

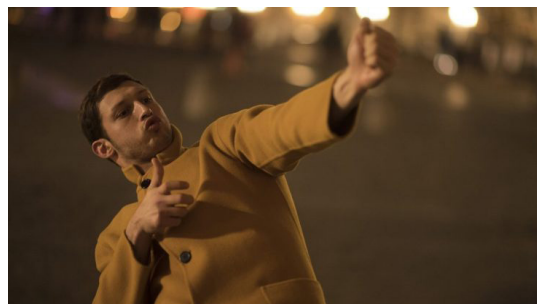
# SCREEN/SOCIETY

## SPRING 2020

All screenings are free and open to the public, and are coordinated and sponsored by Duke University's Program in the Arts of the Moving Image. Unless otherwise noted, screenings take place in the Rubenstein Arts Center's Film Theater (2020 Campus Drive, Duke University, Durham, NC 27708). For latest updates/ more info, visit [ami.duke.edu/screensociety](http://ami.duke.edu/screensociety) or contact [a-m-i@duke.edu](mailto:a-m-i@duke.edu)



THU JAN 16 / 7PM



**Synonyms** (Nadav Lapid, 2019, 123 min, France, French & Hebrew w/ subtitles, Color, DCP)

Disillusioned Israeli Yoav (Tom Mercier), having fled to Paris and disavowed Hebrew, falls into an emotional and intellectual triangle with a wealthy bohemian couple. *Synonyms*, based on director Nadav Lapid's own experiences, is the first Israeli film to win the Golden Bear for Best Film at the Berlin International Film Festival.

FRI JAN 17 / 7PM



**Varda by Agnès** (Agnès Varda, 2019, 120 min, France, French w/ subtitles, Color, DCP)

The final film from the late, beloved Agnès Varda is a characteristically playful, profound, and personal summation of the director's own career. Suffused with the people, places, and things she loved—Jacques Demy, cats, colors, beaches, heart-shaped potatoes—this idiosyncratic work of imaginative autobiography is a warm and bittersweet parting gift from one of cinema's most luminous talents.

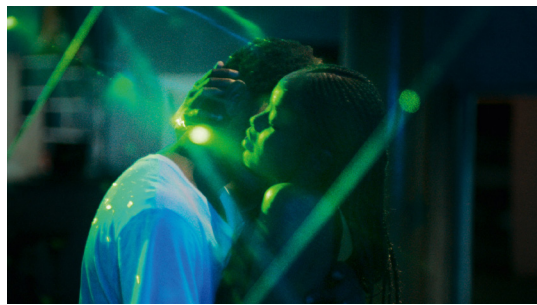
SAT JAN 18 / 7PM



**Sixty Six** (Lewis Klahr, 2002-15, 90 min, USA, Color, DCP)

The culmination of Lewis Klahr's decades-long work in collage filmmaking, *Sixty Six* is a hypnotic dream of 1960s and 1970s Pop organized into twelve chapters made between 2002 and 2015. Pulling inspiration and material from comic books, Hollywood films, Greek mythology, and newspaper ads, Klahr uses his signature stop-motion collage to follow an ensemble of classic Hollywood types as they work their way through postwar Los Angeles. **Lewis Klahr in attendance**

THU JAN 23 / 7PM



**Atlantics** (Mati Diop, 2019, 105 min, France/Senegal, French & Wolof w/ subtitles, Color, DCP)

Mati Diop's haunting debut feature begins in Dakar with a star-crossed love affair between two teenagers, Ada and Souleiman. When he and a group of exploited young workers disappear in the night in search of a better life abroad, a mysterious fever starts to spread among the women left behind. Winner of the Grand Prix at the 2019 Cannes Film Festival.

FRI JAN 24 / 7PM



**Zombi Child** (Bertrand Bonello, 2019, 103 min, France, French & Haitian Creole w/ subtitles, Color, DCP)

Haiti, 1962. A man is brought back from the dead only to be sent to the living hell of the sugarcane fields. In Paris, 55 years later, a Haitian girl confesses a family secret to a group of white boarding school friends. Equal parts teen horror reverie, serious study of the zombie myth, and open-ended riff on the persistence of the colonial past.

