

SCREEN /SOCIETY

FALL 2018

All screenings are free and open to the public. [v.2--updated 10/13/18]

Unless otherwise noted, screenings take place in the Rubenstein Arts Center film theater, Duke Central Campus.

FFT = Full Frame Theater, Power Plant, American Tobacco Campus

White Hall = Richard White Lecture Hall, Duke East Campus

For up-to-date information, visit our website: ami.duke.edu/screensociety



SEPTEMBER

Tuesday, 9/4 at 7pm

EXPERIMENTAL AND DOCUMENTARY CINEMA: THE VISIBLE SPECTRUM

Madeline Anderson: I Am Somebody (TRT 72 min.)

Grounded in the trailblazing works of Madeline Anderson, this program spans over a half-century of cultural production by black women.

_Curators Chi-hui Yang and Jon-Sesrie Goff in attendance

Sunday, 9/9 at 6pm

MFA/EDA Salon: Show & Tell

Presented by Felicity Palma and Dani Smith

Tuesday, 9/11 at 7pm

EXPERIMENTAL AND DOCUMENTARY CINEMA: THE VISIBLE SPECTRUM

Ephraim Asili: Diaspora Suite (TRT 77 min.)

In 2011, New York-based filmmaker, DJ, and traveler Ephraim Asili began an extraordinary series of films on the African diaspora. These films bring together archival research and Asili's travels through Brazil, Canada, Ethiopia, Ghana, Jamaica, and the United States to chart cultural connections across time and space.

_Q&A w/filmmaker Ephraim Asili



Sunday, 9/23 at 7pm [Rescheduled on 9/23 due to weather!]

AURAL FUTURES

The Last Angel of History (John Akomfrah, 1996, 45 min, UK)

A truly masterful film essay about Black aesthetics that traces the deployments of science fiction within pan-African culture. Screening with *Black Star: Rebirth is Necessary* (2017) and *Invocation for José Antonio Aponte: Lámina 26* (2017).



OCTOBER

Monday, 10/1 at 7pm

KUNG FU 'SIFU' LAU KAR-LEUNG

The 36th Chamber of Shaolin AKA Master Killer (Lau Kar-leung, 1978, 116 min, Hong Kong, 35mm)

Lau Kar-leung and Gordon Liu Chia-hui's most celebrated work is a quintessential, all-exhaustive course in Shaolin kung fu. Liu plays San Te, originally a commoner on the run from oppressive Manchu officers. Taking refuge in the Shaolin temple, he devotes himself to the most rigorous kung fu training ever seen on screen.

Tuesday, 10/2 at 7pm

EXPERIMENTAL AND DOCUMENTARY CINEMA: THE VISIBLE SPECTRUM

Adam and Zach Khalil - Indigenous Futures (TRT 78 min.)

A kaleidoscopic experience blending documentary, narrative, and experimental forms, *INAATE/SE*/transcends linear colonized history to explore how an ancient Ojibway prophecy resonates through the generations in their indigenous community within Michigan's Upper Peninsula. Screening with their short film, *The Violence of a Civilization without Secrets* (2017)

_Q&A w/filmmakers Adam and Zach Khalil

Thursday, 10/4 at 7pm

KUNG FU 'SIFU' LAU KAR-LEUNG

Instructors of Death AKA Martial Club (Lau Kar-leung, 1981, 102 min, Hong Kong, 35mm)

Gordon Liu Chia-hui plays a young Wong Fei-hung, the legendary kung fu master. Liu displays his remarkable combat skills in an ingeniously choreographed duel in a narrow alleyway that remains one of the best action sequences ever filmed.

Thursday, 10/11 at 7pm

AURAL FUTURES

Afro-punk (James Spooner, 2003, 66 min, USA)

Afro-punk follows the lives of four people of color who have dedicated themselves to a punk-rock lifestyle. The film explores issues of loneliness, exile, interracial dating and black power, all thorny examples of the "double consciousness" required to be the only black kid at a punk show. Preceded by music video *Petite Noire*, "Best."

Sunday, 9/30 at 7pm [Rescheduled on 9/30 due to weather!]

