

**SELECTED TOPICS IN AVANT-GARDE FILM (continuation)
module with Henry Hills**

Friday, October 23(screening room) 2:30-5:30

Saturday, October 24 (screening room) 10:30-1:00, 2:30-5:30

Course description:

Supplementary to a historical survey of avant-garde film, it is useful to examine aspects of this often difficult but generally very rewarding approach to filmmaking and film thought from a variety of different perspectives. In this series of mini-modules we will explore lesser known works and longer works or we will explore a series of more familiar works thematically or juxtaposed in an unfamiliar manner or order, in order to open your eyes and hopefully give you some new ideas.

Requirements:

To receive credit, attendance at all screenings is mandatory. A journal describing your experience of these films (3 page minimum; plagiarism off the internet will result in failure) is due after the last class, in order to have your credit posted.

The screenings are open to anyone wishing to attend even if not enrolled in class.

class 1: EXPERIMENTAL SOUND FILM

W.K.L. Dickson DICKSON EXPERIMENTAL SOUND FILM (1895) 1m

Bruce Conner COSMIC RAY (1962) 5m

Hollis Frampton CRITICAL MASS (1971) 26m

Lis Rhodes DRESDEN DYNAMO (1971) 5m

Henry Hills MONEY (1984) 15m

Abigail Child COVERT ACTION (1984) 10m

Martin Arnold PASSAGE L'ACTE (1993) 12m

class 2: RE-EXAMINING BRAKHAGE

Wedlock House: An Intercourse (1959) 11m

Cats Cradle (1959) 7m

23rd Psalm Branch (1967) 64m

The Garden of Earthly Delights (1981) 2m

Rage Net (1988) 1m

Glaze of Cathexis (1990) 2m

From: First Hymn to the Night – Novalis (1994) 3m

Persian Series 1-3 (1999) 6m

Chinese Series (2003) 3m

class 3: VERTOV BEFORE AND AFTER MAN WITH A MOVIE CAMERA

KINO PRAVDA #22 (1925) 19m

THREE SONGS ABOUT LENIN (original sound version) (1934/38) 64m

Henry Hills is an American experimental filmmaker living in Vienna. He has taught at FAMU since 2005.

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