

LIGHT

BOX

FILM

CENTER

2021

Program
Guide

Sept | Oct

UArts 

LIGHTBOX FILM CENTER

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University of the Arts is a vaccine-required community, with few exceptions.

As such, all guests must be fully vaccinated, and masks will be required indoors.

Lightbox will be operating at reduced capacity until further notice.

Tickets to all screenings must be purchased in advance at lightbox-film-center.ticketleap.com.



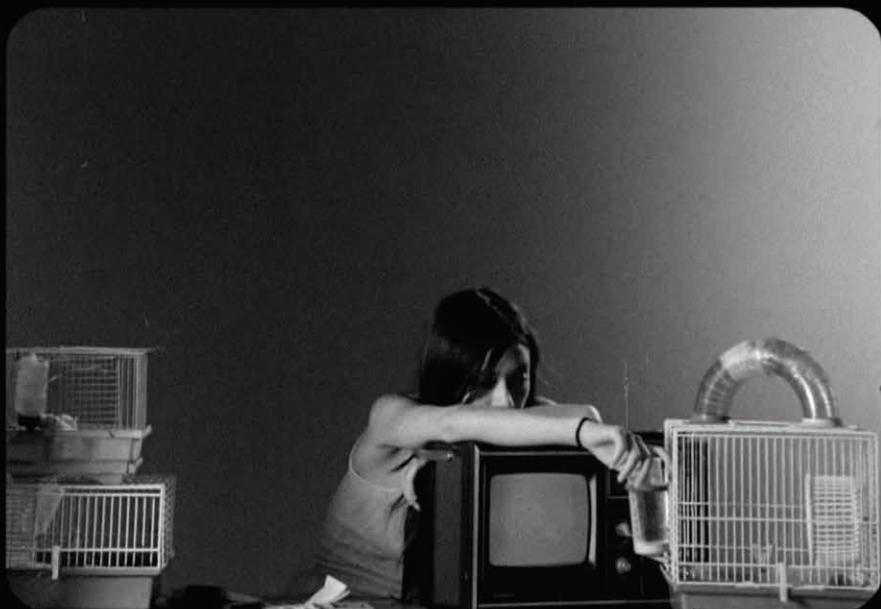
Persistence of vision is the ability of the eye to continuously perceive an object even when the object briefly disappears. The effect can be exploited to create an illusion of movement with a rapid succession of still images, thus forming the basis of a motion picture. While film has evolved from silent to sound, black and white to color, and celluloid to pixels, audiences too have persisted in going to the movies.

For more than four decades, the program now known as Lightbox Film Center has been at the artistic forefront of motion picture exhibition. We have mined the vast history of cinema to uncover forgotten pioneers and celebrated auteurs alike. We have served as a platform for emerging moving image creators from around the world. And we have created a diverse community where cinema is celebrated throughout the region.

In the face of the COVID-19 pandemic and public health recommendations, we were fortunate to be able to continue offering our unique brand of film programming for home viewing through our website. Watching films at home is nothing new, and the convenience of streaming is here to stay. That's why Lightbox will continue to offer select films in our virtual cinema, even after we welcome you back for in-person screenings. At the same time, we will always promote cinema as an event—there is nothing like seeing a great film on a big screen in a theater with fellow film enthusiasts—so long as it is safe to do so.

In the 18 months since our premiere at our new home on South Broad Street, we have been eagerly working toward the time when we could enjoy seeing an audience reaction in person. The screenings we have in store for the coming months showcase the many facets of Lightbox's exhibition program and will provoke new conversations. Our vision persists. We are here. And we look forward to welcoming you back.

Jesse Pires
Director and Curator



OPENING NIGHT

Letters to Paul Morrissey

FRIDAY, SEPT. 10, 7 P.M.

Philadelphia premiere

Drugs, vampirism, existential crises and melodies of another time mark the lives of several characters: a sex symbol of the underground cinema, two cursed lovers, a man seeking his salvation, an unsuccessful actress and a Japanese artist with a mysterious illness. Five stories that appear unrelated to each other have a curious relationship with each other: Paul Morrissey, collaborator of Andy Warhol's Factory. (Armand Rovira, Spain, 2018, 79 min.)

In English, German and Japanese with English subtitles



Faya Dayi

SATURDAY, SEPT. 11, 7 P.M.

