

(c.)

History of Art 650
Avant-Garde Cinema
Call #
Professor, Ron Green

HA 220
Tues/Thurs 1:30-3:18
5 credit hours
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Personal professional website:

http://www.history-of-art.ohio-state.edu/pages/faculty/RG/RG_home.html

OSU film studies website with course list and Film Studies Minor guidelines:

<http://clapton.uts.ohio-state.edu/filmstudies/index.html>

Avant-garde cinema course:

1. Description--Survey of significant contributions to avant-garde cinema. "Avant-garde" is a term that arose in the 19th century to describe art movements that challenged the mainstream forms of art and culture, usually also including socio-political critique. Within the history of film, once the mainstream forms of cinema were established, such as "narrative continuity editing" and Hollywood cinema, avant-garde movements arose to challenge the assumptions of those mainstream forms. Some of the first avant-garde films arose from the art world, made by recognized painters such as Fernand Léger, Marcel Duchamp, Man Ray, and Salvador Dali, but others arose at the same time from the state-sponsored film industry in the new Soviet Union out of very different motivations and circumstances.
"Avant-garde" films are sometimes called "experimental," but some avant-gardeists resent that term, since they feel they are not experimenting, but creating mature works that are just outside the mainstream. This course will explore a full range of films, filmmakers, movements, and ideas relating to the cinematic avant-garde, from the beginnings of cinema to the present.
2. Goal: To have students gain understanding of the various effects of cinema and media arts.
3. Objectives:
 - A. To analyze a range of films related to avant-garde modes of cinema.
 - B. To develop a sense of the history, definitions, purposes, forms, and critical criteria of avant-garde cinema.
4. Grading:
 - A. Three exams will each count 25% of the final grade. The exams will be in-class and will last one hour and will consist of essay questions, probably three questions per exam at twenty minutes per answer.
 - B. A ten-page term paper analyzing one avant-garde film (student choice; professor must approve) will count 25% of the final grade. Papers will need to show evidence of textual and contextual research; that is, about 50% will consist of close, detailed analysis of a chosen film, and about 50% will apply contextual information such as relevant history, theory, and criticism derived from a bibliography of at least five secondary sources. A 100-word description of the paper, plus a bibliography will be turned in four weeks before the papers are due. A handout will be issued early in the quarter, prepared by the professor, providing suggestions about the writing of papers for this class. Any standard manual of writing style, such as the Chicago Manual of Style or the MLA style sheet may be used, but the format of the paper must be in one of the standard styles for research in the humanities or social sciences.
 - C. Each day of unexcused absence will count half a grade point off the final grade. Attendance is necessary.

D. All exams will consist of essay questions; all of them, plus the term paper will be graded on the usual scale of A through E.

5. Required Texts:

- A. A.L.Rees, *A History of Experimental Film and Video* (London: BFI, 1999).
- B. Scott MacDonald, *A Critical Cinema 3: Interviews with Independent Filmmakers* (Berkeley: University of California Press, 1998).
- C. (Handout in class) Renato Poggioli, from *The Theory of the Avant-Garde*.

