

Cover Letter

Professor Ferguson,

Inside this portfolio contains a compilation of works that I've created in English 110 for the Fall 2010 semester. Throughout the class we've attempted to style our work according to renown artistic minds such as Gordon Harvey and Deziga Vertov. The challenge I faced while attempting to write after these styles and towards an audience suggested to do the reading, was the ability to follow guidelines which gave way to free thought than constricting guidelines.

In my attempt to complete my persuasive epistolary essay geared towards the President of Queens College in an attempt to sway him towards the idea of not replacing pieces of work on campus with vending machines I failed terribly. As I began writing it, my primary thoughts were to convey a heartfelt message which would sway any reader to reconsider such an act as to replace artwork. What I failed to realize was I had to write to the President and not just any audience member. My letter began with a great opening but the resulting paragraphs strayed towards my personal feelings rather than how it benefited the campus as a whole. I hadn't a clue where to begin revising even though you kindly left me a edited version on a PDF until we had a Peer Revision session in class. I attended class with an edited version of the letter attempting to further follow your guidelines and had my work revised by Ikey. Peer revision from a student who had understood the objective and how to mold and craft the piece resulted in great success. A professors perspective is only useful to an extent as it doesn't take in the way a student is going to take in information but a students perspective who has fulfilled the objective is valuable.

Ikey showed me that the message I needed to get across was not just about how I felt the art benefited the campus but how art affected all students. After our class on peer evaluation I crossed out all but my first two paragraphs and wrote specifically towards the President. I did not use broad terms

but rather I sought to convey the feeling that the piece of art work, “Chamerlans Prometheus” was part of the community. Conveying Prometheus' symbolism as well as how it affected students who walked in and out of Remsen Hall, the building which it is mounted on. With my epistolary essay rewritten and ready for another attempt and capturing the idea of what I had to capture, a letter to the President of Queens College in order to persuade him to not remove art from Queens College in attempt to save money I brought it to the second Peer Revision session we had in class. Nervous at first I gradually gained confidence that I had met the base requirements geared towards the subject of saving art on campus as I revised another one of my peers essay I saw similar writing techniques that I myself had used in my essay. Upon receiving my essay, I received an unexpected praise that my essay conveyed my thoughts very well and aside from a short edit on my introduction and some grammatical errors my piece had captured the tasks it was created to reach.

This brought me to another weakness before entering this class which was the ability to revise my work and rework it in order to suit the goals of the task. I realized that I myself reading over the piece would not benefit me nearly as much having an outside input. With different collaborative perspectives my work became better and more concise on abstract writing. Revision is key in order to become a better writer while also being able to take constructive criticism.

Another piece of work which seemed to trouble me was my annotated bibliography. What was rejected by you was my use of unscholarly information and cites. What I attempted to get across in my annotated bibliography was to summarize the creator of the artwork, describe the history of the main focus in the artwork and the art style which it was modeled after. In order to obtain the last set of evidence, I could not find a scholarly work which suggested an argument. Simply I had to get across the straight facts of the style otherwise arguments presented such as 'art deco is useless and only to appease the eyes' then it would detour the reader from understanding my point. Though this piece of

work called for use of scholarly sources, I felt that the cites I chose allowed the reader to both fully understand my work as well as giving them food for thought. I did not change the sources for the annotated bibliography and though this may seem like a minus on my grade, I think if I changed it then my work would not be the same and would not utilize as many facts nor views from various sources.

I pride myself in my ability to write. I write to convey my thoughts, emotions, and arguments to others who are willing to listen. While in this class I've learned peer and self revision is a great way to collaborate different perspectives on my work. Never have I re-done my work four to five times while constantly drafting and outlining each new work. I also picked up a useful tool, outlining. After each revision on my epistolary essay, I created an outline before I made the new draft. By reading over the notes and realizing what should be included I penciled the new ideas in between my revised key points and ideas. All in all, writing is an art. Its imprecise and no matter how many times you may revise your work, re-work a thesis or even start from scratch it can never be perfect. Each reader has their own views, you can't please everyone because then your work would no longer be your own but a giant collaborative cesspool of other inputs and ideas. I've learned to please myself while writing for a designated audience, I've always written for myself but I feel confident after 14 drafts(I counted) of continuous work that I can successfully retain my sense of style and give people what they want.

