

Indiana University

Black Film Center/Archive

YEARBOOK 2015–2016



SAMBIZANGA

Konžský film

Režie:
SARAH
MALDOROR



Director's Notes

Michael T. Martin

Greetings from the Black Film Center/Archive

Michael T. Martin

Director, Black Film Center/Archive
Professor, Cinema and Media Studies, The Media School

What's to say that's compelling about our past year's work and activities that anticipates an even more productive futurity:

- Among premier research centers in the United States, the Black Film Center/Archive (BFC/A) shares this distinction with Harvard University, Yale University, University of California, Los Angeles, and Washington University in St. Louis.
- The BFC/A is the only research center of its kind to publish a scholarly journal, *Black Camera, An International Film Journal*—the CELJ award-winning and 2016 Project Muse “Journal of the Month”—now beginning its eighth year of publication.
- The BFC/A is also the only research center of its kind to publish a book series, *Studies in the Cinema of the Black Diaspora*. In partnership with Indiana University Press, the first volume in the series—*The Politics and Poetics of Black Film: Nothing But a Man*—was published in 2015; eight projects are currently in development, one manuscript recently submitted to the Press on the film *The Spook Who Sat By the Door*, two with advance contracts, and two near completion.
- And beginning Fall 2016, the BFC/A will sponsor a minor in Black Cinema and Media Studies it developed with faculty in The Media School. Comprising of core and elective courses, the minor engages, critiques, and re-articulates the Black cinematic experience in artistic, formal, and national contexts and in relation to historical and globalizing processes.

2015-2016 marks then a defining moment in the evolution of the BFC/A, indeed distinguishing it from any other research center and archive of its kind in the United States and the world.

What else is there to say:

- Our holdings are robust and ever-expanding, collections original and unique, particularly the huge Black Filmmakers Hall of Fame and Josef Gugler collections. Our growing FESPACO and African film poster collections, too, are one-of-a-kind in the United States.
- Consider too the BFC/A's programmatic interventions, including organizing and hosting a two-day symposium on the centennial of *The Birth of a Nation*, the proceedings of which will be published in 2017. Of no less importance, our convocation of filmmakers/scholars on Ousmane Sembène's—the “father of African cinema”—oeuvre and contentious legacy, or the campus visit, exhibition and extended interviews with New Negress Film Society directors Ja'Tovia Gary and Stefani Saintonge. And more yet, the extended visit of and conversation with Danny Glover and center staff and colleagues during the occasion of his campus visit and role in the film *The Good Catholic*, currently in post-production.

Last said:

The accomplishments of the BFC/A are possible only because of the good work of professional staff and graduate students whose competence, determination, and fellowship makes this place an intellectual hub and clearing house for all manner of Black artistic achievement. And to them my respect and admiration.

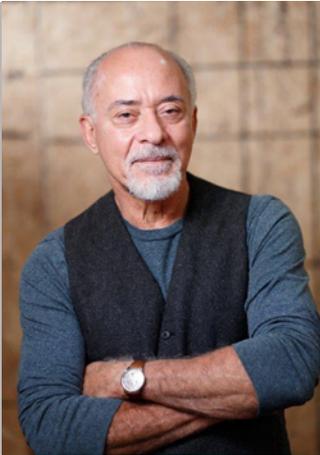
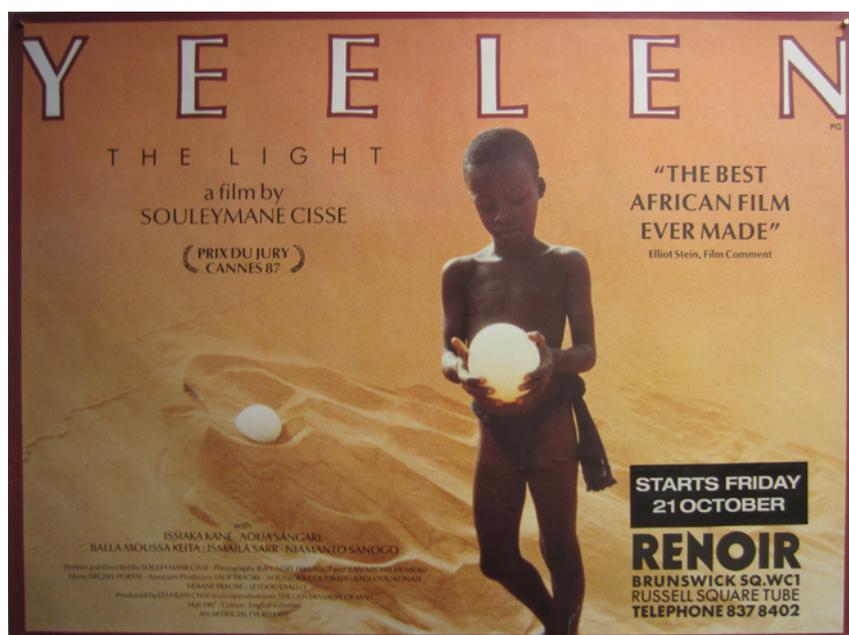


Table of Contents

Director's Notes	inside front cover
Table of Contents	1
Senior Archivist's Notes	2
Archive Highlights	3
BFC/A Staff	4
<i>Birth of a Nation</i> Symposium	6
Programming	9
Grants	18
Publications	20
Collections and Preservation	22
Partnerships	26



Poster of Souleymane Cissé's *Yeelen* (1987) from the Josef Gugler Collection.

Associate Director's Notes

Brian Graney



Shortly before the start of the 2015 Fall term, the inauguration of The Media School at Indiana University situated the Black Film Center/Archive within a new academic environment among several other centers, institutes, departments, and programs, some brought under and others born with this groundbreaking new entity. Beyond the many programs and academic initiatives produced through the BFC/A with our longstanding student and faculty partners from the former Department of Communication and Culture, we sought in our first year under The Media School to build new relationships as well and found a shared eagerness among our strong network of collaborators to enliven our new school through our initiatives in the years ahead. In the 2015-2016 year, these partners included The Media School's administration; the communication team; the journalism, sports media, and cinema and media arts programs; the Poynter Center for the Study of Ethics in American Institutions; the Center for Documentary Research and Practice; the National Sports Journalism Center; and student organizations including the IU Bloomington student chapter of the National Association of Black Journalists.

Over the course of this year in our new academic environment, our physical environment at the Herman B Wells Library was also undergoing a transformation, as the neighboring space formerly held by IU Libraries Media and Reserves Services was renovated and reimagined. Nearly completed at the close of the 2015-2016 year, the new Moving Image Collections and Archives (MICA) space brings together the BFC/A with IU Libraries Media Services and IU Libraries Moving Image Archives, featuring learning practice labs, study space, and media viewing technology, with the Libraries' 40-seat Screening Room on the way in 2017. Here, as in The Media School, the BFC/A and our new neighbors worked to cement MICA as a truly collaborative space through new program partnerships with Media Services (see *Reflections Unheard* on page 15) and the Moving Image Archives (see the Christopher Harris event on page 12).

And in the midst of these shifting and evolving environments, I remain impressed by the steady, committed efforts of the BFC/A's full-time staff – financial and office manager Ja Quita Joy Roberts, archivist Ronda Sewald, and project archivist Megan MacDonald – to sustain and build on the BFC/A's full range of interdisciplinary programs and services. Our student staff also continues to contribute generously, not only through their hard work and evolving expertise, but through their innovative ideas and enthusiasm for the archive's collections. Among them, I'd like to single out for congratulations our 2015-2016 graduate assistant Dorothy Berry, who, upon completing her dual master's degrees in ethnomusicology and library science, began a professional position with the University of Minnesota Libraries' Umbra Search African American History project and pursued a collaboration with the BFC/A in her first months on the job.

