

## FA295 Framing Otherly – Queer-Feminist Moving Image Practices

**Seminar Leader:** Angela Anderson

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**Office Hours:** Before class between 14:45 & 15:45 on Thursdays by appointment (after class on request and upon availability). Please make an appointment via email at least 48hrs in advance of the desired meeting time.

**Classroom:** “The Factory” Seminar Room 6, Eichenstrasse 43

### Course Description

#### **Framing Otherly – Queer-Feminist Moving Image Practices**

As an advanced representation system, the cinema poses questions of the ways the unconscious (formed by the dominant order) structures ways of seeing and pleasure in looking.

Laura Mulvey - Visual Pleasure and Narrative Cinema

Because [queer cinema] represents a release from heterosexist time and space, entering a site freed from misogynist myths also means abandoning the binary division of genders and sexualities.

Élisabeth Lebovici – “Never Seen but Fully Imagined”:  
Delphine Seyrig’s Part(s) in Ulrike Ottinger’s Cinema

What role has moving image technology played in the historical articulation of queer-feminist subjectivities and politics? In the current moment of conservative backlash against the achievements of queer and feminist movements globally, can the moving image continue to be a site of counter-politics? What strategies can be borrowed from the past and re-worked for our present moment, and what needs to be re-invented? These critical questions will frame and guide this theory and practice-based course which will give students an overview of queer-feminist moving image work from the early days of cinema until today. In this class we will watch and discuss iconic works of queer-feminist film and video art together (including for example the work of Barbara Hammer, Vaginal Davis, Martha Rosler, Delphine Seyrig and Carole Russopoulos, Chantal Akerman, and Howardena Pindell) as well as more recent queer-feminist political actions that relied on their recording and distribution for impact (Pussy Riot, La Tesis). We will also read seminal texts in queer-feminist film theory (including from Kaja Silverman, Laura Mulvey and Bell Hooks), complemented by artist talks. Through practical exercises in listening, writing, re-enactment and filming, students will create their own queer-feminist moving image works over the course of the semester. While experience in working with audio-visual media is helpful for this course, it is not a requirement. Students should however come with a desire to experiment with form and expand their technical know-how in the field of the moving image.

## **Requirements**

Students are expected to:

- Turn off phones during class time.
- Check your Bard email on a regular basis in case of class updates.
- Respond to emails from their professors in a timely manner.
- Bring the necessary technology to class to ensure adequate participation (laptop or tablet in the case of texts in .pdf form that are not printed out, and usb sticks or hard drives for sharing image/sound/video files, for example.)
- Inform the Professor via email at least 2 hours before class if they will be late or absent.
- Initiate appointments with the Professor or arts staff outside of class time.
- Always allocate extra time for work preparation and clean-up for independent production.
- Inform their professors at the beginning of the semester if photos of student's identity, artwork, works in progress are NOT to be taken and / or used for Bard College Berlin.
- Remove all artworks, art materials, and / or any personal belongings before the end of the semester. Failure to remove works or return spaces clean and empty may result in final grade penalization. Donating unrequested artworks and / or art materials is not permitted and will still be considered student property, expected to be removed by your inspection deadline. Please contact Studio Arts Manager Joon Park for more information: [j.park@berlin.bard.edu](mailto:j.park@berlin.bard.edu)

## **Academic Integrity**

Bard College Berlin maintains the highest standards of academic integrity and expects students to adhere to these standards at all times. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section 14.3 (Academic Misconduct) in the Student Handbook.

## **Accommodations**

Bard College Berlin is committed to inclusion and providing equal access to all students; we uphold and maintain all aspects of Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990, and the ADA Amendments Act of 2008, and Section 3 of the German Disability Equality Act of April 27, 2002 (Federal Law Gazette I p. 1468). If you have a disability, or think you may have a disability, please contact the Disability Accommodation Coordinator, Atticus Kleen, ([accommodations@berlin.bard.edu](mailto:accommodations@berlin.bard.edu)) to request an official accommodation.