During this semester I realized I am a good writer given I can stay on task and not stray away from the primary objectives. I've taken away that when writing for an audience, I must keep in mind what is important to said audience and capture them with every sentence in order to persuade them to view my work in my perspective. Abstract writing has never been a strength of mine but by having my work revised by those who have a gift for it, I was able to re-create my pieces in the style which suited my audience and the objectives I had to meet. I will now use the skills of audience application and revision by myself, peers and professors in order to create a piece of writing I can be proud of that also

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Ferguson
English 110

Bujan

captures the goals set forth.

Sincerely

Brad Mohammed- Bujan

Peer Interview Transcript and Reflection

Brad: Hey so ah, whats your name?

Nash: My name is, my full name is Avinash RamDeholl but I prefer for everyone to call me Nash.

Brad: And where are you from?

Nash: I'm from Guyana.

Brad: What part of Guyana are you from?

Nash: I'm from Georgetown, Guyana.

Brad: Did you recently move here or...

Nash: Like a year and a half ago.

Brad: How are you enjoying the states?

Nash: Its nice

Brad: Undertone: Its nice

Nash: My climatization was a bit rough at first but everything is...

Brad: Undertone:Ok

Nash: ...Pretty cool now

Brad: Ahh what high school did you attend?

Nash: I attended Queens College High School.

Brad: Ohh okay hah.

Nash: Its kind of funny but its a high school actually though.

Brad: And you know where that is?

Nash: Where?

Brad: Yeah where?

Mohammed- Bujan, Brad
Ferguson
English 110

Bujan

Nash: Oh in Guyana, in Georgetown

Brad: Oh it is? Oh wow, thats pretty cool.

Brad: So what do you like about ahh... New York so far?

Nash: I like everything, I like the cultural diversity because I like meeting new people I love the places.i like everything about it.

Brad: Have you been to like the World Trade Center, Ground Zero, everything? Site seeing and everything?

Nash: Most places but I haven't been there.

Brad: Hows ah Queens College treating you?

Nash: Very nice, its a college that I wanted to come to for a very long time. Since I was in Guyana I was doing research on colleges to attend and this was on the top of my list.

Brad: Ok, so have you met any new people? Have you...

Nash: Just like one or two people but most, most of the times everyone is just on the go.

Brad: Ahh I get you I get you, hows the work thing going?

Nash: Work is good, its good.

Brad: Alright, say bye

Nash: Bye- Bye.

Reflection

When we were assigned this project I was a bit panicked. For one I didn't have much free time even to spare for an interview. I got Nashs number and we proceeded numerous times to set a time and place to meet. Till at last, the day of we met before our first class sessions. Anxious and nervous to complete the assignment we proceeded with our interviews in a sort of circular seating art design. From the interview i learned that Nash was actually from the capital of his country, and was overall just like me. New to college life, the people and the work. Afterwards I had taken forever to upload the video so in

turn Matthew Kruczowy helped me upload it to both youtube and the class blog. This I thought was a great opening exercise that contributed to both class, English 110 and our Film class. Encompassing our skills in question writing, reporting, acting and recording.

Reflection of Peer Interview

Assigned to record an interview with a classmate which was assigned to us by Professor Ferguson was the task. My peer partner, Avinash RamDeholl was a first generation immigrant from Georgetown, Guyana. As I listened to him talk I couldn't help but think back to my parents, who similarly came from a third world country, Trinidad located in the Caribbean and their struggles. Avinash gave me an insight to a reflection of some of the many values and traditions that I myself was brought up in.

Avinash told me that Queens College was a University which he had hoped to attend since he was in Guyana, "top of my list". Hearing these words gave me a revelation of a great magnitude. To think that Queens College was a school I choose because I knew I was guaranteed a spot and was a decent school versus the perspective of Nash who believed this was an institution of learning with such prestige he left his own country for. I couldn't comprehend what was so amazing about Queens College until later in that month when I visited Trinidad myself. Education ceased after high school and even on a high school senior level these children wouldn't equate to a freshman in high school here in New York.

Aside from learning to appreciate what I had taken for granted I also learned about Avinash RamDeholl as a person. A quite young man, Nash seemed to be enthused about college life. Though I also noticed a very sinister undertone in his rebuttals during class debates, almost mocking that of other

Mohammed- Bujan, Brad
Ferguson
English 110

Bujan

perspectives given in the room. He started off awkwardly quiet but as we progressed through the interview he opened up. After the interview Avinash expressed his concerns about his classes and his goals. This was a great exercise which did what I hope the Ferguson had intended, to bring new classmates together and create a friendly environment in an interactive classroom.

