

Prof. Ferguson  
English 110  
Russell Weinberg's Portfolio  
December 19, 2010

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Dear Professor Ferguson,

In this letter I will address some weaknesses that I discovered I had, and some weaknesses that already existed in my past that came up in your class, my strengths that helped me succeed in English 110, and the processes I went through to create this portfolio. I struggled with a lot of things and succeeded in others, and the whole experience overall, was quite interesting.

I'd like to first discuss my weaknesses. Finding a balance between work and play is very hard for me, because I have no attention span, and don't like sitting in front of a computer in fear, thinking "How will I ever get this assignment done?" The answer to my problem was the syllabus. The syllabus was probably one of the most helpful things around for helping with managing when I would have fun and when I would work. There was a point where I fell off from doing the assignments because I got caught up in a new video game for a few days. This resulted in me missing some readings (not only in English, but in a couple other classes) because I was enjoying myself too much to put the controller down, and actually check what I had to do for school. Because I neglected the tool that I had found for learning, I fell behind. Luckily I was able to catch my mistake before it went too far. I grabbed the syllabus, and got to reading. I was able to quickly find the assignments I had neglected, and get them done (something I would never have been able to accomplish before I had an organized way to see assignments). This is something I have struggled with from elementary school to now, my college days. I always get caught up in the fun, and never want to do the work. The syllabus was able to

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help me keep myself in check though, and catch up on what I screwed up on.

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Another thing that I really struggled with was the MLA style formatting. I was “cocky” and I thought I knew what MLA format was because I had done bibliographies before. Because of my assumption, my bibliography did not come out as good as it could have. It was out of alphabetical order, and the way some bibliography entries were written, was not cohesive with MLA formatting.

Another thing that I had a problem with, both in writing and speaking is going on tangents. I get a lot of ideas in my head, and sometimes I try to express all of them without supporting all of them. What I mean by this is that I will say something, and then not put any other evidence, or never bring the point up again or say it because it sounds good and flows well in my head, yet in the end it has no significance other than that. I've improved this by thinking through what I want to say before and after writing it. I look over my paragraphs now as I write them, and make sure things flow well, information is available and understandable, and no tangents exist. I also have people read over my work now outside of school. The Film Notes assignment will be our example. I had a few friends over the night I wrote the Film Notes, and I had two people read them and check them over, and then had my dad (who is a very helpful English Major) look the assignment over. By getting multiple peoples opinions, I was able to correct various mistakes that other people didn't pick up on, thus the paper became well rounded. I used the revision process in more way than one, not only having friends outside of school but participating in peer revisions (when your classmates look you're your work). Daniel H. Wild, a writer and doctor, said “The process of revision allows room for correcting sentence-level errors, but the emphasis in the development of critical thinking skills lies

in the act of revision, of reseeding one's written work, illumined by assertions, commentary, and classroom debates" (23, Wild). He felt that the revision process is not only good for minor things like grammar but also brings forth a new way of thinking. He also explains how important the revision process is, since it is something that is never done. The Letter to the President is a good example of not only looking back on what you have done and having a self-reflection session, and is a great example of how the writing process is never complete. When we wrote the Letter to the President, we didn't know very much about our art piece. We knew it existed, and we knew we had to defend it. All other information came from our observation of it. At first I thought this was stupid. How can one defend something that they know nothing about? Now looking back on it, I have gained new insight and knowledge about my piece, and this new information, makes it possible to have more passion in my argument, and more information to support "The Tubes" being preserved. This is a perfect example of how the writing process never ends for with this new information, a whole new document can be born from that original letter. As Wild, said revision became something that we were able to not only change structural errors with, but also can change our thought process behind our work.

I also struggled trying to express my opinion sometimes, especially on the Letter to the President example, which I just brought up. Not knowing any information on the art piece made it difficult (especially for me) to express what I thought of it, because how was I supposed to express feeling, or emotion on a topic that I knew nothing about. Without background knowledge, I didn't know why it was worth standing up for. To correct this, I tried to put myself in the artists shoes, and tried to think about what the artist would say and why he would stand up for his piece, or any other work for that

matter. By trying to become the person whose work I defended, helped me formulate an opinion better, and in a clearer fashion.

