WHAT WE WILL DO IN THIS HYBRID CLASS
- LOOK carefully and critically at the time-based art known variously as EXPERIMENTAL FILM, AVANT-GARDE FILM, SUBVERSIVE FILM, ART FILM, VISIONARY FILM, UNDERGROUND FILM and VIDEO ART (i.e. films you won’t see at the multiplex; films that play a vital role in the history of art; films sometimes made by artists working in other, more traditional art media).
- EXPAND the ability to describe, interpret, evaluate, and theorize about moving images.
- STUDY relevant artworks that are contemporaneous to the films and videos screened.
- INVESTIGATE the conceptual, aesthetic, and political commonalities and differences of the films and videos and relevant artworks.
- WRITE critical analyses of the films based on direct observation and class discussions.
- MAKE art works that visually and conceptually engage the course material and the ideas explored in the films and videos. Develop a visual dialog with the work of other artists.
- READ manifestos, filmmakers’ statements and film criticism; what is the relationship between the written programs and the resulting films and videotapes?
- CONSIDER the historical, social, and economic conditions in which the films and videos were made; what is the relationship of the films and those conditions?

READING/REQUIRED TEXTS  Will be distributed as handouts or available on reserve.

ASSIGNMENTS & GRADING
- 2 short papers: #1) a critical analysis of one or more films, 2-3 pgs. =10%  
  #2) progress report about a peer’s final project, 1-2 pgs. (contributes to participation grade)
- Notebook: must include 1. For each film or video viewed in class or for research A.YOUR short summary, based on film notes made during screening (1 ¶ description)  B. any questions or observations, relationships to other films or artworks viewed (1 ¶ YOUR interpretation or analysis)  2. Sketches, notes and evolution of your art projects for this class. Submit this twice for credit, @ mid-term & final class, 5% each time =10%
- Studio activity: produce three artworks that directly engage the course material (specific themes and problems will be suggested via handouts) USING ANY ART MEDIUM, (painting, photo, sculpture, fibers, drawing, printmaking, digital video, etc.) accompanied by brief support statements.
  #1) short-term project/modernism =10%
  #2) new media experiment: use or incorporate digital photography or video or sound into an artwork that explores the issue of TIME =20%
  #3) longer-term/final project/modernism or post-modernism, to be presented during finals week=30%
- In-class group projects: group slide shows & collaborative video =10%
- Active participation in classroom discussions, critiques & group project =10%

DISCUSSION OF THE FILMS & VIDEOTAPES WILL BE THE LIFE BLOOD OF THIS CLASS!
Therefore, attendance is required at all screenings. A few longer films may need to be screened at night, later in the semester (right here in rm. 301). Please make arrangements to attend.
## FILM & VIDEO AS ART • Course Schedule/ Film Screenings/ Due Dates

### Week 1
**WED 8/30**
**Introduction:** *film language and writing, film notebook*

### Week 2
**Modernism: Expressionism and Constructivism • Introduce studio project #1**

<table>
<thead>
<tr>
<th>Date</th>
<th>Screenings</th>
</tr>
</thead>
<tbody>
<tr>
<td>TUE=MON 9/5</td>
<td>Robert Wiene- The Cabinet of Dr. Caligari, 1920 (50 min.)</td>
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<tr>
<td>WED 9/6</td>
<td>Dziga Vertov- The Man With a Movie Camera, 1929 (67 min.)</td>
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**OPTIONAL: SATURDAY NYC FIELD TRIP- Sept. 9 • SEE DADA & Douglas Gordon show at MOMA**

### Week 3
**Dada and Surrealism • Introduce paper 1; Proposals due for project 1; begin studio work!**

<table>
<thead>
<tr>
<th>Date</th>
<th>Screenings</th>
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<tbody>
<tr>
<td>MON 9/11</td>
<td>Rene Clair &amp; Picabia- Entr’acte, 1924 (20 min.)</td>
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<td></td>
<td>Luis Bunuel &amp; Salvador Dali- Un Chien Andalou, 1929 (16 min.)</td>
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<tr>
<td></td>
<td>F. Leger- Ballet Mechanique, 1924 (19 min.)</td>
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<td></td>
<td>Jean Cocteau- Orpheus, 1949 (112 min.)</td>
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<tr>
<td>WED 9/13</td>
<td>▲ <strong>STUDIO DAY</strong> - meet Prof. Kane @ appointed time &amp; location with 3 SKETCHES</td>
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### Week 4
**The Avant-Garde in America (and beyond) • Studio work**

<table>
<thead>
<tr>
<th>Date</th>
<th>Screenings</th>
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<tbody>
<tr>
<td>MON 9/18</td>
<td>Maya Deren- Meshees of the Afternoon, [with Alexander Hammid] 1943 (13 min.)</td>
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<tr>
<td></td>
<td>Chris Marker- La Jettee, 1962 (29 min.)</td>
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<tr>
<td>WED 9/20</td>
<td>▲ <strong>STUDIO TIME</strong> work until 1:30pm then meet in small groups in class—submit crit notes</td>
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<tr>
<td></td>
<td>● Paper #1 Due in my mailbox in ART OFFICE by 4:00 pm, Friday 9/22</td>
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</table>