Brian Graney
Associate Director and Senior Archivist

Highlights of BFC/A Visits, 2015-2016

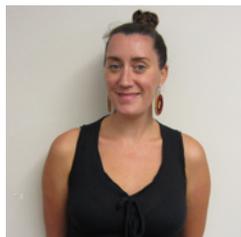


Every year, the BFC/A is host to visitors outside the scope of our public and academic programs. During the 2015-2016 academic year, the BFC/A enjoyed visits from esteemed scholars, artists, activists and donors. Among the BFC/A's visitors were actor, producer, and activist, Danny Glover, with stepson Ramon Cavalleiro (left); and recent BFC/A donors including broadcast journalist Belva Davis and news cameraperson Bill Moore (above). More details about Glover's visits can be found on page 28.



Other noted visitors this year included filmmaker and Michigan State University professor Tama Hamilton-Wray (left); Rutgers University Ph.D. candidate in anthropology, Marlaina Martin (center); and, poet and Henry Rutgers Presidential Professor at Rutgers University—Newark, A. Van Jordan (right).

Full Time Staff



Megan MacDonald, Project Archivist, is currently working on the Richard E. Norman Collection. She comes to us from the Indiana University Liberian Collections. She received her Masters in Library Science with a specialization in archives and records management at Indiana University in 2007.



Ja Quita Joy Roberts is an alumna of Indiana University. She has worked for IU in various capacities and is the Financial and Office Assistant of the Black Film Center/Archive. In 2008, she founded the Women of Color Leadership Institute (WOCLI) on the IU Bloomington campus, which continues to this day.



Ronda L. Sewald, Archivist, holds a Ph.D. in Folklore and Ethnomusicology and a Masters of Library Science from Indiana University. Her work has appeared in *American Quarterly*, *Anthropology News*, and *Black Camera*.

Graduate Student Employees



Karan Anand is a scanning technician who has worked for the BFC/A for the last two semesters. Originally from India, Anand is an international student and a junior at IU, where he majors in Informatics with a minor in Business.



Roosevelt T. Faulkner is a graduate student in Human Computer Interaction and Design. He brings those graphic design skills to the BFC/A working on websites and publications. His previous work includes onboard training for Habitat for Humanity and evaluation of the Student Academic Center at Indiana University.



Dorothy Berry was the BFC/A's 2015–2016 graduate assistant. Since her recent completion of a dual Masters program in the departments of Folklore & Ethnomusicology and Library Science, she has gone on to a position as Metadata Specialist and Project Manager on the Umbra project at the University of Minnesota.



William Coates is a scanning technician for the Richard E. Norman collection. He is currently enrolled in his second year as a dual masters student in the departments of History and Library Science. He recently finished a paper on labor in the 1930s and 1940s animation industry.



Lydia Curliss is a dual MIS/MLS student in the Department of Information and Library Science. She is currently in her second year of the program and is interested in Digital Archives and Digital Preservation. She has been working on digitizing the Norman Collection since Summer 2016.



Jessica Ballard is the BFC/A's 2016 Archives Assistant. She is currently finishing her final semester of a dual Masters degree in the departments of History and Library Science. Currently, Jessica's projects include processing music from the Phil Moore collection and cataloging films.



Amanda Fleming was the 2015–2016 graduate assistant/Assistant Editor of *Black Camera*. Amanda is a Ph.D. candidate in Communication and Culture. Her chapter "In Search of the Child Spectator in the Late Silent Era" is forthcoming in *Making Sense of Cinema: Empirical Studies into Film Spectators and Spectatorship* (Bloomsbury, 2016).



Yalie Kamara is the 2016–2017 graduate assistant at the Black Film Center/Archive. Kamara is a second year MFA student in Creative Writing (poetry) and is also earning a certificate in literary translation (French) with the Comparative Literature Department. As a graduate assistant, Kamara has had the pleasure of supporting the BFC/A through translation efforts, marketing initiatives, and content creation for the Black Film Center/Archive blog.



Katrina Overby has worked as a graduate assistant at the BFC/A since 2013. She is a doctoral candidate in The Media School and she serves as the graduate advisor for IU's Black Student Union. This year, Katrina has worked on the Black Filmmakers Hall of Fame archives, assisted in coordinating collaborations with the Black Graduate Student Association, and assisted Michael Martin in various archival projects.



Nzingha Kendall is a doctoral candidate in the Department of American Studies. At the BFC/A, she has managed original programming, exhibit design, content development for online and print publications, and processing of new accessions.

From Cinematic Past to Fast Forward Present: D.W. Griffith's *The Birth of a Nation* A Centennial Symposium

Over November 12th and 13th, 2015, the Black Film Center/Archive sponsored a symposium assessing the legacy and relevance of D.W. Griffith's *The Birth of a Nation* on the occasion of the film's centennial anniversary.

The symposium, which focused on the cinematic, political, cultural, and transnational implications of this film, would not have been possible without the contributions of esteemed scholars. The symposium was composed of keynote addresses by internationally distinguished film scholars; three panels exploring the film's relation to current-day issues in race relations, immigration, media representations of race, and regimes of patriarchy and racial inequality in the American experience; a roundtable discussion on the film's pedagogical utility; and a screening of *The Birth of a Nation* with live musical accompaniment at Indiana University Cinema.

The symposium began in the Indiana University Cinema with a welcome from James Shanahan, Executive Dean of

The Media School, and an introduction by Michael Martin, Director of the BFC/A. The first keynote address followed with award-winning film scholar Melvyn Stokes presenting on transnational and historical views of D.W. Griffith's challenging film.

The first panel, titled "National/Transnational in Historical Time," was chaired by Stokes with panelists Peter Davis, documentary filmmaker; Jonathan Wright, London College of Communication; Andy Urich, IU Libraries Moving Image Archive; and discussant Alex Lichtenstein, IU Department of History. The panel traced iterations of the film across time and place, covering topics ranging from inter-war German racial propaganda screenings to amateur film collector cuts of the film in the United States.

The second panel of the day moved the discussion from the past to the present. Indiana University professor Akin Adesokan chaired a panel of scholars which included: Julia Lesage, University of Oregon; Paula Massood, Brooklyn



Indiana University professor Terri Francis.



CAHI director Jonathan Elmer (left), IU professor Claudia Breger (right), and longtime IU Cinema patron Grafton Trout (upper right).



Scholars in discussion at the Symposium's second panel.



*Michael Martin (front) introducing *The Birth of A Nation* to audience.*



Keynote speaker Linda Williams.



Speaker and London College professor Jonathan Wright.



IU professor Valerie Grim during the post-screening Q&A.



Melvyn Stokes and Paula Massood during the pedagogy roundtable.