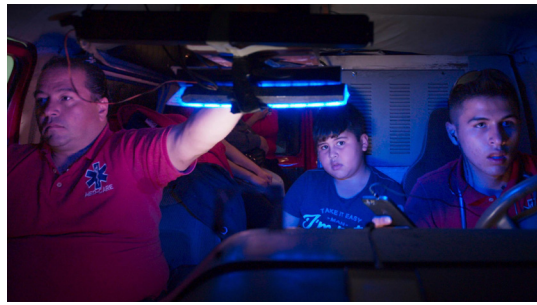
THU JAN 30 / 7PM



**Bedside Manner** (Corinne May Botz, 2016, 18 min, USA, Color, Digital)

*Bedside Manner* explores doctor-patient encounters through the lens of standardized patient simulations, inviting reflections on empathy, medical relationships, and the tenuous boundary between the real and the artificial. **The screening will be accompanied by a discussion with the filmmaker, Corinne Botz, and Dr. Alice Flaherty, a neurologist at Harvard.**

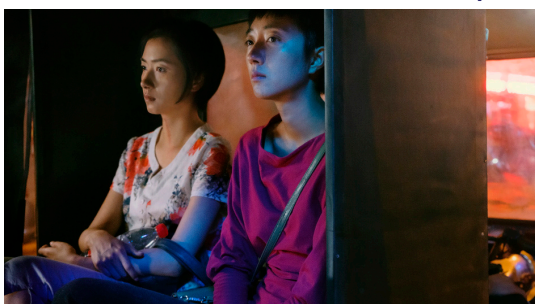
FRI JAN 31 / 7PM



**Midnight Family** (Luke Lorentzen, 2019, 81 min, Mexico, Spanish w/ subtitles, Color, DCP)

With striking vérité camerawork, *Midnight Family* drops us directly into the frenetic nighttime emergency ecosystem of Mexico City. In the midst of high-speed ambulance rides, we meet the Ochoas, a ragtag family of private paramedics, who try desperately every day to be the first responders to critically injured patients.

THU FEB 6 / 7PM



**The Wild Goose Lake** (Yi'nan Diao, 2019, 110 min, China, Mandarin w/ subtitles, Color, DCP)

Set in the nooks and crannies of densely populated Wuhan, *The Wild Goose Lake* follows the desperate attempts of small-time mob boss Zhou Zenong (the charismatic Hu Ge) to stay alive after he mistakenly kills a cop and a dead-or-alive reward is put on his head. Director Yi'nan Diao deftly keeps multiple characters and chronologies spinning, all the while creating an atmosphere thick with eroticism and danger.

FRI FEB 7 / 7PM



**Asako I & II** (Ryūsuke Hamaguchi, 2018, 119 min, Japan, Japanese w/ subtitles, Color, DCP)

A mysterious and intoxicating pop romance begins with Asako, a young woman who meets and falls madly in love with a drifter, who one day drifts right out of her life. Two years later, Asako sees him again — or, rather, a young, solid businessman named Ryohei who bears a striking resemblance to her old flame. They begin building a happy life together until traces of Asako's past start to resurface.

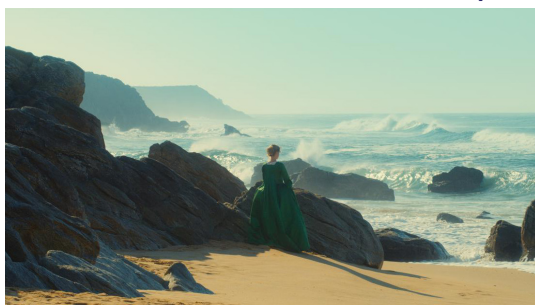
THU FEB 13 / 7PM



**Three Makes a Whole** (Zero Chou, 2019, 96 min, Taiwan, Mandarin w/ subtitles, Color, DCP)

This sly tribute to legendary Taiwanese filmmaker Liu Li-li portrays Liu as a young woman finding her narrative voice in stage and film while juggling romance with a married director. Zero Chou preserves the soap opera theatrics of 1970s romantic sentimentalism, but infuses them with a queer sensibility which defiantly proclaims that three is sometimes better than two.

FRI FEB 14 / 7PM



**Portrait of a Lady on Fire** (Céline Sciamma, 2019, 120 min, France, French w/ subtitles, Color, DCP)

France, 1760. Marianne is commissioned to paint the wedding portrait of Héloïse, a reluctant bride-to-be. As the two women tentatively orbit one another, curiosity leads to intimacy, and Héloïse's portrait becomes a collaborative act and testament to their relationship. Already being hailed as one of the great cinematic love stories, *Portrait...* solidifies Céline Sciamma as one of the most exciting filmmakers working in the world today.

SAT FEB 15 / 2PM



**Kind Hearts and Coronets** (Robert Hamer, 1949, 106 min, UK, B&W, DCP)

Poor relation Dennis Price, ninth in line to the Dukedom of Chalfont, coolly narrates from prison his ascent to the peerage via serial murder, bumping off one D'Ascoyne after another, from an arrogant playboy, to a bullet-headed general, to a stiff-upperlipped Admiral, to a dotty reverend, to a formidable dowager — all, plus three more, played by Alec Guinness.

