**GK8: Specialstudium**  
**VT 2015**  
**Kursansvarig: Doron Galili**

**Required Reading:** There is no Textbook for this class. Some of the article are to be purchased in a course reader; some are available through the library online resources; some are posted under the Resources tab on https://mondo.su.se/portal. Consult the bibliography for specific instruction.

**Schedule of class meetings:**

**MEETING ONE - The Emergence of Cinema: Art or Mass Produced Entertainment?**

**Reading:**  
C. Baudelaire, “The Modern Public and Photography”  
O. Winter, 1896 film review

**Screening:** *The Artist* (Hazanavicius, France, 2011) [distributor: scanbox]

**MEETING TWO – Early Artistic Films and the Sociology of Artistic Taste**

**Reading:**  
E. Bowser, “The Recruiting Station of Vice”  
P. Bourdieu, selection from “Outline of a Sociological Theory of Art Perception”

**Clips** (in class) *Dante’s Inferno* (Italy 1911), *The Sculptor’s Nightmare* (U.S. 1908)

**Screening:**  
*Drunkard’s Reformation* (Griffith, U.S. 1909) [DVD]  
*Dante’s Inferno* (Italy, 1911) [DVD]

**MEETING THREE – Film and the Traditional Arts: Theories of Medium Specificity**

**Reading:**  
V. Lindsay, *The Art of the Moving Picture*, chapters 3, 11, 12.  
R. Arnheim, “Film and Reality”  
A. Bazin, “Painting and Cinema”

**Screening:**  
*The Immigrant* (Chaplin, U.S. 1917) [archive copy]  
*Twilight of a Woman’s Soul* (Russia 1913) [DVD]  
*Guernica* (Rasnais, France 1950) [DVD]

**MEETING FOUR – Film as Anti-Art and a New Art: The 1920s Avant-Gardes**

**Reading:**  
D. Vertov, “Artistic Drama and the Kino Eye”  
J. Epstein, “The Senses I”  
G. Dulac, “Aesthetics, Obstacles, Integral Cinegraphie”  
L. Delluc, “Beauty in the Cinema”

**Screening:**  
*Entr’aet (Calir, France 1925) [archive copy]*

**MEETING FIVE – Rebranding Film as Art: Spaces and Institutions of Uplift**

**Reading:**  
E. Bowser, “Movie Palaces”  
R. Koszarski, “The Theater,” “The Envelope, Please”  
P. DiMaggio, “Cultural Entrepreneurship in Nineteenth-Century Boston”
Screening:  *Sunrise* (Murnau, U.S. 1927) [16mm archive copy]

**MEETING SIX – Film Changes the Arts: Benjamin’s Political Aesthetic Theory**

*Reading:*  
W. Benjamin, “The Work of Art in the Age of Its Technological Reproducibility”
A. Gance, “A Sixth Art”

**MEETING SEVEN – Making a Film Heritage: Film Archives and Museums**

*Reading:*  
Bourdieu et al., selection from *The Love of Art: European Art Museums and Their Public*
T. Elsaesser, “Ingmar Bergman in the Museum?”

**Visit to the film archive**

**MEETING EIGHT – The Post War Art Film and International Film Festivals**

*Reading:*  
D. Bordwell, “The Art Cinema as a Mode of Film Practice”
T. Elsaesser, “Film Festival Networks: The New Topographies of Cinema in Europe”

*Screening:*  *Red Desert* (Antonioni, Italy, 1964) [archive copy]

**MEETING NINE – Art Cinema in National/International Context**

*Reading:*  
J. Ma, “Tsai Ming-Liang’s Haunted Movie Theatre”
S. Neale, “Art Cinema as Institution”
T. Heise and A. Tudor, “Constructing Film Art: Bourdieu’s Field Model in a Comparative Context”

*Screening:*  *Good Bye Dragon Inn* (Taiwan 2003) [DVD]

**MEETING TEN – Film Obsolescence and the Gallery Space**

*Reading:*  
P. Cherchi Usai, “Film as an Art Object”
C. Rowell, “Decasia: The State of Decay”
S. Jacobs “Twenty Four Hours Hitchcock”

*Screening:* Excerpts from works by Bill Morrison, Tacita Dean, Douglas Gordon, Ken Jacobs.
Bibliography


V. Lindsay, The Art of the Moving Picture, chapter 3, 11-12. [public domain]


D. Bordwell, “The Art Cinema as a Mode of Film Practice” in *Critical Visions in Film Theory*


T. Heise and A. Tudor, ”Construction Film Art: Bourdieu’s Field Model in a Comparative Context” *Cultural Sociology* 1.2 (2007), 165–187. [@L]


P. Cherchi Usai “Film as an Art Object” [http://www.dfi.dk/filmhuset/filmarkivet/artikler-og-links/~media/Sektioner/Filmhuset/Filmarkivet/Usai.ashx](http://www.dfi.dk/filmhuset/filmarkivet/artikler-og-links/~media/Sektioner/Filmhuset/Filmarkivet/Usai.ashx)


GK8 is a cyber-security company that offers a high-security custodian technology for managing and safeguarding digital assets. The technology allows.

```
$ gk8s :my-cluster get nodes.
```
The tool doesn't accept delete action by default. You must touch a local file .delete or using environment setting

```
DELETE=true to activate the deletion: $ gk8s :my-cluster delete pod foo :: Error: File .delete doesn't exist in the current directory.
```

```
$ touch .delete; gk8s :my-cluster delete pod foo Error from server (NotFound): pods "foo" not found.
```

```
DELETE=true gk8s :my-cluster delete pod foo Error from server (NotFound): pods "foo" not found. Touching file .delete doesn't support multiple actions in parallel. Why.
```

Questions Answers of General Knowledge (GK) is for class 8th Students and we hope these GK Questions Answer will be improve all students General Knowledge. You can also take part in 100 Questions Class 8th GK Quiz Here. Read Now GK Questions for Class 8 Questions Answers SET-1. Question No (1) Donald Trump was the ___ president of United States of America? Answer: 45th.