Getting into characters or peoples heads was not as easy as I thought though. Once the Mock Debate Transcript project rolled around it became even harder for me to get in peoples heads. I felt scared because I had never done a project like this, and didn't really know how I should formulate an argument between two people. I tried a few things like looking over the two individuals writing, trying to see if there were any arguments, or traits that I could use in my debate to make the characters more realistic. Then after reading their work, I tried better to put myself in their shoes, which I then was able to do with more ease than before I re-read the writings they did..

As far as my strengths go, I feel very good when I write because I feel as though I am entertaining for starters. I think this is important because it helps grab hold of the reader's attention. Even in essays I feel it is important to keep and hold the readers attention, whether its jokes or just methodically describing the situation, facts and arguments at hand. If someone is instantly (or almost instantly) gripped by what your saying, they will be more inclined to finish what they have started reading, versus something boring, which is hard to get into. Plus if you're going to write something for others to read, why make it unbearable? I'll tell you this much, being told to read something that is boring, and poorly written, is definitely harder to get through than something entertaining. I think another strength of mine in the class was the videos. A lot of people told me and commented on my page that my films were entertaining and informative. Not overdone and hard to understand, yet they said they learned from them. This really made me happy because I felt like I embodied what film was about, getting a

message of sorts out to an audience in a way they would remember and I just found that aspect of the class to be an amazingly good strong point of mine. I also felt confident in using the essay format to my advantage. I had used the essay format more than once in high school (it was actually drilled into my head by my English teacher) so I felt good writing papers. I mean, I'm not going to lie, I was scared, because it had been 4 years since I had written a paper, but I was a trooper and I went ahead and did the papers, and it actually made me feel good. It made me feel more confident in my ability to write and made me feel as though I still got it in me to write.

As far as the portfolio process, I have been having people proofread my work, and check it for misspellings and grammar mistakes. I have trouble finding my own mistakes sometimes because when I see my own work, regardless of what's wrong with it, it always seems to flow coherently. Now I honestly don't know if it's because I wrote it and am reading it or it's my writing style but finding my own mistakes is difficult. I figure the more people I have looking it over, the more chance I have for corrections. I also plan on taking all my hard copies that were corrected in class and comparing them to see what different peoples opinions of what my strengths and weaknesses are. I think this is the most important aspect of the portfolio because all sorts of different opinions, can make my work better.

I also gathered up all the documents I have worked on this year with all the comments, and I have laid them out in front of me to be able to look over notes and corrections for each assignment. This way I can not only see what one person wrote, but I can see points that people might agree and disagree with, so if I can get a general overview of what my work is like, it will be easier to correct everything and if I combine

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all the strengths, and correct all the weaknesses then my papers and writing can become even more awesome.

Well thank you for your time professor, these are the things I struggled with in your class, and weaknesses that I had, the things that helped me excel in your class, and my portfolio process. Now that I've identified all these things, I think I can excel in my writing even further.

Sincerely,

**Russell Weinberg**

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Mr. Russell Weinberg  
69-11 Yellowstone Blvd. Apt. A27  
Forest Hills, NY 11375

Sunday, October 10, 2010

President of Queens College  
65-30 Kissena Blvd.  
Kiley Hall 111  
Flushing, NY, 11367

Dear Mr. President,

My name is Russell Weinberg, and I am writing to get your attention. There is a piece of artwork that I have been studying recently that you might be familiar with. It is a single intertwining tube, that forms a knot pattern in the middle, and it sits between Virginia Frese and Kiely Halls. These tubes are about ten feet high, and sit on a stone pedestal, and after forming the knot the two ends of the tube just travel downwards into this stone base. The tubes are a little rusted, but mostly they are grey in color and have a

circumference of about three feet. This one long pipe is broken into segments like a centipede, which is how it was assembled.

How is this relevant you may ask? Well, there are plans to remove this artwork from the campus permanently, and replace it with a vending stand. Now personally I think that a snack every now and again is not only a tasty treat, but also refreshing, yet why should it come at the expense of an artist?