Mohammed- Bujan, Brad
Ferguson
English 110

Bujan

Dear Mr. President,

As we walk the halls of this fine establishment we take strides towards a more confident future. We admire our fellow colleagues as we advance towards our respective classrooms. Yet for all the beauty of the individuals that pass by you can't help but compare it to the artwork that line the walls. Every hallway bring a breathe of fresh air of creativity and innovation. Led down a hallway of inspiration you arrive at your classroom. Inspiration which takes your mind to a future where works which have been created by your generation may perhaps line the walls, only to realize that these great institutions of artwork ranging from time sculptures to honorific carvings are to be removed due to a budget cut. The artwork above Remsen Hall is a very basis of enlightenment and should not be removed.

Built in late 1949 and completed in 1950, Remsen hall was to be the first of the newer generations of buildings in Queens College. A plaque erected to the left of the entryway with the date of construction and above these double doors is a magnificent carving. Expecting to see another building in what seemed to be an endless threading of grey buildings I was startled to see such an awe inspiring sculpture. It seemed to be carved out of a type of stone, limestone maybe.

The carving is rough on the bottom but seems to serve a purpose. A man looks as though he is standing on the Earths crust while wandering in the clouds above. The land seemed rough and misshapen. The sky a few clouds but streamed with sunlight. The man had been chiseled with god like proportions. Bear chested, a flap almost covering his lower body and without footwear he stood. Toned muscles pierced almost every inch of him as his hair blew in the wind. What seemed to be a wing had protruded into the carving behind his right arm. His hair blowing in the wind as he looked towards his left, with his left hand which seemed to be outstretched for something. In his right hand, above the clouds he seemed to hold a sphere of light. Undistinguishable from a low vantage point one could only

hope to have portrayed what is in his other hand. The carving did not seem dark but it seemed to portray a controversy. A man of supernatural proportions had what seemed to be the heavens in one hand but he still longed for something else with his outstretched left hand.

After some digging in the schools archives and various web sources I came across a title, “Chambellan's Prometheus”. Chambellan, I later learned was in reference to a famous art deco sculpture known as Rene Paul Chambellan. Rene Paul Chambellan specialized in Modern French Style, a sense of abstract expressionism or in other words things that were beautiful and uncommon. Rene Chambellan sketched out an Prometheus, the creator of human life and science which suited its position well atop the entrance of the science building in Queens College.

At each interval of inspection I had viewed this piece of art differently because of the way I felt. I had seen my problems in this carving, I had found answers to my problems in the carvings. It was a subliminal counseling, something which if given enough time can affect all. Open minded I struck inspiration from this piece of art. It had counseled me when I could not confide or perhaps could not even identify with other people. Simply in each glimpse I saw a reflection of emotion incased in the grey rock. If this had done so much for me in the past three or four days what had it done to generations past. How would this carving affect future generations. The inspiration, the understanding and the secrets unraveled by understanding this piece of art is simply impossible to explain through the simple means of this letter.

I began to ask around to see the views of fellow students to discover each had their own experiences with this piece. All had the distinct impression the sculpture was intended to inspire greatness. For those who have a science intended major it is inescapable to have a class within Remsen hall and so it is hard to miss. Aside from having class in Remsen Hall the sculpture is visible clearly from campus. Many students who walked by didn't know what this piece was but admired it. With

Mohammed- Bujan, Brad
Ferguson
English 110

Bujan

smiling admonishment they made comparisons to the sculptures on the top of Klapper Hall as well as to other abstract and unique pieces of artwork. "Art transpires all cultural boundaries and unifies this campus as a whole. When looking at a piece of art we cannot determine who the person was who made it nor what they look like but we appreciate the beauty all the same in as a way that this college has attempted to bring us, as a student body together" was a response I received from one student.

