Expanded Cinema: Alternative Exhibition for Film & Video

This introductory production course explores the possibilities of alternative exhibition for projected image and sound with an emphasis on performance and installation techniques. Students will experiment with a wide variety of audio/visual equipment and strategies, complemented by related readings and in-class screenings. Each student will be required to complete four short projects during the semester, and will further develop one of those projects for a final exhibition.

Course Overview:

**Week 1**: Mon, January 23- Introduction to course. Survey of expanded cinema: 19th century magic lantern shows, early cinema and contemporary practice.
*Screenings:* Work by John Cage

  Wed 25- Intro cont’d.
  *Screening:* Work by James Turrell
  *Readings:* D2L, Foreward from *Expanded Cinema* by Gene Youngblood

**Week 2**: Mon 30- Introduce *Observation* assignment, review available equipment (pt 1) and Vimeo posting guidelines.
*Readings:* D2L, *Expanded Cinema as Expanded Reality* by VALIE EXPORT

  Wed, February 1- In-class studio session.
  *Screenings:* Work by VALIE EXPORT and Man Ray

**Week 3**: Mon 6- *Observation* projects due; in-class presentations and critiques. Introduce *Conceptual* assignment.
*Screenings:* Works by Joseph Cornell
*Readings:* D2L, *Conceptual Art*, edited by Peter Osbourne, pg 12-51

  Wed 8- Lecture on conceptual art; review for Quiz #1.
  *Screenings:* Works by Tony Conrad.
  *Readings:* *Expanded Cinema: Art, Performance, Film* - Preface – pg 49

**Week 4** Mon 13- Quiz #1. *Screenings:* Works by Yoko Ono and Peter Kubelka

  Wed 15- In-class studio session.
  *Screenings:* Work by tENTATIVELY, a Convenience
  *Readings:* D2L, *Conceptual Art*, pg 52-90
**Week 5** Mon 20- *Conceptual* projects due; in-class presentations and critiques.
Screenings: Works by Anthony McCall ^Visiting Artist screening (details below).

Wed 22- Introduce *Intervention/Installation* assignment.
Screenings: *FLicKeR* (Nik Sheenan, 75 min, 2008). *Off-site event*, Fri/Sat, Feb 24-25 (details below).

**Week 6** Mon 27- Lecture on intervention/installation.
Readings: *EC:APF* pg 50-109
Screenings: Works by Bill Viola, Dara Birnbaum, and Phil Morton + Dan Sandin

Wed 29- Review available equipment (pt 2).

**Week 7** Mon, March 5- In-class studio session.
Screenings: Works by Steina + Woody Vasulka, Janet Cardiff

Wed 7- Review for Quiz #2; in-class studio session.

**Week 8** Mon 12- Quiz #2. Cont’d lecture on intervention/installation.
Screenings: Works by Stan VanDerBeek, Dan Graham, Kurt Hentschlarger and Telcosystems

Wed 14- In-class studio session.

**Spring Break (March 18-25)**

**Week 9** Mon 26 - *Intervention/installation* projects due, in-class presentations and critiques.

Wed 28- Introduce *A/V performance* and *Final Exhibition* assignment.
Readings: *EC: APF* pg110-159
Screenings: Works by Kurt Kren, Carolee Schneeman and Zoe Beloff

**Week 10** Mon, April 2- Demonstrations for 16mm film loops.
Screenings: Works by Ken Jacobs

Wed 4- Video feedback demonstrations.
Readings: D2L, excerpts from *Paul Sharits: Dream Displacement and Other Projects* with essays by Linda Cathcart and Rosalind Krauss
Screenings: Works by Paul Sharits

**Week 11** Mon 9- Quiz #3.
Readings: *EC: APF* pg 160-193
Screenings: *Andy Warhol’s Exploding Plastic Inevitable* (Ronald Nameth, 18 min, 1966); works by Bruce McClure, Sandra Gibson + Luis Recoder

Wed 11- Lecture on A/V performance, review available equipment (pt 3).
Readings: *EC:APF* pg 194-225
Screenings: Works by Brian Dewan, Guy Sherwin and Miranda July
**Week 12** Mon 16- Proposals due for *Final Exhibition*; students meet with instructor on an individual basis for approval of project.

Wed 18- In-class studio session.
**Screenings:** Work by Jennifer Reeves

**Week 13** Mon 23- **A/V Performance** projects due; in-class presentations and critiques.

**Readings:** *EC:APF* pg 226-261
**Screenings:** Works by Brent Coughenour, Jodie Mack and Joe Grimm

**Week 14** Mon 30- Quiz #4. Discuss strategies for documenting expanded cinema works.
**Readings:** *EC:APF* pg 262-287
**Screenings:** TBA

Wed, **May** 2- In-class studio session.

