February 15

**Wadjda**
(Haifaa Al-Mansour, Saudi Arabia/Germany, 2012, 98 minutes)

The first feature film shot entirely in Saudi Arabia, by the country’s first female director, Haifaa Al-Mansour, *Wadjda* is the award-winning story of an enterprising young Saudi girl. All she wants to do is buy the green bicycle she sees every day on her way to school, but money and gender expectations stand in her way. When nothing else seems to work, she enters a Qu’ran recital for a large cash prize. “With enormous sympathy for all, Al Mansour captures the isolation of Saudi women and their parallel lives of freedom at home and invisibility outside”—Variety. In Arabic with subtitles.

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February 22

**Ain’t Them Bodies Saints**
(David Lowery, US, 2013, 105 minutes)

Director David Lowery’s 2013 film is set in 1970s Texas, where outlaw Bob Muldoon tries to reunite with his wife, Ruth, and the child he has never met. Bob’s path is blocked by hard-hearted cop Patrick, who further complicates the picture by falling in love with Ruth. Borrowing largely from the standardized Western genre, but still preserving a style all its own, this film combines superb acting with unique cinematography. Peter Debruge of Variety calls this lyrical and exhilarating movie “slow as molasses but every bit as rich.”

March 1

**Rust and Bone**
(Jacques Audiard, France/Belgium, 2012, 120 minutes)

An unemployeed, single father develops a special bond with a whale trainer after she suffers a terrible accident. Director Jacques Audiard (*A Prophet, Read My Lips*) creates an effective and devastating portrayal of what it means to be damaged and then to heal. Set on the Côte d’Azur in southern France, the film balances beauty and tragedy, creating a melodrama in a fairytale landscape of long shadows, wafting curtains and waving fronds”—Xan Brooks, *The Guardian*. In French with English subtitles.

March 8

**From Up on Poppy Hill**
(Goro Miyazaki, Japan, 2011, 94 minutes)


March 15

**Holy Motors**
(Leos Carax, France/Germany, 2012, 115 minutes)

As the Allies arrive in 1945 Germany, five siblings trek from their southwestern home to north Germany in search of their southwestern home to north Germany in search of refuge. Lore (played by Saskia Rosendahl), the eldest at just 14 bravely leads her brothers and sisters on a harrowing journey, encountering good and bad alike, in a film “overflowing with such poetic visual touches, conjuring up a fairytale landscape of long shadows, wafting curtains and waving fronds”—Xan Brooks, *The Guardian*. In German with English subtitles. Sponsored by the Holocaust Film Fund.

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April 5

**Fruitvale Station**
(Ryan Coogler, US, 2013, 90 minutes)

Winners of the Special Jury Prize at the 2011 Cannes Festival, *Elena* and *Beyond the Hills* draw on real-life events for two young women in modern-day Romania. Voichita lives in a convent, where she is visited by her lifelong friend and lover, Alina. Voichita must reconcile her newfound love of God with her fidelity to Alina. “Chilling, bizarre, and mysterious . . . directionless, hopeless world.”—Peter Bradshaw, *The Guardian.* In Romanian with English subtitles. Sponsored by the Holocaust Film Fund.

April 12

**Lore**
(Cati Shortland, Germany/Australia/UK, 2012, 109 minutes)

The film balances beauty and tragedy, creating a melodrama in a fairytale landscape of long shadows, wafting curtains and waving fronds”—Xan Brooks, *The Guardian*. In German with English subtitles. Sponsored by the Holocaust Film Fund.

April 19

**No**
(Pablo Larraín, Chile/US/France/Mexico, 2012, 118 minutes)

Winner of the Art Cinema Award at the 2012 Cannes Festival, *No* dramatizes the historical events of political turmoil in late-1980s Chile. When military dictator Augusto Pinochet is pressured into a referendum in 1988, up-and-comer René Saavedra leads the advertising plan for the opposing left, devising the notorious and powerful “No” campaign. “A cunning and richly enjoyable combination of high-stakes drama and media satire”—Liamacey, *Globe and Mail*. In Spanish with English subtitles.