I encourage you, Mr. President to step on campus and write about what you see. Tell of how this simply carving had transpired into brilliant thoughts and innovation. The things we need most to succeed in life is our sanity and our inspiration. By attempting to cut budget spending on these pieces or art, even removing stabilized artworks you are removing the stabilization of this college. At one point in every students life who has passed through this campus they have seen what no one else has seen in these pieces of art. The artwork in Remsen hall had helped me greatly. I counsel you to rethink your intentions to remove this monolithic piece of artwork which serves as a passage way to a building of learning. If I could draw inspiration from this to make a choice which I was formally unable to make, if I could produce the innovation to make steps in the right direction for a better tomorrow, if I could make sense of my own life from this sculpture; then I ask you, why would this be removed. It has rightly assumed a mantle in the history of this institution and should be preserved for future generations so that they may perhaps inspire, learn and become proactive in their future ventures.

Sincerely,

Brad Mohammed- Bujan

Grierson on Documentry Reading Response

As I began to read this article 'Grierson on Documentry' I noticed that John Grierson had a heavy undertone. His tone was to suggest in my interpretation the decline of modern art forms which include films and writing. Throwing puff pieces towards the written media, claiming that they avoid solid consideration of any material and avoid solid material all together. He goes on to say that studio produced films do not compare to real actions being filmed in real surrounding in real time. The idea that real events that happen are far more likely to blossom in your mind than a generated script.

'Flaherty'(101) is brought up as a documentary director, how a great addition to studio had been dismissed after realizing that it was in fact the actual footage of real people in real surroundings which would have led to success. After making multiple films he was to his dismay, associated with failure. Though one of his documentaries, 'White Shadows of the South Seas'(102) did become a success it had been overshadowed by his two other failures 'Moana'(102) and 'Tabu'(102). He did not intend to meddle with the raw footage but was pressed by the cynicism of the pressures of hollywood.

In conclusion I picked out something which had really struck me, 'one has to see that we do not mixup fulfillment of primitive desires and vain dignities which attach to that fulfillment, with the dignities which attach to a man as an imaginative being'. This really struck me, how such a profound thought could be summed up so easily. We must realize that though we read novels, watch movies among others we must always realize what is real and fake. How real life impacts the very basis of our knowledge base, how we interpret every day life is far more interesting than how we interpret a work of fiction.

Perrone, Bob. "From a Grandsons Perspective." Rene Paul Chambellan- One of Art Deco's Greatest Sculptures. louisvilleartdeco.com. July 2007. Web. 24, November 2010.

Perrone uses years of textual and family research in order to analyze works of art and the man behind the works themselves, Rene Paul Chambellan. Perrone being the grandson of Chambellan is able to give a biographical memorial to his grandfather in order to show his grandfathers genius behind it all. Rene Paul Chambellan was born on September 1893 in West Hoboken, New Jersey. He was the grandson of a French mayor, during World War 1 he served as a Sergeant in the 11th U.S Engineers Corps and later he studied at various university in France and America. Aside from creating many lasting art pieces, Chambellan also held prestigious titles and awards. Chamellan was one of the forerunners of "French Modern Style", creating over 30 sculptures dedicated to this style he was seen as a sort of pilgrim in this field. "French Modern Style" represents thoughts of its artists such as surrealism, abstract expressionism and action painting. This style led Chambellan to become renown in his field and in high demand by the architectural masses of the time. After some time the era of American building innovation and the era of art began to fade after World War 2. Eventually metal and glass took the place of classical gothic style buildings. Once this had begun Chambellan smashed his entire inventory of sculpture in his workshop in a fit of rage and also so that no others could attempt to steal or recreate his work. He quit that day. This article will help me greatly in my research because it gives me the insight behind the art in order for me to evaluate why each sculpture was created in the way it was. With the direction of the artist and his mannerisms in hand I will be able to deduce how each of his sculpture were intended to be taken.

Wilkinson, Philip. "The Creation of Humankind." *Myths An Illustrated Guide To Their Origins And The Meanings & Legends*. Dorling Kindersley Limited. 2009. Text.