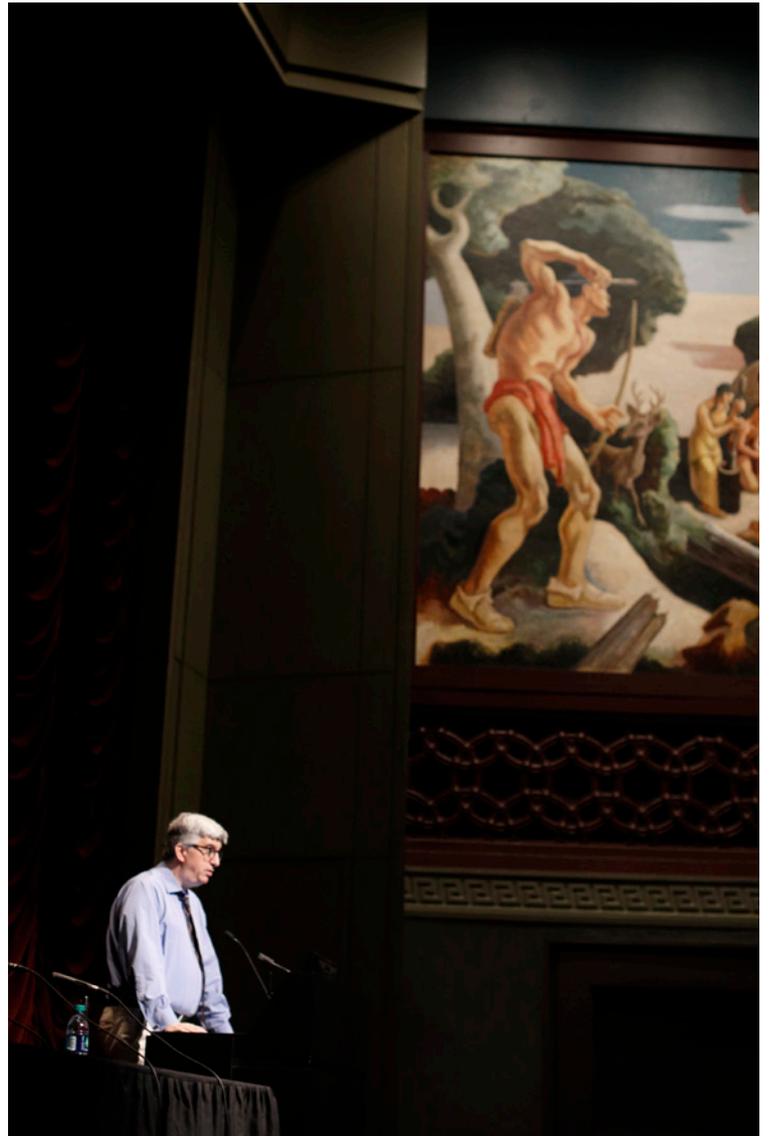
***Birth of a Nation* Symposium**

College; David Wall, Utah State University; and discussant Terri Francis, Cinema and Media Studies at Indiana University. Panelists explored sexuality, contemporary race theory, and filmic structure, with rousing interaction from symposium attendees.

That evening, attendance at the IU Cinema screening of a 35mm print of *The Birth of a Nation* was full. The preservation print was borrowed from the Museum of Modern Art and presented with live musical accompaniment from pianist Rodney Sauer of the Mont Alto Motion Picture Orchestra. In addition to being a frequent performer of solo improvised scores of silent film, Sauer has published research on the history and use of “photoplay music” in the *American Music Research Center Journal*. The screening was followed by a Q&A led by symposium participants and Valerie Grim, chair of the Department of African American and African Diaspora Studies at Indiana University.

The next day’s events were held in the University Club at the Indiana Memorial Union, where a panel titled “Racinating Patriarchal Formations” took place. This panel included professors Cara Caddoo of Indiana University, Chuck Kleinhans of Northwestern University, and Eileen Julien of Indiana University reading for Anne-Marie Paquet-Deyris of University of Paris X, with UC Berkeley professor Linda Williams as chair. Professor Miriam Petty of Northwestern served as discussant and addressed the audience response to *The Birth of a Nation* from contemporary and historical contexts.

The public segment of the symposium ended with a keynote lecture by Linda Williams. Following this, invited scholars gathered for a roundtable to discuss pedagogical perspectives for teaching this controversial film in college courses.



James Shanahan, Dean of The Media School at Indiana University, delivers the symposium welcome at IU Cinema.

Sembène, “Father of African Cinema.”



Ousmane Sembène.

Directors Samba Gadjigo and Jason Silverman visited the BFC/A to meet with students, view collections, and participate in a series of events at the IU Cinema, including screenings of their documentary film, *Sembene!*, and new restorations of *Borom Sarret* and *La Noire de...* The series was sponsored by the BFC/A with IU Cinema, the cinema and media arts program of The Media School, and the departments of African Studies, French and Italian, and Comparative Literature.

The documentary chronicles Ousmane Sembène's fascinating life as a militant artist, self-taught novelist, and how he came to be known as the “Father of African Cinema.” Using rare archival footage, animation, and the firsthand experience of Sembène expert and colleague Samba Gadjigo, the filmmakers presented a candid and complex portrait. *Sembene!* emerges also as Gadjigo's story, as he recounts the ways that Sembène's work transformed his life.

Gadjigo, a French professor at Mount Holyoke College, was born in a small village in Eastern Senegal. After receiving a Ph.D. and taking a faculty position in the United States, Gadjigo returned to Senegal and worked with Sembène for 17 years. Gadjigo's personal experience, in combination with Jason Silverman's knowledge of cinema history, resulted in the making of a beautiful and important tribute to the Father of African Film.

Gadjigo and Silverman also participated in a roundtable discussion with IU professors Akin Adesokan, Eileen Julien, and BFC/A director Michael T. Martin.



Silverman and Gadjigo in conversation with BFC/A director Michael Martin.



Jason Silverman and Samba Gadjigo.

New Negress Film Society

Short Film and Lecture Series



This page: Filmmakers Ja'Tovia Gary and Stefani Saintonge visiting the BFC/A (top left and bottom) and during their Jorgensen Guest Filmmaker lecture with Indiana University professor Terri Francis (top right). Facing page, clockwise from top left: Stills from Afronauts (2014), Cakes Da Killa: NO HOMO (2013), Seventh Grade (2014), and Savage (2014).



The New Negress Film Society (NNFS) was originally formed out of a need to create community in an industry where Black women's voices and stories are often suppressed. While supporting a wide range of films, the primary focus of NNFS is on works and perspectives which break boundaries in film, both politically and artistically, especially works which are womanist in their content and experimental in form.

As part of the IU Cinema's Directed by Women series sponsored by the Indiana University Women's Philanthropy Council, NNFS filmmakers Ja'Tovia Gary, Stefani Saintonge, and Dyani Douze presented the September 4, 2015, free evening screening event featuring the following films from the NNFS collective: *Afronauts* (2014) directed by Frances Bodomo; *La tierra de los adioses* (2013) and *Seventh Grade* (2014) directed by Stefani Saintonge; *An Ecstatic Experience* (2015) and *Cakes Da Killa: NO HOMO* (2013) directed by Ja'Tovia Gary; *You Cannot Haunt Your House at Will* (2014) directed by Dyani Douze; and *Savage* (2014), directed by Kumi James.

In addition, Ja'Tovia Gary and Stefani Saintonge participated in a Jorgensen Guest Filmmaker conversation at the IU Cinema moderated by IU professor Terri Francis, who is currently teaching a course in The Media School called *Black Women Make Movies: Race, Gender and Representation*.

Films by Christopher Harris



Still from *Halimuhfack* (2016).

On February 27, 2016, IU professor Terri Francis and the BFC/A hosted a visit from avant-garde filmmaker Christopher Harris. The visit included a discussion with Francis's *Seeing Whiteness* graduate seminar and a screening of Harris's 16mm films and digital videos at The Bishop, a local Bloomington bar and entertainment venue.

Christopher Harris's award-winning experimental films include a long-take look at a post-industrial urban landscape, an optically printed and hand-processed film about Black outlaws, a pinhole film about the cosmic consequences of the sun's collapse, a macro lens close-up of a child's nightlight, and a double projection film about a theme park performance of Christ's Passion. Harris recently completed two multi-screen HD video installations that reenact and reimagine the slave daguerreotypes commissioned by Louis Agassiz in 1850.