In her hypnotic documentary feature, Ethiopian-Mexican filmmaker Jessica Beshir explores the coexistence of everyday life and its mythical undercurrents. Though a deeply personal project—as a teenager, Beshir was forced to leave her hometown of Harar with her family due to growing political strife—the film she returned to make about the city, its rural Oromo community of farmers and the harvesting of the country's most sought-after export (the euphoria-inducing khat plant) is neither a straightforward work of nostalgia nor an issue-oriented doc about a particular drug culture. Rather, she has constructed something dreamlike: a film that uses light, texture and sound to illuminate the spiritual lives of people whose experiences often become fodder for ripped-from-the-headlines tales of migration. (Jessica Beshir, Ethiopia, 2021, 120 min.)

In Amharic, Harari and Oromiffa with English subtitles



Isabella

FRIDAY, SEPT. 17, 7 P.M.

Mariel (María Villar) wants to play the role of Isabella in a local theater troupe's production of Shakespeare's *Measure for Measure*, but money problems prevent her from preparing for the audition. She thinks of asking her brother for financial help but is worried about being too direct. Her solution is to ask her brother's girlfriend Luciana (Agustina Muñoz), also an actress and a more self-assured one, to convince her brother to give her the money. Luciana agrees on the condition that Mariel will not abandon her acting and continue to prepare for the part of Isabella.

The latest in Matías Piñeiro's series of films inspired by the women of Shakespeare's plays is his most structurally daring and visually stunning work to date. *Isabella* is a film about the ongoing battle between doubt and ambition that never discounts the possibility of a new beginning. (Matías Piñeiro, Argentina, 2020, 80 min.)

In Spanish with English subtitles



Uppercase Print

FRIDAY, SEPT. 24, 7 P.M.

The case of a Romanian teenager whose graffiti messages against the Ceausescu regime spiraled into a personal and political tragedy is inventively retold through reenactment and archival footage. Gianina Cărbunariu's "documentary play" forms one half of Radu Jude's film, as actors recite transcripts of interrogations and intercepted phone calls while a variety of newscasts, folk songs and other assorted televised propaganda interrupts the scene. The story of 17-year-old Mugur Calinescu is almost comically absurd, yet *Uppercase Print* is a chilling example of the extremes to which a faltering authoritarian government will go to stifle dissent and abuse its power. (Radu Jude, Romania, 2020, 128 min.)

In Romanian with English subtitles



Woodlands Dark and Days Bewitched: A History of Folk Horror

SATURDAY, SEPT. 25, 7 P.M.

Woodlands Dark and Days Bewitched explores the folk horror phenomenon from its beginnings in a trilogy of films—Michael Reeves' *Witchfinder General* (1968), Piers Haggard's *Blood on Satan's Claw* (1971) and Robin Hardy's *The Wicker Man* (1973)—through its proliferation on British television in the 1970s and its culturally specific manifestations in American, Asian, Australian and European horror, to the genre's revival over the past decade. Touching on over 200 films and featuring over 50 interviewees, *Woodlands Dark and Days Bewitched* investigates the many ways we alternately celebrate, conceal and manipulate our own histories in an attempt to find spiritual resonance in our surroundings. The film includes an original score by Jim Williams (*A Field in England*) and special animated sequences featuring collage art by filmmaker Guy Maddin (*My Winnipeg*). (Kier-La Janisse, USA, 2021, 194 min.)

SILENTS, PLEASE!
PRESENTED BY LOUIS BLUVER



The Red Kimona

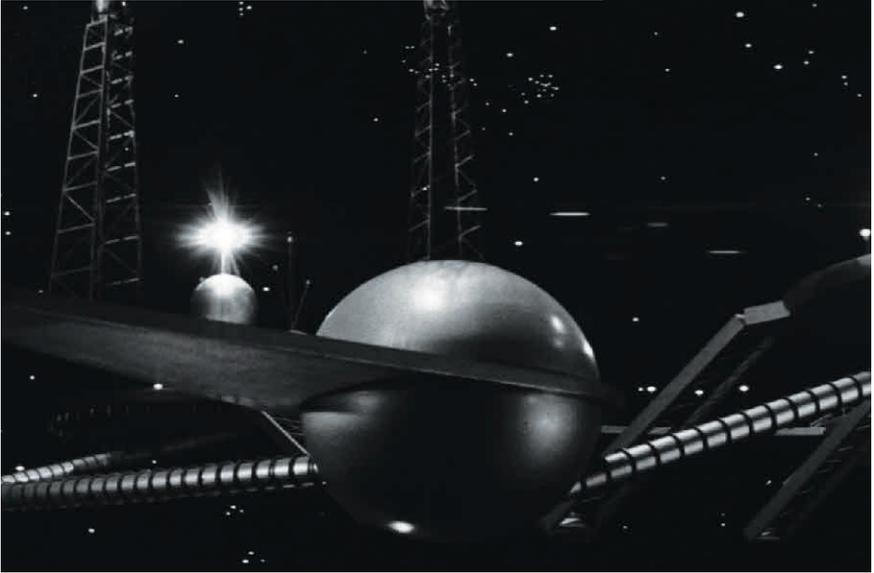
WEDNESDAY, SEPT. 29, 8 P.M.