Requests for accommodations should be made as early as possible to ensure adequate time for coordination and planning. Please note that accommodations are not retroactive and may require advance notice to implement.

If you have already been approved for accommodations with the Disability Accommodation Coordinator, please arrange to meet with me outside of class so that we can develop an implementation plan.

Students may face extenuating circumstances related to various personal or external factors, which impact their academic performance. While these circumstances often do not fall within the legal framework of Disability Accommodations, Bard College Berlin is committed to supporting students experiencing such circumstances. A student needing a short extension or a replacement assignment because of an extenuating circumstance is encouraged to make arrangements directly with instructors if possible. If further support is needed, please visit the [Bard College Berlin Accessibility page](#). Questions about this process can be directed to James Harker (j.harker@berlin.bard.edu) or Maria Anderson-Long (m.andersonlong@berlin.bard.edu).

### **Attendance**

Attendance at all classes is a crucial part of the education offered by Bard College Berlin. To account for minor circumstances, two absences from twice-per-week courses or the equivalent (e.g. one absence from a once-per-week course) should not affect the participation grade or require documentation.

Please note: **All late arrivals to class or absences** must be communicated **via email** to the Professor **at least two hours** before the beginning of that class meeting.

Please allocate enough travel time to arrive at agreed meeting points for excursions in advance. If you are going to arrive late, please communicate this via email or message to the Professor as soon as possible before the start of the class or agreed meeting time. Arrival to class or to an agreed meeting point **more than 15min** after the start of the class or agreed meeting time **will be considered an absence**.

Bard College Berlin may not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences. The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8.

Please note that there is **no class on Thursday, March 19**. This day is reserved for working on your midterm and final projects.

### **Assessment**

**Framing Otherly – Queer-Feminist Moving Image Practices** is a course that combines the close reading of theoretical texts with in-class screenings of films and video art, and practical exercises in video production. Students are expected to have read the assigned texts **before** class and **come prepared** with notes according to that week's reading assignment. Students are also expected to watch the video work screened in class **with an attentiveness to both form and content**, and take notes which will be discussed afterwards in class.

The in-class discussion of the assigned texts, as well as of the films/videos/artwork, is a critical part of the course, and students are expected to actively participate in and contribute to the discussions.

In addition to a group video project, there are two major assignments during the semester – the midterm assignment and final assignment – which involve writing texts & creating short video works. Students must submit project proposals for each of these assignments in advance. Students should be sure to plan ahead and reserve any video/audio equipment necessary to complete these assignments in time. In the case of technical problems or questions, students are encouraged to email the

Professor in a timely fashion or make an appointment during office hours. Technical questions can also be addressed at the beginning of each class session.

**Submitting project proposals for both the midterm and final assignments is required.**

In-class screenings of both finished video works and the rough-cut screening of the final project are also required. Students can choose to work in groups on their video for the final project, but each student must submit a written essay independently. Students are also expected to contribute to the collective video work beyond their assigned segments – for example, by helping with the final sound or editing work.

Students will be assessed on all aspects of their participation in class. This includes their preparedness for and participation in discussions of the reading assignments, the timely completion of written and production assignments, the quality of their research, their ability to work independently and responsibly, as well as their willingness and capability of working within the group.

Students will also be assessed on their ability to incorporate feedback into their video projects, as well their ability to give feedback on other students' projects.

All assignments should be submitted via google classroom, including video works.

**Key Assignments**

- 1) **“I want a dyke for president” - A Collective Assemblage:** In this **first filming assignment** of the semester, each student will be given a few lines of Zoe Leonard’s famous 1992 text “I want a dyke for president”. The assignment is to film the text of each line, in a different visual style for each line (for example – writing the text on a piece of paper, spray painting it on the ground, printing it from a printer – it’s up to you to invent a way to film the lines). Please include ambient sound, but do not include spoken text for the first phase.

Each line should be submitted as a **separate video file** with the number of the line and your name indicated in the file name. These files are due on **Thursday, Feb 19 by 15:00**, submitted to google classroom. **We will watch all the files** in the correct order during class on Feb 19, and discuss collectively how and if to record a voiceover of the text onto the video.

