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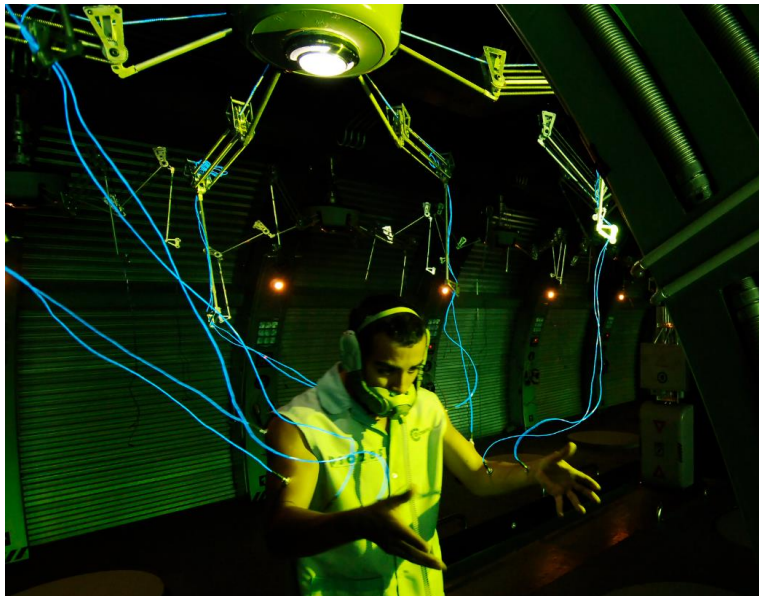
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UCLA Film & Television Archive presents 'Science Fiction Against the Margins' series

Part of Getty's 'PST ART: Art & Science Collide' initiative, the series is free at the Billy Wilder Theater at the Hammer Museum

[see trailer](#)



FOR IMMEDIATE RELEASE

LOS ANGELES (Sept. 5, 2024) – This fall, the UCLA Film & Television Archive, in partnership with the UCLA School of Theater, Film and Television cinema and media studies program, presents its [Science Fiction Against the Margins](#) series, running from Oct. 4 to Dec. 14.

Over 12 nights, the series, part of Getty's [PST ART: Art & Science Collide](#), will showcase nearly 40 independent science fiction narrative features, documentaries, shorts and television productions from 21 countries and will include conversations with filmmakers who challenge and disrupt the sci-fi genre like Alex Rivera, Larissa Sansour, Cauleen Smith, Anisia Uzeyman and Saul Williams and others.

"*Science Fiction Against the Margins* presents provocative works by genre-defying artists," said May

Hong HaDuong, director of the Archive, a division of UCLA Library, and associate university librarian. “The brilliant storytelling shared in the series is a reminder that another world is not only possible — it is necessary.”

The series’ curatorial team — UCLA’s Paul Malcolm, Chon Noriega, Maya Montañez Smukler and Nicole Ucedo — said: “Speculative fiction has the power to expose inequality. We are honored to bring attention to the divergent ways in which media artists represent social identity, cultural context and material relations.”

The groundbreaking series kicks off **Oct. 4** with the [Afrofuturism](#) program, featuring screenings of ***The Last Angel of History*** (Germany/U.K., 1996) and ***Space Is the Place*** (U.S., 1974), a mesmerizing film starring jazz legend Sun Ra strolling through the forest of an alien planet that he deems a fit gift for Black people on Earth. The program includes an in-person conversation with artist and UCLA professor Cauleen Smith, whose short film ***H-E-L-L-O*** (U.S., 2014) is also part of the evening’s program.

The series also reimagines the relationship between science and art by finding new inspiration in old cinematic traditions. Works in the **Oct. 5** [Moon Landings: The Science of Fictions](#) program span the history of world cinema, from the reflections on colonialism and the moon in Georges Méliès’ ***A Trip to the Moon*** (France, 1902) to Nuotama Bodomo’s ***Afronauts*** (Ghana, 2014) and Yosep Anggi Noen’s ***A Science of Fictions*** (Indonesia, 2019).

