

Summer cinema: UCLA Film & Television Archive screenings

Free summer public programs at the Billy Wilder Theater at the Hammer Museum through Sept. 30

FOR IMMEDIATE RELEASE

LOS ANGELES (June 22, 2022) – The UCLA Film & Television Archive celebrates summer with a diverse big screen lineup boasting new international restorations, television and nitrate treasures from the Archive’s vaults, and special programs highlighting women in silent film, African American artists Larry Clark and Amiri Baraka, Hollywood maverick Wayne Wang, cinematographer Agnès Godard, Iranian visual artist Shirin Neshat and others.

“This season’s rich and varied programming—from newly restored films by women across the globe to TV programs produced in response to the 1965 Watts Rebellion—introduces the public to some remarkable stories,” said May Hong HaDuong, director of the Archive, a division of UCLA Library. “The Archive continues to lift up voices on the margins with offerings that spotlight a leading member of the L.A. Rebellion film movement, a groundbreaking Asian American director and visionary works from women behind the camera.”

Most screenings are held at the Billy Wilder Theater. All programs are free through June 2023, thanks to a gift from an anonymous donor.

July 8–23

[Second Sight: A Collection of New International Restorations](#)

This program celebrates new film restorations while offering the occasion for new encounters with—and new appraisals of—works that may have fallen from public consciousness for any number of reasons. This edition of *Second Sight* showcases new digital restorations of films by women working in Australia, Cuba, Oregon and Japan: Clara Law, Sara Gómez, Penny Allen and Kinuyo Tanaka.

- July 8, 7:30 p.m.
The Moon Has Risen (*Tsuki wa noborinu*, Japan, 1955)
Rarely named as a director in English-language texts on Japanese cinema, Kinuyo Tanaka (1909-1977) starred in over 250 films during her career and directed six films, making her the second Japanese woman ever to make features in Japan. One of her most celebrated, *The Moon Has Risen*, was co-written by Yasujiro Ozu and stars Chishu Ryū as the Asai family patriarch who oversees the romantic ventures of his three daughters. The perfect gateway into Tanaka’s brief, impressive directorial career.

Love Letter (*Koibumi*, Japan, 1953)

With *Love Letter*, Tanaka made history as the second Japanese woman to direct a film in Japan. Her initial foray was supported by Naruse and Ozu but opposed by longtime collaborator Mizoguchi. Adapted from Fumio Niwa’s novel, this post-war should-be classic explores the professional and personal conflicts of Reikichi (Masayuki Mori), a repatriated veteran who searches for his lost love Michiko (Yoshiko Kuga) while translating romantic letters from Japanese women to American GIs.

- July 9, 7:30 p.m.
Floating Life (Australia, 1996)
North American restoration premiere!
 Macau-born filmmaker Clara Law's celebrated ninth feature, *Floating Life*, was the first Asian-Australian film to examine the Asian migrant experience in Australia. An at turns hilarious and poignant work “about feelings of identity and finding a place in society and the world,” said Law on the occasion of the new restoration from the National Film and Sound Archive of Australia, *Floating Life* symbolizes “the yearning for home and what home means.”
- July 15, 7:30 p.m.
De Cierta Manera (*One Way or Another*, Cuba, 1977)
Los Angeles restoration premiere!
 The first feature from Cuba to be directed by a woman, *De Cierta Manera* was also the only film by Sara Gómez (1942-1974), who died while the film was in the editing room. Shot on handheld 16mm, Gómez's is a film imbued with the turmoil of the Five Gray Years during which Cuba saw a Sovietization of its economy. Boldly confronting class, race and gender-based inequality, she addresses the uncertainty that impacted nearly every aspect of daily life.
- July 23, 7:30 p.m.
In person: Penny Allen.
Property (1978)
Los Angeles restoration premiere!
 Shot with a handheld 16mm camera with an ensemble cast of bohemian misfits in Portland, Oregon within arty, ramshackle interiors, Penny Allen's little-seen debut feature marks an unofficial Part One of her hyper-regional diptych and ode to the Pacific Northwest. As noted in an interview with Allen in *Filmmaker*, “a truly regional cinema can't always strike an imprint ready for mass consumption; there's a grit...to Allen's antihero enclaves that still feels niche and marginal today.”

