



INDIANA UNIVERSITY
CINEMA
VIRTUAL SCREENING ROOM



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Through the unwavering support of our dedicated and enthusiastic supporters, IU Cinema has established itself as one of the nation's most distinct university cinemas. Of course, there is always opportunity to grow, so we invite you to play a pivotal role in helping us expand our reach.

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Did you know you can have your name live in perpetuity as part of IU Cinema by purchasing a Cinema seat? When you make a gift of \$1,000 or more, your contribution will be recognized with a permanent plaque on one of our trademark crimson seats. More importantly, you will support our enlightening films, visits from notable filmmakers, and unique cinematic experiences—and help make them accessible for all audiences. You can find more information at our website cinema.indiana.edu/support-cinema or contact Interim Director Brittany D. Friesner at bdfriesn@indiana.edu.

“How lucky we movie fans have been to be the beneficiaries of the brilliant minds and hardworking hands that have given us such an unparalleled opportunity to savor the profound gift of an incomparable space where these wonderful movies—and their ‘makers’—can be appreciated at the highest level of artistic expression.”

—Marsha Bradford, IU Cinema donor

“Each viewing becomes a family: in this one place at this one time for this one film, we’re in this together. ... Patron or volunteer, you’re welcome. It’s a place for you.”

—Kathie Durkel, IU Cinema volunteer

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Join the IU Cinema Usher Corps or Promotional Team! IU Cinema Volunteer Ambassadors see great movies, welcome guests, help spread the word about IU Cinema, and learn what happens “behind the curtain” of the Cinema’s day-to-day operations. Visit cinema.indiana.edu/support-cinema for more information or contact Events and Operations Director Jessica Davis Tagg at jtagg@indiana.edu.

Dig Deeper

For program information, please visit cinema.indiana.edu. You can also follow us on Facebook, Twitter, and Instagram for late-breaking news on upcoming events. IU Cinema’s *A Place for Film* blog is online at blogs.iu.edu/aplaceforfilm. *A Place for Film: The IU Cinema Podcast* can be found at anchor.fm/iu-cinema-podcast or wherever podcasts are available.

“[The IU Cinema blog] is a delightful set of writings by people I wish I’d met. Lots of fun. Just wanted to thank you all for setting it up.”

—James Naremore, emeritus professor and IU Cinema donor



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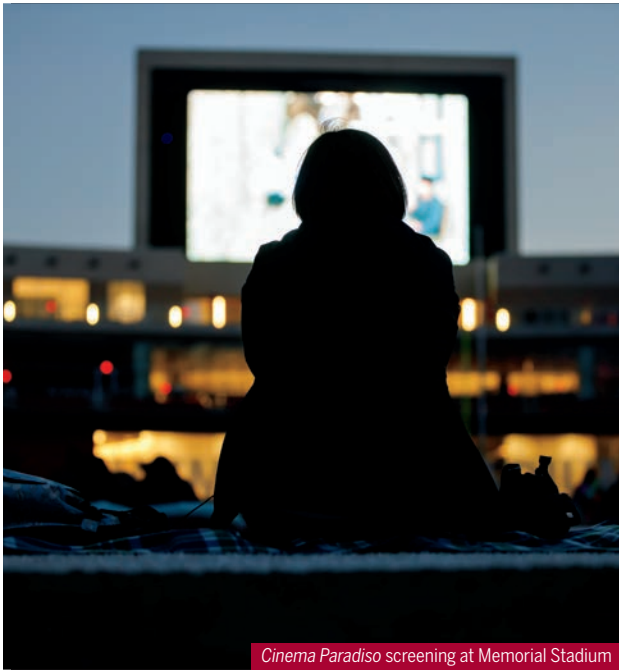
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Indiana University Cinema acknowledges and honors the Indigenous communities native to this region, and recognize that Indiana University Bloomington is built on Indigenous homelands and resources. We recognize the Miami, Delaware, Potawatomi, and Shawnee people as past, present, and future caretakers of this land.

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Cinema Paradiso screening at Memorial Stadium

IU CINEMA VIRTUAL SCREENING ROOM

ISABEL SANDOVAL
UNCOMPROMISING VISION

APARISYON (APPARITION) SEPTEMBER 15 - 7 PM
FILM SCREENING AND Q&A

JORDEN'S PROGRAM ISABEL SANDOVAL SEPTEMBER 18 - 7 PM
CONVERSATION AND Q&A

Please visit go.iu.edu/IUCinemaVirtualScreeningRoom for more information on how to access events in the IU Cinema Virtual Screening Room.

INDIANA UNIVERSITY CINEMA



IU Cinema Staff

... A Place For Film™

Indiana University Cinema is a world-class venue and curatorial program dedicated to the highest standards of presentation of film in both traditional and modern forms. By providing unique and enriching cinematic experiences, the Cinema advances Indiana University’s long-standing commitment to excellence, scholarship, and engagement in the arts across campus and community.

Transformative cinematic experiences accessible for all.

Welcome from the Interim Director

What. A. Year. The words ‘transformative’ and ‘collaborative’ have always been at the heart of everything we do at Indiana University Cinema. In this way, academic year 2020–21 was nothing out of the ordinary for our staff—not unique, not unprecedented, not even a ‘new normal.’ We continued doing our work by coming together as a team, ensuring all perspectives were heard and considered, and presenting cinematic programming we hoped would transform the lived experience of those creating, sharing, and engaging with our program.

Yet, while the essence of how we approach our work did not change this past year, it is more than safe to say that each and every part of the process of providing “transformative cinematic experiences accessible for all” changed during the pandemic. In a year that we anticipated celebrating the 10th anniversary of opening our doors, we kept our doors (mostly) closed to help ensure a healthy future for all. Instead of lighting up our screen each week, we lit up your screens at home. We have continued to adapt, innovate, and persevere to keep cinema and IU Cinema’s spirit alive.

We also bid farewell to our Founding Director Jon Vickers this past year. It would be impossible to put into words the gratitude our team has for Jon’s leadership in the last decade; so, it was certainly a non-negotiable for us that we see him off with some measure of celebration. After months apart, gathering together last September in Memorial Stadium to enjoy *Cinema Paradiso* under the stars helped ease our wistfulness about his departure and reminded us how film can always bring us a little closer together, no matter the circumstances.

We are proud of the work we have done this past year, and it felt important to document it. We know our program booklets have become treasured keepsakes for many of you. We also know that when it is time to celebrate IU Cinema’s next decade, we want to be able to reflect on our entire history.

In these pages, we invite you to look back at the nearly 100 virtual programs we presented in 2020–21, including interactive events with filmmakers Karyn Kusama, Isabel Sandoval, Nina Menkes, Apichatpong Weerasethakul, Hugo Perez, Kim Seong-hun, and Ken and Florence Jacobs. We collaborated with over 59 campus and community partners this past year, including the Eskenazi Museum of Art, Themester, Asian Culture Center, Political and Civic Engagement (PACE) program, IU Libraries, Asian American Studies, IU Institute for Advanced Study, Writers Guild at Bloomington, and Center of Excellence for Women & Technology, to name a few.

We also offered online viewing of more than 30 newly released or recently restored films from around the globe, including films representing Algeria, Colombia, Brazil, and Denmark. Finally—and I would venture to say most impressively—we continued our ongoing student-centric collaborations with the Jacobs School of Music and The Media School to produce virtual presentations of two of our most-beloved annual live-music events: Double Exposure and the 2021 Jon Vickers Scoring Award.

I am so proud of what our dedicated and talented team has accomplished during this incredibly difficult year. The ingenuity, tenacity, and compassion our staff has demonstrated—all while maintaining a forward-thinking, positive mindset and a commitment toward taking the best care possible of ourselves, as well as our community—is awe-inspiring.

I hope you, too, feel inspired when reviewing the pages ahead as you look back at the past year of programming and know that we will soon once again all be gathered in our beloved place for film.

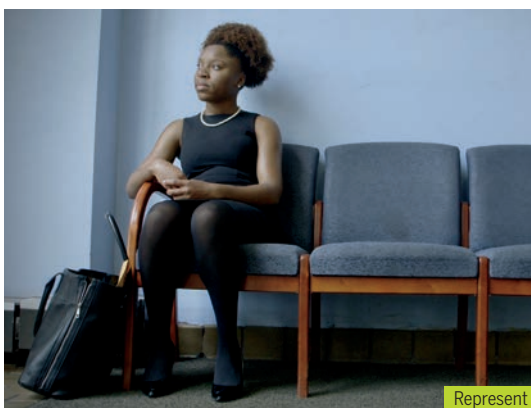
Take good care,



Brittany D. Friesner

INTERNATIONAL ARTHOUSE SERIES

The International Arthouse Series features new film releases from around the globe—some of which have not been released theatrically in the U.S. The series is co-sponsored by the Ryder Film Series.



Jazz on a Summer's Day

(1959) Directed by Bert Stern & Aram Avakian

August 20–September 9 – \$10 Virtual Ticket

Not rated – Virtual – 85 min

New 4K Restoration. Considered one of the most extraordinary and possibly the first concert film ever made, *Jazz on a Summer's Day* features intimate performances by an all-star line-up of musical legends including Louis Armstrong, Thelonious Monk, Gerry Mulligan, Anita O'Day, Chuck Berry, and Dinah Washington, and closes with a beautiful rendition of "The Lord's Prayer" by Mahalia Jackson at midnight. Co-directed by world-renowned photographer Bert Stern and editor Aram Avakian, the film documents the 1958 Newport Jazz Festival in Rhode Island. It was named to the National Film Registry in 1999 and the new 4K restoration was funded by the National Film Preservation Board of the Library of Congress to celebrate the film's 60th anniversary.

Days of the Whale

(2019) Directed by Catalina Arroyave Restrepo

August 27–September 16 – \$10 Virtual Ticket

Not rated – Virtual – 80 min

Set in the bustling city of Medellín, Colombia's second-largest city, *Days of the Whale* follows Cristina (Laura Tobón) and Simon (David Escallón), two young graffiti

artists who tag spots around where they live. Simon comes from a working-class background and lives with his grandmother. They are part of an art collective which is also the center for a group of young revolutionaries. Cristina is a college student from an upper-middle-class family, living with her father because her journalist mother moved to Spain when threatened by the city's criminal street gangs. The bond uniting them, along with her friendships with other artists, keeps Cristina from leaving the city as tensions rise around their own activism. In Spanish with English subtitles.

Represent (2019) Directed by Hillary Bachelder

September 3–30 – \$10 Virtual Ticket

Not rated – Virtual – 93 min

In the heart of the American Midwest, three women take on the status quo in campaigns that promise to reshape local politics on their own terms. Equal parts personal and political, *Represent* follows three women on both sides of the aisle who share the singular goal of improving their community through public service. Myya attempts to spark a youth movement and unseat the incumbent mayor of Detroit; Bryn, a farmer and working mother in Granville, OH, runs for township trustee; and Julie walks a tightrope between her identities as a Korean immigrant and Republican candidate for State Representative in a liberal Chicago suburb. Through the nuances of local politics, *Represent* scrutinizes the

systems that have failed historically underrepresented candidates, and bears witness to unseen leaders striving at the heart of our “smallest” elections.

Papicha (2019) Directed by Mounia Meddour
September 10–October 14 – \$10 Virtual Ticket

Not rated – Virtual – 105 min

Nedjma (Lyna Khoudri, starring in Wes Anderson’s upcoming *The French Dispatch*), an 18-year-old student in 1990s Algeria, is passionate about fashion design and refuses to let the tragic events of the Algerian Civil War keep her from experiencing a normal life and going out at night with her friend, Wassila. As the social climate becomes more conservative, she rejects the new bans set by the radicals and decides to fight for her freedom and independence by putting on a fashion show. This film was Algeria’s official submission for the Best International Feature Film category at the 2020 Academy Awards. In French and Arabic with English subtitles.

Made in Bangladesh (2019) Directed by Rubaiyat Hossain
September 17–October 14 – \$10 Virtual Ticket

Not rated – Virtual – 95 min

Shimu, 23, is a textile worker in a clothing factory in Dhaka, Bangladesh. After a co-worker is killed in a fire at her factory, Shimu decides to start a union with her co-workers, fighting for employee rights. Despite threats from the management and the disapproval of her husband, Shimu is determined to go on.

Together the women must fight and find a way. *Made In Bangladesh* had its world premiere screening at TIFF 2019 and accumulated six wins for Best Film, Best Director, and Public Awards from the African Diaspora International Film Festival 2019, the Amiens International Film Festival 2019, the Asia Pacific Screen Awards 2019, and the Festival International de Film Saint-Jean-de-Luz 2019, among others. In English and Bengali with English subtitles.

I Used to Go Here (2020) Directed by Kris Rey
October 7–14 – Free, no ticket required

See page 11 for details.

Dead (2020) Directed by Hayden J. Weal
September 25–November 4 – \$10 Virtual Ticket

Not rated – Virtual – 90 min

Marbles, a hapless stoner, can see ghosts. Using a homemade concoction of neurological medication and marijuana, he’s getting along just fine mediating between the living and the dead for a pittance of a living. Then Tagg, a recently dead wannabe super-cop, appears and makes Marbles an auspicious offer: help him find a serial killer in exchange for a hefty payout of life insurance. The money will allow Marbles to buy back his family home, which is tied to happy memories of his late father and which his domineering mother is selling. Can a critical ghost cop and a directionless stoner get over their prejudices and work together to save lives ... and deaths?



Papicha



Made in Bangladesh



Dead

RBG (2018) Directed by Julie Cohen & Betsy West

September 25–October 28 – \$6.99 Virtual Ticket

PG – Virtual – 98 min

U.S. Supreme Court Justice Ruth Bader Ginsburg developed a lengthy legal legacy while becoming an unexpected pop culture icon, but the unique personal journey of her rise to the nation's highest court has been largely unknown, even to some of her biggest fans—until now. The documentary *RBG* explores Ginsburg's life and career. Justice Ginsburg served on the Supreme Court of the United States from 1993 until her death on September 18, 2020.

Moroni for President

(2018) Directed by Saila Huusko & Jasper Rischen

October 1–November 11 – \$10 Virtual Ticket

Not rated – Virtual – 76 min

The Navajo Nation is the largest Native American reservation in the United States. Every four years, the Navajo tribe elects its president, whom many consider the most powerful Native American in the country. In the midst of a frenzied election to determine the next president of the tribe, *Moroni for President* takes the audience to every corner of this vast area in the iconic American Southwest. The film centers on Moroni Benally, an underdog candidate with radical ideas, whose homespun campaign originated out of frustration about the lack of progress in the reservation where he grew up. Young, gay, Mormon, and highly educated, he sets out to confront the political establishment in a homecoming that challenges what he

imagined home, and himself, to be. “A compelling look at the LGBTQ community within the Navajo nation, and how politics are navigated from a community being controlled by the outside.” —*The Advocate*.

Marcel Duchamp: The Art of the Possible

(2020) Directed by Matthew Taylor

October 9 – 7 pm – Free, no ticket required

See page 38 for details.

Jimmy Carter: Rock & Roll President

(2020) Directed by Mary Wharton

October 15–November 18 – \$4.99 Virtual Ticket

Not rated – Virtual – 96 min

If it hadn't been for a bottle of scotch and a late-night visit from musician Gregg Allman, Jimmy Carter might never have been elected the 39th President of the United States. *Jimmy Carter: Rock & Roll President* charts the mostly forgotten story of how Carter—a lover of all types of music—forged a tight bond with musicians Willie Nelson, the Allman Brothers, Bob Dylan, and others. Low on campaign funds and lacking in name recognition, Carter relied on support from these artists to give him a crucial boost in the Democratic primaries. Once Carter was elected, the musicians became frequent guests in the White House. The surprisingly significant role that music played throughout Carter's life and in his work becomes a thread in this engaging portrait of one of the most enigmatic presidents in American history.