On **Oct. 12**, the [Post-Apocalyptic Love Triangles](#) program explores interracial romantic yearnings and rivalries with ***The World, the Flesh and the Devil*** (1959) and ***The Quiet Earth*** (New Zealand, 1985). On **Oct. 18**, the Archive’s restoration world premiere of “The Sticky Fingers of Time” (U.S., 1997) takes center stage in the [Time Travel](#) program and includes a special conversation with the filmmaker, Hilary Brougher, after the screening.

The [Contested Space\(s\): Cathode-Ray Tube Afrofuturism](#) program on **Oct. 27** showcases counter-narratives centering African Americans in sci-fi television explorations that address issues of poverty, racism and discrimination. The evening features the notable works ***Black Wax*** [excerpt] (U.K., 1982) with Gil Scott-Heron; **“Nightmare”** (U.S., 1963) with Bill Gunn, from the ***Outer Limits*** TV series; the music video ***The Space Program*** (U.S., 2018) by A Tribe Called Quest; **“Space Traders”** (U.S., 1994), from the ***Cosmic Slop*** TV anthology; and **“Far Beyond the Stars”** (U.S., 1998), from ***Star Trek: Deep Space Nine***.

Throughout the series, audiences will be offered speculative visions of societies struggling to overcome dictatorship, whereby the present is explained as either one of collective madness or of a planet under alien invasion — such as Eliseo Subiela’s [Man Facing Southeast](#) (Argentina, 1986), screening on **Nov. 9**. In other films, the future presages the total privatization of critical resources supporting human existence, envisioning an endgame brought about by forced labor, political subjugation and environmental collapse. These include [Sleep Dealer](#) (Mexico/U.S., 2008) on **Nov. 3**, featuring filmmakers Alex Rivera and Kibwe Tavares in person; [Night Raiders](#) (Canada/ New Zealand, 2021), with filmmaker Danis Goulet in person, and Wanuri Kahiu’s ***Pumzi*** (Kenya, 2009) on **Nov. 22**; and [Neptune Frost](#) (U.S./Rwanda, 2021) on **Oct. 19**, with filmmakers Saul Williams and Anisia Uzeyman in person. Overall, the series explores an alternative mode of science fiction that raises critical questions rather than offering comforting answers and will provoke challenging conversations.

On **Nov. 15**, the [Seeing Is Not Believing](#) program will showcase **Tribulation 99: Alien Anomalies Under America** (U.S., 1991) and **Save the Green Planet!** (South Korea, 2003), offering a unique perspective on future civilizations surviving through destruction with no place left to go. On **Dec. 6**, the [Earthy Visions](#) program will feature **The Tree House** (Vietnam, 2019), in which a man living on Mars in 2045 sets out to make a film about the past in his home country of Vietnam.

The series concludes on **Dec. 14** with the [Science Fiction Shorts by Larissa Sansour and Søren Lind](#) program, including three films in Sansour's science fiction trilogy — **A Space Exodus** (Denmark/Palestine, 2009), **Nation Estate** (Denmark, 2013) and **In the Future, They Ate From the Finest Porcelain** (U.K./Denmark/Qatar, 2015) — along with her follow-up film **In Vitro** (Denmark/Palestine/U.K., 2019). An in-person Q&A with filmmaker Sansour will follow this program. Immediately after the Dec. 14 closing program for the series, the Archive will present the U.S. premiere of Sansour and Lind's **Familiar Phantoms** (U.K./Palestine, 2023), along with a conversation with Sansour about this experimental documentary.

The "Science Fiction Against the Margins" series is a companion to the anthology [Science Fiction Against the Margins: Cinematic Futures, Global Imaginaries](#), edited by Chon Noriega, Maya Montañez Smukler and Nicole Ucedo.

