

Alternative CINEMA

FALL 2018

Tuesdays at 7:00 PM • Golden Auditorium • 105 Little Hall • Colgate University • Free Admission • Open to the Public

September 4

Let the Fire Burn

Jason Osder, 2003, 95 mins

The MOVE organization was formed in 1972 as a “back to nature” Black liberation group led by the charismatic John Africa, who advocated members live communally, grow dreadlocks, shun technology, and eat a diet of raw food. After escalating tensions with law enforcement, West Philadelphia police used teargas, 10,000 rounds of ammunition, and ultimately a bomb to kill 11 members of the MOVE organization. In a textbook example of smart storytelling and journalism, *Let the Fire Burn* illuminates a forgotten moment in American history foreshadowing the current crisis surrounding policing. Unraveling like a taught thriller, director Jason Osder assembles a complex portrait of one of the most shameful moments in modern American history.

September 11

Stranger with a Camera

Elizabeth Barret, 2000, 61 mins

Investigating the circumstances surrounding the 1967 murder of Hugh O'Connor in a poor Appalachian mining town, director Elizabeth Barret sparks a compelling discussion about the ethics of capturing the image of others. Depicting the historical sentiments of Appalachians living in the heart of the “poverty belt,” where residents have frequently been subject to piteous representations by the media, the film transforms what appears to be a simple case of the murder of a photographer, into a larger interrogation of private dignity and public exposure. A brilliant and complicated look at the impact of representation on the lives of those represented.

September 18

Far from Vietnam

Jean-Luc Godard, Chris Marker, Alain Resnais, Agnès Varda, Joris Ivens, William Klein, Claude Lelouch, 1968, 120 mins

“In a few minutes, this film will come to an end. You will leave this theatre and for many of you rejoin a world without war. This is also our world, that is to say how easy it is to forget certain realities. We are far from Vietnam. . . We live in a society that has pushed very far its capacity to hide its own goals, its own dizzy excesses and above all its own violences.” This quote begins the collaborative essay film from some of the most innovative artists of the French new wave. A work born of rage and a desperate hope for resolution to the conflict, *Far from Vietnam* assembles documentation of the war itself, but most pointedly, the American ideological fabric keeping it in motion, long after the mission became indefensible. Co-sponsored by FSEM

September 25

Nina's Heavenly Delights

Pratibha Parmar, 2006, 94 min

Scottish humor meets Bollywood masala in this lesbian rom-com. *Nina's Heavenly Delights* follows the mixed fortunes of the Scottish-Asian Shah family and their award-winning Indian restaurant, The New Taj. After her father's sudden death, Nina has to return home to Glasgow to save the family business. Winning a televised cooking competition with the help of the charming co-owner Lisa seems to be the best option. . . until sparks (or shall we say spices?) fly in the kitchen. . . and closeted Lisa's feelings are thrown into turmoil. Curry, romance, and familial ties are the main ingredients of this queer-foodie fairy tale!

October 2

The Black Power Mixtape: 1967-1975

Göran Olsson, 2011, 100 mins

Something Else Kevin Jerome Everson, 2007, 2mins



American media were so alarmed by the rhetoric of the Black Power movement, that activists were never given a neutral platform to articulate their message. In a monumental feat of editing and archival research, *The Black Power Mixtape* offers a wholly fascinating and novel take on the ideas of luminaries like Angela Davis, Stockley Carmichael, Bobby Seale, Huey P. Newton, Eldridge Cleaver, and many others. Comprised of material shot by a Swedish news crew, this outsider look at the Black Power movement offers a more robust and authentic portrayal of the philosophy that animated Black power than any contemporaneous American representation. An explosive and vibrant tapestry of civil rights activism that will forever change your perspective on the time. Co-sponsored by ALST.

October 16

Flaherty Global Filmmaker Tan Pin Pin In Person

In Time To Come 2017, 62 min

The Impossibility of Knowing 2010, 12 min

Featuring two films by the critically acclaimed director Tan Pin Pin, who helped to bring Singaporean documentary onto the international stage. *In Time to Come* follows the ritualistic exhuming of an old state time capsule, and the compilation of another. As enigmatic remnants of life from 25 years ago emerge, today's selection of items is carefully primed for future generations to decode. Interwoven are carefully composed shots of moments we rarely think to preserve: the in-between minutes of daily life spent waiting for things to happen, shot in locales as diverse as the lush jungle to a residential district infused with haze. The picture of Singapore is both lovely and startlingly strange, already slipping beyond the present its inhabitants struggle to hold in their hands. *The Impossibility of Knowing* similarly mingles past and present, visiting locations where crimes or accidents have taken place long after their occurrence to find out if these places can transcend time to engender their own significance.

October 23

Let's Love Hong Kong

Yau Ching, 2002, 82 mins

Yau Ching's critically lauded sci-fi/fantasy/romance, is the first film made in Hong Kong by a woman about lesbian love. A website called “Let's Love,” allows for an interactive erotic exchange, setting off a chain of obsession and desire between a string of lesbian lovers. Situated in the bustling and crowded Hong Kong cityscape, the film centers on tomboy Zero, who begins a courtship with Chan (who makes her living dressing in costumes for the website), bewitching Nicole into an erotic obsession. Brimming with sensuality and urban anxiety, Yau creates a subtle and humorous love triangle, subversively structured around lesbian desire.

