**Programming and Exhibiting the Moving Image**

A syllabus for the Master of Science in Global Media and Culture program

Sponsored by a grant from the Global Media Festival

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This course provides an introduction to the concepts and practices of programming and exhibiting the moving image by examining the role, ethics, and goals of curation; by studying how moving images are shown at and within a variety of institutions, including film festivals, museums, galleries, microcinemas, theaters, and other venues; and by investigating the collection, archiving, preservation, and distribution of moving images. The class will include visits by a variety of moving image professionals working worldwide, including artists, curators, archivists, installers, and programmers, in order to provide students with models of career paths and skill sets. Students will work individually and collaboratively to research, develop, and organize screening programs for the Global Media Festival as their final projects.

**Learning Outcomes:**

• To understand professional practices of film and video curators and programmers

• To understand how curatorial practice helps shape media history and meaning

• To master key concepts in audiovisual preservation, restoration, reformatting, and access

• To understand the material differences in film and video formats, and account for their presentation

• To demonstrate knowledge of moving image institutions and archives that present programming to the public (festivals, museums, galleries, universities, microcinemas, web platforms)

**Week 1: What is Curating?**

Reading:

 Lind, Maria, “Performing the Curatorial: An Introduction.” In Maria Lind, ed., *Performing the Curatorial: Within and Beyond Art*. Berlin: Sternberg Press, 2012. 9- 20.

 Maeve Connolly, et. al. “Thoughts About Curating Moving Images” *Mousse* 38 (April 2013).

 *OnCurating*, issue 3: Curating Film, 1-17.

**Week 2: Curating as Argument**

Guest: Film Love Curator Andy Ditzler (Atlanta)

Reading:

 Czach, Liz. “Film Festivals, Programming, and the Building of a National Cinema.” *The
 Moving Image*4:1 (2004): 76–88.

 June, Jamie. “Defining Queer: The Criteria and Selection Process for Programming Queer Film Festivals.” CultureWork. A Periodic Broadside for Arts and Culture Workers. Volume 8, Number 2. University of oregon Press. January 2004. Pp. 1-5.

 Excerpts from Andy Ditzler, “Curation and Cinema,” dissertation, Emory University, 2015.

Screening:

 *THE AMERICAN MUSIC SHOW*: Highlights from a Community Television Classic

**Week 3: Curatorial Writing/Writing Program Notes**

Reading:

Frank Stauffacher, “Art in Cinema” program notes, c. 1947

J. Hoberman, “Fun City: New York in the Movies, 1966-1974”

Leo Goldsmith, “Peggy Awesh: Experimental Response Cinema”

 John G. Hanhardt, excerpts from *The Worlds of Nam June Paik.* New York: Guggenheim Museum Publications, 2000.

Screening:

*Leviathan*(Véréna Paravel and Lucien Castaing-Taylor, 2012, USA)

**Week 4: Collection and Distribution**

Guest via Skype: Lori Zippay, Electronic Arts Intermix (NYC)

Reading:

Erika Balsom. “How Film and Video Became Art Objects.” *Cinema Journal*, Volume 53, Number 1, Fall 2013, pp. 97-118.

Chrissie Iles and Henriette Hudlisch. “Keeping Time: On Colecting Film and Video Art in the Museum. “In *Collecting the New, Museums and Contemporary Art*, edited by Bruce Atshuler, 65-83. Princeton University Press, 2005.

Ariane Noël de Tilly. “Moving Images, Editioned Artworks and Authenticity.” In *Art Conservation and Authenticities: Material, Concept, Context*. Edited by Erma Hermens and Tina Fiske, 208-216. London: Archetype Publications, Ltd. 2009.

Screening:

Videos from the EAI collection: Bill Viola, Dara Birnbabum, Nam June Paik, etc.

**Week 5: Moving Image Archives**

Guest via Skype: Kara van Malssen, AVP (NYC)

Reading:

 Saba, Cosetta. “Media Art and the Digital Archive” in Julia Noordegraaf et.al, eds. Preserving and Exhibiting Media Art: Challenges and Perspectives. Amsterdam: Amsterdam University Press, 2013. 101­-120.

 Gregory Zinman “Nam June Paik’s *Etude 1* and the Indeterminate Origins of Digital Media Art,” *October* (Spring 2018): 3-28*.*

Screening:

 *Dawson City: Frozen Time* (Bill Morrison, 2018)

 *The Grand Bizzare* (Jodie Mack, 2018)

**Week 6: Moving Images in Museums I**

Visit to the Atlanta Contemporary with curator Daniel Fuller

Reading:

 Haidee Watson, *Museum Movies: The Museum of Modern Art and the Birth of Art Cinema* (University of California Press, 2005).

