

# ALTERNATIVE PERSPECTIVES CONTINUED

Feb 11-12, March 11-12, April 15-16, May 6-7

Henry Hills' ALTERNATIVE PERSPECTIVES CONTINUED is an entirely different course from last semester and is open to students in all programs. The class will meet this semester as 4 modules, which can be taken separately for 2 credits each, or all together for 8 credits. There will be 4 class sessions each module, plus outside screenings with guest filmmakers.

## Course Description:

Alternative Perspectives is an intensive viewing class, focusing principally on films that are not seen in other classes in this school, being principally radical, non-narrative, experimental films, sometimes long and often difficult, although certain classic silent and early sound films, which are frequently discussed but rarely viewed, will also be explored, insofar as they represent some of the most innovative departures in film history in the practices of montage (Potemkin) and sound design (M). As the primary focus of this class is analysis based on the direct experience of projected works, attendance is mandatory.

## Evaluation Criteria:

Students must keep a JOURNAL of experimental films they see, both in class and outside. This should include sufficient information to convince me that you have seen the films, plus commentary indicating that some of what you have seen has given you some thoughts. Plagiarism from the internet is not acceptable and will result in failure and ridicule. These are due (by e-mail) the end of the last week of classes. If you use Windows, please send as PDF file.

## SCHEDULE

Friday classes will generally meet in FAMU Auditorium from 10:00-13:00 & 15:00-18:00

Saturday classes will meet in classroom 3 from 11:00-14:00 & 15:30-18:30

## MODULE ONE

a. Friday, Feb. 11, FAMU Auditorium, 10:00: **STAN BRAKHAGE part 2**

**DESISTFILM** (1954) 7 min

**WINDOW WATER BABY MOVING** (1959) 20m

**THE DEAD** (1960) 11m

**ARABIC 12** (1981) 17m

**VISIONS IN MEDITATION 1** (1990) 17m

**"..." REEL FIVE** (1998) 15m (music by James Tenney)

b. Friday, Feb. 11, FAMU Auditorium, 15:00: **Leslie Thornton PEGGY AND FRED 2010**

c. Saturday, Feb. 12, classroom 3, 11:00: **Arthur Lipsett 21-87**

**Esfir Shub FALL, OF THE ROMANOFF DYNASTY**

d. Saturday, Feb. 12, classroom 3, 14:30 (note earlier time!): **Brakhage 23<sup>rd</sup> PSALM BRANCH  
PERSIAN SERIES 1-3**

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## MODULE TWO

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**extra screening at PONREPO** Wednesday March 9, 20:00  
NEWLY RESTORED FILMS FROM ANTHOLOGY FILM ARCHIVES, NEW YORK part one  
**FUSES by Carolee Schneemann**  
**HEAVEN AND EARTH MAGIC by Harry Smith**

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**extra screening at PONREPO** Thursday March 10, 20:00  
NEWLY RESTORED FILMS FROM ANTHOLOGY FILM ARCHIVES, NEW YORK part two  
**MONEY (35mm version) by Henry Hills**  
**FIST FIGHT by Robert Breer**  
**MONEY by Rudy Burckhardt**  
introduced by Andrew Lampert, Archivist at Anthology Film Archives

- a. Friday, March 11, FAMU Auditorium, 10:00: **Zbigniew Rybczynski TANGO** (1979) 8m.  
**Ladislav Galeta TV PING-PONG** (1975/78) 2m  
**PIRAMIDAS** (1972-84) 12m  
**TWO TIMES IN ONE SPACE** (1976/84) 12m  
**WATER PULU 1869 1896** (1988) 9m  
**WAL(L)ZEN** (1989) 6m  
**Mauricio Kagel ANTITHESE** (1965) 19m
- b. Friday, March 11, FAMU Auditorium, 14:30 (note: earlier time!): **Fritz Lang's M**

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**extra screening at SKOLSKA 28 GALLERY**, Friday March 11, 19:30  
live Super-8 performance by Andy Lampert, "The Last Batch of Kodachrome"

- c. Saturday, Mar. 12, classroom 3, 11:00: **BUSBY BERKELEY production numbers**
- d. Saturday, Mar. 12, classroom 3, 15:30: **Yvonne Rainer FILM ABOUT A WOMAN WHO**  
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### **MODULE THREE**

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**extra screening at PONREPO** Thursday April 14, 20:00 **MARTHA COLBURN in person with 16mm films**

- a. Friday, April 15, FAMU Auditorium, 10:00: **experimental films made since 2000**  
**Ben Russell BLACK AND WHITE TRYPPS #3** (2007) 12 min  
**Jeanne Liotta OBSERVANDO EL CIELO** (2007) 19 min  
**Fred Worden 1859** (2008) 11 min  
**Ben Rivers AH LIBERTY** (2008) 20 min (PAL)  
**Paul Abbot WOLF'S FROTH** (2010) 15 min (PAL)  
**Henry Hills FAILED STATES** (2008) 10 min (PAL)
- b. Friday, April 15, FAMU Auditorium, 15:00: **MARTHA COLBURN in person with recent videos**

c. Saturday, April 16, classroom 3, 11:00: **Marey** **SELECTED CHRONOPHOTOGRAPHIES**  
**Emil Cohl**

