

2022 JANUARY & FEBRUARY



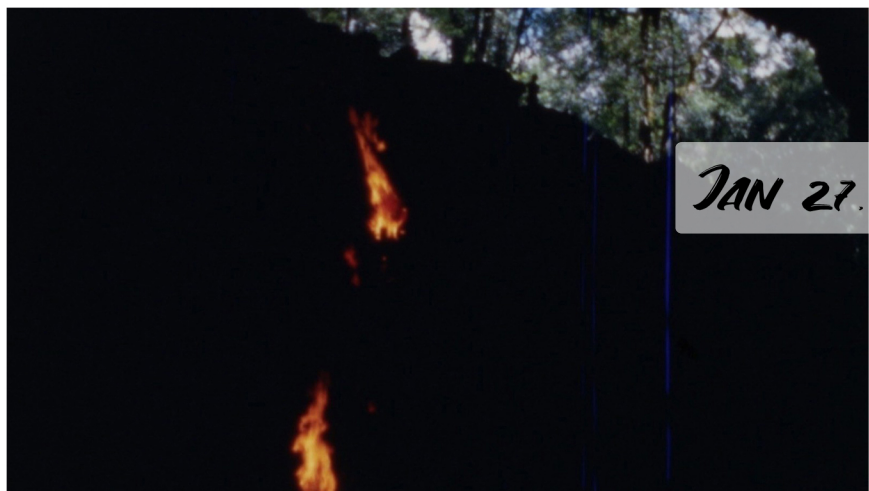
All screenings are free and open to the public, and are coordinated and sponsored by Duke University's Cinematic Arts Program. Unless otherwise noted, screenings take place in the Rubenstein Arts Center's Film Theater (2020 Campus Drive, Duke University, Durham, NC 27708).



JAN 20. 7PM

Bad Luck Banging or Loony Porn

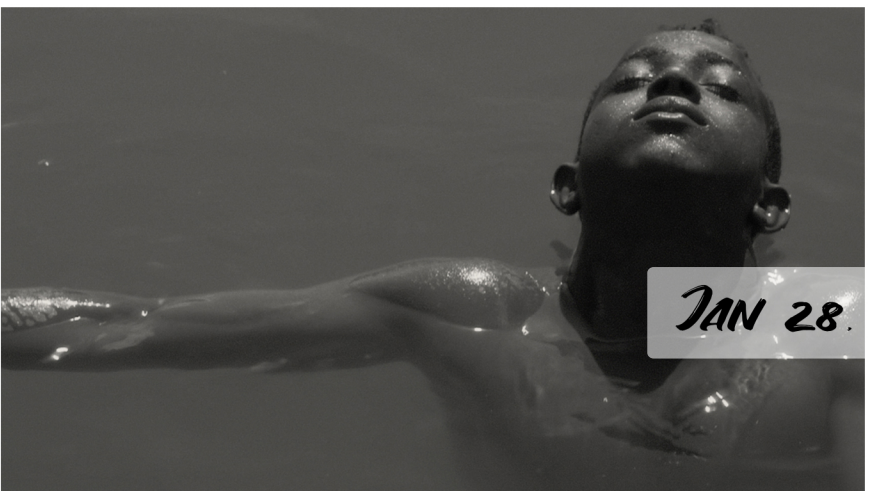
(Radu Jude, 2021, Romania, Romanian with English subtitles, 106 minutes)
In this bold, transgressive social satire, a graphic sex tape of Bucharest schoolteacher Emi (Katia Pascariu) goes viral, leaving her to reckon with a mob of angry parents and defiant students. Determined to fight for her right to privacy, Emi faces her detractors head-on at a parent-teacher tribunal. Playfully divided into three sections—a walking-portrait of pandemic-era Bucharest, a whimsical film essay on the nature and history of obscenity, and a heated, absurdist public trial—*Bad Luck Banging or Loony Porn* is a darkly comic, grandiose cinematic vision of modern life as unforgettable as its title.