Paydirt (1981)
 A rural Pacific Northwest vintner couple sees their sun-soaked, peaceful existence—which also involves a cannabis-growing side hustle—interrupted by a flood of violent robberies. As with *Property*, *Paydirt* highlights Penny Allen's knack for depicting a regional slice-of-life existence. Hangout scenes glimmer between dramatic incidents, which ring true to the late '70s/early '80s and the period's strange mix of perceived freedoms found in counterculture and the collective awakening on the horizon to the new decade's bleak reality.

July 10, 7 p.m.

[Tell It Like It Is: The Watts Writers Workshop on Television](#) (1967-68)

In person: Daniel Widener, UC San Diego professor and author of *Black Arts West: Culture and Struggle in Postwar Los Angeles* (2010). Widener will be joined in conversation by poet Kamau Daáood, who will also read from his own work.

Founded in the wake of the Watts Rebellion of 1965, the Watts Writers Workshop (1965–73) left an indelible literary and artistic imprint well beyond the borders of Los Angeles. Presented here are two recently preserved local TV programs from 1967 and 1968 that showcase Black artists from the workshop reciting their poems and prose, with commentary by Oscar-winning writer and workshop principal Budd Schulberg (*On the Waterfront*) and Harry Dolan, executive director of the Douglass House Foundation, a 1960s-era creative workshop nonprofit.

Voicepoint: “The Watts Writers Workshop” (10/1/1967)

This studio-bound, videotaped production features readings and recitations by numerous members of the *Watts Writers Workshop* with commentary by Budd Schulberg.

Tell It Like It Is: “Watts Writers Workshop” (7/30/1968)

Actor Godfrey Cambridge and Harry Dolan, executive director of Douglass House Foundation, present this filmed program that sets readings by the Workshop poets to location footage of life in Watts.

July 17–Aug. 14

Family Flicks

The Archive and the Hammer Museum present a free Sunday matinee series of new and classic family-friendly films from around the world.

- July 17, 11 a.m.
Wolfwalkers (Ireland/Luxembourg/France, 2020)
An animated feature where a young huntress Robyn Goodfellowe, on a wolf hunting quest with her father in Ireland, has an insatiable curiosity that leads her outside the city walls. There, she encounters the enchanting Mebh, whose family may have a mystical tie to the local lupine population. Following *Secret of the Kells* (2009) and *Song of the Sea* (2014), the Oscar-nominated *Wolfwalkers* completes director Tomm Moore’s Irish Folklore Trilogy with a beautiful, innovative mix of emotive 2D line work and mythical woodblocks.
- Aug. 14, 11 a.m.
Wadjda (Saudi Arabia/Netherlands/Germany/Jordan/United Arab Emirates/U.S., 2012)
Writer-director Haifaa al-Mansou made history for making the first filmmaker and the first woman to make a feature film in Saudi Arabia, this inspiring story of pluck and perseverance about a 10-year-old girl who wants to own and ride her own bike in a country where such things are not allowed.

July 30–Sept. 8

Archive Treasures

This year-round series showcases works from the Archive’s extensive holdings, which comprise one of the largest moving image collections in the world. Included are rarely screened gems presented in original and restored prints.

- July 30, 7:30 p.m.
In person: Introduction by Professor Dominic Taylor, UCLA School of Theater, Film and Television.
Amiri Baraka
A polarizing figure at every turn of his multifaceted career as poet, playwright, critic, scholar and activist, Amiri Baraka (1934-2014) never wavered from his conviction that art and politics were intrinsically intertwined. This edition of *Archive Treasures* highlights works in the collection based on and inspired by Baraka’s radical vision.
Medea (1973)
Ben Caldwell’s *Medea* juxtaposes live action scenes of a pregnant Black body and a rapid-fire montage of still images representing the sweep of African and African American history.
Dutchman (U.K., 1966)

Director Anthony Harvey's adaptation of Amiri Baraka's play *Dutchman*, from a script by Baraka, barrels forward with the terrifying, palpable danger of a subway car roaring through a station. Through the prolonged encounter between two ostensible commuters, a Black man (Al Freeman, Jr.) and a white woman (Shirley Knight), Baraka illuminates white supremacism's insidious impact on Black identity and society at large.