Notable for its female-led creative team, Dorothy Arzner (story), Adela Rogers St. John (screenplay) and Dorothy Davenport Reid (direction), *The Red Kimona* is a landmark "social conscience" film from the silent era. Based on the true story of Gabrielle Darley, the film proclaims itself to be a "startling human document."

Priscilla Bonner plays Darley, a small-town girl who finds escape from her cruel home life in the arms of a handsome stranger. Soon she finds herself working as a prostitute in New Orleans, desperately clinging to the belief that he really loves her. When she discovers him buying an engagement ring for another woman, she shoots him. Her murder trial becomes a cause célèbre and Gabrielle finds herself befriended by a rich society woman who professes deep concern for the unfortunate girl. After the acquittal, she goes to live with Mrs. Smith, intending to start a new life, but finds that her benefactor has little use for her once the newspaper men have gone. Unable to find an honest job because of her notorious past, Gabrielle becomes homeless and penniless and nearly returns to prostitution before looming international crises and a handsome man from the past point her way forward. (Dorothy Davenport Reid, USA, 1925, 80 min., silent with pre-recorded musical score)

Presented as part of National Silent Movie Day
Learn more: nationalsilentmovieday.org.

LOUIS BLUVER'S ARTHOUSE REVISITED



Ikarie XB 1

FRIDAY, OCT. 1, 7 P.M.

A visionary work of Eastern Bloc science fiction, this mesmerizing Czechoslovak adaptation of a novel by Stanisław Lem melds Cold War ideology and utopian futurism into a tour de force of space-age modernism. In the year 2163, a band of astronauts embarks on a 15-year voyage deep into outer space in hopes of discovering life in another galaxy. It's a perilous journey, during which they will confront the wreckage of the 20th century, the chilling vastness of the cosmos and their own mortality. A triumph of avant-garde production design that served as a model for Stanley Kubrick's *2001: A Space Odyssey*, *Ikarie XB 1*—long known internationally only through a mangled and dubbed re-edit—is a singular sci-fi landmark that finds both terror and wonder in the unknown. (Jindřich Polák, Czechoslovakia, 1963, 86 min.)

In Czech with English subtitles



Delphine's Prayers

FRIDAY, OCT. 8, 7 P.M.

Delphine reclines on a daybed in her bright apartment in Belgium, an empty crib beside her. "I started to work the streets like crazy," she says, matter-of-factly recounting her life story. "Selling my body."

Delphine, who is only identified by her first name, is quick-witted, engaging, passionate and intense. Born and raised in Cameroon, she has survived a series of personal catastrophes by the age of 30. Her mother died in childbirth and her father did little to care for his children. She was raped at 13, became a mother soon after and supported herself with sex work on the streets of Douala. Now, she lives with a Belgian husband three times her age and their children, estranged from much of her family. Unable to find a job, Delphine styles hair at home and still turns to sex work from time to time to have some independence and money of her own.

Like Rosine Mbakam's previous documentary, the acclaimed *Chez Jolie Coiffure*, *Delphine's Prayers* is shot in a single room. Along with her debut feature, *The Two Faces of a Bamileke Woman*, Mbakam's films offer an intimate glimpse into the lives of women whose stories are rarely seen on camera. (Rosine Mbakam, Belgium/Cameroon, 2021, 91 min.)

In Cameroon Pidgin, French and English with English subtitles



Arrebato

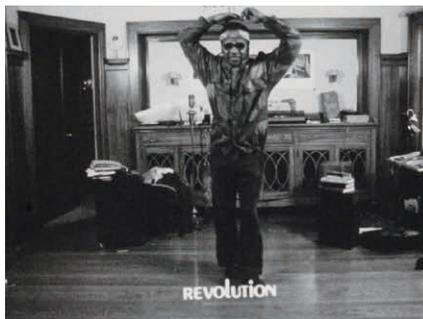
SATURDAY, OCT. 9, 7 P.M.

New 4K restoration

Horror movie director José is adrift in a sea of doubt and drugs. As his belated second feature nears completion, his reclusive bubble is popped by two events, a sudden reappearance from an ex-girlfriend and a package from past acquaintance Pedro: a reel of Super-8 film, an audiotape and a door key. From there, the boundaries of time, space and sexuality are erased, as José is once more sucked into Pedro's vampiric orbit. Together, they attempt the ultimate hallucinogenic catharsis through a Möbius strip of filming and being filmed.

