

**SELECTED TOPICS IN AVANT-GARDE FILM, parts three and four  
module with Henry Hills**

Friday, 19 March 10:00-13:00 & 15:00-17:30 (screening room)

**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: EARLY EXPERIMENTAL SOUND FILM**

Walther Ruttmann MELODIE DER WELT (1929) 48m  
Sergei Eisenstein & Gregori Alexandrov ROMANCE SENTIMENTALE (1930) 20m  
Luis Bunuel L'AGE D'OR (1930) 62m

**class 2: LESSER KNOWN BRAKHAGE**

THE DEAD (1960) 11m  
THE PROCESS (1972) 8m  
DUPLICITY III (1980) 22m  
ARABIC 12 (1982) 17m  
I TAKE THESE TRUTHS (1995) 17m  
“...” REEL FIVE (1998) 14m

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

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