

[Arts of the Moving Image - Duke University](#)**Screen/Society Screening Schedule**

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[Spring 2010 "At-A-Glance" Schedule](#)**[Spring 2010 PDF schedule handout](#)**

{last updated 7-11-2010}

*** Special Summer screening! ***

Tu July 23 Duke Gardens (7pm) | [Rights! Camera! Action! Series](#)

Trouble the Water

(Tia Lessin and Carl Deal, 2008, 90 min, USA, Color, DVD)



This film will be **preceded** by a panel discussion featuring [Wahneema Lubiano](#), an associate professor in Duke's Department of African and African American Studies, and [Mark Anthony Neal](#), a professor in Duke's Department of African and African American Studies.

Nominated for an Academy Award for best feature documentary, TROUBLE THE WATER takes you inside Hurricane Katrina in a way never before seen on screen. It's a redemptive tale of two self-described street hustlers who become heroes-two unforgettable people who survive the storm and then seize a chance for a new beginning.

The film opens the day before the storm makes landfall-twenty-four year old aspiring rap artist Kimberly Rivers Roberts is turning her new video camera on herself and her 9th Ward neighbors trapped in the city. "It's going to be a day to remember," Kim declares. With no means to leave the city and equipped with just a few supplies and her hi 8 camera, she and her husband Scott tape their harrowing ordeal as the storm rages, the nearby levee breaches, and floodwaters fill their home and their community. Shortly after the levees fail, their battery dies.

Seamlessly weaving 15 minutes of this home movie footage shot the day before and the morning of the storm

with archival news segments and verite footage shot over the next two years, directors Tia Lessin and Carl Deal tell a story of remarkable people surviving not only failed levees, bungling bureaucrats and armed soldiers, but also their own past.

Directed and produced by Tia Lessin and Carl Deal and Executive Produced by Joslyn Barnes and Danny Glover of Louverture Films, edited and co-produced by T. Woody Richman, with additional editing by Mary Lampson, *Trouble the Water* features an original musical score by Neil Davidge and Robert Del Naja of Massive Attack, and the music of Dr. John, Mary Mary, Citizen Cope, TK Soul, John Lee Hooker, and the Free Agents Brass Band and introduces the music of Black Kold Madina.

Rights! Camera! Action! Human Rights Film Series Screening

This new film series features documentaries about human rights themes that were award winners at the annual [FullFrame Documentary Film Festival](#). Exploring issues as diverse as voting rights, the right to die, the death penalty and access to education, these exceptional works of art move us even as they pose tough questions about whose rights are protected and why. The films are archived at the Duke Library and are part of a rich and expanding collection of human rights materials. The film series is sponsored by the [Archives for Human Rights](#), the Duke Human Rights Center, the [Franklin Humanities Institute](#) and the Program in Arts of the Moving Image (AMI).

Screen/Society's Spring 2010 program featured several film series, including **Accented Cinemas of the Middle East**, **Cine-East: East Asian Cinema**, **Control & Resistance: Kenan Ethics Series**, **Displacement: China & the 3 Gorges Dam**, [Framing Language: Experimental Cinema](#), **Human Rights Film Series**, [Lines of Attack: Caricature](#), **Nacer Khemir Retrospective**, **New Eco-Feminism: The Oceans**, [Quebec Film Festival](#), [Stories from Beyond the Dark: The Films of Ariel Dorfman](#), **Warhol Film Series**, and Special Events (combining film screenings with lectures, performances, or panel discussions).

Unless otherwise noted, films will be screened in
the [Griffith Film Theater](#) in the [Bryan Center](#) on Duke's [West Campus](#),
the [Nasher Museum Auditorium](#),
or the [Richard White Lecture Hall](#) on [East Campus](#),
and are free and open to the general public.

All Screen/Society events are organized and coordinated by the
[Program in the Arts of the Moving Image](#)

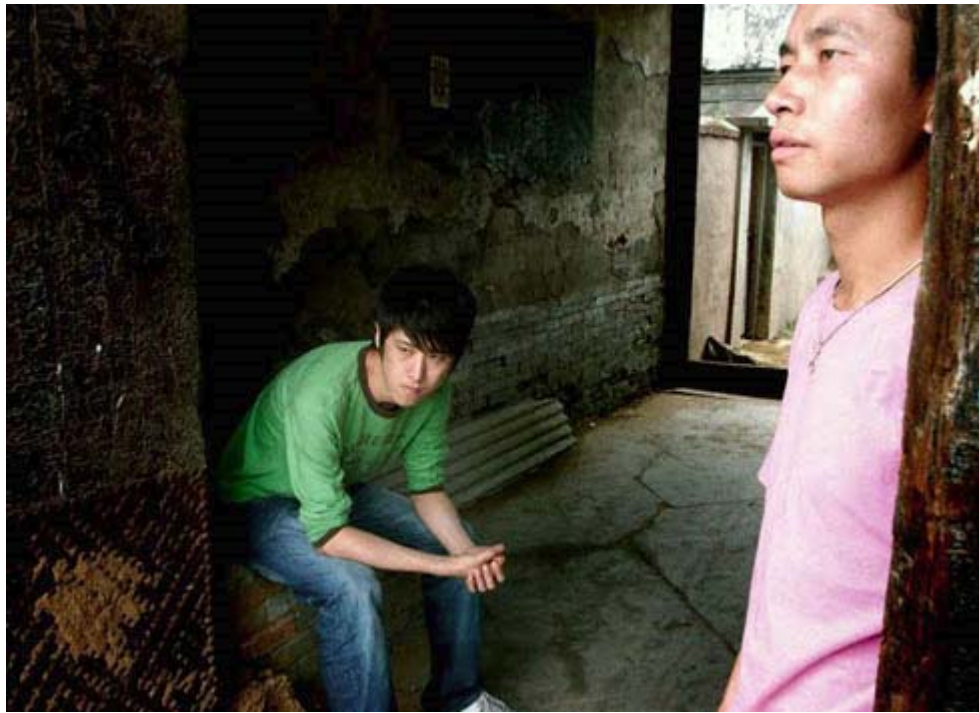
To receive regular email announcements
about Screen/Society screenings,
join our ['ScreenSociety-announce' email list](#)

January 2010

Tu Jan 19 Griffith (7pm) | Kenan Ethics Series

Tongzhi in Love

(Ruby Yang, 2008, 30 min, USA, in Mandarin w/ English subtitles, Color, DVD)



Three young men navigate the dilemmas of being gay in modern China, torn between the lure of big city life and the demands of Chinese tradition. “Frog” Cui and his friends live and work in cosmopolitan Beijing, reveling in the freedom that it affords them. Traditionally, a Chinese son’s solemn duty is to produce a child and carry forward the family line. That China’s laws limit most families to a single child only compounds the pressures on gay men. Many resort to sham marriages. So does their happiness come at the expense of their mothers and fathers? Can they be gay, and still be good sons? The film is directed by Ruby Yang who, with producer Thomas Lennon, won a documentary Oscar in 2006.



Refreshments and snacks will be provided at the screening. Free parking is provided in the Bryan Center parking deck (validated parking passes will be handed out at the screening).
-- Post-film discussion led by Duke faculty members David Wong (Philosophy), Guo-Juin Hong

(Chinese Literature and Culture, Arts of the Moving Image, Women's Studies), and Ara Wilson (Women's Studies & Cultural Anthropology)!

Sponsored by the Kenan Institute for Ethics, the Center for Documentary Studies, the Vice Provost for Interdisciplinary Studies, and the Program in the Arts of the Moving Image.

W Jan 20 White (8pm) | Accented Cinemas of the Middle East

Calendar

(Atom Egoyan, 1993, 74 min, Armenia/Canada, in English and Armenian, Color, DVD)



Atom Egoyan adds the static love triangle *Calendar* to his own series of cautionary tales on the danger inherent in communications technology. In one of his most personal films, Egoyan himself plays a photographer hired to capture images of Armenian churches for a calendar. He takes his wife (real-life wife and frequent star Arsinée Khanjian) along as a translator, and, as they travel with their Armenian guide, their relationship begins to unravel.



The photographer returns to Canada with his pictures, but without his wife, who has gradually been drawn to her ethnic roots and has fallen in love with the guide.

Sponsored by the Duke Islamic Studies Center, Franklin Humanities Institute, the Program in the Arts of the Moving Image, and the Program in Literature.

Th Jan 21 Nasher (7pm) | [Warhol Series](#)

Andy Warhol: A Documentary Film, part 1 ("Raggedy Andy")

(Ric Burns, 2006, 120 min, USA, in English, Color/Black & White, DVD)



No artist in the second half of the 20th century was more famous - or, perhaps, more famously misunderstood

- than Andy Warhol. This two-part film, directed by Ric Burns, explores Warhol's astonishing artistic output - from the late 1940s to his untimely death in 1987 - paintings, drawings and photographs, films and television, books, magazines and musical performances. Set within the turbulent, changing context of his life and times, this portrait is the first to move deeply into the immense archives at the Andy Warhol Museum in Pittsburgh, the city of his humble origins. Obsessed with fame and a desire to transcend those origins, Warhol uniquely grasped the realities of modern society - the function of celebrity and of the mass media - and became the high priest of one of the most radical experiments in American culture, permanently penetrating and redefining the barrier between art and commerce.

The first half of the documentary, titled "Raggedy Andy," spans from the artist's 1928 birth in the Slavic ghetto of Pittsburgh, Pennsylvania (born Andy Warhola) to his early successes as a draftsman and graphic artist in New York City. A sickly child who suffered from St. Vitus Dance, the boy often accompanied his mother Julia to church. It is there he was inundated by the image of an ornate gold iconostasis that showcased portraits of various saints. Such iconic figures would make their way into much of his later work, particularly his silkscreen portraits of Marilyn Monroe, Elvis Presley, Elizabeth Taylor and others.

Sponsored by the Nasher Museum of Art and the Program in the Arts of the Moving Image.

Tu Jan 26 Perkins Rare Book Room (7pm) | Human Rights Series--"Rights! Camera! Action!"

The **Rights! Camera! Action!** film series features documentaries on human rights themes that were award winners at the annual [Full Frame Documentary Film Festival](#). The films are archived at the [Rare Book, Manuscript, and Special Collections Library](#), where they form part of a rich and expanding collection of human rights materials.

Tonight's film:

Escuela (Hannah Weyer, 2002, 76 min, USA, in Spanish (w/ English subtitles) and English, Color, DVD)



There are over 800,000 students enrolled in migrant education programs in the United States and, of those, only 45-50% ever finish high school. *Escuela*, the sequel to Hannah Weyer's critically acclaimed documentary *La Boda*, personalizes these glaring statistics through the honest portrait of teenage Mexican-American farm worker, Liliana Luis. Liliana is 14 years old, the fifth of six sisters, and she wishes her only problem was whether to "date a fine white boy or a fine Mexican boy." But she's always the new girl in school, and her problem is remembering whether she's in Texas or California or on the Interstate in between. She has to remake herself every day: Texan, Mexican, Californian, American.



Despite the best efforts of the school systems to accommodate students like Liliana, the social and emotional life of this young woman is constantly in flux. *Escuela* is a verité character study rich in family detail and the migrant dilemma, that reveals the difficulties of girl life on the border in a way that no textbook could.

-- Discussion to follow!

Sponsored by the Franklin Humanities Institute, Duke Human Rights Center, Duke University Libraries-Special Collections, the Program in the Arts of the Moving Image, and the Program in Latino/a Studies.

