

Colgate University Presents

# friday night FILM SERIES

FALL 2019

Screenings are at 5 pm in Golden Auditorium, Little Hall unless otherwise noted

FREE ADMISSION

September 6

**BOOKSMART**

dir. Olivia Wilde, 2019, 105 min

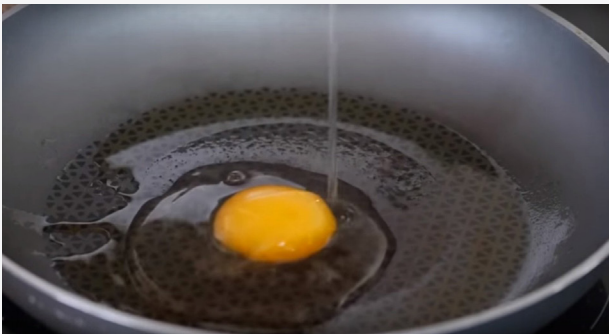


*Booksmart* is an unfiltered comedy about high school best friends and the bonds that last a lifetime. When bookworm Molly finds out that her less studious classmates will be attending the same prestigious colleges that she and her best friend Amy have worked hard to get into, it shatters her understanding of the world. Instead of enjoying their usual quiet night in, Molly convinces Amy to dress up—they’re going to party at least once before they walk across that graduation stage. Capturing the spirit of our times, this debut feature by Olivia Wilde is a coming-of-age story for a new generation. [Co-sponsored by the Department of Educational Studies, Women’s Studies, Core Communities and Identities, and Film Society.](#)

September 13

**THE DEVIL WE KNOW**

dir. Stephanie Soechtig, 2018, 88 min



*The Devil We Know* is the story of how one synthetic chemical, used to make Teflon products, contaminated a West Virginia community. But this damning eco-doc also highlights a much broader problem: nearly all Americans are affected by exposure to non-stick chemicals in food, drinking water, and consumer products. Confronting the lack of oversight on the chemical industry, Soechtig’s film exposes the apparently decades-long efforts by the DuPont corporation to deny the adverse effects of chemicals used in the manufacture of Teflon products. [Co-sponsored by Environmental Studies.](#)

September 20

**ALICE**

dir. Dana Goldberg, 2012, 74 min



Israeli filmmaker Dana Goldberg’s debut feature tells the complex and moving story of Alice, a woman who works nights at a rehab center and sleeps during the day, finds it difficult to connect with her child, feels trapped in her marriage, and struggles with her own mental health. Questioning normative notions of love, longing, and motherhood, Goldberg’s *Alice* is certainly not set in wonderland. The film premiered at the Jerusalem Film Festival in 2012 where it won several awards, including Best Actress, Best Screenplay, and honorable mention for Best Film. **The screening will be followed by a conversation via Skype with the filmmaker.** [Co-sponsored by Jewish Studies.](#)

September 27

**HAIL SATAN?**

dir. Penny Lane, 2019, 95 min

**Director Penny Lane in Person**



When media-savvy members of the Satanic Temple organize a series of public actions designed to advocate for religious freedom and challenge corrupt authority, they prove that with little more than a clever idea, a mischievous sense of humor, and a few rebellious friends, you can speak truth to power. As charming and funny as it is controversial, *Hail Satan?* offers a provocative look at a group of often misunderstood outsiders whose unwavering commitment to social and political justice has empowered thousands of people around the world. [Co-sponsored by the Department of Religion.](#)

October 4

**WE THE ANIMALS**

dir. Jeremiah Zagar, 2018, 94 min

Based on the celebrated Justin Torres novel, *We the Animals* is another visceral coming-of-age story propelled by layered performances from its astounding cast—including three talented, young first-time actors—and stunning animated sequences which bring the protagonist Jonah’s torn inner world to life. Drawing from his documentary background, director Jeremiah Zagar creates an immersive portrait of working class family life and brotherhood in rural upstate New York in the 1980s. [Co-sponsored by Living Writers, the Department of English, LGBTQ Studies, and Africana and Latin American Studies.](#)

