

SPRING 2020			
CRIT 430 UNDERGROUNDS AND AVANT-GARDES			
Film and Visual Culture in the US: 1950-2000		T 10:00-1:20	
LOCATION: IFT 109		INSTRUCTOR: ANDY CAMPBELL	
CAMPBELA@USC.EDU		OFFICE HOURS: T 1:30-3:30 IFT 113	

Course Summary

In this class we will trace a variety of ‘underground’ movements in the United States from the latter half of the 20th century, with special attention to: underground film scenes from the 1950s to the 1970s—including the UCLA rebellion; the radical comix produced in the 1970s/80s; the mainstreaming of straight and gay pornography in the 1970s; AIDS activist videos of the 1980s (which continue to be made into the present day); and the homocore/queercore and riot grrrl movements of the 1980s and 1990s. Our task is to consider how communities build shared visual languages—sometimes defined in stark difference to a mainstream or norm—using a panoply of media (all falling under the broad umbrella of visual culture).

This course considers what happens when artists, filmmakers, and designers (and those who define themselves otherwise) are unsatisfied with the status quo and make good on their capacities to bring new aesthetic and social worlds into being. Far from screaming into a void, the cultural producers we’ll be studying call communities into being—tendentious, imaginative, and/or glorious. Although organized in rough chronology, history is recursive here—the underground movements of today build upon and critique the work of those that came before, laying the groundwork for those to come. Throughout the semester we’ll note and attempt to draw such temporal lines of affinity and difference.

In short: this course is an explicit argument for art, film, and design as crucibles for culture.

Required texts:

(in reading order)

*Course reader [\$110.00]

*Kellie Jones, *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s* (Durham, NC: Duke University Press, 2017), 1-21+185-264. [\$14-20]

*Jaime Hernandez, *Love and Rockets Library Vol. 1: Maggie the Mechanic* (Fantagraphics, 2007). [\$14-20]

*Amelia Jones and Andy Campbell, eds., *Queer Communion: Ron Athey* (Intellect, 2020). [out in April so you’ll need to pre-order] [\$37-40]

*Sara Marcus, *Girls to the Front: The True Story of the Riot Grrrl Revolution* (New York: Harper Perennial, 2010). [\$11-20]

Total cost for all required textbooks: \$185-210 (depending on bookseller)

Recommended texts

Allyson Nadia Field, Jan-Christopher Horak, and Jacqueline Najuma Stewart, "Introduction: Emancipating the Image—The L.A. Rebellion of Black Filmmakers," in *L.A. Rebellion: Creating A New Black Cinema* (Berkeley, CA: University of California Press, 2015).

Lisa Darms (ed.), *The Riot Grrrl Collection* (New York: Feminist Press, 2013).

Grading Breakdown

Weekly Work: 50%

Final Project: 40%

Participation: 10%

Bi/Weekly Work: 50%

1. Every other week you'll turn in a 2-page response (double-spaced, titled [creatively], and cited in CMS footnotes). These are meant to address any initial thoughts or impressions from the week's films and readings. There are many readings/films each week, so I know you won't be able to address everything—this is not the point! Instead frame an issue or idea you have—ideally touching on more than one reading or film.

Responses are due by 5pm on Monday to our Blackboard site's TurnItIn. This timeframe allows me to read your responses before class and to help guide class discussion. Because of this feedback structure no late responses will be allowed or graded.

(bi-weekly)

2. Because none of the films you will be watching for homework were meant to be viewed alone, I will insist that your viewing should be done with other members of the class. This social aspect of film is something we'll be stressing a lot in class, so you'll need to watch the week's homework in a group of at least two people. Leave enough time to have a brief discussion after watching. Each week I'd like you to write a paragraph (5-8 sentences) reflecting on at least one idea offered by a screening mate that challenged you in some way to think deeper or otherwise about what you've seen and read for the week. These must be typed (handwritten responses will not be accepted).

Responses are due in hard copy at the start class [we will begin some classes by reading them]. Like the bi-weekly responses, no late work will be accepted.

(weekly [when at-home film viewings are required])

Final Project: 40%

For your final project you will produce either an experimental film, a comic in the tradition of

comix, or a zine dedicated in some way to a fan community or culture you identify with. Final projects may be individual or group projects (a couple caveats: no group larger than 3 people; and group members will all receive the same grade, so choose and strategize wisely). This project is designed to be completed over the *course* of the semester, so please do not leave it until the last minute.

