

VIS 175 EDITING: THEORY AND PRODUCTION | SPRING 2017

PROJECT 4: Structural Film Workshop

P. Adams Sitney identifies "structural" film as a film that embodies a "simple shape," as opposed to a typical film, in which the form or "shape" morphs over time with respect to the narrative to be represented. In a conventional, as opposed to structural film, the filmmaker(s) must make numerous decisions with respect to the representational and narrative goals of the project, while in a structural film, the filmmaker usually only makes ONE decision. Thus, while a structural film is easy to execute (algorithmic, as I have put it), the labor is shifted to the conception of premise and editing grammar in which the form and content are one in the same, that is, the form becomes the content.

Do:

Work in teams of no more than 3.

For this exercise, conceive of and produce a simple "structural" film in the spirit of Ernie Gehr, Andy Warhol, John Smith, etc. in the formal sense. It would be more ambitious, but not impossible to consider "structure" in the narrative sense, as does Yvonne Rainer (Film about a Woman Who), Jill Godmilow (What Farocki Taught), and/or Michael Snow (Presents), to name just a few examples.

Think of a simple "shape" or ONE editing / production decision that will formulate the work as a whole. Once you have established this, production should be a simple / perfunctory affair. Total length will vary with respect to the concept you develop.

DUE:

We will have a brain-storming session in class on Monday, May 15 (week 7). We will review projects in class on Monday, May 22 (week 8).