

International Film Series – Spring 2012

Paranoid Park (2007, 84 min.)

February 21

A **Gus Van Sant** film about youth, skateboarding, innocence, desire, guilt set in Van Sant's darkly poetic northwest. It is the realism that André Bazin sees in the world of Roberto Rossellini: a world of "pure acts, unimportant in themselves," that prepare the way "for the sudden dazzling revelation of their meaning." - Manohla Dargis, *The New York Times*

JOHN COLUMBUS **IN PERSON** **Experience Event**

February 28-31

BLACK MARIA FILM & VIDEO FESTIVAL

"Over the last [31] years...John Columbus has overseen this alternative festival, which embraces the diversity and passion of the cinematic short form. It provides many directors with their earliest exhibition opportunities and discovers avant-garde and idiosyncratic talents. Through the years the festival has championed cinema that resides on the margins of popular culture and in the center of artists' imaginations." - Museum of Modern Art program notes.

Lisa & the Devil (1974, 92 min.)

March 6

Mario Bava is the first and arguably the greatest master of what has become known as the Italian horror genre. *Lisa and the Devil* was Bava's...most daring film, an oneiric narrative with tender volleys of absurdist humor. Based on Bava's memories of growing up among his father's sculptures, dialogue borrowed from Dostoevski's *I Diavoli*, and an unrealized project about real-life necrophile Viktor Ardisson, *Lise e il diavolo* unfolds like a waking dream. *Lisa and the Devil* is clearly a labor of love, a beautifully crafted puzzle box replete with secret compartments." - Sam Ishii-Gonzalis, *Senses of Cinema*. In Italian with subtitles.

George Kuchar (1942-2010)

March 20

Memorial screening including his masterpiece *Hold Me While I'm Naked* (1966, 16mm, 17min.), which in 2000 was voted one of the 100 best films of the 20th century in the critics' poll by the *Village Voice*. He began making films with his brother, Mike, as a teenager in the Bronx. The brothers' early films already show the ingenuity, exuberance, and do-it-yourself charm that would pervade scores of their subsequent films. His vision bubbled out of the cauldron of his gay, Catholic, working-class childhood. This led to his lifelong tango with the high, and often dry, seriousness of the art world.

Silent Light (2007, 132 min.)

March 27

Carlos Reygadas' "*Stellet Licht (Silent Light)* is distinguished by its formal rigor and deadpan audacity. Even more than the Mexican director's previous films, *Stellet Licht* is a behavioral experiment—set in northern Mexico's Mennonite community and cast almost entirely with Mennonite non-actors. Given the filmmaker's attention to ambient and off-screen sounds, *Stellet Licht* is far from silent. It is, however, profoundly still. As with the earliest motion pictures, it's the quality of the light that really holds you." - J. Hoberman, *The Village Voice*. In Plautdietsch with subtitles.

SURREAL: Un Chien Andalou (1929, 16 min.)

April 3 -by **Luis Bunuel & Salvador Dali**

Universally regarded as the greatest and most influential work of cinema to emerge from the Surrealist movement, *Simon of the Desert* (1965, 45 min) by **Luis Bunuel** "features an early Christian ascetic (Claudio Brook) who has spent six years, six weeks and six days living on lettuce and water

atop a high stone column, where his life of pure worship attracts the doubt of churchmen, the mockery of peasants, and eventually the temptations of Satan. Wonderfully played by Pinal, Satan appears to the holy man as a lamb-coddling Jesus Christ, a bare-breasted temptress, and ... as a little blonde girl. In a finale that anticipates Bava's *Lisa and the Devil*, Satan takes Simon by jet to a 20th-century discotheque." – Tim Lucas, *Sight & Sound*

***The Music Lovers* (1970, 123 min.)**

April 10

"*The Music Lovers* by **Ken Russell** is an extended 1970 fever dream on Tchaikovsky's sexual torment that opens *in medias res* with a wordless scene of lushly scored winter revelry. In a favored Russell technique, single events—like a public recital wracked with excitement and insecurity—are elongated by long fantasy sequences, and whole stretches of images seem pushed and pulled along before our eyes by projected desires and anxieties. Cutting himself off from a secret relationship with a count, Tchaikovsky convinces himself to accept the fanaticism of an admirer ([Glenda] Jackson, a Russell axiom), and weds to pursue a new fantasy. As the composer-conductor, Richard Chamberlain looks like he might shiver into pieces." – Nicolas Rapold, *The Village Voice*

***College* (1927, 64 min)**

April 17

A film by **James W. Horne** featuring **Buster Keaton** in one of the most brilliant performances by the stone-faced, clown poet of silent cinema. "Keaton's most startlingly inventive stunts...executed so precisely and with such an air of confident innocence that they are charged with surprise — and probably will be forever." – Pauline Kael

***Moolaadé* (2005, 124 min)**

April 24

Moolaadé by **Ousmane Sembene** is a rousing polemic directed against the still common African practice of female circumcision. The action is set in a small African village, where four young girls facing ritual "purification" flee to the household of Collé Ardo Gallo Sy, a strong-willed woman who has managed to shield her own teenage daughter from mutilation. Collé invokes the time-honored custom of moolaadé (sanctuary) to protect the fugitives, and tension mounts as the ensuing stand-off pits Collé against village traditionalists (both male and female) and endangers the prospective marriage of her daughter to the heir-apparent to the tribal throne. In Bambara with subtitles.

JERRY ORR **IN PERSON** **Experience Event**

May 1

Local filmmaker, co-founder and director of Berks Filmmakers, **JERRY ORR** will present a mini retrospective of his films and videos. For more than 40 years Orr has been exploring the phenomenological, spiritual and material reality of existence through the various media of non-narrative, moving-image-art (i.e., 16mm, super-8, paracinema, analog and digital video). Of late he has been engaged in making video art in the realm of experimental narrative. Orr's work has been screened at prestigious venues nationally including Millennium Film Workshop (NYC) and the Museum of Modern Art. His experimental video, *Cow Boy's Heifer's (W) Rap* won a Director's Prize in the 2010 Black Maria Film & Video Festival.

ALBRIGHT STUDENT FILM & VIDEO SHOW

Thursday, May 3

A juried show of independent and experimental media art recently produced by Albright students. Makers will be present to introduce their work. Show is co-sponsored by and prizes will be presented by the Albright Cinema Club.

Series supported in part by a grant from the **Green Mountain Foundation**.

Except as noted, all screenings take place on Tuesdays, 7:30 p.m., Klein Lecture Hall.
Free admission for Albright students/faculty/staff; \$3 for the general public, or buy a semester pass for \$15.
For passes, call the Box Office, 610-921-7547.

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