UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES
Presented by the Colgate Film Society

Apichatpong Weerasethakul, 2010, 114 minutes January 27
Free modern fiction pictures reach the level of mystique that Uncle Boonmee does. Shot on 16 mm film, the story’s six reels incorporate vastly different cinematic styles as Apichatpong takes us on a sprawling exploratory journey of the title character’s last days and memories. While filmmakers make the transition from film to digital, this portrait of a dying man allows us to contemplate a medium on the brink of death as well. Uncle Boonmee was the winner of the Palme d’Or at the 2010 Cannes Film Festival.

AND GOD CREATED WOMAN
Roger Vadim, 1959, 93 minutes February 2
What better cure for a bleak winter night than this lush, CinemaScope extravaganza set along the Mediterranean in Saint-Tropez, France. An unashamed vehicle for Brigitte Bardot as “sex kitten” and God cReated Woman

LA VIE DE BÉHÊME
Aki Kaurismäki, 1992, 100 minutes February 10
Set in Paris (of course) and loosely based on Giacomo Puccini’s opera, this film is Finnish director Aki Kaurismäki’s whimsical and innovative experiment. The story follows the life of a down-and-out piano player Charlie Koller, on his way even further down and further out. A tribute to Hollywood gangster and film noir exploration of marriage as a social contract and male

SHOOT THE PIANO PLAYER
François Truffaut, 1960, 92 minutes March 23
François Truffaut’s second feature after 400 Blows, with cinema

KILLER OF SHEEP
Charles Burnett, 1977, 81 minutes March 2
Written, directed, and produced by Charles Burnett on a shoebox budget of less than $10,000, Killer of Sheep tells the story of Stan, a slaughterhouse worker who must suspend his emotions in order to do his job and support his family. Depicting an urban African-American family living in the Watts district of Los Angeles and reenacting their racial identity in the early 1970s, this film was selected for preservation in the United States Film Registry by the Library of Congress for being “culturally, historically, or aesthetically significant.”

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Agnès Varda, 1964, 75 minutes February 24
Warm, idyllic images and beautiful Mozart melodies converge with an investigation of marriage as a social contract and male sexuality, style, form, and the female body. With cinema

LE BONHEUR
Agnès Varda, 1965, 93 minutes

MY JOY
Sergei Loznitsa, 2010, 127 minutes February 17
My Joy follows a young truck driver through an increasingly nightmarish post-Soviet countryside, haunted by specters of violence and tragedy. Loznitsa, primarily a documentary filmmaker, works from a stark and simple narrative premise in an attempt to lie the truth.

ONCE UPON A TIME IN THE WEST
Sergei Loznitsa, 1968, 165 minutes March 30
Once Upon a Time in the West transforms the highly stylized spaghetti Western genre that Leone helped create into a celebration of the classic American Western. Featuring an all-star cast (Henry Fonda, Claudia Cardinale and Charles Bronson) and a superb soundtrack by Ennio Morricone, this epic influenced contemporary Western directors such as Sam Peckinpah, Don Siegel and Ted Post.

BOOZE NIGHTS
Presented by the Colgate Film Society

Paul Thomas Anderson, 1997, 155 minutes April 20
Set in 1977, when “disco was king, sex was safe, and pleasure was a business,” Boogie Nights tells the story of what happens when Eddie Adams, a high school dropout with one big asset, meets Jack Horner, an idealistic porn producer attempting to turn his work into an art form. As Eddie, also known as Dirk Diggler, rises through the ranks of the porn industry and deals with the aftermath of his meteoric rise, Paul Thomas Anderson’s camera captures the essence of two iconic decades in American history and the business that brought pleasure to them both.

MARSEILLE
Angela Schanelec, 2004, 95 minutes April 27
Set in the French city of Marseille, this film stars Sophie N backlash to them both.