

MONDAYS, MAY 7 - JUNE 11, 7-10 PM



**the future of africa:
THE HUMANISTIC VISION OF OUSMANE SEMBENE**

One of the most conspicuous aspects of the work of Senegalese writer and film director Ousmane Sembène is the presence of well-developed and independent female characters. Commenting on the role of women in the future development of the Continent, Sembène writes, "The future liberation of Africa will never happen without the liberation of women. And, I would add that mentally it is not African women who need liberation so much as African men." *Black Girl* (1966), his first feature, explores the themes of displacement and cultural alienation. *Faat Kine* (2000) is Sembène's tribute to what he calls the "everyday heroism of African women." His most recent film, *Moolaade* (2004), is a social commentary on the position of women in many parts of the African continent and focuses on a female rite of passage called "purification." In this series of screenings we take an introductory look at the work of Sembène to investigate how his revolutionary humanistic vision informs his desire to represent the women of his society from the post-independence era to the beginning of the new century. **Instructed by Jean Young.**

FILMS SCREENED AND DISCUSSED

BLACK GIRL 1966 • EMITAI—GOD OF THUNDER 1971 • XALA 1974
GUELWAAR 1992 • FAAT KINÉ 2000 • MOOLAADÉ 2004

TUESDAYS, MAY 8 - JUNE 12, 7-10 PM



**capricious summers:
THE COMEDIES OF THE CZECH NEW WAVE**

The mid-1960s, just before the Soviet invasion of Czechoslovakia in 1968, were the salad days of Czech and Slovak cinema. As in Italy, France, Japan, Poland, and elsewhere around the world, an ethos of stylistic and narrative innovation pervaded; but here, comedy was often the genre (and mode) of choice. Inspired by native writers like Hrabal, Kundera, Hasek and Kafka, a new generation of Czechoslovak directors drew on a national predilection for unearthing absurdity in the most everyday circumstances and reveling in the irony of under-statement. What they produced was a critical body of work unparalleled in European cinemas, a representative sample of which we will view and discuss in this course. **Instructed by Bill Martin.**

FILMS SCREENED AND DISCUSSED

LEMONADE Joe Oldrich Lipsky 1964 • LOVES OF A BLONDE Milos Forman 1965
DAISIES Věra Chytilová 1966 • LARKS ON A STRING Jiri Menzel 1966
THE FIREMAN'S BALL Milos Forman 1967 • THE JOKE Jaromil Jires 1968

WEDNESDAYS, MAY 9 - JUNE 13, 7-10 PM



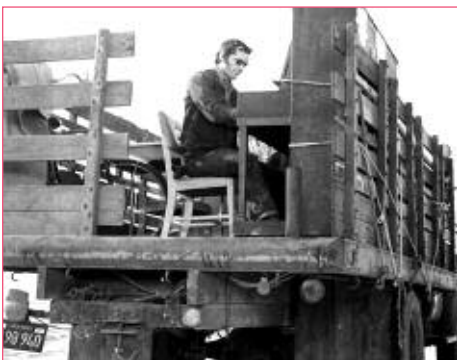
**identity to steal—fate to keep:
TRANSITORY IDENTITIES IN CONTEMPORARY CINEMA**

Identity being the ultimate barrier, some individuals attempt to trespass it, out of boredom or a peculiar curiosity to exchange their identity for someone else; or they force one upon others, trying to re-capture lost parts of their lives that they cannot live without, or as an exercise in power. Sometimes survival may depend upon this exchange: war spares those who dare—but why not go beyond survival and live the life of another person? Can an identity be shared? Can fate be changed? Questions of identity, whether personal, regional or national are inextricably linked with complex notions of memory and history. One of the exciting features of recent cinema is the considerable overlap that exists between identity and, for example, new narrative forms such as journey and exile narratives, as well as the blurring of the distinction between fiction and documentary. This course will look at the social and psychological representation of portraying a pro-antagonist confused about his/her own identity. **Instructed by Elena Spilioti.**