- 2) **Midterm Project – The Queer-Feminist Manifesto:** The midterm project consists of a **written and a video component**.

The **written part** of the midterm project consists of writing your own queer-feminist manifesto on the topic and in the style of your choosing (max 300 words). On **Thursday, 26.02, be ready to present a draft of your written manifesto** during the first part of class. You are encouraged to show video material or a rough cut of your video during this session, but this is not strictly required. Your final written manifesto will be **due as a .doc or .docx file, uploaded to google classroom by Midnight on Sunday, Mar 8<sup>th</sup>**.

The **video component** of the midterm assignment entails **creating a short video work (max 5min) based on your manifesto** in the style of your choosing (a performance, an experimental film, or a stop motion animation, for example). **The video is due by midnight on Wed, Mar 11th uploaded to google classroom.** Prepare a short (**max. 5 min**) introduction of the video itself to present to the class during the **in-class screening on Thurs, Mar 12<sup>th</sup>**, focusing on the choices you made in creating the work - on the level of genre, stylistic form, camera work, sound & editing.

A **project proposal (ca. 150 words)** for your **midterm project** describing the topic and idea for the midterm video project is **due by 15:00 on Thursday, Feb. 12**, uploaded to google classroom.

**3) FINAL Project:** This is a **two-part project** consisting of **a written component and a video work.**

**Video component:** Taking into consideration the texts and video works addressed in this class, create your own queer-feminist video work. You are free to choose the genre and subject matter. Working in a group/groups for the video project is welcomed, but must be indicated in your project proposal. Video works should be at least **3min long, but should not exceed 10min in length.** The final video should include the title and credits. **Your final video project is due by Wed, May 6 @ midnight**, uploaded to google classroom.

**Written component:** Write an academic essay (**min. 500 - max. 750 words**) related to the content and form of your video project. This essay should include theoretical discussion of the subject matter of your video work and cite at least two of the texts or films discussed in the course. This essay should also address the form of your video work and the choices you made (on the level of genre, content, camera work, sound & editing), and how this relates to the content of the work. Your essay should include footnotes/references, and a bibliography. Everyone must submit their own essay independent of the video project. The **written component is due by midnight on Sat May 9 (or midnight on Thurs May 7 for any graduating students)**, uploaded to google classroom.

**FINAL Project proposals (ca. 200-250 words)** are **due via google classroom before 15:00 on Thurs, Mar 26<sup>th</sup>.** This proposal should include the working title, the names of all authors (in case you choose to work in a group), and a description of the content and the form of the video work. See description of final project assignment below. Students should be prepared to give a **brief (max, 5 min) presentation** of their project proposals **during class on Mar 26<sup>th</sup>.**

There will be an **in-class rough-cut screening** of your **final video projects** on **Thursday, April 23.** Please upload your rough-cut file to google classroom **by 15:00 on Thursday, April 23.**

### Important Dates

**Thursday, Feb. 12 @ 15:00:** Midterm project proposal (**ca. 150 words**) describing the topic and idea for the midterm video project is **due by 15:00 on Thursday, Feb. 12**, uploaded to google classroom.

**Prepare a short (3min) introduction** of your midterm topic and approach to share during the first part of class on Feb 12.

**Thursday, Feb 19 @ 15:00:** A **Collective Assemblage** files are due on **Thursday, Feb 19 by 15:00**, submitted to google classroom. **We will watch all the files** in the correct order during class on Thursday, Feb 19, and discuss collectively how to proceed with the sound for the video (for example, deciding whether to record a voiceover of the text onto the video.)

**Thursday, Feb 26:** Be ready to **present a draft of your written manifesto** during the first part of class. You are encouraged to show video material or a rough cut of your video during this session, but this is not strictly required.

**Sunday, Mar 8 @ 23:59:** The **written part** of the midterm project - your queer-feminist manifesto is due as a .doc or .docx file, uploaded to **google classroom by Midnight on Sunday, Mar 8<sup>th</sup>**.

