Moving look at the realities of inner city poverty and systemic disenfranchisement of African Americans. The film explores the different forces that act on Dorothy in her daily dealings with the welfare office and social workers as she is subjected to the oppressive caucophony of state-sponsored terrorism against the poor, as well as her awakening political consciousness and assumption of her own self-worth. An unflinching critique of the surveillance state and police power, Bush Mama opens with actual footage of the LAPD harassing Gerima and his crew during the shooting.

Garry Winogrand: All Things are Photographable

dir. Sasha Waters Freyer, 2018, 120 min

With director Sasha Waters Freyer in person

Garry Winogrand’s post-WWII photographs offer a rich vision of the United States in transition. Weaving together still images, home movies, and audio recordings, the film examines Winogrand’s contributions to the field of photography, as well as his complex personal life. “Winogrand was an artist whose rise and fall in acclaim mirrors not only that of American power and credibility in the second half of the 20th century, but also a vision of American masculinity whose limitations, toxicity, and inheritance we still struggle, culturally, to compensate.” —Sasha Waters Freyer

Lights, Camera, Colgate!

Colgate, like many colleges and universities, has used film to show off the campus and shape public narratives of the institution. This program of Colgate promotional film shorts from the 1920s onward demonstrates how Colgate’s vision of itself has evolved over the decades, and the ways in which film technology has evolved. All films are drawn from the Special Collections and University Archives; this screening is presented as part of Colgate’s Bicentennial Celebration.

In a vaguely defined near-future Earth, synthetic food crops are dying out, vast swaths of land are contaminated, and armies of refugees huddle in designated waiting areas in hopes of entering a few cities, where we meet the Chew family, one of 55,000 Singapore families forced to relocate the remains of their relatives to a columbarium because the government needs land for urban redevelopment. The light-hearted mood of the outing to move the remains belies the sadness and confusion the family feels. This event is made possible thanks to the generous support of University Studies and the Office of the Dean of the Faculty, and in collaboration with The Flaherty.

Exodus: The Journey Continues

dir. James Bluemel, 2018, 120 min

This film offers intimate, firsthand stories of refugees and migrants caught in Europe’s tightened borders, and facing the rise of nationalism and anti-immigrant sentiment. Amid the ongoing migration crisis, the film—a sequel to the award-winning 2016 documentary EXODUS—follows the personal journeys of those who seek safety and a better life in the West over two years, as host countries became increasingly less welcoming. Co-sponsored by the FSEM program and Living Writers.

To Singapore, with Love

dir. Tan Pin Pin, 2013, 70 min

Colgate/Flaherty Global Filmmaker Residency Filmmaker Tan Pin Pin in Person

Banned in Singapore for “undermining national security,” Tan’s To Singapore, with Love views the country from outside its borders through interviews with Singaporeans who were forced to flee the country in the 1960s, ‘70s, and ‘80s due to their activism and political views. Now living in Malaysia, the UK, and Thailand, the exiles share why they left and what Singapore means to them today, generating a glimpse of a country that might have been. Moving Home takes us inside Singapore, where we meet the Chew family, one of 55,000 Singapore families forced to relocate the remains of their relatives to a columbarium because the government needs land for urban redevelopment. The light-hearted mood of the outing to move the remains belies the sadness and confusion the family feels. This event is made possible thanks to the generous support of University Studies and the Office of the Dean of the Faculty, and in collaboration with The Flaherty.

AlphaGo

dir. Greg Kohs, produced by Josh Rosen ’96, 2017, 90 min

With producer Josh Rosen ’96 in person

With more board configurations than there are atoms in the universe, the ancient Chinese game of Go has long been considered a grand challenge for artificial intelligence. On March 5, 2016, the world’s best Go players and artificial intelligence collided in South Korea for an extraordinary best-of-five-game competition, coined The DeepMind Challenge Match. Hundres of millions of people around the world watched as a legendary Go master took on an unproven AI challenger for the first time in history. This film chronicles a journey from the halls of Oxford, through the backstreets of Bordeaux, past the coding terminals of Google DeepMind in London, and ultimately, to the seven-day tournament in Seoul. As the drama unfolds, more questions emerge: What can artificial intelligence reveal about a 3000-year-old game? What can it teach us about humanity? Co-sponsored by Career Services and Computer Science.

