

Cut and Paste Cinema

Using principles of both animation and editing, this course will explore the results of combination in cut and paste cinema in conjunction with the history of collage--from classic uses in painting, photomontage, architecture, and literature to contemporary functions via mash-ups, samples, and digital manipulation. Through producing projects, screening films, and discussing readings, we will explore the varying possibilities of forming new meanings via the pairing of found elements.

Course objectives

- To define and redefine, over and over again, what constitutes collage, and how it functions in a contemporary world
- To provide a foundation in the history of collage and appropriation in terms of cinema and other art forms
- To provide a working knowledge of basic animation, editing, and sound recording techniques

Production Assignments

-In addition to some in-class demonstration projects, you will complete eight small exercises that combine hands-on production with aesthetic reflection as well as a final project.

Writing Assignments

Students will complete three two-page essays that pair selections of assigned films and assigned readings. Students will submit a two-paragraph description of all production exercises.

Grading

Production Exercises: 64%; Writing Assignments: 15%; Final Project: 16%; Participation: 5%

Week 1

Class 1—Welcome to Cut and Paste Cinema

Lecture: 2.5d—varying functions of collage in Cubism, Futurism, and Suprematism: Cezanne, Braque, Picasso, Gris, Prampolini, Severini, Malevich, Annenkov, Lissitzky, Adreenko

Read:

- Wolfram, Eddie History of Collage New York: MacMillan Publishing Company, 1975, 15-48
- Greenburg, Clement "Collage" Art News September, 1958

In-Class Exercise: paint-on-glass animation with collage

Class 2—Irreverence and Dreams

Lecture: collage in Dada and Surrealist works: Ernst, Arp, Hausman, Schwitters, Tzara, Masson, Miró, Tanguy, Magritte, Cornell, Maddox, Penrose

Read:

- Ball, Hugo "Dada Fragments" Harrison, Charles and Wood, Paul, ed. Art in Theory: 1900-1990 Oxford and New York: Blackwell, 1992, 246-248
- Huelsenbeck, Richard and Hausmann, Raoul "What is Dadaism and What Does it Want in Germany?" Harrison, Charles and Wood, Paul, ed. Art in Theory: 1900-1990 Oxford and New York: Blackwell, 1992, 256-257
- Tzara, Tristan "Dada Manifesto 1919" Harrison, Charles and Wood, Paul, ed. Art in Theory: 1900-1990 Oxford and New York: Blackwell, 1992, 248-253
- Wolfram, Eddie History of Collage New York: MacMillan Publishing Company, 1975, 51-80

Technical Demonstration: making an animated GIF, making a thaumatrope

Introduce Assignment #1: collage thaumatrope

Week 2

Class 3—Collage and Photography (Camera as Readymade, Or Not?)

Lecture: superimposition and compilation: Marey, Muybridge, Atget, Ray

Read:

- Bazin, Andre "The Ontology of the Photographic Image" What is Cinema? Berkeley: U of C Press, 1967, 9-17

Screen:

"Le Retour à la Raison" Man Ray, 1923, b/w, silent, 2:00

"Ballet Mécanique" Ferdinand Léger and Dudley Murphy, 1924, b/w, silent, 19:00

"Emak Bakia" Man Ray, 1926, b/w, silent, 16:00

In-Class Exercise: 16mm ray-o-grams

Class 4—The Tools: Timing, Tech

Critique: assignment #1—collage thaumatrope

Lecture: collage continued, timing for animation

Technical Demonstration: using a "downshooter" stop-motion facility, white balance, focus, video compression

Week 3

Class 5—What's the Word? Text in Collage

Lecture: Magritte's word paintings, Ernst's collage novels, text and the Bauhaus, Oulipo, Levin, Facebook: a year in status

Read:

-Wolfram, Eddie History of Collage New York: MacMillan Publishing Company, 1975, 122-137

Screen:

"Anemic Cinema" Marcel Duchamp, 1926, b/w, silent, 7:00

"TBTX Dance" Roger Beebe, 2005, b/w, sound, 2:30

"He Hates to be Second" Kelly Lynn Sears, 2008, color, sound, 3:00

Technical Demonstration: extracting images in Photoshop, introduction to After Effects

Introduce Assignment #2: text exquisite corpse

Class 6—Bits and Pieces

Read:

Foucault, Michel "What is an Author?" Harrison, Charles and Wood, Paul, ed. Art in Theory: 1900-1990 Oxford and New York: Blackwell, 1992, 923-928

Technical Demonstration: camera review, working with objects under the camera, the replacement technique, timing cont.