JAN 27. 7PM

Expedition Content

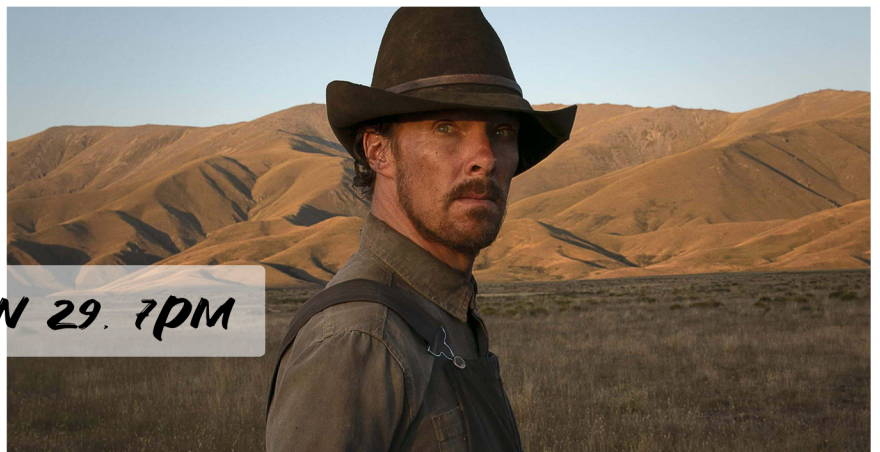
(Ernst Karel & Veronika Kusumaryati, 2020, USA, 78 minutes)
An immersive marvel of sonic ethnography, *Expedition Content* draws on audio recordings made by recent college graduate and Standard Oil heir Michael Rockefeller as part of the 1961 Harvard-Peabody Expedition to Netherlands New Guinea that set up tents among the indigenous Hubula (also known as Dani) people. In their nearly imageless film, Karel and Kusumaryati document the strange encounter between the expedition and the Hubula people.



JAN 28. 7PM

Faya Dayi

(Jessica Beshir, 2021, Ethiopia, Oromiffa and Harari with English subtitles, 120 minutes)
In her hypnotic documentary feature, Ethiopian-Mexican filmmaker Jessica Beshir explores the coexistence of everyday life and its mythical undercurrents. Though a deeply personal project—Beshir was forced to leave her hometown of Harar with her family as a teenager due to growing political strife—the film she returned to make is neither a straightforward work of nostalgia nor an issue-oriented doc about a particular drug culture. Rather, she has constructed something dreamlike: a film that uses light, texture, and sound to illuminate the spiritual lives of people whose experiences often become fodder for ripped-from-the-headlines tales of migration. Winner of the Grand Jury Award at the 2021 Full Frame Film Festival.



JAN 29. 7PM

The Power of the Dog

(Jane Campion, 2021, Australia/New Zealand, 127 minutes)
In 1920s Montana, charismatic rancher Phil Burbank (Benedict Cumberbatch) inspires fear and awe in those around him. When his brother (Jesse Plemons) brings home a new wife (Kirsten Dunst) and her son (Kodi Smit-McPhee), Phil torments them until he finds himself exposed to the possibility of love. Director Jane Campion's first film in twelve years is a masterful exploration of masculinity set against a Western backdrop, aided by four stellar performances, stunning widescreen cinematography by Ari Wenger, and a haunting score by Jonny Greenwood.



FEB 3. 7PM

Little Girl (Petite fille)

(Sébastien Lifshitz, 2020, France, French with English subtitles, 100 minutes)
Little Girl is the moving portrait of 7-year-old Sasha, who has always known that she is a girl. Sasha's family has recently accepted her gender identity, embracing their daughter for who she truly is while working to confront outdated norms and find affirmation in a small community of rural France. Realized with delicacy and intimacy, Sébastien Lifshitz's documentary poetically explores the emotional challenges, everyday feats, and small moments in Sasha's life.



FEB 4. 7PM

Un film dramatique

(Eric Baudelaire, 2019, France, French with English subtitles, 114 minutes)
Commissioned as a dedicated artwork for the newly constructed Dora Maar middle school on the outskirts of Paris, *Un film dramatique* is a lively portrait of the first class to attend the school, filmed over the course of four years. The group of 21 middle schoolers discuss the drama of their daily lives and experiment with cameras and equipment. They are the film's subjects, and also its makers. As the students debate the approaching elections and the immigration crisis, they also seek to answer a key political question—what are we doing here together?