Harris was awarded a 2015 Creative Capital grant in support of his upcoming film *Speaking in Tongues*. His work has screened at festivals, museums and cinematheques throughout North America and Europe and is also featured in the *Cinema Scope* magazine article "Between Two Eyes: Four Emergent Avant-Garde Film/Videomakers for the New Decade." He is currently an Associate Professor of Cinema Studies at the University of Central Florida in Orlando.

With assistance from BFC/A's Brian Graney, Indiana University Libraries film archivist Andy Uhrich screened Harris' film *28.IV.81 (Descending Figures)* (2011) on dual 16mm projectors, as well as his award-winning films *Reckless Eyeballing* (2004), *still/here* (2011), and *Bedouin Spark* (2006).

This event was sponsored by the Black Film Center/Archive, Afrosurrealist Film Society, the cinema and media arts program at The Media School at Indiana University, the IU Libraries Moving Image Archive, and the Underground Film Series. Dan Coleman of Spirit of '68 Promotions generously provided the venue and additional promotional and technical support.



IU professor Terri Francis and filmmaker Christopher Harris during post-screening Q&A at the Bishop.

40 Years On: Screening the Vietnam War



Still from No Vietnamese Ever Called Me Nigger (1968).

The BFC/A co-sponsored a screening of two seminal documentaries on the African American experience of the Vietnam War as part of the Fall 2015 series “40 Years On: Screening the Vietnam War.” The series was curated by Communication and Culture Ph.D. candidate James Paasche and co-sponsored by IU Cinema, WTIU, the cinema and media arts program of The Media School, the Center for Documentary Research and Practice, and Veteran Support Services.

Kent Garrett and Stan Lathan’s *The Black G.I.* originally aired as part of the weekly public television newsmagazine, *Black Journal*, that examined the many issues pertinent to the Black American experience at the time. Their reporting focused on the experiences of Black G.I.s in the Vietnam War through frank discussions with soldiers, ranked officers, and politicians about the racism that defined Black soldiers’ experiences during the war.

No Vietnamese Ever Called Me Nigger trains its lens on the experiences of Black communities in New York during the anti-war protests of 1967. Through a series of interviews of passersby on the streets of New York, as well as Black veterans, the film presents a portrait of a moment in American history that stands as a timely and needed reminder of the power of public protest and action.

The screening was followed by a panel chaired by Paasche with BFC/A director Michael T. Martin, BFC/A graduate assistant Dorothy Berry, and Communication and Culture Ph.D. candidate and former BFC/A assistant Noelle Griffis.

ARRAY Classics Presents: Haile Gerima's *Ashes and Embers*



Still from *Ashes and Embers* (1983).

Winner of the FIPRESCI Prize at the 1983 Berlin International Film Festival, Haile Gerima's *Ashes and Embers* presents the story of Nay Charles, a Vietnam War veteran, who, even years after the war, struggles to find strength and confidence as he comes to terms with his military past and his experience as a Black man in contemporary America.

Shadow & Act's Brandon Wilson calls Gerima's film "a challenging, non-linear endeavor; half experimental, half narrative, and above all a call to arms" reminiscent of Alain Resnais and Jean-Luc Godard.

This screening, co-presented by the Black Film Center/Archive and IU Cinema, was one of twelve on ARRAY Classics' international screening tour for *Ashes and Embers*.

When We Were Kings



Still from *When We Were Kings* (1996).

Leon Gast's seminal film (and the 1996 Academy Award winner for Best Documentary) *When We Were Kings*, brilliantly captures the vivid theater and political stakes of the 1974 "Rumble in the Jungle" championship match between Muhammad Ali and George Foreman in Zaire (present-day Democratic Republic of Congo). *When We Were Kings* operates at a fascinating intersection between sports, politics, and culture to interrogate the fight as a morality play on the shifting state of global Black identity politics in the 1970s.

This 20th anniversary screening was co-sponsored by the Black Film Center/Archive, the Center for Documentary Research and Practice, and IU Cinema, and was shown in 35mm.

Reflections Unheard: Black Women in Civil Rights

In the feature-length documentary *Reflections Unheard: Black Women in Civil Rights* (2012), filmmaker Nevline Nnaji chronicles the experiences of some of the '60s and '70s most prolific Black female activists during moments of political triumph as well as in the face of gender, racial, and class inequality.

Through a series of interviews and stunning archival footage, Nnaji calls attention to the oft-overlooked obstacles these women endure while organizing for the social and political betterment of women in both national and international contexts. *Reflections Unheard: Black Women in Civil Rights* was an official selection of the New York African Diaspora Film Festival, Pan African Film Festival, CinemAfrica Film Festival, and the Black International Cinema Berlin. Nnaji's film was screened at the Black Film Center/Archive on Friday, April 8, 2016, through a program partnership with Monique Threatt, head of Media Services at IU Libraries. An interview with Nnaji conducted by BFC/A graduate assistant Yalie Kamara can be found on the BFC/A's blog.



Stills from *Reflections Unheard: Black Women in Civil Rights* (2012).



Intersectionality: IU Latina Film Festival and Conference

In Spring 2016, the third celebration of this biennial film festival and conference centered around the stories of Latina filmmakers, actresses, and Latina film scholars. The aim of this festival and conference was to present new perspectives in the studies of Latina identity that move away from stereotypical representations and instead showcase the intersectionality of identity within the contexts of immigration, gender, sexuality, social class, and race/ethnicity issues. This event was presented by the Latino Studies Program and the IU Cinema with cosponsorship by the College Arts & Humanities Institute; the Office of the Vice President for Diversity, Equity, and Multicultural Affairs; La Casa, IU Latino Cultural Center; and the BFC/A.



Still from *Blacktino* (2011).

Luchando: Women in Contemporary Latin America



Left: Still from *Dólares de Arena* (2014). Right: Still from *Pelo Malo* (2013).

Not only is “*luchando*” the Spanish word for “struggling,” the word captures the spirit of the films featured in this series. *Dólares de Arena* (Sand Dollars) and *Pelo Malo* (Bad Hair) are emblematic of women’s ongoing struggle against the challenges of patriarchy. Not only do women directors struggle to have their films produced, the characters within these films struggle to make a living and to assert their independence. *Luchando: Women in Contemporary Latin America* offers a glimpse of the ways that women and people of African descent in the greater Caribbean region fight for recognition.

***Dólares de Arena* (Sand Dollars) (2014, Dir. Laura Amelia Guzmán and Israel Cárdenas)** In the follow-up to their 2010 feature *Jean-Gentil*, writer/director duo Laura Amelia Guzmán and Israel Cárdenas turn to the beach town of Las Terrenas, Dominican Republic. Continuing their exploration of post-colonial Dominican legacies between the shared island nations of the Dominican Republic and Haiti, *Dólares de Arena* traces a complex love triangle between an older French woman (Geraldine Chaplin) and a young Dominican man (Ricardo Ariel Toribio), who are both in love with a 20-something Dominican woman (Yanet Mojica).

***Pelo Malo* (Bad Hair) (2013, Dir. Mariana Rondón)** Mariana Rondón’s acclaimed drama centers around the fraught relationship between a single mother, Marta (Samantha Castillo), and her son, Junior (Samuel Lange Zambrano), who wants to have his hair straightened for his school photo. Shot in a working-class Caracas neighborhood, *Pelo Malo*’s powerful narration lends itself to the exploration of questions of gender identity, burgeoning sexuality and the subtle surfacing of racial tension. After premiering at the Toronto International Film Festival, *Pelo Malo* has won Bronze Alexander and FIPRESCI Prize awards at the Thessaloniki Film Festival, Golden Seashell and Sebastiane awards at the San Sebastián Film Festival, and the Special Jury Prize at the Havana Film Festival, to name just a few of its honors.

