

# THE PUBLIC CINEMA

**SPRING 2016**

## Uncle Kent 2

**JANUARY 13, 2016 · SCRUFFY CITY HALL · 8:00 P.M.**

In a desperate search to create a follow-up to Joe Swanberg's 2011 film *Uncle Kent*, Kent Osborne travels to a comic book convention in San Diego where he loses his mind and confronts the end of the world. Reuniting in the *Gremlins 2* of "Indie" sequels, Joe Swanberg, Jennifer Prediger and Tipper Newton return in a surrealist look into Osborne's madness. Written by Osborne and passing the directors' torch over to Todd Rohal, *Uncle Kent 2* plays out like an absurdist successor that bends the rules of sequels and the minds of the audience.



## Jafar Panahi's Taxi

**JANUARY 24, 2016 · KNOXVILLE MUSEUM OF ART · 2:00 P.M.**

Internationally acclaimed director Jafar Panahi (*This is Not a Film*) drives a yellow cab through the vibrant streets of Tehran, picking up a diverse (and yet representative) group of passengers in a single day. Each man, woman, and child candidly expresses his or her own view of the world, while being interviewed by the curious and gracious driver/director.

Panahi's camera, placed on the dashboard of his mobile film studio, captures a spirited slice of Iranian society while also brilliantly redefining the borders of comedy, drama and cinema.



## The Royal Road

FEBRUARY 2, 2016 · THE PILOT LIGHT · 7:30 P.M.

A cinematic essay in defense of remembering, *The Royal Road* offers up a primer on Junipero Serra's Spanish colonization of California and the Mexican American War alongside intimate reflections on nostalgia, the pursuit of unavailable women, butch identity and Alfred Hitchcock's *Vertigo* — all against a contemplative backdrop of 16mm urban California landscapes, and featuring a voiceover cameo by Tony Kushner.

This bold, innovative film from acclaimed San Francisco filmmaker Jenni Olson combines rigorous historical research with lyrically written personal monologue and relates these seemingly disparate stories from an intimate, colloquial perspective to tell a one-of-a-kind California tale.



## Hitchcock/Truffaut

FEBRUARY 10, 2016 · SCRUFFY CITY HALL · 8:00 P.M.

In 1962 Hitchcock and Truffaut locked themselves away in Hollywood for a week to excavate the secrets behind the *mise-en-scène* in cinema. Based on the original recordings of this meeting—used to produce the mythical book *Hitchcock/Truffaut*—this film illustrates the greatest cinema lesson of all time and plummets us into the world of the creator of *Psycho*, *The Birds*, and *Vertigo*.

Hitchcock's incredibly modern art is explained by today's leading filmmakers: Martin Scorsese, David Fincher, Arnaud Desplechin, Kiyoshi Kurosawa, Wes Anderson, James Gray, Olivier Assayas, Richard Linklater, Peter Bogdanovich and Paul Schrader.



## In the Shadow of Women

FEBRUARY 21, 2016 · KNOXVILLE MUSEUM OF ART · 2:00 P.M.

Iconoclast and long-time *bête noire* of French cinema Philippe Garrel evokes the glories of the *Nouvelle Vague* in this beautifully modulated film about the ups and downs of bohemian life. Shot in lustrous black-and-white, the film floats us back to the Paris of the 1960s — a city of side streets, bars, and tiny apartments where people live and love, sometimes well and sometimes badly.



## Field Niggas

MARCH 1, 2016 · THE PILOT LIGHT · 7:30 P.M.

A stylized documentary chronicling summer nights spent at the intersection of 125th Street and Lexington Avenue in Harlem. Portraiture is woven together with non-sync audio conversations with the neighborhood's most oppressed and exhausted inhabitants, giving us a deeper sense of their dreams,

regrets, opinions, arguments and observations. Allah uses his camera to shine a spotlight on subjects who are often ignored, challenging the audience's perception of who these people are. Borrowing its title from Malcolm X's lecture "Message to the Grassroots," the film was shot in July 2014; the death of Eric Garner occurred mid-production.

