

Our Mountains are Painted on Glass

Michelle Williams Gamaker

Exhibition Notes | Sat 9 December 2023 - Sun 24 March 2024

DCA

Dundee Contemporary Arts

152 Nethergate
Dundee, DD1 4DY
01382 432444

Scottish Charity No. SCO26631

Open Tue - Sun 11:00-18:00
Open late Thu 19:00
Admission free

www.dca.org.uk

INTRODUCTION TO THE EXHIBITION

This major solo exhibition by Michelle Williams Gamaker, developed in collaboration with South London Gallery, premieres the artist's newly-commissioned film *Thieves*, the first work in her *Fictional Revenge* series. The artist's work responds to films watched during childhood, unpacked and seen anew over time, which raise important conversations around race, representation, identity and agency.

Taking inspiration from early Hollywood and British cinema, *Thieves* is a thrilling fantasy adventure based on both the 1924 silent black-and-white and 1940 Technicolor films of the same name: *The Thief of Bagdad*. The direction of the 1940 production is usually credited to Michael Powell, who subsequently had a long-lasting collaboration with writer Emeric Pressburger. Chinese-American actor Anna May Wong and Indian-born American actor Sabu were cast in the original films playing marginalised characters: in Williams Gamaker's compelling retelling, they become leading characters, seeking their revenge.

The film sees a speculative union unfold between Anna May Wong and Sabu (acted by long-term Williams Gamaker collaborators Dahong Wang and Krishna Isha) where the performers are recast and reimagined as 'brown protagonists', claiming their leading roles through direct action. Anna May Wong is found on the film set by Sabu, but there is something wrong: she is in black-and-white while everything else is in Technicolor, and both characters find themselves trapped in their screen images. Together, they must counter the structural violence of the industry (in this case, the casting of white actors to replace actors of colour) by overthrowing the set and holding the director and screenwriter to account.

Conceived as a mode of 'fictional allyship' with the story's marginalised actors, Williams Gamaker has described this form of filmmaking as "critical affection: I deeply love old cinema classics, but they are riddled with injustices that can no longer be overlooked. I lean heavily on the magic of cinema, and I turn the fiction machine on itself by sabotaging the casting process: the previously marginalised actors have a chance to come back: they have a voice, they are politically astute, and, crucially, their agency is restored."

Thieves evokes early cinema and Technicolor classics, blending practical and analogue methods of special effects with contemporary technology to combine past and present filmmaking. *Thieves* is projected in Gallery 2, surrounded by seating buried under shredded paper, suggesting scripts torn to pieces. In filmmaking, there are usually multiple versions of the script which are colour-coded to differentiate various stages of edits. Here the shredded paper suggests both the violent threat of taking away lines and screentime from Anna May Wong,

and the potential of writing a new story. Props from the film's set appear throughout Gallery 2, alongside film ephemera of the actor Sabu collected by Williams Gamaker since 2015.

For the first time, *Thieves* is shown alongside two film installations produced by the artist, *The Bang Straws* (2021) and *The Eternal Return* (2019), both part of the artist's *Fictional Activism* trilogy. *The Bang Straws* focuses on one of cinema's most notorious cases of casting discrimination during the production of *The Good Earth* (1937) directed by Sidney Franklin. Despite the suitability and desire of Anna May Wong to play the high-profile lead character of O'Lan, the role was given to German-American actress Luise Rainer, who wore racist 'yellowface' in this role.

The Eternal Return similarly traces the manner in which the actor Sabu was consistently marginalised within his acting career, always the sidekick, never the love interest. Throughout his career Sabu was associated with elephants, in part due to his first role as the young boy Toomai in Zoltan Korda and Robert J. Flaherty's film *Elephant Boy* (1937). Williams Gamaker queries this relationship with live-action dramatised recreation, cut together with re-edited British Pathé stock footage. *The Eternal Return* revisits the now-struggling Sabu in 1951 as he supports his family by performing, once more with a troupe of elephants, in Tom Arnold's *Christmas Circus* in Haringay Arena, London. Collectively, the films come together to ask important questions about the manner in which historic representations reverberate into our present day, and how this can be purposefully revisited and countered.

CONTENT NOTE

Please note that this exhibition contains films with sequences in which white actors apply, and appear in, racist 'brownface' and 'yellowface' makeup, including the use of prosthetics.