Here are the details for each:

Film

Your film may be any medium—analog film or digital, animated or live action—but must be experimental in some way (with narrative/structure; process or effects; or worldview). Your goal should not be to produce an imitation of a particular film or filmmaker (for example, you filming your friend sleep for five hours), but to make a work that uses the conceptual and technical (sometimes anti-technical) skills learned throughout the semester. So, to continue the parenthetical example above, if Warhol's 'still camera' or 'solid time' is something you're drawn to, how can the still camera or solid time be mobilized today towards experimental or countercultural ends?

There are no length restrictions on the film you produce (although for our final period you'll likely have 20 minutes [at most] to show your film and get feedback/critique).

n.b: *Do not* make a porno. While we study pornography as visual culture in this class, I must draw a line—assuring consent is given and adhered to is beyond my paygrade. If you have questions about this please come see me—ignoring or flouting this will be cause for a failing grade in the class.

Comic

A 16-page monographic or group collection of comics in the comix tradition. Can be black+white or color or a mix of both, and may be completed using analog or digital means. At least one page of your comic should be dedicated to a kind of manifesto or declarative regarding the kind of work you think comix can do (this doesn't have to be as didactic as I'm making it sound, but it should be clear where this page is in your comic). This will be graded as a comic that you will publish and reproduce (one copy for each person in the class)—so I will not be grading your original drawing or file, but the physical comic itself. Please make your work with this in mind.

Zine

A 16-page zine with original and re-printed writings. Can be black+white or color or a mix of both, but should be completed using analog means (cut and paste). At least one page of your zine should be dedicated to a kind of manifesto or declarative regarding your zine's topic, fandom, or cultural position (this doesn't have to be as didactic as I'm making it sound, but it should be clear where this page is in your zine). This will be graded as a zine that you will publish and reproduce (one copy for each person in the class)—so I will not be grading your original paste-ups, but the physical zine itself. Please make your work with this in mind.

We will check-in on the final projects on 3.2! Bring proof of concept to class!

[if a film bring some footage treated in a manner similar to what you want to explore; if a comic bring 1-2 pages; if a zine bring 3-4 pages in reproductions]

We will read and watch all your final projects at the end of the semester, so be prepared for discussion and critique—depending on how many people work as individuals vs. groups we may also use our final exam period; so for now, please do not schedule to leave Los Angeles before the final exam!

Participation: 10%

In a seminar format *everyone is expected to speak multiple times every week*. Most of the course time dedicated to discussion will be turned over to you (I will provide guidance when needed and prompt conversation). If talking is hard (either because of shyness or language barriers) let me know and we'll make a plan for how you'll be able to participate each class.

Anything less than full participation will void this portion of your grade.

A Note on Absences and Tardies/Early Departures:

Outside of DSP accommodations, you're allowed only *one* unexcused absence. After that your final grade will decrease a full letter. Because we only meet once a week every class is important. Miss four or more classes and you will fail the course. Because we will begin class with screenings, it is important you be on-time for class (that means in your seat and with notetaking materials out at 10:00).

Tardies and early departures are likewise unacceptable, as they are a distraction to the class session's cohesion. More than two tardies or early departures (or any combination thereof) will lower your final grade a full letter.

A Note on Content:

Because this is a class primarily concerned with those who define themselves in opposition to a mainstream or norm, some of what we'll look at is sexually graphic, violent, and/or sometimes misogynist and/or racist. This serves as a content warning for the entirety of the course, and if viewing or thinking critically about these topics is not possible for you, please sign up for another 400-level seminar.

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call

engemannshc.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 - 24/7 on call

<http://www.suicidepreventionlifeline.org>

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call

<https://engemannshc.usc.edu/rsvp/>

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED)/Title IX - (213) 740-5086

<https://equity.usc.edu/>, <http://titleix.usc.edu/>

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support - (213) 740-2421

<https://studentaffairs.usc.edu/bias-assessment-response-support/>

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776

<http://dsp.usc.edu>

Support and accommodations for students with disabilities. Services include assistance in

providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710

<https://studentaffairs.usc.edu/ssa/>

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

<https://diversity.usc.edu/>

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

<http://dps.usc.edu/>, <http://emergency.usc.edu>

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call

<http://dps.usc.edu>

Non-emergency assistance or information.

