

Cobbles | montage and the urban street ([route map](#))

with Adam Feldmeth

Sundays 11am-1pm & Tuesdays 5-7pm PDT/PST, Oct. 20 - Dec. 1, 2020

Southland Institute Fall 2020 Open Curriculum | Intersecting Architectures

What proximities does montage hold to the cobbled stonestreet? Both lay a veritable groundwork for treaded confluence. Each provides from an abutted expanse the dislodgable fragments of projected provocation.

When embedded underfoot, these stones integrate into a surface network of civic infrastructure: cut in semi-uniform measure, each laid adjacent to the next, rounded by transit, socialized by time. In hand, one's unearthed status carries greater dimension and weight, its displacement cast as a projectile, cutting through the air – each becoming in-itself, an autonomy of means, arising from the multitude. So too with the images we cast on the move?

Sergei Eisenstein's images of collision in contra-distinction to Lev Kuleshov's 'brick by brick' methodology. Harun Farocki's editing table *realpolitik* of simultaneous picture-in-picture movements and colleague Hartmut Bitomsky's handheld shuffle of stills. Arthur Jafa's velocity compilations laying bare what inequity has wrought, what bell hooks has called an exemplar of "the decolonized gaze". Has a de-centering of this cinematic lineage – from screen, to monitor, to screen – founded on a poetics of industrial assembly and the con-sequencing of shots become the at-hand material of a publicly accessible dialectic of resistance within reach today? To what extent are tweets, grams, snaps and tik toks the new grounds hurtled into the fray, rupturing the *quo* while a pile of interpretations in meaning mount?

Montage serves as a utility, foundational to moving image praxis. Has a dismantling of its historicized position as a staid technique been underway through a peoples' media-tion via corporatized technologies? To what extent is a reprioritizing of this politico-aesthetic strategy to induce affect from projected excerpts now the stuff lobbed via mobile phones, mobilizing unsettled states in wake?

What do we jettison when we project that which provides us traction?

One trajectory to be negotiated is the lineage of Georges-Eugène Haussmann's authoritarian-devised beautification of 19th Century Paris, the logic of which, in part, aimed to suppress future uprisings in post-Revolutionary France – A subdued, early privatization of public space. In May 1968, the streets Haussmann designed became the very material of provocation – cobbles become handy as agents of collision. This same year, french filmmakers Agnes Varda and Jean-Luc Godard independently directed attention to the work of the Black Panther Party for Self-Defense. In

Oakland, California, Varda gives party members a platform to speak towards their steadfast resolve while local police hold Huey P. Newton captive, aiming to break the cohesion of their political demands through the rupture of his image. In London, Godard records party members occupying a salvage yard, tossing rifles down the line as exercise and reading aloud from revolutionary texts; meanwhile, the Rolling Stones are profiled in-studio, struggling to hit their notes in a return to appropriation Blues that marked their earlier ascension.

Half a century later, while at times a continued use value is relayed in roads elsewhere, the clearance of such laid grounds from major urban centers is underway. An instance of capitalizing upon these dislodged remnants as trinket souvenirs –The image searches of our time.

This 7-week seminar will involve an ongoing discussion which actively considers examples both historical and actual. Gatherings will occur on Zoom. Weekly syllabus contents will be shared with the group in advance of each meeting. Participants are encouraged to keep an active log on the browser-based whiteboard [Miro](#) of any examples they encounter in their own searches towards a collective publication. Please arrive promptly to class meetings having read, viewed, and given preliminary consideration to all accordant materials.

Syllabus as cobbled lot

Week 1 - Cobbling together an existence

Introductions

Kuleshov's 'brick by brick' vs. Eisenstein's collision

The document

The blocked stone

Week 2 - Towards a nonlinear montage

Farocki / Bitomsky

Soft Montage

'The Bitomsky shuffle'

Week 3 - Paving Paris (pre-, re-, de-, and un-)

Haussmann's Paris

"Sous les pavés, la plage..." (Beneath the cobblestones/pavers, the beach) -

Situationists

Streets for sale, by piece and by the pallet

Week 4 - Meanwhile

Varda / Godard / BBP
Oakland Community School

Week 5 - Ongoing [embattled] grounds

Jafa / hooks / @nemipeba

Week 6 - Digital traction and slippage

Glitch
Datamoshing
Google image searches as algorithmically-generated, cobblestoned layout
Cracks in the surface

Week 7 - The road paved, the road thrown

A close reading of our collective publication effort

Moving matter

Week 1

[Strike](#)

Sergei Eisenstein
1925
1:28:43
[also on Criterion]

[Pflasterstein](#)

Die Sendung mit der Maus
1998
5:47

Printed matter

Week 1

“The Principles of Montage,” *Kuleshov on Film: Writings of Lev Kuleshov*, 1974

”The Cinematographic Principle and the Ideogram” (p. 28-44)

“A Dialectic Approach to Film Form”
(p.45-63)

Film Form: Essays in Film Theory, Sergei Eisenstein, 1949

“What is a Document? An exchange between Thomas Keenan and Hito Steyerl”, 2014

Week 2

Schnittstelle / Interface

Harun Farocki

1995

23:00

(Dropbox)

Zum Vergleich / In Comparison

Harun Farocki

2009

61:00

(Dropbox)

[Das Kino und der Tod](#) [Cinema and Death]

Hartmut Bitomsky

1988

46:27

Week 3

[Cinétracts](#) (**optional**)

(Suggestion from Quentin on Miro)

1968

1:15:09

Week 2

“Cut –Interlude in the Editing Room,”

Volker Pantenburg, from *Farocki/Godard: Film as Theory*, 2015 (p.153-165)

“What an Editing Room Is,” (4 pages)

“The Trouble with Brick,” Elizabeth S.