PRODUCTION CREDITS

Thieves was commissioned by Film London Artists' Moving Image Network (FLAMIN) with funding from Arts Council England, and co-commissioned with South London Gallery (SLG) and Dundee Contemporary Arts (DCA). Additional support from National Lottery through Arts Council England; The Foundation Foundation; and The British Academy and the Wolfson Foundation. The film was produced by FLAMIN and Keep Rolling Studios.

GLOSSARY

The Thief of Bagdad: *The Thief of Bagdad* is a silent, black-and-white film from 1924, a Douglas Fairbanks production, directed by Raoul Walsh. After being tricked and cast out of Bagdad by the evil Jaffar, King Ahmad joins forces with a thief named Abu to reclaim his throne, the city, and the princess he loves. It was remade in colour in 1940 and co-directed by Ludwig Berger, Michael Powell and Tim Wheelan, starring Sabu and Anna May Wong in her breakout role.

Powell and Pressburger: Michael Powell and his creative partner Emeric Pressburger were a British film making duo active in the 1940s. Known collectively as 'The Archers' after the name of their film production studio, they are remembered for their iconic films including *The Red Shoes* (1948), *A Matter of Life and Death* (1946) and *Black Narcissus* (1947).

Anna May Wong: Wong Liu Tsong, known professionally as Anna May Wong (1905–1961), was Hollywood's first Chinese-American movie star. Though her career was prolific, Wong encountered much discrimination. Her breakthrough role was in *The Thief of Bagdad* (1924), where she played the 'Mongol slave'. Years later, Wong hoped for the leading role of the Chinese farmer's wife O-Lan in *The Good Earth* (1937). Instead, she was offered the part of Lotus, a sex worker (which she turned down).

Sabu: Sabu Dastagir (born Selar Sheik Sabu, 1924–1963) was the first Indian film star on the international stage. Orphaned at a young age, he met documentary filmmaker Robert J. Flaherty in 1936, and was subsequently cast by famous producer Alexander Korda in the award-winning *Elephant Boy* (1937) at the age of 13. He went on to roles in *The Thief of Bagdad* (1940), *The Jungle Book* (1942) and *Black Narcissus* (1947).

In this era of filmmaking, British and American studios often looked to the nations of the British Empire to provide exotic backdrops, shooting in domestic studios and building complex film sets, whilst engaging in problematic casting. Sabu became the go-to actor and became a household name, yet despite his extraordinary fame, Sabu mainly played the sidekick or heavily compromised leading roles.

Marginalised: Marginalisation is both a process and an experience, in which there are unequal power relationships between a dominant group in society privileged over other groups. This process can involve multiple forms of exclusion, and those pushed to the 'margins' of mainstream society become the 'Other' to the dominant group.

Technicolor: Technicolor is a series of processes used to first produce colour in motion pictures. From 1916 to 1932, the Technicolor company refined its system so that the process of colouring films could become accessible to the Hollywood industry. Today, Technicolor is perhaps more known for the end result of the colouring process than the process itself. Technicolor films are known for their bright, bold, saturated colours, with notable examples including *The Wizard of Oz* and *The Godfather*.

Structural Violence: Structural violence refers to a form of violence in which social structures or institutions harm people by preventing them from meeting their basic needs. It is often enacted on marginalised individuals and groups, on grounds of race, class, age, sexuality, appearance, religion, and disability, amongst other factors. Although less visible, it is by far the most lethal form of violence: one example could be restricted access or lesser quality healthcare given to patients based on bias from medical practitioners.

Fictional Activism: Coined by Williams Gamaker, this artistic practice restages historic works of film to highlight problematic practices, allowing marginalised characters to reclaim the story as their own and challenging the racial discrimination in the film industry.

The Good Earth: A film directed by Sidney Franklin in 1937, based on the historical fiction novel by Pearl S. Buck which revolves around the lives of Chinese farmers. It is one of Hollywood's most notorious cases of casting discrimination, where white actors wore racist 'yellowface' to play Chinese characters.

Yellowface / Brownface: A social phenomenon where makeup is used by white or light-skinned actors to darken one's face and other exposed skin, tape and makeup is applied to shift facial features, and lines are delivered in stereotypical or exaggerated accents. Particularly tied to cinema and theatrical productions and related to blackface, this is done in order to imitate the skin tone of an ethnic or racial group. A racist and offensive act now largely confined to history, use of yellowface and brownface nevertheless continues in the present.