Nationtime (1972) Directed by William Greaves

October 23–December 2 – \$10 Virtual Ticket

Not rated – Virtual – 79 min

New 4K Restoration. Best known for his avant-garde meta-documentary *Symbiopsychotaxiplasm*, William Greaves directed more than 100 documentary films, the majority focused on African American history, politics, and culture. *Nationtime* is the long-lost film Greaves made about the National Black Political Convention of 1972—when 10,000 Black politicians, activists and artists went to Gary, Ind., to forge a national unity platform in advance of the Republican and Democratic presidential conventions. Narrated by Sidney Poitier and Harry Belafonte, *Nationtime* was considered too militant for television broadcast at the time and has since circulated only in an edited 60-minute version. This new 4K restoration from IndieCollect, with funding from Jane Fonda and the Hollywood Foreign Press Association, returns the film to its original 79-minute length and visual quality.

Science on Screen

Radium Girls

(2018) Directed by Lydia Dean Pilcher & Ginny Mohler

October 30–December 2 – \$12 Virtual Ticket

See page 37 for details.

The Painter and the Thief

(2020) Directed by Benjamin Ree

November 10 – 7 pm – Free, no ticket required

See page 38 for details.



City Hall (2020) Directed by Frederick Wiseman

November 13–December 9 – \$12 Virtual Ticket

Not rated – Virtual – 275 min

City government touches many aspects of our lives and yet most of us are unaware of or take for granted the services that are performed. *City Hall* shows the efforts by Boston city government, led by Mayor Martin Walsh, to address racial justice, affordable housing, climate action, homelessness, and support for seniors, immigrants, and veterans. The film also illustrates the variety of ways the city administration enters into civil discourse with the citizens of Boston. *City Hall* demonstrates a city government successfully offering a wide variety of services to a diverse population.

Science on Screen

Coded Bias (2020) Directed by Shalini Kantayya

December 4 – 7 pm – Free, no ticket required

See page 37 for details.

Another Round (2020) Directed by Thomas Vinterberg

December 4–18 – \$12 Virtual Ticket

Not rated – Virtual – 116 min

There's a theory that we should be born with a small amount of alcohol in our blood, and that modest inebriation opens our minds to the world around us, diminishing our problems and increasing our creativity. Heartened by that theory, Martin (Mads Mikkelsen) and three of his friends, all weary high school teachers, embark on an experiment to maintain a constant level of intoxication



throughout the workday. As the units are knocked back, some of the participants see improvement and others go off the rails. It becomes increasingly clear that while alcohol may have fueled great results in world history, some bold acts carry consequences. In Danish with English subtitles.

World of Wong Kar Wai

December 11–January 28 – \$12 Individual Virtual Tickets or \$70 Virtual Series Pass

See pages 21–23 for details.

The Donut King (2020) Directed by Alice Gu

March 25 – 7 pm – Free, no ticket required

See page 44 for details.

Flamekeeper: The Michael Cleveland Story

(2019) Directed by John Presley

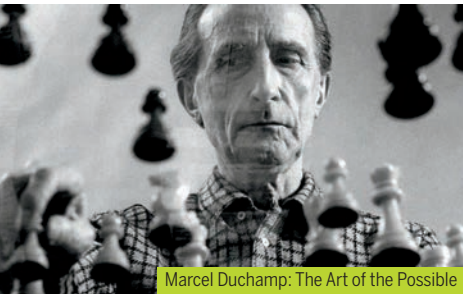
March 30 – 7 pm – Free, no ticket required

See page 49 for details.

Mayor (2020) Directed by David Osit

April 27 – 7 pm – Free, no ticket required

See page 45 for details.



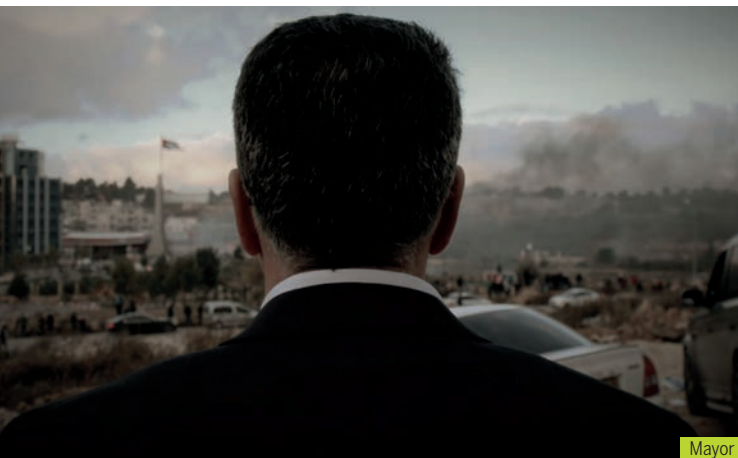
Marcel Duchamp: The Art of the Possible



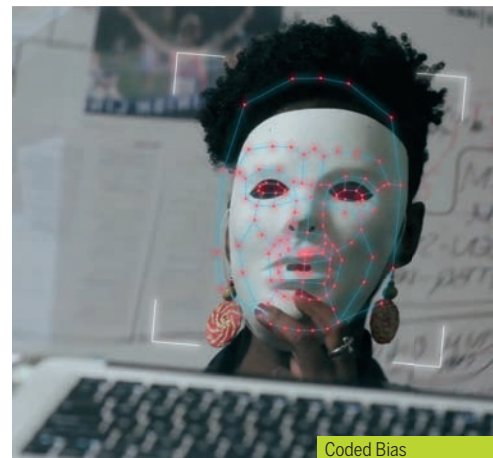
Flamekeeper: The Michael Cleveland Story



The Donut King



Mayor



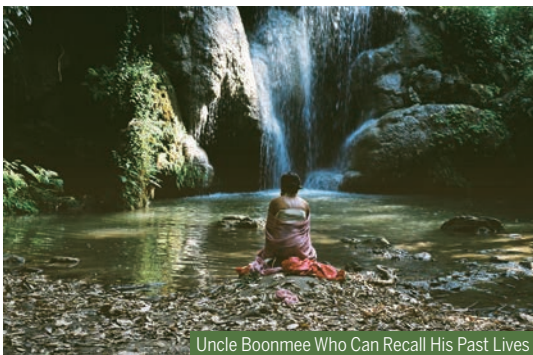
Coded Bias

APICHATPONG WEERASETHAKUL

Apichatpong Weerasethakul grew up in Khon Kaen in northeastern Thailand and has a degree in architecture from Khon Kaen University and a Master of Fine Arts in Filmmaking from The School of the Art Institute of Chicago. He began making film and video shorts in 1994, and completed his first feature, *Mysterious Object at Noon*, in 2000. His 2006 film *Syndromes and a Century* was the first Thai film to be selected for competition at the Venice Film Festival. Apichatpong is also one of 20 international artists and filmmakers commissioned to create a short film for the United Nations High Commissioner for Human Rights to mark the 60th anniversary of the Universal Declaration of Human Rights. In 2009, the Austrian Film Museum published a major English-language monograph on his work.

Apichatpong is also a celebrated artist and has had major installations and exhibitions around the world. In 2008, the French Minister of Culture bestowed on him the medal of Chevalier de l'ordre des arts et des lettres (Knight of the Order of Arts and Literature). In 2012, he was invited to participate in Documenta (13), one of the most well-known art exhibitions in Kassel, Germany. Additionally, Apichatpong received the Sharjah Biennial Prize at the 2013 Sharjah Biennial 11, UAE; the Fukuoka Prize, Japan; the Yanghyun Art Prize, one of the most prestigious prizes in Korea; and the Principal Laureate of the 2016 Prince Claus Awards, the Netherlands.

Curated by Jon Vickers.



Uncle Boonmee Who Can Recall His Past Lives

Uncle Boonmee Who Can Recall His Past Lives

(2010) Directed by Apichatpong Weerasethakul

August 21 – 7 pm – Free, no ticket required

Not rated – Virtual – 113 min

Filmmaker/Artist Apichatpong Weerasethakul is present for a virtual conversation and interactive Q&A.

Suffering from acute kidney failure, Uncle Boonmee has chosen to spend his final days surrounded by his loved ones in the countryside. Surprisingly, the ghost of his deceased wife appears to care for him, and his long-lost son returns home in a non-human form. Contemplating the reasons for his illness, Boonmee treks through the jungle with his family to a mysterious hilltop cave—the birthplace of his first life. The film was conceived as part of a major installation project called PRIMITIVE, including a seven-screen installation, photographs, an artist book, and other short films. The film won the Palme d'Or at the Cannes Film Festival and was one of *Cahiers du Cinéma's* Top Ten films of the decade of 2010–19. In Thai, French, and Lao with English subtitles.



Apichatpong Weerasethakul

ON NOIR: NAREMORE AND MADDIN

This series pairs Canadian auteur Guy Maddin, a filmmaker whose work draws heavily from the influence of German Expressionism and film noir, and James Naremore, author and retired professor who is considered one of the preeminent media scholars of film noir. When deciding on a film to discuss in the greater context of the film noir genre, Maddin and Naremore agreed on *The Chase*—a unique and surreal film occupying the border between film noir and ... something else.

Maddin and Naremore shared the IU Cinema stage during a Jorgensen Guest Filmmaker event in 2015. This series serves as an expansion of that vibrant conversation, diving deep into a genre which they both love.

Curated by Jon Vickers.



The Chase



Guy Maddin and James Naremore

The Chase (1946) Directed by Arthur D. Ripley

August 25 – 7 pm – \$4.99 Virtual Ticket

Not rated – Virtual – 86 min

Filmmaker Guy Maddin was present for a virtual introduction. The noir genre is known for its labyrinthine plots, but Arthur Ripley's *The Chase* takes the “wrong man” premise to unexpected extremes. Robert Cummings stars as Chuck Scott, a down-on-his-luck veteran who lands a job as a chauffeur to a sadistic millionaire (Steve Cochran) and his reptilian bodyguard (Peter Lorre). Scott plays white knight to his boss' suffering wife, stealing her away to Havana. But when she is fatally stabbed in a crowded nightclub, Scott is accused

of murder, and must flee the shadowy streets of Cuba in a reckless attempt to prove his innocence. Adapting a novel by Cornell Woolrich, screenwriter Philip Yordan transforms the conventional story of an ill-fated love into something truly mind-bending and surreal—making it one of the most unique entries in the film noir genre.

Jorgensen Guest Filmmaker Program

Guy Maddin and James Naremore

August 28 – 7 pm – Free, no ticket required

Virtual

KRIS REY: FOLLOWING WANDERLUST

Kris Rey launched her filmmaking career as a documentarian studying at Southern Illinois University. Eventually focusing her career on narrative film, Rey's documentary roots are still evident through her naturalistic storytelling techniques and fondness and propensity to work with non-actors alongside seasoned acting talent.

Her first feature—*It was great, but I was ready to come home*—tracks the journey of two best friends traveling in Costa Rica. The film had its world premiere in 2009, playing in competition at South by Southwest, where it was nominated for Best Narrative Feature. She followed up with her next feature, *Empire Builder* (2012), and the short film *Baby Mary* (2014).

Rey's third feature *Unexpected* premiered in competition at the 2015 Sundance Film Festival and was nominated for the Dramatic Grand Jury Prize. The film also earned Rey a nomination for the SXSW Gamechanger Award. Her latest feature, *I Used to Go Here*, was scheduled to have its world premiere at SXSW 2020 and was released theatrically and in virtual cinemas in summer 2020.

Rey also frequently appears in front of the screen, most recently with a small role in *First Man* (2018). She also appeared in *Hannah Takes the Stairs* (2007), *Happy Christmas* (2014), *The Sacrament* (2013), and *Joshy* (2016), among many other television and film projects.

In addition to SXSW and Sundance, Rey's work has screened at the Chicago International Film Festival, the American Film Festival, and the Sarasota Film Festival. She previously visited IU Cinema in 2016. Rey lives and works in Chicago and teaches film production at Northwestern University.

Curated by Brittany D. Friesner.



Kris Rey



I Used to Go Here

I Used to Go Here (2020) Directed by Kris Rey

October 7–14 – Free, no ticket required

Not rated – Virtual – 80 min

I Used to Go Here follows Kate, a mid-30s writer who recently released a new novel. The release should have been a milestone moment, but the novel is underperforming and her tour has since been canceled. With friends around her excelling at adulthood normalcies like marriages and growing families, Kate jumps at the chance of a speaking engagement at her alma mater after an invitation from her former professor, David.

While back at college, Kate finds herself deeply enmeshed in the lives of an eccentric group of college students. *I Used to Go Here* stars Gillian Jacobs, Jemaine Clement, Hannah Marks, Kate Micucci, Jorma Taccone, Josh Wiggins, and Forrest Goodluck.

Jorgensen Guest Filmmaker Program

Kris Rey

October 13 – 7 pm – Free, no ticket required

Virtual

ISABEL SANDOVAL: UNCOMPROMISING VISION

Isabel Sandoval is a New York-based Filipina filmmaker and MacDowell Fellow in film. The Museum of Modern Art has cited her as a “rarity among the young generation of Filipino filmmakers” for her “muted, serene aesthetic.” She is the first transgender director to compete at the Venice and BFI London film festivals with the New York-set trans immigrant drama *Lingua Franca*. Her noir-inflected debut feature *Señorita* had its world premiere at the Locarno Film Festival. This was followed by the Marcos-era nun drama *Apparition*, considered a contemporary Philippine film classic, which won awards at the Deauville and Hawaii film festivals after premiering in Busan.

Her three features—all female-centric dramas of interiority and displacement—have screened at prestigious international film festivals, including Thessaloniki, Stockholm, Vancouver, AFI Fest, and Palm Springs. Her work has been supported by the Tribeca Film Institute, New York Film Academy, MoMA, Independent Filmmaker Project, and Frameline. In November 2019, she received the SFFILM Westridge Foundation screenwriting grant for a new project, *Baptism*.

Isabel Sandoval's latest feature film, *Lingua Franca*, is being distributed by ARRAY, Ava DuVernay's film distribution company, and premiered on Netflix in the United States in August 2020.

Curated by Brittany D. Friesner, with support from IU Cinema, the Ove W Jorgensen Foundation, Asian American Studies Program, and Asian Culture Center.

Aparisyon (Apparition) (2012) Directed by Isabel Sandoval
September 15 – 7 pm – Free, no ticket required

Not rated – Virtual – 87 min

Isabel Sandoval was present for a virtual conversation and interactive Q&A. The tumult leading up to Ferdinand Marcos's 1972 declaration of martial law has infiltrated even the cloistered walls of Adoration—a monastery nestled deep in the woods outside of Manila. Avoiding the careful watch of Mother Superior, wide-eyed novice Sister Lourdes begins attending political rallies surreptitiously with Sister Remy, a young nun suffering a crisis of faith following her brother's protest-related disappearance.

Pitting prayer against political action, guilt against sin, *Apparition* tackles the repercussions of (mis)construing the actions of men as the will of God. In English, Filipino, and Tagalog with English subtitles. **Contains explicit content, including depictions of rape and examinations of the repercussions of sexual violence.**

Jorgensen Guest Filmmaker Program

Isabel Sandoval

September 18 – 7 pm – Free, no ticket required

Virtual



Aparisyon (Apparition)



Isabel Sandoval

FILMMAKER TO FILMMAKER: KARYN KUSAMA AND ALEXANDRE O. PHILIPPE

This ongoing program pairs two complementary film directors on stage together, discussing their artistic vision, process, and bodies of work, surrounded by screenings of their films. The program is endowed through a generous gift from Roberta and Jim Sherman, with an Indiana University Bicentennial Campaign Match.

Karyn Kusama is a filmmaker whose body of work gracefully flows across many genres. Her first feature film, *Girlfight* (2000), debuted at the Sundance Film Festival where she won Director's Prize and the Grand Jury Prize and later won the award at the Cannes Film Festival for best new director. Her next two films, *Æon Flux* and *Jennifer's Body*, take her into the genres of science fiction and horror-comedy, but keep her centered on strong women, something seen throughout almost all of her work. Her latest film, *Destroyer* (2018) starring Nicole Kidman, is no exception. In addition to writing, directing, and producing films, Kusama has directed television throughout much of her career, including episodes of *Chicago Fire*, *Masters of Sex*, and *Billions*.

Swiss American filmmaker **Alexandre O. Philippe** has written and directed numerous award-winning films, many of which take on the role of unpacking the most influential works of master filmmakers. His film *78/52: Hitchcock's Shower Scene* is a documentary about Alfred Hitchcock's iconic shower scene from his most shocking film, *Psycho*. Philippe's follow-up films include *Memory: The Origins of Alien* (2019), an origin story about Ridley Scott's *Alien*, and *Leap of Faith* (2019), a deep dive into William Friedkin's process and techniques in his landmark blockbuster *The Exorcist*. Philippe holds a master's degree in dramatic writing from New York University's Tisch School of the Arts and is creative director at Exhibit A Pictures. He previously visited IU Cinema in 2018.