- Aug. 7, 7 p.m.

A classic Hollywood double feature

Meet John Doe (1941)

The parting shot of a disgruntled reporter (Barbara Stanwyck) inadvertently launches a nationwide political movement that careens out of control when the patsy selected to lead it (Gary Cooper) gets wise in director Frank Capra and screenwriter Robert Riskin's 1941 political fantasy of American populism.

Magic Town (1947)

A Hollywood paean to the pleasures of small town life and the simple grace of being median, *Magic Town* was screenwriter Robert Riskin's post-war take on American populism about a pollster who sets out to exploit a community that perfectly reflects the aggregate opinions of the nation as a whole.

- Sept. 18, 7 p.m.

35mm nitrate print from the Archive

Daughter of Shanghai (1937)

Created as a star vehicle for Anna May Wong, Paramount teamed her up with French émigré director Robert Florey and high school friend/on-screen love interest Philip Ahn. Together, they elevate this B-movie thriller to another level, with two Asian American lead characters in an era of accepted yellowface where white actors often played Asian characters, and, as a fresh departure, a plot centered around the villainy of its white characters.

Aug. 5–14

[This Woman's Work: Cinematographer Agnès Godard](#)

This series focuses on the prolific French-born cinematographer Agnès Godard, whose four-decade career began in 1982 when she worked as a second assistant camera for directors Joseph Losey and Wim Wenders. The Archive will screen feature films directed by longtime collaborator Claire Denis, Agnès Varda, Erick Zonca and Ursula Meier, which showcase Godard's ability to evoke nuanced mood through colors and tones and her exquisite sense of framing.

- Aug. 5, 7:30 p.m.
Beau Travail (France, 1999)
4K restoration!
 French Foreign Legion sergeant Galoup (Lavant) violently fumbles with the quandary of fading glory in Claire Denis' masterful fifth feature. The chinks in Galoup's armor begin to show as he struggles to maintain authority over his troops, including oft-Agnès Godard-lensed Grégoire Colin, with the quiet desperation of a man newly drained of significance. As the lithe legionnaires run military drills, their perspiring bodies receive reverent lensing thanks to Godard, who has collaborated with filmmaker Denis for two decades.

Jacquot de Nantes (France, 1991)
 Agnès Varda's tender evocation of the childhood of her husband, Jacques Demy, is a wonder-filled portrait of the artist as a young man and an enchanting ode to the magic of cinema. Shot in Demy's hometown of Nantes, this imaginative blend of narrative and documentary traces his coming of age amid the tumult of World War II as he finds escape in a universe of puppet shows, fairy tales, opera, and, above all, movies.
- Aug. 6, 7:30 p.m.
Nénette and Boni (*Nénette et Boni*, France, 1996)
 "For *Nénette et Boni*...we wanted to work with long lenses and do mostly close ups, to be extremely close. When I decide [on a style of shooting] with Agnès, I try never to change it even though sometimes it's difficult to stick with your principle while shooting. Agnès and I are always aware that we have to be very open to the choreography of the bodies and give a lot of freedom to the actors."—Claire Denis
- 35 Shots of Rum** (*35 rhums*, France/Germany, 2008)
 "In terms of the comparison with dance, there's also the fact that over-the-shoulder camerawork requires you to be in rhythm with the actors, which is like dancing with a partner. And what was infinitely pleasurable and truly liberating for me was learning to find the rhythm of my gaze within the actors' rhythm."—Agnès Godard
- Aug. 14, 7 p.m.
The Dreamlife of Angels (*La vie rêvée des anges*, France, 1998)
 Drifting, free-spirited Isa (Élodie Bouchez) and reserved Marie (Natacha Régnier) meet at their soul- and back-breaking sweatshop gig and begin an intense, magnetic friendship. The two embark on a spree of carefree trysts until club owner Chriss (Grégoire Colin) begins a dangerous flirtation with Marie. Relying on the naturalistic performances of its two leads, Godard and co-DP Dominique Le Rigoleur shoot these lived-in characters in fluid long takes, lending a sense of vérité realism to this story of friendship on the fringes.

