

short *George Grosz' Interregnum* seems like it would deserve more screen time. And the “chairacters”—combinations of figurative sculpture and functional seating—that became her signature works as an artist are fascinating but underexplained.

The bulk of the narrative centers on Altina’s romantic life; her accomplishments are framed within the relationships with each of her four husbands—a depressive architect, a gentle Jewish doctor depleted by tuberculosis, a philandering politico, and a hunky, decades-younger Cuban refugee. It’s as though all her attempts at defying the mores of her time are being tempered to remind the audience that, first and foremost, she was a wife, if a nonconforming one.

Of course, these relationships were key to Altina’s creative and activist life, but it’s frustrating to see the narrative potential squandered this way. It’s easy to imagine how her story might have been told more dynamically by someone who wasn’t a relation, with more of an outsider’s eye. Still, in the growing canon on films about groundbreaking women, there’s a lot to admire about *Altina*. —ANDI ZEISLER

**MAKE IT A LADY-ART FILM FESTIVAL WITH THESE:** *Louise Bourgeois: The Spider, the Mistress, and the Tangerine* (2008), *Beatrice Wood: Mama of Dada* (1994), and *The Woodmans* (2010).

**ARRESTING POWER: RESISTING POLICE VIOLENCE IN PORTLAND, OREGON**

**Directors:** Jodi Darby, Julie Perini, Erin Yanke  
{NEW FREQUENCIES}

After a spate of highly publicized killings of unarmed Black people by law enforcement, *Arresting*

*Power* is a timely examination of accountability and police violence. While the documentary centers around cases of deaths and brutality of citizens by the police bureau in Portland, Oregon, it’s disheartening to know that a film like this could be made about almost any city across America.

Many recent commentaries on cases of police brutality have drawn on our country’s systemic racism and how it plays out in the hands of police departments and the courts of law that protect them. *Arresting Power* touches on Oregon’s history of bigotry, specifically an 1844 law banning Black settlement in the state and how it ties into today’s lived reality for communities of color. In addition to murders of Black citizens by white cops, there are also stories of assaults on protesters and the killing of James Chasse, a homeless man who was mentally ill. In many instances, law enforcement is let off the hook, and those killed are considered civilian casualties of everyday police work.

“How come they’re always the winners, and we’re always the losers?” asks Shirley Isadore, mother of 21-year-old Kendra James, who was shot for attempting to drive away from a traffic stop. “We fight for our rights, and our rights are still not being taken care of.”

Through interviews with activists and survivors of police violence, *Arresting Power* also highlights community organizing and insight from local activists fighting for an alternate system where a police force isn’t the only means of protecting and serving one’s own community.

While there are moments where the production quality reflects the independently produced nature of the film, it can be easily overlooked for the important stories being told. As Portland continues to rise in rankings of “best cities to live in,” it’s imperative to understand a part of the city’s history and present-day climate that doesn’t pop up on *Portlandia*. —AMY LAM

**SEE COMMUNITY POLICING IN ACTION:** The 2011 documentary *The Interrupters*, which follows “violence interrupters” in Chicago working within their own communities to prevent conflicts.

**LADONNA HARRIS: INDIAN 101**

**Director:** Julianna Branquon  
{NARU MUI FILMS}

*LaDonna Harris: Indian 101* focuses on the life of Comanche organizer and activist LaDonna Harris. Married to Senator Fred

Harris of Oklahoma, Harris used her connections and proximity to power in Washington, D.C., to push forward legislation that would create lasting change for Native Americans. The title of the film refers to a course that President Lyndon B. Johnson asked Harris to design in order to educate members of Congress about Native issues, but the documentary is also a brief “Indian 101” in itself, as it neatly integrates into its structure a fascinating history of Native struggles and political organizing during the 20th century.

Harris is a dynamic and interesting subject, opening up emotionally in her interviews on camera, speaking about the pain of experiencing racism and discrimination as a child, and crying openly as she reflects on the injustice of segregation in Jim Crow America. Two messages Harris returns to throughout the film are the importance of coalitions for political organizing and the common interests of oppressed people (especially Indigenous people) around the world.

The film acknowledges criticisms of Harris for not being radical enough—her strategies as an activist focus on creating change from within institutions and existing power structures. By showcasing Harris’s