Curated by Jon Vickers.



Come and See



Alexandre O. Philippe



Karyn Kusama

Filmmaker to Filmmaker Conversation

Karyn Kusama and Alexandre O. Philippe

September 25 – 7 pm – Free, no ticket required

Virtual

In this virtual conversation, filmmakers Karyn Kusama and Alexandre O. Philippe discussed Elem Klimov's haunting 1985 film, *Come and See*. In 2012, contributing directors

ranked *Come and See* 30th in *Sight and Sound*'s poll of the greatest films of all time. The film is perhaps the most visceral, impossible-to-forget antiwar film ever made. Patrons were encouraged to watch (or re-watch) the film before the event.

HUGO PEREZ: ALL THAT STILL MATTERS AT ALL

This series shines a spotlight on the work of Hugo Perez, an award-winning documentary filmmaker whose films often focus on his Cuban American heritage and the systematic oppression of marginalized people. He was the recipient of the 2009 Estela Award for Documentary Filmmaking presented by the National Association of Latino Independent Producers, and his work has frequently appeared on PBS and in film festivals. This series represents a rare opportunity to see his work. *Neither Memory Nor Magic* explores the life, work, and legacy of the remarkable Miklós Radnóti—one of the greatest Hungarian poets and an important voice speaking through and from the horrors of the Holocaust. Best known to English speakers from Carolyn Forché’s brilliant anthology *Against Forgetting: Twentieth Century Poetry of Witness*, Radnóti kept a notebook throughout his final years, spent in a World War II forced labor camp. The notebook, containing some of his most remarkable poems, was found on his body after his death. **This partnership is supported through IU Cinema’s Creative Collaborations program.**

Curated by Joan Hawkins of Writers Guild at Bloomington, with support from IU Cinema, Ove W Jorgensen Foundation, Center for Latin American and Caribbean Studies, Center for Documentary Research and Practice, Cinema and Media Studies, The Media School, IU Hillel, Hungarian Cultural Association, Hungarian Studies Program, Inner Asian and Uralic National Resource Center, Borns Jewish Studies Program, Hamilton Lugar School of Global and International Studies, Black Film Center/Archive, College Arts and Humanities Institute, and the departments of Spanish and Portuguese, English, and African American and African Diaspora Studies.



Hugo Perez



Neither Memory Nor Magic

Neither Memory Nor Magic

(2007) Directed by Hugo Perez

October 27 – 7 pm – Free, no ticket required

Not rated – Virtual – 70 min

Writer/Director Hugo Perez was present for a virtual conversation and interactive Q&A. In the spring of 1946, a mass grave was unearthed in the Hungarian village of Abda. One of the 22 decayed bodies found was that of the poet Miklós Radnóti, shot into the grave by Hungarian fascists 18 months earlier. Found in his coat was a small notebook. When examined, the notebook—later named the Bor Notebook—revealed the poet’s last poems. The poems told the story of the last six months of his life, months spent first as slave labor in a Nazi labor camp

in Bor, Serbia, and then on a three-month forced march from Serbia to the small village of Abda, where he was killed when he was too weak to continue. Radnóti’s final poems serve as the backbone of *Neither Memory Nor Magic*, revealing the story of a poet who continued to write even as he faced certain death—a story almost entirely unknown outside of Hungary.

Jorgensen Guest Filmmaker Program

Hugo Perez

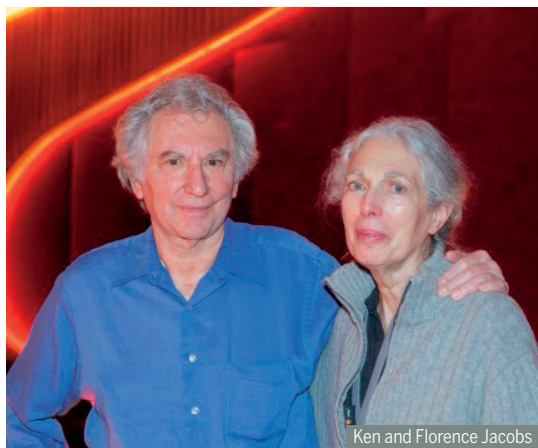
October 30 – 7 pm – Free, no ticket required

Virtual

KEN JACOBS: LITTLE STABS AT HAPPINESS

Ken Jacobs is an experimental filmmaker, who, along with Stan Brakhage, Jonas Mekas, Maya Deren, and others, helped spearhead the American avant-garde film movement. His impressive filmography spans more than 60 years and 45 films, utilizing just about every experimental technique imaginable. In the '60s, he helped redefine the notion of domestic (home) movies, and along with it, domestic space—pioneering work that expanded the parameters of art cinema, and also, coincidentally, the gender expectations of male artists. Jacobs has also experimented with found footage, creating such memorable works as *Star Spangled to Death*, a nearly seven-hour epic charting an alternative U.S. history. Most recently, he has been reformatting, reworking, and altering silent films to give illusions of depth, creating experimental, heavily stroboscopic abstract cinema, and 3D. At every stage of his career, Jacobs has sought to push the technology as far as it can go and to challenge his audiences to think about politics, gender, class, race, documentary, and movies differently. This series provides a rare opportunity to see the work of one of the greatest living American filmmakers.

Curated by Joan Hawkins of The Media School, Carmel Curtis of IU Libraries Moving Image Archive, and the Underground Film Series Board, with support from IU Cinema, the Ove W Jorgensen Foundation, Center for Documentary Research and Practice, College Arts and Humanities Institute, Cinema and Media Studies, Cultural Studies Program, and the departments of American Studies, Art History, Gender Studies, and History.



Ken and Florence Jacobs



Razzle Dazzle: The Lost World

Razzle Dazzle: The Lost World

(2006) Directed by Ken Jacobs

December 7-14 – Free, no ticket required

Not rated – Virtual – 92 min

Ken Jacobs writes: “*Razzle Dazzle* is an early Edison shot cut off at its head and tail and along its four sides from the continuity of events like any camera-shot from a bygone day; no, like any camera-shot, immediately producing an abstraction. This abstraction pictures a great spinning maypole-like device lined with young passengers dipping and lifting as it circles through space. They look out—from their place at the start of the 20th century—with a remarkable variety of expressions, giddy to pensive. We observe them but of course they see nothing of this, our America, hopelessly gone to rot, its mountaintops leveled for extraction of coal, rivers and air

polluted, crisscrossed everywhere with property-lines; they don't see its prisons or the corporations leaning in from their off-shore tax-bases to see what more they can take. Early stereopticon images also appear, digitally manipulated to reveal their depths. A digital shadow falls upon the scene and yet, grim as things get, as our crimes and failures then and now commingle, the movie proceeds with a cubist/abstract-expressionist zest.”

Contains flashing imagery.

Jorgensen Guest Filmmaker Program

Ken and Florence Jacobs

December 11 – 7 pm – Free, no ticket required

Virtual

NINA MENKES: CINEMATIC SORCERESS OF THE SELF

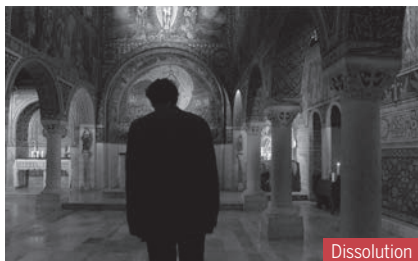
Considered a cinematic feminist pioneer and one of America's foremost independent filmmakers, Nina Menkes synthesizes inner dream-worlds with harsh, outer realities. She has been called "brilliant, one of the most provocative artists in film today" by the *Los Angeles Times* and her body of work was described as "controversial, intense and visually stunning" by *Sight and Sound*. With this series, IU Cinema invites you to fall under the spell of the filmmaker *The New York Times'* Dennis Lim called a "Cinematic Sorceress of the Self."

Menkes, who was one of the first women to present a feature film at the Sundance Film Festival with her 1991 film *Queen of Diamonds*, has shown widely in major international film festivals including multiple premieres at Sundance, the Berlinale, Cannes (ACID), Toronto, La Cinémathèque Française, British Film Institute, Whitney Museum of American Art, and MOMA in New York. Most recently, Menkes has been touring with her cinematic talk "Sex and Power: The Visual Language of Oppression," which has been presented at multiple high-profile venues including AFI Fest, BFI London, Rotterdam International Film Festival, Cannes, and Sundance. The talk is currently being made into a feature documentary entitled *Brainwashed* with support from the Disney family and was presented as part of Menkes' Jorgensen Guest Filmmaker program on February 11. **This partnership is supported through IU Cinema's Creative Collaborations program.**

Curated by Joan Hawkins of Writers Guild at Bloomington, with support from IU Cinema, Ove W Jorgensen Foundation, The Media School, Cinema and Media Studies, Slavic and East European Languages and Cultures, Jewish Studies, and the Department of English.



Queen of Diamonds



Dissolution



Nina Menkes

Queen of Diamonds (1991) Directed by Nina Menkes

February 4–11 – Virtual Ticket, streaming

Not rated – Virtual – 77 min

New 4K Restoration. *Queen of Diamonds* follows the alienated life of Firdaus (Tinka Menkes), a blackjack dealer in a Las Vegas landscape juxtaposed between glittering casino lights and the deteriorating desert oasis. Negotiating a missing husband and neighboring domestic violence, Firdaus' world unfolds as a fragmented but hypnotic interplay between repetition and repressed anger. Heralded as one of the most challenging and subversive filmmakers working today, the re-release of *Queen of Diamonds* marks the start of a new critical recognition for Menkes' groundbreaking body of work. New 4K restoration by The Academy Film Archive and The Film Foundation, with funding provided by the George Lucas Family Foundation. The film was co-presented with Eos World Fund.

Dissolution (2010) Directed by Nina Menkes

February 4 – Free, no ticket required

Not rated – Virtual – 88 min

Filmmaker Nina Menkes was present for a virtual introduction and interactive Q&A. *Dissolution* is Nina Menkes' extraordinary, experimental adaptation of Dostoyevsky's novel *Crime and Punishment*. Following a young Jew living in a predominantly Arab section of Tel Aviv, the story loosely transplants the Russian novel to a present-day region paralyzed by violence. Filmed in high-definition black and white, Menkes' often exquisite compositions—a single, attenuated shot of the aftermath of a car crash is a miracle of choreography—drive a narrative mired in poverty and spiritual desperation. In English and Hebrew with English subtitles.

Jorgensen Guest Filmmaker Program

Nina Menkes

February 11 – 7 pm – Free, no ticket required

Virtual

CROSSING GENRES: KIM SEONG-HUN

Director Kim Seong-hun drew international attention with *A Hard Day* (2014), beginning with the film's enthusiastic reception in the Director's Fortnight section of the 67th Cannes Film Festival. Kim's next feature, *Tunnel* (2016), which was invited to the 69th Locarno International Film Festival's Piazza Grande, proved his sharp insight into everyday reality and meticulous directorial skills. Also a box-office hit, *Tunnel* was received by the critics and audiences as a distinctive and realistic disaster movie that reminds us of the forgotten dignity of human life. Kim also directed the worldwide hit Netflix series *Kingdom* (2019).

Curated by Darcy Paquet and Brittany D. Friesner in collaboration with Seung-kyung Kim and John Finch of the Institute for Korean Studies, with support from IU Cinema and the Ove W Jorgensen Foundation.

Tunnel (2016) Directed by Kim Seong-hun

February 23–26 – Free, no ticket required

Not rated – Virtual – 127 min

When a tunnel collapses on ordinary family man Jung-soo (Ha Jung-woo, *The Handmaiden*), his cell phone becomes his only link to the outside world. In the face of media frenzy and government officials jumping on a chance for good publicity, an emergency response team mobilizes to rescue Jung-soo with the nation's support. But as days go by and nerves stretch thin, Jung-soo must struggle for his life in the suffocating debris alone. Writer/director Kim Seong-hun weaves an intricate thriller in this story of unthinkable disaster and one man's fight for survival in claustrophobic darkness. In Korean with English subtitles.

A Hard Day (2014) Directed by Kim Seong-hun

February 23 – 7 pm – Free, no ticket required

Not rated – Virtual – 111 min

Filmmaker Kim Seong-hun and film critic and IU alumnus Darcy Paquet were present for a virtual introduction. Driving back from his mother's funeral,

homicide detective Gun-soo runs over a man in a dark rural street. In a moment of desperation, he dumps the body in a coffin alongside his mother. A few days later, Gun-soo flips through a listing of open cases and finds his accident victim. His colleague is on the accident case and is slowly making progress. Making matters worse, a witness steps forward, a detective named Park. For a reason unclear to Gun-soo, Park wants the body. Without another choice to depend on, Gun-soo digs his mother's grave and retrieves the body, only to find gunshot wounds on it. As Park's threats become more vicious and hit closer to home, Gun-soo decides to face Park head-on once and for all. In Korean with English subtitles.

Jorgensen Guest Filmmaker Program

Kim Seong-hun

February 25 – 7 pm – Free, no ticket required

Virtual



STARRING JOSEPHINE BAKER

Born in St. Louis, Missouri, on June 3, 1906, Josephine Baker is perhaps better known in Europe where she built a 50-year career as an entertainer and celebrity, but she holds monumental significance for Black film history in the United States. After landing in Paris in 1925, Baker established her colonialist comedy-erotic repertoire as a dancer in the music hall and then transitioned to film in the late 1920s and early 1930s. Baker starred in four French productions: *Siren of the Tropics* (1927), *Zou Zou* (1934), *Princess Tam Tam* (1935), and *The French Way* (1945). Starring Josephine Baker presents a critical reflection upon Baker's multitudes and her cinematic legacy in (re)defining African America cinema through her global work as a dancer, singer, and film star. **This partnership is supported through IU Cinema's Creative Collaborations program.**

Curated by Terri Francis of the Black Film Center/Archive, with support from IU Cinema.



Zou Zou

Zou Zou (1934) Directed by Marc Allégret

June 1-4 – Free, no ticket required

Not rated – Virtual – 92 min

Zou Zou was conceived as a vehicle for Josephine Baker, then among Europe's most popular entertainers. This was her debut talking film and a huge success in France upon its original release (and upon its 1989 theatrical re-release by Kino International). It is definitely Baker's show, despite the presence of Jean Gabin, who was himself on the brink of international stardom. In the tradition of *42nd Street* and other Warner Bros. backstage musicals of the period, the plot of *Zou Zou* concerns a star who walks out on her sugar-daddy producer for true love and the talented Cinderella (Baker) who takes her place, saves the show, and is hailed as a new sensation opening night. In French with English subtitles.



Princess Tam Tam

Princess Tam Tam (1935) Directed by Edmond Gréville

June 1 – Free, no ticket required

Not rated – Virtual – 77 min

Terri Francis was present for a virtual introduction. New 4K Restoration. Buoyed by the success of the French musical *Zou Zou* a year earlier, the same team created in *Princess Tam Tam* a *Pygmalion*-like comedy in which a mischievous shepherd girl rises through society to become a pretend princess and the toast of Paris nightlife. Alwina (Josephine Baker) is discovered by a French aristocrat while he is in Tunisia seeking inspiration for a new novel. He becomes infatuated with this innocent gamine and constructs a plot to polish her charms and bring her to Paris where he presents her to society as an Indian princess. In a thinly veiled parallel to Baker's own experience, Alwina becomes an exotic celebrity, a favorite subject for the city's great artists, and a guest at the most important social events. In French with English subtitles.

Happy Birthday, Josephine Baker!

June 3 – 7 pm – Free, no ticket required

Virtual

Terri Francis and Hanif Abdurraqib were present for a virtual conversation and interactive Q&A.

