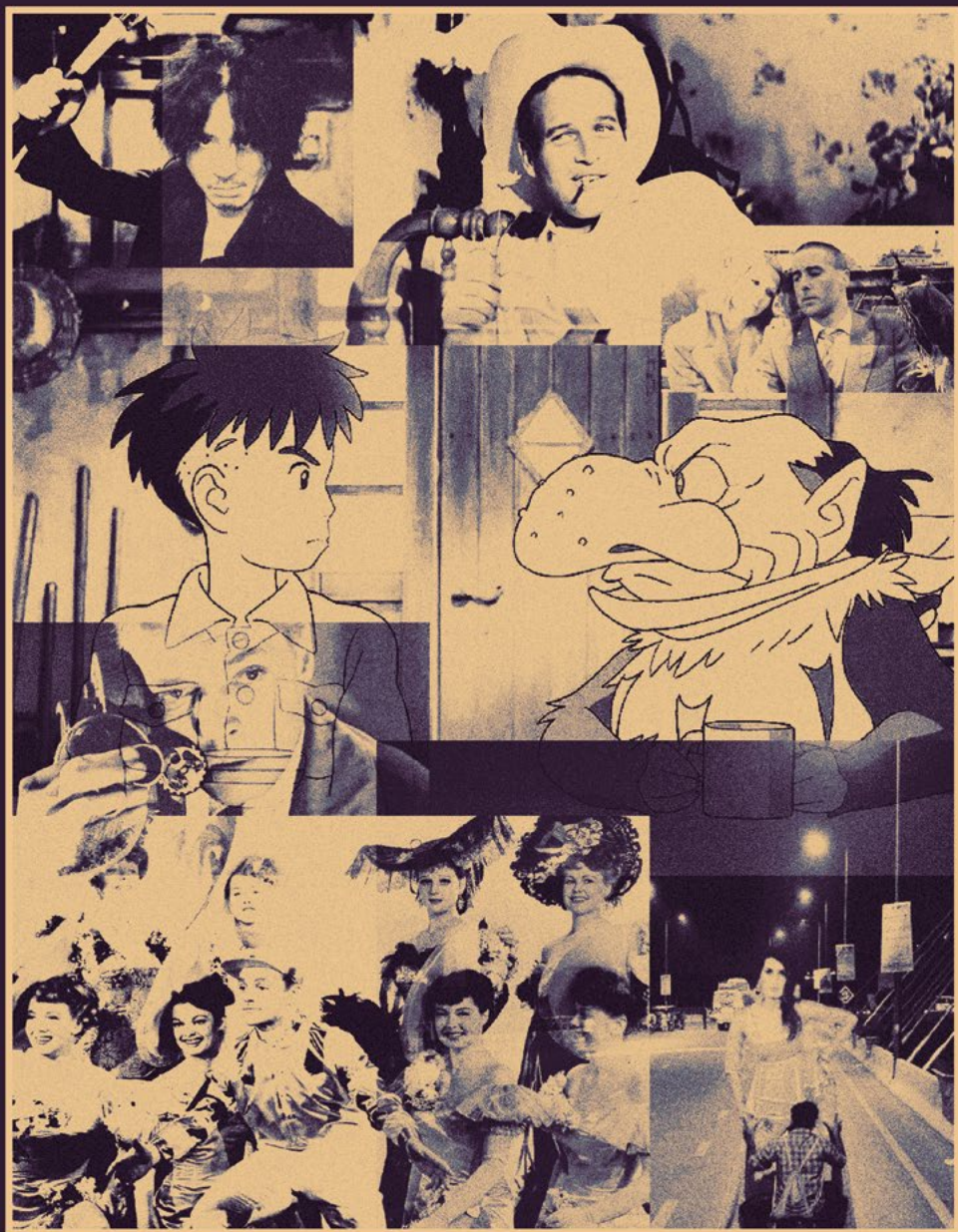


# FOURTH WALL

IU CINEMA UPCOMING  
FILMS & PROGRAMS



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IU Cinema's bi-monthly programming calendar

We're back, baby! It's been a sad few weeks around the Cinema without your shining faces lighting up the theater, so we can't wait to jump right back in where we left off. Here we go...