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Additional (Non-USC) support systems

(the information below and a full list of resources can be found at NAMI (National Alliance on Mental Illness—Urban Los Angeles): <https://www.namiurbanla.org/resources>)

ACCESS-LA County Helpline

1-800-854-7771

Department of Mental Health's Emergency & Non-Emergency Helpline, available 24 hours / 7 days a week. Provides linkages to consumers to mental health services in the community & resources to consumers in crisis.

dmh.lacounty.gov

National Sexual Assault Hotline

1-800-656-HOPE (1-800-656-4673)

A free and confidential hotline that's available 24 hours a day, 7 days a week. Connects you with a trained support specialist from a sexual assault service provider in your area that can provide you with support, information, advice, resources, referrals, and a ranges of free services. Online chat is also available.

<https://www.rainn.org>

Colors LGBTQ Youth Counseling Center

1-323-953-5130

Provides free LGBTQ-affirmative counseling and healing psychotherapeutic services to youth under 25 and their families in greater Los Angeles area.

www.colorsyouth.org

Project Return Warm Line

1-888-448-9777

1-888-448-4055 (Spanish)

M - F, 5pm - 10pm & Sat, 11am - 4pm

Los Angeles County's first after-hours telephone line for individuals with mental health challenges and staffed entirely by peers with lived experience. They also provide referrals to services or organizations that are of interest, such as healthcare facilities, family planning agencies, shelters, self-help and support groups, and much more.

<http://prpsn.org/services/warm-line>

Peer Resource Center

1-213-351-1934

Mon - Fri, 9am - 5pm

560 S. Vermont Ave., LA, CA 90020

A walk-in resource hub for Los Angelenos with mental health challenges. The center is manned by volunteers and paraprofessionals who have lived with mental illness, creating a supportive, empathetic environment for those seeking help. In addition to mental health services, the center provides assistance with accessing social service programs to meet housing, job training, legal aid and other needs.

SAMHSA National Helpline

1-800-662-HELP (1-800-662-4357)

A free, confidential, 24/7, 365 days a year treatment referral and information service in English & Spanish for individuals and families facing mental and/or substance use disorders.

www.samhsa.gov/find-help/national-helpline

Roski Talks: Spring 2020

All talks take place on Tuesdays at the atMateo downtown graduate campus (at Mateo and Palmetto streets), and begin at 7pm, unless otherwise noted.

1/28: Bill Barminski

artist/filmmaker <http://www.billbarminski.com>

2/4: Andrew Campbell

art historian/critic, Assistant Professor of Critical Studies, USC Roski

<https://roski.usc.edu/community/faculty/andy-campbell> & <http://andycampy.com/about>

2/18 Sara Daleiden

founder/director of MKE <-> LAX and USC MA alum <http://mke-lax.org/about/>

2/25 Anne Ellegood

curator, Executive Director of Institute of Contemporary Art, LA

<https://www.latimes.com/entertainment/arts/miranda/la-et-cam-ica-la-names-new-director-20190710-story.html>

3/3 Robeson Taj Frazier

cultural historian, Associate Professor, USC Annenberg School of Communications

<https://annenberg.usc.edu/faculty/communication/robesson-taj-frazier>

3/27 + 3/28: Live Artists Live III: Despair/Repair

organized by Andy Campbell and Patty Chang for USC Visions & Voices.

Artists and scholars include: Danielle Abrams, Xavier Cha, Kareem Khubchandani, Linda Montano, Pavithra Prasad, Araya Rasdjarmrearnsook, Yan Xing

3/31 Lucille Tenazas

graphic designer/educator, New York <http://www.tenazasdesign.com>

4/14 Eamon Ore-Giron

painter/ video-maker, Los Angeles <http://eamonoregiron.com>

4/21 Legacy Russell

curator/writer, Associate Curator of Exhibitions, Studio Museum in Harlem, NY

<https://studiomuseum.org/press-release/legacy-russell-appointed-associate-curator-exhibitions>
and <https://www.legacyrussell.com>

Course Schedule

(subject to change)

For film viewing at home, most films are available online through a USC-subscribed database (see symbols below) or via YouTube or Vimeo (in these cases the link will be provided).