Prometheus the greek god of fire is the focus of Rene Paul Chambellan's "Prometheus" on the front of Remsen and Klapper Halls at Queens College. Prometheus is talked about as the creator of mankind as well as the father of science of life. The mythology based god is brought to light and explained in his more prominent acts with detail of both the actions and consequences of his choices. Prometheus the titan craftsman molded the human race out of clay and water. After the creation "he stole a spark from Mount Olympus and wrapped it in a stalk of fennel, where it burned safely as he carried it to humanity"(26), by giving mankind the gift of fire he enabled the human race to evolve further while also teaching them arts such as "navigation and medicine"(26). Prometheus was sentenced to have his liver eaten out by an eagle every day as it regenerated every night, a sign of compassion towards this god and his plight is when a centaur named "Cheiron" (27) offered to take his place. Though he was quickly changed into a constellation by Zues, the hero Hercules rescued Prometheus by slaying the giant eagle. This will be helpful in my research because it has helped me identify who is in the sculpture. Now that the identification has been apparent I can now focus on further comparing this artwork to those of Rene Paul Champellan as this work is never cited at his own sculpture but as "Rene Paul Chambellan's Prometheus". Also it is relevant to the buildings it appears on being a benefactor of medicine, navigation, science and other scholarly fields of learning which Prometheus himself is said to have taught the human race.

Art Deco. "Art Deco Definition." art-deco-style.com. 2009. Web. 24, November 2010.

Rene Paul Chambellan was recognized as a French Modern style sculpture also known as Art Deco sculpture. Art had become less desirable in everyday life when necessity took priority over finer arts. Art then evolved, it became functional as well as decorative thus Art Deco was born. In the roaring 20's and 30s art made a major impact on everyday buildings. Factories now had artworks to make the workplace more vibrant, "naturalist motifs" became more apparent throughout artwork showing organic artwork(seen in nature). As Art Deco evolved so did the lifestyles and items it was seen in. "Rounded edges, scrolls and curves were very popular as they evoked a more organic, natural feel" which resulted in the eventuality that these pieces of art would become less known for their functionality and more for their beauty. This article was helpful to my research for my paper because Art Deco is the style which the sculpture was modeled after. It seems to be a representation of one of the artworks done by sculpture, Rene Paul Chambellan and shows sign of Art Deco. With rounded edges and more of an organic feel in the sculpture I've been able to further coincide information about Chambellans artwork and the piece of art known as "Prometheus" which is found on the Queens College Campus at Klapper and Remsen Hall.

Mohammed- Bujan, Brad
Ferguson
English 110

Bujan

Mock Debate

B- Brad Bujan

P- Bob Perrone

W- William Zinsser

Brad Bujan: Welcome everyone to another episode of, "The Great Great American Debate". Today's guests who will be joining us as our first Great debater is a longtime writer, editor, critic, and teacher of writing, advises and demonstrates that self-discipline and hard work are necessary to achieve clear, simple prose.' William Zinsser!!!! Our second Great debater is none other than the grandson of one of Art-Deco's leading sculptors, Rene Paul Chambellan; Bob Perrone!!!!!!

William Zinsser- Thanks Everybody!

Bob Perrone- Hey there!

B- Thank you both for coming out. We're here to talk about art, more specifically Art-Deco. Bob would you start us off?

P- My grandfather, Rene Paul Chambellan was a forerunner in the art style of art deco. Art deco is a creative flow of decorative abstract art which serves no other purpose than to create 'eye candy' art. The art doesn't serve another purpose than being purely decorative but the time, thought and inspiration of the artist creates a wonderful master piece.

B- Zinsser, what are your thoughts on this?

Z- Its a complete waste of space.

(Audience lets an ohhhhh role out as the tension increases)

P- Why do you think that William?

Z- Its a complete waste. It serves no purpose in the community other than for it to look what; nice? A more constructive use of the money and time devoted to such a project could instead be used to better

finance the building. If you want to look at this through an art perspective perhaps even a fountain would be more appropriate than a sculpture. The fountain would enhance the appeal of the building, could be used as a resting place where workers could eat lunch or even perhaps a wishing fountain.

P- The artists who create these sculptures have unique backgrounds. Each piece which they create is unique and cannot be replicated. My grandfather for instance created over 30 beloved sculptures atop or in famous landmarks. He then destroyed all of his works in progress when he stopped creating art. How can you say that these sculptures are a waste of space when their creators put their hearts and souls into each piece.

Z- I simply wish to convey that art shouldn't be just decorative but also have some sort of function. Take clock towers for instance, they have become progressively stylish while maintaining an everyday function of providing the time. I agree that yes their work is memorable but they can't be utilized in any other means than visual art.

