



Duke University
Film/Video/Digital

[Duke University](#) > [Film/Video/Digital](#) > [Screen/Society](#)

[Home](#)

[About](#)

[People](#)

[Events/
Screenings](#)

[Find Us](#)

[Courses](#)

[Resources](#)

[Links](#)

Screen/Society

Fall 2002

Screen/Society was started in 1991 by graduate students in [English](#) and the [Graduate Program in Literature](#) working with staff in the [Program in Film and Video](#). It has continued to provide challenging programming for the Duke community, emphasizing the importance of screening work in its original format, whether video, 16mm or 35mm. Our goal is to advance the academic study of film at Duke and to work with Arts and Sciences Departments to find ways to relate film, video, and digital art to studies in other disciplines.

Fall 2002 Schedule

Other Film Series at Duke:
[[Freewater Films](#) [Quad Flix](#)]

Screen/Society encompasses the following components:

- **Public Exhibition** ? department-, center- and program-curated film series
- **Southern Circuit** ? touring series organized by the [South Carolina Arts Commission](#) featuring new works and the artists in person
- **North Carolina Latin American Film Festival** ? touring series presented at state schools and universities
- **Cinematheque** ? Arts and Sciences course-related film screenings

Public Exhibition provides an opportunity for departments, programs, and centers to curate film series. These series may be related to courses, research or broad themes of interest. The Fall program features series on **New African Cinema**, **French and Francophone Film**, and **International Pop Culture**, as well as a **Nelson Pereira dos Santos Retrospective** (with support from the Brazilian Embassy in Washington). **Public Exhibition** also includes graduate student-run series such as *Queer Visions*.

Southern Circuit is a tour of independent film/videomakers through the Southeast organized by the South Carolina Arts Commission. In 2001-2002, six artists will tour individually for a seven-day period and present one show at each site: Duke University, North Carolina State University, Clemson University, Millsaps College, Sweet Briar College, and the Columbia Film Society in Columbia, South Carolina.

The **Latin American Film Festival (LAFF)** is presently held in November each year on 7 campuses: UNC-CH, UNC-C, UNC-G, Guilford, NC Central, North Carolina State and Duke. The purpose of the festival is to not only screen Latin American film in North Carolina but to also bring top directors and/or film critics. This year's Festival, now celebrating 15 years of programming, will focus on immigration and globalization.

Cinematheque supports Arts and Sciences faculty who require outside class screenings of titles not available on videotape, of public interest value, or that are thematically connected to other campus arts programming.

7th Annual Documentary Film and Video Happening. Hosted by the [Center for Documentary Studies](#) and the [Program in Film and Video](#), the Happening brings students, young and emerging filmmakers and videographers, faculty and other professionals from around North Carolina for workshops and screenings. This year's Happening will be held November 8-10.

Fall 2002 Schedule

Films will be screened at 8pm in either the [Griffith Film Theater](#) in the [Bryan Center on Duke's West Campus](#) or the [Richard White Auditorium](#) on East Campus, unless otherwise noted. All films are free and open to the general public.

September 2002

Sun 15 White | Southern Circuit

Hybrid

(d. Monteith McCollum, 2000, 92 min, USA, B&W, video)

Welcome to the American Midwest, land of corn, and visionary farmers like Milford Beeghly. Beginning in the 1930s, Beeghly's company 'Beeghly's Best Hybrids' led the charge for hybrid corn against the concerns of farmers and others who didn't understand the revolution in agriculture that was coming. But the cost of Beeghly's obsession with corn took its toll on his family. Made by Beeghly's grandson, Hybrid is unlike any other film you've ever seen as it combines interviews, archival footage, original animation and a rare dry wit to create a meditative portrait of the decidedly odd Beeghly, and the rich Iowa farmland that inspired him to attempt something great.

Mon 16 White | Cinematheque

Out of the Past

(d. Jacques Tourneur, 1947, 97 min, USA, B&W, 16mm)

Jeff Bailey has escaped the city to live a new life only to be dragged back into the crime scene by characters out of his past. Excellent dialogue and stylish filming make this one of the classic film noir movies. Robert Mitchum gives a wonderful performance as the man wrestling with the demons of his past.