You'll need to rent only a couple (and these can be rented from a number of online platforms).

∇ = available on Kanopy

φ - available on UbuWeb (ubu.com—note: quality varies)

Ω - available via Alexander Street videos (USC database)

ξ - available via Fandor (subscription)

1.14: Underground Film, pt 1: Links to Surrealism

Watch before class:

Entr'acte (René Clair, 1924) [excerpt] [27 mins] [note: watch with sound off]

<https://www.youtube.com/watch?v=2kGOIysVl8I>

-Or-

The Seashell and the Clergyman [excerpt] (Germaine Dulac, 1928) [40 mins] [note: watch with sound off] <https://www.youtube.com/watch?v=ypseXIQVaF0>

Read before class:

Maya Deren "Amateur Versus Professional," *Film Culture* 35 (1964), 45-6.

Parker Tyler, "No Establishment At All?" *Underground Film: A Critical History* (New York: Da Capo Press, 1969), 32-4.

Barbara Hammer, "Maya Deren and Me," in *Hammer! Making Movies Out of Sex and Life* (New York: Feminist Press, 2010), 234-8.

Watch during class:

ξ *Meshes of the Afternoon* (Maya Deren, 1943) [18 mins] [<https://vimeo.com/218042283>]

φξ *A Study in Choreography For Camera* (Maya Deren, 1945) [4 mins]

φ *Visual Variations on Noguchi* (Marie Menken, 1945) [4 mins]

Introspection (Sara Arledge, 1946) [6.5 mins] [https://www.youtube.com/watch?v=fwair_y_IKs]

Fireworks (Kenneth Anger, 1947) [14 mins]

[<https://www.youtube.com/watch?v=MLDQ59wbQuY>]

Christmas USA (Gregory Markopolous, 1949) [13 mins]

https://www.youtube.com/watch?v=wK1t_1YsCUA

Rabbit Moon (Kenneth Anger, 1950/70) [6.5 mins]

The Blood of a Poet [excerpt] (Jean Cocteau, 1950) [55 mins]

<https://www.youtube.com/watch?v=YijxlB3EjsU>

Read in class:

James Broughton, "Film is a Way of Seeing," *Film Culture*, no. 29 (Summer 1963), 19-20.

1.21: Underground Film, pt 2: Documentary impulses (group A)

Watch at home:

▽ *Shadows* (Cassavetes, 1959) [87 mins]

φ *Pull My Daisy* (Robert Frank and Alfred Leslie, 1959) [30 mins]

Desistfilm (Stan Brakhage, 1954) [7 mins] [<https://vimeo.com/119999624>]

φ *Lights* (Marie Menken, 1966) [6 mins]

[Optional: ▽ *Bucket of Blood* (Roger Corman, 1959) [66 mins]]

Read:

John Cassavetes, "What's Wrong With Hollywood," *Film Culture*, no. 19 (January 1959).

Parker Tyler, "For *Shadows*, Against *Pull My Daisy*," *Film Culture*, no. 24 (Spring 1962), 28-33.

Parker Tyler, "Underground Climb: From Exhibitionism to Art," in *Underground Film: A Critical History* (New York: Da Capo Press, 1969), 35-44.

Jane Brakhage, "The Birth Film" *Film Culture*, no. 31 (1963/64), 35-6.

Gavin Butt, "Stop That Acting: Performance and Authenticity in Shirley Clarke's *Portrait of Jason*," in *Pop Art and Vernacular Cultures*, ed. Kobena Mercer (Cambridge, MA: MIT Press, 2007).

Shadows reviews

Portrait of Jason review

Recommended:

J. Hoberman, "The Underground," in *Midnight Movies*, eds. J. Hoberman and Jonathan Rosenbaum (New York: Harper & Row, 1983), 39-76.