THU FEB 20 / 7PM



**Fear Of Fear** (Rainer Werner Fassbinder, 1975, 88 min, Germany, German w/ subtitles, Color, Digital)

A woman in a stable but passionless marriage begins to lose her mind when she becomes pregnant with her second child. Liquor, valium, and music prove cold comfort in a ruthless, alienating world. A made-for-tv melodrama only Fassbinder could conceive.

BRAINCULTURES

BRAINCULTURES



FRI FEB 21 / 7PM



**Duet for Cannibals** (Susan Sontag, 1969, 105 min, Sweden, Swedish w/ subtitles, B&W, DCP)

Essayist, novelist, critic, cinephile, and all-around intellectual dynamo Sontag made her directorial debut with this definition-defying, dryly funny psychological serio-comedy. The story, involving an arrogant ex-revolutionist German exile, his elegant wife, their Swedish student secretary, and the earnest secretary's bride-to-be, is a roundelay of partner-swapping which gradually drifts towards gamesmanship that broaches the surreal and violent.

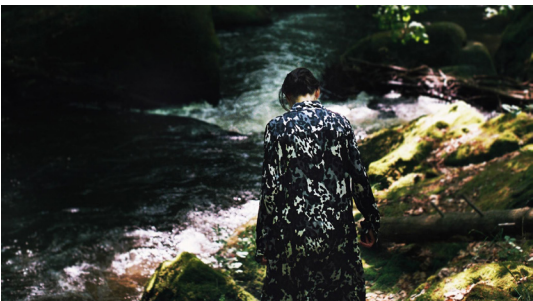
THU FEB 27 / 7PM



**For Sama** (Waad Al-Kateeb & Edward Watts, 2019, 100 min, UK/Syria, Arabic w/ subtitles, Color, DCP)

Best Documentary winner at the 2019 Cannes Film Festival, *For Sama* is an intimate journey into the female experience of war. A love letter from a young mother to her daughter, the film tells the story of Waad al-Kateeb's life through five years of the uprising in Aleppo, Syria as she falls in love, gets married and gives birth to Sama, all while cataclysmic conflict rises around her.

FRI FEB 28 / 7PM



**I Was at Home, But...** (Angela Schanelec, 2019, 105 min, Germany/Serbia, German w/ subtitles, Color, DCP)

Following the death of his father, teenage Phillip (Jakob Lassalle) runs away from home and suffers a severe foot injury in the process. His emotionally distraught mother Astrid (Maren Eggert) is inconsolable and begins lashing out in strange, inexplicable ways. Winner of the Best Director award at the Berlin Film Festival, *I Was at Home, But...* is an excellent introduction to one of the great filmmakers working in the world today.

SAT FEB 29 / 2PM



**On Happiness Road** (Sung Hsin-Yin, 2018, 111 min, Taiwan, Mandarin w/ subtitles, Color, DCP)

Forty years of Taiwanese history come to the surface in this autobiographical animated film by Sung Hsin-yin. As her grandma passes away, a Taiwanese woman who settled in New York returns to her homeland. Reuniting with family, classmates, and friends from childhood triggers introspection about her youth during Taiwan's period of political instability in the 1970s. Courtesy of Ablaze Image Ltd.

THU MAR 5 / 7PM



**Vitalina Varela** (Pedro Costa, 2019, 124 min, Portugal, Cape Verdean Creole & Portuguese w/ subs, Color, DCP)

The highly anticipated new film from Pedro Costa, director of *Horse Money*, *Colossal Youth*, *In Vanda's Room* and *Casa de Lava*. Vitalina Varela, 55-year-old Cape Verdean, arrives in Lisbon after a 25 year wait for her plane ticket - and three days after her husband's funeral. With exacting, painterly cinematography, *Vitalina Varela* is an exquisitely crafted study of mourning and memory.

THU MAR 19 / 7PM



AMI Faculty Filmmaker Spotlight

Instructors from the Program in the Arts of the Moving Image (AMI) screen and discuss their latest work.

FRI MAR 20 / 7PM



**Female Trouble** (John Waters, 1974, 97 min, USA, Color, 35mm)

Teenage nightmare Dawn Davenport (the legendary Divine) sets off on a depraved path of crime and chaos after her parents refuse to buy her cha-cha heels for Christmas. After all, "nice girls don't wear cha-cha heels!" But then, Dawn Davenport is not a nice girl. An endlessly quotable fan favorite, presented here on 35mm film.