Sister (Switzerland/France, 2012)
 Godard's first time shooting digitally was, as she shared in the *New York Times* in 2012, "quite an experience. It's really a very big change to move from film to digital. The images don't have the same texture, the poetic charge is different, so you have to reinvent the images." Godard's stark images seem inspired by both the frigid wintertime environs and the cold-as-ice interactions between Kacey Mottet Klein and Léa Seydoux, who pilfer ski equipment from the hyper-rich to pay for daily essentials.

Aug. 12–21

[Cinema's First Nasty Women](#)

This program presents a selection of rarely screened European and American silent films that reveal and revel in the spirit of rule-breaking, anarchic women on screen from the earliest, silent years of the medium. *Cinema's First Nasty Women* is curated by archivists and scholars Maggie Hennefeld, Laura Horak and Elif Rongen-Kaynakçi for Kino Lorber in advance of the release of Kino Lorber's four-disc DVD/Blu-ray collection.

- Aug. 12, 7:30 p.m.

In person: series co-curators Maggie Hennefeld and Laura Horak.

Queens of Destruction

Chaos reigns in this program of delirious slapstick. 85 minutes of short films:

Le bateau de Léontine (*Léontine's Boat*, France, 1911)

Tilly's Party (U.K., 1911)

Laughing Gas (1907)

Mary Jane's Mishap (U.K., 1903)

La fureur de Mme Plumette (*Madame Plumette's Fury*, France, 1912)

Rosalie et son phonographe (*Rosalie and Her Phonograph*, France, 1911)

Léontine s'envole (*Léontine Gets Carried Away*, France, 1911)

Cunégonde femme crampon (France, 1912)

Rosalie emménage (*Rosalie Moves In*, France, 1911)

Léontine garde la maison (*Léontine Keeps House*, France, 1912)

Rowdy Ann (1919)

- Aug. 13, 7:30 p.m.

Doubles and Doppelgangers

Here, the comic mayhem comes with an extra twist of trickery, deceit and disguise. 97 minutes of short films:

Daisy Doodad's Dial (U.K., 1914)

Léa Bambola (*Lea as a Doll*, Italy, 1913)

Zoé et la parapluie miraculeux (*Zoé and the Miraculous Umbrella*, France, 1913)

Le Rembrandt de la rue Lepic (*The Rembrandt in Rue Lepic*, France, 1911)

Onésime et la toilette de Mademoiselle Badinois (*Onésime and Mademoiselle Badinois' Outfit*, France, 1912)

La peur des ombres (*Fear of Shadows*, France, 1914)

Amour et science (*Love and Science*, France, 1912)

The Death Mask (1914)

She's a Prince (1926)

- Aug. 19, 7:30 p.m.

Gender Adventures

From the Old West to the (now not so) distant future, women take center stage and drive the action in this program of adventures. 92 minutes of short films:

The Red Girl and the Child (1910)

The Girl Spy Before Vicksburg (1910)

A Range Romance (1911)

The Night Rider (1920)

What's the World Coming to? (1926)

- Aug. 21, 7 p.m.

Le ménage Dranem (The Dranems, France, 1913)

Monsieur Dranem cooks, cleans, and sews “like an elephant threading a needle”, as per *Ciné-Journal*, while his militant wife gambols in pantaloons, smokes pipes, drinks pints, plays cards (with “Léontine”), and assaults her cowed spouse.

Phil For Short (1919)

The equally idiosyncratic daughter of an eccentric professor of Greek antiquity, Damophilia (Evelyn Greeley) goes by Phil as she manages the family farm until fate set her on the road—disguised as a boy. After she meets another professor of ancient Greece (Charles Walcott), an avowed women-hater, misperceptions and misunderstandings abound until love wins out—on Phil’s terms—in this charmingly subversive romantic comedy.

Aug. 20, 7:30 p.m.