On a campus that is designed to spark a students (or even a teachers) intellectual mind, we should not be teaching that commerce is more important than artwork. The significance of creativity in any media genre (graphic design, film, art, architecture, etc.) is extremely high.. "We learn so that we may serve" is the motto of this campus. If you're taking away learning tool and instruments from students how are they supposed to follow through with this motto, this slogan that much emphasis is put on. (There would clearly be no reason for having this saying be a motto if your not going to live up to it.) In the case of these tubes, an educator created them, an art professor actually, from Duke University, named Frank Smullin. That educator learned his trade in the arts from schooling, and spread his artwork around to show what you can do if you really put your mind into something. To make these tubes he designed a completely new computer program for the Apple II operating system, which is a part of Duke's, UNC's and Chapel Hill's collective server. A program that was his became three universities. So it's like he made this art to "serve up" what he had learned. He did what our campus' motto said to do, learn so we may serve. He learned, and then served his communities.

We want to teach students here that no matter what their passion is, no matter what their goals in life are, that they will be recognized for what they can accomplish,

and no one should be able to take that away from you, and by destroying this tube sculpture you are doing just that. You are literally taking something, that someone accomplished, judging whether it is fit, and then literally taking his or her accomplishment away from them by destroying it, only to replace it with a vending machine. In the case of these tubes, you are not only literally taking away this individuals accomplishments, but your saying that what they learned at this school (or whatever university the person so happens to have attended), the tube sculpture they built, for this school, is irrelevant in the grand scheme of things, and that's wrong. To single out Mr. Smullin , and say his work is below par compared to anyone else, is wrong, and that's practically what is being done. Someone has decided to single out Smullin's piece of artwork to put something else, other than his artwork there.

Metal is a difficult media to work with (especially in Frank Smullin's case, where he had to create a computer system, just to make the sculpture we see on our campus every day). Metal (which is what these tubes are made out of) is also an extremely hard sculpting medium to work with due to the fact that it has to be very hot to craft, has to be cut precisely to fit correctly, and because it has a rapid cool down time, it must be worked with quickly. This sculpture took precision, and time to create. To just regard it as a pile of metal would be a mistake. It has care put into it. It embodies the human desire to create. Why else would someone dedicate their time, money, and artistic skill to a series of tube sculptures, unless they were passionate about their specific art craft? Metal tube sculptures created by a computer system, and one dedicated individual who created both.

Establishing a permanent sculpture (or other form of permanent art (just like in the case of the tubes)) seems like such a difficult thing to do, and I don't think that its fair

for you to just take this guys artwork and toss it away so the campus can make a few extra bucks off of vending products. If a look is taken at how this sculpture has been permanently created, it is clearly seen that it is a difficult undertaking. First the sculpture had to be designed in the Apple II's operating system. Then the tube pieces had to be individually crafted to fit together perfectly. All the pieces of the tubes have to be put together with screws and bolts individually, then the sculpture had to be set in the concrete base.

From what I can tell Queens College seems to put a lot of emphasis on its students creative minds. Every art media can be seen on Queens College grounds, from sculpture and statues, to drawings, to paintings, to photographs. Even architecture on some of the buildings certainly seems like its art (some things are just a little too out there for me to think there not there just artistically). So what would the destruction of a piece of artwork convey, (not only in the short term, but in the long term too) to other artists on campus? This statement (of art being removed to make profit off something we could do without) will send a message to artists that their artwork is unappreciated on this campus. Now I think this a horrible message to send to anyone who loves art, or is going to a college to major in art. There are people studying to become artists, or to make their art important and known, and you're telling them it's unappreciated, that it's less important to the college, than a vending machine. This is just a giant contradiction, considering people come here to learn, to expand their horizons, but no one is going to want to do that, if you're destroying the things they work so hard to accomplish. This brings me back to the refrigerator incident again. If your parents threw out a drawing to make room for coupons, you probably would want to think twice about trying to create something

again, because you wouldn't want to feel shame and disappointment from the realization, that just because you make something nice and valuable in your own eyes, no one else sees value in it. In the case of the tubes, that artist was probably inspired by something, and was asked by someone to build that sculpture there. What if these tubes inspire a student in the Keily or Frese buildings? What if they mean something to other classes other than art? One could say they look Freudian, one could even say they could be interpreted as a phallic symbol. These tubes could inspire people in many ways, and if they are taken away, who knows what future inspiration could be lost on soda and chips?