Padjen, *Landscape Architecture Magazine*, 2012

“In Comparison” [various authors][text supplements]

- Production Processes (p.4-6)
- Construction Sites and Projection Screens (p.8-11)
- Typography is a Grid (p.36-42)
- Prefab Blocks (p.44-70)(**optional**)

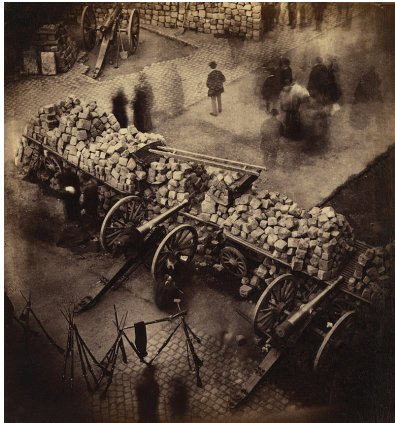
“Harun Farocki: Filmmaker, Artist, Media Theorist,” Thomas Elsaesser, *Harun Farocki: Working on the Sight Lines*, 2004 (p.18-22, 23-26)([pdf](#))(Dropbox)(**optional**)

Week 3

“THE CITY: Baron Haussmann and Modern Paris,” David P. Jordan: *The American Scholar*, Vol 61, N. 1, 1992

“[Paris, Capital of the 19th Century: Section E. Haussmann, or the Barricades](#),” Walter Benjamin, Intro to *The Arcades Project*, 1938, Translation: Johnny Rodger

“[The Art of Resistance: Under the cobblestones in Paris, the beach!](#),” Rohan



Venkataramakrishnan: Scroll, January 1, 2020

[Sous les pavés, la plage: 1968 and the revolution that never was.](#),” Medium, August 20, 2018

By August, soon after securing his return to power, the cobblestones of the Latin Quarter were covered in a layer of Asphalt, a move seen as De Gaulle’s reassertion of authority and an act of symbolic, civic revenge.

“May 1968/ A Month of Revolution Pushed France Into the Modern World”, Alissa J Rubin: The New York Times, May 5, 2018



“To Replace Old Cobblestones, Old-Looking Cobblestones,” Matt Flegenheimer: The New York Times, March 29, 2013

Technically, cobblestones are rounded and irregular, but New Yorkers generally describe Belgian blocks as cobblestones.

[“Working to save DUMBO’s ‘cobblestone’ streets, favorite of filmmakers and tourists,”](#) Brooklyn Daily Eagle, August 29, 2017

[“Guilty Tourist Mails Back Stolen Roman Cobblestone, With Apology,”](#) Travel + Leisure, June 20, 2017

[“Why Rome Is Replacing Its Historic Cobblestone Streets With Not-so-quaint Asphalt,”](#) Travel + Leisure, June 20, 2019”

[“You Can Now Own a Piece of Paris’s Iconic Cobblestone Streets,”](#) Architectural Digest, January 5, 2017



Week 4

Black Panthers

Agnes Varda

1968

28:41

One Plus One [alt. *Sympathy for the Devil*]

Jean-Luc Godard

1968

1:36:29

Week 5

[Love is the Message, The Message is Death](#)

Arthur Jafa

2016

7:30

[bootleg recording in cinema]

[another [bootleg](#)]

bell hooks and Arthur Jafa Discuss
Transgression in Public Spaces at
The New School ([full event](#))

- [APEX](#)
2013
51:25-59:13
(screened in talk)
- [Dreams are Colder than Death](#)
2014
59:38-1:02:20
(excerpt screened in talk)

<https://www.instagram.com/nemiepeba/>

Week 4

[The Black Panthers' Education Revolution](#),

The Berkeley Revolution Digital Archive

Week 5

["The Oppositional Gaze: Black Female Spectators"](#), bell hooks, from *Black Looks: Race and Representation*, 1992
(17 pages)(specifically, p. 127-128)

[Arthur Jafa: APEX | ARTIST STORIES](#),

MoMA

4:00

["It's not just your feed. Political content has taken over Instagram: How Black Lives Matter finally pushed Instagram into politics"](#),
Emily Stewart and Shirin Ghaffary: Vox, June 24, 2020

Week 6

Giverny Suite (excerpts)

Ja'Tovia Gary

- ❑ [Giverny-loop4/bodyglitch2/](#)
2018
0:09
- ❑ [Giverny I \(NÉGRESSE IMPÉRIALE\) - excerpt 1](#)
2017
2:55
- ❑ [Giverny Flowers](#)
2018
0:08
- ❑ [Giverny Flower Experiment 1](#)
2018
2:13
- ❑ [The Giverny Document \(Single Channel\) excerpt \[1\]](#)
2019
00:27
- ❑ [The Giverny Document \(Single Channel\) Trailer](#)
2019
2:20
- ❑ [The Giverny Document \(Single Channel\) excerpt \[2\]](#)
2019
00:45
- ❑ [The Giverny Document \(Single Channel\) excerpt \[3\]](#)
2020
00:59

[Yung Jake - Datamosh](#)

Yung Jake

May 16, 2011

4:20

[DATAMOSHING - TRIPPY Music Video Effects Tutorial \(2020\)](#)

Steven Van

April 25, 2020

7:02

Week 6

[Ja'Tovia Gary & Erin Christovale discuss the film "THE GIVERNY DOCUMENT"](#)

Hammer Museum

Post (remote) screening Q&A

April 22, 2020

1:09:49

["Datamoshing,"](#) Knowyourmeme

["Datamoshing - The Beauty of Glitch,"](#)
Bit_Synthesis

Google Image Search:

for example, [cobblestone](#)

Week 7

Review our collective publication.

Add/edit/review

[Miro](#)

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