Nicknamed the “Black Venus,” “Black Pearl,” and “Creole Goddess,” Josephine Baker blended the sensual and the comedic when taking 1920s Europe by storm. Back home in the United States, Baker’s film career brought hope to the Black press that a new cinema centered on Black glamour would come to fruition. In her new book *Josephine Baker’s Cinematic Prism*, Terri Francis examines how Baker fashioned her celebrity through cinematic reflexivity, an authorial strategy in which she placed herself, her persona, and her character into visual dialogue. Francis contends that though Baker was an African American actress who lived and worked in France exclusively with a white film company, white costars, white writers, and white directors, she holds monumental significance for African American cinema as the first truly global Black woman film star.

Terri Francis is the author of *Josephine Baker’s Cinematic Prism* (Indiana University Press, 2021). She is Associate Professor of Cinema and Media Studies

and Director of the Black Film Center/Archive at Indiana University. Francis’ work centers on innovators and adventurers in film during the early 20th century and the early 21st century. Her publications in *Film History*, *Black Camera*, *Transition*, *Feminist Media Histories*, and *Film Quarterly* draw on archival research, cultural history, and visual analysis, set within the vicissitudes of performance and representation.

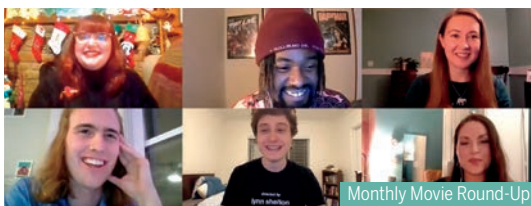
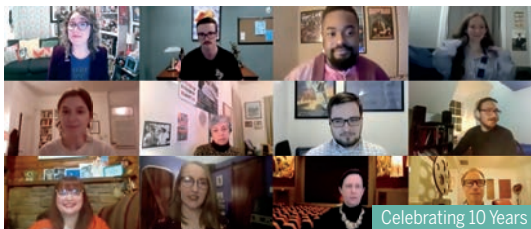
Hanif Abdurraqib is a poet, essayist, and cultural critic. His first full-length poetry collection, *The Crown Ain’t Worth Much*, was released in 2016. It was named a finalist for the Eric Hoffer Book Prize and was nominated for a Hurston-Wright Legacy Award. His first collection of essays, *They Can’t Kill Us Until They Kill Us*, was released in 2017 and was named a book of the year by BuzzFeed, *Esquire*, NPR, *Oprah Magazine*, *Paste*, *Pitchfork*, and *The Chicago Tribune*, among others. He released *Go Ahead In The Rain: Notes To A Tribe Called Quest* in 2019. The book became a New York Times Bestseller, was a finalist for the Kirkus Prize, and was longlisted for the National Book Award. His second collection of poems, *A Fortune For Your Disaster*, was released in 2019 and won the 2020 Lenore Marshall Prize. In 2021, he released the book *A Little Devil in America: Notes in Praise of Black Performance* with Random House.



IU CINEMA 101: GET TO KNOW YOUR PLACE FOR FILM

Indiana University Cinema is considered one of the nation's most prestigious movie houses, but we think of ourselves as Bloomington's arthouse cinema—your place for film—and we welcome everyone who enjoys movies! We present and examine the world's most entertaining, fascinating, and thought-provoking films, and we invite you to hear from the luminaries who created them. Our events will make you feel, grow, think, learn—and fall even more in love with film.

In this series, we reveal what it takes to create and present transformative cinematic experiences for all.



Welcome to IU Cinema Webinar and Q&A

August 20 – 7 pm – Free, no ticket required

Virtual – 75 min

In this virtual behind-the-scenes look at the magic that goes into creating and presenting transformative cinematic experiences for all, staff from across IU Cinema operations shared more about their work, exploring how our events move from idea to reality. IU Cinema staff members who participated in this session included Kyle Calvert, Design and Marketing Manager; Brittany D. Friesner, Interim Director; Elena Grassia, Technical Director; Seth Mutchler, Technical Coordinator; Jessica Davis Tagg, Events and Operations Director; and Jon Vickers, Founding Director.

Monthly Movie Round-Up: Virtual Edition

December 15 – 7 pm – Free, no ticket required

Virtual – 90 min

Monthly Movie Round-Up: Virtual Edition

June 8 – 7 pm – Free, no ticket required

Virtual – 90 min

Since 2016, IU Cinema's *A Place for Film* blog has presented quality, relevant, interesting, and sometimes provocative writing about programs related to IU Cinema.

In this virtual edition of the Monthly Movie Round-Up, a regular series featured on *A Place for Film*, our group of regular bloggers picked one film each that they couldn't wait to share with others. Although these films were not among those currently being screened at IU Cinema, this series reflects the varied programming to be found at the Cinema, as well as demonstrates the eclectic tastes of the bloggers.

Celebrating 10 Years of Transformative Cinematic Experiences

January 13 – 7 pm – Free, no ticket required

Virtual – 75 min

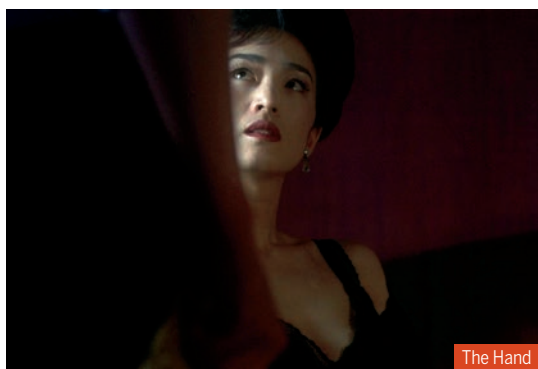
On January 13, 2011, IU Cinema opened its doors for the first time to the public for a screening of David Lean's epic *Lawrence of Arabia*. It was a truly extraordinary occasion, and the Cinema has been providing transformative cinematic experiences for all ever since. To honor this milestone, on January 13, 2021, IU Cinema took a look back at the past decade. Staff from across IU Cinema operations shared their favorite memories from working behind and in front of the scenes, and Interim Director Brittany D. Friesner and Founding Director Jon Vickers each read an excerpt from their forthcoming book *Indiana University Cinema: The New Model* (IU Press, 2021).

WORLD OF WONG KAR WAI

With his lush and sensual visuals, pitch-perfect soundtracks, and soulful romanticism, Wong Kar Wai has established himself as one of the defining auteurs of contemporary cinema. Joined by key collaborators such as cinematographer Christopher Doyle, editor and production and costume designer William Chang, and actors Tony Leung and Maggie Cheung, Wong (or WKW, as he is often known) has enraptured audiences and critics worldwide and inspired countless other filmmakers with his movies' poetic moods, narrative and stylistic daring, and potent themes of alienation and memory. Whether tragically romantic, soaked in blood, or quirkily comedic, the films in this retrospective are an invitation into the unique and wistful world of a deeply influential artist.

This seven-film series included new 4K restorations of six of WKW's early films—*In the Mood for Love*, *Happy Together*, *Fallen Angels*, *Chungking Express*, *Days of Being Wild*, and *As Tears Go By*—as well as a new HD transfer of *The Hand*.

Tickets were available individually for each film. Patrons interested in viewing the entire seven-film retrospective had the option to purchase a discounted pass. Special thanks to Janus Films.



The Hand

The Hand (2004) Directed by Wong Kar Wai
December 11–January 20 – \$12 Virtual Ticket or
\$70 Virtual Series Pass

Not rated – Virtual – 56 min

New HD Transfer. Like *In the Mood for Love*, *The Hand* is set in the hazy Hong Kong of the 1960s, but its characters couldn't be more different from the earlier film's restrained, haunted lovers. Originally conceived for the omnibus film *Eros*, the film—presented in this retrospective for the first time in its extended cut—tells the tale of Zhang (Chang Chen), a shy tailor's assistant enraptured by a mysterious client, Miss Hua (Gong Li). In Mandarin with English subtitles.

In the Mood for Love (2000) Directed by Wong Kar Wai
December 11–January 20 – \$12 Virtual Ticket or
\$70 Virtual Series Pass

PG – Virtual – 98 min

New 4K Restoration. Hong Kong, 1962: Chow Mo-wan (Tony Leung) and Su Li-zhen (Maggie Cheung) move into neighboring apartments on the same day. Their encounters are formal and polite—until a discovery about their spouses



In the Mood for Love

creates an intimate bond between them. At once delicately mannered and visually extravagant, Wong Kar Wai's *In the Mood for Love* is a masterful evocation of romantic longing and fleeting moments. With its aching musical soundtrack and exquisitely abstract cinematography by Christopher Doyle and Mark Lee Ping-bin, this film has been a major stylistic influence on the past decade of cinema and is a milestone in Wong's redoubtable career. In Cantonese and Shanghaiese with English subtitles.

Happy Together (1997) Directed by Wong Kar Wai
December 11–January 20 – \$12 Virtual Ticket or
\$70 Virtual Series Pass

Not rated – Virtual – 96 min

New 4K Restoration. One of the most searing romances of the 1990s, Wong Kar Wai's emotionally raw, lushly stylized portrait of a relationship in breakdown casts Hong Kong superstars Tony Leung and Leslie Cheung as a couple traveling through Argentina and locked in a turbulent cycle of infatuation and destructive jealousy as they break up, make up, and fall apart again and again. In Cantonese, Mandarin, and Spanish with English subtitles.
Contains explicit sexual content.

Fallen Angels (1995) Directed by Wong Kar Wai

December 11–January 20 – \$12 Virtual Ticket or
\$70 Virtual Series Pass

R – Virtual – 99 min

New 4K Restoration. Lost souls reach out for human connection amidst the glimmering night world of Hong Kong in Wong Kar Wai's hallucinatory, neon-soaked nocturne. Originally conceived as a segment of *Chungking Express* only to spin off on its own woozy axis, this hyper-cool head rush plays like the dark, moody flip side to Wong's breakout feature as it charts the subtly interlacing fates of a handful of urban loners, including a coolly detached hitman (Leon Lai) looking to go straight, his business partner (Michelle Reis) who secretly yearns for him, and a mute delinquent (Takeshi Kaneshiro) who wreaks mischief by night. In Cantonese with English subtitles. **Contains explicit violence and sexual content.**

Chungking Express (1994) Directed by Wong Kar Wai

December 11–January 20 – \$12 Virtual Ticket or
\$70 Virtual Series Pass

PG-13 – Virtual – 102 min

New 4K Restoration. The whiplash, double-pronged *Chungking Express* is one of the defining works of nine-ties cinema and the film that made Hong Kong filmmaker Wong Kar Wai an instant icon. Two heartsick Hong Kong cops (Takeshi Kaneshiro and Tony Leung), both jilted by ex-lovers, cross paths at the Midnight Express take-out restaurant stand, where the ethereal pixie waitress Faye (Faye Wong) works. Anything goes in Wong's gloriously shot and utterly unexpected charmer. In Cantonese with English subtitles.



Happy Together



Fallen Angels



Chungking Express

Days of Being Wild (1990) Directed by Wong Kar Wai

December 11–January 20 – \$12 Virtual Ticket or

\$70 Virtual Series Pass

Not rated – Virtual – 94 min

New 4K Restoration. Wong Kar Wai's breakthrough sophomore feature represents the first full flowering of his swooning signature style. The first film in a loosely connected, ongoing cycle that includes *In the Mood for Love* and *2046*, this ravishing existential reverie is a dreamlike drift through the Hong Kong of the 1960s in which a band of wayward twenty-somethings—including a disaffected playboy (Leslie Cheung) searching for his birth mother, a lovelorn woman (Maggie Cheung) hopelessly enamored with him, and a policeman (Andy Lau) caught in the middle of their turbulent relationship—pull together and push apart in a cycle of frustrated desire. In Cantonese with English subtitles.

As Tears Go By (1988) Directed by Wong Kar Wai

December 11–January 20 – \$12 Virtual Ticket or

\$70 Virtual Series Pass

Not rated – Virtual – 102 min

New 4K Restoration. Wong Kar Wai's scintillating debut feature is a kinetic, hyper-cool crime thriller graced with flashes of the impressionistic, daydream visual style for which he would become renowned. Set amidst Hong Kong's ruthless, neon-lit gangland underworld, this operatic saga of ambition, honor, and revenge stars Andy Lau as a small-time mob enforcer who finds himself torn between a burgeoning romance with his ailing cousin (Maggie Cheung, in the first of her iconic collaborations with the director) and his loyalty to his loose cannon partner in crime (Jacky Cheung) whose reckless attempts to make a name for himself unleash a spiral of violence. In Cantonese with English subtitles. **Contains explicit violence.**



Days of Being Wild



As Tears Go By

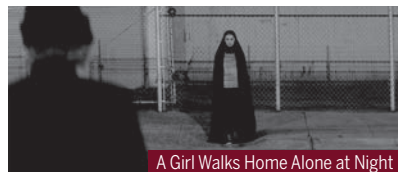
10 YEARS. 10 FILMS. 10 PERSPECTIVES.

IU Cinema opened its doors to the public for the very first time on January 13, 2011, for a screening of David Lean's classic epic *Lawrence of Arabia*. Throughout its first decade, the Cinema has screened more than 2,300 unique film titles, hosted nearly 350 visiting filmmakers and scholars, and issued over 300,000 tickets. As we celebrate our first decade as your place for film, we look back at 10 films and filmmakers we are fortunate to include among the hundreds of transformative cinematic experiences we've created. Thank you for helping us build a place for film like no other.

Curated by Brittany D. Friesner.



Taste of Cherry



A Girl Walks Home Alone at Night



Beau Travail

Taste of Cherry (1997) Directed by Abbas Kiarostami

January 13–27 – Free, no ticket required

Not rated – Virtual – 99 min

Winner of the Palme d'Or at the 1997 Cannes Film Festival, Iranian auteur Abbas Kiarostami's *Taste of Cherry* is an emotionally complex meditation on life and death. Middle-aged Mr. Badii (Homayoun Ershadi) drives through the hilly outskirts of Tehran—searching for someone to rescue or bury him. In Persian with English subtitles.

A Girl Walks Home Alone at Night

(2014) Directed by Ana Lily Amirpour

January 20–February 3 – Free, no ticket required

Not rated – Virtual – 99 min

In the Iranian ghost town of Bad City, all sorts of unsavory characters are being stalked by a lonely vampire. But when boy meets girl, an unusual love story begins to blossom ... blood red. The first Iranian vampire western, Ana Lily Amirpour's debut is a joyful mash-up of influences that span spaghetti westerns, graphic novels, horror films, and the Iranian New Wave. Amped by a mix of Iranian rock, techno, and Ennio Morricone-inspired riffs, its airy, black-and-white aesthetic and artfully paced scenes combine the simmering tension of Sergio Leone and surrealism of David Lynch. In Persian with English subtitles.

Beau Travail (1999) Directed by Claire Denis

January 27–February 10 – Free, no ticket required

Not rated – Virtual – 93 min

Inspired by Herman Melville's *Billy Budd*, the film focuses on the lives of men in a small French Foreign Legion outpost, emphasizing the banality and ritual of their days in the scorching sun. Sergeant Galoup seems the ideal Legionnaire: a brooding loner, cut off from his past. He runs the troupe like a well-oiled machine, until the arrival of a new recruit threatens to upset the delicate balance. The film is a poetic and lyrical exploration of a special, very enclosed male world through its rituals, codes, and barely contained emotional conflicts, and resonates with the power of a Greek tragedy. In French with English subtitles.

The Hitch-Hiker (1953) Directed by Ida Lupino

February 3–17 – Free, no ticket required

Not rated – Virtual – 71 min

Beyond its obvious cultural significance as the only classic film noir directed by a woman, *The Hitch-Hiker* is perhaps better remembered as one of the most nightmarish movies of the 1950s. Inspired by the true-life murder spree of Billy Cook, *The Hitch-Hiker* is the tension-laden saga of two men on a camping trip held captive by a homicidal drifter, who forces them at gunpoint to embark on a grim joyride across the Mexican desert.

Grey Gardens (1976) Directed by David Maysles, Albert Maysles, Ellen Hovde, Muffie Meyer

February 10–24 – Free, no ticket required

PG – Virtual – 94 min

Meet Big and Little Edie Beale: mother and daughter, high-society dropouts, and reclusive cousins of Jackie Onassis. The two manage to thrive together amid the decay and disorder of their East Hampton, New York, mansion, making for an eerily ramshackle echo of the American Camelot. An impossibly intimate portrait, this 1976 documentary by Albert and David Maysles, co-directed by Ellen Hovde and Muffie Meyer, quickly became a cult classic and established Little Edie as a fashion icon and philosopher queen.