Screenings at the Billy Wilder Theater are free through June 2025, thanks to a gift from an anonymous donor.

Below are summaries of each program with in-person speakers and brief film or episode synopsis notes.

Oct. 4, 7:30 p.m.

AFROFUTURISM

In-person: artist and UCLA Professor Cauleen Smith, UCLA School of Theater, Film and Television Associate Professor Shelleen Greene.

The Last Angel of History (Germany/U.K., 1996)

An experimental documentary on the roots of Afrofuturism, *The Last Angel of History* also plays like a radical transmission from beyond the stars that frames art as a technology for social change. Featuring interviews with pioneering musicians (Derrick May, George Clinton), novelists (Octavia Butler, Ishmael Reed) and critics (Greg Tate, Kodwo Eshun).

Space Is the Place (1974)

A psychedelic allegory with a dose of Blaxploitation, *Space Is the Place* opens with jazz legend Sun Ra strolling through the forest of an alien planet that he deems a fit gift for Black people back on Earth. But first he must convince them to come. As a mysterious devil-figure works against him, Ra makes his pitch in Oakland, California, culminating in a concert for the celestial ages.

Preceded by

H-E-L-L-O (2014)

Internationally acclaimed filmmaker, multimedia artist and UCLA Professor Cauleen Smith collaborated with avant-garde jazz guitarist Carl LeBlanc to convene the ensemble of New Orleans

musicians who perform in this evocative summoning of creative energies in the long wake of Hurricane Katrina.

Planet X (2006)

Pioneering media artist Ulysses Jenkins mobilizes still images, video effects, local news segments and Sun Ra's interstellar prophesying in voiceover to rework apocalyptic myths of a mysterious planet-killer meteor and project a cosmic vision of Black destiny forged through catastrophe and salvation.

Oct. 5, 7:30 p.m.

MOON LANDINGS

The Science of Fictions (France/Indonesia/Malaysia, 2019)

In *The Science of Fictions*, Indonesian writer-director Yosep Anggi Noen channels a nation's trauma through the traumas of a farmer who is witness to and victim of both its horrors and absurdities. Brutalized by soldiers after he stumbles onto a film set for a lunar landing, Siman becomes fixated on reenacting the forbidden event. Ambiguity abounds as Noen emphasizes the allegorical over the actual, the constructed over the documented in the maintenance and expression of power.

Preceded by

A Trip to the Moon (France, 1902)

Inspired by Jules Verne and H.G. Wells, French magician-turned-filmmaker Georges Méliès applied his pioneering bag of cinematic tricks to a spoof of scientific pretensions and imperialist hubris and, in the process, brought a new genre to the screen.

Afronauts (2014)

In 1964, Edward Nkoloso, a former Zambian resistance fighter, announced his intention for Zambia to beat the United States and the Soviet Union to the moon. This wildly potent historical fact is the leaping-off point for Ghanaian-born writer-director Nuotama Bodomo's captivating short about the complex tangle of intention and emotion at work in the moment a modern myth is born.

Oct. 12, 7:30 p.m.

POST-APOCALYPTIC LOVE TRIANGLES

The World, the Flesh and the Devil (1959)

The World, the Flesh and the Devil was the first feature released by Harry Belafonte's independent production company, HarBel Productions. A Cold War social drama, the film takes place on a post-apocalyptic Earth where the last remaining humans must struggle to shed old world prejudices in a new world without the social institutions that sustained them.

The Quiet Earth (New Zealand, 1985)

In *The Quiet Earth*, the legacy of the Maoris' oppression under white colonialism in New Zealand shares the toxicity of the scientific experiment that has eliminated humankind, except for three survivors. The sexual anxiety sparked by interracial relationships among them promises more planetary shifts.

Oct. 18, 7:30 p.m.