Wed 18 Griffith | French and Francophone

Va Savoir

(d. Jacques Rivette, 2001, 150 min, France, French with English Subtitles, Color, 35mm)

Rivette's breezy and nimble romantic comedy charts the amorous entanglements and crisscrossing trajectories of six characters through a changing constellation of couples. The hilarious finale features a drunken dual on a theatre catwalk and concludes with the characters pairing off with the partners they probably deserve. Full of witty dialogue and winning performances, the film's light touch and, for Rivette, moderate length, make it one of the director's most accessible.

Sun 22 White | FOCUS

Stranger with a Camera

(d. Elizabeth Barrett, 2000, 56 min, USA, video)

In 1967 Canadian filmmaker Hugh O'Connor visited the mountains of Central Appalachia to document poverty. A local landlord, who resented the presence of filmmakers on his property, shot and killed O'Connor, in part because of his anger over the media images of Appalachia that had become icons in the nation's War on Poverty. The filmmaker explores the complex relationship between those who make films to promote social change and the people whose lives are represented in such media productions - a quest that ultimately leads

Barret to examine her own role as both a maker of media and a member of the Appalachian community she portrays.

Mon 23 Griffith | Passages

Adanggaman

(d. Roger Gnoan M'Bala, 2000, 90 min., France/Switzerland/Ivory Coast/Burkina Faso/Italy, French and Bambara with English subtitles, 35mm)

In West Africa during the late 17th century, King Adanggaman leads a war against his neighboring tribes, ordering his soldiers to torch enemy villages, kill the elderly and capture the healthy tribesmen to sell to the European slave traders. When his village falls prey to one of Adanggaman's attacks, Ossei manages to escape, but his family is murdered except for his captured mother. Chasing after the soldiers in an effort to free her, Ossei is befriended by a fierce warrior named Naka.

Wed 25 Griffith | French and Francophone

Les Filles ne Savent pas Nager (Girls Can't Swim)

(d. Anne-Sophie Birot, 1999, 104 min, France, French with English Subtitles, Color, 35mm)

Gwen and Lise are best friends who see each other only during summer vacation on the Brittany coast. This summer Lise stays home, dealing with family problems. Gwen spends the summer discovering her sexual identity. When Lise unexpectedly shows up at Gwen's house, they soon realize that their relationship has changed. An unsentimental coming-of-age story, told with simplicity and telling details, the film features outstanding performances by the two leads, both rising stars in France.

Sun 29 White | FOCUS

Once Were Warriors

(d. Lee Tamahori, 1994, 103 min, New Zealand, Color, 16mm)

Drawn from the culture of poverty and alienation enveloping contemporary Maori life in New Zealand, this brutal but powerful film tells the story of a family disintegrating. A woman closes her eyes to a constantly violent husband while she tries to take care of jail-bound children and a gifted daughter stifled by the home atmosphere. In the end, she begins a chain of events that will save her from the suffering she's endured. This is a film about a family at war with itself and within society.

Mon 30 Griffith | Passages

Samba Traoré

(d. Idrissa Ouedraogo, 1993, 85 min., Burkina Faso/France/Switzerland, French with English subtitles, 35mm)

Samba Traoré returns to his village flush with funds. Soon enough he manages to charm the beautiful Saratou into marrying him and, along with another friend, builds the first bar their village has ever seen. But his conscience keeps nagging him and the police are on the lookout for the "gas station murderer." This film has been critically compared to Hitchcock and received the "Silver Berlin Bear" award for "the honest depiction of ordinary life" at the Berlin International Film Festival in 1993.