Screen:

"Science Friction" Stan Vanderbeek, 1959, color, sound, 10:00

"Heaven, Earth, and Magic" Harry Smith, 1962, b/w, sound, 66:00

"Our Lady of the Sphere" Larry Jordan, 1969, color, sound, 10:00

"Frank Film" Frank Mouris, 1973, color, sound, 9:00

"Monty Python and the Holy Grail" Terry Gilliam (animation), 1975, color sound, excerpts

"Pharoah's Belt" Lewis Klahr, 1993, color, sound, 43:00

"Frankly Caroline" Frank and Caroline Mouris, 2000, color, sound, 8:00

"Meet Me in Witchita" Martha Coburn, 2006, color, sound, 7:00

Introduce Assignment #3: stop motion collage

Week 4

Class 7—Look and Listen

Compile: project 2—text exquisite corpse

Listen:

Kurt Schwitters, Pierre Schaeffer, Pierre Henry, Negativland, Matmos, The Books, Girl Talk, The Avalanches

Class 8--Stop! Hey, What's That Sound?

Read:

-deCerteau, Michel "Reading as Poaching" *The Practice of Everyday Life* Trans. Steven F. Rendall, Berkeley: U of C of Press, 1984, 165-176

Technical Demonstration: compiling and editing found sound, sound recording

Screen:

Sonic Outlaws Craig Baldwin, 1995, color, sound, 1:27:00

Introduce Assignment #4: sound collage

Week 5

Class 9—More Tech Talk

Critique: project 3—stop motion collage

Technical Demonstration: the Bolex, the light meter

Class 10—We Built This City: Collage and Architecture

Lecture: Le Corbusier, the city symphony tradition in cinema

Read:

-Vertov, Dziga "Provisional Instructions to Kino-Eye Groups" Michelson, Annette, ed. The Writings of Dziga Vertov Berkeley: University of California Press, 1985, 67-75

Screen:

The Man With a Movie Camera Dziga Vertov, 1929, b/w, silent, excerpts

"The Strip Mall Trilogy" Roger Beebe, 2001, color, sound, 9:00

"Rock/Hard Place" Roger Beebe, 2005, color, sound, 6:30

"Market Street" Tomonari Nishikawa, 2005, b/w, silent, 5:00

"Whirr" Timo Katz, 2006, color, sound, 3:00

Introduce Assignment #5: architectural study collage film

Week 6

Class 11—Cut It Out

Critique: project #4—sound collage

Technical Demonstration: advanced extraction in Photoshop, tricks in After Effects

Class 12—Digital Incisions

Read:

-Sontag, Susan "The Image World" in On Photography Picador: New York, 1977, 153-183

Screen:

"Famous Irish Americans" Roger Beebe 2003, color, sound, 8:00

"Eventide" Cassandra C. Jones, 2004, color, silent, 5:00

"Where's My Boyfriend?" Gretchen Hogue, 2005, color, sound, 2:00

"Wax and Wane" Cassandra C. Jones, 2007, color, silent, 4:00

"Rara Avis" Cassandra C. Jones 2007, color, silent, loop

"The realTime and Life of John James Audobon" Emily Kuehn, 2008, color, sound 6:00

"The Drift" Kelly Lynn Sears 2008, color, sound, 8:00

Introduce Assignment #6: digital collage animation

Week 7

Class 13—A Splice of Life

Read:

-Debord, Guy and Wolman, Gil "A Users Guide to Détournement" Trans. Ken Knabb Situationist International Anthology Berkeley: Bureau of Public Secrets, 2006

-Macdonald, Scott A Critical Cinema 3 Berkeley: U of C Press, 1998, 176-181 and 347-363

Critique: project 5—architectural study collage film

Technical Demonstration: 16mm film, rewinds, splicer, flatbed, projector

Screen:

"Rose Hobart" Joseph Cornell, 1936, color, sound, 19:00

"A Movie" Bruce Conner 1958, b/w, sound, 12:00

"Very, Very Nice" Arthur Lipsett, 1961, b/w, sound, 7:00

"Everywhere at Once" Alan Berliner, 1980, color, sound, 9:00

"Tribulation 99" Craig Baldwin, 1992, color, sound, 48:00

"Passage à l'acte" Martin Arnold, 1993, b/w, sound, 12:00

"Hand Eye Coordination" Naomi Uman, 2002, color, sound, 10:00

"Altitude Zero" Lauren Cook, 2004, b/w and color, sound, 5:00

"Not Too Much Remember" Tony Gault, 2004, color, sound, 11m

Introduce Assignment: #7: 16mm found footage editing project

Class 14—Show and Tell

Read:

