. Among the vital events and series he founded at the Segal Center are the World Theatre Performance series, the annual fall PRELUDE festival, and the PEN World Voices Playwrights Series. Before coming to the Graduate Center, Hentschker founded and directed DISCURS, the largest European student theater festival existing today; he acted as Hamlet in Heiner Müller’s *Hamielmetmaschine*, directed by the playwright, performed in the Robert Wilson play *The Forest* (music by David Byrne) and worked as an assistant for Robert Wilson for many years.

Tanya Selvaratnam (Co-Curator), born in Sri Lanka and raised in Long Beach, CA, is a writer, producer, actor, and activist based in New York City and Portland, Oregon. She is the author of *The Big Lie: Motherhood, Feminism, and the Reality of the Biological Clock*. Her writing has been in *Vogue*, *Paper*, the *Journal of Law and Politics*, on Women’s eNews and CNN, among others. Selvaratnam’s recent productions include Catherine Gund’s *Born to Fly* (SXSW premiere, Film Forum run, PBS); Mickalene Thomas’s *Happy Birthday to a Beautiful Woman* (HBO); HERE Arts Center’s *MADE HERE*; and Chiara Clemente’s *Beginnings* (Sundance Channel, Webby Award). She has appeared in shows by The Wooster Group and The Builders Association; and in films and installations by Carrie Mae Weems and Pedro Reyes, among others. She is also the Communications and Special Projects Officer for the Rubell Family Collection. Tanya has been a fellow at Yaddo and Blue Mountain Center. As an activist, she has worked with the Ms. Foundation, NGO Forum on Women, Third Wave Fund, and World Health Organization. Currently, she serves on the advisory boards of The Wooster Group and The DO School and on the board of Boom Arts. She received her B.A. and M.A. in Chinese language and history from Harvard University. www.tanyaturnsup.com

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In memory of film enthusiasts Daniel Gerould and Matin E. Segal.
MORE THAN FILM. Did you know that The Segal Center offers the best in forward-thinking international theatre programming throughout the year? From October to June, the Center hosts dozens of events featuring national and international theatre makers and scholars in an incomparably intimate and conversational setting. From Elevator Repair Service and Rimini Protokoll, to Lisa D’Amour and Marcus Gardley, the Segal brings audiences and artists together in an intimate venue for readings, screenings, and of-the-moment discussions about our global performing arts landscape. Have a look at our upcoming Spring season, all offered **free to the public**. Want to go deeper? Come back and join the conversation. -

www.thesegalCenter.org

One of the many Segal Center programs: PEN World Voices: International Play Festival 2014

Below: *Yakiniku Dragon*, written by Chong Wishing (Japan), directed by Victor Maog.
Bridging the gap between the academic and performing arts communities through dynamic public programs and digital initiatives that are free and open to all.

### JAN
**WEDNESDAY**
- January 7
  - Cultural Mobility Symposium 2015 All Day

**THURSDAY - FRIDAY**
- January 29 - 30
  - Segal Film Festival All Day

### FEB
**MONDAY**
- February 9
  - Crisis to Creation: NYC Theatre’s Response All Day

### MAR
**MONDAY**
- March 2
  - An Evening with Francis Cowting (US) 6:30pm
- March 9
  - An Evening with Takeshi Kawamura (Japan) 6:30pm
- March 23
  - An Evening with Leslie Ayvazian (Armenia) All Day

- Monday
  - March 30
  - Urban Dramaturgy with Bertie Ferdman + Peter Eckersall 6:30pm

### APR
**MONDAY**
- April 13
  - An Evening with Ayad Akhtar (US/Pakistan) 6:30pm
- April 27
  - Book Celebration: Four Millennial Play from Belgium with Pascal Vrebos, Serge Goriely, +David Willinger 6:30pm

### MAY
**PEN World Voices International Play Festival**
- MONDAY
  - May 4
    - Flietes (CUBA)
    - Schimmelpennig (GERMANY)
- TUESDAY
  - MAY 5
    - Manafet + Jaffre-Eichhorn (AFGHANISTAN)
    - Novarina (FRANCE)
- MONDAY
  - May 11
    - Suryatmoko (INDONESIA)
    - Spregelburd (ARGENTINA)
- MONDAY
  - May 18