Plus, because I personally think it's important, Frank Smullin is dead. This sculpture (built after he died) is almost like a tribute to him. How do you know it wasn't built to honor him and his achievements? If it was, imagine how upsetting it might be to certain people if it is destroyed. Imagine if his wife or children heard one of their dead fathers/husbands sculptures was destroyed to make room for a Coke machine.

In conclusion, I am appealing to you about this artwork not only because of a sense of fairness and what's right. But because a college should inspire, not take away. A college should give hope not despair to its students. A college should be a place where young adults can spread their wings and get ready to fly, not a place where you clip their wings. If this sculpture gets destroyed, what kind of example is it setting for other artists? A bad one. If a creation is destroyed, especially one that was built for all to see, it is not only taking inspiration and hope away from students, it is taking away the accomplishment of a Duke Art Professor, it is taking away something an artist (Frank Smullin) dedicated his career to creating, and it is taking away the remnants of Frank Smullin's accomplishments (considering he's dead). Please do take this into

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consideration when this piece of artwork is being evaluated. It is an important part of

Queens College's campus and it needs to be saved.

Sincerely,

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Arron Druifuss' Transcribed Peer Interview

Arron Druifuss :Hey I'm Aaron Druifuss and I'm from Forest Hills New York, and this is my interview.

Russell Weinberg : Alright Aaron what would you say your favorite album of all time is?

A: I would have to go with "Revolver" by The Beatles because I really like the lyrics in the album and it has a nice diversity in terms of styles in music, and there's a lot of experimental stuff that changed the way rock and roll was made, like Tomorrow Never Knows.

R: Okay, and what would you say is your favorite piece of cinematography is? A.k.a. movie.

A: Um, I'd go with the movie "Waking Life." Its an animated film, basically, um its about this guy who goes around and he has conversations with people and the conversations he has are really interesting, and um really intellectual and the art style is, um, its really unique. Its kinda cuz the director (Richard Linklater, I think his name is) he drew over actual footage so it's a really interesting film.

R: That's really cool and what brought you to Queens college in the first place? What made you choose here as opposed to some other school?

A: Well other than the fact that it has a reputation of being a really good school. I was interested in coming here because both my parents came here and that's actually where they met. So and I always figured it would be a good school to come to so that's why I'm here.

R: Well that's very cool and thank you for your time sir.

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### Sherman's Documenting Yourself

As I read through Sherman's Documenting Yourself, I noticed that she used many correct elements of the academic essay presented to us by. Many good examples of people and media were given in this essay, and it was clearly written. The essay not only started off with a quote from Jorge Preloran, which states, "When you know the structure, then you can construct. The essay then follows the quote by stating "Film is always a construction. Her essay follow this by breaking down documentaries and narration and as how they are only edited together pieces of information that can be nothing but objective.

Throughout the essay you don't really feel a sensation of being lost. She uses clear examples from our culture, and our language.(Some of the other essays I read were confusing because you don't know what someone's talking about when they use a language that's unfamiliar to you. But when you are given examples you've never heard of in a language you don't understand, it just becomes confusing.) She uses examples of movies that we the reader can relate too. Such as a movie about how children play in one culture (whites). And how they are reacted to by two cultures (whites and blacks). We all know about the race riots and class struggles of the United States circa 1950, so by using an example like this she helps us understand with more ease where the documentarian is coming from. These important building blocks of an essay don't work well, unless the reader can understand.

She also used a lot of terms that were both informative to the reader, but weren't confusing. Sometimes people use big words to spice up a paper or essay to make themselves look more intelligent than they really are. She uses language that is both descriptive and understandable to the reader while also helping them understand the media. This is important because I know personally if someone is using a lot of terminology that I don't understand I wouldn't want to read it.

Overall I think that this essay followed Harvey's Academic Essay elements well. It was clear, concise, and helped the reader learn while engaging them.