The General

(1926) Directed by Clyde Bruckman & Buster Keaton

February 17–March 3 – Free, no ticket required

Not rated – Virtual – 78 min

Considered among the greatest films ever made, Buster Keaton's *The General* is so brilliantly conceived and executed that it continues to inspire awe and laughter with every viewing. Rejected by the Confederate army as unfit and taken for a coward by his beloved Annabelle

Lee (Marian Mack), young Johnnie Gray (Keaton) sets out to single-handedly win the war with the help of his cherished locomotive. What follows is, without exaggeration, probably the most cleverly choreographed comedy ever recorded on celluloid. Johnnie wages war against the unpredictable hand of fate while roaring along the iron rails—exploiting the comic potential of Keaton's favorite filmic prop: the train.

Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles

(1975) Directed by Chantal Akerman

February 24–March 10 – Free, no ticket required

Not rated – Virtual – 201 min

A singular work in film history, *Jeanne Dielman* meticulously details, with a sense of impending doom, the daily routine of a middle-aged widow—whose chores include making the beds, cooking dinner for her son, and turning the occasional trick. In its enormous sparseness, Akerman's film seems simple, but it encompasses an entire world. Whether seen as an exacting character study or one of cinema's most hypnotic and complete depictions of space and time, *Jeanne Dielman* is an astonishing, compelling movie experiment, one that has been analyzed and argued over for decades. In French with English subtitles.



Grey Gardens



The General



The Hitch-Hiker



Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles

Ganja & Hess (1973) Directed by Bill Gunn

March 3–17 – Free, no ticket required

R – Virtual – 113 min

Flirting with the conventions of blaxploitation and horror, Bill Gunn's revolutionary independent film *Ganja & Hess* is a highly stylized and utterly original treatise on sex, religion, and African American identity. Duane Jones (*Night of the Living Dead*) stars as anthropologist Hess Green, who is stabbed with an ancient ceremonial dagger by his unstable assistant (director Bill Gunn), bestowing upon him the blessing of immortality... and the curse of an unquenchable thirst for blood. When the assistant's beautiful and outspoken wife Ganja (Marlene Clark) comes searching for her missing husband, she and Hess form an unexpected partnership. Together, they explore just how much power blood holds. This cult classic was restored by the Museum of Modern Art with support from The Film Foundation.

Multiple Maniacs (1970) Directed by John Waters

March 10–24 – Free, no ticket required

X – Virtual – 96 min

John Waters' gloriously grotesque, unavailable-for-decades second feature is replete with all manner of depravity, from robbery to murder to one of cinema's most memorably blasphemous moments. Made on a shoestring budget in

Baltimore, with Waters taking on nearly every technical task, this gleeful mockery of the peace-and-love ethos of its era features the Cavalcade of Perversion, a traveling show put on by a troupe of misfits whose shocking proclivities are topped only by those of their leader: the glammer-than-glam, larger-than-life Divine, who's out for blood after discovering her lover's affair. Starring Waters' beloved regular cast the Dreamlanders, including David Lochary, Mary Vivian Pearce, Mink Stole, Edith Massey, and Cookie Mueller, *Multiple Maniacs* is an anarchist masterpiece from an artist who has doggedly tested the limits of taste for decades.

Daughters of the Dust (1991) Directed by Julie Dash

March 17–31 – Free, no ticket required

PG – Virtual – 112 min

Daughters of the Dust, the first feature film directed by an African American woman to receive theatrical distribution in the U.S., engrosses the viewer in early 20th-century Gullah life. The film follows three generations of Peazant family women as they prepare to leave the island their ancestors were brought to as slaves over a century earlier for opportunities up north. The lyrical magic-realist qualities of the film meld with historic truths to create a sense of uncommon understanding.



Multiple Maniacs



Ganja & Hess



Daughters of the Dust

STAFF SELECTS

Indiana University Cinema is staffed by dedicated individuals and ardent cinephiles, who appreciate the art of cinema and the magic of cinematic storytelling. Each day our team works tirelessly to ensure IU Cinema is a creative space and public arena for artistic dialogue, providing unparalleled opportunities for students, faculty, and community residents to experience authentic and unique cinematic experiences. Our Staff Selects series highlights programming choices from across our full-time and part-time staff.

Les enfants du paradis (Children of Paradise)

(1945) Directed by Marcel Carné

January 26 – 7 pm – Free, no ticket required

Not rated – Virtual – 190 min

Programmed by IU Cinema's Technical Director

Elena Grassia. Poetic realism reached sublime heights with *Children of Paradise*, widely considered one of the greatest French films of all time. This nimble depiction of nineteenth-century Paris's theatrical demimonde, filmed during World War II, follows a mysterious woman (Arletty) loved by four different men (all based on historical figures): an actor, a criminal, a count, and, most poignantly, a mime (Jean-Louis Barrault, in a longing-suffused performance for the ages). With sensitivity and dramatic élan, director Marcel Carné and screenwriter Jacques Prévert resurrect a world teeming with hucksters and aristocrats, thieves and courtesans, pimps and seers. And thanks to a major new restoration, this iconic classic looks and sounds richer and more detailed than ever. In French with English subtitles.



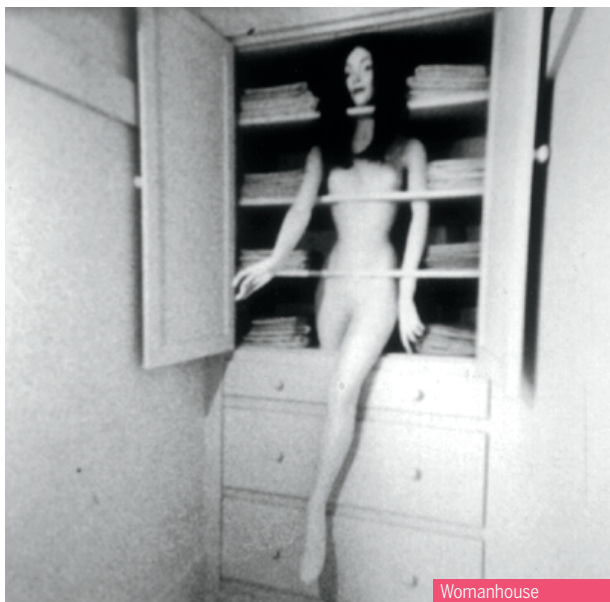
Womanhouse (1974) Directed by Johanna Demetrakas

March 2 – 7 pm – Free, no ticket required

Not rated – Virtual – 47 min

Programmed by IU Cinema's Graduate Assistant Projectionist Mary Figueroa. Included a post-screening Q&A.

This historic documentary centers on one of the most important feminist cultural events of the 1970s: *Womanhouse*, the art installation and performance space organized by Judy Chicago (best known as the creator of *The Dinner Party*) and Miriam Schapiro, co-founders of the California Institute of the Arts (CalArts) Feminist Art Program. Staged in an old Hollywood mansion, the collaborative feminist art exhibition featured 25 women artists, who altered the home's interior through decor and set pieces to "search out and reveal the female experience...the dreams and fantasies of women as they sewed, cooked, washed and ironed away their lives." The post-film Q&A focused on the ever-important relationship between art and social change, and featured the curator and artists behind *Call and Response: Creative Interpretations of the Wylie House*. **Contains explicit sexual content and sexual violence, including a description of rape.**



DOUBLE EXPOSURE 2021

Experience world premieres of new short films with new scores, the result of the magic which happens when pairing film-production students with student composers who collaborate on the creation of a new film. Presenting original student work, Double Exposure is an innovative and collaborative program made possible through a partnership which brings together the Indiana University Student Composers Association, The Media School, Jacobs School of Music's Music Scoring for Visual Media program, Audio Engineering and Sound Production, and IU Cinema.

This program is sponsored by The Media School, the Jacobs School of Music, the departments of Composition and Audio Engineering and Sound Production, the Music Scoring for Visual Media Program, and IU Cinema.

Special thanks to Susanne Schwibs, Larry Groupé, Joan Hawkins, Chandler Bridges Jr, Dustin Ledgard, Chris Eller, Konrad Strauss, IU Percussion Department, Jeremy Allen, James Shanahan, plus Brittany D. Friesner, Elena Grassia, Seth Mutchler, Jessica Davis Tagg, and Kyle Calvert of IU Cinema.

Double Exposure

(2021) Directed by Various Student Directors

April 9 – 7 pm – Free, no ticket required

Virtual – 54 min

Each film received its world-premiere presentation. Individual film descriptions are available on our website at <https://cinema.indiana.edu/upcoming-films/archive/screening/2021-spring-program-friday-april-9-700pm>.

Fort Anderson

Film: Bonnie Weinzapfel | Original Music: Graeme Culpepper
Sound Design: Ben Wesenberg

Four Places

Film: Sydney Scholl | Original Music: Evan Fontaine
Sound Design: Ben Wesenberg

In the Dark

Film: Stefan Buba | Original Music: CJ Barrow
Sound Design: Anna Fagin

Drifter

Film: Zheng Guan | Original Music: Yuseok Seol
Sound Design: Matthew Teden

Last Night on Earth

Film: Xindong Yu | Original Music: Kunda Yu
Sound Design: Heoliny Jung

Written on a Rest Stop Bathroom Stall Halfway Between Indianapolis and Wherever the Hell I'm At: A Study in Casual Sex During a Pandemic in the Digital Era

Film: Nick Comer | Original Music: Alex Tedrow
Sound Design: Grace Lackey

Vampire

Film: Simone Bassett | Original Music: Benjamin Rieke
Sound Design: Jack Fahey

And Then Beyond

Film: Yixuan Chen | Original Music: Xing Fu
Sound Design: Heoliny Jung

Wind

Film: Charlotte Luo | Original Music: James Kunselman
Sound Design: Joey Miller

Lost and Found

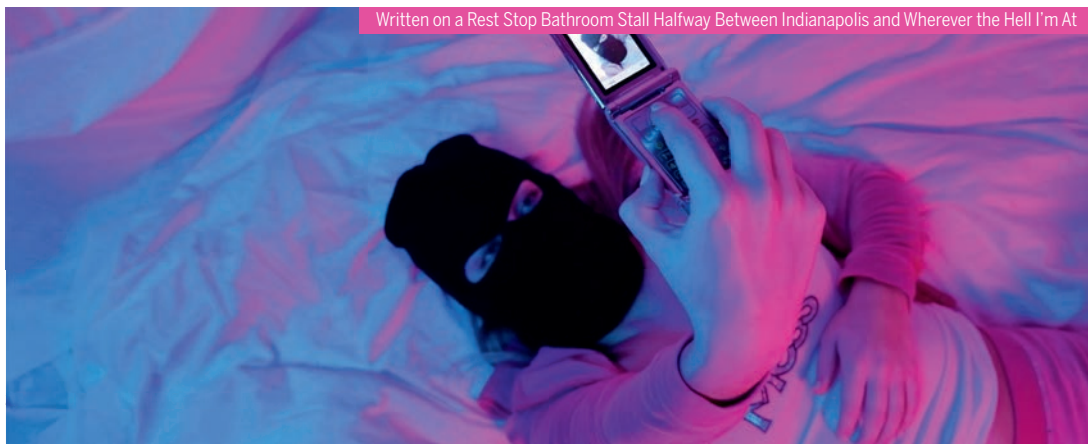
Film: Wengi Zhao | Original Music: Dustin Ledgard
Sound Design: Matthew Teden

Distortion

Film: Mujin Zhang | Original Music: Alex Tedrow
Sound Design: Jack Fahey

Amici Novum

Film: Alex Kopnick | Original Music: Daniel Cueto
Sound Design: Joey Miller



GRASS: A NATION'S BATTLE FOR LIFE: JON VICKERS SCORING AWARD

World Premiere of a New Orchestral Score. The 2021 Jon Vickers Film Scoring Award was presented to Patrick Holcomb in June 2019 as a commission to create an orchestral score for the 1925 film *Grass: A Nation's Battle for Life*. This annual award is endowed by a gift from former IU trustee, the Honorable P.A. Mack Jr. We worked with Holcomb and Milestone Films to bring his score and the film to IU Cinema's Virtual Screening Room.

Curated by Jon Vickers.



Patrick Holcomb



Grass: A Nation's Battle for Life

World Premiere

Grass: A Nation's Battle for Life

(1925) Directed by Merian C. Cooper & Ernest B. Schoedsack

April 17 – 7 pm – Free, no ticket required

Not rated – Virtual – 71 min

Presented with a live world-premiere virtual performance of a new orchestral score by Patrick Holcomb.

In 1924, neophyte filmmakers Merian C. Cooper and Ernest B. Schoedsack, who would later co-direct *King Kong* (1933), hooked up with journalist and sometime spy Marguerite Harrison and set off to film an adventure. They found excitement, danger, and unparalleled drama in the migration of the Bakhtiari tribe of Persia (now Iran). Twice a year, more than 50,000 people and half a million animals surmounted seemingly impossible obstacles to take their herds to pasture. The filmmakers captured unforgettable images of courage and determination as the Bakhtiari braved the raging and icy waters of the half-mile-wide Karun River. Although many documentary historians consider *Grass* second only to *Nanook of the North*, few people have actually ever seen this legendary film. This restored and full-length version will astonish today's audiences with its beautiful photography and heart-stopping adventure. Silent film with intertitles.

Patrick Holcomb

Patrick Holcomb is a composer pursuing his master's degree in composition at the Indiana University Jacobs School of Music, where he studies with Claude Baker and serves as Assistant Director of the New Music Ensemble and Co-Coordinator of Music Composition. Holcomb also studied with Aaron Travers at Indiana University; with Evis Sammutis, Jorge Villavicencio Grossmann, and Dana Wilson at Ithaca College, where he graduated top of his class in the School of Music with a B.M. in Composition and a minor in Anthropology in 2018; and with Mark Camphouse prior to beginning his higher education. His compositional honors include the 2019 Georgina Joshi Composition Commission Award, the 2018 Richard K. Joseph Composition Prize, first prize in the 2017 Mu Phi Epsilon Original Composition Contest Division I Class B, and first prize in the 2014 Neva Greenwood Memorial Student Composition Competition. Holcomb is also a two-time recipient of commissions from Connecticut Summerfest, for which he wrote pieces for Apple Orange Pair in 2017 and for Akropolis Reed Quintet in 2018. In the summer of 2019, Holcomb attended the Brevard Music Center Summer Institute and Festival as one of the Composition Teaching Assistants.

ANY DAY MATINEE CLASSICS: MAKE 'EM LAUGH

This semester, Sunday Matinee Classics will be Any Day Matinee Classics as we bring you a slate of black-and-white comedic gems that you can enjoy whatever day of the week you want. These four films invite you to giggle at the divine silliness of Charlie Chaplin and his dinner-roll dance, marvel at the remarkable daredevilry of Harold Lloyd and Buster Keaton, and bask in the sparkling elegance of Leslie Howard and Wendy Hiller's battle of the sexes. Wildly innovative and overwhelmingly funny, these films transform slapstick and wit into an art that is both sophisticated and sidesplitting.

Curated by Michaela Owens and Brittany D. Friesner.

Our Hospitality

(1923) Directed by Buster Keaton & John Blystone

April 14–28 – Free, no ticket required

Not rated – Virtual – 75 min

New 2K restoration. *Our Hospitality* broadened the boundaries of slapstick and proved that Buster Keaton was not just a comedian, he was an artist. Keaton stars as youthful dreamer Willie McKay, who travels westward on a rickety locomotive to claim his birthright, only to find that his inheritance is a rundown shack. On top of that he learns that the object of his affection (Keaton's real-life wife Natalie Talmadge) is the daughter of a man with whom his family has been engaged in a long, violent feud. McKay's personal struggles are punctuated by brilliant setpieces that involve an exploding dam, raging waterfalls, and a primitive steam engine. Keaton supervised the design and construction of the train, which he revived two years later for the short *The Iron Mule*.