— Jenn Murphy, [AFI Fest](#)



## Henry Gamble's Birthday Party

**MARCH 9, 2016 · SCRUFFY CITY HALL · 8:00 P.M.**

An exhilarating ensemble drama that takes place on the seventeenth birthday of Henry Gamble, the son of a megachurch preacher. The film is at once a poignant coming-of-age tale, a provocative portrait of community, a riotous party movie, and a deeply moving family drama. At the center of this world lies the confident, music-loving Henry, who floats in a world of sexual possibility; his sister Autumn, caught between the spiritual and physical; preacher's wife Kat, reeling from an affair with an older man and aching for her own identity; and, finally, Bob, an evangelical star on the rise, who is optimistic despite sensing his family drifting away.



## Mountains May Depart

**MARCH 20, 2016 · KNOXVILLE MUSEUM OF ART · 2:00 P.M.**

The new film from Mainland master Jia Zhang-ke jumps from the recent past to the speculative near-future as it examines how China's economic boom has affected the bonds of family, tradition, and love.

China, 1999. In Fenyang, childhood friends Liangzi, a coal miner, and Zhang, the owner of a gas station, are both in love with Tao, the town beauty. Tao eventually marries the wealthier Zhang and they have a son he names Dollar. 2014. Tao is divorced and her son emigrates to Australia with his business magnate father. Australia, 2025. 19-year-old Dollar no longer speaks Chinese and can barely communicate with his now bankrupt father. All that he remembers of his mother is her name.



## Big Ears 2016

**MARCH 31 – APRIL 2**

The Public Cinema is honored to be partnering with AC Entertainment for **Big Ears 2016**. The full lineup of film events will be announced as details become finalized, but for now we're excited to announce a special screening of Laurie Anderson's critically acclaimed documentary, *Heart of a Dog*.



## No Home Movie

APRIL 5, 2016 · THE PILOT LIGHT · 7:30 P.M.

The filmic companion to Chantal Akerman's (1950-2015) recently published literary self-portrait *My Mother Laughs, No Home Movie* is a sober, profoundly moving portrait of Akerman's mother in the months leading up to her death, when she was mostly confined to her Brussels apartment. A Polish Jew who survived Auschwitz, Akerman's mother suffered from chronic anxiety all her life, an affliction that fuelled much of her daughter's creative output and helped shape Akerman's thematic preoccupations with gender, sex, cultural identity, existential ennui, solitude, and mania.



## Cemetery of Splendor

APRIL 24, 2016 · KNOXVILLE MUSEUM OF ART · 2:00 P.M.

Soldiers with a mysterious sleeping sickness are transferred to a temporary clinic in a former school. The memory-filled space becomes a revelatory world for housewife and volunteer Jenjira, as she watches over Itt, a handsome soldier with no family visitors. Jen befriends young medium Keng who uses her psychic powers to help loved ones communicate with the comatose men. Doctors explore ways, including colored light therapy, to ease the men's troubled dreams. Jen discovers Itt's cryptic notebook of strange writings and blueprint sketches. There may be a connection between the soldiers' enigmatic syndrome and the mythic ancient site that lies beneath the clinic. Magic, healing, romance and dreams are all part of Jen's tender path to a deeper awareness of herself and the world around her.



## The Sky Trembles and the Earth Is Afraid and the Two Eyes Are Not Brothers

MAY 3, 2016 · THE PILOT LIGHT · 7:30 P.M.

"In a cafe in Morocco, around 50 years ago, Paul Bowles overheard a man, high on kif, say the full title of this film, *The Sky Trembles and the Earth Is Afraid and the Two Eyes Are Not Brothers*. And so he wrote a story around this statement, a story that moves between different planes of reality. I read the story ("A Distant Episode"), and the story behind the story, and the strange phrase kept circling around my mind, creating images and dreams. This film is a manifestation of these images, along with obsessions about cinema and how far we will go to make it." — Ben Rivers, 2015

