

# THE RYAN FAMILY FRIDAY NIGHT FILM SERIES

Fall 2022

Screenings are at 5:00pm in Golden Auditorium, Little Hall, Colgate University

FREE ADMISSION

September 2

## HUGO

dir. Martin Scorsese, 2011, 126 min



Set in Paris in 1931, *Hugo* follows a 12-year-old orphan living in the depths of a train station as he and a new friend explore the magical worlds of silent cinema pioneers like the Lumière Brothers and Georges Méliès. As *The Guardian* notes, this fiction film offers us a glimpse of “cinema as a dream world, a complementary, countervailing, transformative force to the brutalizing reality we see all around us.” The screening will be preceded by the opening of “**Old and/as New: Colgate’s Fledgling Media Archaeology Collection**” and a reception at 4:00pm on the first and second floor atriums in Little Hall. Join us for an evening remembering media past and celebrating media present!

September 9

## FILM AND MEDIA STUDIES STUDENT MEDIA ART SHOWCASE

A selection of media art works made by Colgate University students in 2021-2022. This celebratory event will be followed by a reception and discussion with some of the featured student artists. [Co-sponsored by Alternative Cinema.](#)

September 16

## THE JANES

dir. Tia Lessin and Emma Pildes, 2022, 101 min



In the spring of 1972, police raided an apartment on the South Side of Chicago, arresting seven women who had built an underground service for women seeking safe, affordable, illegal abortion. They called themselves “Jane.” This documentary offers first-hand accounts from women at the center of the group, who risked their personal and professional lives to provide low-cost and free abortions to over 10,000 women in the pre-Roe v. Wade era, when abortion was a crime in most states. [Co-sponsored by Women’s Studies.](#)

September 23

## HAPPENING

dir. Audrey Diwan, 2021, 100 min



Winner of the prestigious Golden Lion at the Venice Film Festival, *Happening* recounts the journey of a young French woman in 1963. Anne is a bright young student with a promising future ahead of her. Adapted from Annie Ernaux’s autobiographical novel, *Happening* recounts her physical and emotional struggle to obtain an illegal abortion, and to exist in a society with little space for female desire or sexual independence. [Co-sponsored by Women’s Studies and Romance Languages and Literatures.](#)

September 30

## EL MAR LA MAR

dir. Josh Bonnetta and J.P. Sniadecki, 2017, 95 min

**WITH FILMMAKER JOSHUA BONNETTA IN PERSON**

An immersive and enthralling journey through the Sonoran Desert on the U.S.-Mexico border, *El Mar La Mar* weaves together harrowing oral histories from the area with hand-processed 16mm images of flora, fauna and items left behind by travelers. Subjects speak of intense, mythic experiences in the desert: A man tells of a fifteen-foot-tall monster said to haunt the region, while a border patrolman spins a similarly bizarre tale of man versus beast. A sonically rich soundtrack adds to the eerie atmosphere as the call of birds and other nocturnal noises invisibly populate the austere landscape. In this film, Bonnetta and Sniadecki create a cinematographic exploration of the desert habitat, a multi-faceted panorama of a highly politicized stretch of land, a film poem that conjures up the ocean. [Co-sponsored by Alternative Cinema.](#)

October 14

## deadbird

dir. devynn emory, 2021, 45 min

**WITH DEVYNN EMORY IN PERSON**



photo of devynn emory in a still from the film *deadbird*. image by Reilly Horan

conceptualized by devynn emory, a choreographer, dancer, bodyworker, teacher, healer and registered nurse who worked in acute medicine, then COVID, and currently integrative medicine, *deadbird* is a grief space and a balm to reimagine end-of-life care. it is a dance-film, an altar honoring alone/togetherness, and a national archive to hold our memories of loved ones passed. *deadbird* the film centers a cyclical duet between devynn and a medical mannequin in an object/abject relations reflection while simultaneously reflecting on near-death, the afterlife, and loss in a global pandemic. part commentary of creating a bridge between medical care and ceremony, the film invites an audience to process towards an altar, to honor characters in the film, and members of their own community. the altar, *can anybody help me hold this body*, will be available to visit in Syracuse during this residency, and you are invited to bring an offering to place on the altar. “our grief can be holy if we let it.” -devynn. The screening will be followed by a panel discussion with devynn emory in conversation with Colgate and SUNY Upstate faculty. [Co-sponsored by the Department of Theater and SUNY Upstate Nurse Practitioner Program’s Whitney Lectureship, which is made possible by the generous support of Fay and Roy Whitney.](#)