Screening:

Films by Kevin Jerome Everson

**Week 7: Moving Images in Museums II**

Guests via Skype: Rachael Rakes, curator, de Appel (Amsterdam), Hanna Hölling, ZKM, University of London

Reading:

 Uroskie, Andrew V. *Between the Black Box and the White Cube: Expanded Cinema and Postwar Art*. Chicago: University of Chicago Press, 2014.

Screening:

Selections by Rakes from *Art of the Real* series

**Week 7: Moving Images in Galleries**

Guest via Skype: Ellie Burchill, Microscope Gallery (Brooklyn)

Reading:

 Brian O’Doherty, “I. Notes on the Gallery Space”, in *Inside the White Cube*. *The Ideology of the Gallery Space.*Santa Monica: The Lapis Press, 1984: 13-34

 Balsom, Erika. “A Cinema in the Gallery, a Cinema in Ruins.” *Screen*50.4 (2009): 411- 427.

Screening:

 Selections by Burchill from recent Microscope exhibitions

**Week 8: Working with Moving Image Artists**

Guests: local video artists Micah and Whitney Stansell (Atlanta)

Reading:

Arthur Jafa and Tina Campt, “Love is the Message, The Plan is Death,” *E-flux* #81 (April 2017)

 Richter, Dorothee, “Artists and Curators as Authors – Competitors, Collaborators, or Teamworkers?” In *On Curating*, Issue 19, June 2013.

Screening:

Works by the Stansells, works by Arthur Jafa

**Week 9: Film Festivals I**

Guests via Skype: Paulina Suárez/Ambulante (Mexico), Dan Streible, NYU/Orphan Film Symposium

Reading:

* Felicia Chan, “The International Film Festival and the Making of a National Cinema,” *Screen* (2011) 52 (2), 253-260
* David Slocum, “Film and/as Culture: Use of Cultural Discourses at Two African Festivals,” *Film Festival Yearbook 1: The Festival Circuit*, 136–152.

Ragan Rhyne, “Comrades and Citizens: Gay and Lesbian Film Festivals in China.” *Film Festival Yearbook 3: Film Festivals and East Asia*, 110–124.

Screening:

 Selections from Ambulante

**Week 10: Film Festivals II**

Reading:

* Cindy H. Wong, “History, Structure and Practice in the Festival World” in
* *Film Festivals: Culture, People, and Power on the Global Screen,* 29-64
* Daniel Dayan, “Looking for Sundance: The Social Construction of a Film Festival.” *Moving Images, Culture and the Mind*, 43–52.

Roya Rastegar, “Difference, Aesthetics and the Curatorial Crisis of Film Festivals.” *Screen* 53:3 (2012): 310–317.

Screening:

*Zama* (Lucrecia Martel, 2018, Argentina)

**Week 11: Repertory Cinema and Microcinemas**

Guests: Ed Halter and Thomas Beard, Light Industry (Brooklyn, NY)

Assignment: short presentations on specific microcinemas around the world.

Reading:

Dennis Lim, “Choosing Cinematheque Over Cineplex,” *New York Times*, September 2, 2011.

Darren Hughes, “The Case for Microcinemas,” publiccinema.org, February 3, 2015.

Screening:

Selections from Light Industry

**Week 12: Public Art/Site Specificity**

Guest: Danny Davis, Protect Awesome/Beltline art installer (Atlanta)

Reading:

 Dara Birnbaum, “The Rio Experience: Video’s New Architecture Meets Corporate Sponsorship,” in Doug Hall, Sally Jo Fifer, eds., *Illuminating Video. An Essential Guide to Video Art* (New York: Aperture, 1990): 189-204.

 Kwon, Miwon. *One Place After Another: Site Specificity and Locational Identity*. Cambridge, MA; The MIT Press, 2002.

Screening:

Art tour of the Beltline

**Week 13: Moving Image Preservation**

Guest: Mark Toscano, Academy of Motion Pictures (Los Angeles)

Reading:

Hito Steyerl, “In Defense of the Poor Image,” *E-flux Journal*. E-flux, Nov. 2009.

Rinehart, R., & Ippolito, J. “Introduction,” *Re-collection: art, new media, and social memory*. Cambridge, Massachusetts: The MIT Press (2014).

“The Smithsonian Interview Project: Questions on Technical Standards in the Care of Time- Based and Digital Art Ten Insights from Artists and Experts in the Field.” Smithsonian’s Time Based Media and Digital Art Working Group and the Smithsonian Office of Policy and Analysis.

Screening:

Recently preserved experimental film works from the Academy, including Bruce Baillie, Stan Brakhage, and Ben Van Meter

**Week 14:** Group and individual work on screening projects

**Week 15:** Group and individual work on screening projects

**Week 16:** Final presentations/plans for Global Media Festival

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