Th Jan 28 Nasher (7pm) | [Warhol Series](#)

Andy Warhol: A Documentary Film, part 2 ("Drella")

(Ric Burns, 2006, 120 min, USA, in English, Color/Black & White, DVD)



The documentary's second half, "Drella," spotlights the Andy Warhol persona who emerged from the "Factory," his infamous Sixties-era New York studio at 241 East 47th Street, where he surrounded himself with everyone from A-list celebrities to flower children, pimps and drag queens. While this incarnation of

Warhol is likely to be more familiar to today's viewers, it is as fascinating as the documentary's first section. Here we follow Warhol's patronizing of the avant-garde rock band, the Velvet Underground, as well as his manipulative and ill-fated attempt to latch on to the star of heiress Edie Sedgwick.

Sponsored by the Nasher Museum of Art and the Program in the Arts of the Moving Image.

Canceled Su Jan 31 White (7pm) | New Eco-Feminism: The Oceans

The Cove (Louie Psihoyos, 2009, 92 min, USA, in English and Japanese w/ English subtitles, Color, DVD)

NB: Due to severe winter weather and unsafe road conditions, *The Cove* was *NOT* screened as scheduled on Sunday, January 31st.

*** Please consult the [newly added entry under Su March 28](#), further down on this page, for info about our rescheduled screening of *The Cove* on that date!

February 2010

W Feb 3 Griffith (7pm) | [Films of Ariel Dorfman](#) { [download flyer](#) }

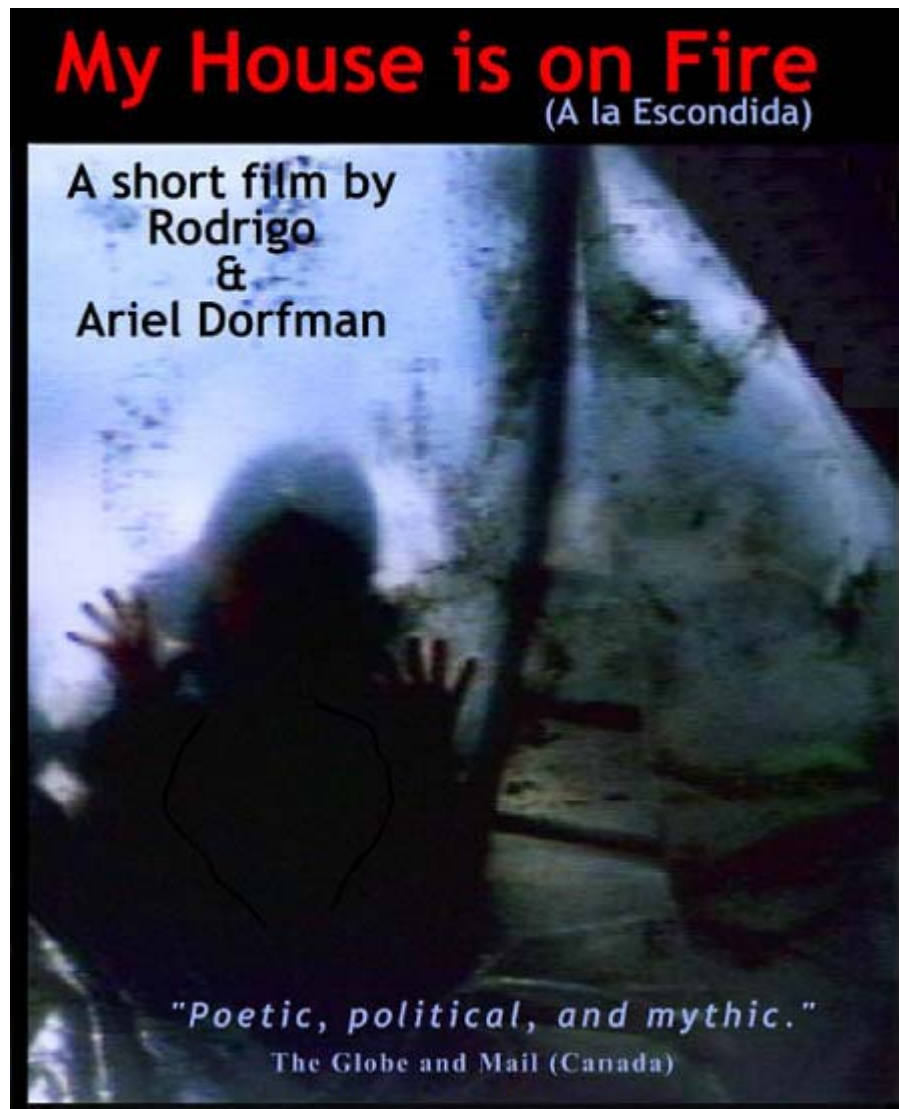
Stories from Beyond the Dark: The Films of Ariel Dorfman is a Spring 2010 film series celebrating the 25 years of playwright/author/activist [Ariel Dorfman](#)'s relationship with Duke University, where he is the Walter Hines Page Research Professor of Literature and Latin American Studies in the Center for International Studies, and Professor of Romance Studies.

-- Introduced by Prof. Ariel Dorfman! (Q&A to follow each film)

Tonight's Program:

My House Is On Fire

(Rodrigo Dorfman and Ariel Dorfman, 1997, 19 min, USA, in English, Color, mini-DV)



Based on Ariel Dorfman's poem and story about two children who play "waiting for the enemy" under the shadow of a dictatorship, *My House is on Fire* translates this situation of terror to undocumented immigrant children hiding in a safe house somewhere in the New South. Diaspora, migration, machismo, faith and identity are some of the issues explored through the eyes of these children, who like so many, have to grow up too quickly in order to survive.

- **"Poetic, political and mythic. The story of children waiting in a room, for a friend or an enemy, has echoes of Samuel Beckett or Harold Pinter, but it is also as the immediate as the five million refugees hiding from the Immigration and Naturalization Service in the United States, where the story is set." -- *The Globe and Mail* (Toronto)**
- **"Home turns out not to be home, in this gripping story of the tragedies caused by the U.S. immigration policy, as seen from children's points of view. An invaluable tool to educate about North/South issues." -- Susan Eckstein, former President of LASA, Latin American Studies Association**
- **"A tender poem on film." -- actress Vanessa Redgrave**

AND:

A Promise to the Dead: The Exile Journey of Ariel Dorfman

(Peter Raymont, 2007, 92 min, Canada, in English and Spanish w/ English subtitles, Color, 35mm)



An exploration of exile, memory, longing and democracy through the words and memories of playwright/author/activist Ariel Dorfman (*Death and the Maiden*, *How to Read Donald Duck*, *Other Septembers*). Born in Argentina, growing up in New York and Chile, Dorfman became cultural advisor to socialist president Salvador Allende in Chile. When the Allende government was toppled in the military coup of September 11, 1973, Dorfman was among a handful of Allende's inner circle to survive. *A Promise to the Dead* was filmed in the USA, Argentina and Chile in late 2006, coinciding with the death of former Chilean dictator, Augusto Pinochet.

Shortlisted for the 2008 Oscars, and recipient of numerous international awards, including Canada's Gemini Award for Best Social/Political Documentary!

Sponsored by the Duke University Center for International Studies, the Office of the Vice Provost for International Affairs, and the Program in the Arts of the Moving Image.

Sa Feb 6 Nasher (2:30pm-5pm) | [Framing Language: Experimental Cinema](#)
{ [download flyer](#) } { [press release](#) }

FRAMING LANGUAGE: Words as Pictures in the Art of the Moving Image



Presented by Distinguished Visiting Fimmaker [David Gatten](#) (Q&A to follow)!

Tonight's Program:

- **White Calligraphy** (*Taka Iimura, 1967, 11 min, Japan, Silent, Black & White, 16mm*)
 "In my view the most interesting of Iimura's early films -- at least those I've had a chance to see -- is the one least characteristic of this period: *White Calligraphy*. To make this abstract film, Iimura drew the Japanese characters for the Kojiki, 'the oldest story in Japan,' directly onto dark leader. Since each frame contains a different character, the finished film creates a continually changing retinal collage, which is interrupted intermittently during the final minutes of the film by movements of dark leader. All in all, *White Calligraphy* is a sort of filmic concrete poem" -- Scott MacDonald, *Afterimage*
- **The Maltese Cross Movement** (*Keewatin Dewdney, 1967, 8 min, Canada, in English, Black & White, 16mm*)
 "The film reflects Dewdney's conviction that the projector, not the camera, is the filmmaker's true medium. The form and content of the film are shown to derive directly from the mechanical operation of the projector - specifically the maltese cross movement's animation of the disk and the cross illustrates graphically (pun intended) the projector's essential parts and movements. It also alludes to a dialectic of continuous-discontinuous movements that pervades the apparatus, from its central mechanical operation to the spectator's perception of the film's images... (His) soundtrack demonstrates that what we hear is also built out of continuous-discontinuous 'sub-sets.' The film is organized around the principle that it can only complete itself when enough separate and discontinuous sounds have been stored up to provide the male voice on the soundtrack with the sounds needed to repeat a little girl's poem:
 The cross revolves at sunset
 The moon returns at dawn
 If you die tonight,
 Tomorrow you are gone."
 -- William Wees, "The Apparatus and the Avant Garde," *Cinema Canada*
- **Gently Down The Stream** (*Su Friedrich, 1981, 14 min, USA, Silent, Black & White, DVD*)
 Constructed from fourteen dreams taken from my journals. The text is scratched directly onto the film, so that you hear your own voice as you read. The "framed" images accompanying the words are of women, water, animals and saints, which were chosen for their indirect but potent correspondence to the text.
 "The film portrays a dreamscape where society's conflicts step on stage in muted, mysterious forms." --

Kathleen Hulser, *In These Times*

◦ **So Is This** (Michael Snow, 1982, 43 min, Canada, Silent, Color, 16mm)

"*So Is This* parlays an elegantly simple concept into an unpredictable, cumulatively rich experience. The film is a text in which each shot is a single word, tightly-framed white letters against a black background. Compared to Snow's recent epics ... it seems almost a throwaway but it's also the most satisfying film he's made in a decade With formalist belligerence, *So Is This* threatens to make its viewers 'laugh cry and change society,' even promising to get 'confessional.' Although the film does reflect Snow's personality - his Canadian-ness, preference for humor over irony, obsession with art world chronology (who did what first) - its only confession is the tacit acknowledgement that he's sensitive to criticism. Snow takes full advantage of his film's system of discourse to twit restless audiences . A lot of this is pretty funny but *So Is This* is more than a series of gags. Snow manages to defamiliarize both film and language, creating a kind of moving concrete poetry while throwing a monkey wrench into a theoretical debate (is film a language?) that has been going on sporadically for 60 years. If you let it, Snow's film stretches your definition of what film is - that's cinema and *So Is This*." -- J. Hoberman, *The Village Voice*

Sponsored by the Program in the Arts of the Moving Image and the Nasher Museum of Art.

Tu Feb 9 Griffith (8pm) | Cine-East: East Asian Cinema

Tokyo Sonata

(Kiyoshi Kurosawa, 2008, 120 min, Japan, in Japanese w/ English subtitles, Color, 35mm)

-- Introduced by Prof. Anne Allison, Dept. of Cultural Anthropology!



Horror director Kiyoshi Kurosawa turns successfully to dramedy and gives a unique (and specifically national) perspective to the universal subjects of family and identity. Retaining the same masterful control over mood and atmosphere that he has displayed throughout his career, Kurosawa infuses this family drama with an underlying tension that permeates the film even during its most humorous moments.



The story concerns a Japanese businessman, husband, and father of two, who unexpectedly loses his job. Unable to break the news to his devoted wife, he dresses up every morning and pretends to go to work. Although they aren't aware of his contradictory behavior, his family begins to disobey him nonetheless. The longer his charade goes on, the less control he has as patriarch, creating an even deeper divide between him and his family. With *Tokyo Sonata*, Kurosawa has produced one of his most original and accomplished works.