### Week 5
**The Avant-Garde in America-continued • Studio work**

<table>
<thead>
<tr>
<th>Date</th>
<th>Screenings</th>
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<tbody>
<tr>
<td>MON 9/25</td>
<td>Bruce Conner- A Movie, 1958 (12 min.)</td>
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<td></td>
<td>Stan Brakhage- Mothlight, 1963 (4 min.)</td>
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<td></td>
<td>Window Water Baby Moving, 1959 (12 min.)</td>
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<td></td>
<td>Hymn to Her,</td>
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<tr>
<td>WED 9/27</td>
<td>● PROJ. 1 due: <strong>STUDIO CRIT ~</strong></td>
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### Week 6
**Cultural collisions: Post-modernism • Studio work**

<table>
<thead>
<tr>
<th>Date</th>
<th>Screenings</th>
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<tbody>
<tr>
<td>MON 10/2</td>
<td>Kennenth Anger- Scorpio Rising, 1963 (29 min.)</td>
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<td></td>
<td>Carolee Schneeman- Fuses, 1967 (23 min.)</td>
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<tr>
<td>WED 10/4</td>
<td>▲ <strong>Intro: Project #2 • Demo #1</strong></td>
</tr>
</tbody>
</table>

### Week 7
**Hands on digital media**

**MON 10/9** off!

**WED 10/13** **IN CLASS VIDEO PROJECT (● submit film notebook)**

### Week 8
**T.V. & Video; Art & Politics**

<table>
<thead>
<tr>
<th>Date</th>
<th>Screenings</th>
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<tbody>
<tr>
<td>MON 10/16</td>
<td>Nam June Paik- Global Groove, 1973</td>
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<td></td>
<td>Joan Jonas- Vertical Roll, 1972 (20 min.)</td>
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<tr>
<td></td>
<td>Peter Campus- Three Transitions, 1973 (4:53 min.)</td>
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<td></td>
<td>William Wegman- Assorted Videos</td>
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</tbody>
</table>
### Week 9

**Minimalism, Structuralism and Beyond**

**MON 10/23**
- Godfrey Reggio - *Koyaanisqatsi*, 1983 (87 min.)
  
*Visiting media artist Anita Allyn class visit—PUBLIC LECTURE @ 7pm required!*

**WED 10/25**
- **▲ STUDIO DAY -** meet Prof. Kane @ appointed time, show progress

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### Week 10

**Documentary quandries**

**MON 10/30**
- Dan Reeves - *Smothering Dreams*, (excerpts) 1989 (40 min.)
- Paper Tiger T.V. - *The Gulf War....*
- Peter Davis - *Hearts and Minds*, 1975 (102 min) (excerpts)

☆ Evening Screening 7pm: Andrew Jarecki - *Capturing the Friedmans*, 2003 (107 min.)

**WED 11/01**
- **● PROJ. 2 due: STUDIO CRIT ~ Introduce Project 3**

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### Week 11

**Influences of Theory & Activism: Marxism, Feminism, Post Colonialism, AIDS**

**MON 11/06**
- Paper Tiger T.V. - Judith Williamson Consumes Passionately... (excerpt)
- Trihn T. Minh-ha - *Reassemblage*, 1982 (40 min.) (excerpt)
- Ellen Spiro - *Diana's Hair Ego; AIDS Info Up Front*, 1990 (29 min.)

☆ Evening Screening 7pm TBA ☆ Required

**WED 11/08**
- **▲ STUDIO DAY -** meet Prof. Kane @ appointed time & location with 3 SKETCHES

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### Week 12

**Identity Politics/ Race, Gender, Sexuality**

**MON 11/13**
- Todd Haynes - *Superstar*, 1984 excerpts:
- Marlon Riggs - *Tongues Untied*, 1989 (55 min.)
- William Kentridge - TBA

☆ Evening Screening: 7pm TBA ☆ Required

**WED 11/15**
- **▲ STUDIO DAY -** meet Prof. Kane @ appointed time & location

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### Week 13

**Autobiography: The subject speaks**

**MON 11/20**
- Ngozi Onwurah - *The Body Beautiful*, 1991 (23 min.)
- Sadie Benning - Misc. Shorts (A Place Called Lovely, Jollies, If Every Girl...)
- Su Friedrich - *Sink or Swim*, 1990 (48 min.)

☆ Evening Screening 7pm TBA ☆ Required

**WED 11/22**
- Off!

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### Week 14

**Experimental → Independent → Hollywood**

**MON 11/27**
- David Lynch - Early short
- David Lynch - *Eraserhead*, 1977 (90 min.)
- Spike Lee - Early short

☆ Evening Screening 7pm Spike Lee - *Do The Right Thing*, 1989 (120 min.) ☆ Required
WED 11/29 ▲STUDIO TIME until 1:30pm • Meet to show & view progress of final project. Write progress report & bring two copies for 12/04.

Week 15 Film/Video/Installation/New Media
MON 12/04 ● Progress report of peer work due
  • Matthew Barney • Alan Berliner • Douglas Gordon • Ann Hamilton
  • Nadia Hironaka • Shirin Neshat • Diana Thater • Bill Viola • Gillian Wearing

WED 12/06 STUDIO DAY • meet Kane @ appointed time
  ● NOTEBOOKS DUE in class; may be picked up Wednesday, Dec. 13 after 12 noon @ my office.

Final projects: Presentations & Critiques MONDAY, Dec. 11 2pm

Bill Viola

Gillian Wearing