**Wed, Mar 11<sup>th</sup> @ 23:59:** The **video component** of the midterm assignment is due by midnight on **Wed, Mar 11<sup>th</sup>** uploaded to **google classroom**.

**Thurs, Mar 12:** Prepare a short (**max. 5 min**) introduction of your midterm video to present to the class during the **in-class screening on Thurs, Mar 12<sup>th</sup>**, focusing on the choices you made in creating the work - on the level of genre, stylistic form, camera work, sound & editing.

**Thurs, Mar 26<sup>th</sup> @ 15:00:** **FINAL Project proposals** (ca. 200-250 words) are due via **google classroom before 15:00 on Thurs, Mar 26<sup>th</sup>**. This proposal should include the working title, all authors (in case you choose to work in a group), and a description of the content and the form of the video work. Students should be prepared to give a **brief (max, 5 min) presentation** of their project proposals **during class on Mar 26<sup>th</sup>**.

**Thursday, April 23 @ 15:00:** There will be an **in-class rough-cut screening** of your **final video projects** on **Thursday, April 23**. Please upload your rough-cut file to google classroom **by 15:00 on Thursday, April 23**.

**Wed, May 6 @ 23:59:** The **Final Project video component** is due by **Wed, May 6 @ midnight**, uploaded to google classroom. The final video should include the title and credits.

**Sat, May 9 @ 23:59** The **Final Project written component** is due by **midnight on Sat May 9** (or midnight on **Thurs May 7** for any **graduating students**), uploaded to google classroom.

### **Policy on Late Submission of Artworks / Presentations**

Assignments (artworks, essays, performances, oral presentations) that are up to 24 hours late will be downgraded one full grade (Example: B+ becomes C+). The Professor is not obliged to accept assignments that are more than 24 hours late. Where a professor agrees to accept a late assignment, it should be submitted by the new deadline agreed upon by both parties. Thereafter, the student will receive a failing grade for the assignment. Grades and comments will be returned to students in a timely fashion. Students may make an appointment to discuss assignments and feedback during instructors' office hours.

Students will receive feedback for their course work during and at the end of the semester. Students are entitled to make an appointment with an instructor to discuss seminar

participation, or may be asked to meet with the instructor at any stage in the semester regarding class progress.

### **Grade Breakdown**

**Midterm Assignment** (including project proposal, video presentation and written essay): **33%**

**Final Assignment** (including project proposal and rough cut & final cut presentations, and written essay): **33%**

**Class participation** (includes attendance, preparedness for and participation in discussions on texts, the collective assemblage film project, the submission of rough cuts and other assignments on time, and communication with Professor and other students): **34%**

### **Schedule**

**Meeting 1 - Thurs, Jan 29 15:45 – 19:00 @ The Factory” – Eichenstrasse 43, Seminar Room 6**

*The Moving Image and the Production of Subjectivity: Why Queer-Feminist Films Matter*

**15:45 – 17:15:** Introduction to class, sharing of personal statements & discussion of texts and in-class reading from *The Politics of Aesthetics / The Aesthetics of Politics* by Jacques Ranciere and *The Personal is Political* by Carol Hanisch

**17:15 - 17:30:** Break

**17:30 - 19:00:** Screening of excerpts from early feminist cinema (Alice Guy, Germaine Dulac, Maya Deren)

#### **Text(s) to read for this class:**

Excerpts from *Deleuze and Cinema: The Film Concepts* by Felicity Colman (Introduction: Deleuze's Cinematographic Consciousness p. 1-4, Ciné-system p. 9-24)

Excerpt from *The Politics of Aesthetics: The Distribution of the Sensible* by Jacques Ranciere (The Distribution of the Sensible p. 12-15)

**Writing Assignment:** Prepare a short statement on your personal interest in taking the class, what you hope to get out of it, and what your favorite queer/feminist film is and why (if you have one).

**Reading Response Assignment:** After reading Colman's writing on the Ciné-system and Ranciere's theory on the distribution of the sensible and its relationship to the political, has your notion of what cinema and the moving image is and can do changed? How will you approach your work differently after reading these texts? Please be ready to share your question(s) or comment(s), and chosen passages with the class during our discussion.

