

Lincoln Center's

white light festival

October 16–November 18, 2018

Wednesday and Thursday, October 17–18, 2018

White Light on Film

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Silent Light

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Dreyer's Ordet

Thursday, October 18 at 7:30 pm

Presented in association with the Film Society of Lincoln Center

These screenings are made possible in part by the Josie Robertson Fund for Lincoln Center.

Walter Reade Theater

*Please make certain all your electronic devices
are switched off.*

The White Light Festival 2018 is made possible by The Shubert Foundation, The Katzenberger Foundation, Inc., Laura Pels International Foundation for Theater, The Joelson Foundation, The Harkness Foundation for Dance, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center

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Nespresso is the Official Coffee of Lincoln Center

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UPCOMING WHITE LIGHT FESTIVAL EVENTS:

Saturday, October 27 at 3:00 pm in the Stanley H. Kaplan Penthouse (FREE)

White Light Conversation: *Community in the 21st Century*

John Schaefer, moderator

Marc J. Dunkelman, author of *The Vanishing Neighbor*; **Caterina Fake**, Flickr co-founder;

Akram Khan, dancer and choreographer;

John J. Thatamanil, theologian

Communities are essential building blocks of society. In recent times, major shifts in the concept of community have forced us to question our long-held notions of identity and examine how it shapes our worldview. Join WNYC's John Schaefer and a group of leading thinkers for a lively discussion on the origins of community and its rapid evolution in the 21st century.

Wednesday–Thursday, October 31–November 1 at 7:30 pm in the Rose Theater

XENOS (U.S. premiere)

Akram Khan, director, choreographer, and performer

Mirella Weingarten, set design; **Michael Hulls**, lighting design; **Kimie Nakano**, costume design;

Vincenzo Lamagna, composer

Musicians: **BC Manjunath**, **Aditya Prakash**,

Clarice Rarity, **Tamar Osborn**, **Nina Harries**

November 2–13 at the Gerald W. Lynch Theater

Waiting for Godot

By **Samuel Beckett**

Directed by **Garry Hynes**

Produced by **Druid**

Starring **Garrett Lombard**, **Aaron Monaghan**, **Rory Nolan**, and **Marty Rea**; with **Nathan Reid** and **Jaden Pace**

Pre-performance discussion with Garry Hynes and Robert Marx on Saturday, November 3 at 6:15 pm

For tickets, call (212) 721-6500 or visit WhiteLightFestival.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or to request a White Light Festival brochure.

Visit WhiteLightFestival.org for full festival listings.

Join the conversation: #WhiteLightFestival

We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

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October 16–November 18, 2018

Wednesday, October 17, 2018 at 7:30 pm

White Light on Film

Silent Light

Directed by Carlos Reygadas
(2007) 127 minutes

In Plautdietsch with English subtitles

Presented in association with the Film Society of Lincoln Center

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Director's Note

By Carlos Reygadas

I made *Silent Light* for the same reason I made all my other films: for an unknown reason. Why do we make films? Why do we write or paint people and places? I have imagined ants filming themselves while eating and working and sleeping, and then doing something more absurd—getting together to watch themselves doing those things.

I like to observe ants; I'd like to be one for some time. I am not afraid of the dark and the damp. I like that part of human life—the ant-part. Then there's something else going on among us humans. I guess we like to film and watch ourselves so we may reinforce our unique specificity: the fact that we know we exist as individuals. We are unique and we are like ants. Both things happen at the same time. A little enigma! I've suffered and I've enjoyed and admired this place where we live. And more, I have felt and imagined and remembered. I know I exist and I will cease to do so too. I am satisfied with that. There's no need to succumb to greed. As we exist and know it, we deduce that others must be in the same situation. So we greet and look into each other and hold our mutual bodies. And share our thoughts or, even more directly, our impressions. We are alive and we know it and we want to expand that capacity. So we make things that go beyond housing and food and clothing. I made *Silent Light* and some people's experience of being alive was enlarged, in what quantity it doesn't matter. I thank others for making my experience of living more intense.

