

Alternative CINEMA

SPRING 2018

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

January 30

The Festival of (In)appropriation

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

February 6

Trembling Before G*d

Director Sandi duBowski in person

*Trembling Before G*d* is unprecedented documentary shattering assumptions about faith, sexuality, and religious fundamentalism. Built 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 Divine 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 appr. 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 *Alone: Life Wastes Andy Hardy*. In *Hand Tinting*, Joyce Wieland excerpts sections of a Job Corps documentary, constructing a gestural haiku. 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 and explosive *Variations on a Cellophane Wrapper* reflects an ecstatic transformation of the otherwise banal. *Runtime appr. 60 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 photographed city in the world. Thom Anderson’s epic found footage essay explores LA as a city famously drawn by Hollywood as both a modern day Eden and a Pandora’s box stuffed with unimaginable horrors. *Runtime appr. 169 mins.*



February 27

Stand by for Tape Backup

Director Ross Sutherland in person.

Stand by for Tape Backup is a monologue, a work of video art, and a multi-media theater piece about life, death, and 1980s television. In the piece, acclaimed British poet Ross Sutherland presents a single VHS tape left behind by his recently deceased grandfather, replaying it again and again, digging ever deeper into its contents to mine it for secret meanings. A deeply moving, transfixing work of obsession and art, made only more so by the virtuosic nature of the live performance. This event is sponsored by the Colgate Arts Council. *Runtime appr. 65 mins.*

March 6

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 appr. 70 mins.*

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 decommissioned Boeing Jets as they become repurposed and recapitalized. This metaphor perfectly articulates how mediated images themselves can be recycled and redeployed with histories both obfuscated and embedded within their frames. *Runtime appr. 60 mins.*



March 27

Jesse McLean

Director Jesse McLean in person.

An anthropologist of the mediated image, Jesse McLean is one of the most exiting artists working with appropriated material today. Through sophisticated and complex audiovisual collage, McLean works like a detective to locate how everyday life is shaped by the affective qualities of modern media. Examining everything from the uncanny emotional connections we have with celebrity to the increasingly complex ways technology mimics human consciousness, McLean will share videos spanning her fascinating body of work. *Runtime appr. 60 mins.*

April 3

Illegal Art

Visiting scholar Brian L. Frye in person.

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 special guest, intellectual property expert and law professor Brian L. Frye, followed by a selection of films which have been suppressed due to copyright infringement. *Runtime appr. 60 mins.*

April 10

Color Adjustment

Dir. Marlon Riggs.

In just 87 minutes, Marlon Riggs’ compilation essay documentary *Color Correction* summarizes 40 years of African-American representation on television. Spanning the most sordid stereotypes, tone-deaf 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 appr. 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 Quarrel Hangs* offers accounts of a series of fantastic events occurring during the Lebanese civil wars (1975-1991), 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 appr. 45 mins*

April 24

The Blair Witch Project

Is it real? Is it staged? With one of the smartest guerilla 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 Sánchez and Daniel Myrick forever changed the rules of the horror genre, and did so on a shoestring budget. Not for the squeamish. *Runtime appr. 81 mins.*

May 1

Bound

Visiting scholar Cael 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 by 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. Sio Chair in Diversity and Community, and the Office of Equity and Diversity. *Runtime appr. 109 mins.*