

# PRATT FILM SOCIETY PROGRAM

## FALL 2007

Unless otherwise noted, screenings are every Tuesday at 5:30pm, in Higgins Hall Auditorium, Pratt Institute, Brooklyn campus.

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### September 18 PERSONA

Directed by Ingmar Bergman, (1966, Sweden, 83 mins.)

A landmark in late 20<sup>th</sup> century art, and perhaps Bergman's most brilliant film, PERSONA examines the symbiotic relationship that evolves between an actress suffering a breakdown in which she refuses to speak, and the young nurse tending her recuperation in a country cottage. "I feel that in PERSONA--and later in CRIES AND WHISPERS--I had gone as far as I could go. And that in these two instances when working in total freedom, I touched wordless secrets that only the cinema can discover." -- Ingmar Bergman

### September 25 IRAQ IN FRAGMENTS

Directed by James Longley, (2006, USA, 94 mins.)

American director James Longley spent more than two years filming in Iraq to create this stunningly photographed, poetically rendered documentary of the war-torn country as seen through the eyes of Sunnis, Shiites and Kurds. Winner of Best Director, Best Cinematography and Best Editing awards in the 2006 Sundance Film Festival documentary competition, and nominated for an Academy Award for Best Documentary Feature, 2007. "The first documentary about the war in Iraq to be made by a real filmmaker...Longley has a gift for intimacy and an eye for vagrant touches of beauty everywhere" -- The New Yorker

## October 2 LE SAMURAI

Directed by Jean-Pierre Melville, (1967, France/Italy, 95 mins.)

In a career-defining performance, Alain Delon plays Jef Costello, a perfectionist contract killer who meticulously plans his murders and is never caught. One night however, after killing a nightclub owner, he's spotted by witnesses, and he finds himself driven further and further into a corner. A razor-sharp cocktail of 1940s American gangster cinema and 1960s French pop culture--with a liberal dose of Japanese lone-warrior mythology--maverick director Jean-Pierre Melville's masterpiece LE SAMURAI defines cool. It has exerted a lasting influence on filmmakers as diverse as Jean Luc Godard, John Woo, Jim Jarmusch and Quentin Tarantino.

## October 9 GEORGE WASHINGTON

Directed by David Gordon Green, (2000, USA, 89 mins.)

In this languid, lyrical, tragic, and funny film we meet a group of adolescents searching for excitement amidst Southern squalor. Director David Gordon Green presents us with characters that we never get to see in films; young people and adults, both black and white, who interact without racial preconceptions, amidst train yards, riverbanks, and deserted playgrounds. GEORGE WASHINGTON was selected for the prestigious New York Film Festival and won the New York Film Critics Prize and then went on to win major festival awards internationally.

## October 16 THE AGE OF THE EARTH (A IDADE DE TERRA)

Directed by Glauber Rocha, (1980, Brazil, 140 mins.)

After stints in Cuba, the United States and Europe, in 1980 Cinema Novo auteur Glauber Rocha returned to Brazil to make AGE OF THE EARTH, which would be his last film. This epic culmination of his career is an urgent "anti-symphony" intended to reinvent Brazilian cinema. Originally, the 16 reels of the film were meant to be presented in random order. The frenzied feast of allegories and symbols defy rationality and seek to "resist the classification of colonial anthropology." Tonight's screening will mark the North American premiere of the restored version of the film.

## October 23 THE NAKED SPUR

Directed by Anthony Mann, (1953, USA, 91 mins.)

The Anthony Mann-Jimmy Stewart Westerns of the 1950s infused the genre with new psychological intensity and a psychopathic edge. THE NAKED SPUR, their third collaboration, is often considered their best work together and one of the finest Westerns ever made. Stewart is a hardened, bitter bounty hunter tracking outlaw Robert Ryan in a deceptively beautiful mountain wilderness. Stewart delivers the most ruthless performance of his career as a man haunted by betrayal, unwilling to trust and unable to love. The tension stretches to the breaking point in this taut battle of wits, culminating in a standoff, where Mann brilliantly transforms the jagged landscape into a deadly battleground.

## October 30 THE SEVENTH VICTIM

Directed by Mark Robson, (1943, USA, 71 mins.)

Six people have broken a clandestine group's code of silence. The same six have died as a result. Now a new member of the group has gone missing. Will she meet the same fate? Kim Hunter stars as a schoolgirl whose search for her vanished sister unearths an urban lair of devil worshippers. Mark Robson directs the first of his five films for legendary horror producer Val Lewton. The real horror of the film is not in the group of devil worshippers, but in the idea that one might be possessed by a powerful urge to die by one's own hand no matter how heroically one struggles against it.

## November 6 MANUFACTURED LANDSCAPES

Directed by Jennifer Baichwal, (2006, Canada, 90 mins.)

MANUFACTURED LANDSCAPES is a striking documentary on the work of renowned artist Edward Burtynsky. Internationally acclaimed for his photographs of "manufactured landscapes" – quarries, recycling yards, factories, mines and dams – Burtynsky creates beautiful art from civilization's materials and debris. Director Jennifer Baichwal follows him through China, as he shoots the effects of that country's massive industrial revolution. With breathtaking sequences, such as the opening tracking shot through an endless factory, the filmmaker extends the narratives of Burtynsky's photographs, allowing us to witness both the epicenters of industrial endeavor and the dumping grounds of its waste.

## November 13 RATCATCHER

Directed by Lynne Ramsay, (1999, Scotland, 90 mins.)

In this astonishing presentation of poetic realism, director Ramsay depicts a bleak environment with a light touch. RATCATCHER, her first feature film, explores the world of 12-year-old James during a few weeks of his life in the early 1970's while a garbage strike in Glasgow leaves the streets lined with festering piles of refuse. "RATCATCHER examines the quiet mysteries of childhood with a breathtaking visual sensitivity that recalls Truffaut's THE 400 BLOWS and Ken Loach's KES, yet it succeeds in establishing a cinematic world all its own." -- Andy Baily, indieWire

## November 20 WOMAN IN THE DUNES (SUNA NO ONNA)

Directed by Hiroshi Teshigahara, (1964, Japan, 127 mins.)

In WOMAN IN THE DUNES, Eiji Okada plays an amateur entomologist who has left Tokyo to study a species of beetle that resides in a remote, vast desert. When he misses his bus back to civilization, he is persuaded to spend the night in the home of a young widow (Kyoko Kishida) who lives in a hut at the bottom of a sand dune. The woman and the trapped man begin a strange and erotic relationship that stretches over years, as the man's hope for escape dims. The film is a nightmarish depiction of everyday Sisyphean struggle, for which Hiroshi Teshigahara received an Academy Award nomination for Best Director.