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May 3

**Beyond the Hills**
(Cristian Mungiu, Romania/France/Belgium, 2012, 150 minutes)


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**Sunderland Language Ctr.**
256 College Street
Middlebury, VT

Middlebury College

Free and open to the public.
Ethnicity. See associated screening September 21.

Sponsored by the Department of Film and Film director Eugene Jarecki gives a public talk about his film subtitles.

Anthony Lane, New York Times
come not to use or mangle Shakespeare but to honor him”

explores the effect of art on life and vice versa. “The Tavianis narrative and documentary together. Ultimately, the film

Directors Paolo and Vittorio Taviani (Caesar and Cleopatra, 1976) focus on the violent death. This latest film from internationally acclaimed director

Amour

Winner of the 2013 Oscar for Best Foreign Language Film, Amour examines the bond of love in the face of old age. Retired music teachers George and Anne are an elderly, happy, and normal couple. But the harmony between them is interrupted poignantly when Anne suffers a stroke, leaving one half of her body paralyzed. Director Michael Haneke’s “unexpected kind of masterpiece” (Roger Ebert) offers no sugarcoating; instead, it examines the raw, humiliating, and powerful emotions paired with love and death. In French with English subtitles. See associated event November 11.

Haneke’s Endgame in Amour

Lecture by Garrett Stewart, the James O. Freedman Professor of Literature at the University of Iowa and author of nine books on topics ranging from Victorian literature and painting to art-gallery installations and cinema. He is also a contributing editor to Film Quarterly. See associated screenings November 9.

October 12

Kon-Tiki

(Alexander Martin Runnag and Espen Sandberg, UK/Norway/ Denmark/ Germany/ Sweden, 2012, 118 minutes)

Norwegian explorer Thor Heyerdahl traversed the Pacific on a balsa wood raft in 1947. Kon-Tiki dramatizes Heyerdahl’s 4,300-mile journey, with powerful visuals that range from “flying fish, electric rels that light up in the nocturnal waters, or simply the rapturously beautiful panoramic view of the tiny craft as a speck on the vast oceancape”—Roger Ebert.

October 26

A Touch of Sin*

(Jia Zhangke, China, 2013, 135 minutes)

A four-part story, inspired by real life events, about loosely connected individuals whose lives are touched by violence or death. This latest film from internationally acclaimed director Jia Zhangke (The World, Still Life) focuses on the violent impact, and hefty human sacrifice, enacted by the Chinese economic boom on its own citizens. “An angry, painful, satirical lunge into what the director clearly sees as the dark heart of modern China.”—Peter Bradshaw, The Guardian.

*PLEASE NOTE: Screened in lieu of the previously scheduled film The Grandmaster.

November 2

Blancanieves

(Pablo Berger, Spain/France/Belgium, 2012, 104 minutes)

Shot in black and white without spoken dialogue, Blancanieves puts a twist on the all-too-familiar tale of Snow White and the Seven Dwarves. This second feature film from director Pablo Berger (Timetlunes 73) is also an homage to cinema of the past. Complete with intertitles and an evocative score, Blancanieves is “as exciting, in many of the same ways, as the greatest traditional silent masterpieces by Dreyer, Pabst or Murnau.”—Roger Ebert. In Spanish with English subtitles.

November 9

Amour

(Michael Haneke, France/Germany/Austria, 2012, 127 minutes)

This powerful documentary tracks the history of the AIDS epidemic in the United States, focusing on the efforts and activism of two coalitions—ACT UP and TAG—that singelhandedly changed AIDS from being a death sentence to a treatable disease. The winner of best documentary from the Gotham Independent Film Awards, How to Survive a Plague is skillfully crafted. “The material has been shaped . . . so that you’re not simply looking at activists, you’re beholding war heroes”—Wesley Morris, Boston Globe.

October 5

Tomboy

(Cléa Scamanna, France, 2011, 82 minutes)

When 10-year-old Laure moves with her father, mother, and little sister to a new neighborhood at the start of summer, she is mistaken for a boy and consequently takes on a new identity as Mikael. Director Céline Scamanna (Water Lilly) explores the divides between sex and gender as she edges around her characters attractively…gently harnessing them to her low-key realism”—Manohla Dargis, New York Times.