Elephant Boy: A British adventure film directed by Zoltan Korda and Robert J. Flaherty in 1937. It stars 12-year-old Sabu in his debut role as Toomai, based on the character in Rudyard Kipling's story *Toomai of the Elephants* from his 1894 collection of stories *The Jungle Book*.

British Pathé: An online archive of newsreel, from a time before television when people would go to cinemas to watch the news. Spanning the years from 1896 to 1978, its collections include footage of major events from around the globe, famous faces, fashion trends, travel, science, and culture.

FILM INTRODUCTIONS: OUR MOUNTAINS ARE PAINTED ON GLASS

The Bang Straws (2021)

The Bang Straws draws its vision from the production history of *The Good Earth* (Sidney Franklin, 1937) which was one of cinema's most notorious cases of casting discrimination, with American-German actress Luise Rainer winning the high-profile lead of the Chinese farmer's wife O-Lan. To do so, she wore racist 'yellowface' as so many Hollywood actors did. Despite Anna May Wong's talent and clear desire to play O-Lan, she was instead only offered the role of sex worker Lotus. In *The Bang Straws*, Dahong Wang does the screen test to play O-Lan, asking the rhetorical question: "They want my body, but they don't want me?"

While the focus on Anna is now no longer directly present, the casting discrimination she faced in 1930s Hollywood remains. *The Bang Straws* re-casts O-Lan, and reconstructs the film's then-innovative analogue special effects, including a swarm of locusts made from tea leaves and a storm in a wheat field condensed into a film studio.

Thieves (2023)

Told as a movie within a movie, *Thieves* is a fantasy adventure retelling of *The Thief of Bagdad*, a silent, black-and-white Hollywood movie from 1924, which was remade in colour in 1940. In Williams Gamaker's revised storyline, previously marginalised characters become the leading cast and seek their revenge.

In *Thieves*, the character Anna May Wong is found on set by Sabu, but there is something wrong: she is in black-and-white whilst everything else is in Technicolor, and both find themselves trapped in their screen-images. Both must navigate the structural violence on set (in this case, the casting of white actors to replace actors of colour) by joining forces to overthrow the set and those in charge. *Thieves* blends classic analogue and contemporary filmmaking practices.

The Eternal Return (2019)

The Eternal Return spotlights actor Sabu, who was ‘discovered’ in 1936 by anthropologist filmmaker Robert J. Flaherty whilst he was shooting footage of an Indian prince’s palace. He brought Sabu from Mysore, India, to Hollywood, where the 13-year-old was subsequently cast in Alexander Korda’s *Elephant Boy* (1937). Sabu was catapulted to international stardom, and went on to major roles such as Abu in *The Thief of Bagdad* (1940), Mowgli in *The Jungle Book* (1942), and The Young General in *Black Narcissus* (1947). He became a household name, appearing on stamps and tea sets, endorsing cereals, starring at the 1939 San Francisco World’s Fair and featuring in lifestyle magazines on both sides of the Atlantic. In *The Eternal Return*, we see the now-struggling actor Sabu in 1952 as he supports his family by performing – once more with a troupe of elephants – in Tom Arnold’s *Christmas Circus* in Haringay Arena.

With the inclusion of British Pathé footage of circuses in 1950s and 60s Britain and their bizarre parading of tame animals as ‘exotic entertainment’, the film shows the indignity Sabu felt by being similarly deployed. The film thus explores the notion of success in the absence of agency as it imagines the resentment of an individual for whom the price of prosperity was to be typecast. In Sabu’s case, this was the conflation of his background and his career that imposed a seemingly inescapable relationship with elephants; the animals recur throughout his filmography. It also highlights how, in spite of his extraordinary fame, Sabu was cast as the sidekick and was rarely afforded the lead or love interest in films of any artistic merit.

POWELL AND PRESSBURGER SEASON

DCA Cinema is participating in *Cinema Unbound: The Creative Worlds of Powell and Pressburger*, organised by the British Film Institute (BFI), a major UK-wide film celebration of one of the greatest and most enduring filmmaking partnerships in the history of cinema: Michael Powell (1905–1990) and Emeric Pressburger (1902–1988). Bold, subversive and revolutionary, their passionate collaborative artistic vision – spanning 24 films, including *The Red Shoes* and *Black Narcissus* – is a vital part of the fabric of British cinema history, which continues to inspire audiences and artists alike.

