

# SCREEN /SOCIETY



## SPRING 2019

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)



JANUARY

Thursday 1/10 & Friday 1/11 at 7pm

**THE IMAGE BOOK** (Jean-Luc Godard, 2018, 84 min, Switzerland, French with English subtitles, Color, DCP)  
The legendary Jean-Luc Godard adds to his influential, iconoclastic legacy with this ambitious collage film essay. Deploying novel approaches to multi-channel sound and weaving dense webs out of hundreds of cultural sources, *The Image Book* is an exhilarating and urgent inquiry into the histories and politics of representation itself.



Sunday 1/13 at 6pm

**"BETWEEN THE ENDLESS FORMS"**

A short program of experimental films that interrogate the gaze and reappropriate it as a site of resistance. Includes work by Basma Alsharif, Laida Lertxundi, Nazli Dincel, Ja'Tovia Gary, Rawane Nassif, and Christopher Harris.

Curated by Felicity Palma + Dani Smith for MFA|EDA Salon

Monday 1/14 at 7pm

**ZAMA** (Lucrecia Martel, 2017, 115 min, Argentina, Spanish with English subtitles, Color, DCP)

Set in a remote South American colony in the late 18th century, officer Zama of the Spanish crown waits in vain for a transfer order that never comes. Contemporary master Lucrecia Martel's trademark command of sound and image is on full display, with oneiric cinematography and immersive soundwork fueling this relentlessly destabilizing portrait of colonial hubris.



Thursday 1/17 & Friday 1/18 at 7pm

**BURNING** (Lee Chang-dong, 2018, 148 min, South Korea, Korean with English subtitles, Color, DCP)

When an aspiring writer (Yoo Ah-in) becomes involved with a woman he knew from childhood (Jun Jong-seo) he agrees to apartment sit for her; but when she returns from Africa with a Gatsby-esque partner (Steven Yeun), his confusion and obsessions begin to mount, culminating in a stunning finale.

Saturday 1/19 at 2pm

**JURASSIC PARK** (Steven Spielberg, 1993, 127 min, USA, English, Color, DCP)

The prehistoric and the state-of-the-art meet in Spielberg's game-changing adaptation of Michael Crichton's novel. Come for the CGI dino-spectacle but stay for the peerless ensemble cast, including Sam Neill, Laura Dern, Jeff Goldblum, Newman from Seinfeld, and the "six-foot turkey" kid whose collective efforts make *Jurassic Park* truly timeless.



Thursday 1/24 at 7pm

**THE TREE OF LIFE** (Terrence Malick, 2011, 139 min, USA, English, Color, 35mm)

Four decades into an already legendary career, Terrence Malick realized his most rapturous vision to date with *The Tree of Life*, tracing a story of childhood, wonder, and grief to the outer limits of time and space.

Programmed + Introduced by the Duke Film Club

Monday 1/28 at 7pm

**THE KILLING OF A CHINESE BOOKIE** (John Cassavetes, 1976, 135 min, USA, English, Color, 35mm)

Ben Gazzara portrays a strip club owner desperately committed to saving face despite his seedy environment and unhealthy personal appetites. When his mounting debts come due, he must carry out a terrible crime or lose his way of life. Mesmerizing and idiosyncratic, this rare genre entry from John Cassavetes is a provocative examination of masculine identity.



Thursday 1/31 at 7pm

**MIKEY AND NICKY** (Elaine May, 1976, 119 min, USA, English, Color, DCP)

Elaine May crafted a gangster film like no other in the nocturnal odyssey *Mikey and Nicky*, capitalizing on the chemistry between frequent collaborators John Cassavetes and Peter Falk by casting them together as small-time mobsters whose lifelong relationship turns sour. This unbridled portrait of male friendship turned tragic is an unsung masterpiece of American cinema.

New Restoration



Monday 2/4 at 7pm

**HAPPY AS LAZZARO** (Alice Rohrwacher, 2018, 125 min, Italy, Italian with English subtitles, Color, DCP)

Alice Rohrwacher's celebrated new feature is her most ambitious and imaginative project to date, an expansion of the oneiric dimension of her earlier work that gently pulls its story of an otherworldly young tobacco worker into the time-unraveling realm of fantasy.

