

Alternative CINEMA

SPRING 2017

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

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 Annandale-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 Refridgerator* (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 Goblet* (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 museums, 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 agit-prop short *Take Off* and grunge-era short gem *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 works 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 McCaffery's 2016 film *Bad mama, who cares*), to a decaying urban high school in Vincent Grenier's *Tabula Rasa* (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 talk by one half of the Yes Men, Mike Bonanno the following day.

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 Kuplowsky, *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 espoused 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 film works are 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.