Among Wolves (Shawn Convey, 2016, 94 min, USA, DCP)

In the mountains where they once fought, a multi-ethnic motorcycle club led by Bosnian War veterans defends a herd of wild horses and discovers a new kind of freedom for themselves.

_Q&A w/filmmaker Shawn Convey

Sunday, 9/16 at 7pm - CANCELED EVENT, Rescheduled on 9/17

CINE-EAST: EAST ASIAN CINEMA—KOREAN FILMMAKERS

Heart of Snow, Heart of Blood (Kim Soyung, 2014, 100 min, South Korea, in Russian, Koryo, and Korean w/ subtitles)

Heart of Snow, Heart of Blood tells of the tragic deportations of Soviet ethnic Koreans to Central Asia under Stalin in 1937, their resilience under the harshest of conditions, and their lives today in a world shaped by migration, repatriation, and the desire to simply stay put.

_Q&A w/filmmaker Kim Soyung

Monday, 9/17 at 7pm -- RESCHEDULED FROM 9/16!

CINE-EAST: EAST ASIAN CINEMA—KOREAN FILMMAKERS

Heart of Snow, Heart of Blood (Kim Soyung, 2014, 100 min, South Korea, in Russian, Koryo, and Korean w/ subtitles)

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_Q&A w/filmmaker Kim Soyung

Tuesday, 9/18 at 7pm

EXPERIMENTAL AND DOCUMENTARY CINEMA: THE VISIBLE SPECTRUM

Monuments for the Future (TRT 85 min.)

John Gianvito's monumental 2007 film *Profit Motive and the Whispering Wind* anchors this program of films which propose a radical reimagining of time, place, and the voices we put at the center of History.



Thursday, 9/20 at 7pm

PRECARIOUS LIVING: REDISCOVERIES IN AMERICAN INDEPENDENT FILM

Wanda (Barbara Loden, 1970, 88 min, USA, DCP)

Barbara Loden pulls off a remarkable writer-director-star turn in the newly restored *Wanda*, a film about a directionless young mother in Pennsylvania coal country who wanders away from her young family and finds herself alone, drifting between dingy bars and motels, and callously treated by a series of men. An influential, rarely seen masterpiece of American cinema.

Saturday, 10/13 at 7pm * White Hall

2018 NC LATIN AMERICAN FILM FESTIVAL

No intenso agora/In the Intense Now (João Moreira Salles, 2017, 127 min, Brazil, in Portuguese w/ subtitles)

The film speaks to the fleeting nature of moments of great intensity. Scenes of 1966 Cultural Revolution China are set alongside archival images of events of 1968 in France, Czechoslovakia, and Brazil. In keeping with the tradition of the film-essay, it investigates how the people who took part in those events continued onward after passions cooled.



Sunday, 10/14 at 2pm

2018 NC LATIN AMERICAN FILM FESTIVAL

El Rey del Once /The Tenth Man (Daniel Burman, 2016, 88 min, Argentina, in Spanish, Hebrew, and Yiddish w/ subtitles)

After many years away, Ariel (Alan Sabbagh) is summoned by his distant father to his childhood home in the bustling Jewish quarter of Buenos Aires, known as El Once. Over the course of seven days, Ariel grapples with his religious upbringing and the ways it informed his relationship with his father.

Sunday, 10/14 at 6pm

MFA/EDA Salon

Curated by Dani Smith and Felicity Palma



Monday, 10/15 at 7pm * White Hall

MIDDLE EAST FILM SERIES

Taste of Cement (Ziad Kalthoum, 2017, 85 min, Germany, in Arabic w/ subtitles)

A portrait of workers in exile, *Taste of Cement* is an empathetic encounter with the Syrian construction workers who sleep beneath the skyscrapers they're raising.

Monday, 9/24 at 7pm * White Hall

MIDDLE EAST FILM SERIES

Starless Dreams (Mehrddad Oskouei, 2016, 76 min, Iran, in Persian w/ subtitles)

Starless Dreams plunges us into the lives of young teenage girls sharing temporary quarters at a juvenile detention center on the outskirts of Tehran. Director Mehrddad Oskouei, one of Iran's most prominent filmmakers, spent seven years securing access to this all-female facility.



