January 31
Andrew Norman Wilson
IN PERSON
Andrew Norman Wilson is an artist and curator based in Los Angeles whose videos and installations address a heady rush of images, technology, and bodies caught in the streams of circulation and representation that our era demands. Recent exhibitions include Dreamlands at the Whitney Museum of American Art (2016), the Gwangju Biennial (2016), the Berlin Biennial (2016), the Bucharest Biennial (2016), and On Sweat, Paper and Porcelain at CCS Bard in Annadale-on-Hudson, New York (2015), and Office Space at Yerba Buena Center for the Arts in San Francisco (2015), among others. This program includes five short videos by Wilson along with Mark Leckey’s Green Screen Refrigerator (2010).

February 7
Films of Peter Hutton
Best known for his silent cinematic portraits of cities, landscapes, and seascapes, Peter Hutton’s luxuriantly austere films evoke 19th century landscape painting, still photography, and the cinema of the Lumière brothers to offer an expansively paced, contemplative way of viewing the world. The Los Angeles Times writes, “Hutton is more sublime than surreal… a landscape artist whose work is rooted in the wondrous if humble moment.” This program, curated by Hutton’s friend, artist and Professor Emeritus John Knecht, gathers four gems from Hutton’s 30-year body of work, including New York Portrait, Chapter I (1979), Landscape for Manon (1987), In Titan’s Golder (1991), and Time and Tide (2000).

February 14
Guerrillas In Our Midst
(with Take Off and Dirty Girls)
The Guerrilla Girls took New York City by storm in the mid 1980s, confronting the museum, galleries, and collectors who ignored women and artists of color. Donning gorilla masks and appropriating the names of historic artists, the group became “the conscience of the art world” confronting sexism and racism in the art market and beyond. In her brilliantly self-reflexive short documentary Amy Harrison presents the ecstatic rebellion of the Guerrilla Girls with full mischievous force. Presented with the landmark feminist series of work, including Take Off and Dirty Girls

February 21
Our People, Our Land, Our Images
In conjunction with the Picker Art Gallery’s exhibition Our People, Our Land, Our Images: International Indigenous Photography (on view January 26–May 21, 2017), this short-film series features the work of filmmakers Shirley Cheechoo ( Cree), Daniel Janke, and Shelley Niro (Mohawk). The series focuses on topics such as oral tradition, identity, and the environment concerning Indigenous communities. This is a special program made possible by Mid-America Arts Alliance and is a collaboration among the Department of Art and Art History, the Film and Media Studies Program, and the Student Film Society at Colgate University.

February 28
Videos of Emily Vey Duke and Cooper Battersby
IN PERSON
With an idiosyncratic and deeply empathetic eye, the video collaborations of Emily Vey Duke and Cooper Battersby explore the sacred and profane in modern life, tackling god, animals, drug abuse, and pop culture. This program assembles a provocative series of films mixing tragedy and absurdity, exhibiting their facility to tenderly mine the polar territories of human behaviour with moving and comic consequences. Featuring Dear Lorde (2015), winner of the European Media Arts Festival award.

March 7
Person, Place, Thing
A collection of experimental portraits of far ranging subjects: from a geologist in her desert home (Brigid McCaffrey's 2016 film Bad mama, who cares), to a decaying urban high school in Vincent Grenier’s Tabula Rosa (2004), and a not-so still life in Leighton Pierce’s Glass (1998). Also included are novel approaches to the self-portrait with Laure Provost’s Monolog (2009) and Lisa Steele’s Birthday Suit with Scars and Defects (1974).

March 21
Chick Strand’s Soft Fiction (1979)
“Chick Strand’s Soft Fiction is a personal documentary that brilliantly portrays the survival power of female sensuality. It combines the documentary approach with a sensuous lyrical expressionism. Strand focuses her camera on people talking about their own experience, capturing subtle nuances in facial expressions and gestures that are rarely seen in cinema. The title Soft Fiction… evokes the soft line between truth and fiction that characterizes Strand’s own approach to documentary, and suggests the idea of softcore fiction. It’s rare to find an erotic film with a female perspective dominating both the narrative discourse and the visual and audio rhythms with which the film is structured.” – Marsha Kinder, Film Quarterly

March 28
The Yes Men Fix the World (2009)
Internationally renowned pranksters The Yes Men have taken on titans of industry, punking Dow Chemical, Exxon Mobile, and Halliburton among many others, and drawing attention to their exploitative business practices. Masters of media manipulation, this hilarious documentary follows the performance artist-activists Andy Bichlbaum and Mike Bonanno as they explode the myths of free market capitalism one prank at a time. Featuring a side-splitting cameo from Reggie Watts, this screening will precede a split-cameo from Reggie Watts, this screening will precede a

April 4
Dean Fleischer-Camp’s Fraud (2016)
“A family’s home movies document a desperate crime, and the subsequent bid to escape the consequences in this impressionistic meta-fiction born from the manipulation of hundreds of hours of innocuous uploads to Youtube. An extraordinary feat of editing, a provocative parable of the pursuit of happiness and a disturbing demonstration of the mutability of the stories we share in the internet age.” — Peter Kupolowsky, Fantastic Fest

April 11
James N. Kienitz Wilkins: Andre Trilogy
IN PERSON
“You know how you have a dream about someone and it infects how you see them the next day? I was interested in that,” says James N. Kienitz Wilkins, explaining his narrative approach for the Andre trilogy, a destabilized noir made up of three short films, together running about 60 minutes. Wilkins’s trilogy elliptically reveals the story of a small-time art heist. The action, however, is off camera as the three films focus on the dreams, memories and idiosyncratic theories expoused by each chapter’s respective narrator. Their stories contaminate one another, circling back on one another with an uncanny logic. — Whitney Mallet, Filmmaker Magazine

April 18
Short films by Apichatpong Weerasethakul
Apichatpong Weerasethakul is recognized as one of the most original voices in contemporary cinema. His seven feature films, as well as his short films and installations, have won him widespread international recognition and numerous awards. Lyrical and often fascinatingly mysterious, his films work on non-linear, dealing with memory and in subtle ways invoking personal politics and social issues. This program includes The Anthem (2006), A Letter to Uncle Boonmee (2009), Phantoms of Nabua (2009), Ashes (2012), and Mobile Men (2009).

May 9
Student Showcase
A selection of student work from Video Art and Digital Art.

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 Council on the Arts Electronic Media and Film Program. Programmed by Eli Horwatt Penny Lane and Mary Helena Clark.