[Outfest UCLA Legacy Project Screening Series](#)

The Outfest UCLA Legacy Project is a collaborative effort between the Archive and Outfest to collect, restore and showcase queer film and video. The series presents Nice-born writer-director Yann Gonzalez’s short *Islands* and his feature-length *You and the Night*.

Islands (*Les îles*, France, 2017)

Winner of the Queer Palm for Best Short Film at the 2017 edition of the Cannes Film Festival, *Islands* sees characters wandering through an erotic maze of love and desire.

You and the Night (*Les Rencontres d'après minuit*, France, 2013)

In his first feature, Nice-born writer-director Yann Gonzalez riffs on character tropes à la *The Breakfast Club* with a markedly queer twist, underscored by the synthpop music of Yann's brother's band, M83. A longtime couple and their trans maid assemble a motley crew for another of the trio's frequent orgies. To everyone's initial chagrin and eventual shared catharsis, a theater of the pansexual absurd, fueled by a collective hallucination, unfolds as a dreamlike tableaux of memories.

Aug. 26-28

[Larry Clark](#)

In person: Larry Clark will attend each screening.

With an expansive vision of cinema and its possibilities informed by his work as a painter and photographer, Larry Clark became a leading member of the L.A. Rebellion, a group of Black filmmakers at UCLA who forged new cinema aesthetics that could be responsive to the spiritual, cultural and political needs of the Black community. The Archive presents a weekend-long survey of Clark’s filmography.

- Aug. 26, 7:30 p.m.

Passing Through (1977)

Hailed as one of the best jazz movies ever made, *Passing Through* centers on Womack (Nathaniel Taylor), a saxophonist sent up for defending a fellow musician from a white mobster, returns home to find himself again fighting for the right to create on his own terms. With an astonishing score composed by Horace Tapscott *Passing Through* celebrates and embodies Black artistry while exposing the racist historical forces aligned to exploit it.

- Aug. 27, 7:30 p.m.

As Above, So Below (1973)

When Black army veteran Jita-hadi (Nathaniel Taylor) arrives in South-Central Los Angeles in the wake of the 1965 Watts rebellion he immediately recognizes the symptoms of a population under occupation—while an underground army watches and waits.

The Horse (1973)

Director Charles Burnett artfully employs a sparse lyricism, juxtaposing the stillness of the rural setting against the disquiet imbued by the impending violence in this haunting coming-of-age tale.

Hour Glass (1971)

A young African American man rethinks his role as a basketball player for white spectators as he begins reading the works of Third World theoreticians like Frantz Fanon, and contemplates the work of Martin Luther King Jr., Malcolm X and Angela Davis.

- Aug. 28, 7 p.m.

Cutting Horse (2002)

An epic clash between rival ranches run by rival families locked in a generational struggle over Western lands, *Cutting Horse* finds director Larry Clark operating in a revisionist mode in this story of a stoic Black horse trainer, haunted by his past, who returns home seeking redemption.

Sept. 16-25

Directed By Wayne Wang

Wayne Wang has had one of the most eclectic careers in Hollywood, with a resume ranging from independent international co-productions to big-budget dramedies, including films the *New York Times* noted “daringly chronicled Chinese life in a time when it was unthinkable in American cinema.” The Archive and American Cinematheque present 12 features directed by Wang over six nights.

- Sept. 16, 7:30 p.m.

In person: Wayne Wang, CSU Long Beach professor Oliver Wang.

Chan is Missing (1982)

New 4K restoration!

Wayne Wang’s debut feature also represents a much larger cultural milestone as the first Chinese American feature-length narrative film to achieve broad critical acclaim outside of the Asian American community. Made in the golden age of American indies for \$22,000, *Chan is Missing*, celebrating its 40th anniversary in 2022, is the essential entry point into Wang’s incredibly eclectic career.

Original release print!

Slamdance (U.K./U.S., 1987)

Wayne Wang’s third feature film is as hedonistically unhinged as its title suggests. Los Angeles-based cartoonist Charles “C.C.” Dood (Tom Hulce) leads a chaotic life “anchored” by late nights at dance clubs. When Dood returns home one day to find his studio apartment has been burgled, he’s knocked unconscious by the culprit, instigating a whirlwind mystery wherein the audience knows about as much as our hapless victim.