**FANTASMOGORIE** (1908) 2'  
**LE CAUCHEMAR DU FANTOUCHE** (the puppet's nightmare) (1908) 3'  
**UN DRAME CHEZ LES FANTOUCHE** (love affair in toyland) (1908) 3'  
**LE CERCEAU MAGIQUE** (magic circle) (1909) 5'  
**LE GENERATIONS COMIQUE** (1909) 3'  
**LES LUNETTES FEERIQUES** (the fairy spectacles) (1909) 5''  
**LE PEINTRE NEO-IMPRESSIONISTE** (1910) 6'  
**LA RETAPEUR DE CERVELLE** (brains repaired) (1910) 6'

**Len Lye**

**COLOUR BOX** 3'  
**RAINBOW DANCE** 4'  
**TRADE TATTOO** 6'  
**SWINGIN THE LAMBETH WALK** 3'  
**RHYTHM** 1'  
**FREE RADICALS** 4'

d. Saturday, April 16, classroom 3, 15:30: **Ken Jacobs** **TWO WRENCHING DEPARTURES**

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#### **MODULE FOUR**

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**extra screening at PONREPO** Wednesday, May 4, 20:00 **JULIE MURRAY in person with**  
**16mm**

a. Friday, May 6, FAMU Auditorium, 10:00: **FILMS ABOUT FILM** by current art world stars

**Morgan Fisher**

**PICTURE AND SOUND RUSHES** 11 min  
**STANDARD GUAGE** 34 min

**Tacita Dean**

**NOIR ET BLANC** 5 min  
**KODAK** 43 min

b. Friday, May 6, FAMU Auditorium, 15:00: **JULIE MURRAY in person with recent videos**

c. Saturday, May 7, classroom 3, 11:00: **Eisenstein** **BATTLESHIP POTEMKIN**  
**plus special study reel "Odessa Spaced"**

d. Saturday, May 7, classroom 3, 15:30: **Andy Warhol** **NUDE RESTAURANT**

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**HENRY HILLS** (<http://www.henryhills.com/>), a 2009 John Simon Guggenheim Memorial Fellow, has been making dense, intensely rhythmic experimental films since 1975. Owing to a personal involvement in film scenes in San Francisco in the 70's & 80's & in New York from the 80s to the present, and his activities as a curator, he has a personal relationship with almost all the major figures in the experimental film movement. he is intimate with the evolving concerns and thus can present a first-hand history, both anecdotal and theoretical. His own work, which seeks abstraction within sharply-focused naturalistic imagery, the eternal within the temporal, and the ethereal within the mundane, promotes an active attentiveness through a

relentlessly concentrated, unpredictable yet intensely rhythmic montage. He brings a long association with various other art scenes as well, including “language” poetry, the “downtown” improvised music scene, and post-Judson post-modern dance. His work is in the permanent collection of the Museum of Modern Art, was included in the Whitney Museum “The American Century: Art and Culture 1900-2000” program, and has been recently screened in the New York, San Francisco, Leeds, Jihlava & Rotterdam film festivals. A DVD of his selected 16mm films is available on Tzadik (<http://www.tzadik.com/>) and his feature-length theater document JOHN ZORN/RICHARD FOREMAN - ASTRONOME - A NIGHT AT THE OPERA has just been released (also Tzadik). He is currently working on a multi-screen HD installation based on footage shot on his train commute between Vienna and Prague and is just finishing a 30-min. film, “arcana”, scripted and scored by John Zorn.

**ANDREW LAMPERT** (<http://www.andrewlampert.com>) Born in the mid-70s in the Midwest, Andrew Lampert primarily produces films, videos and live performances. Over the last decade his works have been widely exhibited at festivals (NY Film Festival, Rotterdam International Film Festival, Kill Your Timid Notion), in cinemas (BFI, Light Industry), in galleries (Mitchell Albus Gallery, NYC & Associates, London), performance venues (The Kitchen, NYC & The Center for Contemporary Art, Glasgow), museums (The Getty Museum, Los Angeles & The Whitney Museum of American Art) and elsewhere. Lampert lives in Brooklyn, works as Archivist at Anthology Film Archives and is researching the seamy underbelly of the music industry for a theatrical production.

**MARTHA COLBURN** (<http://www.marthacolburn.com/>) “ I look at her work and think: oh, that looks like fun. Even if the bile is running hot and yellow and streaming from the guts of some model-turned-skeleton there is something about the post-punk soundtracks, the hand-made, Disney-in-a-kitchen-sink approach that draws me right in. Yes, the people have turned into monsters, the skyline is ablaze but my foot just can’t stop tapping to the a-go-go beat... Here is a cinema of restless transformation, the camera pushed up close to the action, and inside that small arena she unleashes all of her profuse energies and lets them run back into the lens. From this prodigious outpouring she has turned from Americana erotics to Dutch dreams and lately to more overtly political matters, rubbing her hands into the dirtied spawn of empire.” - Mike Hoolboom

**JULIE MURRAY** (<http://www.mikehoolboom.com/r2/artist.php?artist=104>) Irish-born, long time New York-based & now peripatetic filmmaker Julie Murray combines found and original footage to conjure strange and paradoxical universes resonant with ambiguous meanings. Mystery and menace lurk equally amid the eloquence of her visual rhymes and word associations— whether in repeated images of mouth-to-mouth resuscitation and the Heimlich maneuver (*Conscious*, 1993, 10 min.), shots of trees growing among crumbled brick ruins (*Orchard*, 2004, 9 min.), views from an aerial tram leaving Manhattan (*If You Stand With Your Back to the Slowing of the Speed of Light in Water*, 1997, 18 min.), or captioned excerpts from an instructional movie for the deaf (*I Began to Wish...*, 2003, 5 min.).