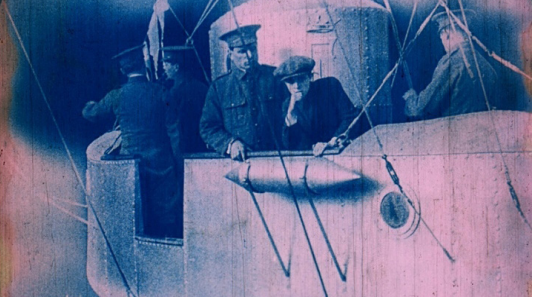
THU MAR 26 / 7PM



2020 AMI Student Film and Essay Awards

The best films and essays produced in 2019 AMI classes will be showcased on this special night.

FRI MAR 27 / 7PM



**Filibus: The Mysterious Air Pirate** (Mario Roncoroni, 1915, 70 min, Italy, Silent, B&W, DCP)

Flying high above the clouds her dirigible, Filibus, the mysterious cross-dressing sky pirate, is a master of disguise and the scourge of millionaires, banks, and the police. Lowered in a gondola by her henchmen, Filibus steals from the rich and then mysteriously vanishes into the clouds. Newly restored to reveal the marvelous range of Desmet tinting and toning in the original nitrate print.

THU APR 9 / 7PM



**Safe** (Todd Haynes, 1995, 119 min, USA, Color, 35mm)

Julianne Moore delivers a breakthrough performance as a Los Angeles housewife who contracts a debilitating illness. As her doctors offer no clear diagnosis, she comes to believe that she has developed frighteningly extreme environmental allergies. A profoundly unsettling work from the great American director Todd Haynes.

FRI APR 10 / 7PM



**Bacurau** (Kleber Mendonça Filho & Juliano Dornelles, 2019, 132 min, Brazil, Portuguese w/ subtitles, Color, DCP)

A remote Brazilian village finds itself mysteriously erased from the world map as foreign interlopers begin to encroach. Featuring a cosmic overture, unexplained hallucinogens, and an abundance of mysterious coffins, Mendonça Filho and Dornelles have crafted a fiercely political core to match their film's gonzo genre exterior.

WED APR 15 / 7PM

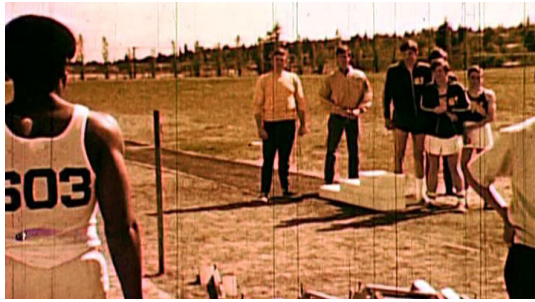


**Never Forever** (Gina Kim, 2007, 104 min, USA/S. Korea, Color, 35mm)

A woman's self-sacrifice becomes her means of self-fulfillment in Korean filmmaker Gina Kim's emotionally intense melodrama *Never Forever*.

Gina Kim in attendance

THU APR 16 / 7PM



**Screening Race: 16mm Films of the 1960s & 1970s**

NCSU Film Studies Professor Marsha Gordon and AV/Geeks' Skip Elsheimer project a selection of 16mm films from the 1960s and 1970s engaged with the topic of race. From a student-made documentary about a young woman of color growing up in Los Angeles to a South Carolina educational short about intestinal parasites - featuring a hilarious pair of frog and squirrel puppets - you'll see how non-white subjects entered the American consciousness on small screens in classrooms, churches, and community centers.

# SCREEN/ SOCIETY SPRING 2020

BRAIN CULTURES FILM SERIES:

This series, programmed with the BrainCultures Lab, explores the plural lives of the brain as a socially and culturally constituted object. Films in the BrainCultures series are shaded in purple.

**Screen/Society** provides ambitious and entertaining film programming for the Triangle community, specializing in regional theatrical premieres of global and independent art films, and repertory programs including international classics, Hollywood genre works, and director retrospectives. The free screenings take place in the Rubenstein Arts Center's Film Theater, a 100-seat venue that projects archival 35mm, 16mm and 4K Digital Cinema. Screen/Society is organized and programmed by the Arts of the Moving Image Program's Hank Okazaki and Jason Sudak.

**Parking info:** [artscenter.duke.edu/parking](https://artscenter.duke.edu/parking)

**Co-Sponsors:**  
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Center for Latin American and Caribbean Studies,  
Department of Art, Art History, and Visual Studies,  
Department of Asian and Middle Eastern Studies.  
Made possible by generous support from the Mary Duke Biddle Foundation.