Watch in Class:

Ω *Portrait of Jason* (Shirley Clark, 1967) [105 mins]

▽ *Symbiopsychotaxiplasm: Take One* [excerpt] (William Greaves, 1968) [75 mins]

The Brig [excerpt] (Jonas Mekas, 1964) [68 mins]

Window Water Baby Moving (Brakhage, 1959) [12 mins]

Mothlight (Brakhage, 1963) [3 mins]

φ *Meat Joy* (Carolee Schneemann, 1964) [5 mins]

[optional: also see Ragnar Kjartansson's version of "Meat Joy" in Tate performance room
[<https://www.youtube.com/watch?v=DCRIPUFTGy8>]]

φ *Fuses* [excerpt] (Carolee Schneemann, 1967) [30 mins]

1.28: Underground Film, pt 3: “The Homosexual Conspiracy” (group B)

Watch at home:

The Whirled: Little Cobra Dance (Ken Jacobs, 1956) [1.5 mins] <https://vimeo.com/83123822>

φ *Flaming Creatures* [excerpt] (Jack Smith, 1963) [45 mins]

φ *Invocation of my Demon Brother* (Kenneth Anger, 1969) [12 mins]

Ω *Home Movie* (Jan Oxenberg, 1972) [10 mins] [on *Jan Oxenberg Triple Bill*]

Ω *A Comedy in Six Unnatural Acts* (Jan Oxenberg, 1975) [25 mins] [on *Jan Oxenberg Triple Bill*]

Screen Test [Mary Waronov] (Andy Warhol, XXXX), [4mins]

<https://www.youtube.com/watch?v=q7h3qy5B1MY>

Screen Test [Edie Sedgwick] (Andy Warhol, XXXX), [4mins]

<https://www.youtube.com/watch?v=KH0dkd3YRRU>

Screen Test [Helmut] (Andy Warhol, XXXX), [4mins]

<https://www.youtube.com/watch?v=gNvzLs3IzAo>

Optional:

▽ *The Queen* (Frank Simon, 1968) [67 mins]

Read:

Douglas Crimp, “Mario Montez: For Shame” in *Regarding Sedgwick: Essays on Queer Culture and Critical Theory* (New York and London: Routledge, 2013), 63-75.

Flaming Creatures review [Susan Sontag, “A Feast for Open Eyes,” *The Nation* (April 13, 1964), 374-6.]

Scorpio Rising reviews

Gregory Battcock, ‘Warhol’ reviews

Watch in class:

Screen Test #2 (Andy Warhol, various) [66 mins]

φ *Scorpio Rising* (Kenneth Anger, 1964) [30 mins]

Dyketactics (Barbara Hammer, 1974) [4 mins]

2.4: Underground Film, pt 4: Bad Taste and Genre (group A)

Watch at home:

Sins of the Fleshapoids (Mike Kuchar, 1965) [97 mins]

[\[https://www.dailymotion.com/video/x21zp3y\]](https://www.dailymotion.com/video/x21zp3y)

Hold Me While I’m Naked (George Kuchar, 1966) [17 mins]

[\[https://www.youtube.com/watch?v=6QL3yU3fyxo\]](https://www.youtube.com/watch?v=6QL3yU3fyxo)

[optional: *It Came From Kuchar* (Jennifer Kroot, 2009) [90 mins]
[\[https://www.youtube.com/watch?v=WwZoUX3CxXE\]](https://www.youtube.com/watch?v=WwZoUX3CxXE)

Read:

George Kuchar, "George Kuchar speaks on Film and Truth," *Film Culture*, no. 33 (Summer 1964), 14-15.

Pink Flamingos review

J. Hoberman, "John Waters Presents the Filthiest People Alive," in J. Hoberman, "The Underground," in *Midnight Movies*, eds. J. Hoberman and Jonathan Rosenbaum (New York: Harper & Row, 1983), 39-76.

Watch in class:

Pink Flamingos (John Waters, 1972) [108 mins]

2.11: Black and Brown LA undergrounds, pt 1: Performance "South of Pico" and the Watts Uprising (group B)

Watch at Home:

Shopping Bag Spirits and Freeway Fetishes (Barbara McCullough, 1979) [35 mins]
<https://vimeo.com/7777082>

Ω Universal Newsreels, Release 66, August 16, 1965 "Damage Heavy in Coast Riots" (Universal Newsreels, 1965) [4mins]

Felicia (Stuart Roe, 1965) [13 mins] <https://archive.org/details/Felicia1965>

Los Vendidos (El Teatro Campesino, 1972) [25 mins] <http://hidvl.nyu.edu/video/j6q573x5.html>

Read:

Kellie Jones, "Introduction" and "In Motion: The Performative Impulse," in *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s* (Durham, NC: Duke University Press, 2017), 1-21+185-264.