October 2002

Wed 2 Griffith | French and Francophone

Le Placard (The Closet)

(d. Francis Veber, 2001, 86 min, France, French with English Subtitles, Color, 35mm)

François Pignon, a nondescript heterosexual milquetoast accountant who has worked for a condom manufacturer for 20 years learns that the company is planning to fire him. Coming after his rejection at the hands of his wife, and the continual disdain of his teenage son, this final affront leaves François contemplating suicide. Fortunately, his new neighbor, Belone, takes him in hand and devises a strategy to save his job: giving him a gay makeover. François does indeed ?come out of the closet?: as people learn to see him as someone ? other,? he emerges more confident, more virile, more ?himself.?

Sun 6 White | Southern Circuit

How's Your News?

(d. Arthur Bradford, 2000, 82 min, USA, Color, video)

Five news reporters with mental and physical disabilities met at a summer camp in Massachusetts, formed a team and set out across America in a hand-painted RV, interviewing the people they met along the way. The resulting documentary is a humorous and touching collection of experiences - an enjoyable travelogue. The How's Your News? reporters may not look, act, or speak like traditional news reporters, and the news which they gather may not be traditional news, but they stand by it all the same.

Mon 7 Griffith | Passages -- **this screening was cancelled**

La petite vendeuse du soleil (*The Little Girl Who Sold the Sun*)

(d. Djibril Diop Mambety, 1999, 45 min., Senegal/Switzerland, Wolof with English subtitles, 35mm)

"The last film by Senegalese filmmaker Djibril Diop Mambéty (1945-98) is a wondrously affirmative marketplace legend-cum-political allegory about an indomitable crippled girl, granddaughter of a blind street singer, who reinvents herself as a newspaper vendor. The score is infectious, and the metaphor overwhelming." --The Village Voice

These Hands

(Flora M'mbugu-Schelling, 1992, 45 min., Tanzania, Swahili and Kimakonde with English subtitles, 16mm)

Who would have suspected that a 45 minute documentary about women crushing rocks, without narration or plot, would offer one of the most unforgettable and rewarding experiences of recent African cinema? Flora M'mbugu-Schelling's quiet tribute to women at the very bottom of the international economic order ultimately deepens into a meditation on human labor itself.

Wed 9 Griffith | French and Francophone

Les Rivières Pourpres (*Crimson Rivers*)

(d. Mathieu Kassovitz, 2000, 150 min, France, French with English Subtitles, Color, 35mm)

In Guernon, a remote town high in the French Alps, the body of a student from the prestigious private university nearby is found mutilated and murdered. Assigned to the case, Pierre Niédmas, a world-weary middle-aged criminologist from Paris, discovers grisly clues on the victim's body that lead him to another body, and then to another. Scripted and shot in the spirit of *Seven*, the film boasts plenty of creepy set pieces, gruesome police procedurals and action sequences, as well as a muscular use of the camera and beautiful mountain scenery.

Sun 20 White | FOCUS

El Verdugo (*The Executioner*)

(d. Luis García Berlanga, 1963, 90 min, Spain/Italy, Spanish with English subtitles, Color, 16mm)

In Spain, undertakers and executioners are not the most popular people. So the match between an executioner's daughter and an undertaker seems to be a perfect one. But in order to keep the house the couple lives in, the undertaker must take over his retired father-in-law's job. The combination of comedy and tragedy makes for a brilliant film, with a climactic ending.

Mon 21 Griffith | Passages

Guelwaar

(d. Ousmane Sembène, 1992, 115 min., France/Germany/Senegal, French and Wolof with English subtitles, 35mm)

Pierre Henri Thioune, called Guelwaar--or Noble One--by his family and friends, has died under mysterious circumstances, leaving behind his grieving wife, their daughter Sophie, who toils as a prostitute in Dakar, their two sons, Barthelemy and Aloys. Funeral proceedings are delayed, however, by the unaccountable disappearance of Guelwaar's corpse from the local morgue. When policeman Gora goes in search of the missing body, he finds himself in the midst of a bitter dispute between local Christians and Muslims.

