

Art 95A - The Sensory Apparatus | Expanded Cinema

Winter 2017

In-person, 4-hour 50-minute studio course, one session weekly

University of California, Irvine

Instructor: Kelly Donahey

Expanded cinema isn't a movie at all: like life it's a process of becoming, man's ongoing historical drive to manifest his consciousness outside of his mind, in front of his eyes. One no longer can specialize in a single discipline and hope truthfully to express a clear picture of its relationships in the environment. This is especially true in the case of the intermedia network of cinema and television, which now functions as nothing less than the nervous system of mankind.
- Gene Youngblood, *Expanded Cinema*

Course Description

Art 95 – Topics in Basic Media provides basic instruction in media or disciplines not otherwise represented in the regular curriculum.

The Sensory Apparatus | Expanded Cinema is a studio class focusing on the sensory experience of moving image media beyond the visual. Is it possible for moving images to be touched, heard, felt, and tasted in order to expand the expressive magnitude of narrative and non-narrative forms? Class time will be spent screening experimental media works, in instructor-led discussion and making camera-less digital film works. Basic instruction and technical support in the Adobe Suite, etc. will also be provided. Film projects are designed to be highly adaptable to your interests and technically straightforward in order to focus on the relationship between concept and form. Short, assigned readings spanning artist's texts and media art theories will complement the themes of weekly screenings. Beyond class time, you will be expected to work independently to complete all assigned material. The Sensory Apparatus is meant to supplement the artistic practices of those in the minors of Digital Film, and Electronic Art and Design but is also appropriate for anyone interested in interdisciplinary practice and experimental media. Basic familiarity with the Adobe Suite or other digital editing software is recommended but not required.

Student Learning Outcomes

After successful completion of this course, you will be able to:

- Apply strategies for critical analysis to media art and related texts
- Analyze and articulate your embodied reactions to moving image media
- Make animations, montages, and flicker films in software including PowerPoint, Photoshop, and Premiere Pro

Week 1 - Introduction

Writing assignment: Tony Conrad, on liking

Screening:

A la mode (Stan VanDerBeek, 1959)

Dog star man (Stan Brakhage, 1961-64), EXCERPT

The Flicker (Tony Conrad, 1965)

Variations V (Arne Arnbom, Merce Cunningham, John Cage, Stan Vanderbeek, 1966), EXCERPT

Expo Faces (Stan VanDerBeek, 1967)

Slides (Annabel Nicolson, 1970)

UFOS (Lillian Schwartz, 1971)

Dresden Dynamo (Lis Rhodes, 1971)

Assignment: 20 second Flicker film in PowerPoint.

Read for next class: Excerpts from *Essential Deren*, Maya Deren; and *Expanded Cinema*, Gene Youngblood

Week 2

Screen and discuss class-made Flicker films

Screening:

Neighbors (Buster Keaton, 1920)

The Big SDck / An Old Reel (Saul Levine, 1967-73)

Fall I, Fall II, I'm Too Sad To Tell You (Bas Jan Ader, 1970-71)

Stamping in the Studio (Bruce Nauman, 1968)

Smoke (Mats Ek)

On the Ball (Felipe Dulzaides, 2000)

Rejected (Don Hertzfeld, 2000)

Assignment: 30 second Image Flicker, the Moving Figure

Read for next class: "Sense Memory as Social Memory" in *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*, Laura Marks; "Einfühlung (Empathy)" and "A Cut, or Television-Makers' Revenge" in *Imprint-Nachdruck-Text-Writing*, Harun Farocki

Week 3

Screening:

MPG: Motion Picture Genocide (Robert Banks, 1997)

Selected Filmworks (Ana Mendieta, 1974-81) - on request

Ausdruck der Hände (Expression of the Hands) (Harun Farocki, 1997)

A White Dove (Jack Goldstein, 1975)

Dreaming of Lucid Living (Miwa Matreyek)

Video Locomotion (man performing forward hand leap) (Peer Bode, 1978)

The Jump (Jack Goldstein, 1978)

Read for next class: "Media as Translators" in *Understanding Media: The Extensions of Man*, Marshall McLuhan

Week 4

Screening:

Fordømmelse (Else Marie Pade, 1962)
Boomerang (Nancy Holt and Richard Serra, 1974)
Voices Within (Laurie Spiegel, 1979)
Lucifer Rising (Kenneth Anger, 1972)
Panels for the Walls of the World (Stan VanDerBeek, 1967)
Two Wrestling Cats (Jack Goldstein, 1976)
Worldly Desires (Apichatpong Weerasethakul, 2005)

Week 5

Screen and discuss 30 second Image Flicker, the Moving Figure films

Screening:

I'm Starving (Yau Ching, 1999)
Werner Herzog Eats His Shoe (Les Blank, 1980)
Sedmikrásky (Daisies) (Vera ChyDlovà, 1966)

Begin Final Project

Week 6

Screening:

Akira

Week 7

Screening:

Yellow Movie (Tony Conrad, 1973-now)
At Land (Maya Deren, 1944)
Parallel I-IV (Harun Farocki, 2012-14)
Spalding Gray's Map of L.A. (Bruce Yonemoto, 1984)
Go! Go! Go! (Marie Menken, 1962-64)

Week 8

Screening:

Schindler's Häuser (Schindler's Houses) (Heinz Emigholz, 2007)
Toute la Memoire du Monde (All the Memory of the World) (Alain Resnais, 1956)
Sorrows (Gregory J Markopoulos, 1969)

Read for next class: "Personism, A Manifesto," Frank O'Hara

Week 9

Screening:

So Is This (Michael Snow, 1982)

Not I (Samuel Becket)
Poemfield 1 (Stan VanDerBeek, 1968)
Tongues Untied (Marlon Riggs, 1989)

Week 10

Screening:

Blue (Derek Jarman, 1993)
The House is Black (Feroz Farukh, 1963)

Finals Week

Screening of final student projects