All events are FREE and take place at the CUNY Graduate Center, 365 Fifth Ave/34th St., NYC

www.thesegalCenter.org

If you wish to receive our brochure or join our email list, please contact us at mestc@gc.cuny.edu or 212.817.1860. All programs are subject to change.
**Documentaries**

**Thursday**

11:00am  Arnon Goldfinger  
*The Komediant*  p. 6

12:00pm  David Weissman & Bill Weber  
*The Cockettes*  p. 8

12:30pm  Babeth VanLoo  
*Meredith Monk: Inner Voice*  p. 9

1:00pm  Zena Daccache  
*12 Angry Lebanese*  p. 10

2:00pm  Zeina Daccache  
*Elaine Stritch: Shoot Me*  p. 11

2:30pm  Paul Poet  
*Foreigners Out! Schlingensief’s Container*  p. 12

3:30pm  John Walter  
*Theater of War*  p. 13

5:00pm  Catherine Gund  
*Born to Fly: Elizabeth Streb vs. Gravity*  p. 16

5:10pm  John Walter  
*Documenting Einstein on the Beach*  p. 14

7:30pm  Madeleine Sackler  
*Dangerous Acts Starring the Unstable Elements of Belarus*  p. 18

**Friday**

1:00pm  Karin Kaper & Dirk Szuszies  
*Resist with the Living Theatre*  p. 22

2:30pm  Chiara Clemente  
*Our City Dreams* [Marina Abramovic Excerpt]  p. 25

3:00pm  Christine Cynn  
*The Space Between* [Rimini Protokoll]  p. 27

6:00pm  Shaun Irons  
*Standing By: Gatz Backstage* [Excerpt]  p. 38

7:30pm  Sam Pollar  
*American Masters: August Wilson: The Ground on Which I Stand*  p. 42

8:30pm  Adam Soch  
*Reza Abdoh: Theatre Visionary*  p. 43

**Films By Artists**

**Thursday**

11:30am  Bert Williams  
*Lime Kiln Club Field Day*  p. 7

4:00pm  Tim Etchells  
*Mark Does Lear*  p. 15

100 People  p. 15

6:30pm  Lucinda Childs, Philip Glass, Sol LeWitt  
*Dance*  p. 17

7:30pm  Mathieu Copeland  
*The Exhibition of a Film*  p. 19

**Friday**

10:30am  Jonathan Demme  
*A Master Builder*  p. 20

12:30pm  Richard Foreman  
*Once Every Day*  p. 21

2:00pm  William Kentridge  
*Ubu Tells the Truth*  p. 23

Tango for Page Turning  p. 23

2:30pm  Back to Back Theatre  
*The Democratic Set*  p. 24

3:00pm  Nature Theatre of Oklahoma  
*Two Sets of Shorts*  p. 26

3:30pm  Thierry de Mey  
*William Forsythe: One Flat Thing, Reproduced*  p. 28

4:00pm  Richard Maxwell/New York City Players  
*The Feud Other*  p. 29

4:30pm  Hu Xiaogang  
*Sun*  p. 31

4:40pm  Gabri Christa  
*Kasita*  p. 32

5:00pm  David Rousseve  
*Two Seconds After Laughter*  p. 33

5:00pm  Romeo Castellucci  
*Brentano*  p. 34

5:30pm  Joan Jonas  
*Reanimation*  p. 35

5:30pm  Tina Satter/Half Straddle  
*Half Straddle Web Series*  p. 36

5:45pm  The Builders Association  
*AllaDeen*  p. 37

6:00pm  John Jesurun  
*Shadowland 2: Monkey With Purple Flower*  p. 39

6:30pm  The Wooster Group  
*Rumstick Road*  p. 41

Martin E. Segal Theatre Center

**Sneak Peeks**

**Thursday**

5:10pm  John Walter  
*Documenting Einstein on the Beach*  p. 14

7:30pm  Mathieu Copeland  
*The Exhibition of a Film*  p. 19

**Friday**

3:00pm  Christine Cynn  
*The Space Between* [Rimini Protokoll]  p. 27

5:30pm  Tina Satter/Half Straddle  
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*Reza Abdoh: Theatre Visionary*  p. 43

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**Films Festival On Theatre & Performance**

**New York, Jan. 29/30**

**FTP**