



# MFAH FILMS

JANUARY – FEBRUARY 2025

MFAH *The Museum of Fine Arts, Houston*  
P. O. Box 6826  
Houston, Texas 77265-6826

### MFAH STAFF

Gary Tinterow, *Director*,  
*The Margaret Alkek Williams Chair*  
*The Museum of Fine Arts, Houston*  
Marian Luntz, *Curator, Film*  
Tracy Stephenson, *Coordinator and Assistant*  
*Programmer, Film*  
Albert Rodriguez, *Administrative and Production*  
*Coordinator, Film*  
Kirston Otis, Baird Campbell, Rob Arcos, and  
Joel Parker, *Projectionists*



**RECORDED FILM INFORMATION LINE**  
713-639-7515

**MFAH CALL CENTER**  
713-639-7771

Go to [mfah.org/film](https://mfah.org/film)  
for updated schedules  
and additional details.

[mfah.org/films](https://mfah.org/films)



 [fb.com/mfahfilms](https://fb.com/mfahfilms)  
 [instagram.com/mfahouston](https://instagram.com/mfahouston)



Brown Auditorium Theater (B)    Lynn Wyatt Theater (W)

Use the 5500 Main Street entrance or the MFAH parking garages to access tunnels to both theaters.

# WELCOME

Happy New Year! I send best wishes to our community of film lovers for a 2025 full of memorable movie moments.

January opens with *My Name Is Alfred Hitchcock* in which we're guided through clips tracing the director's prolific career with a first-person voiceover that eerily evokes Hitch himself. It's immensely watchable, benefiting from the research of Mark Cousins, the brilliant filmmaker and film historian. Of course we had to pair it with a Hitchcock classic, and Tracy Stephenson (assistant film programmer and film coordinator) suggested *Vertigo*.

We are in the thick of awards season, with many films already honored in recent weeks while we look ahead to the Academy Award nominations (January 17) and awards (March 2).

We are proud to be Houston's only 35mm reel-to-reel film venue and salute our AV colleagues for their dedication to the art of projection. Upcoming 35mm screenings include Cannes-winner *Emilia Pérez*, **Movies Houstonians Love** selections *The Muppet Movie* and *Gentlemen Prefer Blondes*, and *Daughters of the Dust*, the closing film of our third annual **Through the Lens of Black Women** film series.

Don't miss two powerful documentaries, *Ernest Cole: Lost & Found*, about the South African photographer, and *Dahomey*, Mati Diop's provocative Berlin-winner that follows the restitution of artworks from France to present-day Benin.

I'll close with a public service announcement: please buy tickets in advance for the Oscar-nominated short films!

Marian Luntz  
Curator, Film and Video

## KID FLICKS PROGRAM

Various directors

Thursdays, December 26 & January 2 **BROWN**

**Free admission**

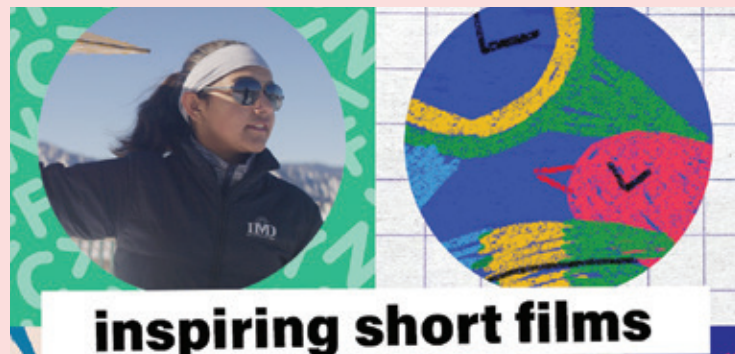
See inspired and thought-provoking short films in this curated collection from the New York International Children's Film Festival's (NYICFF) award-winning and audience favorites. Join more than 100 arts organizations across the country enjoying lively compilations of short animation, live action, and documentary films reflecting NYICFF's commitment to storytelling and diversity. See the complete list of films at [mfah.org/film](http://mfah.org/film).