Long considered a cult classic, *Arrebato* is the masterwork of filmmaker and graphic designer Iván Zulueta. A genre-defying film that rivals the best work of David Lynch and David Cronenberg, Zulueta's final feature film marks a major turning point in post-Franco Spanish cinema. (Iván Zulueta, Spain, 1979, 115 min.)

In Spanish with English subtitles



An Evening with Toney W. Merritt

WEDNESDAY, OCT. 13, 8 P.M.

Toney W. Merritt is an independent filmmaker and interdisciplinary artist whose career spans five decades. His unique corpus of personal films and videos, totaling more than 30 titles, draws upon and subverts numerous experimental, narrative, and documentary strategies and techniques. Merritt was part of the group of artists who founded San Francisco's No Nothing Cinema, an independent venue for irreverent, underground cinema during the 1980s. This program is a survey of works from the early 1970s to the present, including several new digitizations (courtesy of Harvard Film Archive), organized in partnership with the Canyon Cinema Foundation. Toney W. Merritt will introduce the screening and be on hand for a Q&A afterward.

For a complete list of films to be screened, visit lightboxfilmcenter.org.



LOUIS BLUVER'S ARTHOUSE REVISITED



Possession

WEDNESDAY, OCT. 20, 8 P.M.

New 4K restoration

Easily the most harrowing divorce drama ever made, Żuławski's one-of-a-kind genre pastiche has spy Sam Neill returning to his Berlin home from a mission abroad to discover that wife Isabelle Adjani wants suddenly to split up. Launching an investigation into the reasons for her ever-more-alarming behavior, he discovers a truth more sinister (and nauseating) than his wildest suspicions, as Żuławski's highly choreographed cinematic delirium and Andrzej Korzyński's pulsating score push things light years past over the top. *Possession* is not for the fainthearted but is worth seeing for the ineffable performance by Isabelle Adjani, who later reflected that the palpable ordeal she put herself through in the movie was nearly enough to make her leave acting behind. (Andrzej Żuławski, France/West Germany, 1981, 124 min.)

In English, French and German with English subtitles

Radio On

FRIDAY, OCT. 29, 7 P.M.

New 4K restoration

Chris Petit's feature debut, *Radio On*, is a postmodern film noir propelled by a throbbing punk and new wave soundtrack featuring David Bowie, Kraftwerk, Lene Lovich, Ian Dury, Wreckless Eric, Robert Fripp, The Rumour and Devo. Co-produced by Wim Wenders and photographed in stark black and white by Wenders' assistant cameraman Martin Schäfer, the film follows London DJ Robert (David Beames) as he travels to Bristol to investigate the mysterious death of his brother. *Radio On* has been referred to as an "anti-road movie" with the gloomy, urban landscapes of late 1970s England, offering a glimpse of the social and cultural turmoil that would come to define the era of Thatcherism. (Chris Petit, UK/West Germany, 1979, 101 min.)

Paul Mpagi Sepuya Hamilton Public Art Project

On view now



Mike Cloud
Rosenwald-Wolf
Gallery

Aug. 18–Oct. 2

Meredith Sellers
Rosenwald-Wolf:
Window on Broad

Sept. 3–Oct. 17



For directions and hours,
visit uarts.edu/rwg.

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General admission: \$10

Students and senior citizens: \$8

* Screenings are free for current UArts students, faculty and staff.

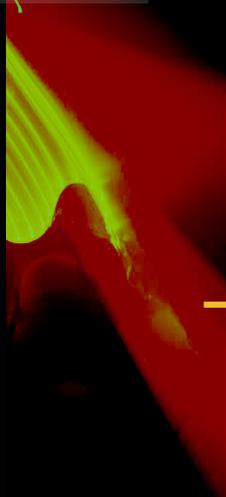
Learn more and sign up at uarts.edu/lightbox.



University of the Arts'
mission is simple:
to advance human
creativity.

Established in 1876, UArts believes creativity is the most essential skill for success in today's society and has educated generations of groundbreaking artists, performers, designers and creative leaders for 145 years.

After being granted university status in 1987, University of the Arts became the largest institution of its kind in the nation, offering programs in design, fine arts, media arts, crafts, music, dance, theater and writing. It now features 25 undergraduate arts majors, 12 graduate programs and the nation's first PhD program in Creativity. UArts is also home to innovative centers across disciplines, including the Center for Immersive Media, Lightbox Film Center, Philadelphia Art Alliance and Rosenwald-Wolf Gallery. Visit uarts.edu to learn more.



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