October 30

Tongues Untied

Marlon Riggs, 1988, 55 mins

Chic Point Sharif Waked, 2003, 7 mins

Denounced from the floor of Congress as obscene, Marlon Riggs' account of gay Black life in America was made at the height of the HIV/AIDS crisis and in the puritanical atmosphere of the late 80s culture wars. Inventively deploying a lexicon of documentary styles, Riggs' called it his “last gift to the community,” before succumbing to complications from AIDS. Effervescently paced and brimming with anger, poetry, and eroticism, it has endured as a classic of the New Queer Cinema and a landmark moment in self-representation from the margins of American life. Preceding the film is the short, *Chic Point*, (Dir. Sharif Waked, 2003, 7 mins), where runway models satirize a haute couture fashion-line designed for Palestinians to more easily traverse Israeli checkpoints.

November 6

Call Me Kuchu

Katherine Fairfax Wright and Malika Zouhali-Worrall, 2012, 90 mins

In 2014, the Ugandan Parliament proposed a law threatening life in prison to LGBTQ citizens. Previously, the death penalty was considered as a suitable punishment, a policy shaped and encouraged by US evangelical Christians working in the region. A portrait of the Ugandan LGBTQ community, told through the eyes of David Kato, an openly gay activist

in the country, *Call Me Kuchu* elaborates upon the devastating legacy of homophobic colonial laws. An intimate portrait of a community under constant threat, *Kuchu* reverberates with the indignant bravery of activists unwilling to accept the status of criminals.

November 13

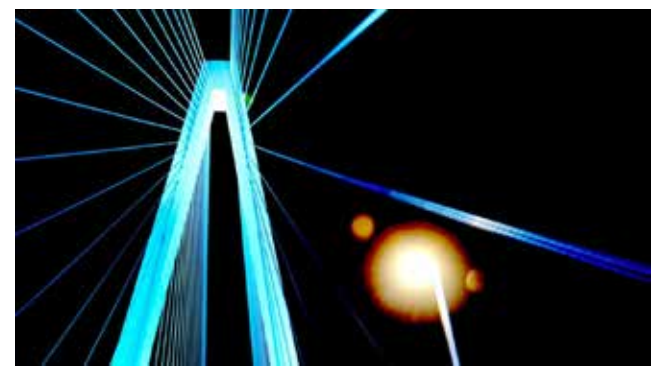
The Arbor

Clio Barnard, 2010, 94min

British artist Clio Barnard delivers one of the most original documentaries in recent memory, presenting audio interviews with the children of renowned playwright Andrea Dunbar, stylistically performed (in an astonishingly crafted lip-synch) by actors. Dunbar, whose naked depictions of working class life in Thatcher's England on the Buttershaw Estates, also suffered from alcoholism while raising three children on her own. Paying homage to Dunbar's brilliance as a writer, the film vividly renders a cycle of social dysfunction across three-generations. A Brechtian experiment in revealing truth through performative fiction, Barnard's unflinching biography illustrates the layers of life through the eyes of parents and children.

November 27

“We All Seemed to be Having the Same Dreams” – The Videos of Sky Hopinka In Person



One of the most exciting new voices in cinema today, Sky Hopinka's videos focus on indigenous language and politics, familial connection, gender identity, memory, and landscape. Framing discrete indigenous identities through a process called ethnopoetics, described by Almodena Escobar López as “a response against the ethnographic gaze that has long objectified indigenous people,” Hopinka “confronts ethnography through poetry and the capacity of learning from a point of not-knowing. . . a process focused on the sensitive, emergent, and open-ended qualities of exploration, begging for questions rather than answers.” Over the course of these videos, Hopinka engages in a mysterious form of portraiture, directed variously at the two-spirit camp at Standing Rock, Native activist Diane Burns, and the on-going life of the Hočak language.

December 4

What Now? Remind Me?

Joaquim Pinto, 2013, 164 mins

Having lived for over two-decades with HIV, an acclaimed filmmaker records a year of his life undergoing a grueling drug regimen and experimental treatments that produce hallucinations, nausea, and endless complications. But not even these ordeals hamper his camera's ability to capture an enrapturement with the everyday miracles around him, intensified by a proximity to his own mortality. A philosophical diary-film, Pinto's internationally award-winning self-portrait is a rapturous visual tapestry of memories and observations that unravels like a life-long reverie.

December 11

Catfish

Henry Joost and Ariel Schulman, 2010, 87 mins

A cautionary tale of the virtual crashing into real life, and a documentary that stretches the limits of belief, *Catfish* changed the vocabulary of relationships over social media forever. After Nev becomes entangled with a woman online, it becomes increasingly clear that she is hiding something. As he and his filmmaker friends investigate, a mystery begins to unravel. A documentary skirting the line between reality TV and outright fiction, *Catfish* offers an engrossing account of deception.