**LITTLE KID FLICKS** (recommended for ages 5+, 67 min., digital)

Thursdays, December 26 & January 2, 11:30 a.m. **BROWN**

**BIG KID FLICKS** (recommended for ages 8+, 62 min., digital)

Thursdays, December 26 & January 2, 2:00 p.m. **BROWN**



## NOW PLAYING

On the cover: *Daughters of the Dust*

## GENERAL INFORMATION

Please check the location for your movie! Films are screened in Brown Auditorium Theater in the Caroline Wiess Law Building or the Lynn Wyatt Theater in the Nancy and Rich Kinder Building. Use the 5500 Main Street entrance or the MFAH parking garages to access tunnels to both theaters. See map on back cover. For after-hours films in Brown Auditorium Theater, filmgoers may use the Main Street entrance to the Law Building.

Refreshments are not permitted in the theaters. Audience members are kindly requested to silence all electronic devices once the film begins. Many films are unrated and may not be appropriate for younger viewers. Call 713-639-7531 with questions.

## PLAN YOUR VISIT

Visit [mfah.org/visit/parking](http://mfah.org/visit/parking) for all parking options. Masks are recommended, but not required to be worn inside Museum auditoriums. Advance tickets are recommended. Doors open 30 minutes before the screening starts. No late entry. Grab a meal at Cafe Leonelli before the

Friday-night films when the Museum is open until 9:00 p.m. If you have questions about accessibility resources in the Museum's auditoriums, please email [accessibility@mfah.org](mailto:accessibility@mfah.org) or call 713-639-7300.

## ADMISSION

Except where otherwise indicated, film tickets are \$9. *Museum members, students with ID, and seniors (65+) receive a \$2 discount.* No other discounts apply. Children 5 and under are admitted free—please check suitability of films for younger viewers.

Purchase tickets in advance at [mfah.org/film](http://mfah.org/film), at membership desks in the Audrey Jones Beck Building or the Nancy and Rich Kinder Building during Museum hours, or at the theater box office prior to show time. Credit cards are accepted in person.

## FILM BUFFS

Film Buffs is the Museum's membership group for movie lovers. Call 713-639-7550 or visit

[mfah.org/filmbuffs](http://mfah.org/filmbuffs) for more information. Dues start at \$85 and benefits include discounted admission to MFAH Films, discounted garage parking, and free passes to sneak preview screenings of new films! Museum members are eligible for a discount on the annual dues.

## SUPPORT

Underwriting for the Film Department is provided by Tenaris, The June Leaf and Robert Frank Foundation, and the Vaughn Foundation.

Generous funding is provided by The Consulate General of the Republic of Korea; Nina and Michael Zilkha; Lois Chiles; Foundation for Independent Media Arts; Franci Neely; Ms. Laurence Unger; and ILEX Foundation.

Inquiries about supporting the Film Department can be directed to Ashley Powell, [apowell@mfah.org](mailto:apowell@mfah.org) or (713) 639-7594.