This series was sponsored by the Black Film Center/Archive with the IU Cinema, the Center for Latin American and Caribbean Studies, the American Studies Graduate Student Association, and the departments of American Studies, African American and African Diaspora Studies, Gender Studies, and Spanish and Portuguese. It was curated and organized by American Studies doctoral candidate and Black Film Center/Archive assistant, Nzingha Kendall.

Love and Solidarity: Reverend James Lawson

Love and Solidarity (2014) traces the life of African American civil rights and labor activist, James Lawson, who served as an advisor for nonviolent strategy for Dr. Martin Luther King Jr.

Film director Michael Honey was present to introduce the film at IU Cinema and participated in a post film Q&A. The event series, *Love and Solidarity in the Struggle for Labor Rights: Learning from Nonviolent Revolutionary James Lawson*, was sponsored by the College of Arts and Sciences' Themester 2015, the departments of History, African American and African Diaspora Studies, Folklore and Ethnomusicology, and the BFC/A.



Still from *Love and Solidarity* (2014).

Struggles in Steel: A History of African American Steelworkers



Still from *Struggles in Steel: A History of African American Steelworkers* (1996).

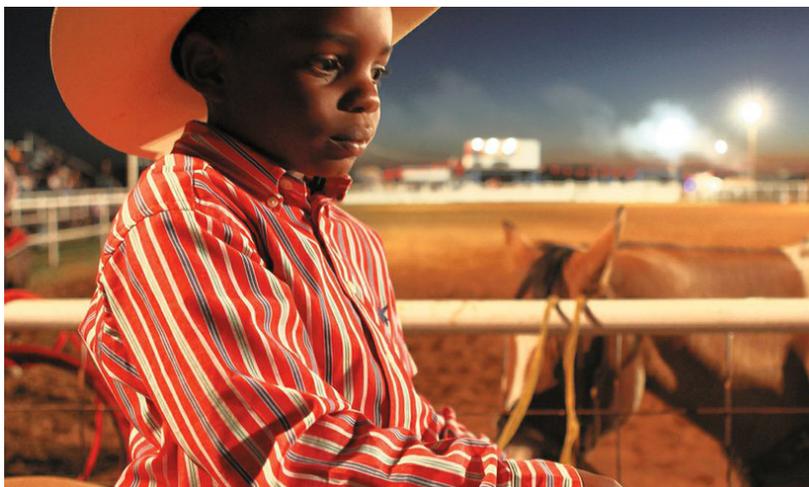
In the documentary *Struggles in Steel: A History of African American Steelworkers*, Black steelworker Ray Henderson and noted independent filmmaker Tony Buba interview more than 70 retired Black steelworkers who tell heartrending tales of struggle with the company, the union, and white co-workers to break out of the stifling job market available to Black laborers. With Henderson as guide, they retrace a century of Black industrial history.

Director Tony Buba was present for the October 2015 screening at IU Cinema as part of the series, "Documenting the Decline of the Urban Working Class: The Films of Tony Buba." The series was presented as part of the College of Arts and Sciences' Themester 2015 program, with co-sponsorship from the IU Cinema, the Department of History, the Center for Documentary Research and Practice, and the BFC/A.

By Blood: A Documentary Film

By Blood follows the Seminole Freedmen as they battle to regain their tribal citizenship, which manifests into a broader conflict about race, identity, and the sovereign rights of indigenous people.

This screening was sponsored by the Native American and Indigenous Studies program, the departments of American Studies and History, First Nations Educational and Cultural Center, the Student Affairs Funding Board, the Office of the Vice President for Diversity, Equity, and Multicultural Affairs, and the BFC/A. Directors Marcos Barberly and Sam Russell were in attendance.



Still from *By Blood* (2013).

From Cinematic Past to Fast Forward Present: D.W. Griffith's *The Birth of a Nation* - A Centennial Symposium



Left: Symposium participants at the closing roundtable. Right: Northwestern University professor Miriam Petty with Indiana University professors Cara Caddoo and Terri Francis.

Over November 12th and 13th, 2015, the BFC/A organized and hosted From Cinematic Past to Fast Forward Present: D.W. Griffith's *The Birth of a Nation* - A Centennial Symposium, a two-day convocation of scholars from Indiana University and around the world to discuss new and innovative research on the reception, history, and teaching of the film. An overview of the symposium program is found on page 6 of this publication.

The symposium was made possible with generous funding from several grant-making programs at Indiana University: Indiana University's College of Arts and Sciences Ostrom Grants program; The College Arts & Humanities Institute's Workshops and Symposia grants; and New Frontiers in the Arts & Humanities, a program of the Office of the Vice President for Research, funded by the Office of the President.

The symposium was organized in partnership with The Media School and Indiana University Cinema, with additional support from the Department of African American and African Diaspora Studies, the Department of American Studies, the Center for Research on Race and Ethnicity in Society, the Department of History and The Poynter Center for the Study of Ethics and American Institutions.

National Endowment for the Humanities: Richard E. Norman Collection



Ephemera from the Norman Collection.

Funded by a two-year, \$150,000 grant from the Humanities Collections and Reference Resources program of the National Endowment for the Humanities, the digitization of the Richard E. Norman collection has continued robustly in its second year under the guidance of project archivist Megan MacDonald. The collection was reprocessed in the project's first year and a new finding aid is now available at Indiana University's Archives Online. Digitized items are being uploaded to the online finding aid regularly, thanks to project scanning technicians Karan Anand, Will Coates, Lydia Curliss and Roosevelt Faulkner—all graduate students from the School of Informatics and Computing at Indiana University.

National Film Preservation Foundation: *Twice as Nice*

In 2015, the BFC/A was awarded a grant of \$18,000 from the National Film Preservation Foundation to preserve filmmaker Jessie Maple's second feature, *Twice as Nice* (1989). Her earlier feature, *Will* (1981), brought Maple recognition as the first African American woman to direct and produce a narrative feature film. With her husband and producing partner, Leroy Patton (also *Twice as Nice*'s Director of Photography), Maple is collaborating with the BFC/A on the work now underway at Colorlab in Rockville, Maryland. A screening of the new preservation print is planned for 2017 at Indiana University Cinema.



Jessie Maple during the shooting of Twice as Nice.

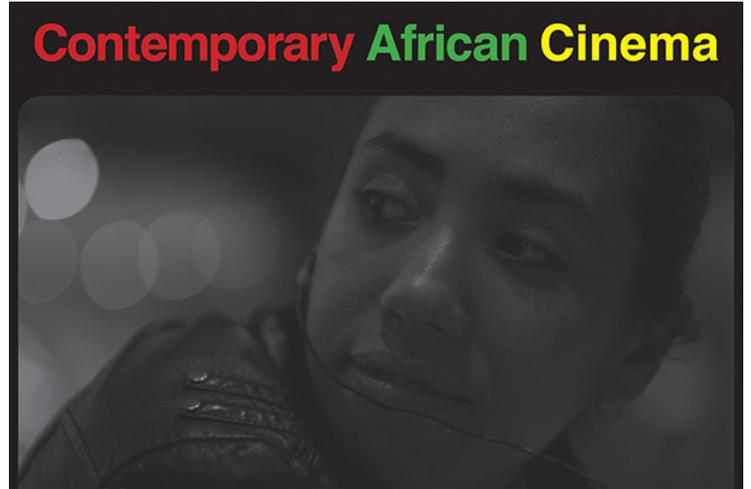
Themester 2016: Beauty



Still from Versailles '73: American Runway Revolution.