**Meeting 2 - Thurs, Feb 05 15:45 – 19:00 @ The Factory” – Eichenstrasse 43, Seminar Room 6**

*What is the male gaze?*

**15:45 – 16:30:** Discussion of the concept of the male gaze and sharing of examples.

**16:30 – 16:45:** Walk to A/V Room

**16:45 - 17:15:** A/V intro with Charity Ellis

**17:15 – 17:30:** Break

**17:30 - 19:00:** Screening of *Brainwashed: Sex-Camera-Power* by Nina Menkes

**Text(s) to read for this class:**

*Visual Pleasure and Narrative Cinema* by Laura Mulvey (pdf)

Chap 2. "The Male Gaze" in *Feminist Film Theorists: Laura Mulvey, Kaja Silverman, Teresa de Lauretis, Barbara Creed* p. 31-44

**Reading Response Assignment:**

Bring an example of what you would identify as the male gaze to class - this can be a scene from a film or a still image from daily life. Be ready to share these examples with the class during our discussion of the texts and explain why you consider it to be an example of the male gaze.

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**Thursday, Feb. 12 @ 15:00:** Midterm project proposal (ca. 150 words) describing the topic and idea for the midterm video project is **due by 15:00 on Thursday, Feb. 12**, uploaded to google classroom.

**Prepare a short (3min) introduction** of your midterm topic and approach to share during the first part of class on Feb 12.

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**Meeting 3 – Thurs, Feb 12 15:45 – 19:00 @ The Factory” – Eichenstrasse 43, Seminar Room 6**

*The Kitchen as a Site of Contestation*

**15:45 – 17:15:** Sharing of Midterm project ideas and preparation for "I want a dyke for president" - A Collective Assemblage" assignment.

**17:15 - 17:30:** Break

**17:30 - 19:00:** Discussion of Federici and Camera Obscura texts and in class screening of films by Martha Rosler and Chantal Akerman

**Text(s) to read for this class:**

Wages Against Housework by Silvia Federici (p.74-87)

Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles by Chantal Akerman (by Janet Bergstrom, *Camera Obscura* 2, Fall 1997, pp. 114-123).

**Reading Response Assignment:**

What is your reaction to Federici's writing on the demand for wages for housework? Reflecting on the readings from the previous week on the politics of aesthetics and how the personal is political, how would you manifest such a demand through film? Have an idea ready to share in class during our discussion of the reading.

**Homework: "I want a dyke for president" - A Collective Assemblage:** In this first filming assignment of the semester, each student will be given a few lines of Zoe Leonard's famous 1992 text "I want a dyke for president". The assignment is to film the text of each line visually in a different style (for example – writing on a piece of paper, spray painting it on the ground, printing it from a printer – it's up to you to invent a way to film the lines). Please include ambient sound in the clip, but do not include spoken text in this first phase. The videos should be filmed in landscape mode and be long enough to read the text comfortably.

Each line should be submitted as a **separate video file** with the number of the line and your name indicated in the file name. These files are due on **Thursday, Feb 19 by 15:00**, submitted to google classroom. **We will watch all the files** in the correct order during class on Feb 26, and discuss collectively how and if to record a voiceover of the text onto the video.

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**Berlinale Excursion:** Between Thurs, Feb 12 and Sun, Feb 22, we will attend a Berlinale film screening together. The exact film and screening time will be decided on during class on Thursday, Feb. 5.

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**Meeting 4 – Thurs, Feb 19 15:45 – 19:00 @ The Factory” – Eichenstrasse 43, Seminar Room 6**

*Defiant Muses*

**15:45 – 17:15:** Screening of "I want a dyke for president" - A Collective Assemblage files and discussion of further sound design

**17:15 - 17:30:** Break

**17:30 - 19:00:** Introduction to the filmic work of Carole Roussopoulos, Delphine Seyrig and Ilona Wieder, and screening of *Delphine et Carole, insoumuses* (by Callisto Mc Nulty, 2018, 1hr 10min)

**Text(s) to read for this class:**

Excerpts from *Delphine Seyrig and the Feminist Video Collectives in France in the 1970s and 1980s:* Introductory text by Manuel Borja-Villel pp. 6-9

Defiant Muses: An Introduction by Nataša Petrešin-Bachelez and Giovanna Zapperi pp. 12 – 59

Cutting Up Men? Delphine Seyrig and Carole Roussopoulos's Playful Forms of Video Activism by Ros Murray pp. 102 - 119.