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## Protecting the Tubes

### An Annotated Bibliography

Nettleship, Will. "Sculpture as a Collaboration With a Community." Leonardo 22 (1989): 171-174. JSTOR. Web. 3 Nov. 2010

Will Nettleship's "Sculpture as a Collaboration With a Community" is a great article about the importance of sculpture as a keystone element in the community. Nettleship talks about his sculpture and how it has had its own impact in the community. In specific he mentions a sculpture he collaborated on with the government and parks department in Maribor, that was to be crafted in a park there, to create an open air sitting area for the residents of the town. "After its first summer of use, a correspondent of mine in Maribor wrote that the sculpture had become a warm-weather gathering place; she has named it *Poletno Veselje* (The Summer Pleasure)" (174). This sculpture he creates becomes a focal point of the community during the summer. Sculpture is vital to communities, and Nettleship doesn't let you forget it. Another example of sculpture correlating to the community is when he states that "Sculptors of our time continue to search for ways to make public sculpture that is both valid as sculpture and acceptable as part of public life" (171). This quote is important. It sets the basis for the rest of the paper's argument, and examples, all from Nettleship's personal experience. He draws out for us, how sculpture is an important part of the community. He talks about (through another example of town

boundary markers he erected in Kansas City) how these artist sculptures can too inspire pride in a community. The clean laid out boundaries, with aesthetically pleasing stone gateways to usher those who live in the town home, and to welcome guests with beauty. "A sculptor's public art should reflect the ferment of our time no less than does his or her studio work" (107). This directly relates to the sculpture on the campus. That sculpture represents to the artist the early 80's or late 70's considering the sculpture was erected in 1980. We could be removing a piece of history by getting rid of this sculpture.

Stone, Denise L. "The Campus Art Museum and its Relationship to Schools." Visual Arts Research 19 (1993): 100-108. JSTOR. Web. 3 Nov. 2010

Denise Stone's "The Campus Art Museum and its Relationship to Schools" focuses on the preservation of art museums on campuses, and their effect on the schools and communities. Through studies of campus art museums, by using results from questionnaires sent to various art departments in the country, Stone tells us of the importance of these facilities, and their impact on communities (In specific the Illinois State University Art Museum, which is open to the campus and the public). Stone states, "[M]useum-school programs furnish something missing in the classroom, an exposure to original works of art" (108). These programs not only allows students and teachers and other independent artists to have their art and sculpture studied by students on campus, and recognized, but they can open up peoples minds to new interpretations on artwork by causing a gathering of people. Gatherings elicit conversation about why the gathering is

taking place, i.e. A group of people at an art museum will probably discuss art.. "Schools are but one aspect of the wider community the campus art museum may seek to serve."

(107). These pieces of art, and collections the museum owns, are not only there for students, especially in a "for the public" setting. These artworks can broaden and expand anyone's mind, and the programs provided by these museums, and education available, is priceless. This is perfect for advocating to keep Frank Smullin's sculpture "The Tubes". Just because these tubes exist outside, doesn't mean that they're not part of our campus museums art collection. The Metropolitan Museum of Art has sculpture outside in the daylight, and air, and weather, so why can't Queens College. By destroying this art, a learning tool will be lost, as will an original, irreplaceable art piece.

Weinberg, Jonathan. "Introduction: Behaving Talented" Ambition & Love in Modern American Art (2001) Yale University Press, New Haven. ix – xxi. Print.

Mr. Weinberg states in the opening chapter of his book (well, the introduction is the first chapter), that all artists, or at least the successful ones, in some way, shape, or form, seek attention, whether it be through their art, or other things that they do, like collaborations, photo shoots, etc. Yet in the long run, it seems, is approval from others, that they're really looking for. These artists feel like they're disconnected from their work so they try even harder to make art work for them in their favor. "[W]e sense what Harold Bloom calls the "anxiety of influence," the fear that what one wants to say has already been said"(xiv)

This is throughout this article, in more forms than one. Georgia O'Keeffe's teachers were her fear. She wanted to impress them. When Jackson Pollock lost control of the "vibe" he

gets from his painting, he could no longer carry on with the work. He states that when he loses control of his feelings, he would lose control of his piece, although he says it rarely happened. We also learn how art can be connected to love. He gives us examples that "...focus on how works of art might express love"(xv). Such as how an artist named Peter Adam said that "painting is like love making". Or how "Stieglitz's photographs are images of seduction and flattery"(xv). This all reflects on these tubes. Was this Frank Smullin's way of depicting himself? Were these tubes an expression of feelings? Were they an expression of love? Frank Smullin dedicated his life to these sculptures and the computer program that creates them. They look like a heart and were constructed after Frank Smullin died. Could it be that this tube sculpture is a memorial to him? If they're gotten rid of though, we could never know what they might have been for. No one has studied them; there is really no information on them. Maybe if we looked into it a little more, instead of destroying them, we could find out even more personal reasons to save these tubes.