Watch in class:

Compilation of David Hammons + Maren Hassenger / Senga Nengudi

Colored Spade (Betye Saar) 1971 [1.5 mins]

I am Joaquin (Luis Valdez, 1969) [20 mins] <https://www.dailymotion.com/video/xgbpxr>

2.18: Black LA undergrounds, pt 2: the LA Rebellion (group A)

Watch at home:

ξ *Sweet Sweetback's Badasssss Song* (Melvin Van Peebles, 1971) [97 mins]

Daydream Therapy (Bernard Nicolas, 1977) [8 mins] <https://www.cinema.ucla.edu/la-rebellion/films/daydream-therapy>

HourGlass (Haile Gerima, 1971) [13.5 mins] <https://www.cinema.ucla.edu/la-rebellion/films/hour-glass>

Medea (Ben Caldwell, 1973) <https://www.cinema.ucla.edu/la-rebellion/films/medea>

Four Women (Julie Dash, 1975) [7 mins] <https://vimeo.com/74869216>

The Kitchen (Alile Sharon Larkin, 1975) [6.5 mins] <https://www.cinema.ucla.edu/la-rebellion/films/kitchen>

Read:

Allyson Nadia Field, Jan-Christopher Horak, and Jacqueline Najuma Stewart, “Introduction: Emancipating the Image—The L.A. Rebellion of Black Filmmakers,” in *L.A. Rebellion: Creating A New Black Cinema* (Berkeley, CA: University of California Press, 2015).

Jan-Christopher Horak, “Tough Enough: Blaxploitation and the L.A. Rebellion,” in *L.A. Rebellion: Creating A New Black Cinema* (Berkeley, CA: University of California Press, 2015).

Sweet Sweetback review

Watch in class:

Emma Mae [Janaa Fanaka, 1976] [100 mins]

Tamu (Larry Clark, 1970) [10 mins]

Water Ritual #1: An Urban Rite of Purification (Barbara McCullough, 1979) [6 mins]

2.25: Comix and Wimmen’s Comix (group B)

Read:

R. Crumb, “Introduction,” and selections from Patrick Rosenkrantz “For Adult Intellectuals Only,” in *The Complete Zap Comix Boxed Set* (Fantagraphics, 2014).

Trina Robbins, “Babes and Women,” in *The Complete Wimmen’s Comix* (Fantagraphics, 2016), xvii-xiii.

Mark James Estren, “Sex and Sexism,” “The World Around Us [excerpt],” “Suppression,” and “Cycling and Recycling [excerpt],” in *A History of Underground Comics* (Berkeley, CA: Ronin Publishing 1974), 115-39+198-204+230-41+272-75.

Read at AFA: copies on reserve:

R. Crumb, *Zap Comix*, no. 0 (1968)

R. Crumb, *Zap Comix*, no. 4 (1969)

Trina Robbins and Barbara “Willy” Mendes, *It Ain’t Me, Babe* (1970) as reproduced in *The Complete Wimmen’s Comix* (Fantagraphics, 2016).

Patricia Moodian, ed. *Wimmen's Comix*, no. 1 (1972) as reproduced in *The Complete Wimmen's Comix* (Fantagraphics, 2016).

3.2: Los Bros Hernandez (group A)

Read:

Jaime Hernandez, *Love and Rockets Library Vol. 1: Maggie the Mechanic* (Fantagraphics, 2007).

Frederick Luis Aldama "Jaime Hernandez of Los Bros Hernandez" in *Your Brain on Latino Comics* [excerpts] (Austin, TX: University of Texas Press, 2009), 182-189.

In class: check-in about final projects: Come prepared to share early stage or proof of concept!

3.10: Straight Pornography (group B)

Watch at home:

Inside Deep Throat (Bailey and Barbato, 2005) [89 mins]
[you'll need to rent from Vudu or Amazon]

Read:

Pat(rick) Califia, "Among Us, Against Us—The New Puritans: Does Equation of Pornography with Violence Add Up to Political Repression," and "See No Evil: An Update on the Feminist Antipornography Movement," in *Public Sex: The Culture of Radical Sex* (San Francisco: Cleis Press, 1994), 104-15+123-35.