October 21

## FLEE

dir. Jonas Poher Rasmussen, 2021, 99 min



The Grand Jury Prize winner at the 2021 Sundance Festival, *Flee* is a story of belonging and a search for identity. Forced to leave his home country of Afghanistan as a young child with his mother and siblings, Amin tells the story of what it means to be a stateless refugee, a gay man, and a person migrating across the globe. Told using animation to protect his identity, Amin looks back on his life, opening up for the first time about his past, trauma, the truth about his family, his acceptance of his sexuality, and his future with his soon-to-be husband. [Co-sponsored by LGBTQ Studies and LGBTQ Initiatives.](#)

Sign up at  
[tinyurl.com/colgatearts](https://tinyurl.com/colgatearts)  
to receive notices



October 28

## RE-PRESENTING THE HOLOCAUST: SHORT FILMS

various directors, ~90 min



Faced with the challenges of re-presenting the horrors of the Holocaust and the trauma of its survivors, directors including Daniel Sivan and Mor Loushy, Ann Marie Fleming, and Johan Oettinger use animated short films interspersed with archival footage, human features (real human eyes give life to the cracked porcelain faces of the characters in one film), documentary techniques, bittersweet comedy, and poetry. By exposing the artifice of the medium and revealing its intentionality through animation, these films redefine the concept of “authenticity” (commonly used as a criterion in the critical assessment of Holocaust films) while posing new questions about film genre and the role of films in bearing witness to the atrocities of the Holocaust and its aftermath. [Co-sponsored by Peace and Conflict Studies and Jewish Studies.](#)

November 4

## PAPI

dir. Noelia Quintero Herencia, 2020, 88 min

**WITH DIRECTOR NOELIA QUINTERO HERENCIA IN PERSON**

*Papi* recounts a day in the life of Sonia, a precocious 8-year-old girl with a vibrant imagination. Her flashbacks and surreal flights of fancy shed light on her relationship with her father, who is only ever known as the elusive “Papi” figure. The young dreamer Sonia copes with the pain of abandonment by clinging to her memories of a hero who appears, but never arrives. [Co-sponsored by Living Writers.](#)

November 11

## THE FLAHERTY/COLGATE GLOBAL FILMMAKER RESIDENCY’S CLOSING SCREENING



This year’s Flaherty/Colgate Global Filmmaker-in-Residence, Zinnia Naqvi, is an interdisciplinary artist based in Tkaronto/Toronto. Her work examines issues of colonialism, cultural translation, language, and gender through the use of photography, video, the written word, and archival material. Recent projects include archival and re-staged images, experimental documentary films, video installations, graphic design, and elaborate still-lives. Her artworks often invite the viewer to consider the positionalities of the artist and the spectator, and to analyze the complex social dynamics that unfold in front of the camera. The residency is generously programmed by Inuk artist, curator, and filmmaker assinajaq, and offered in collaboration with The Flaherty, a New York City-based nonprofit organization committed to documentary film.

December 2

## TAMPOPO

dir. Itami Jūzō, 1985, 115 min

The director Itami Jūzō’s second full-length film is one of the most famous Japanese films, and one of the funniest. Miyamoto Nobuko plays Tampopo, the proprietor of a failing noodle shop. When a cowboy-hat-wearing truck driver named Gorō (played by Yamazaki Tsutomu, excellent) stops for a bowl of ramen and it doesn’t meet his standards, Tampopo embarks on a personal quest to master her craft. This story of tenacity and pluck is interspersed with vignettes that send up a whole menu’s worth of food clichés. Although the ending of the story is never really in doubt, the last shot of the film may make you rethink the bonds between food, love, and life. [Co-sponsored by East Asian Languages and Literatures.](#)

Vaccination required. Masks are strongly recommended and may be required based on local prevalence of Covid cases.