TIME TRAVEL

In-person: filmmaker Hilary Brougher, author and head of Archive Research and Study Center
Maya Montañez Smukler

The Sticky Fingers of Time (1997), *restoration world premiere*

The time-travel themed cinematic debut of writer-director Hilary Brougher plays like a non-linear murder mystery with an interesting mix of themes: mid-century H-bomb hysteria, '90s arthouse angst and queer/lesbian chic power dynamics. The New York-based story centers around 1950s bisexual pulp fiction writer Tucker who is mysteriously transported to the 1990s and meets struggling writer Drew, the catalyst for understanding this unlikely event. Brougher deftly handles the film's low-budget limitations with a character-driven script, savvy tongue-in-cheek humor and no reliance on special effects for its science fiction elements. The appealing chemistry between the two female leads underscores the film's quirky and confidently queer 1990s sensibilities.

Preceded by

La Jetée (France, 1962)

Told entirely through still photographs and voiceover narration — with the exception of one captivating moment—Chris Marker's melancholic time travel masterpiece explores the natures of time, cinema, memory, death and love within an endlessly fascinating structure as a post-apocalyptic prisoner searches across years for the woman he caught a glimpse of long before.

Barbosa (Brazil, 1988)

The historic upset that was the 1950 World Cup Final is the focal point of one of science fiction's most obsessed time travelers. A devastating loss for the Brazilians, it was also a personal turning point for the film's narrator, then an 11-year-old in the crowd who felt his own hopeful future slip away. Now grown, he invents a means to set things right.

Oct. 19, 7:30 p.m.

TECH DECAY

In-person: Introduction by filmmaker Asuka Lin. Q&A with filmmakers Saul Williams and Anisia Uzeyman moderated by public programmer Beandrea July.

After years of use and misuse, the technological materials we rely on to communicate become obsolete and are thrown away to rot. This program imagines the post-tech era in which these discarded materials take their own course, at times seeking revenge against their creators. Toxic and deadly mining of coltan used to power lithium batteries sets the scene in *Neptune Frost. Core Dump – Dakar* tracks the effects on humans scavenging and melting minerals for resale, and in *A.I. Mama*, recycled scraps of tech are assembled to revive forgotten dreams. These narratives surrounding post-consumer tech products shine a light on human efforts to create, control and destroy methods of communication.

Neptune Frost (U.S./Rwanda, 2021)

Sci-fi punk musical *Neptune Frost* follows a group of exiled coltan miners and other outcast "hackers" who form an anticapitalistic community in the hills of Burundi. Matalusa — a.k.a. Martyr Loser King — a coltan miner whose brother is killed by a mine supervisor, finds himself in this new

community, where he discovers a strong connection with fellow outcast and intersex character Neptune. The film shows the resilience of this alternative community through poetry and music weaving themes of worker resistance and queer struggles.

Preceded by

A.I. Mama (2020)

In *A.I. Mama*'s cyberpunk-Super 8-lo-fi world, Kei, a computer hacker, attempts to create their late mother through A.I. coding. Fueled by a childhood nostalgia to be nurtured, memories of their mother clash with a clutter of tech waste. Cables and wires take over, blending machine and human into a chaotic heap.

Core Dump — Dakar (South Africa/Senegal, 2018)

Chapter one of a four-part series, *Core Dump – Dakar* tracks the flow of technological materials from production to e-waste. Set in Dakar, the first segment starts at the end, examining the e-waste that ends up in African nations such as Senegal after having been sold and consumed by predominantly western countries. E-waste acts as “radioactive fossils,” telling the story of their creation and the impact on the civilians living amid this detritus. In a cyberpunk aesthetic, a robot-human hybrid narrates the current state of the technology chain and its unsustainable loop.

Oct. 27, 7:00 p.m.