Wed 23 Griffith | French and Francophone

La Pianiste (*The Piano Teacher*)

(d. Michael Haneke, 2001, 130 min, France, French with English Subtitles, Color, 35mm)

Erika Kohut, a forty-something piano instructor and Schubert scholar at the Vienna Conservatory, lives with her obsessively controlling mother in a claustrophobic flat. A martinet with an icy manner and a cruel streak toward her students, Erika finds release watching porno films in sex shops and engaging in genital self-mutilation. One day the handsome, young, over-confident Walter signs up for her master class and then professes his love for her. Shot in a dispassionate, almost clinical style, the film, though never prurient, is calculated to make us squirm in the face of such malign and neurotic (and admittedly highly theorized) behavior.

Sun 27 White | FOCUS
Last Year at Marienbad

(d. Alain Renais, 1961, 94 min, France/Italy, French with English subtitles, B&W, 16mm)

In essence, this is one long seduction scene, in which a young man tries to persuade a beautiful woman that they had met once before, had agreed to meet again, and to go away together. The action, such as there is, takes place in a mysterious hotel---with endless corridors, galleries, and stairways and consists of temporally disorienting flashbacks and voiceovers.

Mon 28 Griffith | Passages
Pièces d'Identités

(d. Mweze Ngangura, 1998, 93 min, Congo/Belgium, French with English subtitles, color, 35mm)

More than a decade ago Mweze Ngangura delighted the cinema world with one of the most accessible and entertaining African films ever made, *La vie est belle*. Now he returns with a modern fairy tale set in the vibrant African emigré demi-monde of contemporary Europe. At first glance *Pièces d'Identités* is the timeless story of an old king, his beautiful if wayward daughter, a dragon of sorts and the prince charming who rescues them; it even has a happy ending. At the same time, Ngangura's simple fable raises some of the most troubling issues of identity facing people of African descent in the ever-widening Diaspora of the late 20th century. It was the winner of the most prestigious award in African cinema - the *Etalon de Yennenga* - at FESPACO 99.

November 2002

Sun 3 White | FOCUS
Aroma of Enchantment

(d. Chip Lord, 1992, 55 min, USA, Japanese with English subtitles, Color, video)

An investigation of the "Idea of America" in Japan, Lord's video weaves historical material about General Douglas MacArthur with stories told by collectors or practitioners of Americanization. Each person interviewed connects their concept of "America" to the post-war occupation period, a time when images and ideas about America were powerfully influential in Japan.

The Couple in a Cage

(d. Coco Fusco, 1993, 31min, USA, Color, video)

In a series of 1992 performances, Coco Fusco and Guillermo Gómez-Peña decked themselves out in primitive costumes and appeared before the public as "undiscovered AmerIndians" locked in a golden cage?an exercise in faux anthropology based on racist images of natives. The video document three days of the installation in Columbus Plaza in Madrid.

Mon 4 Griffith | dos Santos
Rio 40 Graus (Rio 100 Degrees)

(d. Nelson Pereira dos Santos, 1955, 100 min, Brazil, B&W, 35mm)

In his 1955 film, *Rio 40 Degrees (Rio 40 Graus)*, director Nelson Pereira dos Santos employed the filmmaking techniques of Italian neorealism by using ordinary people as his actors and by going to the streets to shoot his low budget film. Nelson Pereira dos Santos would become one of the most important Brazilian filmmakers of all time, and it is he who set the stage for the Brazilian cinema novo movement.

Wed 6 Griffith | LAFF**Life and Debt -- newly added!**

(d. Stephanie Black, 2001, 85 min, United States, Color, 16mm)

A real world look at how the policies of globalization and free trade devastate indigenous ways of life. The director focuses on Jamaica, which has been virtually destroyed from twenty-five years of 'help' from the World Bank and the International Monetary Fund. An important hit at the 2002 Human Rights Watch Film Festival, with a vibrant reggae soundtrack by Ziggy Marley and a narration written by Jamaica Kincaid from her book *A Small Place*.