Equal parts social commentary and situational comedy, Kurosawa's film also feels like a thriller thanks to the exceptionally atmospheric work from cinematographer Akiko Ashizawa and composer Kazumasa Hashimoto.

"A powerfully direct piece of cinema, a movie with a rich vein of compassion, humour and narrative drive." -- Peter Bradshaw, *The Guardian* (UK)

-- Winner of several awards, including Best Film at the 2009 Asian Film Awards, and the *Un Certain Regard* Jury Prize at the 2008 Cannes film festival!

Sponsored by the Asian/Pacific Studies Institute, the Department of Asian and Middle Eastern Studies, and the Program in the Arts of the Moving Image.

Th Feb 11 Nasher (7pm) | [Warhol Series](#)***Downtown 81****(Edo Bertoglio, 1981, 75 min, USA, in English, Color, DVD)*

Legendary painter, graffiti artist, poet and musician Jean-Michel Basquiat (1960–1988) was only 19 years old when he played the lead in *Downtown 81*, a striking “lost” film that chronicles the explosive early-1980s Manhattan art and music scene. Completed and theatrically released two decades later, it’s the story of a charismatic artist who attempts to sell a painting amidst the rappers, junkies, strippers, models and art-world matriarchs of a pre-Giuliani Lower East Side. This vividly entertaining slice of life is also a fabulous showcase for the music of Kid Creole and the Coconuts, Tuxedomoon, The Plastics, DNA, The Lounge Lizards, and Basquiat’s own band, Gray. Shot on location, *Downtown 81* not only captures one of the most important and provocative artists of the 20th-century as he is poised for worldwide fame, but is also a vivid snapshot of a New York City that no longer exists. Lost for twenty years...

-- Premiered to great acclaim at the 2000 Cannes Film Festival!

Sponsored by the Nasher Museum of Art, the Program in the Arts of the Moving Image, and the Duke University Libraries.

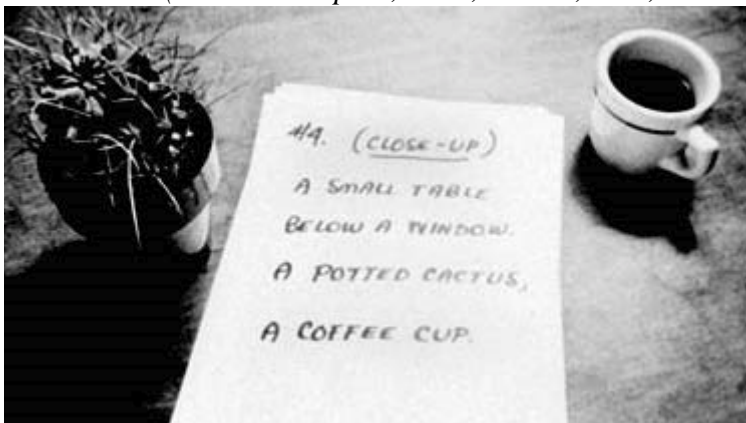
Su Feb 14 Nasher (2:30pm-5pm) | [Framing Language: Experimental Cinema](#)***FRAMING LANGUAGE: Words as Pictures in the Art of the Moving Image*****Presented by Distinguished Visiting Fimmaker David Gatten (Q&A to follow)!****Valentine’s Day program--Three films by Hollis Frampton:**

- *Nostalgia* (Hollis Frampton, 1971, 36 min, USA, Black & White, 16mm)



"In *Nostalgia* the time it takes for a photograph to burn (and thus confirm its two-dimensionality) becomes the clock within the film, while Frampton plays the critic, asynchronously glossing, explicating, narrating, mythologizing his earlier art, and his earlier life, as he commits them both to the fire of a labyrinthine structure; for Borges too was one of his earlier masters, and he grins behind the facades of logic, mathematics, and physical demonstration which are the formal metaphors for most of Frampton's films." -- P. Adams Sitney.

- *Poetic Justice* (Hollis Frampton, 1972, 32 min, USA, Black & White, 16mm)



"In *Poetic Justice*, Frampton presents us with a 'scenario' of extreme complexity in which the themes of sexuality, infidelity, voyeurism are 'projected' in narrative sequence entirely through the voice telling the tale--again it is the first person singular speaking, however, in the present tense and addressing the characters as 'you,' 'your lover,' and referring to an 'I.' We see, on screen, only the physical aspect of a script, papers resting on a table...and the projection is that of a film as consonant with the projection of the mind." -- Annette Michelson.

- *Critical Mass* (Hollis Frampton, 1971, 26 min, USA, Black & White, 16mm)



"As a work of art I think *Critical Mass* is quite universal and deals with all quarrels (those between men and women, or men and men, or women and women, or children, or war). It is war!... It is one of the most delicate and clear statements of inter-human relationships and the difficulties of them that I have ever seen. It is very funny, and rather obviously so. It is a magic film in that you can enjoy it, with greater appreciation, each time you look at it. Most aesthetic experiences are not enjoyable on the surface. You have to look at them a number of times before you are able to fully enjoy them, but this one stands up at once, and again and again, and is amazingly clear." -- Stan Brakhage

Sponsored by the Program in the Arts of the Moving Image and the Nasher Museum of Art.

Tu Feb 16 Griffith (7pm) | [Films of Ariel Dorfman](#)

Stories from Beyond the Dark: The Films of Ariel Dorfman is a **Spring 2010 film series celebrating the 25 years of playwright/author/activist [Ariel Dorfman](#)'s relationship with Duke University, where he is the Walter Hines Page Research Professor of Literature and Latin American Studies in the Center for International Studies, and Professor of Romance Studies.**

-- Introduced by Prof. Adam Versenyi, Dramatic Art & International Studies, UNC-CH

-- Q&A to follow with Prof. Ariel Dorfman!

Tonight's Program:

Death and the Maiden

(Roman Polanski, 1994, 103 min, USA, in English, Color, DVD)



Roman Polanski's suspenseful drama is based on a play by Ariel Dorfman, who also cowrote the screenplay. The movie takes place in an unspecified South American country after the recent fall of the dictatorship. Paulina Escobar (Sigourney Weaver) is a former political activist and torture victim. Her husband, Gerardo (Stuart Wilson), a respected lawyer, has just been appointed to head a commission on human rights violations under the old regime, though Paulina, suffering from severe psychological trauma ever since her arrest, objects to what she perceives as a sham investigation. The couple receives an unexpected visitor one stormy night when an affable stranger, Dr. Miranda (Ben Kingsley), drops Gerardo off at the Escobars' isolated house after his car breaks down. Paulina believes she recognizes the man's voice as belonging to the doctor who supervised her torture. Under Polanski's keen direction, Dorfman's three-character play is successfully transformed into a captivating film that loses neither dramatic tension nor momentum along the way.

-- Nominated for a 1995 Independent Spirit Award!

“Roman Polanski’s underappreciated 1994 thriller *Death and the Maiden* confronts a litany of moral conundrums regarding guilt, revenge, punishment, justice, and man’s responsibility to himself and society.” – Nich Schager, *Slant Magazine*

Sponsored by the Duke University Center for International Studies, the Office of the Vice Provost for International Affairs, and the Program in the Arts of the Moving Image.

Th Feb 18 Nasher (7pm) | [Lines of Attack](#)

Journeys with George

(Alexandra Pelosi & Aaron Lubarsky, 2002, 79 min, USA, in English, Color, DVD)



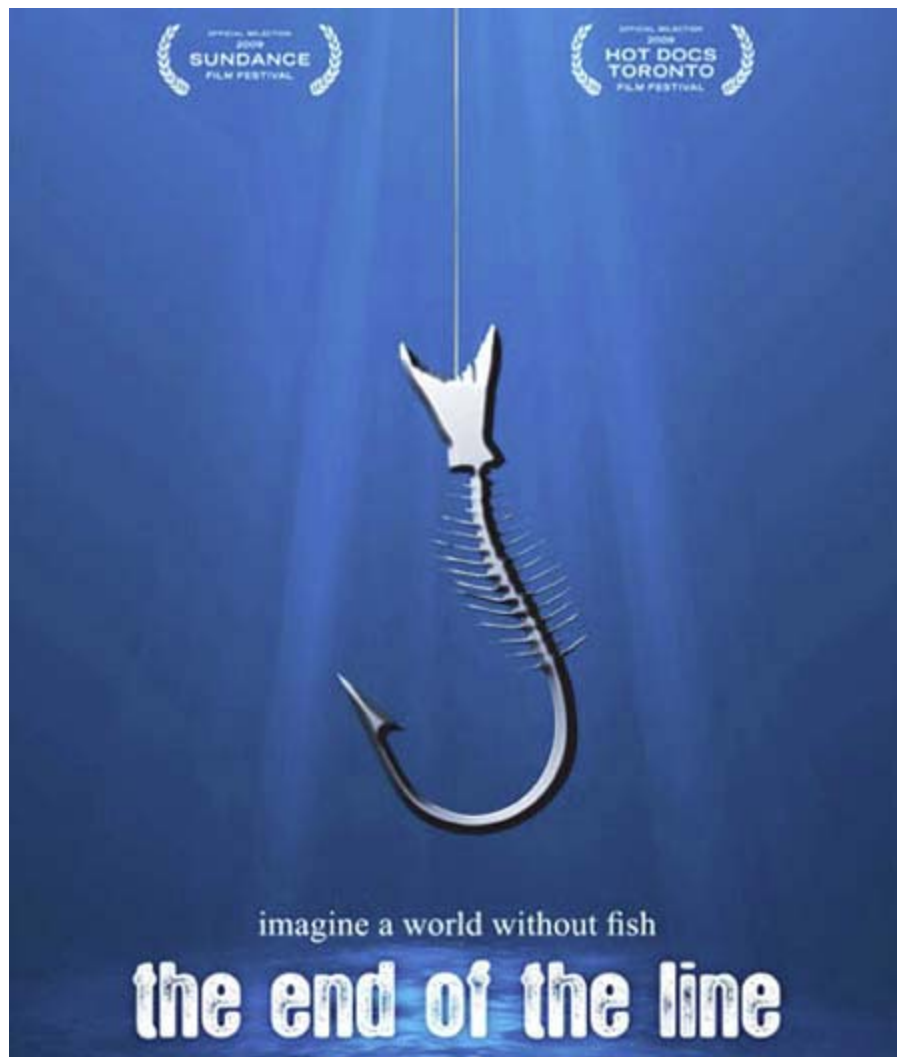
Journeys with George is a revealing, often irreverent, account of future president George W. Bush on the campaign trail leading up to the 2000 election. Eighteen months. Thousands of miles, millions of handshakes. A presidential campaign is much more than 60 seconds on the nightly news. An all-access pass to the closest and most controversial presidential election in history, this America Undercover documentary takes an unprecedented look at candidate George W. Bush “unplugged.”

Sponsored by the Nasher Museum of Art, the Program in the Arts of the Moving Image, and the Duke University Libraries.

Su Feb 21 White (7pm) | New Eco-Feminism: The Oceans

The End of the Line

(Rupert Murray, 2009, 85 min, UK, in English, Color, DVD)



In a single human lifetime, we have brought about a change in the oceans far greater than any yet caused by pollution—through overfishing. Now scientists are warning that in less than 50 years, if we go on as we are, the wild resources of the oceans will face total collapse with terrible consequences for both ecosystems and the billion people who depend on seafood for protein. We have reached a pivotal moment with fishing, as we did with farming in the 1960s and 1970s. We now have a choice. Do we go with the rare examples of good, sustainable practice, such as the dazzling marine reserves of New Zealand, the way fishing is regulated in Iceland, New Zealand or in the United States' waters in Alaska? Or do we go on as we are and leave our grandchildren with nothing wild to eat but jellyfish and plankton?