**Meeting 5 - Thurs, Feb 26, 15:45 – 19:00 @ The Factory” – Eichenstrasse 43, Seminar Room 6**

*The Personal is Political: Early Feminist Documentary Practices*

15:45 – 17:15: Sharing of Manifesto drafts and feedback session

17:15 - 17:30: Break

17:30 - 19:00: Screening of *The Woman's Film* by California Newsreel (Judy Smith, Louise Alaimo and Ellen Sorrin, 1971, 43min) and *Lesbian Mothers* (Norma Bahia Pontes and Rita Moreira, 1972, 26 min)

**Text(s) to read for this class:**

“Dis-Embodying the Female Voice” by Kaja Silverman p. 131- 149 (in *Re-Vision: Essays in Feminist Film Criticism* edited by Mary Ann Doane, Patricia Mellencamp and Linda Williams)

“Feminist Flashback: The Woman’s Film” by Jennifer Gauthier pp 1-5

“The Woman’s Film: identification and difference” by Shilyh Warren pp. 1-5

**Reading Response Assignment:** Silverman’s text on the ideological function of the synchronisation of the “female” voice to the body in mainstream narrative cinema was written in 1984. Thinking about contemporary mainstream cinema and television series, do her arguments still resonate today? Think of examples for why (or why not) to share in class.

**Meeting 6 - Thurs, Mar 5, 15:45 – 19:00 @ The Factory” – Eichenstrasse 43, Seminar Room 6**

*Barbara Hammer: Queer Time Through Film*

15:45 – 17:15: Deep listening exercises and discussion of Jack Halberstam’s concept of queer time

17:15 - 17:30: Break

17:30 - 19:00: Screening of selected Barbara Hammer films

**Text(s) to read for this class:**

Introduction to Deep Listening by Pauline Oliveros pp. xxi - xxv

“HAMMER! Making Movies Out of Life and Sex” by Barbara Hammer (Uses of Time in Women's Cinema pp. 100 - 105, Lesbian Filmmaking: Self-Birthing pp. 114 - 119, Touching and Receiving: A Lesbian Aesthetic pp. 136 - 139, For an Active Cinema pp. 143 - 147)

“Queer Temporality and Postmodern Geographies” (in *In a Queer Time and Place* by Jack Halberstam pp. 1 – 11)

**Reading Response Assignment:** Thinking about Oliveros’ description of deep listening, how could practices of deep listening take part in Halberstam’s notion of queer time?

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Sunday, Mar 8 @ 23:59: The written part of the midterm project - your queer-feminist manifesto is due as a .doc or .docx file, uploaded to google classroom by Midnight on Sunday, Mar 8<sup>th</sup>.a .doc or .docx file:

Wed, Mar 11<sup>th</sup> @ 23:59: The video component of the midterm assignment is due by midnight on Wed, Mar 11th uploaded to google classroom.

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**Meeting 7 - Thurs, Mar 12, 15:45 – 19:00 @ The Factory” – Eichenstrasse 43, Seminar Room 6**

*Midterm Project Presentations*

15:45 – 17:15: Presentations of mid-term projects & discussion

17:15 - 17:30: Break

17:30 - 19:00: Presentations of mid-term projects & discussion cont'd. If time allows, screening of Sadie Benning films

**Writing assignment:** Prepare a short (**max. 5 min**) introduction of the video itself to present to the class, focusing on the choices you made in creating the work - on the level of genre, content, camera work, sound & editing.