# JANUARY 2025

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>MEFA FILMS</b> Pictured: <i>Emilia Pérez</i>	Please note the location of each film: B Brown Auditorium Theater W Lynn Wyatt Theater		1	2 Winter Break Little Kid Flicks <b>B</b> 11:30 a.m.  Big Kid Flicks <b>B</b> 2:00 p.m.	3 New Releases My Name Is Alfred Hitchcock <b>B</b> 7:00 p.m.	4 Restorations & Revivals Vertigo <b>B</b> 2:00 p.m.  New Releases My Name Is Alfred Hitchcock <b>B</b> 7:00 p.m.
5 New Releases My Name Is Alfred Hitchcock <b>B</b> 2:00 p.m.  Restorations & Revivals Vertigo <b>B</b> 5:00 p.m.	6	7	8	9	10 New Releases Emilia Pérez <b>B</b> 7:00 p.m.	11 Movies Houstonians Love The Muppet Movie <b>B</b> 7:00 p.m.
12 New Releases Emilia Pérez <b>B</b> 5:00 p.m.	13	14	15	16	17 New Releases: Documentaries Ernest Cole: Lost & Found <b>B</b> 7:00 p.m.	18 New Releases: Documentaries Ernest Cole: Lost & Found <b>B</b> 7:00 p.m.
19 New Releases: Documentaries Ernest Cole: Lost & Found <b>B</b> 2:00 p.m.	20	21	22	23	24 32nd Festival Films of Iran The Stranger and the Fog <b>B</b> 7:00 p.m.	25 32nd Festival Films of Iran The Seed of the Sacred Fig <b>B</b> 7:00 p.m.
26 32nd Festival Films of Iran 6 A.M. <b>B</b> 2:00 p.m.  Universal Language <b>B</b> 5:00 p.m.	27	28	29	30	31 32nd Festival Films of Iran My Stolen Planet <b>B</b> 7:00 p.m.	

Film Information Line: 713-639-7515. Visit [mfah.org/film](http://mfah.org/film) for program changes and more detailed film descriptions.

# FEBRUARY 2025

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>MEFA FILMS</b> Pictured: <i>Love &amp; Basketball</i>	Please note the location of each film: B Brown Auditorium Theater W Lynn Wyatt Theater					1
2	3	4	5	6	7 2025 Oscar Nominated Short Films Live Action <b>B</b> 5:00 p.m.  Animation <b>B</b> 7:30 p.m.	8 2025 Oscar Nominated Short Films Documentary <b>B</b> 2:00 p.m.
9 2025 Oscar Nominated Short Films Documentary <b>B</b> 2:00 p.m.	10	11	12	13	14 Through the Lens of Black Women Love & Basketball <b>B</b> 7:00 p.m.	15 Through the Lens of Black Women Dahomey <b>W</b> 7:00 p.m.
16 Through the Lens of Black Women Love & Basketball <b>B</b> 2:00 p.m.  Daughters of the Dust <b>B</b> 5:00 p.m.	17	18	19	20	21 Movies Houstonians Love Gentlemen Prefer Blondes <b>B</b> 7:00 p.m.	22 2025 Oscar Nominated Short Films Documentary <b>B</b> 2:00 p.m.  Live Action <b>B</b> 7:00 p.m.
23 2025 Oscar Nominated Short Films Live Action <b>B</b> 2:00 p.m.  2025 Oscar Nominated Short Films Animation <b>B</b> 5:00 p.m.	24	25	26	27 2025 Oscar Nominated Short Films Documentary <b>W</b> 6:00 p.m.	28 2025 Oscar Nominated Short Films Animation <b>B</b> 5:00 p.m.  Live Action <b>B</b> 7:30 p.m.	1 2025 Oscar Nominated Short Films Animation <b>B</b> 7:00 p.m.

Film Information Line: 713-639-7515. Visit [mfah.org/film](http://mfah.org/film) for program changes and more detailed film descriptions.

## FILM INFORMATION

**The screening schedule is subject to change.** Please follow MFAH Films on social media. All films are presented in their original languages with English subtitles, except where noted.

Information line: 713-639-7515  
Museum Call Center: 713-639-7771  
Updates: [mfah.org/film](https://mfah.org/film)  
Like us on Facebook: [fb.com/MFAHfilms](https://fb.com/MFAHfilms)  
Follow us on Twitter: [@mfahfilms](https://@mfahfilms)  
Follow us on Instagram: [@mfahouston](https://@mfahouston)

**Please note the location of each film:**  
**Brown Auditorium Theater: BROWN**  
**Lynn Wyatt Theater: WYATT**

## NEW RELEASES



### MY NAME IS ALFRED HITCHCOCK

Directed by Mark Cousins  
(UK, 2022, 120 min., digital)  
Friday–Saturday, January 3–4, 7:00 p.m. **BROWN**  
Sunday, January 5, 2:00 p.m. **BROWN**