-- **Introduced by Women's Studies major senior Jackie Eisner** (who will work with marine mammal life after graduation)!

-- **Followed by a panel of Nicholas School of the Environment students from [DukeFish](#)**, the Durham-based community-supported fishery (CSF) -- the first of its kind in the southeastern US!

Sponsored by the Program in Women's Studies, the Program in the Arts of the Moving Image, and the Duke University Libraries.

Tu Feb 23 Griffith (7pm) | Kenan Ethics Series

***The Yes Men Fix the World* {[view trailer](#)}**

(Andy Bichlbaum, Mike Bonanno, & Kurt Engfehr, 2009, 87 min, USA, in English, Color, 35mm)

-- **With special guests the Yes Men, in person!**



A true story about two gonzo political activists who, posing as top executives of giant corporations, lie their way into big business conferences and pull off the world's most outrageous pranks. Andy Bichlbaum and Mike Bonanno are two guys who just can't take "no" for an answer. They have an unusual hobby: posing as top executives of corporations they hate. Armed with nothing but thrift-store suits, the Yes Men lie their way into business conferences and parody their corporate targets in ever more extreme ways - basically doing everything that they can to wake up their audiences to the danger of letting greed run our world.



One day Andy, purporting to be a Dow Chemical spokesperson, gets on the biggest TV news program in the world and announces that Dow will finally clean up the site of the largest industrial accident in history, the Bhopal catastrophe. The result: as people worldwide celebrate, Dow's stock value loses two billion dollars. People want Dow to do the right thing, but the market decides that it can't. On their journey, the Yes Men act as gonzo journalists, delving deep into the question of why we have given the market more power than any other institution to determine our direction as a society.

Refreshments and snacks will be provided at the screening. Free parking is provided in the Bryan Center parking deck (validated parking passes will be handed out at the screening).

-- Post-film discussion led by "Yes Men" Andy Bichlbaum and Mike Bonanno, and Jennifer Jenkins, director of the Center for the Study of the Public Domain at Duke Law School.

Sponsored by the Kenan Institute for Ethics, the Center for Documentary Studies, the Vice Provost for Interdisciplinary Studies, and the Program in the Arts of the Moving Image.

W Feb 24 Griffith (8pm) | Accented Cinemas of the Middle East

Turtles Can Fly

(Bahman Ghobadi, 2005, 98 min, Iran/France/Iraq, in Kurdish with English subtitles, Color, 35mm)



Turtles Can Fly is the third feature from internationally acclaimed Iranian filmmaker Bahman Ghobadi (*A Time For Drunken Horses*). Written, directed and produced by Ghobadi, the film features a cast of local non-actor children. "Turtles Can Fly" is set in Ghobadi's native Kurdistan on the eve of the American invasion of Iraq. Thirteen-year-old Soran (Soran Ebrahim) is known as "Satellite," for his installation of dishes and antennae for local villages looking for news of Saddam. He is the dynamic leader of the children, organizing the dangerous but necessary sweeping and clearing of the minefields. The devastation to this land and its inhabitants is revealed in the matter-of-fact perspective of the children and is equally displayed with every poignant detail of its unbearable nature. The exquisitely haunting mountains play backdrop to violence and tragedy, but at the same time the heart and humor of the children is an undeniable force.



"Turtles Can Fly" won the Golden Shell at San Sebastian, the Silver Bear at Chicago, and the Peace Film award at Berlin, and was the Iranian entry to the Academy Awards for 2004 Foreign Film

consideration!

Sponsored by the Duke Islamic Studies Center, Franklin Humanities Institute, the Program in the Arts of the Moving Image, and the Program in Literature.

Su Feb 28 Nasher (2:30-5pm) | [Framing Language: Experimental Cinema](#)

FRAMING LANGUAGE: Words as Pictures in the Art of the Moving Image

Presented by Distinguished Visiting Fimmaker David Gatten (Q&A to follow)!

Today's Program:

- ***Zorns Lemma*** (Hollis Frampton, 1970, 60 min, USA, in English, Color, 16mm)



"In his most important work to date, and the most original new work of cinema I have seen since Brakhage's *Scenes From Under Childhood: Part IV*. Frampton's film is an exercise in mathematical logic in cinema. Or is it a mechanical logic?... It's about alphabet. It's about the unities of similarities. It's about sameness in a confusion. It's about logic in chance. It's about structure and logic. It's about rhythm. Ah, what a difference between *Zorns Lemma* and all the 'serious' commercial movies that I occasionally praise!" -- Jonas Mekas, *Village Voice*

"The ultimate Frampton film, so far... he looks back on several of the dialogues his earlier films rehearsed: the tension between words on the screen and concrete images arose in *Surface Tension*, it explodes here; the cyclic repetitive variations of *Artificial Light*, less varied, than the alphabetic cycles here; *Zorns Lemma* exaggerates the fixed rhythms of *Palindrome* and insists upon the pulse of one second with incredible obdurance... ... At a time when radical uniqueness seems progressively less probable, Hollis Frampton has made a film that is absolutely one of its kind." -- P. Adams Sitney

- ***Sink Or Swim*** (Su Friedrich, 1990, 48 min, USA, in English, Black & White, DVD)



Through a series of twenty six short stories, a girl describes the childhood events that shaped her ideas about fatherhood, family relations, work and play. As the stories unfold, a dual portrait emerges: that of a father who cared more for his career than for his family, and of a daughter who was deeply affected by his behavior. Working in counterpoint to the forceful text are sensual black and white images that depict both the extraordinary and ordinary events of daily life. Together, they create a formally complex and emotionally intense film.

"I regard it as one of the most intellectually lucid, aesthetically accessible, and emotionally moving avant-garde films produced in the past twenty-five years." —David Sterritt, *The Chronicle Review*

Sponsored by the Program in the Arts of the Moving Image and the Nasher Museum of Art.

March 2010

Tu March 2 Griffith (7pm) | [Films of Ariel Dorfman](#)

Stories from Beyond the Dark: The Films of Ariel Dorfman is a Spring 2010 film series celebrating the 25 years of playwright/author/activist [Ariel Dorfman](#)'s relationship with Duke University, where he is the Walter Hines Page Research Professor of Literature and Latin American Studies in the Center for International Studies, and Professor of Romance Studies.

Tonight's Program:

Two films written by Ariel Dorfman and Rodrigo Dorfman:

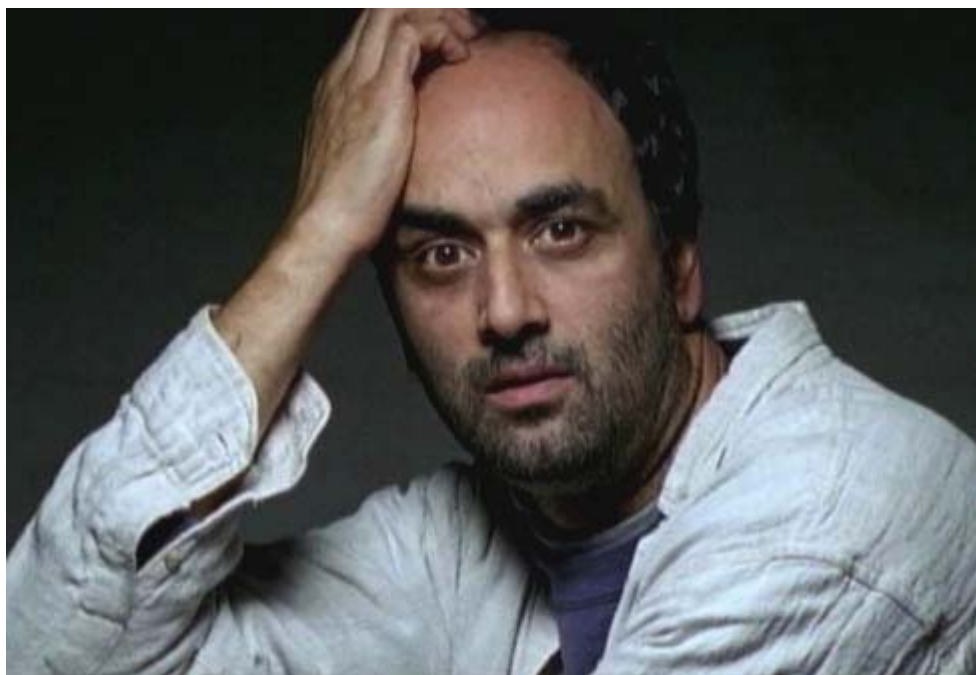
Dead Line and *Prisoners in Time*

-- Introduced by Prof. Claudia Koonz, Dept. of History!

-- Q&A to follow w/ Ariel Dorfman & Rodrigo Dorfman!

These films have never been released in the US. They were featured at the 2008 Human Rights Watch Film Festival in New York, but otherwise never seen outside of Great Britain!

Dead Line (Alex Marengo, 1998, 30 min, UK, in English, Color, DVD)



Using Ariel Dorfman's classic poems of exile and the "disappeared" as read by Bono, Emma Thompson, Juliet Stevenson, Harold Pinter and others, the film follows a desperate Iraqi exile (Art Malik) through the streets of London in search of a magical phone booth from which he can call home and find out the fate of his brother at the hand of the Saddam Hussein dictatorship.

AND:

Prisoners in Time (Stephen Walker, 1995, 66 min, UK, in English, Color, DVD)



This film features a powerful performance by John Hurt as Eric Lomax, a former British soldier who was tortured as a POW of the Japanese and who, fifty years on, still suffers daily bouts of post-traumatic stress. Concluding that revenge is the only way to exorcise his ghosts, he goes in search of Nagase Takashi, the Japanese soldier who presided over his torture as an interpreter. But his quest leads Lomax into dangerous territory, forces him and us to question if redemption is ever possible after terrible crimes have been

committed, if those who are most damaged can ever truly find peace, if repentance is enough.

-- **Winner of the 1995 Writer's Guild of Great Britain Award for Best Teleplay!**

-- **Q&A to follow with Ariel Dorfman and Rodrigo Dorfman!**

Sponsored by the Duke University Center for International Studies, the Office of the Vice Provost for International Affairs, and the Program in the Arts of the Moving Image.

Th March 4 Nasher (7pm) | [Lines of Attack](#)

This Film is Not Yet Rated

(Kirby Dick, 2006, 97 min, USA, in English, Color, DVD)



In a rare and [refreshing](#) reversal of roles, filmmakers put the powerful Motion Picture Association of America (MPAA) under the microscope for inspection in Academy Award-nominated director [Kirby Dick](#)'s incisive look at stateside cinema's most notorious non-censoring censors. Compelled by the staggering amount of power that the MPAA ratings board wields, Dick seeks out the true identities of the anonymous elite who control what films make it to the multiplex. He even goes so far as to hire a private investigator to stake out MPAA headquarters and expose Hollywood's best-kept secret.



Along the way, [Dick](#) speaks with numerous filmmakers whose careers have been affected by the seemingly random and sexual-content obsessed judgments of the MPAA, including [John Waters](#), [Mary Harron](#), [Darren Aranofsky](#), [Wayne Kramer](#), [Kevin Smith](#), [Matt Stone](#), and [Atom Egoyan](#).

-- **Winner of the 2007 Austin Film Critics Award for Best Documentary!**

Sponsored by the Nasher Museum of Art, the Program in the Arts of the Moving Image, and the Duke University Libraries.

