CINEMA

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

SPRING 2018

January 30

The Festival of (In)appropriation

The Festival of (In)appropriation is a showcase for experimental appropriation art. Exploiting and reconfiguring pre-existing materials, these films generate novel juxtapositions and recombinations, producing “inappropriate” meanings unintended and unimagined by the original makers. Runtime approx. 85 mins.

February 6

Trembling Before God’s

Director Sandi Dubowski in person

Trembling Before God’s is unprecedented documentary shattering assumptions about faith, sexuality, and religious fundamentalism. Born around intimately-told personal stories of Hasidic and Orthodox Jews who are gay or lesbian, the film portrays a group of people who face a profound dilemma: how to reconcile their passionate love of Judaism and the Diviner with the drastic Biblical prohibitions that forbid homosexuality. Presented by the Department of Religion with support from the Fund for the Study of World Religions. Runtime approx. 90 mins.

February 13

The Avant-garde Finds Footage

In an eclectic mix of styles and subjects, this program of 16mm films spans the gamut of approaches to found footage filmmaking—a mode of experimental film employing pre-existing footage. Martin Arnold employs an analytic projector to recast a sterile film into a Freudian psychodrama in Alam: Life Waits, Andy Hardy. In Hand Tinting, Joyce Wieland excerpts sections of a Job Corps documentary, constructing a gestural haka. Ken Jacobs thought he may have accidentally found the Perfect Film when he accidentally purchased the outtakes of a news cast depicting the assassination of Malcolm X. David Rimmer’s psychedelic transmogrification city as a city famously drawn by Hollywood as both a modern photographed city in the world. Thom Anderson’s epic found footage essay explores LA as a city as a city famously drawn by Hollywood as both a modern photographed city in the world. Thom Anderson’s epic found footage essay. This screening and discussion focuses on fascinating and often misunderstood legal aspects of appropriation art. Basics of copyright and fair use for artists and academics will be covered by guest speaker, intellectual property expert and law professor Brian L. Frye, followed by a Q&A. Director Brian L. Frye in person. Runtime approx. 87 mins.

February 20

Los Angeles Plays Itself

With its diverse ecologies and temperate climate, Los Angeles was especially conducive to the needs of the nascent American film industry. Seeking to flee the east coast and Thomas Edison’s draconian copyright policies, these filmmakers would turn Los Angeles into the most photogenic city in the world. The Pain of Others

The Pain of Others

Director Penny Lane in person.

Fresh from its world premiere at the Rotterdam International Film Festival, The Pain of Others is a found footage documentary about a mysterious illness with symptoms which could be borrowed from a horror film, and the Youtube community formed by its sufferers, who may or may not be imagining the whole thing. Unsettling, funny and intimate, the film is both a body-horror documentary and a radical act of empathy. Runtime approx. 70 mins.

March 6

March 20

Videos by Hito Steyerl

German artist Hito Steyerl occupies an unusually interdisciplinary space in the world of philosophy, art, and documentary filmmaking, offering a scathing comic approach to serious global questions. In November, Steyerl returns to a feminist martial arts film she shot in the 1980s featuring her friend Andrea Wolf, who would go on to become a celebrated soldier who died fighting for the Kurdish PKK. The circulation of Andrea’s image lays the groundwork for an investigation of how fact and fiction collide on the political stage. In Free Fall explores the life cycle of material objects, tracing deconstruction of Boeing Jets as they become repurposed and recapitalized. This metaphor perfectly articulates how mediated images themselves can be recycled and reappropriated for their own ends. Her latest work, Through the Archive, is a showcase for experimental appropriation art. Exploiting and refashioning pre-existing materials, these filmmakers would turn Los Angeles into the most photogenic city in the world. Thom Anderson’s epic found footage essay. This screening and discussion focuses on fascinating and often misunderstood legal aspects of appropriation art. Basics of copyright and fair use for artists and academics will be covered by guest speaker, intellectual property expert and law professor Brian L. Frye, followed by a Q&A. Director Brian L. Frye in person. Runtime approx. 87 mins.

April 10

Color Adjustment

Dir. Marlon Riggs.

In just 87 minutes, Marlon Riggs’ compilation essay documentary Correction summarizes 40 years of African-American representation on television. Spanning the most sordid stereotypes, tone-dead attempts at correcting them, and radical breaks from TV clichés, the film illuminates the psychology of American race relations and offers a pointed critique of the desire for TV shows to do the impossible: represent the spectrum of African-American experience. Runtime approx. 90 mins.

April 17

The Films of Walid Raad

Director Walid Raad in person.

Acclaimed artist Walid Raad prods at the boundaries of document and documentary and confronts the limits of what can be said about war. The Dead Weight of a Quarry Range offers accounts of a series of fantastic events occurring during the Lebanese civil wars (1975-1990), though they do not document what happened. In Hostage, “the Western Hostage Crisis” is examined through the testimony of Souheil Bachar, an Arab who was held hostage in Lebanon for 10 years. This event is supported by the Colgate Arts Council. Runtime approx. 45 mins.

April 24

The Blair Witch Project

Is it real? Is it staged? With one of the smartest guerrilla marketing campaigns in modern movie history, this horror hybrid forever changed the meaning of “found footage.” Comprised of footage purportedly shot by three college students venturing into the Black Hills near Burkittsville, Maryland to follow the legend of the Blair Witch, directors Eduardo Sanchez and Daniel Myrick forever changed the rules of the horror genre, and did so on a shoestring budget. Not for the squeamish. Director Penny Lane in person. Runtime approx. 87 mins.

May 1

Bound

Visiting scholar Gael Keegan in person.

In her acceptance of the 2014 Equality Illinois Freedom Award, Lana Wachowski asked, “How come no one ever mentions Bound?” The 1996 neo-noir erotic thriller that launched the Wachowskis’ careers has indeed been historically marginalized from the context of queer cinema, largely due to its apparent direction by straight “brothers.” To revisit Bound today is to be shocked by one of the most radical depictions of queer women’s sexuality ever to be produced in Hollywood, and to be confronted with a transfeminist politics that allies queer, transgender, and lesbian imaginaries in a shared vision of escape from patriarchal reality. This event is supported by LGBTQ Studies, Film and Media Studies, Women’s Studies, Department of Sociology and Anthropology, Department of Educational Studies, CORE 152 Challenges of Modernity, University Studies, Arnold A. Sussman in Diversity and Community, and the Office of Equity and Diversity. Runtime approx. 109 mins.

This series is made possible by the Department of Art and Art History, the Film and Media Studies Program, the Colgate Arts Council and a generous grant from the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature. Programmed by Eli Horwatt and Penny Laine.