-Wees, William Recycled Images New York: Prelinger Archives, 1999, 32-58

Critique: project #6—digital collage animation

Introduce Assignment # 8: digital found footage project

Week 8

Class 15—Zeros and Ones

Technical Demonstration: downloading videos from YouTube, image glitching in Text Edit, data moshing

Screen:

"Electronic Opera" Nam Jun Paik, 1969, color, sound, 27:00

"Special Report" Brian Boyce, 1999, color, sound, 3:00

"Object 8242600" Anthony Discenza, 2001, color, sound, 8:30

"Cats and Pants" Jennifer Matotek, 2003, color, sound, 1:00

"Cremastiparkinator" John Allen Gibel and Nathan Kukulski, 2005, color, sound, 8:00

"Gravity" Nicholas Provost, 2007, color, sound, 6:33

"Somewhere Only We Know" Jesse McLean, 2009, color, sound, 5:00

"EAGPOSTMUCNG" Jon Satrom 2009, color, sound, 00:25

"MEHOH01A" Jon Satrom, 2009, color sound, 2:00

Class 16—A Cut Above

Critique: project #7—16mm found footage project

Introduce: final project assignment

Week 9

Class 17—Final Project Proposals

Class 18—Extraction Attraction

Critique: project #8—digital found footage project

Week 10

Class 19—Crunch Time

Troubleshooting: final projects

Class 20—The End is Near—Screen Final Project Rough Cuts

Week 11: FIN—Screen Final Projects

Cut and Paste Cinema—Assignment Summary

Response Essays: 2 pages, 3 times

Use these writing opportunities to expand upon the ideas we're exploring in our screenings, readings, and discussions. Aim for focused, clear, arguments that flex your five-paragraph-structure muscles to contextualize, not simply describe, the works.

Collage Thaumatrope (in two parts)

Create two things:

- A thaumatrope made from collaged images
- An animated GIF that alternates rapidly between two found images

Text Collage: 5-7 seconds

Using the Oulipian constraint of "snowball," the class will construct a poem where each word is one line and one letter longer than the preceding word. Each student will get one word, make an image of the word where each letter comes from a separate source, and then animate a transition from his/her image to the image of the person next in line on the roll. Cut and scan or find large images on the Internet. Bring images into a 720x480 composition in Photoshop, extract accordingly, and save the image as a layered PSD. In After Effects, keyframe a transition between your word and the next word. At the end, we will sequence our projects in order to reveal a giant, text-assemblage loop!

Stop Motion Collage Animation: 20-30 seconds

Using pre-existing printed material, create a collage animation with that utilizes the replacement technique, one scale change, and one instance of simultaneous movement in the foreground and background of your scene via the multi-plane setup. Make sure to adjust the focus, white balance, and exposure on the camera as well as the frame rate and resolution of the stop-motion software before shooting anything. And, remember: if you don't want it to move, then tape it down.

Sound Collage: 30-60 seconds

Choose one of three approaches:

- Create an "anti-trailer" for one continuous piece of found sound—perhaps a song or vocal recording.
- Juxtapose two continuous pieces of found sound in a call-and-response structure.
- Form a rhythm from pieces of non-musical found sounds.

Architectural Study Collage: 8-10 seconds

We will divide either one or two rolls of film by the number of students in the class. Each student will shoot a two-hundred (single) frame portrait of the town. Consider combining printed images along with the live-action compositions, alternating back and forth between perspectives of a space, or using a matte box to reveal different images in different parts of the frames. The final product will remain an all-class, in-camera exercise.

Digital Collage Animation: 15-30 seconds

Select one image (obtain via scanning or the internet) and extract it accordingly in a 720x480 Photoshop document. In After Effects, create an animation that incorporates your object duplicating, forming a new composition, and duplicating again until the images fill the frame.

16mm Found Footage Editing Project: 8 shots

Create a formal study 16mm collage film by piecing together shots from different sources based on the same theme. Some examples of theme: color, sound, composition/framing, camera movements, subject movements, objects.

Digital Found Footage Editing Project: 30 seconds

It's time to culture jam! Using videos downloaded from YouTube, create a collage video with a lucid editing structure to make connections between elements. If you so choose, you are welcome to experiment with the glitching and data-moshing techniques we learned in class.

Final Project: 1-3 minutes (depending on the technique)

Use the techniques and strategies of your own choice to create an animated or edited masterpiece. While this project has few limits from me, you will need to develop specific ideas about what you want to create. You must pitch your project proposal—along with a description of the techniques you plan to use, rough storyboard, to-do list, and production schedule—during class # 17.