FEB 5. 4PM

The Society of the Spectacle

(Guy Debord, 1974, France, French with English subtitles, 90 minutes)
Six years after the publication of his Situationist classic *The Society of the Spectacle*, Guy Debord released this semi-experimental, essay-film adaptation. Using the classic Situationist technique of "détournement" (think pre-digital remixing), Debord overlays a dizzying array of still and film images with text from the book. The result is a kind of organized chaos that nonetheless manages to provide a potent commentary on a world dominated by image and power.

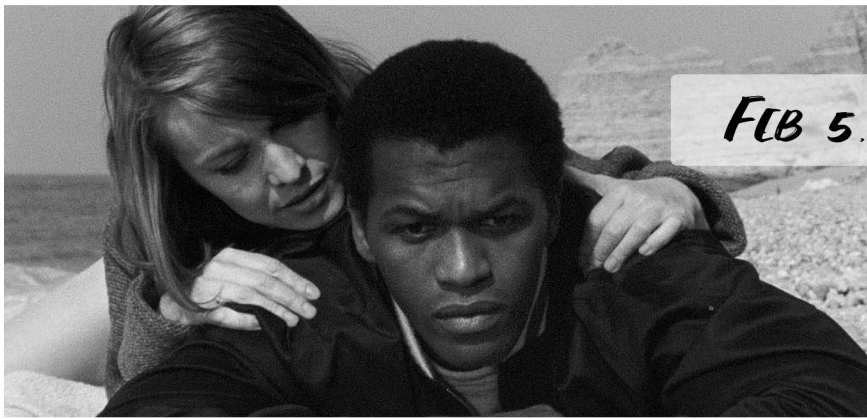
Alberline Cinémathèque

Alberline Cinémathèque

Alberline Cinémathèque

Albertine Cinémathèque Feb 3 - 11

A showcase of contemporary and classic French Cinema, sponsored by the Duke Center for French & Francophone Studies and FACE Foundation.



The Story of a Three Day Pass (La permission)

(Melvin Van Peebles, 1967, France, with English subtitles, 86 minutes)
Turner (Harry Baird), an African American soldier stationed in France, is granted a promotion and a three-day leave from base by his casually racist commanding officer and heads to Paris, where he finds whirlwind romance with a white woman (Nicole Berger)—but what happens to their love when his furlough is over? Channeling the brash exuberance of the French New Wave, Melvin Van Peebles (Sweet Sweetback’s Baadasssss Song) creates an exploration of the psychology of an interracial relationship as well as a commentary on France’s contradictory attitudes about race that is playful, sarcastic, and stingingly subversive by turns.



Slalom

(Charlène Favier, 2020, France, French with English subtitles, 92 minutes)
This riveting, Cannes-selected #MeToo drama from debut filmmaker Charlène Favier follows the relationship between a teenage ski prodigy and her predatory instructor, played by frequent Dardenne brothers collaborator Jérémie Renier. In a breakthrough role, Noée Abita plays 15-year-old Lyz, a high school student in the French Alps who has been accepted to an elite ski club. Lyz has to endure the physical and emotional pressure of elite training and figure out how to escape the mental and physical grip of power and abuse from a predatory coach.



Night of the Kings (La nuit des rois)