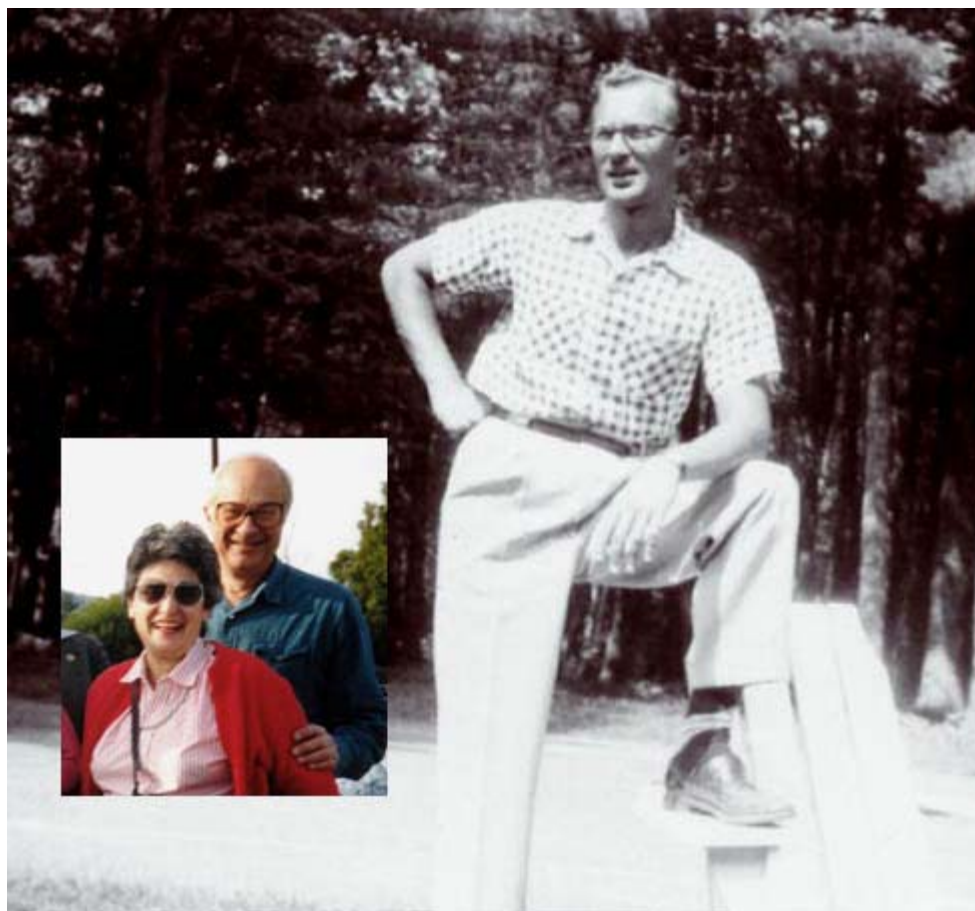
{ Spring Break = March 5th-14th }

Tu March 16 Perkins Rare Book Room (7pm) | Human Rights Series / Kenan Ethics Series

The **Rights! Camera! Action!** film series features documentaries on human rights themes that were award winners at the annual [Full Frame Documentary Film Festival](#). The films are archived at the [Rare Book, Manuscript, and Special Collections Library](#), where they form part of a rich and expanding collection of human rights materials.

Tonight's film:

The Self-Made Man (Susan Stern, 2005, 64 min, USA, in English, Color, DVD)



The right-to-die debate goes West in this riveting portrait of a man and his family grappling with a darker side of rugged individualism. At 77, self-made man Bob Stern finds out that he is seriously ill and possibly terminal. In keeping with his independent spirit, Bob decides to cheat fate and take his own life. His family tries to stop him, but first they set up a video camera. Beautifully photographed and edited, this extraordinary drama unfolds in unexpected ways. The film offers an intimate exploration of nuclear family dynamics and a complex portrait of what is arguably a specifically American brand of hubris.



Discussion to follow, w/ director Susan Stern in person!

Sponsored by the Franklin Humanities Institute, Duke Human Rights Center, Duke University Libraries-Special Collections, and the Program in the Arts of the Moving Image. Additional support from the Kenan Institute for Ethics and the Divinity School Institute on Care at the End of Life.

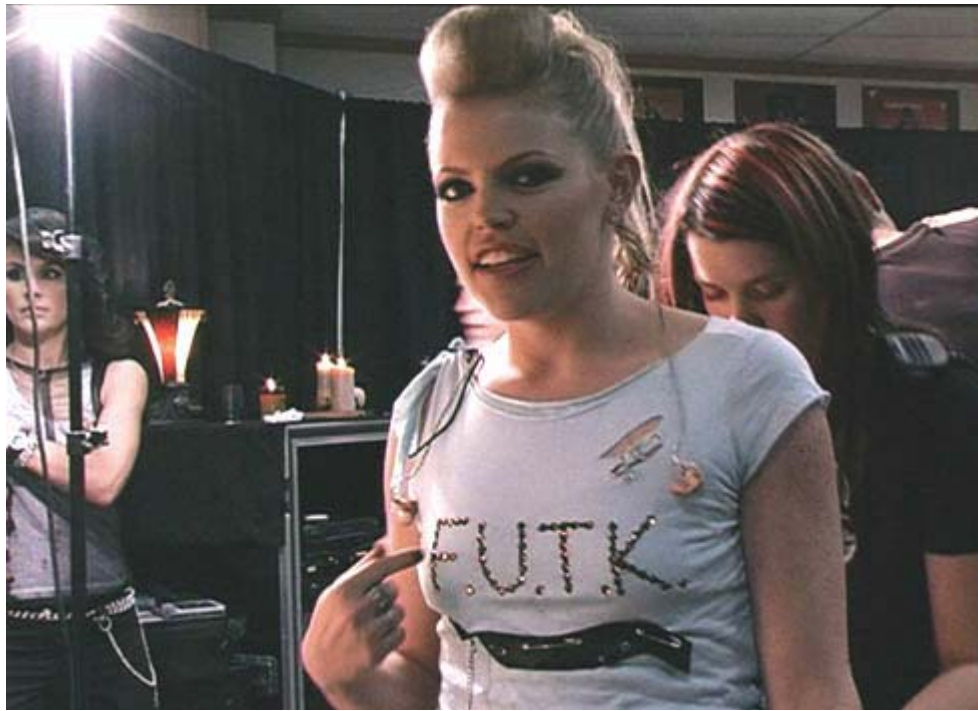
Th March 18 Nasher (7pm) | [Lines of Attack](#)

Dixie Chicks: Shut Up and Sing

(Barbara Kopple & Cecilia Peck, 2006, 93 min, USA, in English, Color, DVD)



This documentary captures the female country-and-western group the Dixie Chicks in performance around the U.S. and London between the years 2003 and 2006. While performing in 2003, singer Natalie Maines ignited a maelstrom of controversy and red-state outrage when she declared--from a London stage on the eve of the Iraqi conflict--that she was ashamed that President George W. Bush was from her home state of Texas. When a rabidly right-wing group picked up on it, the band found themselves in the center of controversy regarding the nature of patriotism, freedom of speech, feminism, and the split between pro- and anti-war Americans.



Filmmaker Barbara Kopple brings us the fly-on-the-wall view of the next three years, capturing Maines and sisters Emily Robison and Martie Maguire in dressing rooms, on stage, and in recording studios, bonding with each other, their families, producer Rick Rubin, and their supportive manager, Simon Renshaw. Through the crises, they keep their sense of humor and sisterhood, not backing down from their liberal stance, and turning the backlash into a triumph. They also make some great music, and the film includes plenty of riveting, intense footage of the band in performance onstage and in the studio. Among the faces appearing in archival footage are President Bush, Bill Maher, and right-wing country star Toby Keith.

-- Winner of the 2006 Audience Award at the Aspen Filmfest and the 2006 Special Jury Prize at the Chicago International Film Festival!

Sponsored by the Nasher Museum of Art, the Program in the Arts of the Moving Image, and the Duke University Libraries.

Su March 21 White (8pm) | Special Events

Mendelssohn, The Nazis, and Me

CORRECTION: the screening of *Mendelssohn, The Nazis, and Me* will take place on April 18th!

(see entry for [April 18](#))

M March 22 Griffith (7pm) | [Quebec Film Festival](#)

All That She Wants (Elle veut le chaos)

(Denis Côté, 2008, 105 min, Canada, in French w/ English subtitles, Black & White, 35mm)



In a little village in rural Quebec, Coralie lives alone with her father, following the sudden disappearance of her psychologically unstable mother. Tormented, vulnerable, fragile, solemn, the young woman wanders through the countryside where time seems to have stood still. She seeks isolation in order to think, and so rarely speaks. Her father, likewise haunted by his wife's absence, cannot help her. Poverty, the violence of a world run by men and the absence of a maternal figure, make life unbearably painful for young Coralie, who is always looking for solutions and a new start.



Meticulously framed compositions, slow panning shots, contrasts in light, and the use of monochrome all highlight the villagers as much as nature itself in Denis Côté's latest film.

Winner of the Silver Leopard, for Best Directing, at the 2008 Locarno International Film Festival!

Sponsored by the Center for Canadian Studies and the Program in the Arts of the Moving Image.

Tu March 23 Griffith (7pm) | Kenan Ethics Series***Dhamma Brothers*** {[view trailer](#)}*(Andrew Kukura, Jenny Phillips, & Anne Marie Stein, 2008, 76 min, USA, in English, Color, 35mm)*

An overcrowded maximum-security prison, the end of the line in Alabama's prison system, is dramatically changed by the influence of an ancient meditation program. Behind high security towers and a double row of barbed wire and electrical fence dwells a host of convicts who may never again know life in the outside world. But for some of these men, a spark is ignited when theirs becomes the first maximum-security prison in North America to hold an extended Vipassana retreat, an emotionally and physically demanding program of silent meditation lasting ten days.

The *Dhamma Brothers* tells a dramatic tale of human potential and transformation as it closely follows and documents the stories of the prison inmates at Donaldson Correctional Facility as they enter into this arduous and intensive program.

Refreshments and snacks will be provided at the screening. Free parking is provided in the Bryan Center parking deck (validated parking passes will be handed out at the screening).

Post-film discussion led by Ron Cavanaugh (treatment director at the Alabama Dept. of Corrections), Jenny Phillips (the film's writer and producer), and Gary Hetzel (the Donaldson Correctional Facility's warden)!

Sponsored by the Kenan Institute for Ethics, the Center for Documentary Studies, the Vice Provost for Interdisciplinary Studies, and the Program in the Arts of the Moving Image.