**Thurs, Mar 19 – NO CLASS**

Use this time to incorporate feedback into your midterm manifesto projects, to work on the Collective Assemblage film, and to work on your final project proposals

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FINAL Project proposals (ca. 200-250 words) are due via google classroom before 15:00 on Thurs, Mar 26th.

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**Meeting 8 - Thurs, Mar 26, 15:45 – 19:00 @ The Factory” – Eichenstrasse 43, Seminar Room 6**

*Recording Performance*

15:45 – 17:15: Sharing of final project proposals and feedback

17:15 - 17:30: Break

17:30 - 19:00: Screening of a selection of films between performance and film, including works by Rebecca Horn, Valie Export, Carolee Schneeman, Pipilotti Rist, Adrian Piper, Howardena Pindell, Pussy Riot, and La Tesis.

**Text(s) to read for this class:**

Sweeping Exchanges: The Contribution of Feminism to the Art of the 1970s" by Lucy R. Lippard

Women's Art Manifesto by Valie Export pp. 869-870

Hijacking the Patriarchy: Pussy Riot's and LasTesis' Networked performances by Mona Schubert pp. 1-18 (in *On\_Culture: The Open Journal for the Study of Culture* 13 (2022))

**Reading Response Assignment:** In her text, Lippard writes that "The goal of feminism is to change the character of art". How, in your opinion, have evolving technologies for recording and distribution contributed in this regard, particularly networked culture and the role of social media platforms?

**Thurs, April 2 – SPRING BREAK / NO CLASS**

**Meeting 9 - Thurs, April 9, 15:45 – 19:00 @ The Factory” – Eichenstrasse 43, Seminar Room 6**

*Your Kunst is Your Waffen*

**15:45 – 17:15:** Discussion of the concepts of oppositional spectatorship and disidentification

**17:15 - 17:30:** Break

**17:30 - 19:00:** Screening of short films by Vaginal Davis and *Carmelita Tropicana: Your Kunst Is Your Waffen* by Ela Troyano (1994, 30min)

**Text(s) to read for this class:**

The Oppositional Gaze: Black Female Spectators (in *Black Looks - race and representation* by Bell Hooks pp. 115 - 131)

Introduction - Performing Disidentifications (in *Disidentifications: Queers of Color and the Performance of Politics* by Jose Esteban Muñoz pp. 1 – 34)

**Reading Response Assignment:** After reading the texts by bell hooks and Jose Muñoz, can you think of instances from your own life where you've engaged in practices of oppositional spectatorship or disidentification? If so, what was the motivation and/or effect of these practices? And if you have not engaged in practice like this, why not?

**Meeting 10 – Thurs, April 16, 15:45 – 19:00 @ The Factory” – Eichenstrasse 43, Seminar Room 6**

*Feminist Quoting Practices - The Films of Pauline Boudry & Renate Lorenz*

**15:45 – 17:15:** Discussion of readings and planning for open studios

**17:15 - 17:30:** Break

**17:30 - 19:00:** Screening of *Charming for the Revolution* (2009, 11min), *Toxic* (2012, 13min) and *To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation* (2013, 18min) by Pauline Boudry & Renate Lorenz

**Text(s) to read for this class:**

Charming for the Revolution: <https://www.boudry-lorenz.de/charming-for-the-revolution/>

To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation (2013) <https://www.boudry-lorenz.de/to-valerie/>

Aftershow letter: [https://www.boudry-lorenz.de/media/Aftershow\\_Letters\\_IreneFatima.pdf](https://www.boudry-lorenz.de/media/Aftershow_Letters_IreneFatima.pdf)

Toxic (2012) <https://www.boudry-lorenz.de/toxic/>

Aftershow letter: [https://www.boudry-lorenz.de/media/Aftershow\\_Letters\\_Virginie.pdf](https://www.boudry-lorenz.de/media/Aftershow_Letters_Virginie.pdf)

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**Thursday, April 23 @ 15:00:** There will be an **in-class rough-cut screening** of your **final video projects** on **Thursday, April 23**. Please upload your rough-cut file to google classroom **by 15:00 on Thursday, April 23**.