- Award-winning new and classic arthouse titles from around the world including multiple Cannes winners like *Anatomy of a Fall*, *Portrait of a Lady on Fire*, and *Tori & Lokita*; Sundance winners *Joyland* and *After Yang*; Oscar winners *Transatlantic*, *Hud*, and *Yankee Doodle Dandy*; and Hayao Miyazaki's new masterpiece, and the winner of the "nearest to our heart" award, *The Boy and the Heron*.
- The return of Re:Made featuring *Double Indemnity* and *Body Heat* with a conversation from industry insiders on intimacy coordination, and an exploration of the process and value of ensemble casting through the 1994 and 2019 adaptations of *Little Women*.
- A celebration of the unparalleled life and work of the iconoclastic filmmaker Kenneth Anger paired with two headline-grabbing queer films from this year, *Passages* and TIFF Midnight Madness winner *Dicks: The Musical*. Plus we'll display materials from the Kinsey Institute's Anger collection in our exhibition case.
- An interrogation of voyeurism in cinema with three complex films examining the pleasure in watching: *Peeping Tom* (new 4K restoration), *The Conversation* (50th anniversary screening), and *Eyes Wide Shut* (25th anniversary screening).
- A Not-Quite Midnights line-up that starts at 11 and only gets better, bringing some of our favorites like Patrick Swayze (*Road House* in a new 4K restoration), Nicolas Cage (A24's new surreal comedy *Dream Scenario*, co-produced by Ari Aster), Ryan Gosling (*Barbie!*), and Guy Pearce (*Ravenous* in a special 25th anniversary screening) back on screen and all leading up to you discovering one of the buzziest films out there right now, *When Evil Lurks*.

Plus, *The Royal Tenenbaums*, *Oldboy* in a new 4K restoration, Kitty Green's new burner *The Royal Hotel*, a special Valentine's Day screening of David Cronenberg's sleeper romance *The Fly*, and *Titanic...in 3D!* And so much more.

See you at the movies!

**FOURTH WALL** is made to help you easily access IU Cinema programming, wherever you are. Unfold it and stick it on the fridge, pop it on your paper calendar, put it in the pocket of your bag, access a digital version on our website that you can keep on your phone, find it on our social media platforms, pick up a copy on campus or around town, or add yourself to our mailing list by giving us a call.



## 5X JAMES WONG HOWE

With a résumé of over 130 films, a handful of directorial efforts, numerous TV episodes and commercials, and 10 Academy Award nominations including two wins, cinematographer James Wong Howe was one of the greatest to ever render light and shadow on celluloid. A Chinese-American man working in mainstream Hollywood from the silent era up until his death in the 1970s, he was also a towering pioneer.

Born Wong Tung Jim in 1899, Howe began his film career at the age of 17 as a cleaner at the Famous Players-Lasky studio, where he became an assistant cameraman and earned his big break by making actress Mary Miles Minter's light blue eyes show better on film by having her look at a black curtain. Howe became known for his out-of-the-box thinking, like when he filmed a boxing match on roller-skates, achieved close-ups during a swimming scene by getting into the pool with the actors, and used the reflection of tin cans to illuminate a scene without electric lights.

Howe's innovation found him amongst the first to employ wide-angle lenses, deep-focus photography, handheld cameras, and helicopter shots, while his impeccable eye for lighting and composition was rooted in the realism and emotionality of his films with camera movements that consistently evoked the perfect tone. This January and February, discover the magic of Howe's work with our five-film retrospective comprised of:

- *Transatlantic*, a little-known pre-Code gem with deep-focus photography 10 years before Gregg Toland's landmark use of it in *Citizen Kane*
- *Hud*, the film Howe considered the pinnacle of his career and which won him his second Oscar
- *Yankee Doodle Dandy*, the infectious musical biopic starring the iconic James Cagney
- *The Thin Man*, a showcase for how the cinematographer's gorgeous use of low-key lighting earned him the nickname "Low Key Howe"
- And the rarely screened *Go, Man, Go!* which was Howe's directorial feature debut, making him the first person of color to helm a major studio release

A visionary through and through, James Wong Howe created his own space in the film industry and changed moviemaking with a sublime style and maverick attitude still felt today.