Tuesday, 9/25 at 7pm

EXPERIMENTAL AND DOCUMENTARY CINEMA: THE VISIBLE SPECTRUM

Image Control (TRT 83 min.)

In this collection of works that address politics, social movements and personal histories, the image - photographs, symbols, archival materials, propaganda videos - is deconstructed and examined to understand its limits, controlling influences and symbolic power.



Thursday, 9/27 at 7pm

PRECARIOUS LIVING: REDISCOVERIES IN AMERICAN INDEPENDENT FILM

Blue Collar (Paul Schrader, 1978, 114 min, USA, 35mm)

Three Detroit autoworkers - Richard Pryor, Harvey Keitel, and Yaphet Kotto - are so alienated by their jobs that they decide to rip off the safe inside their own union office. What begins as an entertaining genre exercise takes a searing turn into the dark heart of 70s labor politics. Richard Pryor gives his finest dramatic performance.

Tuesday, 10/16 @ 7pm * White Hall

2018 NC LATIN AMERICAN FILM FESTIVAL

Sergio & Sergei (Ernesto Daranas, 2017, 93 min, Cuba, in English, Spanish, and Russian w/ subtitles)

In 1991, the USSR is falling apart and Cuba enters its hardest economic crisis. Sergio, a professor of Marxism who can't provide for his family, and Sergei, a Soviet cosmonaut stranded in the Mir space station, share a common passion: amateur radio. Through this hobby, both men will be able to help each other in facing the dramatic changes of their countries.

Thursday, 10/18 at 7pm

AURAL FUTURES

Future Sounds of Mzansi (Nthato Mokgata & Lebo Rasethaba, 2015, 88 min, South Africa, in English)

Future Sounds of Mzansi aims to explore, express, and interrogate South Africa's cultural landscape 20 years into its democracy through the region's diverse electronic music scene.

Monday, 10/22 @ 7pm

AMI SHOWCASE—2018 AMI STUDENT FILM FESTIVAL

Curated festival of works produced in Spring '18 AMI Courses at Duke.

Thursday, 10/25 at 7pm * FFT

AURAL FUTURES

Janelle Monae's "Dirty Computer" + Shorts Program

(Andrew Donoho & Chuck Lightning, 2018, 48 min, USA)

Janelle Monae's dystopian, album-length "emotion picture" produced to accompany her album *Dirty Computer* is presented alongside a program of contemporary shorts.



Thursday, 10/25 at 8pm [Rescheduled: Note New Date & Time!]

Correspondences: The Silent Films of Helga Fanderl

German filmmaker Helga Fanderl presents her unedited Super 8 films in a unique and intimate projection performance.

_Filmmaker Helga Fanderl in attendance

Friday, 10/26 at 7pm * FFT

AURAL FUTURES

Special screening of a work-in-progress:

God Said Give 'Em Drum Machines (Kristian Hill, 2017, 60 min, USA)

Against the backdrop of a struggling city, *God Said Give 'Em Drum Machines* tells the lost stories of the underground music scene in 1980's Detroit and how it revolutionized and changed dance music forever. _Q&A w/curator Ingrid LaFleur & 2 of the filmmakers

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SCREEN / SOCIETY



OCTOBER

Saturday, 10/27 at 7pm

2018 NC LATIN AMERICAN FILM FESTIVAL

O processo / The Trial (Maria Augusta Ramos, 2018, 137 min, Brazil, in Portuguese w/ subtitles)

A gripping courtroom drama following the trial of removed Brazilian President Dilma Rousseff, *O processo* is a rare documentary that unfolds into something akin to theater.

_Q&A w/director Maria Augusta Ramos

Sunday, 10/28 at 7pm

CINE-EAST: EAST ASIAN CINEMA—KOREAN FILMMAKERS

A Tale of Two Sisters

(Kim Ji-Woon, 2003, 115 min, South Korea, in Korean w/ subtitles, 35mm)

A recently released patient from a mental institution returns home with her sister, only to face disturbing events between her stepmother and the ghosts haunting their house— all of which are connected to a dark past in the family's history.

