

# BROAD UNDERGROUND FILM SERIES



## Art Work: Three Views from Detroit

7pm • Friday, October 20, 2017 • The Robin Theatre, REO Town  
1105 S Washington Ave, Lansing, MI 48910

Join Detroit-based filmmaker Julia Yezbick for a screening of three of her films, featuring *Into the Hinterlands* (2015), an experimental documentary about the Hinterlands, a Detroit-based performance ensemble whose physical practice reaches through and beyond the body towards the ecstatic unknown. *Smith Shop* (2012) and *How to Rust* (2016) will also be screened. Yezbick is an alumnus of MSU (BA in Humanities and Anthropology) and of Harvard (PhD Anthropology with Media). Broad Underground is an ongoing collaboration between the MSU Broad, Film Studies program, and Department of English at MSU. This year's partnering venue is The Robin Theatre in REO Town, Lansing, with special thanks to the Lansing Public Media Center.

## **Smith Shop**



**(2012, 2.5m)**

A portrait of blacksmiths, Amy Weiks and Gabriel Craig, who run a successful metal working shop in Detroit. Evoking industrial films of the early 20<sup>th</sup> century, this short piece immerses the viewer in the sights and sounds of a contemporary metal shop. *Smith Shop* is part of a series of short portraits on Detroit artists called *Twenty Sketches*.

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## **How to Rust**

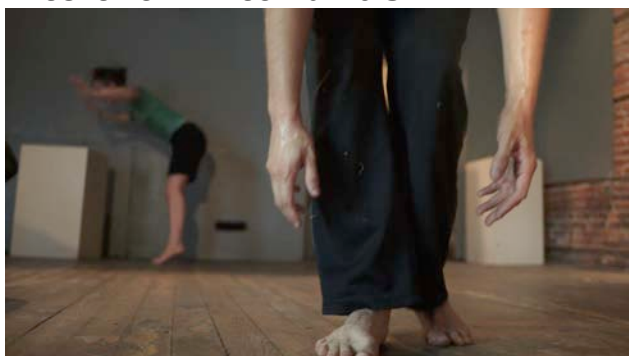


**(2016, 25m)**

A short essay film that explores the mythologies of Detroit through the material metaphors of Olayami Dabls' installation piece *Iron Teaching Rocks How to Rust*. Dabls' installation is a metaphor for the forced assimilation of Africans to European culture and language. Here Dabls' bricolage of the postindustrial landscape becomes a commentary on the half-life of Fordism, where the relationship between cultural production, history, and place is recast, revealing larger truths about how we mythologize a former glory and shape an imagined future.

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## **Into the Hinterlands**



**(2015, 40m)**

A collaborative video produced with the Detroit-based performance ensemble, *The Hinterlands* who practice a form of ecstatic training which they see as a provocation towards the unknown. The "hinterlands" evokes an unknown space both physical and imaginary whose mystery is its very source of generation and from which their creativity emerges. Their practice is one of ecstatic play, of finding the edge of one's balance, and the limits of one's body.