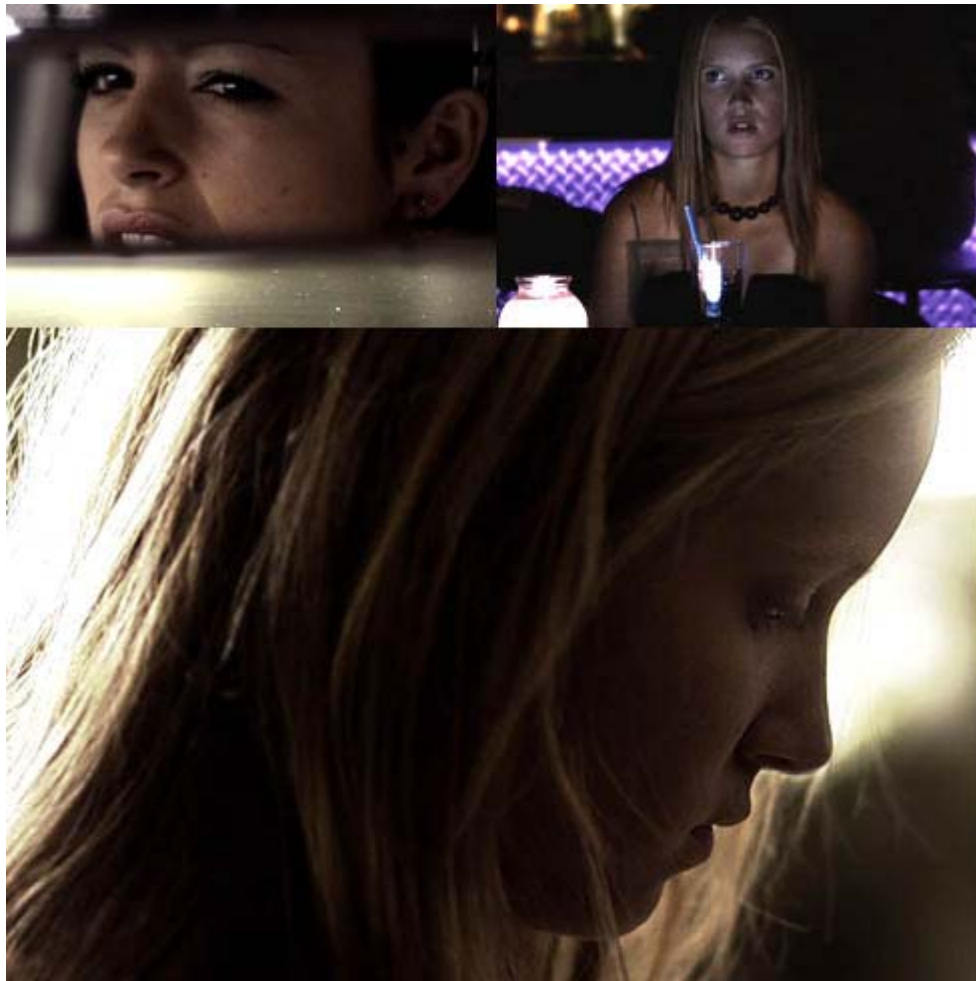
W March 24 Griffith (7pm) | [Quebec Film Festival](#)

Behind Me (Derrière moi) - w/ director Raphaël Ouellet in person!

(Raphaël Ouellet, 2008, 87 min, Canada, in French w/ English subtitles, Color, 35mm)



Betty, a woman with a mysterious past, arrives in a small Quebec town on vacation. Bored, she ends up striking up a friendship with lonely fourteen-year-old Lea, who works part-time at the hotel where Betty is staying. Gradually, Betty introduces Lea to the pleasures of overindulgence, dragging her to parties with slightly older and more experienced kids where booze and other intoxicants are plentiful.



As the two young women grow closer, it soon appears that things are moving too quickly for Lea. Before long, the girls teeter on the brink of self-destruction, struggling with emotions and experiences well beyond their scope of experience.



Q&A to follow with Raphaël Ouellet in person !

About the director: Raphaël Ouellet has filmed more than 150 concerts, 10 videoclips, many television projects and 12 short films. In 2004, he edited Denis Côté's *Les États nordiques*. Continuing with Côté, he was the director of photography and co-producer, in 2006, of *Nos vies privées*. That summer, he made his first feature film, *Le cèdre penché* - a "self-underfinanced" film which won the Popular Choice Award at the *Rendez-vous du cinéma québécois* in Montreal. *Derrière moi* is his second feature film. Along with Stéphane

Lafleur, Denis Côté and other young Quebecois filmmakers, Raphaël Ouellet is contributing to an intriguing, experimental new voice in Quebecois cinema. His films are small, low-budget affairs that use these limitations so much to their advantage that they become assets.

Winner of the audience award at the 2009 *Rendez-vous du cinéma québécois* festival!

Sponsored by the Center for Canadian Studies and the Program in the Arts of the Moving Image.

Rescheduled screening: {NB: *Sharkwater* will no longer be shown this semester}

Su March 28 White (7pm) | New Eco-Feminism: The Oceans

The Cove (Louie Psihoyos, 2009, 92 min, USA, in English and Japanese w/ English subtitles, Color, DVD)

-- Followed by a panel discussion with Prof. Anne Allison (Duke) and Prof. Eva Hayward (University of New Mexico)!

The Cove is an astounding piece of investigative journalism with the heart of an action thriller. Led by Louie Psihoyos, head of the Ocean Preservation Society, and Richard O'Barry, an internationally recognized authority on dolphin training who is best known for his work on the 1960's TV show *Flipper*, the film follows a high-tech dive team on a mission to discover the truth about the international dolphin capture trade as practiced in Taiji, Japan.



The migrating dolphins are herded into a hidden cove where they are netted and killed by means of spears and knives over the side of small fishing boats. Utilizing state-of-the-art techniques, including hidden microphones

and cameras, the team uncovers how this small seaside village serves as a horrifying microcosm of massive ecological crimes happening worldwide.

-- 2010 Academy Award Winner for Best Documentary Feature!

-- Winner of many festival awards, including the Audience Award for Best Documentary at the 2009 Sundance Film Festival !

Sponsored by the Program in Women's Studies, the John Hope Franklin Humanities Institute, the Program in the Arts of the Moving Image, and the Duke University Libraries.

M March 29 Griffith (7pm) | [Quebec Film Festival](#)

West of Pluto (À l'ouest de Pluton)

(Henry Bernadet and Myriam Verreault, 2008, 90 min, Canada, in French w/ English subtitles, Color, 35mm)



With a cast of 15- and 16-year-olds, *À l'ouest de Pluton* follows the lives of ten suburban teens over a 24-hour period. This ensemble film, combining humor and drama, reveals their concerns and their ways of seeing the world. With gripping realism, the film cuts to the heart of adolescence – the intense, fascinating time of life when people struggle to relate with others and try to make sense of the absurdity of daily life. The language, tone and attitude of the young people, who are experiencing everything for the first time, is beautifully captured in occasionally very stylized or very coarsely shot scenes.



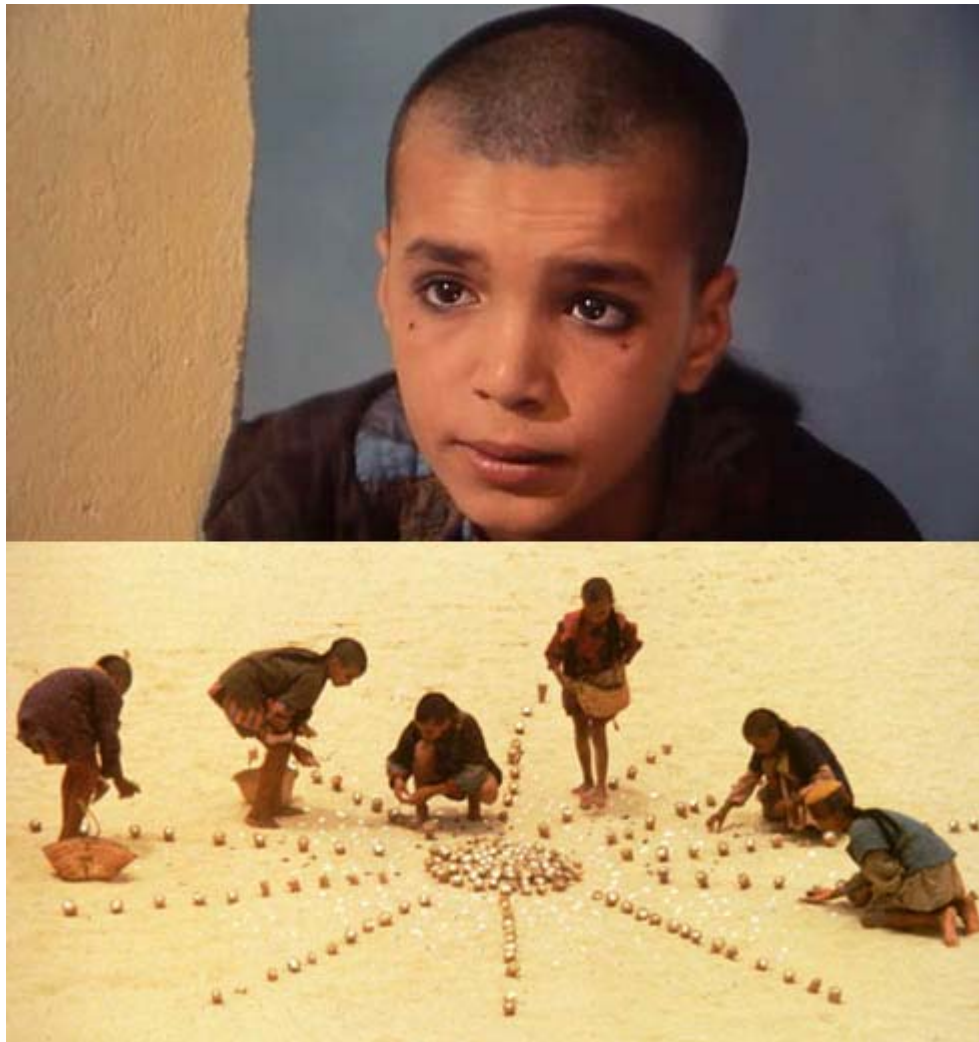
Featured at film festivals in Leeds, Rotterdam, Zurich, Turin, Sao Paulo, Seattle, and Los Angeles!
Sponsored by the Center for Canadian Studies and the Program in the Arts of the Moving Image.

Tu March 30 Griffith (7pm) | AMES Presents: Nacer Khemir Retrospective

El-Haimoune (Wanderers of the Desert)

(Nacer Khemir, 1986, 95 min, Tunisia/France, in Arabic w/ English subtitles, Color, DVD)

-- Introduced by Prof. Satendra Khanna, Dept. of Asian and Middle Eastern Studies (AMES)!



From acclaimed storyteller, poet, and filmmaker Nacer Khemir comes this first installment of his Desert Trilogy. The hallucinogenic qualities of the desert are captured here as Khemir mixes legends, romance, and dazzling cinematography to invoke the magical qualities of classic Middle Eastern mythology. It's a truly dynamic experience from an international artist who understands the allure of mystery and the power of tradition.



Released in 1984, it is the story of a young teacher (played by Khemir) who has been appointed to teach in a remote village, where he finds a community cut off from time and space. The inhabitants seem to live under a curse that finds all men in the village overcome by a fever that leads them to wander off into the desert, and soon the teacher finds himself struck by the wandering fever as well. The film is both a fantastic *Thousand-and-One-Nights* type tale and also a meditation on the lost grandeur of Arab civilization.

-- Winner of the 1985 Golden Palm at the Valencia Festival of Mediterranean Cinema!

Sponsored by the Department of Asian and Middle Eastern Studies (AMES), the Duke University Libraries, and the Program in the Arts of the Moving Image.

Canceled

W March 31 Griffith (8pm) | Accented Cinemas of the Middle East

40 Square Meters of Germany (40 Quadratmeter Deutschland)

(Tevfik Baser, 1986, 80 min, Germany, in German and Turkish w/ English subtitles, Color, 35 mm)

** This screening has been canceled because the film did not arrive in time from the distributor.

Unfortunately the film will not be shown this semester. Apologies for the inconvenience.