FILMS SCREENED AND DISCUSSED

VERTIGO Alfred Hitchcock 1958 • THE CONFORMIST Bernardo Bertolucci 1970
PERFORMANCE Nicholas Roeg 1970 • THE PASSENGER Michelangelo Antonioni 1975
THE DOUBLE LIFE OF VERONIQUE Krzysztof Kieslowski 1991
EUROPA, EUROPA Agnieszka Holland 1991

THURSDAYS, MAY 10 - JUNE 14, 7-10 PM



**escape routes:
A CINEMA OF DETACHMENT**

The desire to flee the rituals and responsibilities of daily life is surely universal and it may be at the heart of the enduring popularity of cinema itself. But rather than simply facilitate a temporary escape for viewers through contributions to the "dream factory," a number of filmmakers have chosen to seriously address the significant place discontent, alienation and dead-end dreaming occupy in the human experience. This class will look at six films that explore detachment through central characters whose unsatisfactory realities motivate them to embark on their own tenuous, and often irreparably damaging "escapes." The films vary greatly in approach, from the volatile, masculine worlds of Bob Rafelson's *Five Easy Pieces* and John Cassavetes' *Husbands*, to the deceptively gentle tone of Stanley Tucci's *Joe Gould's Secret* and Bill Forsyth's *Housekeeping*, to the emotionally chilly, existential depths of Lynne Ramsay's *Morvern Callar* and Laurent Cantet's *Time Out*. Each film is a stylistically distinct and psychologically acute portrait of the struggle against (or at least avoidance of) the gravity of real life and the devastating consequences that follow. **Instructed by Joel Wicklund.**

FILMS SCREENED AND DISCUSSED

FIVE EASY PIECES Bob Rafelson 1970 • HUSBANDS John Cassavetes 1970
JOE GOULD'S SECRET Stanley Tucci 2000 • HOUSEKEEPING Bill Forsyth 1967
MORVERN CALLAR Lynne Ramsay 2002 • TIME OUT Laurent Cantet 2001

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All of the instructors and programs listed herein were selected by Charles Coleman, Facets Film Program Director.

MONDAYS, JUNE 18 - JULY 23, 7-10 PM



starring miss barbara stanwyck: A CINEMATIC CENTENNIAL

Versatile actress Barbara Stanwyck (1907-1990) played gun molls, burlesque queens, adulteresses, and murderers during her long film career. When she was good, she was very, very good. And when she was bad, she was terrific. She played everything from the self-sacrificing but over-the-top mother in *Stella Dallas*, to the conniving temptress who so impassions Fred MacMurray that he'll kill for her in *Double Indemnity*, from a predatory "tramp" who sleeps her way to the top in *Baby Face* to the psychotic, homicidal title role in *The Strange Love of Martha Ivers*. Stanwyck, born Ruby Stevens in 1907 Brooklyn, was an enduring, gifted professional who created her share of wicked or malignant characters. Sure, there were other Hollywood stars of greater renown, other screen goddesses more likely to elicit our awe and reverence at their great beauty, but none showed greater range and vitality than Stanwyck. She remains one of America's most beloved screen personalities from the studio period. **Instructed by Doug Deuchler.**

FILMS SCREENED AND DISCUSSED

BABY FACE Alfred E. Green **1933** • **STELLA DALLAS** King Vidor **1937** • **THE LADY EVE** Preston Sturges **1941**
DOUBLE INDEMNITY Billy Wilder **1944** • **CLASH BY NIGHT** Fritz Lang **1952**
THE STRANGE LOVE OF MARTHA IVERS Lewis Milestone **1946**

TUESDAYS, JUNE 19 - JULY 24, 7-10 PM



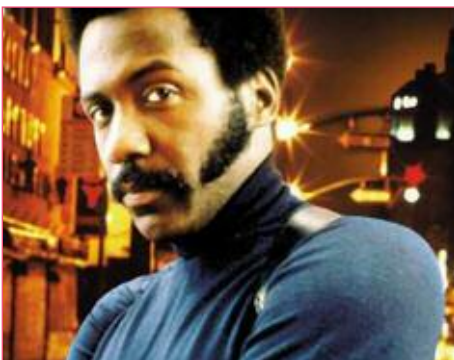
WOMEN FILMMAKERS AND THE FEMININE EXPERIENCE