Voices of Light / The Passion of Joan of Arc

dir. Carl Theodor Dreyer, 1928, 81 min; Richard Einhorn, composer

Colgate University Chorus & Guest Orchestra, B. Ryan Cundiff, conductor

In a vaguely defined near-future Earth, synthetic food crops are dying out, vast swaths of land are contaminated, and armies of refugees huddle in designated waiting areas in hopes of entering a few cities, protected from the effects of abrupt climate change by protective magnetic shields. Mixing science fiction, religious symbolism, and philosophy, Kaplanğlu offers an apocalyptic vision that questions past and future and calls upon humanity to, in his words, “change the way it has been living.”

BlackStar: Best of the Fest 2018

With curator Maori Holmes in person

Each August since 2012, the BlackStar Film Festival has celebrated the visual and storytelling traditions of the African diaspora and of global indigenous communities, showcasing films by black and brown people from around the world. Lauded as a “Black Sundance” by Deny Magazine, the four-day event has become a highly visible platform for introducing independent filmmakers creating aesthetically challenging and genre-defying works to new audiences. This special program will feature a selection of some of the most compelling work from the 2018 editions, including narrative, documentary, and experimental work.

November 7

Moving House

dir. Tan Pin Pin, 2001, 22 min

Colgate/Flaherty Global Filmmaker Residency Filmmaker Tan Pin Pin in Person

With curator Maori Holmes in person

This film offers intimate, firsthand stories of refugees and migrants caught in Europe’s tightened borders, and facing the rise of nationalism and anti-immigrant sentiment. Amid the ongoing migration crisis, the film—a sequel to the award-winning 2016 documentary EXODUS—follows the personal journeys of those who seek safety and a better life in the West over two years, as host countries became increasingly less welcoming. Co-sponsored by the FSEM program and Living Writers.

To Singapore, with Love

dir. Tan Pin Pin, 2013, 70 min

Colgate/Flaherty Global Filmmaker Residency Filmmaker Tan Pin Pin in Person

Banned in Singapore for “undermining national security,” Tan’s To Singapore, with Love views the country from outside its borders through interviews with Singaporeans who were forced to flee the country in the 1960s, ‘70s, and ‘80s due to their activism and political views. Now living in Malaysia, the UK, and Thailand, the exiles share why they left and what Singapore means to them today, generating a glimpse of a country that might have been. Moving Home takes us inside Singapore, where we meet the Chew family, one of 55,000 Singapore families forced to relocate the remains of their relatives to a columbarium because the government needs land for urban redevelopment. The light-hearted mood of the outing to move the remains belies the sadness and confusion the family feels. This event is made possible thanks to the generous support of University Studies and the Office of the Dean of the Faculty, and in collaboration with The Flaherty.

AlphaGo

dir. Greg Kohs, produced by Josh Rosen ’96, 2017, 90 min

With producer Josh Rosen ’96 in person

With more board configurations than there are atoms in the universe, the ancient Chinese game of Go has long been considered a grand challenge for artificial intelligence. On March 5, 2016, the world’s best Go players and artificial intelligence collided in South Korea for an extraordinary best-of-five-game competition, coined The DeepMind Challenge Match. Hundres of millions of people around the world watched as a legendary Go master took on an unproven AI challenger for the first time in history. This film chronicles a journey from the halls of Oxford, through the backstreets of Bordeaux, past the coding terminals of Google DeepMind in London, and ultimately, to the seven-day tournament in Seoul. As the drama unfolds, more questions emerge: What can artificial intelligence reveal about a 3000-year-old game? What can it teach us about humanity? Co-sponsored by Career Services and Computer Science.

Voices of Light / The Passion of Joan of Arc

dir. Carl Theodor Dreyer, 1928, 81 min; Richard Einhorn, composer

Colgate University Chorus & Guest Orchestra, B. Ryan Cundiff, conductor

In a vaguely defined near-future Earth, synthetic food crops are dying out, vast swaths of land are contaminated, and armies of refugees huddle in designated waiting areas in hopes of entering a few cities, protected from the effects of abrupt climate change by protective magnetic shields. Mixing science fiction, religious symbolism, and philosophy, Kaplanğlu offers an apocalyptic vision that questions past and future and calls upon humanity to, in his words, “change the way it has been living.”

BlackStar: Best of the Fest 2018

With curator Maori Holmes in person

Each August since 2012, the BlackStar Film Festival has celebrated the visual and storytelling traditions of the African diaspora and of global indigenous communities, showcasing films by black and brown people from around the world. Lauded as a “Black Sundance” by Deny Magazine, the four-day event has become a highly visible platform for introducing independent filmmakers creating aesthetically challenging and genre-defying works to new audiences. This special program will feature a selection of some of the most compelling work from the 2018 editions, including narrative, documentary, and experimental work.