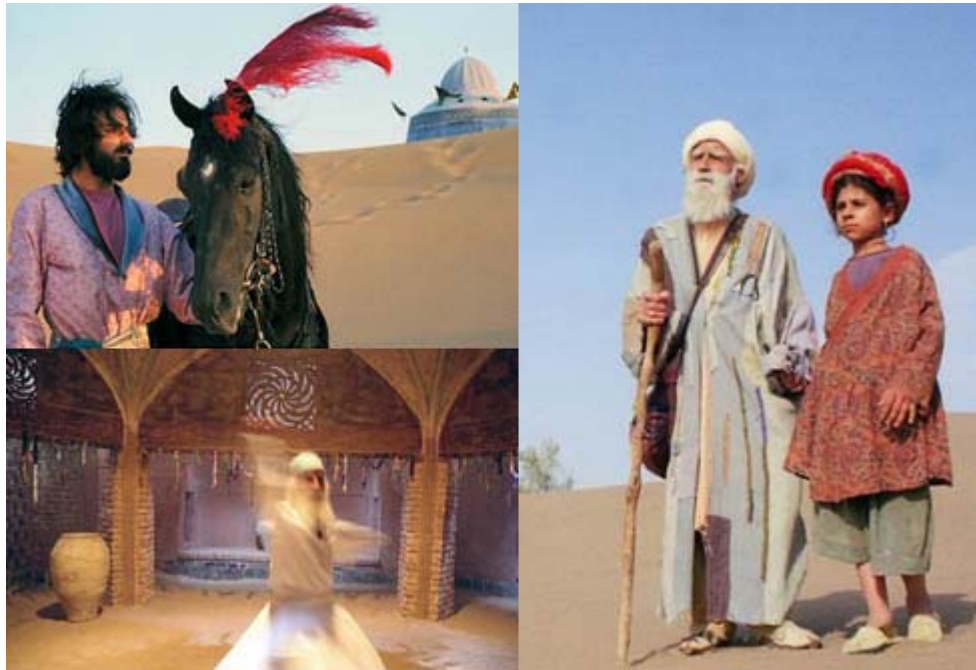
April 2010

M April 5 Griffith (7pm) | AMES Presents: Nacer Khemir Retrospective

Bab'Aziz - The Prince Who Contemplated His Soul

(Nacer Khemir, 2005, 96 min, Tunisia, in Arabic and Persian w/ English subtitles, Color, 35mm)

-- Introduced by Prof. miriam cooke, Dept. of Asian and Middle Eastern Studies (AMES)!



A visual poem of incomparable beauty, this masterpiece from director Nacer Khemir (*Wanderers of the Desert*) begins with the story of a blind dervish named Bab'Aziz and his spirited granddaughter, Ishtar. Together they wander the desert in search of a great reunion of dervishes that takes place just once every thirty years. With faith as their only guide, the two journey for days through the expansive, barren landscape. To keep Ishtar entertained, Bab'Aziz relays the ancient tale of a prince who relinquished his realm in order to remain next to a small pool in the desert, staring into its depths while contemplating his soul. As the tale of the prince unfolds, the two encounter other travelers with stories of their own--including Osman, who longs for the beautiful woman he met at the bottom of a well, and Zaid, who searches for the ravishing young woman who fled from him after being seduced by his songs.



Filled with breathtaking images and wonderful music, Nacir Khemir has created a fairytale-like story of longing and belonging, filmed in the enchanting and ever-shifting sandscapes of Tunisia and Iran. Made with the participation of legendary screenwriter Tonino Guerra (*L'Avventura*, *Red Desert*).

-- Winner of the Golden Dagger for Best Picture at the 2006 Muscat Film Festival!

Sponsored by the Department of Asian and Middle Eastern Studies (AMES) and the Program in the Arts of the Moving Image.

Related Event:

Tu April 6 Perkins Library--Rare Book Room (12:30pm) | Special Screening & Talk

The Rare Book, Manuscript, and Special Collections Library presents:

***“The Library, The Archive, The Collection: Research as Studio Practice in the Art of the Moving Image”*
a screening and talk by Duke Distinguished Visiting Filmmaker David Gatten**

Award winning avant-garde filmmaker and Guggenheim Fellow, David Gatten, will give a talk and present his 2004 film *The Great Art of Knowing* in Duke's Perkins Library. Gatten is the 2010 Duke Distinguished Visiting Filmmaker in the Program of the Arts of the Moving Image at Duke University. His residency is funded by the Provost's Council for the Arts Visiting Artist Residency grant.

David Gatten

Over the last ten years David Gatten's films have explored the intersection of the printed word and the moving image, while investigating the shifting vocabularies of experience and representation within intimate spaces and historical documents. Through traditional research methods (reading old books) and non-traditional film processes (boiling old books), the films trace the contours of both private lives and public histories, combining elements of philosophy, biography and poetry with experiments in cinematic forms and narrative structures.

The Great Art of Knowing is one film in a series by Gatten exploring the extensive library of William Byrd II, a prominent eighteenth century Virginian landowner and author. Taking as a point of departure the volume of the same title by the 17th century Jesuit priest Athanasius Kircher, this film attempts a reanimation of the

lives of William Byrd and his daughter Evelyn, and underlines the centuries-old desire to build systems of total knowledge and complete understanding. Additional material is drawn from Byrd's papers, Leonardo da Vinci's Codex on the Flight of Birds, as well as writings by Ludwig Wittgenstein and Jules-Etienne Marey. The black and white, silent film is approximately 40 minutes long.

Gatten's films have been included twice in the Whitney Biennial, and are screened regularly in the world's most prestigious film festivals, museums and galleries. His work resides in the permanent collections of the Art Institute of Chicago and the Whitney Museum of American Art, as well as in numerous university and private collections. Gatten's films are included on over two dozen film history syllabi at universities and colleges in the US, Canada and Europe. They have won more than twenty awards at festivals around the world since 1997 and in 2005 Gatten was awarded a Guggenheim Fellowship to continue his film series investigating the library of William Byrd. A former Associate Professor & Chair of the Department of Cinema & Photography at Ithaca College, Gatten has also taught the history, theory and practice of filmmaking at the School of the Art Institute of Chicago and at The Cooper Union for the Advancement of Science & Art in New York City. He is the recipient of two awards for Excellence in Teaching.

Tu April 6 Griffith (7pm) | AMES Presents: Nacer Khemir Retrospective

The Journey to Tunis

(Bruno Moll, 2007, 53 min, Switzerland/Austria, in Arabic and French w/ English subtitles, Color, DVD)



In 1914 the Swiss artist Paul Klee visited the South of Tunis. This experience had a big influence on his later work. Almost 100 years later, the filmmaker Nacer Khemir, a painter himself and admirer of Klee, makes the same journey, following the traces Klee has left and guiding the spectator into the Tunisian culture in all its richness. Bruno Moll's film follows Nacer Khemir on his excursion into his own past and the history and culture of his country.



The film, which unequivocally adopts Khemir's perspective, retraces the importance of Klee's journey by linking it not only to his own work and thinking, but also to contemporary Islamic culture as a whole and the ban on images in particular, and eventually focuses on the relations between the East and the West. *The Journey to Tunis* bridges two artistic ways of life in two different eras by underlining what unites them, while never concealing what separates them.

Sponsored by the Department of Asian and Middle Eastern Studies (AMES), the Duke University Libraries, and the Program in the Arts of the Moving Image.

Tu April 13 Griffith (7pm) | Kenan Ethics Series

***The Mosque in Morgantown* {[view trailer](#)}**

(Brittany Huckabee, 2009, 76 min, USA, in English, Color, DVD)

The story of one woman's battle against Islamic extremism at the local mosque in her West Virginia hometown.

-- **Post-film discussion led by Brittany Huckabee, the film's director, and Asma T. Uddin, founder and editor-in-chief of altmuslimah.com!**



Working in Pakistan after September 11, 2001, former Wall Street Journal reporter Asra Nomani had faced a double shock. First came a surprise pregnancy and abandonment by the Pakistani man she thought would be her husband, then the murder of her dear friend and colleague Daniel Pearl at the hands of Muslim extremists. Still reeling and with a son to raise, she returned to her hometown in West Virginia and discovered the mosque had been taken over by men she saw as extremists. “The Mosque in Morgantown” chronicles what happens when she decides to fight back — unexpectedly pitting her against the mosque’s moderates.



The film also features Christine Arja, a convert to Islam who initially opposes Asra's efforts but eventually becomes her only ally in the mosque; and Ihtishaam Qazi, a moderate mosque leader who becomes Asra's strongest opponent as he struggles to balance competing viewpoints in the community. Through unfolding scenes and intimate interviews, *The Mosque in Morgantown* frames this local conflict as a means to explore the larger dilemmas facing American Islam. It tells a story of competing paths to social change, American identity and the nature of religion itself.

Refreshments and snacks will be provided at the screening. Free parking is provided in the Bryan Center parking deck (validated parking passes will be handed out at the screening).



Post-film discussion led by Brittany Huckabee, the film's director, and Asma T. Uddin, founder & editor-in-chief of altnmuslimah.com!

Sponsored by the Kenan Institute for Ethics, the Program in the Arts of the Moving Image, the Center for Documentary Studies, the Duke Islamic Studies Center, and the Duke Women's Center.

W April 14 Griffith (8pm) | Cine-East: East Asian Cinema
Shanghai Triad

(Zhang Yimou, 1995, 108 min, China, in Mandarin w/ English subtitles, Color, 35mm)

-- Introduced by Prof. Sean Metzger, Dept. of English!



Shanghai Triad is a visually dazzling gangster film from director Zhang Yimou. Nightclub singer Xiao Jingbao lives a pampered life as the mistress of Shanghai godfather Mr. Tang. However, she gets in over her head after she begins an affair with Song, Mr. Tang's number two man, who wants to wrench control of the crime dynasty. Xiao Jingbao finds herself caught in the middle of a mob war. Forced to leave behind her life of luxury and go into hiding with Mr. Tang, she gradually realizes just how expendable she is to both men. We see all this through the eyes of Shuisheng, a 14-year-old boy whose uncle has brought him into the Tang Brotherhood. Assigned the task of keeping watch over Xiao Jingbao, he ultimately becomes her sole, trusted confidant.



-- Winner for Best Cinematography at the 1995 Los Angeles Film Critics Association Awards and Best Foreign Language Film by the 1995 Nation Board of Review, USA!

Sponsored by the Asian/Pacific Studies Institute, the Department of Asian and Middle Eastern Studies, and the Program in the Arts of the Moving Image.

Th April 15 Nasher (7pm) | Displacement Series / Cine-East

Rainclouds Over Wushan

(Zhang Ming, 1995, 96 min, China, in Mandarin w/ English subtitles, Color, DVD)



Beautiful, difficult, fragile, and surprising, *Rainclouds Over Wushan* is set in a Yangzi River Gorges town. Mai Qiang is a 30-year old bachelor, withdrawn, with little in his life besides his job at an isolated signal station along the Yangtze River and his ink drawings he uses as toilet paper. Chen Qing is a hotel clerk, a widow with a young child and an undemanding relationship with her boss Lao Mo. Lao believes she has been raped, so he reports the crime to Wu Gang, the neighborhood cop. Wu investigates, but Chen is uncooperative. Lao then identifies Mai, who is detained and questioned. After Wu gets to the truth of the incident, Mai tries to break out of his loneliness and connect to Chen.

-- Winner of the 1996 Dragons and Tigers Award at the Vancouver International Film Festival and the Grand Prix at the 1997 Fribourg International Film Festival!

Sponsored by the Nasher Museum of Art at Duke University, the Asian/Pacific Studies Institute, the Program in the Arts of the Moving Image, and the Duke University Libraries.

Sa April 17 Nasher (2:30-5pm) | [Framing Language: Experimental Cinema](#)

FRAMING LANGUAGE: Words as Pictures in the Art of the Moving Image

David Gatten

Presented by Distinguished Visiting Fimmaker

David Gatten (Q&A to follow)!