_Q&A w/filmmaker Kim Ji-Woon



Monday, 10/29 at 7pm

CINE-EAST: EAST ASIAN CINEMA—KOREAN FILMMAKERS

The Good the Bad the Weird (Kim Ji-Woon, 2008, 139 min, South Korea, in Korean w/ subtitles)

A rip-roaring update of classic widescreen Spaghetti Westerns, this action extravaganza of lawless 1930s Manchuria centers upon three strangers who meet fatefully on a train: an implacable bounty hunter (Jung Woo-sung), the merciless leader of a group of bandits (Lee Byung-hun) and a robber with nine lives (Song Kang-ho).

_Q&A w/filmmaker Kim Ji-Woon



Thursday, 11/1 at 7pm

AMI SHOWCASE—ALUMNI FILMMAKER HOMECOMING

Beach House (dir. Jason Saltiel, writer/producer Matt Simon; 2017, 86 min, United States, DCP)

Terror strikes when a woman encounters a mysterious artist from her mother's past while staying at a beach house.

_Q&A w/ filmmakers Jason Saltiel '04 and Matt Simon '04

Monday, 11/5 at 7pm * White Hall

MIDDLE EAST FILM SERIES

Naila and the Uprising (Julia Bacha, 2017, 76 min, USA, in Arabic, Hebrew, and English)

A personal portrait of the Palestinian resistance leader Naila Ayesh, who joins an underground women's network that led a civil resistance movement during the First Intifada in 1987.



NOVEMBER

Thursday, 11/8 at 7pm

PRECARIOUS LIVING: REDISCOVERIES IN AMERICAN INDEPENDENT FILM

Personal Problems (Bill Gunn, 1980, 165 min, USA, DCP)

An incisive and entertaining epic focused on the everyday struggles of a black working-class couple and their friends and family in NYC. Ishmael Reed, the project's originator, called this bold collaboration between a coterie of major 80's artists "an experimental soap opera," here restored from the camera originals and given proper release for the first time.

Sunday, 11/11 at 6pm

MFA|EDA Salon

Curated by Sarah Riazati



NOVEMBER / DECEMBER

Thursday, 11/29 at 7pm

MIDDLE EAST FILM SERIES

Special Presentation:

The Wild Pear Tree (Nuri Bilge Ceylan, 2018, 188 min, Turkey, in Turkish w/ subtitles, DCP)

Sinan is a Turkish boy from the provinces who has just graduated from college and is trying to get his first novel published. Brash and provocative to the point of insolence, he is also one of cinema's best-drawn embodiments of the European economic crisis that keeps youth unemployed and their future an out-of-focus question mark.

Sunday, 12/2 at 6pm

MFA|EDA Salon

Curated by Jacob Moss

SCREEN/SOCIETY

Screen/Society provides thought-provoking film programming for the Triangle community, guided by an interest in the global and historical dimensions of cinema. Organized and coordinated by the Arts of the Moving Image Program's Hank Okazaki, Screen/Society advances the academic study of film at Duke University. The majority of the free screenings take place in the Rubenstein Arts Center's Film Theater, a 100-seat venue that projects archival 35mm, 16mm and state of the art digital video, providing an ideal venue to house Duke's vibrant and diverse moving image culture. [Arts Center Address/Parking info: artscenter.duke.edu/parking]

FEATURED FILM SERIES

EXPERIMENTAL AND DOCUMENTARY CINEMA: THE VISIBLE SPECTRUM

is a new, annual film series to be presented as part of Screen/Society at the Rubenstein Art Center. For its inaugural year, guest curators Chi-hui Yang and Jon-Sesrie Goff created *The Visible Spectrum*, a program showcasing 18 artists who radically experiment with documentary form to articulate the fullness of history and lived experience. Sponsored by the Office of the Vice Provost for the Arts, AAHVS, AMI, MFA|EDA, and CDS.