In French with English subtitles. Sponsored by the Department of French.

September 29

This unspiringly honest documentary about drug policy in the United States won the 2012 Sundance Documentary Grand Jury Prize. Looking at evidence from both sides of the law, director Eugene Jarecki exposes the injustices and implications of America’s War on Drugs, exploring “the kind of large-scale topic that Mr. Jarecki loves digging into . . . showing and telling with a wealth of shuffled visual material”—Manohla Dargis, New York Times. See associated event September 23.

The House I Live In

(Eugen Jarecki, Netherlands/UK/Germany/Japan/Australia/USA, 2012, 108 minutes)

In order to prove that pre-Columbian South Americans could have crossed the sea and settled in the Polynesian islands, Norwegian explorer Thor Heyerdahl traversed the Pacific on a balsa wood raft in 1947. Kon-Tiki dramatizes Heyerdahl’s 4,300-mile journey, with powerful visuals that range from “flying fish, electric rels that light up in the nocturnal waters, or simply the rapturously beautiful panoramic view of the tiny craft as a speck on the vast oceancape”—Roger Ebert.

In Spanish with English subtitles. See associated event November 23.

October 14

Sorrows

(Pablo Berger, Spain/France/Belgium, 2012, 104 minutes)

This second feature from director Shane Carruth (Primer) is an experimental, romantic, science-fiction mystery-thriller. Protagonist Kris’s life is brought into utter confusion after a small-time thief drugs her. Soon she realizes that her life is not nearly what she thinks it to be. This at-times graphic study of biology and the circle of life is “the type of art that inspires curiosity and obsession, like some beautiful object whose meaning remains tantalizingly out of reach”—Scott Tobias, The Onion A.V. Club.

November 16

Searching for Sugar Man

(Mikael Rydstedt, Sweden/UK/US, 2012, 86 minutes)

This unbelievable-yet-true story of Sixto Rodriguez, a.k.a. “Sugar Man,” a failed American musician in the 1970s who unwittingly became an iconic symbol for the youth of South Africa during the Apartheid movement. Two of Rodriguez’s fans rediscover this remarkable musician and reveal his story in a documentary that “enshrines a deeply moving idea that, in our cynical, superficial world, an authentic spirit wins somehow, somewhere, find in way to listeners’ hearts”—Trevor Johnston, Time Out.

December 7

Upstream Color

(Shane Carruth, US, 2013, 96 minutes)

This new documentary from Shane Carruth (Primer) is an experimental, romantic, science-fiction mystery-thriller. Protagonist Kris’s life is brought into utter confusion after a small-time thief drugs her. Soon she realizes that her life is not nearly what she thinks it to be. This at-times graphic study of biology and the circle of life is “the type of art that inspires curiosity and obsession, like some beautiful object whose meaning remains tantalizingly out of reach”—Scott Tobias, The Onion A.V. Club.

September 14

Wuthering Heights

(Andra Arnold, UK, 2011, 129 minutes)

Emily Bronte’s classic novel is transformed onto the screen by Andrea Arnold (Fish Tank, Red Road). Heathcliff, a mysterious young boy, is rescued from poverty by the Earnshaws. His integration into the family turns awry when he develops an intense, passionate, and destructive relationship with his younger foster sister, Cathy. Arnold captures the quiet beauty of the English countryside and treats the romance between Cathy and Heathcliff “with tenderness and a visceral sense of where pain meets pleasure”—Dave Calhoun, Time Out.

September 28

Cæsar Must Die

(Paolo and Vittorio Taviani, Italy, 2012, 76 minutes)

Set inside the high-security wing of Rome’s Rebìnia prison, this film follows a group of inmates’ production of Julius Caesar. Directors Paolo and Vittorio Taviani (The Night of the Shooting Stars, Kaos) use prisoners as their actors, mixing narrative and documentary together. Ultimately, the film explores the effect of art on life and vice versa. “The Tavians come not to use or mangle Shakespeare but to honor him”—Anthony Lane, New York Times. In Italian with English subtitles.

October 2

Blancanieves

(Pablo Berger, Spain/ France/Belgium, 2012, 104 minutes)