

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.

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 - AUGUST 1, 7-10 PM;
NO CLASS MEETING ON JULY 4**

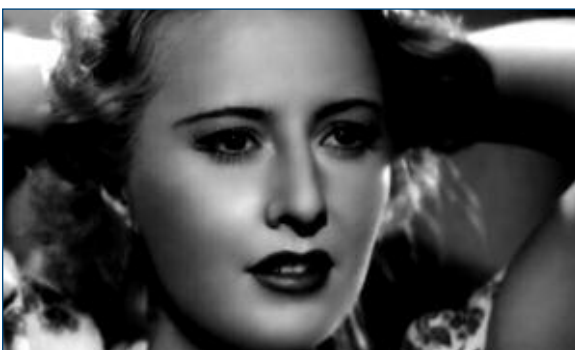


**shoot and stare:
CINEMATIC MASCULINITY AND THE ACTION FILM
1965-1975**

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 realignment of American cinematic masculinity or whether only minor adjustments were made to American male iconography.

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

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.

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

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



**obscure desires 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*).

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