We are delighted to be screening a selection of their films between October and January. As part of the exhibition’s opening weekend, we are thrilled that Williams Gamaker will introduce our cinema screenings of *The Thief of Bagdad* and *Black Narcissus*, alongside her own short films. Further details can be found on our website.

ABOUT THE ARTIST

Michelle Williams Gamaker is a Sri-Lankan British award-winning moving image artist. Since 2014, she has been developing what she terms 'fictional activism': the restoration of marginalised film stars of colour as central figures, who return in her works as 'brown protagonists' to challenge the fictional injustices to which they have been historically consigned. By proposing critical alternatives to imperialist storytelling in British and Hollywood studio films, she interrogates cinema by sabotaging the casting process and utilising cinema's tools against itself.

Williams Gamaker is joint winner of Film London's Jarman Award (2020) and has an extensive national and international profile, including prestigious BFI London Film Festivals (2017, 2018 and 2021), Aesthetica Short Film Festival (winner of Best Experimental Film, 2021 and 2023) and Raindance (2022).

Recent group exhibitions include *A Tall Order!*, Rochdale Art Gallery (2023); a major public commission, *Springfield Eternal*, in the atrium of Springfield Hospital for charity Hospital Rooms (2023); *Like There is Hope and I Can Dream of Another World* at Hauser & Wirth; Whitechapel's *The London Open 2022* and *I Multiply Each Day*, Gus Fisher Gallery, Auckland (2021).

Williams Gamaker's major institutional solo show, *Our Mountains are Painted on Glass* premiered *Thieves* (2023), her first film in *Fictional Revenge*, which was co-commissioned by Film London, South London Gallery and Dundee Contemporary Arts. The show will tour to Bluecoat, Liverpool in 2024. Her work is in the Arts Council Collection, distributed by LUX and her entire filmography is part of the BFI National Film Archive. She is currently working toward a new body of work in 'fictional healing', which will complete her *Critical Affection* trilogy.

Williams Gamaker is Reader in BA Fine Art at Goldsmiths College, University of London, and is currently a British Academy Wolfson Fellow. She is a Studio Artist at Gasworks, where she is also a trustee.

