

**Screen/Society Spring 2020**

All screenings are free and open to the public, and are coordinated and sponsored by Duke University’s Program in the Arts of the Moving Image. Unless otherwise noted, screenings take place in the Rubenstein Arts Center’s Film Theater (2020 Campus Drive, Duke University, Durham, NC 27706). For latest updates/more info, visit film.the-arts.duke.edu/screeningsociety or contact screen@duke.edu.

**THU JAN 16 / 7PM**

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

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

**THU JAN 23 / 7PM**

**Atlantics** (Mati Diop, 2019, 106 min, France/Senegal, French & Wolof w/ subtitles, Color, DCP)

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

**FRI JAN 17 / 7PM**

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

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

**SAT JAN 18 / 7PM**

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

Bedside Manner explores doctor-patient encounters through the lens of standardized patient simulations, inviting reflections on empathy, medical relationships, and the tenuous boundary between the real and the artificial.

The screening will be accompanied by a discussion with the filmmaker, Corinne Botz, and Dr. Alice Fishharty, a neurologist at Harvard.

**THU JAN 30 / 7PM**

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

Héloïse’s portrait becomes a collaborative act and testament to a group of white boarding school friends. Equal parts cinematic love stories, and intellectual triangle with a wealthy bohemian couple. Synonyms, based on director Nadav Lapid’s own experiences, is the first Israeli film to win the Golden Bear for Best Film at the Berlin International Film Festival.

**FRI JAN 31 / 7PM**

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

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

**THU FEB 6 / 7PM**

**The Wild Goose Lake** (Ryûsuke Hamaguchi, 2018, 119 min, Japan, Japanese w/ subtitles, Color, DCP)

Asako, a young woman who meets and falls madly in love with a solid businessman named Ryohei who bears a striking resemblance to her old flame. They begin building a happy life together until traces of Asako’s past start to resurface.

**THU FEB 13 / 7PM**

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

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

**FRI FEB 7 / 7PM**

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

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

**SAT FEB 15 / 2PM**

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

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

**THU FEB 20 / 7PM**

**Fear Of Fear**

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

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

**FRI FEB 14 / 7PM**

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

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

**SAT FEB 15 / 2PM**

**Three Makes a Whole**

**THU FEB 20 / 7PM**

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

A woman in a stable but passionless marriage begins to lose her mind when she becomes pregnant with her second child. Liquor, vul, and music prove cold comfort in a ruthless, alienating world. A made-for-television melodrama only Fassbinder could conceive.
On Happiness Road (Sung Hsin-Yin, 2018, 111 min, Taiwan, Mandarin w/ subtitles, Color, DCP)

Forty years of Taiwanese history come to the surface in this autobiographical animated film by Sung Hsin-yin. As her grandmother passes away, a Taiwanese woman who settled in New York returns to her homeland. Reuniting with family, Grandma’s process of mourning and memory.

In the 1970s. Courtesy of Ablaze Image Ltd.

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

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

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

A profoundly unsettling tale of a Los Angeles housewife who contracts a debilitating illness. As her doctors offer no clear diagnosis, she begins to believe that she has developed frighteningly extreme environmental allergies. A profoundly unsettling work from the great American director Todd Haynes.

Vitalina Varela (Pedro Costa, 2019, 134 min, Portugal, Cape Verdean Creole & Portuguese w/ subt., Color, DCP)

The highly anticipated new film from Pedro Costa, director of Horse Money, Colossal Youth. Vitalina Varela, a 50-year-old Cape Verdean, arrives in Lisbon after a 26 year wait for her plane ticket - and three days after her husband’s funeral. With searching, painterly cinematography, Vitalina Varela is an exquisitely crafted study of mourning and memory.

A Happy Face (Minah Choi, 2019, 87 min, South Korea, Korean w/ subtitles, Color, DCP)

Aune Herttertiemi’s directorial debut is a tender and funny psychological drama. Eight-year-old Kim has a special bond with his sick and shy mother that makes it difficult for him to find his way in other people’s eyes. In the end, he defies, dryly funny psychological soio-comedy. The story, involving an anguish-provoked Samaritan side, is no elegant wit. The Swedish student secretary, and the earnest secretary’s bromance, is a quirky and patern swapping which gradually drifts towards gamenmanship that broaches the surreal and violent.

Bacurau (Kleber Mendonça Filho & Juliano Dornelles, 2019, 120 min, Brazil, Portuguese w/ subtitles, Color, DCP)

A remote Brazilian village finds itself mysteriously erased from the world map as foreign litterati descend to investigate. Featuring a cast of ordinary, unprepared hallucinogens, and an abundance of mysterious coffins, Mendonça Filho and Dornelles’ film is a roccocopolitical core to match their film’s gonzo genre exterior.

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

Following the death of his father, teenage Philipp (Jakob Lassalou) runs away from home and suffers a series of life-impacts in the process. His emotionally distraught mother Astrid (Maren Eggert) is consumed by grief and exists in a state of histrionic, inexplicable ways. Winner of the Best Director award at the Berlin Film Festival, I Was at Home, But… is an excellent introduction to one of the great filmmakers working in the world today.

Screen/Society provides ambitious and entertaining film programming for the Triangle community, specializing in regional theatrical premieres of classics and independent art films, and repertory programs including international classics, Hollywood genres, and contemporary retrospectives. The free screenings take place in the Rubenstein Arts Center’s Film & Video Theater, which offers 100-seat seating and a state-of-the-art projection system. Major projects archival 35mm, 16mm and 4k Digital Cinema. Screen/Society is sponsored in part and programmed by the Arts of the Moving Image Program’s Hank Okazaki and Jason Sultan.

Screening Room: 16mm Films of the 1960s & 1970s

NCISU Film Studies Professor Mesha Gordon and Av/Cocky’s Skip Dilbirey present a selection of 16mm films from the 1960s and 1970s, a turbulent period of social and political upheaval. The films will be shown in their original condition, with occasional targets for the projector and prepared for projection.