The BFC/A received funding for co-curricular programming as part of Indiana University's Themester 2016: Beauty. Documentary filmmaker Deborah Riley Draper will present her documentary *Versailles '73: American Runway Revolution* (2012) at the IU Cinema, to be followed by a conversation with Kathleen Rowold, curator of the Sage Historic Costume Collection at Indiana University. Additional program partners include the Sage Collection, the Poynter Center for the Study of Ethics and American Institutions, The Media School's cinema and media arts program, the Department of History, and IU Cinema.

New and Upcoming Books



Clockwise from top left: Still from *The Spook Who Sat by the Door* (1973); still from *Daughters of the Dust* (1991); cover detail from Olivier Barlet's *Contemporary African Cinema* (MSU Press, 2016); still from *Killer of Sheep* (1978).

With the 2015 publication of *The Politics and Poetics of Black Film: Nothing but a Man* (IU Press, 2015), the Black Film Center/Archive and IU Press launched the book series, "Studies in the Cinema of the Black Diaspora," co-edited by BFC/A director Michael T. Martin and Utah State University professor David C. Wall. The series will continue with several volumes now in development exploring pioneering Black films: Ivan Dixon's *The Spook Who Sat by the Door* (1973), Julie Dash's *Daughters of the Dust* (1991), and Charles Burnett's *Killer of Sheep* (1978).

Also upcoming is an anthology of the papers given during the BFC/A's 2015 symposium, *From Cinematic Past to Fast Forward Present: D.W. Griffith's The Birth of a Nation*.

Additionally, the BFC/A sponsored the English-language publication of Olivier Barlet's *Contemporary African Cinema* (MSU Press, 2016). Barlet, a regular contributor to *Black Camera*, is a member of the Syndicat Français de la Critique de Cinéma, a member of the African Federation of Film Critics, a delegate for Africa at the Cannes Festival Critics' Week, and a film critic for *Africultures*.

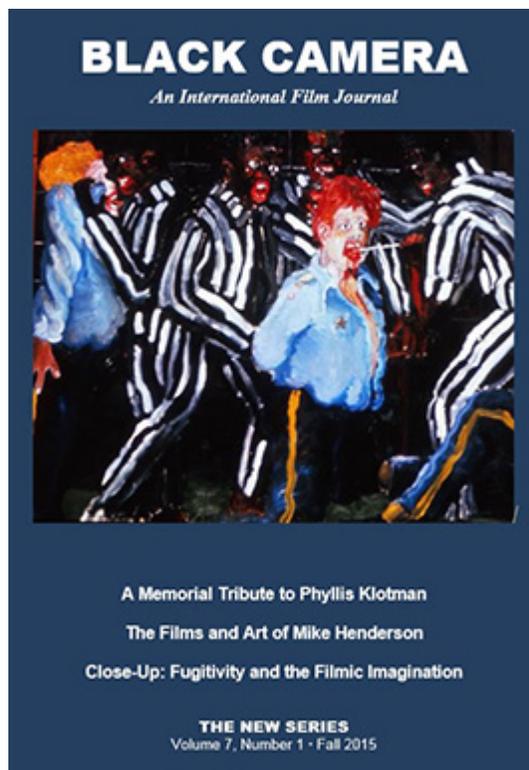
Black Camera: An International Film Journal

Selected as Project Muse's "Journal of the Month" for February 2016

Fall 2015 Vol. 7 No.1

The Fall 2015 issue of *Black Camera* features a Close-Up on fugitivity and the filmic imagination from guest editor James Edward Ford III and articles by Autumn Womack, Frank B. Wilderson III, Shana L. Redmond, Rizvana Bradley, David Marriott, M. Shadee Malaklou, and Ford. The issue also features articles from Michael W. Thomas and Robin Hayes, as well as an Archival Spotlight from Whitney Strub, and dossiers from *Africultures* and *African Women in Cinema*.

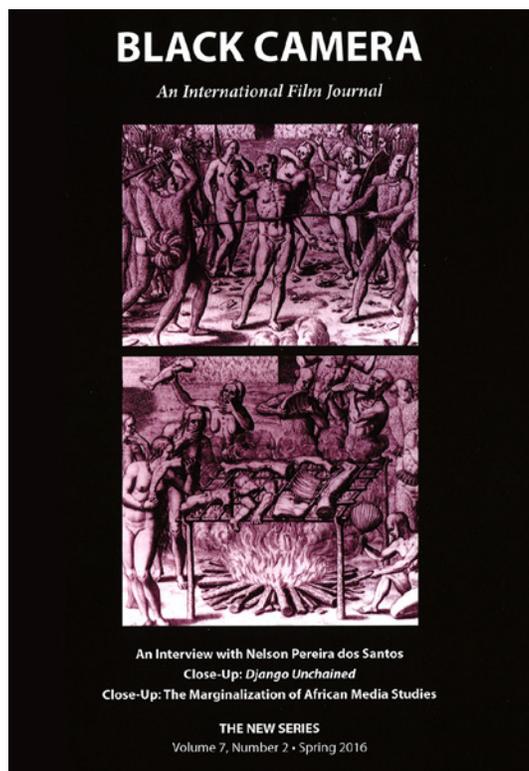
In an extensive special section, filmmaker, artist, and musician Mike Henderson - a guest of BFC/A and IU Cinema in 2015 - is highlighted in a conversation with Michael T. Martin and a companion gallery of his paintings, curated by Mark A. Hain and Martin.



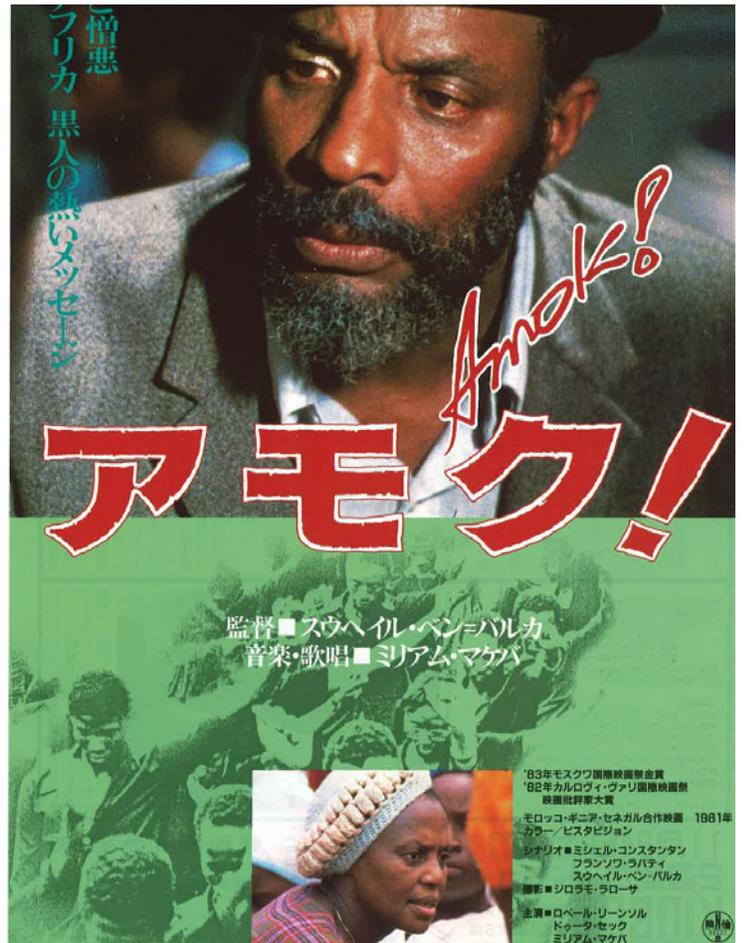
Spring 2016 Vol. 7 No.2

The Spring 2016 issue of *Black Camera* features two Close-Ups. The first, from guest editor Joi Carr, focuses on *Django Unchained*, and includes an interview with Reginald Hudlin and articles by Carli Coetzee, David G. Holmes, Andrew Harrington, and Roslyn Satchel. The second, from guest editor Noah Tsika, examines the marginalization of African media studies, with articles by Moradewun Adejunmobi, Matthew H. Brown, Lindiwe Dovey, and Alessandro Jedlowski, and an interview with Chris Eneaji by Carmen McCain.