The Kid Brother (1927) Directed by Ted Wilde

April 21–May 5 – Free, no ticket required

Not rated – Virtual – 82 min

Silent-comedy legend Harold Lloyd goes west in this irresistible blend of action, romance, and slapstick invention. The bespectacled everyman is at his inimitable best as Harold Hickory, the gentle son of a prominent lawman who lives in the shadow of his rough-and-tumble brothers. When a traveling medicine show rolls into town, it brings with it excitement, the possibility of love, and a chance for Harold to prove his mettle. Deftly balancing Lloyd's brilliant sight gags and thrilling set pieces—including an epic, knock-down, drag-out fight aboard an abandoned ship—with one of the actor-filmmaker's most fully realized, root-for-the-underdog narratives, *The Kid Brother* is a hilarious and heartwarming high-water mark of early screen comedy.



The Gold Rush (1925) Directed by Charlie Chaplin

April 28–May 12 – Free, no ticket required

Not rated – Virtual – 88 min

Charlie Chaplin's comedic masterwork—which charts a prospector's search for fortune in the Klondike and his discovery of romance (with the beautiful Georgia Hale)—forever cemented the iconic status of Chaplin and his Little Tramp character. Shot partly on location in the Sierra Nevadas and featuring such timeless gags as the dance of the dinner rolls and the meal of boiled shoe leather, *The Gold Rush* is an indelible work of heart-warming hilarity. This virtual engagement featured a new restoration of the original 1925 silent film.

Pygmalion

(1938) Directed by Anthony Asquith & Leslie Howard

May 5–19 – Free, no ticket required

Not rated – Virtual – 96 min

Cranky Professor Henry Higgins (Leslie Howard) takes a bet that he can turn Cockney guttersnipe Eliza Doolittle (Wendy Hiller) into a “proper lady” in a mere six months in this delightful comedy of bad manners, based on the play by George Bernard Shaw. This Academy Award–winning inspiration for Lerner and Loewe's *My Fair Lady* was directed by Anthony Asquith and star Howard, edited by David Lean, and scripted by Shaw himself. **Contains references to domestic violence.**



The Kid Brother



The Gold Rush



Pygmalion

DEMOCRACY AND LEADERSHIP: REVISITING WOMEN'S STRUGGLES AND STRIDES

This series revisits history, highlights the challenges that women faced, and illustrates the role that leadership and social movements play in fostering change in American political and civic life. As part of the Democracy Themester, this series commemorates the 100-year anniversary of the Constitutional 19th Amendment granting women the right to vote and celebrates the 10th anniversary of the Political and Civic Engagement (PACE) program, ten years of bringing theory to practice. **This partnership is supported through IU Cinema's Creative Collaborations program.**

Curated by Lisa-Marie Napoli of Political and Civic Engagement Program, with support from IU Cinema, Department of History, Department of Political Science, Department of Gender Studies, College of Arts and Sciences' Themester 2020: Democracy, Arts and Humanities Council, and the Office of the Provost and Executive Vice President.

A Conversation on Iron Jawed Angels

September 1 – 7 pm – Free, no ticket required

Virtual – 75 min

This virtual conversation on the film *Iron Jawed Angels* was hosted in partnership with the Indiana University Political and Civic Engagement Program. Patrons were encouraged to watch (or re-watch) *Iron Jawed Angels* before the event.

Iron Jawed Angels (2004) Directed by Katja von Garnier

In highlighting the revolutionary story about the American suffrage movement of the early 20th century, including the formation of the National Women's Party, *Iron Jawed Angels* portrays the suffragists' struggles as they faced opposition, conflict, and abuse. These responses to their protests underscore the high price women paid as they struggled to have their voices heard to gain suffrage. The film presents history, through a modern lens, to capture the dramatic journey of many remarkable women.



Iron Jawed Angels

Chisholm '72: Unbought & Unbossed

(2004) Directed by Shola Lynch

October 16 – 7 pm – Free, no ticket required

Not rated – Virtual – 76 min

Included a post-screening Q&A. A half century ago, Shirley Chisholm—the first Black woman elected to the U.S. Congress—was a pioneer. Chisholm made her way, breaking through barriers, as a leader for more diverse political representation. This historical documentary focuses on Chisholm's significant 1972 bid as the first woman and the first Black person to run for nomination as the Democratic Party's presidential candidate. Her strength as a brave new candidate remained steady as she encountered struggles with a political establishment hesitant to accept her.



Chisholm '72: Unbought & Unbossed

THEMESTER: DEMOCRACY 2020

This fall, the College of Arts and Sciences' Themester explores the theme "Democracy." Coinciding with fall 2020's U.S. presidential election, Themester 2020 engages in a global interdisciplinary debate about the role and future of democracy with over two dozen undergraduate courses and numerous public activities and events throughout the fall semester. Themester at IU Cinema presents a thought-provoking sample of films that depict or interpret facets of democracy such as public discourse, civic engagement, and electoral politics, and the forces that counter or corrupt them. **This partnership is supported through IU Cinema's Creative Collaborations program.**

Curated by the Themester: Democracy faculty and student committee in the College of Arts and Sciences, with support from IU Cinema. The series is sponsored by the College of Arts and Sciences, Center for Research on Race and Ethnicity in Society (CRRES), and IU Cinema.



Whose Streets?

(2017) Directed by Sabaah Foleyan & Damon Davis

September 11 – 7 pm – Free, no ticket required

R – Virtual – 90 min

Included a post-screening Q&A. This powerful, raw documentary dives into 2014 Ferguson, Missouri in the aftermath of the police shooting of Michael Brown. This documentary combines professional footage, news clips, interviews, and cell phone videos to present the birth of the #BlackLivesMatter movement. Released on the third anniversary of Brown's death, the film has been called "an essential testament to the commitment of activists ... told in their own fervent voices" (David Rooney, *The Hollywood Reporter*).

Animal Farm (1954) Directed by Joy Batchelor & John Halas

September 22 – 7 pm – Free, no ticket required

Not rated – 72 min

Produced with CIA funding during the Cold War, this animated interpretation of George Orwell's classic novella presents an allegory of communism and corruption. The first full-length animated feature to be produced in England, *Animal Farm* follows the creatures of Manor Farm as they unite, revolt, and experience

self-governance until a tyrannical pig seizes control of the farm with a new manifesto: "All animals are equal, but some are more equal than others."

A Conversation on Election

October 20 – 7 pm – Free, no ticket required

Virtual – 75 min

For this virtual conversation on the film *Election* (1999), patrons were encouraged to watch (or re-watch) the film before the event.

Election (1999) Directed by Alexander Payne

Election is the story of ambitious Tracy Flick (Reese Witherspoon) and her journey to the presidency... of her high school. Social studies teacher Jim McAllister (Matthew Broderick) works to sabotage his student's campaign in this satirical dark comedy based on Tom Perrotta's then-unpublished novel, which was, in turn, inspired by the 1992 U.S. presidential election. In the last two decades, the name Tracy Flick has become a cultural icon and an epithet used against female politicians.

Contains explicit sexual content, including a sexual situation between a teacher and student.



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SCIENCE ON SCREEN

Science on Screen® creatively pairs screenings of classic, cult, and documentary films with lively introductions by notable figures from the world of science, technology, and medicine. In 2011, the Coolidge Corner Theatre Foundation received a \$150,000 grant from the Alfred P. Sloan Foundation to expand Science on Screen® to independent cinemas nationwide. Since the launch of the national Science on Screen initiative in 2011, the Coolidge and the Sloan Foundation have awarded 237 grants to 86 nonprofit cinemas across the country. IU Cinema was honored to be one of the 2019–20 Science on Screen award recipients, having previously received the honor in 2014–15, 2016–17, and 2017–18.

Curated by Brittany D. Friesner.



Stuffed



Allis Markham

Stuffed (2019) Directed by Erin Derham

October 5–7 – Free, no ticket required

Not rated – 84 mins – Virtual

Stuffed is a documentary about the surprising world of taxidermy. Told through the eyes and hands of acclaimed artists across the world, the film explores this diverse subculture, where sculptors must also be scientists, seeing life where others only see death. From an all-woman studio in Los Angeles which has elevated taxidermy to the forefront of fashion and modern art, these passionate experts push creative boundaries. And, in an unexpected twist, *Stuffed* reveals the importance of preserving nature, using taxidermy as its unlikely vehicle, and the taxidermist as its driver.

A Conversation with Allis Markham

October 6 – 7 pm – Free, no ticket required

Virtual

Allis Markham was present for a virtual conversation and interactive Q&A. Allis Markham, owner of Prey Taxidermy, is an award-winning taxidermist based in Los Angeles. In 2017, she was named 'Third in the World' at the World Taxidermy Championships. Her clients include the Los Angeles Natural History Museum, the Moore Lab of Zoology, The Frost Museum of Science, Colorado State University, and The Getty Museum. Markham is featured in the documentary *Stuffed*, which was available in IU Cinema's Virtual Screening Room October 5–7.

Radium Girls

(2018) Directed by Lydia Dean Pilcher & Ginny Mohler

October 30–November 18 – \$12 Virtual Ticket

Not rated – Virtual – 103 min

Based on true events, *Radium Girls* follows teen sisters Bessie and Jo Cavallo, who dream of Hollywood and Egyptian pyramids as they paint luminous watch dials at the American Radium factory in New Jersey. When Jo loses a tooth, Bessie's world is turned upside down as a mystery slowly unravels. She discovers a corporate cover-up and, in a radical coming-of-age story, Bessie and the Radium Girls decide to take on American Radium. The national sensation following the notorious case of the Radium Girls in 1928 ultimately led to significant and lasting impact in the area of workplace health and safety and the study of radioactivity.

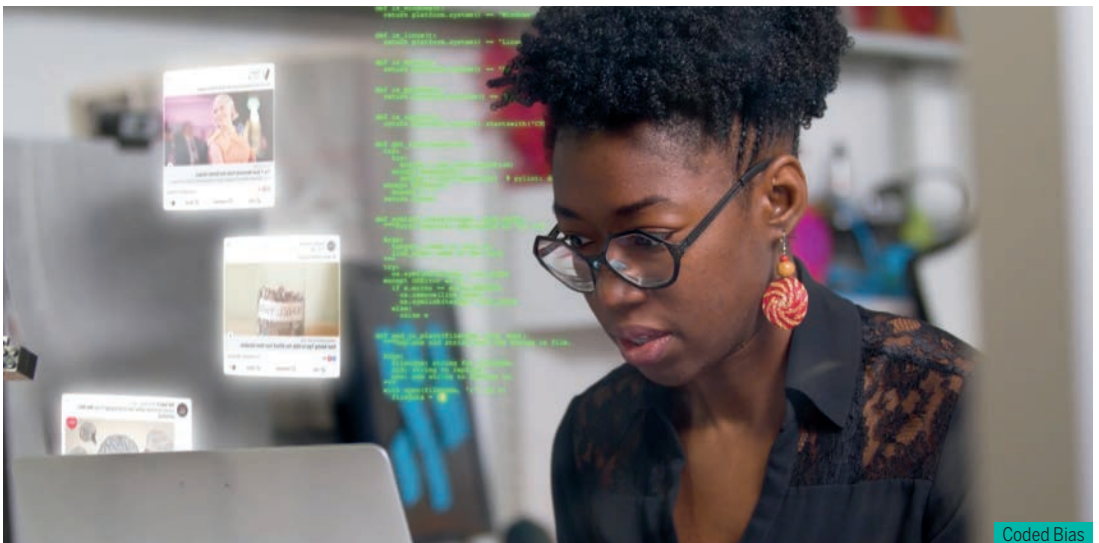
Coded Bias (2020) Directed by Shalini Kantayya

December 4 – 7 pm – Free, no ticket required

Not rated – Virtual – 90 min

Included a post-screening Q&A. *Coded Bias* reveals the groundbreaking research of MIT researcher Joy Buolamwini, proving that facial recognition algorithms have the power to disseminate racial bias at scale. In a pivotal moment for racial equality, and a decisive moment for how big tech will yield power, *Coded Bias* is a trailblazing film for public understanding and engagement with the algorithms that impact us all. The film had its world premiere in the U.S. Documentary Competition at the 2020 Sundance Film Festival.

S Science
on Screen



ART AND A MOVIE

These programs are presented in partnership with the Eskenazi Museum of Art and IU Cinema and are made possible in part by gifts from Marsha R. Bradford and Harold A. Dumes. Due to the coronavirus pandemic, screenings and discussions were held virtually. **This partnership is supported through IU Cinema's Creative Collaborations program.**

Curated by Nan Brewer of the Eskenazi Museum of Art, with support from the IU Cinema and the Art and a Movie Film Series Fund.

Marcel Duchamp: The Art of the Possible

(2020) Directed by Matthew Taylor

October 9 – 7 pm – Free, no ticket required

Not rated – Virtual – 86 min

Writer/Director Matthew Taylor was present for a virtual conversation and interactive Q&A. This new documentary about one of the 20th century's most influential artists and theorists moves beyond Marcel Duchamp's biography to explore how his revolutionary ideas changed public consciousness and altered our basic understanding of aesthetics, art, and culture. The film endeavors to bring Duchamp's ideas to a broader audience and present him as a guiding light in our increasingly technological world. It features commentary by some of the world's leading contemporary artists, including Jeff Koons, Marina Abramović, and Ed Ruscha.

The Painter and the Thief

(2020) Directed by Benjamin Ree

November 10 – 7 pm – Free, no ticket required

Not rated – Virtual – 102 min

Speed Art Museum Curator of Film Dean Otto was present for a virtual conversation and interactive Q&A. In 2015, two large oil paintings by the Czech artist Barbora Kysilkova were stolen from the Galleri Nobel in Oslo, Norway. The culprits were found within days, but not the paintings. Despondent over their loss, Kysilkova asks one of the criminals, Karl Bertil-Nordland, to sit as the subject of a new painting. In a fascinating tale of restorative justice, their sessions upend the tropes of artist and muse as both reveal much of themselves and ways that they can use this experience to make changes in their lives. In English and Norwegian with English subtitles.



Alice Rahon, l'abeille noire (Alice Rahon: The Black Bee)

(2012) Directed by Dominique & Julien Ferrandou

February 9 – 7 pm – Free, no ticket required

Not rated – Virtual – 64 min

Gallerist Wendi Norris was present for a virtual conversation and interactive Q&A. This rarely seen documentary was produced by Aubé Breton Elléouët, the daughter of the founder of surrealism André Breton. It traces the unconventional life of a lesser-known member of the Surrealists—the painter and poet Alice Rahon (1904–1987). Reading like a “who’s who” of modern art and literature, Rahon’s pancontinental career spanned from Europe to Mexico, intersecting with writers like Breton, Roland and Valentine Penrose, Paul Éluard, and Anaïs Nin; filmmaker Luis Buñuel; and many artists, including Wolfgang Paalen, Leonora Carrington, Paul Klee, Man Ray, Joan Miró, Pablo Picasso, Diego Rivera, and Frida Kahlo. In addition to archival material, the film incorporates many of Rahon’s fantastic abstract and semi-abstract paintings—along with her poetry—to illuminate her remarkable personal and artistic journey. In French with English subtitles.

Queen of Hearts: Audrey Flack

(2019) Directed by Deborah Shaffer & Rachel Reichman

March 11 – 7 pm – Free, no ticket required

Not rated – Virtual – 75 min

Artist Audrey Flack and Director Deborah Shaffer were present for a virtual conversation and interactive Q&A. This award-winning documentary explores the life and art of trailblazer Audrey Flack. At 89 years old, Flack holds a unique place in the history of contemporary art in America as a feminist, rebel, mother, painter, sculptor, and teacher. Her often controversial 40-year career evolved from abstract expressionism in the 1950s to photorealism in the 1970s. One of the first women ever included in the famed *Janson’s History of Art*, Flack continues to create, explore, and inspire with her unique style and indomitable spirit. *Queen of Hearts* follows Flack as she takes her work in a brand-new direction—returning to her canvas for the first time in decades—revealing her longtime struggles as an artist and mother and a quest to find her rightful place in the art world.



Alice Rahon, l'abeille noire (Alice Rahon: The Black Bee)



Queen of Hearts: Audrey Flack

IU 2020: A FOUR-YEAR JOURNEY THROUGH LIFE AT IU

The only constant in life is change. We're always moving, growing, and evolving. That evolution is rarely more apparent than in our college years. From the first day of freshman orientation to the moment our graduation caps fly through the air, we're becoming the people we were destined to be.

