

## **ARGS-260-09 VISUAL ARTS WORKSHOP: EXPERIMENTAL FILMMAKING**

SPRING 2011

INSTRUCTOR: Mary Billyou

Fri 1pm-4pm

billyoum@mail.montclair.edu

### **WHAT IS IT**

This is a workshop where you will develop & refine your filmmaking practice as a member among a community of artist-filmmakers. The student of this workshop will be or become a *total filmmaker*: you will be a film technician handling all aspects of production. Throughout the semester, we will combine critical studies & production together. We will study the varied histories of experimental film and the theoretical traditions of experimental film. There will be equipment workshops, screenings, readings, discussions and critiques. **Advanced level students** will chart a more individualized course of study in consultation with the Instructor. Coursework will be tailored to each students' interests. Portfolio development & review will also be available to these students.

### **EXPECTATIONS**

For credit, you must present your work, show works in progress, and produce a final film, all of which will be screened and critiqued in class. Readings are mandatory. They will be from the required course text, from handouts, and PDFs posted on Blackboard. There will be two (two to five page) papers on two of the readings of your choice. Development of your Idea Books is also necessary. You are also required to attend at least two films outside of class (including the field trips) and turn in a written response about each. You also must write a response about one of the films viewed during class.

Evaluation will be largely based on participation during class workshops and discussions, and on the completion of all projects. Late projects lose a grade.

Grade Breakdown:

Ongoing Assignment - Idea Books	20%
Student Presentation	20%
Papers	20%
Final Film	20%
Participation & Attendance	20%

Attendance is a major part of your grade. SIX unexcused absences and you will FAIL the class. Show up late more than 2x and it's an absence.

Filmmaking takes time and costs money. That's just how it is. Expect to spend a

minimum of \$200 during the course of the semester on film, processing and supplies. No excuses about not being able to turn in projects because you couldn't pay for processing or film stock. Period.

### **REQUIRED TEXTS**

*A History of Experimental Film and Video* - by A.L. Reese (purchase from Barnes & Noble.com)

*BLACKBOARD PDFs*

*Handouts in Class*

### **RECOMMENDED TEXTS**

*Visionary Film: The American Avant-Garde, 1943-2000* - by P. Adams Sitney

*Women's Experimental Cinema: Critical Frameworks* - ed. by Robin Blaetz

### **LOGISTICS**

16mm Film Stock: Call Kodak at 1-800-621-3456.

For a 30% student discount, go to [www.educationstore.kodak.com](http://www.educationstore.kodak.com)

Eastman Kodak: 360 W. 31st St. btwn 8th & 9th Aves. (Right next to Penn Station.) 212-631-3400

Or,

Purchase through the Film Cage. The Film Cage is located on the first floor of Calcia Hall, adjacent to the Art & Design Office. Hours are posted on their door.

Film Supplies: the Film Cage: 973-655-4094,

Or,

MPE: 212-245-0974

B&H Photo: 212-444-6635; 420 Ninth Ave. NYC (right next to Penn Station); [www.bhphotovideo.com](http://www.bhphotovideo.com)

J+R Moviola: 212-247-0972

Christie's (order from Los Angeles)

Film Processing:

Technicolor in NYC: [www.technicolor.com](http://www.technicolor.com)

Colorlab: Rockville MD [www.colorlab.com](http://www.colorlab.com) 301-770-2028

Postworks: NYC [www.pwny.com](http://www.pwny.com) 212-894-4000 or 212-894-4050

Additional LABS

Alphacine in Seattle: [www.alphacine.com](http://www.alphacine.com) 206-682-8230

Fotokem in Los Angeles: [www.fotokem.com](http://www.fotokem.com) 818-846-3101

Filmworkers/Astro in Chicago: (they only do color neg) 312-280-5500

Filmcraft in Detroit: [www.gracewild.com/filmcraft](http://www.gracewild.com/filmcraft) 248-474-3900

Cinematlab in Denver: [www.the.cinematlab.com](http://www.the.cinematlab.com) 303-783-1020  
Yale in Burbank, CA: [www.yalefilmmandvideo.com](http://www.yalefilmmandvideo.com) 818-558-3456

Many of these have student services divisions. Work with them to get discounts!  
For an exhaustive list of labs in the US, go to Kodak's website.