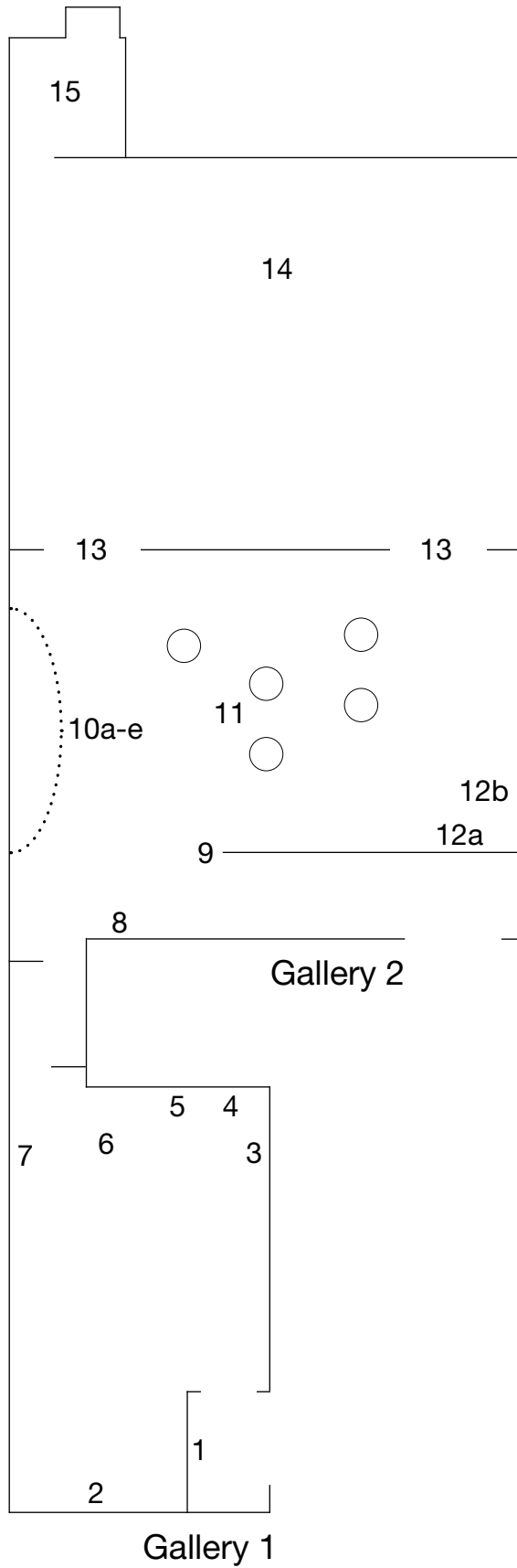
ACKNOWLEDGEMENTS

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With special thanks to Tara White, Rachael Harlow, Adam Smythe, Eoin Dara, Elan Gamaker, Julia Gamaker, Phil and Indrani Williams, Dr Catriona McAra, Dr Kulraj Phullar, Prof Glyn Davis, Derek Horton, Nick Norton, Teresa Grimes, Janaki Mistry, Ellen Jane Rogers, Jadon Cobb, Nadia Coppola, Dan Fontanelli, Clare Charnley, Bianca Hlywa, Puer Deorum, Lily Hargreaves, Dominic Hickman, Hospital Rooms, The Framing Room and all the cast and crew members involved across the productions of *The Eternal Return*, *The Bang Straws* and *Thieves*.

For their work creating the audio-described introductions produced for South London Gallery, the artist would like to extend her gratitude to Vocal Eyes. For their support in securing paper, DCA would like to thank J Thomson Colour Printer, Glasgow, and for their assistance in shredding, Let's Talk Shred.

EXHIBITION FLOOR PLAN



A shared process of making is intrinsic to the artist's practice. Works produced by collaborators of Williams Gamaker are named below where relevant.

1. *Thieves (Fictional Revenge)*, 2023
Digital print

2. *The Bang Straws*, 2021
16mm film on video
17 minutes 11 seconds

3. Tara White, *Domes for Michelle*, 2022
Perspex, poster

4. *Mountain Range*, 2023
Digital print on Perspex

5. Clare Charnley, *Still from The Good Earth*, 2018
Polystyrene, hay, paint, steel, wood

6. *Divinations (Annamaytons)*, 2021–2022
Tempered black glass, chalk pens

7. Ellen Jane Rogers, *Still photography*, 2020–2023

8. *Our Mountains Are Painted on Glass (I and II)*, 2017
Two layered collages

9. *Diorama*, 2020–23
Mixed media

10. *Set Dressing*, 2023
Installation, film props from *Thieves*

10a. *Line-Up (Casting Kanchi)*, 2015
Three layers of tempered glass with vinyl

10b. Bianca Hlywa, *The Silver Maiden's Throne*, 2022
Papier-mâché, clay with wood base, glitter, acrylic paint

10c. *Storyboard*, 2023
1950s chalk board, chalk pencils

10d. Dan Fontanelli, *Encore (Resurrections Manifestations)*, 2018
C-Type print

10e. Lily Hargreaves, *Mountain Range (prop)*, 2022
Acrylic on wood

11. *Afterlife*, 2015–ongoing
Five vitrines, film ephemera with set photography by Ellen Jane Rogers, Jadon Cobb and Nadia Coppola

12a. *Domed Tower as Time Machine (1960)*, 2023
Timber, plywood, MDF, fabric, painted fabric, spray paint, screen

12b. Puer Deorum, *The Silver Maiden's Costume*, 2022
Various fabrics and beads

13. *Untitled (Columns)*, 2023
Props from the *Thieves* set; papier-mâché, plaster and cardboard

14. *Thieves*, 2023
Video, 27 minutes 27 seconds, bespoke seating constructed with shredded paper

15. *The Eternal Return*, 2019
Video, 17 minutes

All works courtesy of the artist.

INFORMATION SPACE

Visit the Information Space next to the galleries to learn more about the exhibition. Here you will find a filmed interview with Williams Gamaker, alternating with an audio-described edit of *Thieves*. On the adjacent bookshelf is a selection of reading materials chosen by the artist and influential to her thinking, listed below.