I don't know why I made *Silent Light*—all this is speculation—but I know how: by not looking right into a defined, specific image. I want to show with ambiguity (not riddles), with touch, with all that is peripheral, so the viewer can walk in. Yes, walk into the film and be free, not pushed around and entertained by a cool, dynamic MC. I like painting so much because it just presents itself before you. It doesn't talk, it doesn't force you to feel this or that, it just hangs there. You may watch it with the corner of your eye for a fraction of a second, or through an iPad for a photo, or for minutes or days with the naked eye. The painting just hangs there. Like a hill or a miner sitting on a bench or the universe itself—it's just there, present, still, peaceful. Not entertaining. Just there for you to come to it. I will keep on making vases—objective, not postmodernist or relativist vases—which the viewers, my equals, can fill up by themselves with whatever they want, nothingness included. I like the fields of Chihuahua and the Mennonite houses and clothes and their voices and all the sound up there and all the people in the film.

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Carlos Reygadas is a Mexican film director, writer, and producer. He studied law in Mexico City and later specialized in armed conflict law in London. After leaving the Mexican Foreign Service, Mr. Reygadas made four short films in Belgium, followed by his debut feature Japón (2002), which was presented at the Rotterdam and Cannes Film Festivals, receiving a special mention for the Caméra d'Or. Mr. Reygadas and his longtime producing partner, Jaime Romandía, produced Japón and Amat Escalante's first film, Sangre, among others. In 2005 Mr. Reygadas's second film, Battle in Heaven, premiered at Cannes. He was awarded the 2007 Cannes Jury Prize for Silent Light and its Best Director award for Post Tenebras Lux in 2012.

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white light festival

October 16–November 18, 2018

Thursday, October 18, 2018 at 7:30 pm

White Light on Film

Ordet (“The Word”)

Directed by Carl Theodor Dreyer
(1955) 126 minutes

In Danish with English subtitles

Presented in association with the Film Society of Lincoln Center

This screening is made possible in part by the Josie Robertson Fund for Lincoln Center.

Walter Reade Theater

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About the Film

A mid-century masterpiece by one of cinema's most influential directors, *Ordet* offers a transcendent portrait of a farmer's family being torn apart by faith, sanctity, and love. Challenging simple facts and dogmatic orthodoxy, Carl Theodor Dreyer's visionary filmmaking layers multiple stories of faith and rebellion, quietly building toward a shattering, miraculous climax that feels both immediate and eternal.

About the Director

Carl Theodor Dreyer (1889–1968) was one of Denmark's great film directors and recognized as a master of cinema. Though his output was relatively meager, he played a vital role in the development of filmmaking throughout the 20th century. The illegitimate child of a Swedish housekeeper and her Danish employer, Dreyer was given up for adoption soon after birth. He spent two years in orphanages before being placed with a family, but his relationship with his adoptive parents was strained. He left home at 17 and sampled a variety of professions, including journalism and aviation. In 1913 he began a part-time position at the Danish company Nordisk Film, eventually working as a script consultant and writer.

Dreyer established himself as a promising director with his 1919 directorial debut, *The President*. Important films soon followed: *The Parson's Widow* (1920), *Leaves from Satan's Book* (1921), *Master of the House* (1925), and one of cinema's masterpieces, *The Passion of Joan of Arc* (1928). Over his 45-year career, Dreyer would expand upon the novel ideas he had introduced with *The President*: shooting on location, following unusually long production schedules, and involving himself in virtually every aspect of the making of the film. As the silent films to which he was accustomed became increasingly unfashionable, he retreated to journalism, working as a film critic. He returned to filmmaking in 1942 with *Day of Wrath*, and thereafter focused on a variety of short films and documentaries. His last feature film, *Gertrud*, came in 1964. Dreyer died four years later in Copenhagen.

White Light Festival

I could compare my music to white light, which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener. —Arvo Pärt. Now in its ninth year, the White Light Festival is Lincoln Center's annual exploration of music and art's power to reveal the many dimensions of our interior lives. International in scope, the multidisciplinary festival offers a broad spectrum of the world's leading instrumentalists, vocalists, ensembles, choreographers, dance companies, and directors complemented by conversations with artists and scholars and post-performance White Light Lounges.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

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Special thanks to Pamela Hernández and Viviana Benitez