

## Avant-garde Film and Video (A005288)

**Course size** *(nominal values; actual values may depend on programme)*

**Credits 5.0**

**Study time 150 h**

**Course offerings in academic year 2026-2027**

A (semester 1)

Dutch

Gent

**Lecturers in academic year 2026-2027**

Jacobs, Steven

LW17

lecturer-in-charge

**Offered in the following programmes in 2026-2027**

[Bachelor of Arts in Art History, Musicology and Theatre Studies](#)

**crdts**

5

**offering**

A

[Bachelor of Science in Engineering: Architecture](#)

5

A

[Master of Science in Engineering: Architecture\(main subject Architectural Design and Construction Techniques\)](#)

5

A

[Master of Science in Engineering: Architecture\(main subject Urban Design and Architecture\)](#)

5

A

[Master of Science in Engineering: Architecture](#)

5

A

[Preparatory Course Master of Arts in Art History, Musicology and Theatre Studies](#)

5

A

[Elective Set Art Studies](#)

5

A

### Teaching languages

Dutch

### Keywords

Experimental film, avant-garde film, video art, media art, post-cinema, modern art, contemporary art

### Position of the course

The course "Avant-Garde Film and Video" (A005288), formerly "Fundamenten van de moderne en actuele beeldende kunst II," A003024) is an advanced course, which presupposes a general knowledge of modern and contemporary art.

This course aims to help students to gain insight in the history and theory of experimental film and video art of the 20th and 21st centuries. In addition, this course deals with the changing interactions between film and other visual arts. In this course, film is first and foremost presented and analyzed as an artistic praxis through the methodologies of art history. The course offers possibilities for a detailed study of specific artworks as well as for the study of relevant art theoretical and film theoretical concepts.

### Contents

This course deals with key moments of the history of experimental film and video art since the First World War. Various eras (inter-war avant-gardes, post-war modernism, contemporary art) will be dealt with. The selected themes also make possible the introduction of relevant art-theoretical, cultural and philosophical concepts and authors.

Particularly, the course focuses on the following topics:

- film experiments by prominent artists (e.g. Duchamp, Man Ray, Warhol, Broodthaers) and the film production by important artistic currents (e.g. Dada, Surrealism, Fluxus).
- leading artists (Richter, Vertov, Deren, Brakhage, Snow, et cetera), currents (trance film, structural film, et cetera) and genres (lyrical film, abstract film, city symphony, et cetera) in the history and theory of experimental film
- the concept of the "avant-garde" in relation to film and audiovisual productions

- the so-called *cinematic turn* in the arts since the 1990s. This phenomenon entails, among others, the hegemony of the audio-visual image and the projected image in contemporary art as well as the appropriation of cinematic images and practices in other (traditional) media
- pioneers and key artists of video art
- discussions about the presence of the film image in the museum and the exhibition space; the aesthetics of the film- and video installation, *Expanded cinema*, et cetera
- film- and art theoretical discussions on the status of film as a (visual) art form
- interrelations between film, video and other artistic media
- the relevance of film- and media theoretical discussions, concepts and paradigms for the study of modern and contemporary art

#### Initial competences

Basic knowledge of the history of modern art

- by having followed successfully the course "Overzicht van de beeldende kunst II" (A002876)
- by having acquired basic knowledge of the art of the 20th and 21st centuries in another way

#### Final competences

- 1 to be familiar with key works, prominent artists and important currents and tendencies of the history of experimental film and video art
- 2 to be able to analyze audiovisual art works and to situate them in their social contexts
- 3 to have insight in important artistic and cultural concepts and debates that are essential for research on experimental film and video art
- 4 to be able to read, interpret and apply important texts by experimental filmmakers and theorists

#### Conditions for credit contract

Access to this course unit via a credit contract is determined after successful competences assessment

#### Conditions for exam contract

This course unit cannot be taken via an exam contract

#### Teaching methods

Seminar, Lecture, Independent work

#### Extra information on the teaching methods

- Lectures: abundantly illustrated with film clips
- Seminar: coached exercises: discussions based on reading assignments of short texts by prominent artists or theoretists
- Guided independent work: reading assignments
- Guided independent work: individual visits to exhibitions, museums or film screenings relating to the content of some of the sessions

#### Study material

None

#### References

- Company, David (ed), *The Cinematic* (London: The Whitechapel/Cambridge, MA: MIT Press, 2007).
- Comer, Stuart, *Film and Video Art* (London: Tate Publishing, 2009).
- Ferguson, Russell (ed), *Art and Film Since 1945: Hall of Mirrors* (Los Angeles: MOCA/ New York: Monacelli Press, 1996).
- Leighton, Tanya (ed), *Art and the Moving Image: A Critical Reader* (London: Tate Publishing, 2008).
- O'Pray, Michael, *Avant-Garde Film: Forms, Themes and Passions* (London: Wallflower Press, 2003)
- Peterson, James, *Dreams of Chaos, Visions of Order: Understanding the American Avant-Garde Cinema* (Detroit: Wayne State University Press).
- Rees, A.L., *A History of Experimental Film and Video: From the Canonical Avant-Garde to Contemporary British Practice* (London: Palgrave MacMillan, 1999).
- Sitney, P. Adams, *Visionary Film: The American Avant-Garde 1943-2000* (Oxford: Oxford University Press, 2002).
- Turvey, Malcolm, *The Filming of Modern Life: European Avant-Garde Film of the*

1920s (Cambridge, Mass: MIT Press, 2011).

**Course content-related study coaching**

Individual guidance possible

**Assessment moments**

end-of-term and continuous assessment

**Examination methods in case of periodic assessment during the first examination period**

Written assessment

**Examination methods in case of periodic assessment during the second examination period**

Written assessment

**Examination methods in case of permanent assessment**

Participation

**Possibilities of retake in case of permanent assessment**

examination during the second examination period is not possible

**Extra information on the examination methods**

- periodical evaluation (70%): written exam testing the knowledge of the content of the course
- non-periodical evaluation (30%): participation to discussion (in group) based on reading assignments; no second chance for the non-periodical evaluation

**Calculation of the examination mark**

- written exam (70%)
- seminar with discussion based on reading assignments (30%)

**Facilities for Working Students**

1. Possible exemption from certain educational activities requiring student attendance.
  2. Possible rescheduling of the examination to a different time in the same academic year
  3. Alternative time for feedback is possible
- For more information concerning flexible learning: contact the monitoring service of the faculty of Arts and philosophy