A century after Alfred Hitchcock's first film, he remains one of the most influential filmmakers in the history of cinema. But how does his vast body of work and legacy hold up? Mark Cousins, the award-winning filmmaker behind *The Story of Film: An Odyssey*, *The Eyes of Orson Welles*, and *The Storms of Jeremy Thomas*, looks at the auteur with a new and radical approach: through the use of his own voice. Hitchcock (whose familiar voice is remarkably evoked by Alistair McGowan) narrates excerpts from his films in a journey through his vast career from early silent films to his memorable classics from the 1940s–60s and beyond. A must for Hitch fans! "As ever, there is real evangelism in Cousins' work and in *My Name Is Alfred Hitchcock* there is so much to learn and enjoy. You come away from it with your senses fine-tuned."

—Peter Bradshaw, *The Guardian* (UK)



### EMILIA PÉREZ

Directed by Jacques Audiard  
(France/Belgium, 2024, 132 min., in Spanish, English, and French with English subtitles, 35mm)  
Friday, January 10, 7:00 p.m. **BROWN**  
Sunday, January 12, 5:00 p.m. **BROWN**

From renegade auteur Jacques Audiard comes *Emilia Pérez*, an audacious fever dream that defies genres and expectations. Through liberating song and dance and bold visuals, this odyssey follows four remarkable women in Mexico, each pursuing their own happiness. A fearsome cartel leader (Karla Sofía Gascón) wants to fake his own death so that he can finally live as the woman he has always dreamed of being. S/he enlists the help of Rita (Zoe Saldaña), an unappreciated lawyer stuck in a dead-end job, to pull off the task. Written and directed by Audiard (*Rust and Bone* and *A Prophet*), the double Cannes-winning film also stars Selena Gomez, Adriana Paz, and Edgar Ramírez.

Community partner: *Big Queer Picture Show*



### ERNEST COLE: LOST & FOUND

Directed by Raoul Peck  
(USA, 2024, 105 min., digital)  
Friday–Saturday, January 17–18, 7:00 p.m. **BROWN**  
Sunday, January 19, 2:00 p.m. **BROWN**

Oscar-nominated filmmaker Raoul Peck's latest documentary chronicles the life and work of Ernest Cole (1940–1990), one of the first Black freelance photographers in South Africa, whose early pictures, shocking at the time of their first publication, revealed to the world Black life under apartheid. Cole fled South Africa in 1966 and lived in exile in the United States, where he photographed extensively in New York City, as well as the American South, fascinated by the ways this country could be at times so vastly different, and at others eerily similar, to the segregated culture of his homeland. During this period, he published *House of Bondage* (included in the Museum's permanent collection), his landmark book of photographs denouncing the apartheid that, while banned in South Africa, cemented Cole's place as one of the great photographers of his time at the age of 27. Telling his own story through his writings, the recollections of those closest to him, and the lens of his uncompromising work, the film introduces this pivotal artist to a new generation.

## RESTORATIONS & REVIVALS



### VERTIGO

Directed by Alfred Hitchcock  
(USA, 1958, 128 min., 4K digital restoration)  
Saturday, January 4, 2:00 p.m. **BROWN**  
Sunday, January 5, 5:00 p.m. **BROWN**

One of Hitchcock's favorite films and often voted one of the greatest films ever made, *Vertigo* stars James Stewart as an ex-police officer who suffers from an intense fear of heights. He becomes obsessed with the hauntingly beautiful woman (Kim Novak) he has been hired to trail, but all is not as it seems. Hitchcock's haunting, compelling masterpiece, with iconic San Francisco locations, is widely considered to be one of his masterworks.