CONTESTED SPACE(S): CATHODE-RAY TUBE AFROFUTURISM

Curated by Mark Quigley, John H. Mitchell Television Curator

With cameras pointed toward the skies, historically the television lens has framed the aspirations and triumphs of America's space program as a largely patriotic, mostly homogeneous final frontier. Concurrently, amid the fanfare of rockets and moon shots, artists of vision and conscience have disrupted such regularly scheduled TV programming to contest the cool medium's status-quo constructions of race, space and place. Breaking the barriers of the Cathode-ray tube, these counter-narratives expand the small screen universe, centering African Americans in humankind's reaching endeavors to explore strange new worlds. Through poetry, music and allegorical drama, this assembly of provocative broadcasts explicates unjust conditions on Earth while challenging the mythos of a benevolent, star-spangled military-industrial complex that serves as gatekeeper to the galaxies.

Black Wax [excerpt] (U.K., 1982)

Director Robert Mugge's acclaimed television documentary *Black Wax* serves up empirical evidence as to why Britain's Melody Maker magazine once described activist and artist Gil Scott-Heron as “the most dangerous musician alive.” In this pointed excerpt, rap forefather and poet extraordinaire Scott-Heron speaks for all people living in poverty while billions are spent reaching the moon. Then, in solidarity with those seeking refuge via the Rio Grande, maestro Scott-Heron deconstructs the notion of “aliens.”

The Outer Limits: “Nightmare” (12/2/1963)

Pioneering talents James Shigeta (*Flower Drum Song*) and Bill Gunn (*Ganja & Hess*) co-star in this unsettling ensemble drama about a multicultural space force from Earth taken prisoner of war by hostile aliens. Written and produced by Joseph Stefano (screenwriter of *Psycho*), the incendiary,

expressionistically staged morality play tackles so-called military ethics and the othering of foreign enemies.

The Space Program (2018)

Directed by Warren Fu, this uncompromising music video by the highly influential rap group A Tribe Called Quest envisions the U.S. space program as a natural extension of a racist socio-political apparatus long engaged in gentrifying communities and oppressing and murdering Black Americans.

Cosmic Slop: "Space Traders" (11/8/1994)

In this biting satirical segment of the HBO anthology trilogy hosted by Parliament-Funkadelic's Mothership Captain George Clinton, space aliens arrive in the United States offering wealth and an unlimited energy supply that will solve all of the country's problems. In return for this globe-altering technology, the extraterrestrials demand that all African Americans leave Earth to a fate unknown. While a prominent member of the president's cabinet (Robert Guillaume) opposes the mass deportation, America is tasked to vote on a special referendum that will determine if the gift should be accepted under such immoral terms.

Star Trek: Deep Space Nine: "Far Beyond the Stars" (2/11/1998)

Directed by and starring series lead Avery Brooks, this hard-hitting time travel drama finds 24th-century space station captain Benjamin Sisko (Brooks) in Harlem, New York, circa the 1950s. There, inhabiting the persona of a science fiction writer for a pulp sci-fi magazine, Sisko is devastated when his highly accomplished short story about a Black starship captain is rejected as unprintable. The existential threat of pervasive 20th-century racism presents further horrors as Sisko encounters police violence with a shattering toll. In 2023, *Variety* ranked the charged episode fourth best among all *Star Trek* episodes produced across the entire franchise.

Nov. 3, 7:00 p.m.

LABOR

In-person: Introduction by filmmaker Kibwe Tavares. Q&A with filmmaker Alex Rivera moderated by senior public programmer Paul Malcolm.

Sleep Dealer (Mexico/U.S., 2008)

In *Sleep Dealer*, Memo travels to Tijuana after his family's homestead in Oaxaca is destroyed by a multinational corporation controlling the local water supply. He meets Luz, a coyotech, an early social media influencer type, who sells migrants' digital memories to a subscriber fanbase. Memo struggles with questions of morality in a dystopian world where a hardware semiconductor is the preferred method of human "connection."