The IU 2020 Series is a four-year documentary project following the lives of students from IU Bloomington's class of 2020. They come from Indiana's smallest towns and the world's largest cities. They are scholars and artists, athletes and musicians, activists and thespians. And they are united by that brave desire to move beyond who they are to see who they can become. This series is presented in partnership with the IU Office of the Provost and Executive Vice President.

Curated by Brittany D. Friesner.

World Premiere

IU 2020: Part 1

(2020) Directed by Ethan Gill & Cadence Baugh Chang

November 13 – 7 pm – Free, no ticket required

Not rated – Virtual – 60 min

World Premiere

IU 2020: Part 2

(2020) Directed by Ethan Gill & Cadence Baugh Chang

December 8 – 7 pm – Free, no ticket required

Not rated – Virtual – 60 min

World Premiere

IU 2020: Part 3

(2020) Directed by Ethan Gill & Cadence Baugh Chang

May 11 – 7 pm – Free, no ticket required

Not rated – Virtual – 60 min

World Premiere

IU 2020: Part 4

(2020) Directed by Ethan Gill & Cadence Baugh Chang

May 25 – 7 pm – Free, no ticket required

Not rated – Virtual – 60 min

Each event had a post-screening Q&A with students featured in and behind-the-scenes of IU 2020. Since 2016, a group of multimedia interns at Indiana University have chronicled the lives of 12 fellow students, all of whom entered IU with plans to graduate in 2020. The students, who are part of IU's Bicentennial Class, come from towns large and small. Eight are from Indiana. Their paths diverge as they pursue academic passions ranging from intelligent systems engineering to violin performance and as they engage in all that comes with residential and off-campus living. We see them visit food trucks, play video games, go to class, cook, and videoconference with their families back home. They have a wide variety of backgrounds, majors, minors, beliefs, dreams, and plans for the future. In under 20 minutes per story, watch the years pass as each student goes from trepidatious freshman to experienced senior.



UNDERGROUND FILM SERIES

The Underground Film Series, curated by graduate students working in the field of cinema and media studies, explores the artistic and subversive possibilities of film through the unique vision of noncommercial or otherwise marginalized filmmakers. The series encompasses modes of filmmaking from the full-length feature film to documentaries to short films and pieces of video art. Underground works to bring unconventional films that are not easily accessible by other means to the attention of the IU and Bloomington communities. Thanks to the Underground programming team which includes Carmel Curtis, Joan Hawkins, I-Lin Liu, Matt Lutz, Ruth Riffin, Pragma Ghosh, Richard Jermain, Anthony Silvestri, and Joseph Wofford. **This partnership is supported through IU Cinema's Creative Collaborations program.**

Curated by Matt Lutz, I-Lin Liu, Joan Hawkins, and the Underground team, with support from IU Cinema, The Media School, and Cinema and Media Studies.



Two Moon July

Razzle Dazzle: The Lost World

December 7–14 – Free, no ticket required

See page 15 for details.

Jorgensen Guest Filmmaker Program

Ken and Florence Jacobs

December 11 – 7 pm – Free, no ticket required

See page 15 for details.

Two Moon July (1986) Directed by Tom Bowes

January 28 – 7 pm – Free, no ticket required

Not rated – Virtual – 53 min

Produced by The Kitchen and originally intended for television broadcast, *Two Moon July* is a program of experimental film, video, dance, music, and performance. It is a document of the interdisciplinary nature of the 1980s New York arts scene and an artifact of the, at the time, promising prospect of television as a means for art exhibition and distribution. Includes works by Laurie



Invisible Adversaries

Anderson, Philip Glass, Bill Viola, David Byrne, Cindy Sherman, Arto Lindsay, Brian Eno, and many others. Courtesy Electronic Arts Intermix (EAI), New York.

Invisible Adversaries (1977) Directed by Valie Export

March 9 – 7 pm – Free, no ticket required

Not rated – Virtual – 109 min

“Achtung! Achtung! The Hyksos, the invisible extra-terrestrial beings, are taking over human minds and bodies!” Disturbed by this radio broadcast, Anna, a photographer living in Vienna, begins to suspect that aliens have taken control of the people around her. After voicing her concerns leads nowhere, Anna resorts to photography and other image-creating means to cope with her strange situation. Working across artistic media, Austrian feminist artist Valie Export’s debut feature film engages with contemporary performance art and video installation, exploring issues of identity and power. In German with English subtitles. **Contains explicit content, including self-harm.**

CITY LIGHTS FILM SERIES

City Lights Film Series is a continuing series of key masterworks of 20th-century filmmaking. Under normal circumstances, all films are programmed by graduate students from the title list in the David S. Bradley Film Collection, held by the Lilly Library. However, the pandemic has required us to temporarily look for inspiration from other sources, while maintaining the same spirit the City Lights Film Series has always upheld. **This partnership is supported through IU Cinema's Creative Collaborations program.**

Curated by Caleb Allison and Joanna Chromik, with support from IU Cinema and The Media School.

Elevator to the Gallows (1958) Directed by Louis Malle
January 21 – 7 pm – Free, no ticket required

Not rated – Virtual – 92 min

Louis Malle's debut feature, *Elevator to the Gallows*, not only helped kickstart the French New Wave in 1958, it set a new standard for cool. Taking place over one fateful Paris night, the film stars an utterly captivating Jeanne Moreau, dreamy night cinematography by Henri Decaë, and an improvisational jazz score by Miles Davis that redefined melancholic beauty. Malle's crime thriller pairs Maurice Ronet with Moreau as lovers who conspire to kill her husband, but with Davis' sorrowful score drenched all around them, things could only go wrong—but never did it look, or sound, so damn cool before. In French and German with English subtitles.

Room at the Top (1959) Directed by Jack Clayton
March 23 – 7 pm – Free, no ticket required

Not rated – Virtual – 117 min

Leading the British New Wave, *Room at the Top* brings together questions of class struggle, romance, and the punishing consequences of uninhibited ambition. The film tells the story of Joe Lampton (Laurence Harvey) and his push-and-pull romance between Alice (Simone Signoret) and Susan (Heather Sears) that reflects Joe's struggle to negotiate a path to upward mobility—by any means necessary. Testing the boundaries of seduction, sexual attraction, and adultery shown on screen, *Room at the Top* blends tragedy and romance in a gritty tale of ambition gone wrong.



Elevator to the Gallows



Room at the Top

PRESIDENT'S CHOICE FILM SERIES: FELLINI AT 100

This series was originally scheduled to be presented in spring 2020 to commemorate Fellini's 100th birthday.

There has been no other filmmaker in history who has translated their own subconscious into moving images quite like Federico Fellini, who was born in the small, Adriatic coastal town of Rimini, Italy in 1920. The memories of his youth would be mined throughout his career for films like *Roma* and *Amarcord*, and most of his films have some level of autobiographical reflection.

Starting as an early collaborator with Roberto Rossellini, Fellini received Oscar nominations for writing in 1947 for *Rome, Open City* and in 1950 for *Paisan*. In 1950, he also co-directed his first feature film *Variety Lights* with Alberto Lattuada, in which he would cast his future wife and muse, Giulietta Masina. As his career developed, Fellini would replace realism with surrealism, inspired by the writings of Carl Jung. He would eventually abandon the rigid confines of narrative, favoring imagery over structure. Many of his films would become a series of vignettes, believing entire movies could operate in this lyrical, dream-like way.

His body of work and legacy have given audiences a new way of experiencing films and generations of filmmakers the freedom to take risks and experiment, even allowing their films to take on their own carnival-like, 'Felliniesque' form. Thank you, Maestro!

Curated by President Michael A. McRobbie.



8 ½



Amarcord



And the Ship Sails On

8 ½ (1963) Directed by Federico Fellini

February 18 – 7 pm – Free, no ticket required

Not rated – Virtual – 138 min

Marcello Mastroianni plays Guido Anselmi, a director whose new project is collapsing around him, along with his life. One of the greatest films about film ever made, Federico Fellini's *8½* turns one man's artistic crisis into a grand epic of the cinema. An early working title for *8½* was *The Beautiful Confusion*, and Fellini's masterpiece is exactly that: a shimmering dream, a circus, and a magic act. In Italian with English subtitles.

Amarcord (1973) Directed by Federico Fellini

April 20 – 7 pm – Free, no ticket required

R – Virtual – 123 min

This carnivalesque portrait of provincial Italy during the fascist period, the most personal film from Federico

Fellini, satirizes the director's youth and turns daily life into a circus of social rituals, adolescent desires, male fantasies, and political subterfuge, all set to Nina Rota's classic, nostalgia-tinged score. The Academy Award-winning *Amarcord* remains one of cinema's enduring treasures. In Italian with English subtitles.

And the Ship Sails On (1983) Directed by Federico Fellini

May 18 – 7 pm – Free, no ticket required

PG – Virtual – 128 min

In Fellini's quirky, imaginative fable, a motley crew of European aristocrats (and a lovesick rhinoceros!) board a luxurious ocean liner on the eve of World War I to scatter the ashes of a beloved diva. Fabricated entirely in Rome's famed Cinecittà studios, *And the Ship Sails On* reaches spectacular new visual heights with its stylized re-creation of a decadent bygone era. In Italian with English subtitles.

MOVEMENT: ASIAN/PACIFIC AMERICA

The Asian Culture Center and the Asian American Studies Program curate Movement: Asian/Pacific America film series as part of Indiana University's annual Asian American and Pacific Islander Heritage Month celebration. Movement grapples with themes of identity, belonging, and power from the perspectives of Asian American, Pacific Islander, and Asian/Pacific diasporic directors, screenwriters, actors, and subjects. The series invites audiences to consider the multifaceted vibrancies and complexities of Asian American, Pacific Islander, and Asian/Pacific diasporic individuals and communities. Movement evokes evolution and transformation—both within and beyond Asian/Pacific America. **This partnership is supported through IU Cinema's Creative Collaborations program.**

Curated by Melanie Castillo-Cullather and Sarah Stamey of the Asian Culture Center and Ellen Wu of the Asian American Studies Program, with support from IU Cinema.

The Donut King (2020) Directed by Alice Gu

March 25 – 7 pm – Free, no ticket required

Not rated – Virtual – 98 min

Ted's story is one of fate, love, survival, hard knocks, and redemption. It's the rags-to-riches story of a refugee escaping Cambodia, arriving in America in 1975 and building an unlikely multi-million-dollar empire baking America's favorite pastry, the donut. Ted sponsored hundreds of visas for incoming refugees and helped them get on their feet teaching them the ways of the donut business. By 1979 he was living the American Dream. But, in life, great rise can come with great falls. In English and Chinese with English subtitles.



The Donut King



The Donut King

THE CONSEQUENCES OF ENDURING CONFLICT: EXPLORING ISRAELI-PALESTINIAN RELATIONS

Bloomington community organization Citizens for a Just Peace in Palestine/Israel has curated a film series in accord with its conviction that peace between Israelis and Palestinians remains one of the crucial imperatives of our time. Such a peace can be achieved only when both parties enjoy the blessings of real justice and security. The films explore the forces that generate conflict, as well as possible avenues of peaceful resolution, while underscoring the common humanity of those involved in existential struggles. **This partnership is supported through IU Cinema's Creative Collaborations program.**

Curated by Bob Arnove and Beverly Stoeljte of Citizens for a Just Peace in Palestine/Israel, with support from IU Cinema and the Ryder Film Series.



Mayor

Mayor (2020) Directed by David Osit

April 27 – 7 pm – Free, no ticket required

Not rated – Virtual – 89 min

Included a post-screening Q&A. *Mayor* is a real-life political saga following Musa Hadid, the Christian mayor of Ramallah, during his second term in office. His immediate goals: repave the sidewalks, attract more tourism, and plan the city's Christmas celebrations. His ultimate mission: to end the occupation of Palestine. Rich with detailed observation and a surprising amount of humor, *Mayor* offers a portrait of dignity amidst the madness and absurdity of endless occupation while posing a question: how do you run a city when you don't have a country? In Arabic and English with English subtitles.



Mayor

JAMES O. NAREMORE LECTURE SERIES: EVERYDAY ABSTRACTION: A FILM BLACKNESS COLLECTION

Each year, The Media School at Indiana University presents the James Naremore Lecture, which is dedicated to continuing the tradition of scholarly excellence, and honoring the similar breadth and depth in the work of other pre-eminent scholars in the field of media studies. James O. Naremore is Chancellor's Professor Emeritus in Communication and Culture, English, and Comparative Literature at Indiana University.

Michael Boyce Gillespie is the author of *Film Blackness: American Cinema and the Idea of Black Film* (Duke University Press, 2016); co-editor with Lisa Uddin of *Black One Shot*, an art criticism series on *ASAP/J*; and editor of *Crisis Harmonies*, a music criticism series on *ASAP/J*. He is Associate Professor of Film at the City College of New York and the Graduate Center, CUNY. Gillespie gave the 2021 James O. Naremore Lecture on April 7; his talk, "Trapped in a Legend: Film, Media, and the Art of Blackness," took place as a virtual event through The Media School. The lecture's accompanying short-film program was screened in the IU Cinema Virtual Screening Room on April 6 at 7 pm.

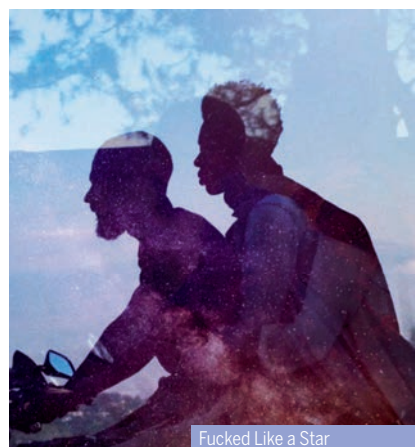
Curated by Michael Boyce Gillespie, presented in partnership with The Media School. All films are unrated and may contain mature or even explicit content.



Michael Boyce Gillespie



The I and S of Lives



Fucked Like a Star

The I and S of Lives

(2021) Directed by Kevin Jerome Everson

Free, no ticket required

Not rated – Virtual – 7 min

The "I" and "S" of "Lives" are the smoothest area of resistance. Without any dialogue, a rollerblader (Jahleel Gardner) navigates the letters on the pavement of Black Lives Matter Plaza in Washington, D.C., on a summer afternoon in 2020. The film, shot on 16mm and transferred to digital, had its world premiere in Paris as part of the international competition of the Cinéma du réel International Film Festival. *The I and S of Lives* appears courtesy of the artist; trilobite-arts DAC; and Picture Palace Pictures.

Image credit: ©Kevin Jerome Everson; courtesy the artist; trilobite-arts DAC; Picture Palace Pictures

Fucked Like a Star (2018) Directed by Stefani Saintonge

Free, no ticket required

Not rated – Virtual – 8 min

Fucked Like a Star is an experimental adaptation of an extract from Toni Morrison's 1981 novel *Tar Baby*—a story that explores sexual and racial tensions associated with an individual's journey to autonomy. Stefani Saintonge's film takes inspiration from Morrison's passage about the work of ants, which—like the work of women—often goes unnoticed. Saintonge is a Haitian-American filmmaker, educator, and editor who won the juried and audience award at BlackStar Film Festival for *Fucked Like a Star*. Her work has screened at several festivals and institutions internationally, including Edinburgh International Film Festival, Ann Arbor Film Festival, Hammer Museum, and the Smithsonian African American Museum.

Crow Requiem (2015) Directed by Cauleen Smith

Free, no ticket required

Not rated – Virtual – 11 min

A Speculation: Humans are estranged from our origins. We left the commonwealth of Animals and declared ourselves the custodians of that dominion. And now We are Man; and all else is Other. Our knowledge of ourselves is a fog that consumes us. We cannot see past it because we do not want to look into it. There are more than two points of view, but the fog makes it difficult to see. This is a sad song, a blues song, an elegy for the past sphere of consciousness we abandoned in favor of eating our own young.

T (2019) Directed by Keisha Rae Witherspoon

Free, no ticket required

Not rated – Virtual – 14 min

A film crew follows three grieving participants of Miami's annual T Ball, where folks assemble to model R.I.P. T-shirts and innovative costumes designed in honor of their dead. *T* screened at Sundance Film Festival 2020; won the audience award for best short film at both the BlackStar and New Orleans film festivals; and went on to win the Golden Bear for best short film at Berlinale 2020.