## MOVIES HOUSTONIANS LOVE



### THE MUPPET MOVIE

Directed by James Frawley  
(USA, 1979, 95 min., digital)  
Saturday, January 11, 7:00 p.m. **BROWN**  
Presented by Craig Cohen, Houston Public Media Executive Producer/Host, Houston Matters

After Kermit the Frog decides to pursue a movie career, he starts his cross-country trip from Florida to California. Along the way, he meets and befriends Fozzie Bear, Miss Piggy, Gonzo, and rock musicians Dr. Teeth and the Electric Mayhem. When Kermit is offered a job by Doc Hopper (Charles Durning) to advertise the fried frog legs at his restaurant chain, Kermit turns Hopper down. However, Hopper refuses to relent and pursues Kermit and his companions to a final showdown.

Craig Cohen is the executive producer and host of Houston Matters, which airs weekday mornings on Houston Public Media, News 88.7 FM. Craig is a 20+ year veteran of broadcast journalism. He's spent the bulk of his career in public media, in roles ranging from programmer and manager, to talk show host, reporter, news director, and producer. He's interviewed politicians, industry leaders, authors, and newsmakers.



### GENTLEMEN PREFER BLONDES

Directed by Howard Hawks  
(USA, 1953, 91 min., 35mm)  
Friday, February 21, 7:00 p.m. **BROWN**  
Presented by Laurence Unger, Film Subcommittee and Ultimate Film Buffs member

Howard Hawks's Technicolor musical comedy is anchored by the performances of Jane Russell and Marilyn Monroe as Jazz Age lounge singers on a transatlantic ocean liner to Paris. Based on the 1949

Broadway musical of the same name, Monroe is followed by a detective hired by her fiancé's father, who wants assurance that she is not marrying purely for money, and the detective ends up falling for Russell. Enjoy the classic productions of "Diamonds Are a Girl's Best Friend" and "Ain't There Anyone Here for Love?"

Laurence Unger is an investment manager and passionate patron of film in Houston. She is head of public markets at Legacy Trust Company and was formerly the executive director of the Houston Cinema Arts Society. She serves as a member of the MFAH Film Subcommittee, treasurer of the Houston Cinema Arts Society, and vice president of the Aurora Picture Show.

## 32ND FESTIVAL OF FILMS FROM IRAN

The 32nd edition of the **Houston Festival of Films from Iran** takes place January 24–26 and January 31 at the Museum, with additional screenings February 1–2 at Rice Cinema ([art.rice.edu/rice-cinema](https://art.rice.edu/rice-cinema)). Special thanks to Tom Vick (Smithsonian National Museum of Asian Art), Katherine Irving and Kristen Hoskins (MFA Boston), and Charles Dove and Maria Martinez (Rice Cinema).

**Film festival tickets** are \$10. *Museum members, students with ID, and seniors (65+) receive a \$2 discount.*

Generous support has been provided by the ILEX Foundation.

Community partners: *Society of Iranian-American Women for Education and the Iranian Cultural Foundation-Houston.*



### THE STRANGER AND THE FOG (GHARIBEH VA MEH)

Directed by Bahram Beyzaie  
(Iran, 1974, 146 min., in Persian with English subtitles, 4K digital restoration)  
Friday, January 24, 7:00 p.m. **BROWN**  
50th-anniversary screening

Iranian New Wave director Bahram Beyzaie was a guest of our Houston festival in 1993. His visually ravishing masterwork—banned for decades after the Iranian revolution—is set around the northern coast of Iran, where a boat drifts onto the shore of a small village. Its passenger, Ayat, is unconscious, and once revived by the villagers, has no memory. After proving himself as a member of the community, Ayat marries the widow Rana. Ayat then grows increasingly paranoid about hallucinatory figures vowing to avenge his past misdeeds. "Upon its initial release [the film] stunned audiences with its divergence from typical Iranian cinema. It can now be asserted that it emerged from the future, displaying a visionary quality ahead of its time."—*Senses of Cinema*

Restored by the Film Foundation's World Cinema Project and Cineteca di Bologna in collaboration with Bahram Beyzaie. Funding provided by the Hobson/Lucas Family Foundation.