9/4 *Madeline Anderson: I Am Somebody*

9/11 *Ephraim Asili: Diaspora Suite*

9/18 *Monuments for the Future*

9/25 *Image Control*

10/2 *Adam and Zach Khalil: Indigenous Futures*

MFA|EDA SALON

Rotating guest curators from the MFA|EDA program present programs of notable moving image work one Sunday each month. (9/9, 10/14, 11/11, 12/2) Sponsored by the MFA in Experimental and Documentary Arts.

AURAL FUTURES looks at how electronic music created a foundation for the development of Afrofuturism; explores the history of certain music movements like Afropunk that have introduced Afrofuturism to a larger audience; and examines how the Afrofuturist aesthetic provides a narrative context and visual expression for the music. This screening series is part of **Visionary Aponte: Art & Black Freedom**, a nine-week art exhibit and accompanying series of conversations, screenings, performances, residencies, and workshops at Duke University organized by the Power Plant Gallery and the Forum for Scholars & Publics (FSP). Sponsored by Franklin Humanities Institute, FSP, Arts of the Moving Image, Vice Provost for the Arts—Duke Arts, Literature, Cultural Anthropology, African & African-American Studies, Gender, Sexuality & Feminist Studies, Duke Performances, Dance Program.

9/23 *The Last Angel of History* (1996) dir. John Akomfrah

10/11 *Afro-punk* (2003) dir. James Spooner

10/18 *Future Sounds of Mzansi* (2015) dirs. Nthato Mokgata & Lebo Rasethaba

10/25 *Janelle Monae's "Dirty Computer"* (2018) + shorts

10/26 Special work-in-progress screening: *God Said Give 'Em Drum Machines* (2017) dir. Kristian Hill

PRECARIOUS LIVING: REDISCOVERIES IN AMERICAN INDEPENDENT FILM

Three timely restorations (and one underseen classic) of 70's/80's independent film offer an affective glimpse into the origins of our own historical moment, where broad coalitions of class, race, geography and gender have failed to materialize, leaving precarious individuals to get by however they can. Curated by Jason Sudak and Hank Okazaki of Screen/Society. Sponsored by the Program in the Arts of the Moving Image.

9/20 *Wanda* (1971) dir. Barbara Loden

9/27 *Blue Collar* (1978) dir. Paul Schrader

11/8 *Personal Problems* (1980) dir. Bill Gunn

11/15 *Bless Their Little Hearts* (1984) dir. Billy Woodberry

CINE-EAST: EAST ASIAN CINEMA

This semester's program focuses on the films of two exciting South Korean filmmakers: documentarian KIM Soyoung and narrative filmmaker KIM Ji-woon. KIM Ji-woon will attend his 2 screenings. Sponsored by the Asian/Pacific Studies Institute and the Department of Asian and Middle Eastern Studies

9/17 *Heart of Snow, Heart of Blood* (2014) dir. Kim Soyoung

10/28 *A Tale of Two Sisters* (2003) dir. Kim Ji-Woon

10/29 *The Good the Bad the Weird* (2008) dir. Kim Ji-Woon

Monday, 11/12 at 7pm

AMI SHOWCASE—LIFT presents: *The Madvo Collection Commissioning Project, Part 1* (TRT 50 min.)

After receiving a donation of the 200+ reel archives of filmmaker Jacques Madvo, Liaison of Independent Filmmakers of Toronto (LIFT) commissioned eight artists to create new work with the Madvo collection as a starting point.

_Introduced by Anna Kipervaser (AMI)



Wednesday, 11/14 at 7pm

Linefork (Vic Rawlings & Jeff Silva, 2016, 96 min, USA, DCP)

An immersive meditation on the passage of time and the persistent resonance of place, *Linefork* follows the daily rituals of an elderly couple living in Kentucky's Appalachian Mountains.