Advantageous (2015)

Advantageous presents a feminist critique of biotechnology that sells a modern lifestyle obsessed with youth appeal and everlasting health at the expense of its women employees whose human qualities give them a limited shelf life. Gwen, a single mother, struggles to sustain employment in a cutthroat techno-capitalist world and must sacrifice her identity, both mental and physical, to support the hyper-productivity of a techno-capitalist world order where humanity and the mechanical become intertwined.

Preceded by

Robots of Brixton (U.K., 2011)

Robots of Brixton reimagines, through 3D animation, the 1981 uprising in the South London Afro-Caribbean neighborhood of Brixton when community members challenged the police brutality they were experiencing. Kibwe Tavares creates a futuristic world where robots are the population and have assumed the human condition that results from exploited labor, the stress of environmental and economic poverty, and the discontent, anger and sense of dignity in the face of social injustice.

Nov. 9, 7:30 p.m.

IS HE OR ISN'T HE?

Man Facing Southeast (Argentina, 1986)

One day an odd man who goes by the name of Rantés appears out of nowhere at a state-run psychiatric hospital in Buenos Aires, claiming to be some sort of extraterrestrial visitor to Earth. Released just one year after the Trial of the Juntas found members of the Argentine military government responsible for the disappearance and torture of thousands of civilians, the film speaks in code about violence, both physical and mental. Could Rantés really be an alien? And if he is telling the truth, what do we make of the people in control who attempt to bury his words?

The Brother from Another Planet (U.S., 1984)

Arriving on Ellis Island after his spaceship crashes, our unnamed protagonist, referred to simply as “Brother” by the locals in Harlem, is being chased through New York City by two space alien bounty hunters. This alien slacker-type film follows “Brother” as he evades his oppressors on the streets and in the bars of Harlem where he seemingly assimilates. Written in about a week, John Sayles’ fourth feature became his biggest box office hit.

Nov. 15, 7:30 p.m.

SEEING IS NOT BELIEVING

Tribulation 99: Alien Anomalies Under America (1991)

Drawing on fiction and nonfiction images from the professionally reputable to the cheapest grindhouse, *Tribulation 99* weaves an alternate account of the Cold War and neocolonialism in which refugee space aliens living in Earth’s hollow center ultimately call the shots. In the heady blend of real and unreal, Bay Area found-footage maestro Craig Baldwin reveals the messianic through line that drives history gratefully toward an ultimate doom.

Save the Green Planet! (South Korea, 2003)

The first thing Lee tells us in voiceover is that he knows he sounds crazy, and it’s easy to agree. Convinced that aliens disguised as humans are planning to destroy Earth, Lee kidnaps the president of the corporation connected to a series of personal tragedies that have beset him from childhood. South Korean writer-director Jang Joon-hwan rides our uncertainty from there as he weaves between crime thriller, science fiction and horror elements in this darkly comic genre mashup.

Preceded by

Stranger Baby (U.S., 1995)

Artist and filmmaker Lana Lin constructed a montage of documentary footage and home movies, then folded audience responses to it back into the soundtrack as “collaged micro-narratives and interviews that report on the multiple meanings of the term ‘alien.’”

To Infinity and Beyond (Thailand, 2004)

Simple in construction and powerful in effect, Sompot Chidgasornpongse’s *To Infinity and Beyond* transforms a festive picnic crowd awaiting a fireworks display into a meditation on the binary between up there and down here, and the yearning to explore set against the needs, wants and comforts of home.

Fever Dream (U.S., 2021)

The film version of a multimedia installation created by artists Kite (Oglala Lakota) and Devin Ronneberg (Kanaka Maoli/Okinawan), *Fever Dream* flows like a techno-hallucination of video fragments, sound bites and glitches as it plumbs the depths of the “settler psyche” and a colonialist project that spreads like a pathology in all directions, spatial and temporal at once.

Nov. 22, 7:30 p.m.

DYSTOPIAN FUTURES

In-person: Q&A with filmmaker Danis Goulet moderated by author and UCLA School of Theater, Film and Television professor Kathleen McHugh.