B- Can't the functionality of art be a visual pleasure? I see it from your perspective Zinnser that though the use of time and artistic ability can be used to create functional art. I don't see why the visual pleasure of sculptures or art in general can't be more than enough cause for its creation. Art can stimulate the mind, inspire its viewers to start over, it can influence others to create their own art of perhaps even the simplicity of brightening the viewers day.

P- Thank you Brad for iterating my point more clearly.

B- This doesn't mean I agree with you either Perrone. Art should be interactive and useful. Just because it is categorized as art it doesn't mean it creates a visual stimulation. The art that is created should always influence far beyond the intentions of that of the creator.

Z- I can respectfully say that your point has been proven. My dissent is the same as was previously stated, I believe art should be functional and not just creative otherwise its a waste and unneeded.

Mohammed- Bujan, Brad
Ferguson
English 110

Bujan

P- I still disagree and believe that art is what it is created to be, whether it is decorative or functional the art should be appreciated regardless.

B- That concludes today folks! Thanks for tuning in for another episode of “The Great Great American Debate”!

Kino Pravda Film Script:

...= transition

1. cu: walking with shot of feet and finger slightly covering the lens.
2. ...l.s: queens college entrance from infront Gino's pizzeria.
3. ...l.s of queens college from entryway shown in shot two.
4. ...l.s of four winds artwork in front Q cafe.
5. ...c.u: of four winds artwork in front Q cafe.
6. ... c.u: spheres as people walk past.
7. ...c.u: Klapper hall logo on front of building with one sphere.
8. ...c.u: three greek sculptures atop Klapper Hall.
9. ...l.s: Klapper hall with its three Greek Sculpture atop.
10. ...l.s: Quad of Q.C from in front Remsen Hall with Kieley Hall in the shot.
11. ...l.s: Quad of Q.C with Jefferson Hall in shot.
12. ... l.s: Clocktower with the library, shot from in front Remsen Hall.
13. ...l.s: Shot of fountain as people walk by.

14. ...l.s: Shot of Remsen Hall from an diagonal, shot from Powdermaker Hall vantage point.
15. ...c.u: Remsen hall front of building.
16. ...c.u: Prometheus sculpture, plaque and doorway of Remsen hall.
17. ...c.u: Prometheus sculpture, plaque and doorway of Remsen hall.
18. ...c.u: Ira Remsen's name on top left corner of the building.
19. ...c.u: Plaque with date of construction: 1949.
20. ...c.u: Double door, film someone exiting the building.
21. ...c.u: Prometheus frontal view.
22. ...c.u: Prometheus stag left, left hand holding fire.
23. ...c.u: view of Prometheus sculpture from below.
24. ...c.u: view of Prometheus sculpture from left angle.
25. ...c.u: view of Prometheus sculpture from right angle.
26. ...c.u: view of prometheus face.
27. ...Title page: red curtains, words stating artwork name and intended artist.
28. ...c.u: shadow of myself while walking.

29. cu: walking with shot of feet and finger slightly covering the lens.
30. ...l.s: queens college entrance from infront Gino's pizzeria.
31. ...l.s of queens college from entryway shown in shot two.
32. ...l.s of four winds artwork in front Q cafe.
33. ...c.u: of four winds artwork in front Q cafe.
34. ... c.u: spheres as people walk past.
35. ...c.u: Klapper hall logo on front of building with one sphere.
36. ...c.u: three greek sculptures atop Klapper Hall.
37. ...l.s: Klapper hall with its three Greek Sculpture atop.
38. ...l.s: Shot of Remsen Hall from an diagonal, shot from Powdermaker Hall vantage point.
39. ...c.u: Remsen hall front of building.
40. ...c.u: Prometheus sculpture, plaque and doorway of Remsen hall.
42. ...c.u: Ira Remsen's name on top left corner of the building.
43. Still of Ira Remsen black and white portrait.
44. ...c.u: Plaque with date of construction: 1949.

45. ...c.u: Prometheus frontal view.
46. Still of Rene Paul Chambellan in his art studio.
47. Still of Rene Paul Chambellan portrait.
48. Still of artwork created by Rene Paul Chambellan.
49. Still of Prometheus, Greek God.
50. Still of FIre.
51. Still of Greek Gods, Zeus in the lead.
52. Still of Prometheus having his liver eaten out.
53. ...c.u: Prometheus stage left, left hand holding fire.
54. ...c.u: view of Prometheus sculpture from below.
55. ...c.u: view of Prometheus sculpture from left angle.
56. ...c.u: view of Prometheus sculpture from right angle.
57. ...c.u: view of prometheus face.
58. ...c.u: Prometheus sculpture starting from right pan left on continuos film. Quick zoom down to plaque date of building then back to Prometheus, pan left, pan right.