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**Meeting 11 – Thurs, April 23, 15:45 – 19:00 @ The Factory” – Eichenstrasse 43, Seminar Room 6**

*Rough-cut preview session*

**15:45 – 17:15:** Rough-cut preview & feedback session.

**17:15 - 17:30:** Break

**17:30 - 19:00:** Rough-cut preview & feedback session cont'd and planning for open studios

**Writing assignment:** Please prepare a brief introduction (5min) to your final project rough cut to share with the class.

**Meeting 12 – Thurs, April 30, 15:45 – 19:00 @ The Factory” – Eichenstrasse 43, Seminar Room 6**

*Trans Cinema Aesthetics*

**15:45 – 16:45:** Discussion of the relation between transness and cinema

**16:45 - 17:00:** Break

**17:00 - 19:00:** Screening of *Woman Dress* by Theo Cuthand (2019, 6min) and *Orlando, My Political Biography* by Paul Preciado (2023, 1hr 38min)

**Text(s) to read for this class:**

Introduction pp. 1-25

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Chapter 1 - Shimmering Phantasmagoria: Trans/Cinema/Aesthetics in an Age of Technological Reproducibility pp. 26-36

(in *Shimmering Images: Trans Cinema, Embodiment, and the Aesthetics of Change* by Eliza Steinbock)

**Reading Response Assignment:** How would you describe the concept of shimmering introduced by Steinbock as a method for producing images which go beyond binaries?

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Wed, May 6 @ 23:59: The Final Project video component is due by Wed, May 6 @ midnight, uploaded to google classroom. The final video should include the title and credits.  
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**Meeting 13 - Thurs, May 7, 15:45 – 19:00 @ The Factory” – Eichenstrasse 43, Seminar Room 6**  
**LAST CLASS**

*Final project screening & semester wrap-up*

15:45 – 17:15: Screening of final video projects. Please prepare an introduction to your film.  
17:15 - 17:30: Break  
17:30-19:00: Screening of final video projects cont'd, preparation for open studios and class evaluations.

**Writing assignment:** Prepare a short introduction to your film for our in-class presentation.

**Week of May 7: Participation in Open Studios**

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Sat, May 9 @ 23:59 The Final Project written component is due by midnight on Sat May 9 (or midnight on Thurs May 7 for any graduating students), uploaded to google classroom.  
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**May 11-15: Completion Week**

**Policy on the use of facilities:**

1. The Factory (Eichenstrasse 43) and Monopol (Provinzstr 40-44) at BCB offer space and facilities to BCB art students. Chip access is from 7 a.m. to 10 p.m. every day, including the weekends during the semester. The buildings cannot be used outside these hours. Fire exits and lanes must be kept clear of any obstructions.
2. Students agree only to use the designated class spaces or communal workshops. Respecting the building and its facilities is crucial, as they are shared resources that need to be preserved for the benefit of all.
3. For your safety and the safety of others, smoking and drinking alcohol are strictly prohibited anywhere inside the building.
4. Unauthorized events and/or parties are not permitted. Projects using open flames (such as candles, torches, lanterns, fireworks, etc.) are not permitted inside the building.

5. Spray painting and handling any hazardous (chemical or combustible) material is not permitted inside the building.
6. All work surfaces (indoor and outdoor) must be adequately protected with the workshop's drop cloth before spray painting or working with plaster.
7. During completion week, any space used by a student must be emptied, with clean walls and floors. All garbage must be adequately disposed of. Final grades may be affected or withheld if any item remains by the inspection deadline.
8. When leaving the building, students must ensure all lights are turned off, all electrical items must be unplugged, and doors must be closed.
9. Contact the Studio art manager directly with any questions: [j.park@berlin.bard.edu](mailto:j.park@berlin.bard.edu)

**Emergency phone numbers:**

Police (calling from a German landline or cellphone): 110

Fire (calling from a German landline or cellphone): 112

Ambulance and Paramedics (calling from a German landline or cellphone): 112

Out-of-Hours Medical Care (calling from a German landline or cellphone): 116 117