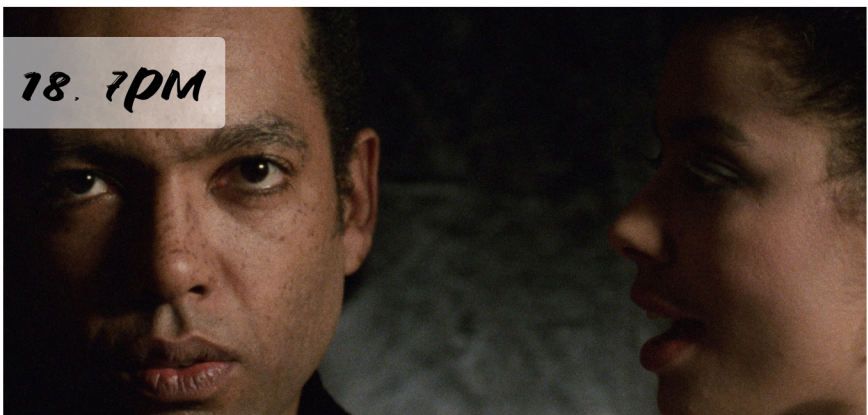
(Philippe Lacôte, 2020, France/Côte d’Ivoire, French with English subtitles, 93 minutes)
When Roman (Koné Bakary) is incarcerated in Côte d’Ivoire’s largest prison, La MACA, he finds he must recount a story until the sun rises if he wants to keep his life and stop the prison from falling into chaos. Further incorporating song and dance (and a cameo by Denis Lavant), *Night of the Kings* is a mesmerizing meditation on the art of storytelling and its role in survival.



Out of the Blue

(Dennis Hopper, 1980, USA, 94 minutes)
“Subvert normality... Destroy... Kill all hippies.” Unlikely star and bantamweight teen tough cookie Linda Manz gives one of the greatest adolescent performances in cinema as Cebe, a punkette whose disastrous home life only gets more complicated when her ex-truck driver dad (Dennis Hopper, returning to the director’s chair with swagger after a decade in movie jail) gets sprung out of the can and comes home, dragging bad habits and repressed memories back with him. A cinematic kick in the teeth and a magnificent showcase for *Days of Heaven* (1978) star Manz, who died in 2020. *New 4K restoration.*

FEB 18. 7PM



Chameleon Street

(Wendell B. Harris Jr., 1990, USA, 94 minutes)
Winner of the Grand Jury Prize at the 1990 Sundance Film Festival — yet criminally underseen for over three decades — *Chameleon Street* recounts the improbable but true story of Michigan con man Douglas Street, the titular “chameleon” who successfully impersonated his way up the socioeconomic ladder by posing as a magazine reporter, an Ivy League student, a respected surgeon, and a corporate lawyer. Elevated by a dexterous performance and daring direction from multi-hyphenate actor-writer-director Wendell B. Harris Jr., the film pins a lens on race, class and performance in American identity — and has lost none of its relevance. *New 4K restoration.*

FEB 24. 7PM



Her Socialist Smile

(John Gianvito, 2020, USA, 93 minutes)
Continuing his work of patient and insightful political filmmaking, director John Gianvito (*Profit Motive and the Whispering Wind*) resurrects the socialist advocacy of deaf-blind author Helen Keller (1880–1968), which has been largely suppressed or sanitized over the years. Gianvito combines onscreen text taken from her most memorable public appearances, recorded voiceover by politically engaged poet Carolyn Forché, and quiet images of nature, creating another unique blend of activism, historical analysis and poetry. Reminding us that leftist struggles are inseparable from disability advocacy, Keller’s words remain remarkably pertinent today.

FEB 25. 7PM



Chan is Missing

(Wayne Wang, 1982, USA, 80 minutes)
Wayne Wang burst on the American indie scene with this revelatory breakthrough feature, the first film by an Asian American director to gain widespread attention. Toying cannily with the conventions of film noir, *Chan is Missing* follows a San Francisco taxi driver (Wood Moy) and his nephew (Marc Hayashi) as they search the city’s Chinatown for the elusive title character, who has disappeared along with their money. Their odyssey—by turns humorous, suspenseful, and surprising—becomes an investigation into both the mystery of a missing man and the intricacies of Chinese American identity.

FEB 26. 2PM



Babe

(Chris Noonan, 1995, Australia, 35mm, 92 minutes)
After being separated from his family, a young pig befriends his fellow farm animals and learns to be a useful member of the farm by herding sheep, all in an effort to save himself from ending up on someone’s dinner plate. Populated with a magical blend of live animals, Jim Henson Creature Shop puppets/animatronics, and subtle CGI design, *Babe* is the rare family-friendly feature with special effects artistry as big as its heart.