### THE SEED OF THE SACRED FIG (DANA-YE ANJIR-E MA'ABED)

Directed by Mohammad Rasoulof  
(Germany, 2024, 168 min., digital)  
Saturday, January 25, 7:00 p.m. **BROWN**

Iranian filmmaker Mohammad Rasoulof (*There Is No Evil* and *Manuscripts Don't Burn*) was facing eight years in prison for creating films that criticized the government before narrowly escaping to live in exile in Europe. Shot entirely in secret, Rasoulof's award-winning thriller centers on a family thrust into the public eye when Iman (Missagh Zareh) is appointed as an investigating judge in Tehran. As political unrest erupts in the streets, Iman realizes that his job is even more dangerous than expected, making him increasingly paranoid and distrustful, even of his own wife and daughters who are following the protests on their phones. This timely drama received the Jury Special Prize at Cannes.



### 6 A.M. (SA'ATE 6 SOBH)

Directed by Mehran Modiri  
(Iran, 2024, 89 min., in Persian with English subtitles, digital)  
Sunday, January 26, 2:00 p.m. **BROWN**

Sara (Samira Hassanpour) lives in Tehran and has been accepted by a doctoral program in philosophy at a Canadian university. She has a 6:00 a.m. flight to catch, but her friends have planned one last party before she leaves Iran. What follows is a tense social drama depicting a group of people celebrating their friend's success while the guest of honor worries about her early flight the next day. Sara's anxiety is heightened when an unexpected visit from the police puts her future in jeopardy.



### UNIVERSAL LANGUAGE (UNE LANGUE UNIVERSELLE)

Directed by Matthew Rankin  
(Canada, 2024, 89 min., in Persian and French with English subtitles, digital)  
Sunday, January 26, 5:00 p.m. **BROWN**

In a town somewhere between Tehran and Winnipeg everyone speaks French or Persian. Stories overlap: children try to liberate money frozen in the ice, a man guides befuddled tourists through historic sites of Winnipeg, and a government employee (Matthew Rankin) quits his job in a Québécois government office and sets out upon an enigmatic journey to visit his mother. Canadian filmmaker Rankin and Iranian writers Ila Firouzabadi and Pirouz Nemati won the inaugural Director's Fortnight Audience Award at Cannes for this absurdist comedy that variously evokes the films of Abbas Kiarostami, Wes Anderson, and Guy Maddin. "Universal Language offers an idiosyncratic vision of a world connected by the threads of chance and fate, but most powerfully through kindness and stories."

—Alliance of Women Film Journalists



### MY STOLEN PLANET (SAYYAREYE DOZDIDE SHODEYE MAN)

Directed by Farahnaz Sharifi  
(Germany/Iran, 2024, 82 min., in Persian with English subtitles, digital)  
Friday, January 31, 7:00 p.m. **BROWN**  
Filmmaker invited to attend

Using the essayistic style of a diary, director Farahnaz Sharifi traces how the Islamic Revolution changed life for women in Iran. Born in 1979 shortly after the fall of the Pahlavi dynasty, Sharifi draws on home movies and found 8mm recordings of strangers' lives to show moments of private joy and public defiance under the regimented oppression in Tehran. Throughout, she portrays Iranian women with humanity and complexity, sharing her love for her country's textures while refusing to be diminished by repressive religious and government structures.

### 2025 OSCAR NOMINATED SHORT FILMS

View the nominated short films in the categories of Animation, Live Action, and Documentary from this year's Academy Awards and see if your favorite wins when the Oscars are presented on March 2! Visit [mfah.org/film](https://mfah.org/film) for the complete list of nominated short films following the nominations announcement on January 17.