READING LIST

Prem Chowdhry, *Colonial India and the Making of Empire Cinema: Image, Ideology, Identity*

Susan Courtney, *Hollywood Fantasies of Miscegenation: Spectacular Narratives of Gender and Race, 1903–1967*

Katy Deepwell (Editor), *Feminist Art Activisms and Artivisms*

Catherine Grant and Kate Random Love (Editors), *Fandom as Methodology: A Sourcebook for Artists and Writers*

Priya Jaikumar, *Cinema at the End of Empire: A Politics of Transition in Britain and India*

Michael Lawrence, *Sabu*

Karen J Leong, *The China Mystique: Pearl S. Buck, Anna May Wong, Mayling Soong, and the Transformation of American Orientalism*

Sheng-mei Ma, *Off-White: Yellowface and Chinglish by Anglo-American Culture*

Sally Wen Mao, *Oculus*

Nathalie Morris and Claire Smith (Editors), *Romantic Imaginations: The Cinema of Powell and Pressburger*

MUSIC LIST

The list of music below was selected by the artist to further contextualise the works in the exhibition. All of these tracks are available to listen to on YouTube and can be streamed on other online platforms.

Kate Bush, *Moments of Pleasure*, from her album *The Red Shoes*, 1993*

Brian Easdale, *Native Girl Kanchi*, from *Black Narcissus* original movie soundtrack, 1947

Limahl, *The Neverending Story* theme song, 1984

Miklós Rózsa, *Gallop of the Flying Horse*, from *Thief of Bagdad*, 1940

Sabu, *I Want to be a Sailor* from *Thief of Bagdad*, 1940

*A reference to *The Thief of Bagdad's* Douglas Fairbanks and in part a remembrance of Bush's meeting with Michael Powell, shortly before he died.

NEW EDITION

Williams Gamaker has been working with DCA's Print Studio team to develop new limited edition works in screenprint. They are available to purchase online and in DCA Shop. Please see our website or enquire in DCA Shop for further details.

TALKS AND EVENTS

For more information and to book tickets visit www.dca.org.uk

All events in the exhibitions programme are Pay What You Can on a sliding scale from £0 - £8.

Meet the Artist

Fri 8 December, 18:30–19:00

Gallery 2

Please book in advance

Join Michelle Williams Gamaker and Tiffany Boyle, Head of Exhibitions, for an introduction to, and discussion of, *Our Mountains are Painted on Glass* ahead of its official opening.

In the Evening There is Feeling: Reading *Feminist Art Activisms and Artivisms*

Thu 25 January, 18:00–19:30

Create Space

Please book in advance

Led by DCA's Exhibitions team, *In the Evening There is Feeling* is DCA's reading and listening group. It takes its name from Gertrude Stein's 1914 book *Tender Buttons* and focuses, in an informal and welcoming way, on texts from the worlds of art and literature, and selected musical works.

For this session, we will be considering one of Williams Gamaker's selected books – *Feminist Art Activisms and Artivisms* edited by Dr Katy Deepwell.

We will focus on a text written by the artist for this edited volume, which represents a range of critical insights, perspectives and practices from artists, activists and academics.

Feminist Art Activisms and Artivisms explores and reflects on the enormous variety of feminist interventions in the field of contemporary art, social processes, the public sphere and politics.

Digital copies of selected excerpts from the book will be sent out to all participants upon booking a place.

In the Evening There is Feeling: Listening to the music of film with Morwenna Kearsley

Thu 22 February, 18:00–19:30

Create Space

Please book in advance

For this session, led by guest artist Morwenna Kearsley and DCA's Exhibitions team, we will focus on a variety of influential scores produced for cinema, spanning 1940s–1980s.

Over the course of this event, we will spend some time listening closely together to a selection of songs and compositions featured in the films that have influenced Williams Gamaker from a young age.

Digital copies of the track list will be sent out to all participants after they have booked a place. You can listen to the selected music on YouTube and stream it on many other online platforms.

Morwenna Kearsley is a Glasgow-based artist working predominantly with photography, text and moving image. Her work often features objects which carry within them the historical, social and political circumstances of their making, as do photographs.

**In Conversation:
Michelle Williams Gamaker,
Prof Glyn Davis, Dr Catriona McAra
and Dr Kulraj Phullar**

Tue 5 March, 13:00–15:00

Meeting Room

Please book in advance

Join us for an afternoon panel discussion centred around Williams Gamaker's work and the cinematic history it responds to. The artist's filmmaking practice is often in dialogue with film history: restaging scenes from Hollywood and British studio films to reveal their politically problematic, imperialist roots. Her work takes shape as fictional activism, retelling narratives and recasting characters so that they may get their revenge. This framework will be explored and expanded upon by Williams Gamaker with guests Prof Glyn Davis, Dr Catriona McAra and Dr Kulraj Phullar, whose research speaks to creative acts of rebellion and queering of narratives.