Fri 8 White | Happening - 2 films by Christine Choy

Ha Ha Shanghai (2001, 72 min.) -- ****7pm****

Who Killed Vincent Chin? (1988, 82 min.) -- ****9pm****

Sat 9 White | Happening**Tobacco Feeds my Family -- Premiere!**

(d. Cynthia Hill, 2002)

Sun 10 TBA | Happening - Time, Workshops and Titles TBA**Mon 11 Griffith | LAFF and dos Santos****Tenda dos Milagres (*Tent of Miracles*)**

(d. Nelson Pereira dos Santos, 1977, 130 min, Brazil, Color, 35mm)

The life of a self-taught amateur anthropologist whose unusual theories of race mixing once earned him the enmity of Bahia's white elite is told in a "Citizen Kane" kind of way. It's a delightful and colorful journey through Brazilian culture.

Wed 13 Griffith | dos Santos**Amuleto de Ogum (*Amulet of Ogum*)**

(d. Nelson Pereira dos Santos, 1975, 117 min, Brazil, Color, 35mm)

A blind singer is being mugged by three thugs, who demand that he sing for them. He croons a mythic tale of an innocent man who, when he moves to a violent Rio neighborhood, is protected by the amulet of Ogum given to him by a priest. This protection proves helpful in a life a crime and he is drawn into the gangster world.

Fri 15 CDS | LAFF and dos Santos**Masters and Slaves (Parts I & II)**

(d. Nelson Pereira dos Santos, 2000, 2 x 58 min, Brazil, Color, video)

First two parts of a four-episode epic on race in Brazil. Nelson Pereira dos Santos' recent documentary employs recreations and interviews with the actors about their characters and views. The video focuses on the life of Gilberto Freira, indigenous people, the relation of the Portuguese to Africa and the Black in the plantation culture.

[Note: Parts III and IV of Masters and Slaves will be shown as part of the [Latin American Film Festival](#) on Monday, November 18 at 7:00 p.m. in the [Carolina Union Film Theatre](#) at UNC - Chapel Hill.]

Sun 17 White | Southern Circuit - [Store Wars](#)

(d. Micha Peled, 2000, 56 min, USA, Color, video)

When retail giant Wal-Mart comes knocking, blueprints in hand, a populist spirit engulfs one small Virginia town. The ensuing debate, which pits neighbor against neighbor, illustrates the struggle between conflicting versions of the American dream. As the story unfolds, the director's views become more nuanced, as the issue is no longer so black and white. It is ultimately a parable of our times about a determined group of citizens battling the relentless expansion of a global corporation.

Mon 18 Griffith | dos Santos**Vidas Secas (*Barren Lives*)**

(d. Nelson Pereira dos Santos, 1963, 115 min., Brazil, B&W, 35mm)

Considered by many the best Brazilian movie ever made, the black and white work about

poverty and despair in the Northeast backlands is based on Graciliano Ramos's book of same name. The key formative work of Brazil's *Cinema Novo*: an overwhelmingly powerful story of day-to-day life among Brazil's poor.

Mon 25 White | Cinematheque
Young Mr. Lincoln

(d. John Ford, 1939, 100 min, USA, B&W, 16mm)

Henry Fonda plays Abraham Lincoln as a young country lawyer who stops a lynching and proves a man innocent in this old-fashioned entertainment. Its attention to details of the national spirit create a loving piece of Americana.

December 2002

Mon 2 White | Cinematheque
Evening with Martin Arnold

(Alone: Life Wastes Andy Hardy, Pièce Touchée, Passage à l'acte, and new installation work)

"The cinema of Hollywood is a cinema of exclusion, reduction and denial, a cinema of repression. There is always something behind that which is being represented, which was not represented. And it is exactly that that is most interesting to consider." Thus Arnold makes short, experimental works that restore the presence and power of film. Using elaborate optical and aural manipulations that endlessly repeat the characters' tiniest movements, he turns scenes from old Hollywood movies into hilariously weird, black-comic nightmares.

Have questions about our schedule? Contact Hank Okazaki at
hokazak@duke.edu

Duke University Durham, NC 27708-0671 USA (919) 660-3030

| [Home](#) | [About](#) | [People](#) | [Events](#) | [Find Us](#) | [Courses](#) | [Links](#) |