**BrainCultures Film Series**

All screenings are free and open to the public,
and are coordinated and sponsored by Duke University’s Program in the Arts of the Moving Image. Unless otherwise noted, screenings take place in the Rubenstein Arts Center’s Film Theater (2020 Campus Drive, Durham, NC 27708). For latest updates/info, visit: gree.ky/screensociety.

**Thu Sep 5 / 7pm**

*The Kneeling Goddess* (Roberto Gavaldón, 1947, 107 min, Mexico, Spanish w/ English subtitles, B&W, DCP)

The miraculous Marla Félix plays a stormy artist’s model who leads the ever-hapless Arturo de Córdova away from the arms of his innocent wife and down, down, down into the ecstatic depths of degradation.

**Fri Sep 13 / 7pm**

*In the Palm of Your Hand* (Roberto Gavaldón, 1951, 113 min, Mexico, Spanish w/ English subtitles, DCP)

A fortune-telling con artist with dreams of grandeur finds himself overwhelmed by a murderous widow in this blisteringly tense Mexican noir.

**Thu Sep 12 / 7pm**

*Cine Negro*

Roberto Gavaldón: Cine Negro

We are pleased to exhibit two newly-restored films from director Roberto Gavaldón, one of the outstanding filmmakers of Mexico’s “Golden Age of Film.” Here we find Gavaldón in full cine negro (film noir) mode, with luridly tense plots, fantastic worldviews, and deepest, darkest shadows. Special thanks to Cineteca Nacional de México and Fundación Televisa for making this screening possible.

**Thu Sep 19 / 7pm**

*I am not a hipster* (Roberto Gavaldón, 1953, 96 min, Mexico, Spanish w/ English subtitles, DCP)

Sure to be remembered as a landmark in Chinese cinema, the late Hu Bo’s first and final feature film combines long-take heroics with a deeply felt series of interwoven stories concerning characters young and old, jarred by a shared longing to escape their suffocating lives.

**Fri Sep 27 / 7pm**

*Documenteur* (Agnès Varda, 1981, 65 min, USA/France, French w/ English subtitles, Color, DCP)

The late, great Varda dazzled *Documenteur* with her favorite of her own times. A deep, moving, semi-autobiographical portrait of a newly single French mother and son (played by Varda’s own son Mathieu) who struggle to find their place in the unglimmering underbelly of Los Angeles — and a beautiful exploration of solitude, sensuality, tenderness, and love.

**Sat Sep 28 / 2pm**

*Police Story* (Jackie Chan, 1985, 103 min, Hong Kong, Cantonese w/ English subtitles, Color, DCP)

The jaw-dropping set pieces fly fast and furious in Jackie Chan’s breakthrough action thriller. Packed wall-to-wall with shoot-em-up mayhem, this groundbreaking Hong Kong action classic made her a star. The scintillating interplay between Jackie, Brando, and newcomer Chokk Grace Mondo keeps the psychosomatic tension simmering.

**Thu Oct 3 / 7pm**

*Clouds of Sils Maria* (Olivier Assayas, 2014, 120 min, France, French w/ English subtitles, Color, DCP)

Kristen Stewart plays the personal—perhaps too personal—assistant to a famous actress (Juliet Binoche) undergoing a crisis as she comes to believe that the profession has made her a star. The scintillating interplay between Binoche, Stewart and newcomer Chloé Grace Moretz keeps the psychosomatic tension simmering.

**Wed Oct 9 / 7pm**

*Irma Vep* (Olivier Assayas, 1996, 97 min, France, French w/ English subtitles, Color, DCP)

Olivier Assayas’s iconoclastic international breakthrough stars Maggie Cheung as a version of herself: a Hong Kong action movie star who escapes to Paris to play the title role based on a character of Louis-Félix de Flahaut’s 1715 novel *Ave Lanz *. Blending elements of silent cinema, martial arts, Godard, and the music of Sonic Youth into a hallucinatory swirl — Olivier Assayas’s live-wire international breakthrough stars a magnetic Milla Jovovich. Watch them run amok with some cool, cool, cool shades of noir.

**Fri Oct 11 / 7pm**

*Three by Assayas*

A mini-retrospective of the films of French director Olivier Assayas, whose rich and varied filmography explores the interplay of art, identity, and desire in our globalizing present.

**Thu Aug 29 / 7pm**

*Les vampires* (Jackie Cooper, 1934, 65 min, USA, English w/ French subtitles, Color)

Blending elements of silent cinema, martial arts, Godard, and the music of Sonic Youth into a hallucinatory swirl — Olivier Assayas’s live-wire international breakthrough stars a magnetic Milla Jovovich. Watch them run amok with some cool, cool, cool shades of noir.

**Fri Aug 30 / 7pm**

*Clouds of Sils Maria* (Olivier Assayas, 2014, 120 min, France, French w/ English subtitles, Color, DCP)

Kristen Stewart plays the personal—perhaps too personal—assistant to a famous actress (Juliet Binoche) undergoing a crisis as she comes to believe that the profession has made her a star. The scintillating interplay between Binoche, Stewart and newcomer Chloé Grace Mondo keeps the psychosomatic tension simmering.

**Thu Aug 29 / 7pm**

*High Life* (Claire Denis, 2019, 113 min, France/Germany/Mexico, USA, Color, DCP)

Martin (Robert Pattinson) and his baby daughter are the last survivors of a damned and dangerous mission to deep space. The crew—deteriorating under the pressure of the unknown—must decide whether to ever-mobilize by a murderous widow in this blisteringly tense Mexican noir.

**Fri Aug 30 / 7pm**

*Diamantino* (Gabriel Abramovics & Daniel Schmidt, 2019, 92 min, Portugal/France/Brazil, Portuguese w/ English subtitles, Color, DCP)

A fortune-telling con artist with dreams of grandeur finds himself overwhelmed by a murderous widow in this blisteringly tense Mexican noir.

**Thu Aug 29 / 7pm**

*A Elephant Sitting Still* (Hu Bo, 2016, 230 min, China, Mandarin w/ English subtitles, Color, DCP)

Sure to be remembered as a landmark in Chinese cinema, the late Hu Bo’s first and final feature film combines long-take heroics with a deeply felt series of interwoven stories concerning characters young and old, jarred by a shared longing to escape their suffocating lives.

**Fri Aug 30 / 7pm**

*The Headless Woman* (Bi Gan, 2019, 140 min, China, Mandarin w/ English subtitles, Color, DCP)

Marko’s extraordinary third film gets inside the head of a successful middle-aged dentist who might have accidentally run over a child... or a dog... or nothing at all. The masterful film — aates of Hitchcock’s *Vertigo* — continues Marko’s explorations into the hypnoses of Argentina’s bourgeoisie.

**Thu Aug 29 / 7pm**

*New Orleans-based performance activist Jose Torres-Tama has a dream: to use the power of the arts to reframe, disrupt, and provoke civic engagement. Bi Gan’s extraordinary third film gets inside the head of a successful middle-aged dentist who might have accidentally run over a child... or a dog... or nothing at all. The masterful film — a states of Hitchcock’s *Vertigo* — continues Marko’s explorations into the hypnoses of Argentina’s bourgeoisie.*

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