What is the weight of a gesture? Can a trace, a fragment, have the same resonance as something more intact, conventionally complete, thoroughly unfurled? What makes a detail -- an activity of the camera; a movement of a hand; a bark of speech; a prop -- poetic in its aura?

Regarding gestures in isolation and as instruments of meaning in larger works (feature films; the space of a canvas; public space; etc.), the class will consider movements of the camera and of the body; inflections of language and of performance; the force of mark making and the placements of art design; more. Such as: the delicate whispers that hands can make; the secrets objects keep; and, as time allows, and maybe, the expressiveness of spit-takes.

Through readings (of images, of movies, of texts); writing, regular notebooking; and sketching (gestures at making), this class will mine and meet the capacities of gesture, deliberately working from a different scale, and a more focused lens, to gauge the language of the partial, the fragment, the poetic, the more minimal, the simply this.

This class will fortify 1) our sense of possible vocabularies, visual, narrative, poetic; 2) the meaning (s) -- and avoidance of meaning, if so desired -- available through a differently weighted syntax; 3) the textures possible through modes of attention precisely applied; 4) a finessed sense of our own practices and capacities of noticing.

Artists encountered -- and playlist still being considered -- may include Chantal Akerman; Francis Alÿs; Bruce Baillie; Roland Barthes (and the space of the index card); Jenny Boully; Joe Brainard; Robert Bresson; Charles Burnett; Claire Denis; Kevin Jerome Everson; Rainer Werner Fassbinder; Scott Fitzpatrick; Peter Fischli & David
Weiss; Hollis Frampton; Laida Lertxundi; Gordon Matta-Clark; Ana Mendieta; Ander Monson; Maggie Nelson; Robert Nelson; Yoko Ono; Laura Owens; Yvonne Rainer; Michael Snow; Structuralist Film; Susan Stewart; Martine Syms; Jacques Tati; Cy Twombly; Apichatpong Weerasethakul; Akram Zaatari, and others, maybe you?

And this: Class will periodically and productively overlap with the portfolio elective Film 380 Movement and New Media [23181] which will meet at the same time, elsewhere in Mitchell. The two classes will at times coordinate, sharing resources and possible screenings/guests. 

Questions: crielbog@uwm.edu