

# Screening Room

## *The Last Angel of History*

Directed by John Akomfrah  
UK 1996, 45 minutes, video  
Distributed by Icarus Films

Screening times: 12:15, 2:15, 4:15

A cinematic essay positing science fiction (with tropes such as alien abduction, estrangement, and genetic engineering) as a metaphor for the Pan-African experience of forced displacement, cultural alienation and otherness.

## *Apeshit*

Directed by Leah Gilliam  
U.S. 1999, 6.5 minutes, video  
Distributed by Video Data Bank

Screening times: 1:00, 3:00

Employing footage from an obscure 8mm film trailer for *Battle for the Planet of the Apes* to highlight the unstable relationship between the real, historical past and the distant, imaginary future, *Apeshit* asks: Is alien-ness the metaphor for the 20th Century? Is there a relationship between forgotten formats and the discontinued political ideologies they depict?

## *The Changing Same*

Directed by Cauleen Smith  
U.S. 2001, 9.5 minutes, 35mm and Super8 to video  
Distributed by the Artist

Screening times: 1:07, 3:07

The mothership sends an alien to earth to study the incubators (humans). She is told she is the only one. Her training prepares her for nothing. She discovers that she is not alone after all.

## *Kempinski*

Directed by Neil Beloufa  
France 2007, 14 minutes, video  
Distributed by the Artist

Screening times: 1:16, 3:16

Standing in the neon lights of the periphery of Mali's capital Bamako, people emerge from the dark to imagine a mystical and animist future.

## *Hydra Decapita*

Directed by the Otolith Group  
UK 2010, 32 minutes, video  
Distributed by LUX

Screening times: 1:30, 3:30

The first in a trilogy of film essays, *Hydra Decapita* uses the imaginary world in the concept albums of Detroit-based techno duo Drexciya to comment on globalization, capitalism and climate change.

*Videos guest-curated by Rebecca Meyers, Bucknell Academic Film Programmer*