ADDITIONAL FILMS AND GUESTS



A Conversation on Agnès Varda

Agnès by Varda

A Conversation on Agnès Varda

September 8 – 7 pm – Free, no ticket required

Virtual

This virtual conversation was hosted by *A Place for Film* podcast hosts David Carter and Elizabeth Roell with IU Media School Professor Joan Hawkins.

Agnès Varda's filmography spans over six decades and includes immense variety, making her work difficult to classify. She created French New Wave landmarks, personal documentaries, essay films, family dramas, and many films that are a hybrid of these categories. Uniting her approach, however, is an unwavering curiosity in the humanity of people around her. Whether following one woman through an afternoon of dread and self-discovery (*Cléo from 5 to 7*) or painting a complex portrait of the social practice and survival strategy of gleaning discarded items (*The Gleaners and I*), Varda exhibits a profound interest in her subjects. For audiences, Varda's curiosity has proven infectious, and her personal presence in many of her documentaries offers an additional point of connection to her films. It's easy for Varda fans to feel like they know her.

President's Choice

Cinema Paradiso (1988) Directed by Giuseppe Tornatore

September 29 – 7 pm – Free, but ticketed

R – HD – 123 min

This outdoor screening with President Michael A. McRobbie and IU Cinema took place at Memorial Stadium. This multi award-winning love letter to cinema tells the story of Salvatore, now a successful film director, returning home for the funeral of Alfredo, his old friend



Cinema Paradiso



Dr. Jekyll and Mr. Hyde

who was projectionist at the local cinema throughout his childhood. Soon memories of his first love affair with the beautiful Elena and all the high and lows that shaped his life come flooding back as Salvatore reconnects with the community he left 30 years earlier. This screening was the 1988 theatrical version, which won the Grand Jury Prize at the Festival de Cannes and an Academy Award for Best Foreign Language Film. In Italian with English subtitles.

Jon Vickers Scoring Award 2020

Dr. Jekyll and Mr. Hyde

(1920) Directed by John S. Robertson

November 6 – 7 pm – Free, no ticket required

Not rated – Virtual – 79 min

Composer Ryn Jorgensen and IU Jacobs School of Music Associate Professor Larry Groupé were present for a virtual conversation and interactive Q&A. Considered by many to be the first great American horror film, John S. Robertson's *Dr. Jekyll and Mr. Hyde* allowed stage legend John Barrymore to deliver his first virtuoso performance on film. Blending historic charm with grim naturalism, this 1920 version is one of the more faithful of the many screen adaptations of Stevenson's story—though greatly influenced by T.R. Sullivan's popular stage treatment—recounting a visionary scientist's ill-fated attempts to unleash the human mysteries that dwell beneath the shell of the civilized self. The Kino Lorber restoration from the 35mm negative beautifully showcases the dramatic brilliance and gruesome thrills of this silent classic. Presented with a world-premiere performance of a new orchestral score by Ryn Jorgensen. Silent film with intertitles.

Change the Subject

(2019) Directed by Sawyer Broadley & Jill Baron

November 17 – 7 pm – Free, no ticket required

Not rated – Virtual – 54 min

Producer Óscar Rubén Cornejo Cásares was present for a virtual conversation and interactive Q&A.

Change the Subject tells the story of a group of students at Dartmouth College, whose singular effort at confronting an instance of anti-immigrant sentiment in their library catalog took them all the way from Baker-Berry Library to the halls of Congress. This documentary shows how an instance of campus activism entered the national spotlight, and how a cataloging term became a flashpoint in the immigration debate on Capitol Hill.

This partnership is supported through IU Cinema's Creative Collaborations program. Curated by Scott Libson and Kumiko Reichert of the IU Libraries Diversity Committee, with support from IU Cinema, IU Libraries, Department of Information and Library Science, The Media School, and La Casa.

A Conversation on Memórias Afro-Atlânticas (Afro-Atlantic Legacies)

(2019) Directed by Gabriela Barreto

November 20 – 7 pm – Free, no ticket required

Not rated – Virtual – 76 min

Director Gabriela Barreto, Executive Producer Cassio Nobre, and Associate Professor of Anthropology, Universidade Federal do Recôncavo da Bahia Xavier Vatin were present for a virtual conversation and interactive Q&A. This event was the IU Institute for Advanced Study's Fall 2020 Branigin Lecture. In 1940, a Black American linguist, Lorenzo Dow Turner, came to Brazil to study the African languages still spoken and

sung in the *Candomblés* of Bahia. Over the course of seven months of intensive research, Turner finds and records the most emblematic religious figures of the time: Martiniano do Bonfim, Menininha do Gantois, Joãozinho da Goméia, Manoel Falefá, among other distinguished representatives of Afro-Brazilian religions. The recordings and photographs by Turner in Bahia—whose aim was to show the linguistic relationship with Gullah, a language he had studied in the 1930s and which is still spoken today in the south of the United States, along the coasts of Georgia and South Carolina, by descendants of slaves in a situation of cultural and geographical isolation—serve as a pioneering and unique witness to the presence and preservation of African languages in Brazil and the Americas. Presenting rare images and sounds, the feature-length documentary *Memórias Afro-Atlânticas* follows the footsteps of Lorenzo Turner and revisits the Candomblé terreiros recorded by him almost 80 years later in search of memories and remnants still alive. In Portuguese with English subtitles.

Flamekeeper: The Michael Cleveland Story

(2019) Directed by John Presley

March 30 – 7 pm – Free, no ticket required

Not rated – Virtual – 117 min

Artist Michael Cleveland and Director John Presley were present for a virtual conversation and interactive Q&A. *Flamekeeper* portrays the life and music of 11-time 'Fiddler of the Year' Michael Cleveland. Born blind and with a cleft palate, as well as having lost much of the hearing in his left ear in early childhood, Cleveland rose above these challenges to become the nation's foremost bluegrass fiddler. This screening was supported by IU's Art and Humanities Council.



JORGENSEN GUEST FILMMAKER SERIES

The Jorgensen Guest Filmmaker Series is made possible through the generous support of the Ove W Jorgensen Foundation. In addition to the guests below, whose visits were made possible through the Jorgensen Guest Filmmaker Series, many additional filmmakers have also presented their work in IU Cinema.



2011–21 Jorgensen Guests have included:

Vadim Abdrashitov, James Acheson, Haifaa al-Mansour, Barry Allen, Alloy Orchestra, Natalia Almada, Rick Alverson, Ana Lily Amirpour, Kenneth Anger, David Anspaugh, Anthony Arnone, Angus Aynsley, Beth B, Jonathan Banks, Jacob Bender, Robby Benson, Joseph Bernard, Prashant Bhargava, Olivia Block, Peter Bogdanovich, John Boorman, Neil Brand, Irene Taylor Brodsky, Richard Brody, Tony Buba, Charles Burnett, Philip Carli, George Chakiris, Glenn Close, Roger Corman, Pedro Costa, Donald Crafton, Nia DaCosta, David Darg, Julie Dash, Bridgett M. Davis, Peter Davis, Josephine Decker, Claire Denis, Danfung Dennis, Joseph Dorman, Dennis Doros, Nathaniel Dorsky, Sara Driver, Cheryl Dunye, Ava DuVernay, Tamer El Said, Mike and Chris Farah, Xie Fei, Hannah Fidell, Ari Folman, Ja'Tovia Gary, David Gatten, Lucian Georgescu, Sandra Gibson, Jill Godmilow, Bobcat Goldthwait, Bette Gordon, Megan Griffiths, Larry Groupé, Werner Herzog, Jerome Hiler, Eliza Hittman, J. Hoberman, Ken and Florence Jacobs, Dennis James, Steve James, Jim Jarmusch, Jeremy Kagan, Ichiro Kataoka, Abbas Kiarostami, Bora Kim, KyungMook Kim, Kim Seong-hun, Alison Klayman, Kevin Kline, Dany Laferrière, Alain Le Tourneau, Rod Lurie, William Lustig, Guy Maddin, Terence Marsh, Ash Mayfair, Albert Maysles, Nina Menkes, Paul D. Miller (DJ Spooky), Pam Minty, Bryn Mosser, Bill Morrison, Mira Nair, Stanley Nelson, Avi Nesher, Edward James Olmos, Ron Osgood, Nisha Pahuja, Darcy Paquet, Richard Peña, Hugo Perez, Numa Perrier, Alex Ross Perry, Alexandre O. Philippe, Angelo Pizzo, Luis Recoder, Nicolas Winding Refn, Kelly Reichardt, Kris Rey, Carlos Reygadas, Boots Riley, Deborah Riley Draper, Bruce Joel Rubin, Stefani Saintonge, Mireia Sallarès, Walter Salles, Isabel Sandoval, Nelson Pereira Dos Santos, John Sayles, Christel Schmidt, Paul Schrader, Michael Schultz, Jonathan Sehring, Amy Seimetz, MM Serra, Parvez Sharma, Abderrahmane Sissako, Todd Solondz, Penelope Spheeris, Whit Stillman, Meryl Streep, Joe Swanberg, Monika Treut, Michael Uslan, Christine Vachon, Amy Villarejo, Todd Wagner, Patrick Wang, John Waters, Peter Weir, Ti West, Kevin Willmott, Chuck Workman, Adel Yaraghi, Hoyt Yeatman, A. B. Yehoshua, and Krzysztof Zanussi.



Darcy Paquet, KyungMook Kim, and Bora Kim



Jim Jarmusch

2020–21 Jorgensen Guest Filmmaker Programs

Great appreciation, as always, goes to the Ove W Jorgensen Foundation and Jane and Jay Jorgensen for supporting this series.

Guy Maddin and James Naremore

August 28 – 7 pm – Virtual

Isabel Sandoval

September 18 – 7 pm – Virtual

Kris Rey

October 13 – 7 pm – Virtual

Hugo Perez

October 30 – 7 pm – Virtual

Ken and Florence Jacobs

December 11 – 7 pm – Virtual

Nina Menkes

February 11 – 7 pm – Virtual

Kim Seong-hun

February 25 – 7 pm – Virtual

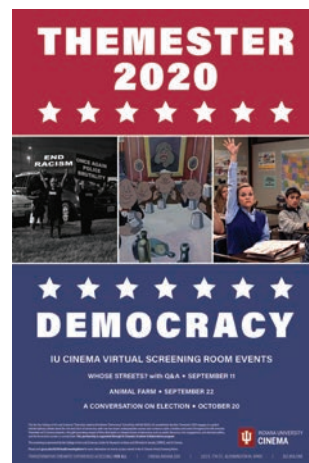
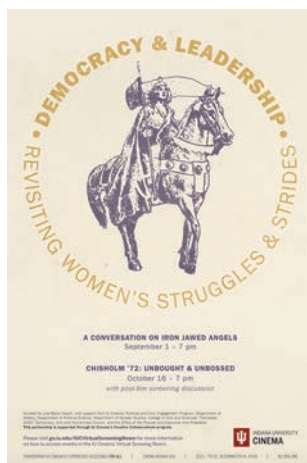
CREATIVE COLLABORATIONS

In support of IU's longstanding commitment to excellence, research, and public engagement in the arts, the IU Cinema's Creative Collaborations program provides a platform for making IU's intellectual and cultural assets accessible and visible through campus- and community-wide thematic film programming, creating a space for making the arts and humanities at IU Bloomington robustly public-facing through strong and innovative outreach throughout the Bloomington campus and community. Since opening in 2011, we have partnered with more than 250 campus and community collaborators on nearly 1,500 partnered events.

To facilitate diverse and inclusive film programming partnerships across campus and community, IU Cinema utilizes a Program Advisory Board to review and approve Creative Collaborations partnership requests each semester. The board consists of members from schools across the Bloomington campus, as well as an undergraduate student, community-member representative, and a representative from the Office of the Vice Provost for Diversity and Inclusion.

IU Cinema Program Advisory Board Members 2020–21:

Joan Hawkins, Chair	The Media School
Rachael Stoeltje, Immediate Past Chair	IU Libraries Moving Image Archive
Alexander Cuenca	School of Education
Janae Cummings	Hamilton Lugar School of Global and International Studies
Carmel Curtis	IU Libraries Moving Image Archive
Timothy Fort	Kelley School of Business
Terri Francis	Black Film Center/Archive
Raiford Guins	The Media School
Allen Hahn	College of Arts and Sciences, Theatre, Drama, and Contemporary Dance
Frank Lewis	O'Neill School of Public and Environmental Affairs
Sarah Edmands Martin	Eskenazi School of Art, Architecture + Design
Elaine Monaghan	The Media School
John Nieto-Phillips	Office of the Vice Provost, Diversity and Inclusion
Howard Rosenbaum	School of Informatics, Computing, and Engineering
John Simmons	School of Nursing
David Smiley	School of Public Health
Sean Starowitz	Community Representative, City of Bloomington
Konrad Strauss	Jacobs School of Music
Amanda Zuicens-Williams	School of Optometry



We welcome proposals from any IU Bloomington academic unit, non-academic unit, or student group, as well as community organizations. Visit cinema.indiana.edu/about/creative-collaborations for more details and to access the online application, or contact Interim Director Brittany D. Friesner at iucollab@indiana.edu.

Fall 2020 and Spring 2021 Creative Collaborators and Programming Partners

Archives of Traditional Music	Eskenazi School of Art, Architecture + Design
Asian American Studies Program	Gallery Wendi Norris
Asian Culture Center	Graduate Mentoring Center
Black Film Center/Archive	Hamilton Lugar School of Global and International Studies
Borns Jewish Studies Program	Hungarian Cultural Association
Center for Documentary Research and Practice	Hungarian Studies Program
Center for Latin American and Caribbean Studies	Indiana University Student Composers Association
Center for Research on Race and Ethnicity in Society	Inner Asian and Uralic National Resource Center
Center for the Study of Global Change	Institute of Korean Studies
Center of Excellence for Women & Technology	IU's Art and Humanities Council
Cinema and Media Studies	IU Hillel
Citizens for a Just Peace for Palestine/Israel	IU Institute for Advanced Study
College Arts and Humanities Institute	IU Libraries
College of Arts and Sciences' Themester 2020: Democracy	IU Libraries Diversity Committee
Cultural Studies Program	IU Libraries Moving Image Archive
Department of African American and African Diaspora Studies	Jacobs School of Music
Department of African Studies	Jewish Studies
Department of American Studies	La Casa
Department of Anthropology	Luddy School of Informatics, Computing, and Engineering
Department of Art History	The Media School
Department of Audio Engineering and Sound Production	Monroe County Democratic Party
Department of Composition	Music Scoring for Visual Media Program
Department of English	Office of the President
Department of Folklore and Ethnomusicology	Office of the Provost and Executive Vice President
Department of Gender Studies	Ove W Jorgensen Foundation
Department of History	Political and Civic Engagement Program
Department of Information and Library Science	Purdue University
Department of Political Science	Robert E. and Avis Tarrant Burke Fund
Department of Religious Studies	Ryder Film Series
Department of Slavic and East European Languages and Cultures	Science on Screen
Department of Spanish and Portuguese	Speed Art Museum
Earlham College	Writers Guild at Bloomington
Eskenazi Museum of Art	Wylie House Museum

"This experience has given me a much greater appreciation for the work you all do. Everything from the application process to the communication to the publicity ... was just exceptionally professional, beautiful, and flawless."

—Scott Libson, IU Libraries

IU CINEMA HONOR ROLL

Our achievements to date are the culmination of many people's contributions of time, financial gifts, hard work, and intellectual and creative thought. Along with support from many individuals, the commitment to the arts by Indiana University's administration and faculty is unparalleled. Together, we are building a place and program like no other. In addition to hundreds of people who have volunteered their time and energy, we have the following contributors to thank.

Endowments and Program Funds

IU Cinema is grateful to have several programs and initiatives funded through generous endowments and funds. These gifts generate program and commissioning funds to help IU Cinema provide unique and transformative opportunities that define our program and to date include:

JOHN S. AND AMY G. APPLGATE IU CINEMA FUND

Amy & John Applegate

ART AND A MOVIE FILM SERIES

Harold A. Dumes & Marsha R. Bradford

CINEKIDS INTERNATIONAL CHILDREN'S FILM SERIES

Gregory A. Waller & Brenda R. Weber

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