Night Raiders (Canada/New Zealand, 2021)

Children are the most vulnerable and, as a result, the most valuable members of *Night Raiders*’ dystopian society. When Niska encounters a group of Cree who have been organizing raids to save children captured by the military regime, she must decide whether to act as an individual or join a community whose collective knowledge is their best weapon to defeat the totalitarian state and a colonial past and reclaim their future.

Preceded by

Pumzi (Kenya, 2009)

Set 35 years after World War III, in Maitu Community, East African Territory, *Pumzi* is the story of Asha, who lives in an indoor and fully sustainable community on a depleted planet. When she discovers a package of soil with growth potential, the struggle between authoritarian rule and the possibility of a replenished green planet rests on her shoulders.

Dec. 6, 7:30 p.m.

EARTHLY VISIONS

Earth: the dreary backdrop for countless science fiction stories about future civilizations surviving through destruction, with no place left to go. On present-day Earth, humans are already struggling with the alarming effects of a warming climate. Increasing floods, hurricanes and fires are all too common and signs that worse is yet to come. This program’s films are documents of the Earth at its current stage mixed with dystopian speculations on the future. Moving through green spaces, caves and mountains, they remind us of the fragile rock that houses us, and that we must tend to in order to avoid catastrophic consequences.

The Tree House (Vietnam, 2019)

In the year 2045, a man on Mars sets out to make a film about the past in his home country of Vietnam. Filmmaker Minh Quy Truong documents the Ruc, Kor and Hmong peoples, asking them about their memories of their childhood homes in the mountains. Truong brings his sensibilities to the screen in this gentle rumination about filmmaking, viewing and remembering from a distance. The man finds that what is home to him on Mars and to the people he meets is not so different, or perhaps he only desires them to be similar.

Preceded by

Gonawindua (Colombia, 2011)

The Kogi, the Indigenous people and caretakers of the Sierra Nevada de Santa Marta in present-day Colombia, call its highest peak Gonawindua, “the heart of the world.” *Gonawindua*, shot partly nature documentary-style, shows the beating heart of the jungle in long shots of birds, animals and a Kogi man traversing the mountain landscape. As we follow the traveler, what seems like a peaceful scene of nature in sync proves to be an even more profound image of the strength of Gonawindua and the Kogi over the damage caused by settlers in a not-so-distant future.

Field Resistance (U.S., 2019)

Research-based filmmaker Emily Drummer examines the natural world up close with her 16mm camera. The fraught relationship between the worlds of nature and advancing technologies is captured through eerie scenes of plants in microscopes, burning fields and a giant sinkhole. Plant spores fill the screen accompanied by human breaths, at times deep, at times fast. An after-hours scene of greenhouse plants bathed in purple light reveals the plant world to have a secret life of its own, unfazed by human behavior. Perhaps the plants’ self-determination offers hope of their resilience beyond our human interference.

Dec. 14, 7:30 p.m.

SCIENCE FICTION SHORTS BY LARISSA SANSOUR AND SØREN LIND

In-person: filmmaker Larissa Sansour, author and distinguished professor Chon Noriega in the UCLA Department of Film, Television and Digital Media

Born in East Jerusalem, Palestine, and currently based in London, interdisciplinary artist Larissa Sansour creates works that examine the collective memory and trauma of the Palestinian people through allegorical and experimental science fiction films. Sansour works closely with her partner, Danish filmmaker and writer Søren Lind, co-directing and writing most of their films. Their works can be comical and/or dark, but always speak to the current political climate and push against unquestioned mainstream narratives. Our closing night screening includes the three films in Sansour’s science fiction trilogy — *A Space Exodus* (2009), *Nation Estate* (2013) and *In the Future They Ate from the Finest Porcelain* (2015) — along with her follow-up science fiction film *In Vitro* (2019). Though varied in aesthetic and approach, the films relate to one another in their examination of inherited history and identity, trauma and resistance.