Linda Williams, "Fetishism and Hard Core: Marx, Freud, and 'the Money Shot'," in *Hard Core: Power, Pleasure, and the Frenzy of the Visible* (Berkeley, CA: University of California Press, 1989), 93-119.

Marla Carlson, "Performative Pornography: Annie Sprinkle Reads Her Movies," *Text and Performance Quarterly*, no. 19 (1999), 236-47.

Deep Throat reviews

Behind the Green Door reviews

Watch in class:

Deep Throat [excerpts] (Gerard Damiano, 1972) [61 mins]
Behind the Green Door [excerpts] (Artie Mitchell and Jim Mitchell, 1972) [72 mins]
Annie Sprinkle's Herstory of Porn (Annie Sprinkle) [70 mins]

3.17 – Spring Break

3.24: Gay Pornography (group A)

Watch at Home:

ΩMan Happenings (Pat Rocco, 1968) [102 mins]

Read:

Andy Campbell, “Deep Fist at the Modern” in *Bound Together: Leather, Sex, Archives, and Contemporary Art* (Manchester: Manchester University Press, 2020), 170-219.

Richard Dyer, “Male Gay Porn: Coming to Terms,” *Jump Cut*, no 30 (March 1985), 27-9.
<https://www.ejumpcut.org/archive/onlinessays/JC30folder/GayPornDyer.html>

Boys in the Sand reviews

LA Plays Itself reviews

Watch in class:

Boys in the Sand [excerpts] (Wakefield Poole, 1971) [90 mins]

LA Plays Itself [excerpts] (Fred Halsted, 1972) [82 mins]

3.31: AIDS Film/Video (group B)

Watch at home:

▽ *Blue* (Derek Jarman, 1993) [79 mins]

[n.b. yes, you have to watch the blue screen the whole time]

Zero Patience (John Greyson, 1993) [97 mins.]

https://www.youtube.com/watch?time_continue=3&v=gQSzOnDQIkg&feature=emb_logo

[optional: *United in Anger* (Jim Hubbard, 2012) [94 mins]]

Read:

Ann Cvetkovich, “Video, AIDS, and Activism,” in *Art, Activism, and Oppositionality*, ed. Grant Kester (Durham, NC: Duke University Press, 1998), 182-198.

Derek Jarman, *Blue: Text of a Film* [script] (London: Channel 4, 1993).

Blue reviews

Watch in class:

Identities (Nino Rodriguez, 1991) [7 mins]

They Are Lost to Vision Altogether (Tom Kalin, 1989) [13 mins]

Snow Job: The Media Hysteria of AIDS (Barbara Hammer, 1986) [7 mins]

A Plague Has Swept My City (Emjay Wilson, 1986) [2 mins]

Gab (Ann Akiko Moriyasu 1987) [10 mins]
Safe Sex Slut (Carol Leigh AKA Scarlot Harlot, 1988) [3 mins]
Safer Sex Shorts [excerpts] (GMHC, 1989-90) [25 mins]
Kissing Doesn't Kill (Gran Fury, XXXX) [2 mins]
DiAna's Hair Ego (Ellen Spiro, 1989) [29 mins]
▽ *Anthem* (Marlon Riggs, 1991) [9 mins]
▽ *This is not an AIDS Advertisement* (Isaac Julien, 1987) [10 mins]

4.7: Jennifer West: Future Forgetting

(Meet at JOAN)

Special Guest: Jennifer West

Readings/screenings TBA

4.14: The Lives and Worlds of Ron Athey

(group A)

Special Guest(s): Amelia Jones and (potentially) Ron Athey

Read:

Amelia Jones and Andy Campbell, eds., *Queer Communion: Ron Athey* (Intellect, 2020).

Excerpts TBA

4.21: Riot Grrrl

(group B)

Special Guest: Sara Marcus

Read:

Sara Marcus, *Girls to the Front: The True Story of the Riot Grrrl Revolution* (New York: Harper Perennial, 2010).

4.28: Final Share/Critique

5.12: 11am-1pm: Final Exam Period

(for now do *not* schedule travel to conflict with this time)