

THE DEVIL, PROBABLY

January 4–February 6, 2014

Yale Union and Northwest Film Center present a series of documentary films that record how material and immaterial goods are produced and distributed. A few of the films were commissioned by companies to represent select interests, but the majority were made by filmmakers with an imperative to record and scrutinize goods as we don't see them—in the process of their becoming. An object is always more than what it is: a brick is never only a brick, an egg never merely an egg. It travels through geography, laborers, political ideologies, machinery, social configurations and carries forward a history (mostly obstructed), belonging first to those who produced it, and later to those who bought, used, sold, or consumed it.

Central to the program is the insight that with the advent of cinema, the world became visible in a whole new way, and still most films take place in that part of life where we are left to believe that work does not exist, in that part of life where goods appear as if they were immaculately conceived. These films consistently work against this lack of representation and describe the politics, processes, facilities, locations, and durations of how things are made and transported.

Most of these films are regarded as examples of contrary and aggressive political filmmaking. Arguments, if you will. And no argument of any

kind has its complete meaning alone. Its significance, its validity, and the appreciation of its complexity is the appreciation of it in relation to the arguments around it. You cannot admire or deride a film alone; you must set it, for contrast and comparison, among its neighbors.

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Curated by Robert Snowden and Lucas Quigley. This program is inconceivable without the example of Allan Sekula (1951–2013). Thanks to Thom Andersen, Thomas Beard, Ricardo Matos Cabo, Ted Fendt, Morgan Fisher, Simon Friedland, Alexander Kluge, Cheng-Sim Lim, Tobi Maier, Andy Rector, Morgen Ruff, and Lisa Truttmann.

The program would not be possible without Yale Union's members, volunteers, The Andy Warhol Foundation for the Visual Arts, The Meyer Memorial Trust, Work for Art, The Foundation for Contemporary Arts, and Umpqua Private Bank.

YALE UNION
800 SE 10th Avenue, Portland, OR
www.yaleunion.org

NWFC WHITSELL AUDITORIUM
1219 SW Park Avenue, Portland, OR
www.nwfilm.org

THE DEVIL, PROBABLY

Saturday, January 4, 6:30pm

IN COMPARISON Harun Farocki

Sunday, January 5, 4:30pm

GENESIS OF A MEAL Luc Moullet

Friday, January 10, 7pm

THE SONG OF STYRENE Alain Resnais

SLOW GLASS John Smith

Speaker: Thomas Beard

Thursday, January 16, 7pm

MEAT Frederick Wiseman

Saturday, January 18, 4pm

DUST Hartmut Bitomsky

Speaker: Hartmut Bitomsky

Sunday, January 19, 7pm

ABOUT THE HISTORY OF PAPER, PART 1; MINING AND IRONWORKS, PART 2; ABOUT THE ADVENT OF THE PRINTING PRESS Peter and Zsóka Nestler

Speaker: Hartmut Bitomsky

Friday, January 24, 7pm

THE FORGOTTEN SPACE Allan Sekula and Noël Burch

Speaker: Thom Andersen

Saturday, January 25, 7pm

RR James Benning

Sunday, January 26, 12pm

WEST OF THE TRACKS Wang Bing

Saturday, February 1, 3:30pm

IBM: A SELF PORTRAIT Albert and David Maysles

TOUJOURS PLUS; TOUJOURS MOINS Luc Moullet

THE DARTY REPORT Jean-Luc Godard and Anne-Marie Miéville

Speaker: Andy Rector

Sunday, February 2, 7pm

THE STORE Frederick Wiseman

Thursday, February 6, 7pm
(at YALE UNION)

AN IMAGE; STILL LIFE Harun Farocki

All screenings at the NORTHWEST FILM CENTER WHITSELL AUDITORIUM except February 6 at YALE UNION

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