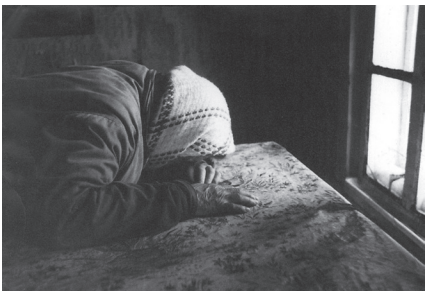
FEBRUARY



Thursday 2/7 at 7pm

**TOO LATE TO DIE YOUNG** (Domingo Sotomayor Castillo, 2018, 110 min, Chile, Spanish with English subtitles, Color, DCP)

This second feature from one of Latin American cinema's most artful and distinctive voices is at once nostalgic and piercing, a portrait of a young woman – and her newly democratic home country of Chile in 1990 – on the cusp of exhilarating and terrifying change.



Sunday 2/10 at 6pm

**BELOVY** (Victor Kossakovsky, 1993, 60 min, Russia, Russian with English subtitles, B&W, Digital)

*Belovy* tells the story of Anna Belova, two-time widow who lives with her brother Mikhail. Blending the two personalities, Kosakovsky sketches a poetic, tragic and loving portrait of the Soviet soul: she is a rational hard worker, he is an idealist and a drunken philosopher.

Curated by Tamar Rachkovsky and David D'Agostino for MFA|EDA Salon



Saturday 2/16 at 2pm

**THE SIMPSONS MOVIE** (David Silverman, 2007, 87 min, USA, English, Color, 35mm)

Come see the Simpsons clan struggle for the soul and survival of Springfield in the format the show was always destined to be seen – 35mm film!



Monday 2/18 at 7pm

VISITING ARTIST: JEANNE LIOTTA

Jeanne Liotta visits with a program of short experimental films that exist in the curious intersection of art, science and natural philosophy; program highlights include Lilly Library's newest 16mm acquisition, Liotta's sublimely cosmic work *Observando El Cielo* (2007). Co-presented by MFA|EDA & AMI.

[Jeanne Liotta in attendance](#)

Jokingly self-described as the “poor man’s Bette Davis,” London born Ida Lupino (1918–1995) struck a keen balance between her Hollywood acting career– working with the likes of Raoul Walsh and Humphrey Bogart, among others – and her desire to get behind the camera. Suspended from an acting contract with Warner Bros, Lupino founded The Filmakers (sic), a pioneering independent production and distribution company that allowed her to take uncompromising approaches to taboo subject matter. Lupino is exceptional as the only woman to have directed a visible body of films in the male-dominated Hollywood of the 1950s. While she would work on both sides of the camera for the rest of her life, the films she made in the 50s cemented her reputation as a trailblazing radical and undisputed master filmmaker.



Sunday 2/17 at 7pm

**THE HITCH-HIKER** (Ida Lupino, 1953, 71 min, USA, English, B&W, 35mm)

Businessmen Edmond O'Brien and Frank Lovejoy see their vacation go to hell when they pick up the wrong guy: psychopath William Talman. This film was Ida's personal favorite; exquisitely tense from the very first frame. 35mm archival print courtesy of Library of Congress.

Thursday 2/21 at 7pm

**THE BIGAMIST** (Ida Lupino, 1953, 80 min, USA, English, B&W, DCP)

Childless couple Joan Fontaine and Edmond O'Brien want to adopt, but investigator turns up something interesting about O'Brien: second wife Lupino. Too hot for original distributor RKO, Lupino and company self-distributed. **New 4K restoration**



Monday 2/25 at 7pm

**ON DANGEROUS GROUND** (Nicholas Ray & Ida Lupino [uncredited], 1951, 82 min, USA, English, B&W, 35mm)

Sadistic detective Robert Ryan is sent upstate and joins a manhunt for a local killer through a desolate snowy landscape. But while searching with the victim's embittered father Ward Bond, he finds hope in a remote cottage inhabited by blind, selfless Ida Lupino (who co-directed while Ray was ill off set). A poignant study of loneliness and perhaps the greatest snow-bound film noir.