Date	Reading	Films	Work Due
Jan 8		<i>Lemon</i> , Hollis Frampton, 1969 <i>Manhatta</i> , Charles Sheeler/Paul Strand, 1922 <i>Un chien Andalou (An Andalusian Dog)</i> , Luis Bunuel/Salvador Dali, 1928	
Jan 10	Handout: Renato Poggioli, "The Concept of the Avant- Garde"	<i>October</i> , Sergei Eisenstein, 1928 <i>Man with a Movie Camera</i> , Dziga Vertov, 1929 Lumière brothers films, c. 1895 Marie Menken films, c. 1945 <i>A Movie</i> , Bruce Conner, 1958 <i>Anticipation of the Night</i> , Stan Brakhage, 1959 <i>Empire</i> , Andy Warhol, 1964	
Jan 15	Rees, vi-14	Edison Co./Edwin S. Porter films, c. 1895 Feuillade "Fantomas" films, c. 1912 <i>Symphonie Diagonale</i> , Viking Eggeling, 1924 <i>The Cut-Ups</i> , Anthony Balch/William Burroughs/Brion Gysin, 1967 William Wegman videos, 1960s/70s Silent Comedy: Keystone Cops/Chaplin/Keaton, c. 1918	Exam on Poggioli
Jan 17	Rees, 15-28	<i>Entr'Acte</i> , René Clair/Francis Picabia, 1924 <i>Ballet mécanique</i> , Dudley Murphy/Ferdinand Léger, 1924 <i>Ghosts Before Noon</i> , Hans Richter, 1928 <i>The Adventures of Prince Achmed</i> , Lotte Reiniger, 1926 <i>Olympia, Pt. 1</i> , Leni Riefenstahl, 1938 Maya Deren films, 1940s/50s	
Jan 22	Rees, 28-45	<i>The Smiling Madame Beudet</i> , Germaine Dulac, 1923 <i>The Seashell and the Clergyman</i> , Dulac/Antonin Artaud, 1927 <i>Emak Bakia</i> , Man Ray, 1927 <i>Blood of a Poet</i> , Jean Cocteau, 1932	
Jan 24	Rees, 45-50	<i>Berlin: Symphony of a City</i> , 1927 <i>Enthusiasm</i> , Dziga Vertov, 1930 <i>Housing Problems</i> , Edgar Anstey/John Grierson, 1935 <i>Land Without Bread</i> , Luis Buñuel, 1932 <i>N:O:T:H:I:N:G</i> , Paul Sharits, 1968 <i>Meshes of the Afternoon</i> , Maya Deren, 1943 <i>On the Edge</i> , Curtis Harrington, 1949 <i>Inauguration of the Pleasure Dome</i> , Kenneth Anger, 1954-66 <i>Scorpio Rising</i> , Anger, 1964	
Jan 29	Rees, 50-62	<i>Arnulf Rainer</i> , Peter Kubelka, 1958-60 <i>Pull My Daisy</i> , Robert Frank/Alfred Leslie, 1958 <i>The Flower Thief</i> , Ron Rice, 1960 <i>Window Water Baby Moving</i> , Stan Brakhage, 1959 <i>Scenes from under Childhood</i> , Brakhage, <i>Report</i> , Bruce Conner, 1962	

		<i>Mongoloid</i> , Conner, <i>Couch</i> , Andy Warhol, 1964	
Jan 31	Rees, 62-69	<i>Mirror</i> , Robert Morris, 1969 <i>Walking in an Exaggerated Manner around the Perimeter of a Square</i> , Bruce Nauman, 1968 <i>Hand Catching Lead</i> , Richard Serra, 1968 <i>Wavelength</i> , Michael Snow, 1967 <i>↔ (Back and Forth)</i> , Snow, 1969 <i>Zorn's Lemma</i> , Hollis Frampton, 1970 <i>Remedial Reading Comprehension</i> , George Landow, 1970 <i>Christmas on Earth</i> , Barbara Rubin, 1963	
Feb 5	Rees, 70-75	<i>Symbiopsychotaxiplasm: Take One</i> , William Greaves, 1971	Exam on Rees book
Feb 7	MacDonald, 1-12, 41-63	Jordan Belson films (from Mystic Fire Video)	
Feb 12	MacD, 64-92	<i>The Emperor's Naked Army Marches On</i> , Hara Kazuo, 1988	
Feb 14	MacD, 125-147	<i>Landscape (for Manon)</i> , Peter Hutton, 1987 <i>Invisible Adversaries</i> , Valie Export, 1976	
Feb 19	MacD, 241-261	<i>Begotten</i> , Elias Merhige, 1989 <i>Chronicles of a Lying Spirit (by Kelly Gabron)</i> , Cauleen Smith, 1992	Term paper description and bibl. due
Feb 21	MacD, 284-292, 300-308	<i>Detective</i> , Jean-Luc Godard, 1985	Exam on MacDonald book
Feb 26		<i>Céline and Julie Go Boating</i> , Jacques Rivette, 1974	
Feb 28		<i>Cézanne</i> , Danièle Huillet and Jean-Marie Straub, 1989	
Mar 5		<i>La Jetée</i> , Chris Marker, 1964 <i>Sans soleil</i> , Marker, 1982	
Mar 7		<i>One Day in the Life of Andrei Arsenevich</i> , Marker, 2000 (First Run, mail@frif.com)	
Mar 12		Students' choice	
Mar 14		Students' choice	
Mar 18			Term paper due

NO MAKE-UP EXAMS.

Each day term paper is late will count off half a grade point.

Students with disabilities: Any student who feels that s/he may need an accommodation based on the impact of a disability should contact me to discuss your specific needs. I rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services are encouraged to do so, by looking at their website (<http://www.ods.ohio-state.edu>) and calling them for an appointment.

Academic misconduct: OSU professors are required by their contracts to report suspected cases of academic misconduct to the Committee on Academic Misconduct. (The University's rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oa/procedures/1.0.html>) The most common form of misconduct is plagiarism. Remember that any time you use the ideas or the statements of someone else, you must acknowledge that source in a citation. This includes material that you found on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.