#### LOCAL ALTERNATIVE SCREENING VENUES

Light Industry - couchsurfing...TBA

Anthology Film Archives - 2nd Ave. and 2nd St.

Union Docs – Union Ave. & Metropolitan, Williamsburg, Brooklyn

Microscope Gallery - 4 Charles Pl., Bushwick, Brooklyn

Electronic Arts Intermix (EAI) - 535 West 22nd Street, 5th Flr

Walter Reade Theater - Lincoln Center

Film Forum - West Houston & 6th Ave.

IFC - W.4th & Christopher St.

Pioneer Cinema - 3rd & A

Millennium Film Workshop – 66 E. 4th St., btwn 2nd & 3rd Aves.

Red Channels

Sanctioned Array

MOMA, Whitney Museum

#### SUPPLIES & SERVICES YOU'LL NEED TO BUY AND/OR PROCURE

Black Sharpie

Daylight spools & boxes

Cans & Cores

White leader, Black leader

16mm film (will vary as needed per individual... you'll likely need somewhere between 300'-700')

Film processing (if you choose not to develop the film yourselves)

DVDs

miniDVDs

Clear splicing tape

White or Yellow China Marker

White paper tape, Black paper tape

Flash drive

Jump drive

AA batteries

FRI January 21

#### **EARLY EXPERIMENTERS**

Class Intro & Expectations, Pre-Cinema, The Avant-Garde

**READ** *Selected Writings* - Dziga Vertov, *A Lecture* – Hollis Frampton

**HANDOUT:** *A History of the Avantgarde* - Hans Richter

**SCREEN**                    *Man With a Movie Camera* (1929) - Dziga Vertov, *Ballet  
Mechanique* (1924) - Fernand Léger, *Entr'acte* (1924) - René Clair, *Ghosts  
Before Breakfast* (1927)- Hans Richter, *Anemic Cinema* (1926) - Marcel  
Duchamp, Lumière films  
**ONGOING**                    IDEA BOOKS.....due FRI April 29th

FRI January 28                    **THE FILM CAMERA**  
Basic Camera Operation, Lightmeter, Tripod  
Bolex Accessories - Backwind Key, Variable Shutter, In-Camera Editing, Speeds,  
Handheld vs. Tripod  
ARRI S, ARRI SR  
**READ**                    **A HISTORY OF EXPERIMENTAL FILM & VIDEO:** pp. 1-29  
**HANDOUT:** "Our Eyes, Spinning Like Propellers": *Wheel of Life, Curve of  
Velocities, & Dziga Vertov's "Theory of the Interval"* - Simon Cook  
**BLACKBOARD:** Bolex & Sekonic mini-manuals; *Statement* - Bill Viola, *A Lecture*  
– Hollis Frampton  
**IN-CLASS SHOOT:** Perceptual Experiments

FRI February 4                    **ABSTRACTION**  
**READ**                    **A HISTORY OF EXPERIMENTAL FILM & VIDEO:** pp. 29-41  
**HANDOUT:** *A Throw of the Dice* - Stéphane Mallarmé  
**SCREEN**                    Perceptual Experiments, *Le Retour à la Raison* - Man Ray, Oskar  
Fischinger, *The Lead Shoes* (1949) – Sidney Peterson, *NY, NY* (1957) – Francis  
Thompson, *Diagonal Symphony* – Viking Eggeling, *Rhythm 21* – Hans Richter  
**ASSIGNMENT:**            Exquisite Corpse Film

FRI February 11                    **THE LYRICAL FILM**  
**READ**                    **A HISTORY OF EXPERIMENTAL FILM & VIDEO:** pp. 41-47  
**BLACKBOARD:** *Metaphors on Vision* – Stan Brakhage, *A Moving Picture Giving  
and Taking Book* - Stan Brakhage, *Principles of Associational Form* – Bordwell &  
Thompson  
**HANDOUT:** *Childe Roland to the Dark Tower Came* – Robert Browning  
**SCREEN**                    *Fireworks* (1947) – Kenneth Anger, *The Way to Shadow Garden*  
(1954)– Stan Brakhage, *The Wonder Ring* (1955) – Stan Brakhage  
**DUE:**                    Exquisite Corpse Film  
**IN-CLASS PRODUCTION WORKSHOP:** Handprocessing!