- Sept. 17, 7:30 p.m.

In person: Wayne Wang, pop culture writer John Powers.

Life is Cheap... But Toilet Paper is Expensive (1989)

Restored director’s cut!

A man is hired to deliver a briefcase from America to Hong Kong in this loose, Hong Kong-set version of *Chan is Missing*. With late-1980s street photography of open air markets and an impressionistic sense of narrative, *Life is Cheap...* is Wang’s most experimental work to date, blending the formalist sensibilities of the *nouvelle vague* with documentary-like

moments and direct-camera addresses. The film received an X-rating from the MPAA, prompting the film's distributor to release it without an official rating.

Chinese Box (1997)

Chinese Box chronicles an ailing British journalist's pursuit of truth and love in Hong Kong in the months leading up to the end of British rule. John (Jeremy Irons) spends his time navigating between cocktail parties and the city streets, where, armed with his video camera, he attempts to record an "authentic" Hong Kong. There he encounters Jean (Maggie Cheung), a scrappy street hustler with a story.

- Sept. 18, 7:30 p.m.

Off-site with the American Cinematheque at the Aero Theatre

Smoke (Germany/Japan/U.S., 1995)

Wayne Wang's captivating independent film centers on a Brooklyn tobacco shop, the hub where a diverse cast of characters hang out, tell stories, and share secrets. At the center is Harvey Keitel as the earnest shop owner who invests his life in these patrons and curiously photographs the store from across the street every morning. As each character's story collides, Wang seamlessly weaves together the subplots, creating a fascinating portrait of a lively New York neighborhood.

Blue in the Face (1995)

After coming in under budget at the completion of *Smoke*, Wayne Wang and screenwriter Paul Auster managed to convince their producers to make an immediate sequel, this time shot almost entirely on the fly with no script in just five days. Despite the constraints, Wang and Auster, serving as co-directors, deliver a satisfying follow up, returning once again to Auggie Wren's Brooklyn tobacco shop, and assembling another impressive cast. What emerges is yet another funny, moving, and authentic portrait of a Brooklyn neighborhood.

- Sept. 23, 7:30 p.m.

Off-site with the American Cinematheque at the Aero Theatre

Dim Sum: A Little Bit of Heart (1985)

Mrs. Tam (Kim Chew) doesn't have much to celebrate on New Year's Day—a fortune teller had told her this would be the year she died. Whether or not the prophecy is true, the widow resolves to tie up loose ends and cross some items off her bucket list—first and foremost seeing daughter Geraldine (Laureen Chew) finally get married. Director Wayne Wang discovered this real-life mother-daughter duo while making *Chan is Missing*, and the affection they share anchors this warm and wise comedy.

The Joy Luck Club (China/U.S., 1993)

Adapted from the popular novel by author Amy Tan, *The Joy Luck Club* weaves a rich tapestry of family ties across generations as four women meet regularly in San Francisco to share stories and play mahjong. Having emigrated from China to make new lives in America, these four women each now have daughters who are by turns burdened by their mother's expectations and guided by their advice. Told primarily through flashbacks, Wayne explores layers of the Chinese American experience.

- Sept. 24, 7:30 p.m.

Anywhere But Here (1999)

In this adaptation of the Mona Simpson novel, single mother Adele August (Susan Sarandon) is bad with money, and even worse when it comes to making decisions. Her straight-laced daughter, Ann (Natalie Portman), is a successful high school student with Ivy League aspirations. When Adele decides to pack up and move the two of them from the Midwest to Beverly Hills, Calif., to pursue her dreams of Hollywood success, Ann grows frustrated with her mother's irresponsible and impulsive ways.

A Thousand Years of Good Prayers (2007)

"A gentle, pleasantly unrushed piece of moviemaking. There's a tonic simplicity to how it gets the job done, *A Thousand Years* studies the subtle day-to-day tensions between Mr. Shi and Yilan before building, in its circumspect way, to a big emotional resolution. A more ambitious film might have forgone this predictable denouement; a less accomplished one would have fumbled its touching sincerity."—Nathan Lee, *New York Times*

- Sept. 25, 7 p.m.