"Protecting the Public Interest in Art." The Yale Law Journal 91 (1981) : 121-143

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"Experts Work at Preserving Capitol Arts." Albany Times Union 11 (1999) : New York

Newspapers. 4 Nov. 2010

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*Does Film Tell the Truth?*

Notes For the Broadcast of the 13<sup>th</sup> of November 2010 Debate Between Frederick  
Wiseman, and Prof. Denise Stone.

RJ: Good evening everybody, and welcome to Does Film Tell the Truth? I'm your host Rusty "Need Say No More" Jackson, and tonight we've got an interesting topic for you. A debate between renowned documentary filmmaker Frederick Wiseman, and Illinois State University College Professor Denise Stone. The topics: the importance of art and film in the community, and our most popular topic, does film tell the truth? Now you know what the shows named after.

So, Mrs. Stone, we will start with you. Do you think art and film hold an importance in a community? If so, how should the community share this art? If not, why?

DS: Well personally I believe that art dose hold an important place in the community, but its place is a museum, be it a school's campus museum or the Metropolitan Museum of Art. Museums collectively hold collections of priceless artifacts together, and give a cultural learning center to the community. If you create a space where people can come to freely express their art and passion, people will feel like there's a safe place they can exhibit their work and not be poorly criticized for it. We can't lose out on educating children and adults alike on the subject of art, and the importance of art. Not only them creating their own art, but learning how it impacts their communities and school

campuses. Not having art collected in a single place, or area is wrong, it needs to be preserved for future generations. To not do that would just be wrong for people. Film can also be shown in museums, it is its own distinct form of art, I don't see why it couldn't be embraced as parts of these cultural institutions; it is a very good learning tool, especially the objective, educational films.

FW: BULLSHIT! There's no such thing as an objective film! It's all subjective.

RJ: Mr. Wiseman please explain...

FW: Well first I would like to tell Mrs. Stone over here that film cannot be objective, so I don't know what she means by "especially the objective, educational ones".

RJ: Well why is that Mr. Wiseman, can you educate us on the difference?

FW: "That's education in another area that someone else has to deal with. I don't know how to deal with that. It seems to me to be obvious." (321-322)

RJ: I suppose that's fair Mr. Wiseman, but do you think you could elaborate on it a little for our viewers who aren't so understanding of this "objective subjective business". Then we need to get back to our other topic of conversation, about art and film and its importance in the community?

FW: Film is all subjective. The director and editor take the pieces THEY think are important, and put them together into a film. You can shoot as many hours as you want but in the end the movie probably won't be longer than an hour and a half to two hours. It's all what the creators of the film want to be seen. Thus it cannot be objective, it is the SUBJECT they wanted portrayed, hence subjective.

RJ: Denise, do tell, what do you mean "a cultural learning center to the community"?

DS: "[M]useum-school programs furnish something missing in the [community], an exposure to original works of art..." (108). These institutions provide a place where students and other people not attending school can learn about modern, original works. Not to say that Picasso's works are unimportant, or not as good, because they certainly are, but we need this art in a place where it can educate the community.

RJ: So you believe that art and film should be in museums and used as a cultural learning tool, confined to these buildings?

DS: Yes I do. We need these cultural learning centers.

RJ: Now Mr. Wiseman, what do you have to say about this issue.

FW: Well personally, I do not think that art and film should be limited to museums. That's madness. I'm not saying that museums shouldn't exist. But what I am saying is

that art mediums can be used in other ways. Film for example can be used to educate and entertain the masses, sculpture can exist anywhere, art can be done in public places, there are more ways than museums to bring art and film to the eyes of the public.

RJ: So you think that public art is that way to go?