Thursday 2/14 at 7pm

**DETOUR** (Edgar G. Ulmer, 1945, 68 min, USA, English, B&W, DCP)  
What better way to spend Valentine's Day than with this blisteringly nihilistic masterpiece from Edgar G. Ulmer, the greatest B-movie director of them all? A down-on-his-luck nightclub pianist (Tom Neal) finds himself with a dead body on his hands and nowhere to run—a waking nightmare that goes from bad to worse when he picks up the most vicious femme fatale in cinema history (Ann Savage.) **First major restoration of this haunting masterpiece.**



## IDA LUPINO 101

*“I see myself, in the years ahead, directing or producing or both. I see myself developing new talent, which would be furiously interesting for me. For I love talent. Love to watch it. Love to help it. Am more genuinely interested in the talent of others than I am in my own.” —Ida Lupino (1945)*





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MARCH



**Sunday 3/3 at 7pm**  
**REMEMBER TO REMEMBER: SYLVAIN CHAUSSÉE & NIAGARA CUSTOM LAB.**  
Sylvain Chaussee visits with a program of solo works alongside those made by his circle at Niagara Custom Lab in Toronto, ON. A film development technician by day, his hands-on approach to alternative processing and printing techniques directly informs Chaussee's experimental film practice.  
**[Sylvain Chaussee in attendance](#)**



**Monday 3/4 at 7pm**  
**THE WANDERING SOAP OPERA** (Raúl Ruiz, 2017, 80 min, Chile, Spanish with English subtitles, Color, DCP)  
A wildly inventive, episodic work of political satire that views "Chilean reality" as a grand pastiche of soap-opera tropes. Assembled from archival materials stored in Duke's Rubenstein Library and completed by the late Ruiz's filmmaker partner, Valeria Sarmiento.



**Thursday, 3/7 at 7pm**  
**VISITING ARTIST: LEWIS KLAHR**  
Master collagist Lewis Klahr visits with a program of his uniquely idiosyncratic experimental films and cutout animations.  
**[Lewis Klahr in attendance](#)**



**Monday 3/18 at 7pm**  
**THE LAST MOVIE** (Dennis Hopper, 1971, 108 min, USA, English, Color, DCP)  
Dennis Hopper's legendarily career-imperiling production of *The Last Movie* emerges in theaters at last. Hopper stars as a stuntman working on the set of a western shooting in rural Peru, where the locals begin to absorb the action of the shoot into their ritual and folklore, and cinema melts into life itself. **New 4K restoration**

**Thursday 3/21 at 7pm**  
**2019 AMI STUDENT FILM & ESSAY AWARDS**  
Curated screening showcasing the best filmmaking produced in 2018 AMI classes. In addition, the 2019 Rodger Frey Film Essay Award will be awarded to the best academic film writing to emerge from AMI's 2018 calendar year.



**Monday 3/25 at 7pm**  
**LES RENDEZ-VOUS D'ANNA** (Chantal Akerman, 1978, 127 min, France/Belgium, French with English subtitles, Color, DCP)  
In one of Akerman's most penetrating character studies, Anna, an accomplished filmmaker (played by Aurore Clément), makes her way through a series of European cities to promote her latest movie. Via a succession of eerie, exquisitely shot, brief encounters—with men and women, family and strangers—we come to see her emotional and physical detachment from the world. **New 4K restoration**

**Thursday 3/28 at 7pm**  
**AMI FACULTY FILMMAKER SPOTLIGHT**  
Instructors from the Program in the Arts of the Moving Image screen and discuss their latest work.