Maid in Manhattan (2002)

Marisa Ventura (Jennifer Lopez) is a struggling single mom who works at a posh Manhattan hotel and dreams of a better life for her and her young son. One fateful day, hotel guest and senatorial candidate Christopher Marshall (Ralph Fiennes) meets Marisa and mistakes her for a wealthy socialite. After an enchanting evening together, the two fall madly in love. But when Marisa's true identity is revealed, issues of class and social status threaten to separate them.

Last Holiday (2006)

Georgia Byrd's (Latifah) terminal illness diagnosis leads her to sell all her possessions to live out her remaining days at a posh hotel. Teaming again with Giancarlo Esposito to show off their honed comedic chops, Wang's *Last Holiday* makes for the perfect hotel-set double bill with *Maid*, doubling down by working with rapper-turned-actress Queen Latifah in a role that suits her comedic timing and grounded confidence.

Sept. 23-30

[Looking Within, Not Without: The Films of Shirin Neshat](#)

Visual artist Shirin Neshat has explored the dualities of diasporic identity as an Iranian woman living in the West across multiple disciplines, including photography, video, theater and film for over 30 years. The focus of a recent career retrospective at The Broad (*Shirin Neshat: I Will Greet the Sun Again*), Neshat has been featured in solo exhibitions at museums and galleries around the world. The Archive presents a two-night retrospective of Neshat's feature films, beginning with *Women Without Men* and *Looking for Oum Kulthum*, both of which premiered at the Venice Film Festival, and culminating with the Los Angeles premiere of her latest film, *Land of Dreams*.

- Sept. 23, 7:30 p.m.

Women Without Men (Germany/Austria/France/Italy/Ukraine/Morocco/Iran, 2009)

Women without Men follows the lives of four women over the course of the turbulent, American-backed overthrow of Iran's democratically elected prime minister, Mohammad Mosaddegh, in 1953. Though they each inhabit different strata of Iranian society—a general's wife, a prostitute, a religious adherent and a rebellious sister—they each experience the personal trauma of patriarchal domination against a backdrop of sweeping historical change.

Looking for Oum Kulthum (Germany/Austria/Italy/Morocco/Qatar/Lebanon/France, 2017)
Legendary singer and Egyptian national hero Oum Kulthum, whose impassioned voice was a beacon of hope for the Arab world for generations, is at the center of Shirin Neshat's exploration of artistic interpretation and who gets to tell who's story. Neda Rahmanian plays Mitra, an Iranian-born filmmaker shooting a biopic on Kulthum whose credentials to interpret her life are challenged at every turn.

- Sept. 30, 7:30 p.m.

In person: Shirin Neshat.

Land of Dreams (2021)

The first English-language film by visual artist Shirin Neshat, *Land of Dreams* is also, in her own words, one of her most personal. In the near future, the Census Bureau collects the dreams of Americans as part of its official survey. When Simin (Sheila Vand), an Iranian immigrant with the Bureau, displays a knack for earning her subjects' trust she's sent on a journey across the American West and deep into the American subconscious.

[Virtual Screening Room](#)

The Archive's [Virtual Screening Room](#), launched during the pandemic, will continue to offer online access to a broad spectrum of Archive-curated programs, including [TV Snapshots: An Archive of Everyday Life](#) on Aug. 25 at 4 p.m. In this illustrated talk, Lynn Spigel, a professor at Northwestern University, will discuss her new book *TV Snapshots* (Duke University Press), which examines snapshots of people posing in front of their TV sets from the 1950s through the early 1970s. The talk will be followed by a screening of two rare television programs: *Photographic Horizons* (DuMont, 1948) and *Symphony of Fashion* (KTLA, 1961).

For details, updates, registration information and important health guidelines, please visit cinema.ucla.edu. *Schedules and guest speakers subject to change.*

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 450,000 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) 489-6002 or msoto@cinema.ucla.edu.