Prof Glyn Davis is Professor of Film Studies in the Department of Film Studies at the University of St Andrews. He is a historian and theorist of queer visual culture, with a specialist interest in experimental and avant-garde cinema.

Recent publications include *Queer Print in Europe* (Bloomsbury, 2022, co-edited with Laura Guy) and *The Richard Dyer Reader* (BFI/Bloomsbury, 2023 co-edited with Jaap Kooijman).

Dr Catriona McAra is a curator and Lecturer in Modern and Contemporary Art History at the University of Aberdeen. Previously working at Leeds Arts University and University Collections at St Andrews, she has worked closely on exhibitions featuring contemporary artists (such as Yoko Ono, Ilana Halperin and Mieke Bal), and has written a range of catalogue essays and interpretation texts for commercial galleries and public museums.

Dr Kulraj Phullar is a London-based Film Studies researcher, and occasional curator and programmer. He specialises in classic Hollywood, British colonial and diasporic cinemas, and popular Indian cinemas. He has taught most recently at King's College London, MetFilm School, and the National Film and Television School.

AUDIO DESCRIPTIONS

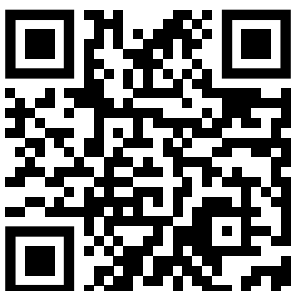
Listen to artist and visual describer Juliana Capes as she describes key works in the exhibition.

With more than 15 years' experience providing audio descriptions and interpretation for galleries across Scotland, Capes has developed a poetic and emotional describing style which expands on and illuminates artworks in new ways, particularly for audiences who are blind, have low vision, or sensory impairments.

This online tour, available soon, will move through Williams Gamaker's exhibition offering visual descriptions of selected artworks and archival materials on display. Elaborating on the exhibition, Capes' descriptions encourage slow looking, listening, and contemplation.

The tour will be accessible on your own device through the Bloomberg Connects app and DCA's SoundCloud which you can access by scanning the QR code below.

Additionally, an audio described introduction to the exhibition's feature film *Thieves*, produced by South London Gallery, is also available online on DCA's SoundCloud.



BLOOMBERG CONNECTS

The Bloomberg Connects app is available for download from Google Play, the App Store, and via the QR codes at the entrances to our galleries. On it, alongside our content you'll find free digital guides to cultural organisations around the world.

Offering a new way to explore our exhibitions programme, the app allows you to listen to our exhibition notes, watch exclusive artist interviews, and find out what's on.

Please see our website and the Bloomberg Connects app for further details. For assistance locating these recordings, please speak to one of our Visitor Assistants.

ARTIST'S CHOICE SCREENINGS

The following films have been selected by Michelle Williams Gamaker to accompany her exhibition. Please see website for prices and to book tickets.

Shanghai Express (4K Restoration)

Sun 21 January, 14:00

Cinema

Shanghai Express marks the commercial peak of the iconic collaboration between director Joseph von Sternberg and his screen muse Marlene Dietrich, seen here at her wicked best as Shanghai Lily, a courtesan whose reputation brings a hint of scandal to a three-day train ride through war-torn China.

Tasked by Paramount bosses to find 'the next big thing', Austrian-born von Sternberg lighted upon German silent film star Dietrich, bringing her to Hollywood following the success of their landmark film *The Blue Angel* (1930). Arriving in Hollywood at the dawn of the talkies, Dietrich and von Sternberg had a seismic impact with a series of striking feature films marked by sensuous cinematography, beautiful design and elaborate camerawork. These visually intoxicating films redefined the visual style of filmmaking of the time, while Dietrich's sexually ambiguous on-screen personas caused a sensation and turned her from actor to superstar and icon.

Dir: Josef von Sternberg / 1932 / USA / 1h 22m / PG

Bugsy Malone (4K Restoration)

Sat 10 February, 13:00

Cinema

UK film legend Alan Parker's first feature was this classic gangster musical comedy mash-up featuring a cast of children and killer cream pies. Nearly 40 years on, it remains a standard of the genres, fusing together the best of *The Godfather* and *42nd Street* – but for a family audience.

Set during the Prohibition era of 1920s New York, the film charts the rise of Bugsy Malone (Scott Baio), a penniless boxing promoter whose friend Fat Sam runs a speakeasy featuring the musical talents of the chanteuse Tallulah (Jodie Foster). A turf war with Fat Sam's rival, Dandy Dan, leaves little time for Bugsy to develop his new friendship with Blousey Brown, a would-be singer with a fine set of pipes and one eye on Hollywood. Can love really triumph in a world ruled by cream-pie splurge guns?