SAT February 12

**FIELD TRIP TO ANTHOLOGY FILM ARCHIVES!!!**

Jodie Mack, filmmaker in person

7:30pm

FRI February 18

**STUDENT PRESENTATIONS**

1. Steven

2. Travis

3. Monika

**DUE**

Paper 1

SAT February 19

**FIELD TRIP TO ANTHOLOGY FILM ARCHIVES!!!**

Marie Menken, Program #2

5:30pm

**READ**      **BLACKBOARD:** *Swing & Sway: Marie Menken's Filmic Events* –  
Melissa Ragona

FRI February 25

**STRUCTURALIST / MATERIALIST FILM**

Paul Sharits, Hollis Frampton, Michael Snow, Ernie Gehr, Tony Conrad, Andy Warhol

**READ**      **BLACKBOARD:** *Carl Andre Interviews Hollis Frampton*

FRI March 4

**STUDENT PRESENTATIONS**

1. Dan C.

2. Matt K.

3. Dan A.

FRI March 11

## DOCUMENTARY FORMS

The Personal Documentary, The Political Documentary

**READ** **A HISTORY OF EXPERIMENTAL FILM & VIDEO:** pp. 50-62

**BLACKBOARD:** *The Camera and Man* – Jean Rouché, *A Western Science of Man* – Trinh Minh-ha, *The Ontology of the Photographic Image* – André Bazin

**HANDOUT:** *I-Witness Video RNC 2004 Guidelines*, *The Ontology of the Photographic Image* – André Bazin

**SCREEN** *Direct Effect PSAs* – Jim McKay, *Le Joli Mai* – Chris Marker, *Fake Fruit* – Chick Strand

**DUE**

Paper 2

## SPRING BREAK!!!!

FRI March 25

## STUDENT PRESENTATIONS

1. Justin R.
2. Gem
3. Daniela
4. Paul

FRI April 1

## NARRATIVE TENDENCIES

Non-Traditional Dramatic Narratives

**READ** **A HISTORY OF EXPERIMENTAL FILM & VIDEO:** pp. 63-96

**BLACKBOARD:** *A Pentagram for Conjuring the Narrative* – Hollis Frampton, *On the Preeminence of Fables* – Jean Cocteau

**SCREEN** *Monodramas* – Stan Douglas, *Je, Tu, Il, Elle* – Chantal Ackerman

FRI April 8

## STUDENT PRESENTATIONS

1. Clayton
2. Kelly
3. Robert
4. Joey

**DUE**

Paper 3

SAT April 16

**FIELD TRIP TO ELECTRONIC ARTS INTERMIX!!!**

**READ** **A HISTORY OF EXPERIMENTAL FILM & VIDEO:** pp. 98-120

**HANDOUT/BLACKBOARD:** *Art in the Age of Digital Distribution* – Mark Tribe & Reena Jana, *Before YouTube* – Ed Halter, *Video: The Aesthetics of Narcissism* – Rosalind Krauss, *Les Enfants de la Patrie (on France/Tour/Detour/Two Children)* – Constance Penley, *On the Road to Collaboration*

**SCREEN** Vito Acconci, Cory Arcangel, John Baldassari, Dara Birnbaum, Forcefield, Jean-Luc Godard, JODI, Shana Moulton, Radical Software Group, Martha Rosler, Ryan Trecartin, Bill Viola

**EASTER HOLIDAY**

FRI April 29

**STUDENT PRESENTATIONS**

1. Monica
2. Justin G.
3. Eric
4. Matt C.

**DUE**

IDEA BOOKS

TBA

**DUE**

FINAL CLASS  
FINAL FILM