The issue also includes dossiers by *Africultures* and *African Women in Cinema*, an Archival Spotlight from BFC/A graduate assistant Dorothy Berry, and an extended conversation with Michael T. Martin and Brazilian filmmaker Nelson Pereira dos Santos.



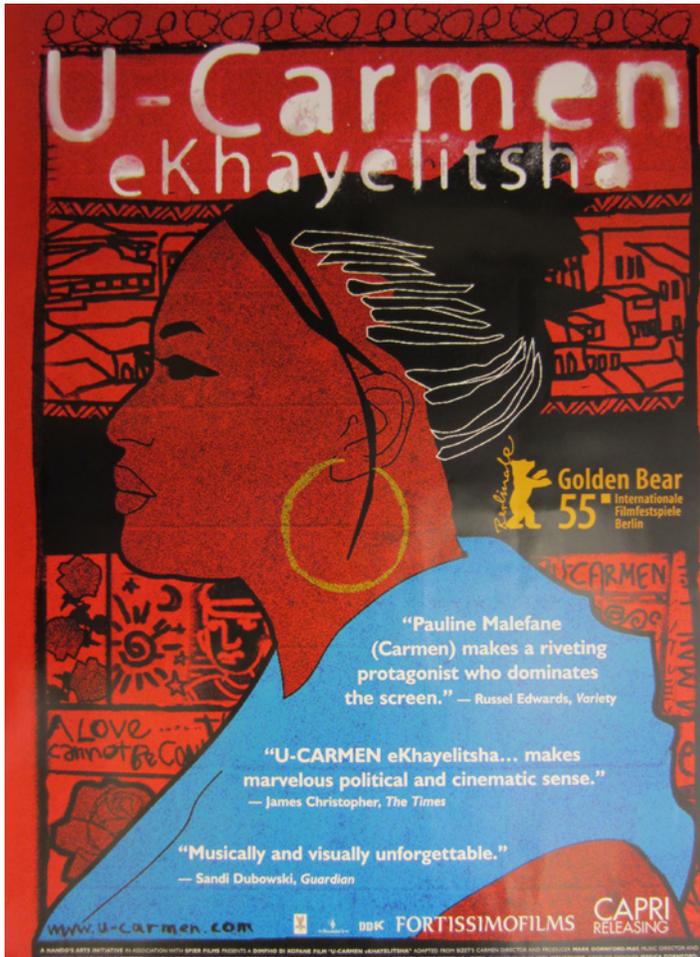
Josef Gugler Collection



In the summer of 2015, University of Connecticut Professor Emeritus Josef Gugler donated his collection of research materials related to African and Middle Eastern film to the Black Film Center/Archive.

During the 2015-2016 academic year, BFC/A archivist Ronda Sewald completed the arrangement and description of the Josef Gugler collection, which comprises over 1100 posters and twelve boxes of promotional materials for African and Middle Eastern films. Over 500 unique works and approximately 350 filmmakers are represented by items in the collection. Among the gems in this collection are the works of acclaimed filmmakers Med Hondo, Ousmane Sembène, and Claire Denis, just to name a few. Although mostly in French, German, and English, the items are printed in over a dozen additional languages ranging from Spanish and Italian to Polish and Japanese.

Gugler's extensive collecting of these rare works dates back to 1991, the year in which he began teaching a course called "Modern Africa: Re-Imaging Africa through Films and Novels" at the University of Connecticut. The posters, films, videos, and other promotional materials donated to the BFC/A served to support his research and coursework on African film and led to

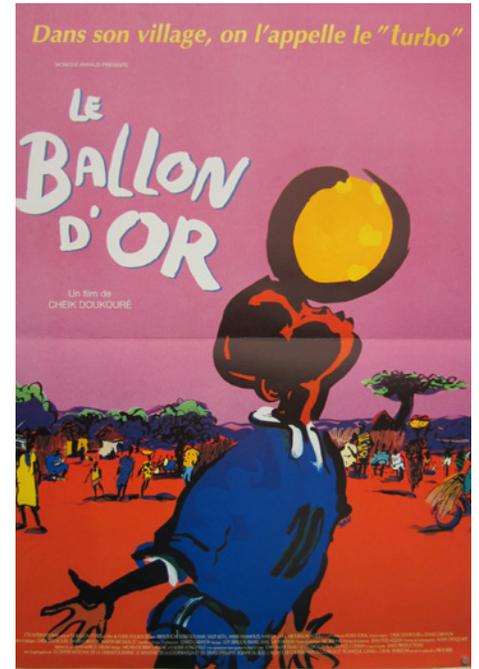
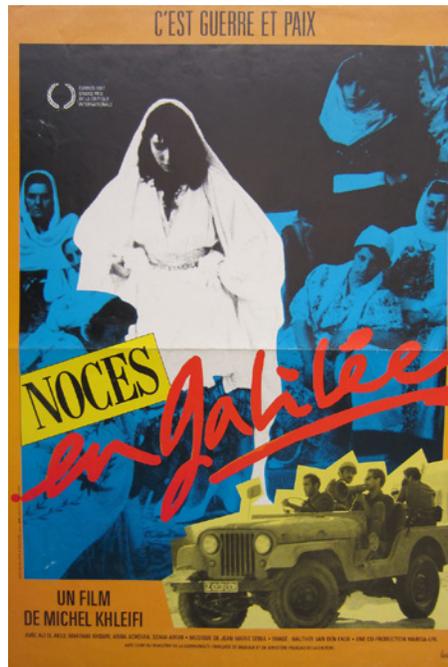


the publication of his book, *African Film: Re-Imaging a Continent* (Indiana University Press, 1993, reprinted 2003). Much of Gugler’s research and the resulting publications have focused on issues of urbanization in developing countries, particularly in Sub-Saharan Africa. Over the span of more than four decades, Gugler has either performed research or served as a visiting lecturer/professor in Nigeria, Tanzania, the Congo, Uganda, Kenya, and Senegal.

At a later point in his career, Gugler’s research interests in international film expanded to North Africa and the Middle East, resulting in the publication of his book *Ten Arab Filmmakers: Political Dissent and Social Critique* (Indiana University Press, 2014).

The finding aid for the collection was published online in May 2016, and will elucidate this extensive and rich collection for any researcher’s exploration. Not only is this collection an invaluable asset to the Black Film Center/Archive, it will provide both students and scholars with access to African films in both colonial and local languages, as well as promotional materials in the form of posters, pressbooks and programs.