What exactly is women's cinema? Is it merely the work of women directors, beginning with Dorothy Arzner fighting it out in Hollywood in the 20's and 30's? But if we think of women's cinema as the product of women directors, should we include Leni Riefenstahl's *Olympia* or the documentaries of Shirley Clarke or Claire Denis' *Beau Travail*, masterpieces by women filmmakers that do not actually focus on the feminine experience? For this class we will watch a series of beautiful films by mostly European women film directors, many of them part of national film movements, from the Czech and French New Wave to the New German Cinema. These films—a mixture of avant-garde and contemporary—are often autobiographical, first person, shining a mirror on the self and the experience of being female in a patriarchal society. Themes we will explore in this class will include the psychology of the friendship between women, the search for freedom and identity, and the bliss as well as the horror of adulthood. **Instructed by Kate Zambreno.**

FILMS SCREENED AND DISCUSSED

MESHES OF THE AFTERNOON Maya Deren and Alexander Hammid **1943** • **CLEO FROM 5 TO 7** Agnès Varda **1961**
WANDA Barbara Loden **1971** • **SISTERS, OR THE BALANCE OF HAPPINESS** Margarethe von Trotta **1979**
SWEETIE Jane Campion **1989** • **LOLA** Maria Novaro **1990** • **FAT GIRL** Catherine Breillat **2001**

WEDNESDAYS, JUNE 20 - JULY 25, 7-10 PM



shoot and stare:

CINEMATIC MASCULINITY AND THE ACTION FILM, 1965-1975

Significant cultural destabilization contested traditional notions of masculinity in the late 1960's and early 1970's. The Vietnam War, the women's movement and challenges to capitalism all called attention to the contradictions of post-war heroic masculinity. So did cinema. This course will examine representations of manhood in the action/ adventure genre in the period 1965-1975. We will consider whether the changing cultural landscape resulted in a strategic reignment of American cinematic masculinity or whether only minor adjustments were made to American male iconography. **Instructed by Gerald R. Butters, Jr..**

FILMS SCREENED AND DISCUSSED

POINT BLANK John Boorman **1967** • **BULLITT** Robert Aldrich **1968** • **SHAFT** Gordon Parks **1971**
THE OMEGA MAN Sam Peckinpah **1971** • **DIRTY HARRY** Don Siegel **1971**
THE GETAWAY Sam Peckinpah **1972**

THURSDAYS, JUNE 21 - JULY 26, 7-10 PM



obscure desire and dreams:

THE FILMS OF LUIS BUÑUEL (A SURREAL SELECTION)

Famously declaring, "Thank God, I'm still an Atheist," Luis Bunuel remains one of the most unique and irreverent directors in the history of film. Indeed, beginning with the sliced eye-ball in *Un Chien Andalou*, for nearly fifty years, he created some of the most disturbing, surreal, and humorous images ever captured on film. In this course, we will examine select films from Bunuel's lengthy career: from his early, pre-WWII participation in the Surrealist movement (such as *L'Age D'Or*), to his "Mexican period" in the 1950's (*The Criminal Life of Archibaldo de la Cruz*) and his final, internationally recognized French films from the 1970's (*The Discreet Charm of the Bourgeoisie*). Throughout, we will highlight the philosophical and artistic attitudes commonly found in Buñuel's films, such as their anti-religious and anti-bourgeoisie stances, as well as the role chance and dreams in our lives. **Instructed by Zoran Samardzija.**

FILMS SCREENED AND DISCUSSED

UN CHIEN ANDALOU 1929 • **L'AGE D'OR** 1930
THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ 1955
THE EXTERMINATING ANGEL 1962 • **THE DISCREET CHARM OF THE BOURGEOISIE** 1972
THE PHANTOM OF LIBERTY 1974 • **THAT OBSCURE OBJECT OF DESIRE** 1977

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