In the Future They Ate From the Finest Porcelain (U.K./Denmark/Qatar, 2015)

Sansour combines science fiction, politics and archaeology in her third sci-fi film to allude to current practices used to prove (or disprove) a people’s existence. In still and slow-panning shots, the uncanny dystopia visualized here probes into who gets to be the narrator of history. Combining

images of past and future, archival and CGI, dead and living, the film poses the question: what is the future for a people denied their past?

In Vitro (Denmark/Palestine/U.K., 2019)

Years after an eco disaster has left Bethlehem uninhabitable, two women meet in a bunker beneath the city's streets. The elder of these holds lived memories while the younger's memories were implanted. Thus, the basis for a set of arguments between two generations: Are the inherited memories as valid as the lived ones? Can our identities be rooted in memories we didn't experience firsthand; that is to say, in memories passed on by our ancestors?

Nation Estate (Denmark, 2013)

Nation Estate offers a solution to the deadlock in the Middle East: permit Palestinian statehood within a skyscraper, the Nation Estate. By stacking one Palestinian city on top of another — one floor for Jerusalem, one for Sansour's childhood home of Bethlehem, etc. — the fight for land is no longer an issue. Vertical living allows Palestinians to access their cultural landmarks via elevator without getting in the way of the rulers: luxury living and freedom are packaged into a controlled and constrained environment in this film that induces a sad chuckle.

A Space Exodus (Denmark/Palestine, 2009)

In recreated scenes from the first moon landing and Stanley Kubrick's 1968 film *2001: A Space Odyssey*, Sansour's *A Space Exodus*' astronaut (played by Sansour herself) plants a Palestinian flag on the moon. This satirical film's iconic images frame the colonization of outer space in a nonsensical manner as our astronaut floats off farther and farther from the call to Jerusalem.

For details on all programs and admission information, please visit cinema.ucla.edu/SFAM.

[About PST ART: Art & Science Collide](#)

Southern California's landmark arts event, PST ART, returns in September 2024, presenting more than 70 exhibitions from organizations across the region exploring the intersections of art and science, both past and present. PST ART is presented by Getty. For more information about PST ART: Art & Science Collide, please visit pst.art

[About UCLA and PST ART](#)

With seven granted projects, UCLA's expansive presence in this year's PST Art—the nation's largest art event—demonstrates the university's unique strengths as a research institution and the far-reaching impact of its research and creative endeavors. UCLA's involvement underscores its commitment to fostering artistic innovation and interdisciplinary collaboration, showcasing what is possible when the worlds of art and science combine. Other UCLA-affiliated projects include major exhibitions at the Hammer and Fowler Museums, performances from UCLA's Center for the Art of Performance (CAP UCLA) as well as programming and exhibitions from the UCLA Art|Sci Center and UCLA Arts Conditional Studio, all of which operate under the UCLA School of the Arts and Architecture.

[About the UCLA Film & Television Archive](#)

A division of UCLA Library, the Archive is internationally renowned for rescuing, preserving and showcasing moving image media and is dedicated to ensuring that the visual achievements of our time are available for information, education and enjoyment. The Archive has over 500,000 film and television holdings conserved in a state-of-the-art facility at the Packard Humanities Institute Stoa in Santa Clarita, CA, that is designed to hold materials ranging from nitrate film to digital video at all preservation standards. Many of the Archive's projects are screened at prestigious film events around the globe.

The Billy Wilder Theater at the Hammer Museum is the home of the UCLA Film & Television Archive's public programs. The theater is among a handful of venues nationwide able to exhibit an entire century's worth of moving images in their original formats. From the earliest silent films requiring variable speed projection all the way up to cutting-edge digital cinema, the Wilder can accommodate an array of screen technologies.

For more information, please contact Marisa Soto at (310) 206-8588 or msoto@cinema.ucla.edu.