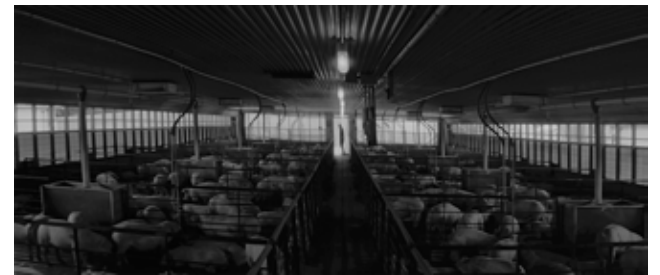
_Q&A w/ filmmakers Vic Rawlings and Jeff Silva

Thursday, 11/15 at 7pm

PRECARIOUS LIVING: REDISCOVERIES IN AMERICAN INDEPENDENT FILM

Bless Their Little Hearts (Billy Woodberry, 1984, 80 min, USA, DCP)

Unemployed, depressed and running out of options for supporting his family, Charlie Banks (Nate Hardman) is just barely eking out a living in Watts at the dawn of Reagan's 80s. Full of humor and devoid of the least pity for its characters, *Bless Their Little Hearts* is a striking portrait of working poverty, and a classic of 80s independent cinema.



Monday, 11/26 at 7pm

AMI FACULTY SHOWCASE: JOSH GIBSON

Pig Film (Josh Gibson, 2018, 60 min, USA, DCP)

In an empty world, a solitary female mechanically follows the protocols of a factory hog farm. Her labors are sporadically punctuated by musical rhapsodies as she moves toward the impending end. Is it the end of the world, a program malfunction, or the beginning of a film? Screening with *Kudzu Vine* (2011, 20 min, 35mm). _Q&A w/ filmmaker Josh Gibson

MIDDLE EAST FILM SERIES

Four contemporary films explore a range of approaches and stories, including teenage detention centers in Tehran, Syrian construction workers in Lebanon, female-led uprisings in Palestine, and unemployed youth in Turkey. Sponsored by the Duke University Middle Eastern Studies Center

9/24 *Starless Dreams* (2016) dir. Mehrdad Oskouei

10/15 *Taste of Cement* (2017) dir. Ziad Kalthoum

11/5 *Naila and the Uprising* (2017) dir. Julia Bacha

11/29 Special Presentation: *The Wild Pear Tree* (2018) dir. Nuri Bilge Ceylan

KUNG FU 'SIFU' LAU KAR-LEUNG

'Sifu' is the Cantonese term for a skillful master/teacher. Renowned Hong Kong film director/choreographer Lau Kar-leung (Liu Chia-liang), was also a kung fu master whose lineage traced back to legendary folk hero Wong Fei-hung (portrayed by Gordon Liu in Lau's *Instructors of Death* - see 10/4). In wildly entertaining films like *The 36th Chamber of Shaolin* (see 10/1), Lau used authentic kung fu demonstrations and arduous training sequences to educate audiences about kung fu, and to document and preserve its traditions. Curated by Hank Okazaki of Screen/Society. Sponsored by the Program in the Arts of the Moving Image.

2018 NC LATIN AMERICAN FILM FESTIVAL

The 2018 NC Latin American Film Festival brings together an eclectic selection of new films from Argentina, Brazil, Colombia, Cuba, Mexico, Nicaragua, Panama, Paraguay, Uruguay, and Venezuela. This diverse constellation of works is united by their cinematic exploration of moments of transformation—when individuals, communities, or even nations are at crossroads of dangers and/or possibilities. Screenings throughout the Triangle, including those listed below at Duke University. Sponsored by the Duke-UNC Consortium in Latin American and Caribbean Studies and the Center for Latin American and Caribbean Studies.

10/13 *No intenso agora | In the Intense Now* (2017) dir. João Moreira Salles

10/14 *El Rey del Once |The Tenth Man* (2016) dir. Daniel Burman

10/16 *Sergio & Sergei* (2017) dir. Ernesto Daranas

10/27 *O processo | The Trial* (2018) dir. Maria Augusta Ramos (attending in person)

AMI SHOWCASE

A series of screenings featuring works by faculty, students, and alumni of Duke's program in the Arts of the Moving Image.

All screenings are coordinated and co-sponsored by Duke University's Program in the Arts of the Moving Image (AMI). For latest updates/more info, visit ami.duke.edu/screensociety or contact a-m-i@duke.edu