Select Posters from the Gugler Collection



“The Wunderkammer” Exhibit at Grunwald Gallery of Art

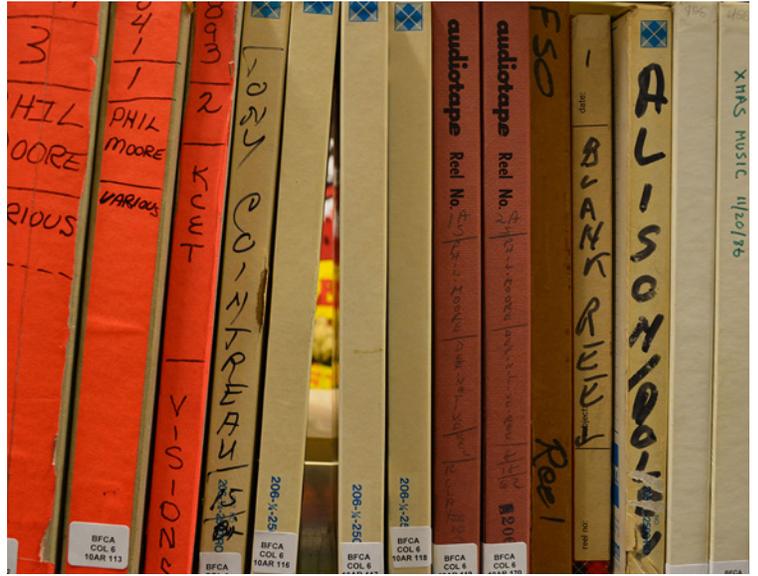


Installation view of Madame Sul-Te-Wan painting and other BFC/A items on exhibit at the Grunwald Gallery of Art.

Memorabilia and art from the BFC/A's Mary Perry Smith Black Filmmakers Hall of Fame Archive Collection were featured in the Grunwald Gallery of Art exhibition, “The Wunderkammer: Curiosities in Indiana University Collections,” displayed in October and November 2015. Among the items selected by BFC/A archivist Ronda Sewald were a painting of film actress Madame Sul-Te-Wan, hand prints created by Lena Horne and Stepin Fetchit on paper with graphite under the supervision of Oakland artist Casper Banjo, and several personal effects belonging to Hollywood composer and arranger Phil Moore. Sewald joined Grunwald director Betsy Stirratt and others for a gallery talk in early November.

Media Digitization and Preservation Initiative

The Media Digitization and Preservation Initiative (MDPI) is the five-year, \$15M project announced in 2013 by Indiana University President Michael McRobbie, a comprehensive effort to preserve the vast moving image and sound holdings of Indiana University. The Black Film Center/Archive is among the content holders participating in this initiative. In 2015-2016, select BFC/A holdings of Betacam videotape, DAT, and analog audio discs were delivered to the MDPI facility for digitization. Transfer of audiocassettes, CD-Rs, VHS tapes, 1" videotapes, open reel audio tapes, and U-matic tapes are scheduled to begin at the university level this summer and fall.



Ella Fitzgerald Charitable Foundation



Fran Morris Rosman, Executive Director of the Ella Fitzgerald Charitable Foundation holds Ella Fitzgerald sheet music.



Left to right: Ja Quita Joy Roberts, BFC/A Financial and Office Assistant, Annie Willis, Assistant to the Dean of Students, and Fran Morris Rosman.

In the summer of 2016, the Black Film Center/Archive received a collection of media and memorabilia representing the musical career and screen appearances of Ella Fitzgerald. Donors Fran Morris Rosman and Richard Rosman of the Ella Fitzgerald Charitable Foundation visited the Indiana University campus in Bloomington to announce the donation. In a convivial ceremony officiated by James Shanahan, Executive Dean of The Media School, those gathered shared stories of their great appreciation and fondness for the iconic jazz performer.

“It makes me so happy to know that it will be treasured, loved, and preserved here,” Morris Rosman said.

Also in attendance was Kathleen Rowald, curator of the Elizabeth Sage Historic Costume Collection at Indiana University, where the Ella Fitzgerald Charitable Foundation previously donated a collection of Fitzgerald’s gowns, wigs, and other items; and Annie Willis, Assistant to the Dean of Students, a close friend to the Rosman family who initiated their introduction to the BFC/A.

University Partners

African Studies Program, School of Global & International Studies

Afrosurrealist Film Society

American Studies Graduate Student Association

Arts Administration Program, School of Public and Environmental Affairs

Black Graduate Student Association

Black Student Union

Center for Latin American and Caribbean Studies

Center for Research on Race and Ethnicity in Society

Cinema and Media Arts Program, The Media School

College Arts and Humanities Institute

College of Arts and Sciences

Department of African American & African Diaspora Studies

Department of American Studies

Department of Comparative Literature

Department of English

Department of French and Italian

Department of Gender Studies

Department of History

Department of Spanish and Portuguese

Directed by Women

First Nations Educational and Cultural Center

Grunwald Gallery of Art

Indiana University Cinema

Indiana University Foundation

IU Libraries Media Services

IU Libraries Moving Image Archive

IU Press

La Casa, IU Latino Cultural Center

Latino Studies Program

Media Digitization and Preservation Initiative

2015-2016

The Media School

Neal-Marshall Black Culture Center

New Frontiers in the Arts and Humanities Program, Office of the Vice President for Research

Office of the Provost and Executive Vice President

Office of the Vice President for Diversity, Equity, and Multicultural Affairs

Ostrom Grants Program, College of Arts and Sciences

Poynter Center for the Study of Ethics in American Institutions

Student Academic Center

Student Affairs Funding Board

Themester at the College of Arts and Sciences

Thomas I. Atkins Living Learning Center

Underground Film Series

Women's Philanthropy Council

WTIU/WFIU



Freshmen and transfer students in the Indiana University Student Academic Center course X159: You@IU learn about Black Film Center/Archive resources from archivists Megan MacDonald (top, center) and Ronda Sewald (bottom, center).

Danny Glover Visits the Black Film Center/Archive



Danny Glover (seated) peruses the poster collections of the Black Film Center/Archive in February 2016, with BFC/A graduate assistant Dorothy Berry (far left), Glover's stepson Ramon Cavalleiro (center left), and BFC/A associate director Brian Graney (right).

Danny Glover's cinematic gravitas has made him one of world cinema's most renowned actors. Through some of his most notable roles in movies such as *The Color Purple* (1985), *To Sleep with Anger* (1990), *Beloved* (1998), and the *Lethal Weapon* franchise (1987-1998), he has stirred audiences' anger, sympathy, compassion, and laughter. However, acting is only one part of his vibrant and prodigious legacy. Glover is a producer, humanitarian, and political activist. Through these many endeavors, Glover's legacy can be summed up in two words: *citizen engagé*.

In January 2016, Danny Glover arrived in Indiana for the filming of *The Good Catholic*, a romantic comedy produced, written, and directed by four Indiana University alumni: co-producers Zachary Spicer, John Armstrong, and Graham Sheldon, and writer Paul Shoulberg. While in town, Glover scheduled a visit to the BFC/A, where he recorded an interview with BFC/A director Michael T. Martin for WFIU and *Black Camera*. With enthusiasm for his first visit to the BFC/A, Glover scheduled a return trip later that week to share the experience with his stepson, Ramon Cavalleiro. During this second visit, he spent an entire afternoon reminiscing the familial and political. As the day drew to a close, Glover again spoke of his interest to return to the BFC/A. We happily await!

Location and Contact Information



The Black Film Center/Archive is located in the Moving Image Collections and Archives area in the Herman B Wells Library on the Indiana University, Bloomington campus. The BFC/A is open for research from 9:00 am–5:00 pm, Monday through Friday.

Advance appointments are requested for film viewings and special collections access. To schedule appointments, please call (812) 855-6041 or email bfca@indiana.edu.

Websites

Black Film Center/Archive Website - <http://www.indiana.edu/~bfca>

Black Camera: An International Journal - <http://www.indiana.edu/~blackcam>

BFC/A Blog - <http://blackfilmcenterarchive.wordpress.com>



**BLACK FILM
CENTER/ARCHIVE**

INDIANA UNIVERSITY

The Media School
Bloomington

Black Film Center/Archive

Wells Library, Room 044 | 1320 East 10th Street, Bloomington Indiana 47405 | 812.855.6041

www.indiana.edu/~bfca