

NYU/TSOA/Cinema Studies Dept/Moving Image Archiving and Preservation Program
H72.1806 (4 credit hours) -- Fall 2008

Curating, Programming, Exhibiting, and Repurposing/Recontextualizing Moving Image Material
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Curating Moving Images

Professor: Dan.Streible@nyu.edu
Office: 721 Broadway, room 626; tele 992-8225; Mondays, 10am – 12noon
Meetings: Tuesdays, 12:30 – 4:30 pm
Locations (2): 721 Broadway, room 652
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Museum of Modern Art's Celeste Bartos Theater
in the Cullman Education and Research Center
4 W. 54th St. (between 5th & 6th Aves.)

Description: This course focuses on the practices of film, video, and digital exhibition and programming in museums, archives, and other venues. It examines the goals of public programming, the constituencies programs attempt to reach, and the curatorial and archival challenges of presenting film, video, and new media. Students study how archives and sister institutions present their work through exhibitions, events, publications, and media productions. They also examine how these presentations stimulate interest, appreciation, study, and use of moving image collections.

The word “curating” has different meanings in different contexts. This course embraces a broad conception of curating as the treatment of materials from their acquisition, archiving, preservation, restoration, and reformatting, through their screening, programming, use, re-use, exploitation, translation, and interpretation. The course features guest lecturers and requires visits to institutions that program moving images.

Required reading:

Paolo Cherchi Usai, David Francis, Alexander Horwath, and Michael Loebenstein, *Film Curatorship: Archives, Museums, and the Digital Marketplace* (Österreichisches Filmmuseum, 2008); distributed by Wallflower Press, through Columbia University Press. Note: This book, the first and only that covers the topic of this course, is due to be released in mid-October. The authors, publisher, distributor, and bookstore all promise that the tome will be in the NYU Bookstore the third week in October.

Essays, web site texts, and other documents will be on-line. (Not all readings are posted at the start of the semester.) Other readings will be distributed via e-mail or paper copies. See the separate document for the reading schedule and bibliography.

Requirements: Course grades will be determined by performance in these areas:

Participation (20%) Attend all meetings of course. Contribute actively to discussions. Prepare and submit announced assignments (short ones) for in-class discussion.

Short essay analysis (15%) A short paper (5-6 pages) assessing either a local curated screening or exhibition you attend on your own. (See separate handout) .

Presentation (25%) In-class presentations of a project, prospectus, or a curated set of short screenings (film, video, and/or digital) and any accompanying context needed (notes, music, talk, etc.). Done on one of the final two class days. Must include written documentation. (See separate handout for details.)

Project (40%) A substantive, in-depth, individual or small-group research project. Final report and documentation submitted by December 16. You will have several options, detailed in a separate handout and discussed throughout the semester. All options combine traditional research (in libraries and archives) into particular moving-image works with less traditional research (talking to people in noninstitutional settings) as well as the physical access to film, video, and related materials. All options result in a document that discusses a set of works, a plan for accessing them, showcasing them, and analyzing their significance. Options include: archival investigation of experimental film or video produced after 1974, done in collaboration with Anthology Film Archives; a prospectus for a curated exhibition of your own design; a research paper on films for which the Museum of Modern Art's Film Study Center has significant documentation; or other collaborative work focused on the preservation, archiving, and exhibition of unpreserved films that merit critical attention.

Note: Submit all assignments in both paper and electronic form. Name the final versions of these files in this fashion: f08_1806_SURNAME_a1.doc , f08_1806_SURNAME_a2.pdf , and so on. The MIAP program will place these files in its electronic archive of student work. The site is open, but confidential files will be password protected. (See www.nyu.edu/tisch/preservation/program/student_work).

COURSE SCHEDULE

Classes meeting at MoMA are underlined. All others meet at 721 Broadway.

SEPT 2 **What is curating? what does a curator do?**

SEPT 9 **Moving Images in the Gallery: Dalí: Painting and Film**

Guest: Anne Morra (Museum of Modern Art) Meet inside the Cullman entrance.

Screen: *Spellbound* (1945)

SEPT 16 **Essential, Unessential, and Post-Essential Cinema**

Guest: Andrew Lampert (Anthology Film Archives)

Screen: *Combat de boxe* (1927), *Impatience* (1928), et *Histoire de détective* (1929)
by Charles Dekeukeleire (+ special mystery guest)

SEPT 23 **Home movies and small-gauge presentation**

Guests: Dwight Swanson & Katie Trainor (Center for Home Movies)

Screen: select small-gauge films; and *Film Portrait* (1972, Jerome Hill) 80 min.

SEPT 30 **Assessing reproductions; accessing avant garde color values**

Screen: *Painters Painting* (1972, Emile de Antonio) 35mm, 16mm, VHS, DVD, CD-ROM
What the Fuck Are These Red Squares? (1970, Kartemquin Films, 15 min.)
parts of Hapax Legomena I-VII (1971-72, Hollis Frampton)
A Movie (1958, Bruce Conner) and *A Thrill a Second* (1949, Castle Films)

OCT 7 **Research at the Celeste Bartos International Film Study Center**

Guest: Charles Silver (MoMA)
Screen: *Guernica* (1949, Robert Flaherty) silent, 12 mins.
Architectural Millinery (1955) ca. 15 mins
Manhole Covers (1955) ca. 15 mins.

OCT 14 *No class meeting.*

OCT 21 **'Silent' Film Presentation**

Guest: Ben Model (accompanist)
Screen: *Interior New York Subway* (1903, Edison)
Les Cochon Danseur (1907, Pathé)
The Iron Mule (1925, Tuxedo)
A Modern Musketeer (1917, Douglas Fairbanks Pictures)

OCT 28 **Curatorship at the Harvard Film Archive**

Guest: Haden Guest (Harvard Film Archive)
Screen: prints from HFA collections

NOV 4 **Independent curating**

Guest: Brian Frye
Screen: Election films

NOV 11 **Mediamaker as Poet-Curator**

Guest: Bill Morrison
Screen: short films (1992-2006)

NOV 18 **Mediamaker as Curator-Archivist-Activist**

Guest: Melinda Stone (U of San Francisco / HowtoHomestead.org)
Screen: *A Trip down Market Street 1905/2005*
Other Guest: Craig Baldwin (Other Cinema)
Screen: *Tribulation 99: Alien Anomalies in America* (1992) 48 min.

NOV 25 **Cyberspace as Gallery and Archive: Old Media in New Media**

DEC 2 **Presentations and critiques**

DEC 9 **Presentations and critiques**

DEC 16 OFFICIAL EXAM TIME 2:00-3:50PM.

We do not have a final exam, but we may use this time to finish presentations.