Jodie Foster was already an industry veteran by the time she made this movie, aged just 13. And look out for *Sunshine on Leith* director Dexter Fletcher, in his first ever screen role (aged 10), as Baby Face.

Dir: Alan Parker / 1976 / UK / 1h 33m / U

The Drum (16mm) + Panel

Discussion

Tue 5 March, 17:30

Cinema

Join us for a special screening of the 1938 black and white film *The Drum* on 16mm film. As part of the exhibition, film ephemera collected by Williams Gamaker is on display, particularly relating to the actors Sabu and Anna May Wong. This 16mm print from which we will be screening forms part of the artist's collection, which until now she had been unable to view.

An Alexander Korda production set during British colonial rule of India, *The Drum* follows Captain Carruthers as he seeks to pacify a brewing rebellion after the governor signs a treaty with the ruler of the Tokot kingdom. The king's son Prince Azim (played by the actor Sabu) befriends Captain Carruthers and a young drummer from the British military regiment. Prince Azim must go into hiding after the assassination of his father and soon uncovers a secret plot, forcing him to decide where his allegiances lie.

Concluding the screening, a conversation between Williams Gamaker and film scholar Dr Kulraj Phullar will discuss how collecting film ephemera informs the artist's filmmaking, the complexity of the film's narrative, the character of Prince Azim, the reception of the *The Drum* in India and its intersection with the real life of actor Sabu.

This event is presented with support from the Department of Film studies at the University of St Andrews, with special thanks to Prof. Glyn Davis.

Dir: Zoltan Korda / 1938 / UK / 1h 44m
(full event 2h 50m) / U

Orlando (35mm)

Tue 12 March, 18:00

Cinema

Sally Potter's dazzling adaptation of Virginia Woolf's classic novel is the tale of the apparently immortal Orlando, who begins an epic quest for love and freedom in the court of Elizabeth I as a man and completes the search 400 years later as a woman.

This journey takes Orlando from the frozen river Thames and central Asia, where he changes sex, through to romantic love and loss in the Victorian age, motherhood and war in the 20th century, until finally arriving in the present moment.

Tilda Swinton leads an outstanding international cast in this enchanting, witty, visually stunning and brilliantly original story of self-discovery, romance and adventure.

Dir: Sally Potter / 1992 / UK /
1h 33m / PG

FOR YOUNGER VISITORS AND FAMILIES

Create Space

Tue – Sun, 11:00–18:00

Free, drop in

Children must be accompanied at all times

DCA Create Space is a comfortable and imaginative space in which people of all ages can see, think, make and do together. The space includes displays, child-safe materials and art activity sheets inspired by the current exhibition.

You can have a go at art making activities exploring film sets in colour and black-and-white, and children's film characters. Our art library for children is there for you to browse and the Play Box has safe play for very wee ones.

Create Space is occasionally closed for workshops: please check our website for full opening hours.

Family Art Lab:

Michelle Williams Gamaker

Sun 14 January, 11:00–13:00

Sun 18 February, 11:00–13:00

Sun 17 March, 11:00–13:00

Pay What You Can: £0 - £8

Please book a ticket for everyone who is coming along, adults and children

Suitable for all ages 3+

Family Art Labs, held in Create Space, offer relaxed time and space to get making as a family, with creative activities and techniques introduced

by local artists. Try to come for the start and introduction, then you can stay as long as you like or leave when you feel you need to. You can expect lots of different materials and we will be exploring characters from children's film, the power of colour and making wee film sets. We look forward to sharing and making with you!

JUST ASK

Our friendly Visitor Assistants are always happy to help with your questions.

LARGE PRINT, AUDIO & BRAILLE

Large print, audio and braille versions of this leaflet are available, please ask a Visitor Assistant for more information.

KEEP IN TOUCH

Keep up to date with the very latest from DCA by visiting www.dca.org.uk or by following us on Facebook, Twitter or Instagram. Share your thoughts on the exhibition using **#helloDCA**.

SUPPORT DCA

Our exhibitions are always free to access, but DCA is a charity and donations are welcome and appreciated. You can tap to donate at one of the contactless points in our building or donate online at www.dca.org.uk/donate
Thank you for your support!