Today's Program:

- ***North On Evers*** (*James Benning, 1991, 87 min, USA, in English, Color, 16mm*)

"*North On Evers* charts the cross country ride by master framer of landscapes and is subtitled in handwritten text that moves across the frame. Benning overturns the notion of an easily consumable product at the outset, as he forces the viewer to take in all the sounds and images." What finally emerges is an extremely evocative picture of what's happened and is happening in this country from someone who would clearly like to feel patriotic today but finds patriotism very difficult. I would venture that Benning's filmmaking is directly connected to the sense of overload: he forces us to take in both the shots and the subtitles, the past and the present, the sounds and the images. This is a country defined by such overstimulation and excess, and one of the best things about Benning's narrative scrapbook is that it never allows us to imagine that either one of the texts is sufficient to encompass his subject's complexity. To make this film Benning had to make the same trip twice. To watch it once is to be distracted, but in an evocative and resonant manner - to be drawn away from Benning's travels and alienations and reminded of one's own." -- Jonathan Rosenbaum

- ***Gloria!*** (*Hollis Frampton, 1979, 10 min, USA, Color, 16mm*)

"In *Gloria!* Frampton juxtaposes nineteenth-century concerns with contemporary forms through the interfacing of a work of early cinema with a videographic display of textual material. These two formal components (the film and the texts) in turn relate to a nineteenth-century figure, Frampton's maternal grandmother, and to a twentieth-century one, her grandson (filmmaker Frampton himself). In attempting to recapture their relationship, *Gloria!* becomes a somewhat comic, often touching meditation on death, on memory and on the power of image, music and text to resurrect the past." -- Bruce Jenkins

Sponsored by the Program in the Arts of the Moving Image and the Nasher Museum of Art.

Su April 18 White (8pm) | Special Events {corrected screening date!}

Mendelssohn, The Nazis, and Me

(Sheila Hayman, 2009, 59 min, UK, in English, Color, DVD)



Felix Mendelssohn was a passionate Christian. He was also born a Jew. This film, marking the 200th anniversary of his birth, tells the extraordinary story of what happened, generations later, both to Mendelssohn's family and to his music, when the Nazis remembered the Jewish roots of Germany's most celebrated composer. It also examines how the influences of both Judaism and Christianity affected Mendelssohn's music and was made by documentary-maker Sheila Hayman, Mendelssohn's great-great-great-niece.

– **Q&A to follow w/ Mendelssohn expert Prof. R. Larry Todd (Dept. of Music)!**

Sponsored by the Department of Music and the Program in the Arts of the Moving Image.

Tu April 20 Griffith (8pm) | Cine-East: East Asian Cinema

The Korea Forum presents:

Pacchigi! (We Shall Overcome Someday)

(Kazuyuki Izutsu, 2004, 118 min, Japan, in Japanese and Korean w/ English subtitles, Color, 35mm)

-- Introduced by Prof. Nayoung Aimee Kwon, Dept. of Asian & Middle Eastern Studies (AMES)!



Based on a Matsuyama Takeshi novel, Izutsu Kazuyuki's *Pacchigi - We Shall Overcome Someday* is a brawling, nostalgic Romeo and Juliet tale set in 1968 Kyoto. Steeped in a gritty world the director is all too familiar with, the film looks into the lives of Japan's Korean population and the volatile ethnic relations of 1960s Japan. Izutsu balances the film's raucous spectacle and rough-and-tough energy with sensitive storytelling and an affecting message.



-- *Pacchigi* picked up many accolades including Best Film at the Blue Ribbon Awards, Kinema Jumbo Awards, and Mainichi Film Concours and a score of Best Newcomer awards for Sawajiri Erika.

Sponsored by the Korea Forum, the Asian/Pacific Studies Institute, the Department of Asian and Middle Eastern Studies, and the Program in the Arts of the Moving Image.

M April 26 Griffith (8pm) | Cine-East: East Asian Cinema

The Korea Forum presents:

Memento Mori

(Kim Tae-Yong and Min Kyu-Dong, 1999, 98 min, South Korea, in Korean w/ English subtitles, Color, DVD)

-- Introduced by Prof. Nayoung Aimee Kwon, Dept. of Asian & Middle Eastern Studies (AMES)!



The sequel to *Whispering Corridors*, this supernatural feature begins with teenager Min-ah finding a diary that belongs to two of her fellow classmates. Drawn to the diary and its secret contents, Min-ah starts to feel herself changing. Possessed by the ghost of a girl who committed suicide, Min-ah must figure out the relationship between herself, the diary, its author, and the ghost that's taking her over.



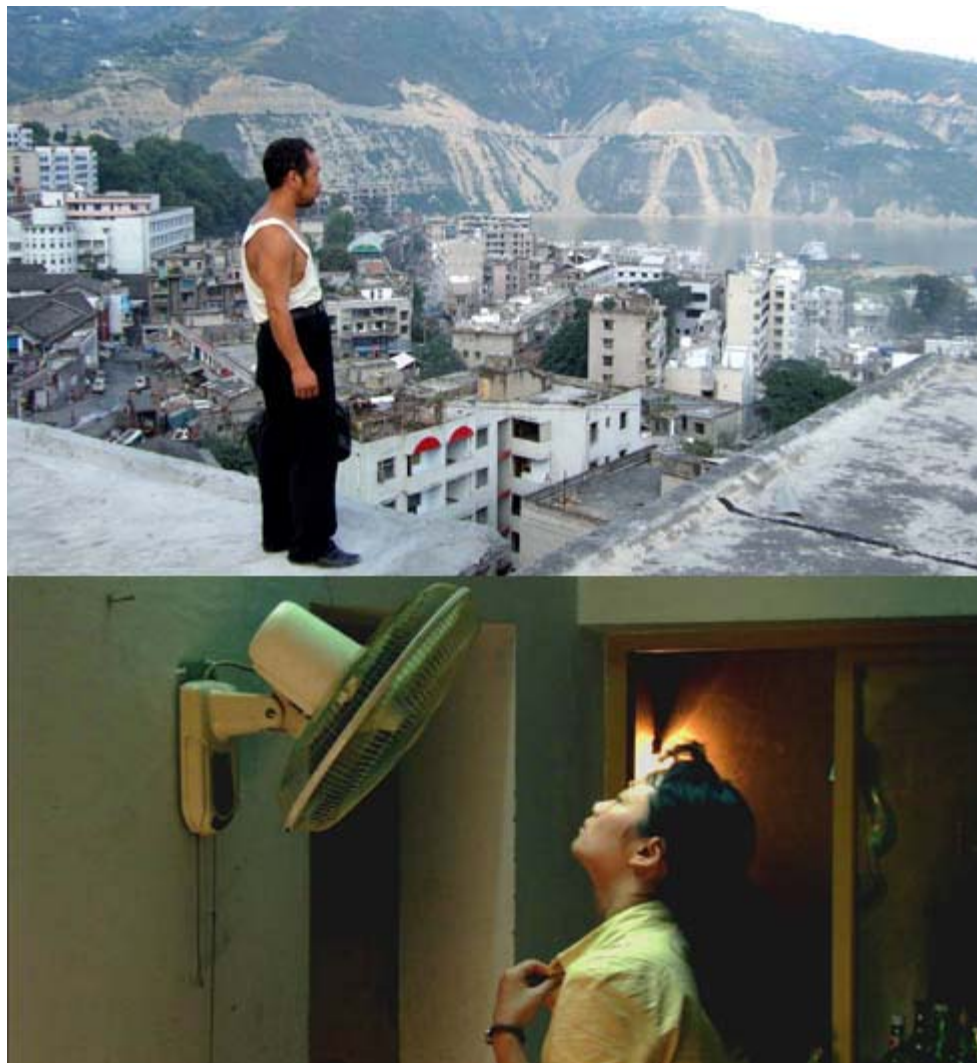
-- Nominated for the International Fantasy Film Award for Best Film at the 2001 Fantasporto!
Sponsored by the Korea Forum, theAsian/Pacific Studies Institute, the Department of Asian and Middle Eastern Studies, and the Program in the Arts of the Moving Image.

Th April 29 Nasher (7pm) | Displacement Series / Cine-East***Still Life***

(Jia Zhangke, 2006, 111 min, China, in Mandarin w/ English subtitles, Color, DVD)



Submerged cities generally turn up in movies as the stuff of fantasy or dreams, but *Still Life* is set in and around Fengjie, a village that is very real and very much under water, courtesy of the Three Gorges Dam in China. Just what has been lost and what has been created through the construction of the Three Gorges Dam is entirely surreal, with more than a million people displaced through forms of construction (and destruction) that are also creating environmental chaos. Although Fengjie is now completely under water, this film shows what the 2,000-year-old town looked like when bits of it still existed.



-- Awarded the Golden Lion at the 2006 Venice Film Festival!

[\[Read Shelly Kraicer's review at CinemaScope\]](#)

Sponsored by the Nasher Museum of Art at Duke University, the Asian/Pacific Studies Institute, the Program in the Arts of the Moving Image, and the Duke University Libraries.

F April 30 Griffith (4pm-1:30am) | Special Events

Duke Student Film Showcase

“The best of the current crop of student films produced at Duke this semester.”

Screening Schedule:

4pm-5:30pm: TV/Soap Opera (Instructor: Elisabeth Benfey)

5:30pm-6:30pm: Introduction to AMI (Instructor: Shambhavi Kaul)

6:30-6:40pm: Breaking News From Washington (Instructor: Ted Bogosian; TA: Connor Murdoch)

6:40pm-7:10pm: From Stories to Movies (Instructor: Elisabeth Benfey)

7:10pm-7:30pm: The Ongoing Moment (Instructor: Bill Noland)

PIZZA BREAK!

8:00pm-8:40pm: Intermediate Documentary Filmmaking (Instructor: Gary Hawkins; TA: Emily LaDue)

8:40pm-9:00pm: AMI Capstone Course (Instructor: Josh Gibson)

9:00pm-10pm: Texts of Light (Instructor: David Gatten)

10:00pm-11:10pm: Intro to Production (Instructor: Janos Kovacs)

11:10pm-12:10pm: Cinematography (Instructor: Josh Gibson)

12:10pm-1:30am: The Documentary Experience (Instructor: Gary Hawkins; TA: Hiram Rogers)

Sponsored by the Program in the Arts of the Moving Image, the Terry Sanford Institute of Public Policy, and the Center for Documentary Studies.

May 2010

Th May 13 Nasher (7pm) | Displacement Series

Bing Ai

(Feng Yan, 2007, 114 min, China, in Mandarin w/ English subtitles, Color, DVD)



Over a million people are being relocated from the proposed flood basin of China's massive Three Gorges Dam, now under construction. At least one peasant woman dared refuse to move. Director Feng Yan follows ten years in the life of Zhang Bingai, a woman like millions of Chinese farmers, who doggedly struggles with her fate and patiently tests her luck, all while caught in the throes of the times.



Feng Yan spent ten years filming Bingai, and out of this material has crafted one of the most moving and fascinating documentaries to come out of China in years. Bingai's charisma and resilience shine through as we see her in various confrontations with stolid local bureaucrats who are just "doing their jobs."

Sponsored by the Nasher Museum of Art at Duke University, the Asian/Pacific Studies Institute, the Program in the Arts of the Moving Image, and the Duke University Libraries.

Th May 27 Nasher (7pm) | Displacement Series

Up the Yangtze

(Yung Chang, 2007, 93 min, Canada, in English, Mandarin, and Sichuan with English subtitles, Color, DVD)



Upon completion, China's mammoth Three Gorges Dam on the Yangtze River will be the largest hydroelectric power station in the world. Progress, though, comes at a price: the dam will displace more than a million residents and destroy numerous cultural and archaeological sites, upending a way of life. In *Up the Yangtze*, filmmaker Yung Chang sensitively examines the effects of this massive project on personal lives as he follows two young people, each one transformed by the construction.



Beautifully photographed, the film provides a final snapshot of a rapidly disappearing cultural landscape. Juxtaposing the Yangtze's stunning panorama with the reality of Yu Shui's poignant story, Chang shows the tenuous balance between China's rich cultural past and its modernized future.

-- Winner of multiple awards including the 2008 Golden Horse Award for Best Documentary, the 2008 Golden Gate Award for Documentary Feature at the San Francisco International Film Festival, and Best Canadian Documentary at the 2007 Vancouver International Film Festival!

Sponsored by the Nasher Museum of Art at Duke University, the Asian/Pacific Studies Institute, the Program in the Arts of the Moving Image, and the Duke University Libraries.

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