### LIVE ACTION

Friday, February 7, 5:00 p.m. **BROWN**  
Saturday, February 22, 7:00 p.m. **BROWN**  
Sunday, February 23, 2:00 p.m. **BROWN**  
Friday, February 28, 7:30 p.m. **BROWN**

### ANIMATION

Friday, February 7, 7:30 p.m. **BROWN**  
Sunday, February 23, 5:00 p.m. **BROWN**  
Friday, February 28, 5:00 p.m. **BROWN**  
Saturday, March 1, 7:00 p.m. **BROWN**  
Sunday, March 2, 2:00 p.m. **BROWN**

### DOCUMENTARY

Saturday, February 8, 2:00 p.m. **BROWN**  
Sunday, February 9, 2:00 p.m. **BROWN**  
Saturday, February 22, 2:00 p.m. **BROWN**  
Thursday, February 27, 6:00 p.m. **WYATT**

### THROUGH THE LENS OF BLACK WOMEN

This third annual series showcases the work of visionary Black women filmmakers. Celebrate Valentine's Day with the dramedy *Love & Basketball*, join the female-centric Gullah community in *Daughters of the Dust* (screening on 35mm), and discover the thought-provoking *Dahomey*, winner of the Golden Bear at the 2024 Berlin International Film Festival. Guest programmed by Autumn Johnson.

Autumn Johnson is a cultural worker passionate about supporting and sustaining local art and film communities. She is a graduate of the University of Houston with degrees in media production and English literature. In 2024, Johnson was named a programming fellow for the Oscar-qualifying New Orleans Film Festival. She also works for Houston Cinema Arts Society as a marketing and administrative associate and is continually building her independent studies in Black film and the film industry.



### LOVE & BASKETBALL

Directed by Gina Prince-Bythewood  
(USA, 2000, 124 min., digital)  
Friday, February 14, 7:00 p.m. **BROWN**  
Sunday, February 16, 2:00 p.m. **BROWN**

All is fair in love and basketball. Celebrating its 25th anniversary, this romance and sports genre film serves as a landmark for Black women filmmaking for its authentic representation of female athletes, Black love, and female independence. This tender story follows two young Black suburban kids, Monica and Quincy, as they both grow up together, fall in love with one another, and shoot for the stars: to play in the NBA. Gina Prince-Bythewood's first feature-length film not only became a household favorite over the years, but also inspired the next generation of female athletes and filmmakers.



### DAHOMEY

Directed by Mati Diop  
(France/Senegal/Benin, 2024, 68 min., digital)  
Saturday, February 15, 7:00 p.m. **WYATT**  
Followed by a post-film discussion

Mati Diop's hypnotic documentary explores the journey of 26 historical artifacts being returned from French museums to present-day Benin (formerly the West African Kingdom of Dahomey), from where they were plundered during colonial times. Throughout these major moments of return and restitution, both the modern-day citizens of Benin and the artworks share their often poetic and truthful thoughts on displacement, ownership, institutionalization, and the future of the place they call home.



### DAUGHTERS OF THE DUST

Directed by Julie Dash  
(USA, 1991, 113 min., 35mm)  
Sunday, February 16, 5:00 p.m. **BROWN**

Julie Dash's rapturous vision of Black womanhood and vanishing ways of life in the turn-of-the-century South was the first film directed by an African American woman to receive a wide release. In 1902, a multigenerational family in the Gullah community on the Sea Islands off of South Carolina—where former West African slaves who carried on many of their ancestors' Yoruba traditions lived—struggle to maintain their cultural heritage and folklore while contemplating a migration to the mainland, even further from their roots. Awash in gorgeously poetic, sun-dappled images at once dreamlike and precise, *Daughters of the Dust* forges a radical new visual language rooted in Black femininity and the rituals of Gullah culture.

Print courtesy of the UCLA Film & Television Archive

### PARKING INFORMATION

Please park in the garage closest to the theater where your film is showing. Visit [mfah.org/visit/parking](https://mfah.org/visit/parking) for details.

### ACCESSIBILITY

The Museum's theaters offer accessible seating and assisted listening devices when films feature closed captioning. If you have any questions about the Museum's accessibility resources and programs, email [accessibility@mfah.org](mailto:accessibility@mfah.org) or call 713-639-7300.