October 18

**THE CLEANERS**

dir. Moritz Riesewieck and Hans Block, 2018, 90 min

This documentary feature explores the shadowy world of “content moderators” who are hired by Silicon Valley to control what we see online. Through testimonies of five content moderators responsible for monitoring what is considered legal, decent and acceptable, *The Cleaners* offers a timely insight into the global impact of the major social media companies. These testimonies raise some unsavory but crucial questions about freedom of speech, censorship, and corporate responsibility in the digital ether. [Co-sponsored by the Department of Computer Science.](#)

October 25

**SHOPLIFTERS**

dir. Hirokazu Kore-eda, 2018, 120 min

*Shoplifters* is a mysterious story that builds to the most extraordinary surprise ending, a twist-reveal worthy of psychological suspense noir. Yet this Palme d’Or-winning film is nothing like that generically. In fact, it is an intricate drama about a Japanese family of crooks who take in a lost little girl off the street. But after the girl is shown on the news as missing, this family of thieves and cons must go to even further elaborate lengths to keep her from being discovered. [Co-sponsored by Core Communities and Identities, Asian Studies, and the Department of East Asian Languages and Literatures.](#)

November 1

**PLAY THE DEVIL**

dir. Maria Govan, 2016, 90 min

Gregory, a gifted eighteen-year-old from the rural farming village of Paramin in Trinidad, develops an unlikely friendship with a powerful businessman. The friendship leads to seduction, obsession, and a fateful confrontation on a Carnival night. Govan’s *Play The Devil* shatters conventions of sexuality, masculinity, morality, and individuality through its unapologetic multi-layered explorations of power dynamics, religion, and aspirations. [Co-sponsored by Core Communities and Identities, LGBTQ Studies, Africana and Latin American Studies.](#)

November 8

**Colgate/ Flaherty Global Filmmaker Residency**

**Filmmaker Maryam Tafakory in Person**

This screening will feature work by Maryam Tafakory, the 2019 Colgate/ Flaherty Global Resident Filmmaker. Beginning in 2014, the Film and Media Studies program has held this residency each fall, in collaboration with the Flaherty, a New York City-based nonprofit organization committed to documentary film. The filmmaker-in-residence and the Flaherty curators join us on campus for five days for a series of public screenings, installations, and moderated lectures, as well as class visits in a range of departments and programs. This screening will be followed by a Q & A with the filmmaker. This event is made possible thanks to the generous support of University Studies and the Office of the Dean of the Faculty, and in collaboration with the Flaherty.

November 15

**BLACKSTAR: BEST OF THE FEST 2019**

**Curator Maori Holmes in Person**

Since 2012, the BlackStar Film Festival has celebrated the visual and storytelling traditions of the African diaspora and global indigenous communities, showcasing films by black and brown people from around the world. Lauded as a “Black Sundance” by *Ebony Magazine*, the four-day event has become a highly visible platform for introducing independent filmmakers creating aesthetically challenging and genre-defying work to new audiences. This special program will feature a selection of some of the most compelling work from the 2019 edition, including narrative, documentary, and experimental work. The screening will be followed by a Q & A with the curator. [Co-sponsored by University Studies, Africana and Latin American Studies, the Sio Chair, Women’s Studies, and Core Communities and Identities.](#)

November 22

**DONBASS**

dir. Sergei Loznitsa, 2018, 121 min

**Director Sergei Loznitsa in Person**



Set in the eastern region of Ukraine called Donbass, this film by Sergei Loznitsa is a cri de cœur that reveals the degradation of civil society in the post-truth era. An absurdist satire of Russian propaganda, *Donbass* deftly combines a series of loosely connected vignettes in the war zone while also challenging conventional boundaries between fiction and documentary. Donbass was screened for the *Un Certain Regard* competition at the Cannes Film Festival in 2018 where Loznitsa won the Best Director award. [Co-sponsored by Russian and Eurasian Studies, and Peace and Conflict Studies.](#)

December 6

**AMARCORD**

dir. Federico Fellini, 1973, 123 min



A carnivalesque portrait of provincial Italy during the fascist period, *Amarcord* is the most personal film by Federico Fellini. Through the life of a teenager Titta growing up in a small coastal town in the 1930s, Fellini satirizes his own youth and turns daily life into a circus of social rituals, adolescent desires, male fantasies, and political subterfuge. With Nino Rota’s classic, nostalgia-tinged score, the Academy Award-winning *Amarcord* remains one of cinema’s enduring treasures. [Co-sponsored by the Department of Romance Languages and Literatures.](#)