**Sunday 3/31 at 2pm**  
**SUPA MODO** (Likarion Wainaina, 2018, 74 min, Kenya, Swahili and Kikuyu with English subtitles, Color, DCP)  
Terminally ill 9-year-old Jo is obsessed with action movies and dreams of being a superhero. In an attempt to make these dreams come true, her entire village bands together to bring comfort to her final days and turn Jo into the courageous hero that they already know her to be.

APRIL



**Monday 4/1 at 7pm**  
**FLAVOR OF GREEN TEA OVER RICE** (Yasujiro Ozu, 1952, 116 min, Japan, Japanese with English subtitles, B&W, DCP)  
One of the ineffably lovely domestic sagas made by Yasujiro Ozu at the height of his mastery, *The Flavor of Green Tea over Rice* is a sublimely piercing portrait of a marriage coming quietly undone amidst the baseball stadiums, pachinko parlors, and ramen shops of postwar Tokyo.



**Wednesday 4/3 at 7pm**  
**HALE COUNTY THIS MORNING, THIS EVENING** (RaMell Ross, 2018, 76 min, USA, English, Color, DCP)  
An intimate, expressive story of two young African-American men living in Hale County, Alabama. Filmmaker RaMell Ross delivers his debut film with striking lyricism and originality.  
**[Ramell Ross in attendance.](#)**  
Co-presented by MFA|EDA & AMI

**Monday 4/8 at 7pm**  
**LIFT PRESENTS: THE MADVO COLLECTION COMMISSIONING PROJECT, PART 2**  
After receiving a donation of the 200+ reel archives of filmmaker Jacques Madvo, Liaison of Independent Filmmakers of Toronto (LIFT) commissioned eight artists to create new work with the Madvo collection as a starting point.  
**Introduced by Anna Kipervaser (AMI)**



**Thursday 4/11 at 7pm**  
**I AM NOT A WITCH** (Rungano Nyoni, 2017, 93 min, Zambia, English and Nyanja with English subtitles, Color, DCP)  
A nine-year-old Zambian girl is thrown into a witch camp – part prison, part tourist attraction –in this satiric feminist fairy tale.



**Friday 4/12 & Saturday 4/13 at 7pm**  
**DUKE INDEPENDENT FILM FESTIVAL**  
DIFF is Duke's only annual film festival, entirely organized and populated by Duke students. Come see the best filmmakers and storytellers on Duke's campus in two separate programs of adventurous and eclectic programming.



**Sunday 4/14 at 2pm**  
**THE 19TH ANNUAL ANIMATION SHOW OF SHOWS** (DCP)  
Returning to theaters across North America, the Animation Show of Shows will present 16 exceptional and inspiring animated shorts from around the world, mostly produced in 2016–2017. At a time of increasing social instability and global anxiety about a range of issues, the works in this year's show have a special resonance, presenting compelling ideas about our place in society and how we fit into the world.



**Monday 4/15 at 6pm**  
**THE BATTLE OF CHILE (PART 1 + PART 2)** (Patricio Guzmán, 1975–76, TRT 184 mins, Spanish with English subtitles, Color, Digital)  
One of the near universally acknowledged masterworks of politically engaged nonfiction, Guzmán's opus tells the entire story of the life and death of the democratically elected government of President Salvador Allende. Shot on the ground by Guzmán and collaborators over the course of nine Mondays marked by optimism and heartbreak, assembled in exile, and praised by the Village Voice as "The major political film of our time," it remains uncontested as a work of cinematic bearing witness.  
**In conjunction with the exhibition, *Pop América, 1965–1975*, at the Nasher Museum of Art**

**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](http://artscenter.duke.edu/parking)

Co-Sponsors:  
Department of Art, Art History, and Visual Studies (AAHVS)  
MFA in Experimental and Documentary Arts (MFA|EDA)  
Center for Latin American and Caribbean Studies (CLACS)  
Asian/Pacific Studies Institute (APSI)  
Center for French and Francophone Studies (CFFS)  
Department of Romance Studies  
Department of Asian and Middle Eastern Studies (AMES)  
Duke University Middle East Studies Center (DUMESC)  
U.S. Department of Education



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