

# **ALTERNATIVE PERSPECTIVES**

**Nov. 12, 13; 26, 27; Dec. 10, 11.**

Henry Hills' ALTERNATIVE PERSPECTIVES class will meet this semester as 3 modules, which can be taken separately for 1 credit each, or all together for 3 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 (*Intolerance*) and sound design (*Vampyr*). 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.

## **MODULE 1**

classes:

- 1a. Friday, November 12, 10:00-13:00 FAMU Auditorium
- 2a. Friday, November 12, 17:30, Ponrepo, visiting filmmaker Ken Kobland with program of 16mm films
- 3a. Saturday, November 13, 9:00-12:00 classroom 1
- 4a. Saturday, November 13, 13:30-16:00 classroom 1

## **MODULE 2**

classes:

- 1b. Friday, November 26, 10:00-13:00 FAMU Auditorium
- 2b. Friday, November 26, 15:00-18:00 FAMU Auditorium
- 3b. Saturday, November 27, 9:00-12:00 classroom 1
- 4b. Saturday, November 27, 13:30-16:00 classroom 1

\*\*\*\*additional screening\*\*\*\*

19:30 Thursday, November 25, Skolska 28 Gallery, screening of super-8 films by  
visiting filmmaker SAUL LEVINE

## **MODULE 3**

classes:

- 1c. Friday, December 10, 10:00-13:00 FAMU Auditorium
- 2c. Friday, December 10, 15:00-18:00 FAMU Auditorium
- 3c. Saturday, December 11, 9:00-12:00 classroom 1
- 4c. Saturday, December 11, 13:30-16:00 classroom 1

### **films to be screened:**

#### **class 1a - European early film & 20's avant-garde**

Etienne Jules Marey  
the Lumieres  
Georges Melies  
Emile Cohl  
Segundo di Chomon

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Ferdinand Leger BALLET MECHANIQUE  
Rene Clair/Francis Picabia ENTR'ACT  
Charles Dekeukleire IMPATIENCE  
Henri Chomette 5 MINUTES OF PURE CINEMA  
JEUX DES REFLETS ET DE LU VITESSE (Plays of Reflexions & Speed)  
Len Lye TRADE TATTOO  
Paul Leni REBUS-FILM No. 1

**class 2a** Guest filmmaker **KEN KOBLAND** presents 16mm work at Ponrepo

**class 3a** Guest filmmaker **KEN KOBLAND** presents recent work on video

#### **class 4a - Abstract Film**

Walther Ruttmann  
OPUS 1 (1921)  
WEEKEND (1928)  
Hans Richter FILM IS RHYTHM ("1921")  
Viking Eggeling SYMPHONIE DIAGONALE (1924)  
Oscar Fischinger  
SPIRALS (1926)  
STUDIE Nr. 7 (1931)  
ALLEGRETTO (1936-43)  
RADIO DYNAMICS

Mary Ellen Bute  
DADA  
ESCAPE (Synchromy # 3)  
Harry Smith  
Robert Breer EYE WASH (2 versions)  
Jordan Belson SAMADHI  
Lis Rhodes DRESDEN DYNAMO (1971)  
Mike Leggett SHEPHERD'S BUSH (1971)

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### **class 1b**

Isadore Isou VENOM AND ETERNITY

### **class 2b**

visiting filmmaker SAUL LEVINE presents recent work on video

### **class 3b - before and after Man with a Movie Camera**

Dziga Vertov THE ELEVENTH YEAR  
ENTHUSIASM

### **class 4b - Austrian Avant-Garde**

Kurt Kren  
6/64 MAMA AND PAPA (Muehl)  
7/64 LEDA AND THE SWAN (Muehl)  
9/64 O TANNENBAUM (Muehl)  
10/65 SELF-MUTILATION (Brus)  
16/67 SEPTEMBER 20th  
VALIE EXPORT  
MANN & FRAU & ANIMAL (1970-73)  
...REMOTE...REMOTE... (1973)  
Kurt Kren  
3/60 BÄUME IM HERBST (3/60 TREES IN AUTUMN)  
15/67 TV  
31/75 ASYL (31/75 ASYLUM)  
36/78 RISCHART  
Martin Arnold  
PASSAGE À L'ACTE (1993)  
ALONE. LIFE WASTES ANDY HARDY (1998)

Peter Tscherkassky  
MOTION PICTURE (1984)  
OUTER SPACE (1998)  
Albert Sackl STEIFHEIT I+II (1997-2007)

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### **class 1c - city symphonies**

Walther Ruttmann BERLIN, SYMPHONY OF A GREAT CITY  
Alberto Cavalcanti RIEN QUE LES HEURES  
Helen Levitt IN THE STREET

### **class 2c**

D.W.Griffith INTOLERANCE

### **class 3c**

Karl Dreyer VAMPYR  
Stan Brakhage THE ACT OF SEEING WITH ONES OWN EYES

### **class 4c**

Guy Sherwin MAN WITH MIRROR (1976/2006)  
Andy Warhol 13 MOST BEAUTIFUL BOYS (from SCREEN TESTS)  
Ken Jacobs recent digital films

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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 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 screened in last year's New York and San Francisco 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.

**KEN KOBLAND** (<http://www.kenkoblandfilms.com/home3.html>) has been actively producing films and videos since the early 1970s. Through metaphor, provocation and association, Kobland often explores the historical meaning, critical context, and received notions of a particular site or place. He has also collaborated on a number of films with the legendary NYC experimental theater company The Wooster Group. He worked for many years as a cinematographer, shooting films on Louise Bourgeois, Chuck Close, and Joan Mitchell. He has received support from the Rockefeller and Guggenheim Foundations, the American Film Institute, the NEA, DAAD, etc. He lives on the Bowery in New York.

**SAUL LEVINE** (<http://saullevine.com/home.html>) A legend of small gauge filmmaking, Levine has taught at the Massachusetts College of Art in Boston for over 30 years, influencing several generations of filmmakers, and programs the longstanding Mass Art Film Society. Since 1964, he has made over 80 films and videos. Levine's work is noted for its incorporation of splice marks, percussive editing, unconstrained camera movements and spontaneous formal accidents. This distinctive style, informed by a background in the blues, poetry, and radical politics, produces "exquisitely kinetic," and often very beautiful cinematic experiences. His work is included in the recently released amazing box set, Treasures from the Archives IV: American Avant-Garde Film, 1947-1986.

"Saul Levine is the foremost dissenting filmmaker in America." -P. Adams Sitney