**Week 15** Mon 7 & Wed 9- **Final Exhibitions** due; in-class presentations and critiques. *Additionally, these projects may be presented at KSE during the Arts-Tech Night event. Details to TBA.*

**Participation:** You are required to not only be present in class, but an active participant in the discussions and demonstrations. So, please be prompt and attentive, and let me know if you are prohibited from attending class due to illness, etc., as soon as possible. **After two absences your final grade will be lowered by one-half a letter grade for each additional absence.** Bold lettering is not me *shouting*, but rather, me urging you to do your best to make all of the meetings because it will be quite difficult to catch up with the work.

**Additional Opportunities:** The Film Dept. and the Union Theatre will be hosting visiting artist **tENTATIVELY, a cONVENIENCE** during the week of Feb 20th. There is a program at the Union Theatre on Tuesday, Feb 21 (7pm_FREE!) and a **tentative** program slated for Thursday, Feb 23 (Mitchell B-91, 4pm_FREE!).

Also, the University of Chicago Film Studies Center will be hosting renowned expanded cinema artist Anthony McCall on Friday, Feb 24 & Saturday, Feb 25. It will feature an exhibition and performance of some of his seminal works on Friday evening, followed by a symposium on Saturday, February 25.

I would encourage you to take advantage of these opportunities, as each has been actively engaged in a variety of alternative modes of exhibition for decades. Additional info will be posted on D2L for all of these events, and we can discuss possible arrangements for travel to Chicago, etc.

**Grading:**
- Four production assignments: Observational, Conceptual, Intervention/Installation, and A/V Performance - *each valued at 10%*; (40% total)
- Quizzes, attendance, and participation (20%)
- Completion of final project (30%)

- Documentation of final project (10%)

**Books:** Students are required to purchase one book for the course, *Expanded Cinema: Art, Performance, Film* edited by David Curtis, A.L. Rees, Duncan White and Steven Ball.  
**ISBN:** 1-85437-974-0 Distributed by Abrams, NY. List price: $32.50/ See D2L for links.

Additional required readings will be posted on the D2L page, as well as a listing of related texts and media on reserve at the Golda Meir Library.

**Incomplete**s will only be considered for situations in which a student with a grade of "B" or above is unable to complete the class due to conditions beyond their control. Students must prove to the instructor that they were prevented from completing the course requirements and students must complete course work for an Incomplete during the first eight weeks of the next semester of enrollment. Film Dept. equipment can be used for the first 5 weeks of the next semester.

**Drops are not permitted after the 5th week of the semester.**

**Email/ D2L/Vimeo:** I will be using your UWM email account to contact you. If you don’t already, get in the habit of using and checking this account (or have it set to forward messages to the account of your preference). You will be responsible for all information in the messages sent to this address. Similarly, get in the habit of regularly checking the **D2L site** - class screenings, assignments, and important announcements and reminders will all be available from that site. Additionally, you will be required to use a Vimeo account to post some of your projects. You can use an existing account, and we will review steps for creating a new **FREE** account in class.

**Facility Access & Work Permits:** The Film Dept is open M-F, 9-4:30pm. You must have a Work Permit to work use the facilities, which will be distributed in class. Areas without card-swell access require you to sign-out a key from the Equipment Room or the Film Office, B-70. When the Film Office is closed, call the Campus Police (x4627) to gain access to a room. They will respond on the odd-numbered hours. Both Mitchell Hall and Kenilworth Square East is available after hours to students enrolled in the "hand-reader" system (Mitchell: located at the northwest entrance, below the loading dock; KSE: main entrance). Registration for this is located at the PSOA Box Office on the 1st floor of the Zelazo Center, M-F, 12-5pm.

**Special Needs and Questions:** If you need special accommodations to meet any of the requirements of this course, please contact me as soon as possible. Feel free to discuss assignments or any questions or requests you have.

**Accommodation for Religious Observances:** Students will be allowed to complete requirements that are missed because of a religious observance.

**Other University Policies:**
Please visit [http://www.uwm.edu/Dept/SecU/SyllabusLinks.pdf](http://www.uwm.edu/Dept/SecU/SyllabusLinks.pdf) for more information regarding Grade Appeal, Complaint Procedures, Academic Misconduct, Discriminatory Conduct, Incompletes, Military Duty, and Religious Observances. This information is also available on the departmental bulletin board.
Use of Copyrighted Material: Use of copyrighted material is strictly prohibited unless the images, sounds, texts, etc. are being significantly altered and it is clear in the opinion of the instructor that the original material is being studied, analyzed and commented upon by the student. Grades for work failing to satisfy this requirement for copyrighted materials will be significantly lowered. The instructor reserves the right to determine what constitutes fair use of copyrighted material. A helpful resource concerning copyright and fair use is available at http://www.utsystem.edu/ogc/intellectualproperty/cprtindx.htm. The campus Learning Technology Center, located in the east wing of the Library, can also provide consultation and resources concerning these issues.