Mohammed- Bujan, Brad
Ferguson
English 110

Bujan

59. ...l.s: Quad of Q.C from in front Remsen Hall with Kieley Hall in the shot.

60. ...l.s: Shot of fountain as people walk by.

61. ... l.s: Clocktower with the library, shot from in front Remsen Hall.

Film Festival Program Notes

Russel Weinberg directs and edits “Kino Film” which is classified as a Kino Pravda film. The term Kino Pravda is derived from Dziga Vertov and means “film truth”. Dziga Vertov’s goal while creating Kino Pravda films was to show everything in its natural setting without special effects and over the top editing. Still shots and a clear thesis is common in his film. To get a message, an underlying theme across to the audience should be the goal of every Kino Pravda while also providing the audience the ability to view an unbiased and arguable piece. Weinberg undertakes this challenge with few flaws to make for an entertaining and insightful piece. Russel Weinberg began his film career in late August of 2010. An amateur director and admittedly “I don’t know much about film” attitude he pursued each film assignment with a passion. With every new assignment, Weinberg took it and made the work his own while paying compliments to the inspirational characters who created or showed insight to film in the past. Weinberg’s final assignment was to create a master piece called a Kino Pravda.

Not easily done, a Kino Pravda by this young director exhibits truth in his shots while adding his signature wit. The Utica Overhand, located outside Kieley Hall is the focus of young Weinbergs film. The Utica Overhand was constructed and placed on Queens College campus during 1980. Queens College among the top ranked CUNY schools in New York City exhibits beautiful pieces of art of all kinds. More specifically Weinberg took on the task of investigating and explaining the Utica Overhand in simple terms as possible. The Utica Overhand also officially nicknamed the Tubes is a series of twists and turns of pipes melded together. The Pipes is actually a ghost sculpture, according to Weinberg, and was instead dedicated to Frank Smullin. Frank Smullin died in 1978 and was the creator of the tubular designed structures. By creating a program on the Apple computer he was able

to virtually fit and create different tubular structures. Smullin was no mere doodler, he held a prestigious title of Professor of the Arts at Duke University and collaborated with many other universities in North Carolina. The tubular structures are not simply random pipes structured together but each has their own meaning.

The Utica Overhand located on Queens College is meant to symbolize sexuality. Though director Weinberg is unclear of exactly which part of the human anatomy this piece depicts, the interpretation is left to the viewer. Smullin later died in 1978 of unknown causes and so the Utica Overhand was created in memory of his work, hence called a ghost piece. Russel Weinberg undertakes the assignment to create a Kino Pravda film in his own unique way. By following the guidelines of Dziga Vertov, Weinberg masterfully crafts his own piece of artwork. Though with a little more humor than usually seen in this genre of film, the key concept of showing the object of film in its true form is presented by Weinberg.

Weinberg uses different angles and shots to create his piece, but what draws you in is the way Weinberg showcases the artwork while on camera. Interacting and showing different aspects of this piece shows an incredible insight to the piece as Weinberg describes the artwork and its origins. Weinberg then takes a more serious approach and interviews multiple personalities and their view of art on campus. Showing descent and otherwise an upbeat of art on campus gives Russel Weinberg's "Kino Film" a distinct argument. Though art is prevalent on campus and is threatened to be removed, the Utica Overhand is a unique piece created dedication of a forefather of metal sculpting that we simply can't afford to dismiss. Russel Weinberg uses different angles and at times witty puns in order to keep his audience entertained.

Though the argument presented by some critics that the humor is in contrast to the way Dziga Vertov had intended his work to be viewed, a modern approach is taken by Weinberg. Playing on the feelings of his audience who have become accustomed to large CGI films with plenty of editing and special effects, Weinberg uses his humor to draw in his audience. A unique skill I've seen as a large contributing factor to my favoritism towards this film is the way he will capture your attention with a humorous dialogue while seamlessly slipping important information into his words. If Weinberg continues to bring such amazing quality work to the table, he will grow into an outstanding film maker and perhaps actor.