FW: Yes, yes I do. If we want the world to be exposed to art, why leave it cooped up in a museum? What good will it do for people who don't frequent museums? They're not going to go if they don't really like museums or that environment. Having a piece of art in a public place will allow people to gather there. People gathering together elicits conversation. Conversation leads to education in one way or another (whether it's the gain of personal knowledge from hearing one speak, or reading a book or plaque or studying a painting, or anything along those lines). Now I'm not saying museums are bad, but we can't shut artwork up in one place. Art in public settings also gives people a chance to observe new and interesting works of art. Same with film, if films were only shown in museums, although attendance probably wouldn't drop, it would be inappropriate. Could you imagine Bruce Willis "Yippy Ki Ay Motherfucker"-ing his way through a bunch of bad guys, while outside people are trying to observe and study Picasso or Rembrandt? Or someone is trying to show a documentary about what is going on with the militant armies in Rwanda, and outside a group of noisy schoolchildren are fooling around in the museum being loud and disrupting the movie. Now I think that's absurd.

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RJ: Well, you two have both been making some very good points, and I think at this time we will let our studio audience process these responses and we'll take a short commercial break, so over to you Mediocre Late Night Talk Show Band, take us away!

Announcer: This program is brought to you by: Johnny Knoxville's Bull Riding Academy.

RJ: Welcome back everyone once again I'm your host Rusty "The Real Deal" Jackson, and we are back with our final debate topic. Does film tell the truth? Well let's ask our two guests, Denise we will start with you, do you think film tells the truth?

DS: Well I think that it depends on the film. If you have an objective film, say a documentary. Yes a documentary say like Andy Warhol's twenty-four hour long taping of the Empire State Building. Then I think it's truthful, because that's unedited, un-messed with. There are other movies, like the things that one would see in a theatre, I think those are subjective. There not about anything in particular, they just tell a made up story. Other than documentaries, which can also be objective. Documentaries try to give us the truth in the most direct fashion possible.

RJ: Mr. Wiseman, your thoughts on this matter?

FW: Well, I can't stand this whole objective subjective thing again. Film can only be subjective, it's about what the director wants to portray. Like I said before, for all the

shooting you do on location and all the time you spend there, regardless, your only going to make a final cut about one and a half hours long. Now if the director is making a documentary they are projecting A truth. It may not be the best truth, or the whole truth but it's the truth as they saw it cut it and edited it. It's their truth. Its what they believe is the most important part of the subject they documented. See there is that subjective business again, it all comes back to being subjective. As far as other film goes, I wouldn't call a lot of other genres of film truth I mean after all fiction means just that, made up, fake, a story that is told. Now it doesn't mean its bad, but its just different. But as far as truth goes I don't think it's the direct truth in documentaries, just the "portrayed" truth. As far as other film, like I said it is people having fun.

RJ: Well that's all the time we have today, thank you Denise, and thank you Frederick for being here on Does Film Tell The Truth? I'm your host Rusty "Never Miss a Beat" Jackson. Thanks for watching.

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## KINO FILM SCRIPT

### Shot List.

- 1) Opening titles: Frank Smullin: The Tubes □
- 2)(c.u.)The Plaque On the Base of the Statue □
- 3)(L.S. to M.S.) I introduce the tubes, year they were made, and the artist □
- 4) Right Pan (l.s. to m.s.) I introduce that interviews were conducted to help save the tubes as i walk in front of the base. □
- 5)(m.s.) Interview 1, a girl in the park □
- 6)(m.s.) Interview 2, a girl in an auditorium □
- 7)(m.s.) Interview 3, a man in classroom □
- 8)(m.s.) the tubes with soda cups by them to represent size (text, weight of tubes (1500 lbs.) □
- 9)(m.s)walking around the tubes, slowly, taking in all the astetic angles □
- 10)(c.u) of small pipe coming out of the ground to shot of sculpture pipes (sculpture pipes shot at mid range □
- 11) (m.s.) of the tubes, still shot □
- 12) (m.s.) me sitting on the base of the pipes and the apple 2 operating system □
- 13)(c.u.) penny on pipes by a screw □

14)(m.s.) of me in between the "legs" of the tubes explaining their phallic nature □

15)(m.s.) me explaining frank smullins other works of art, leaning on the pipes □

16)(m.s.) to (c.u.) the plaque on the sculpture again □

17)(all around shot looking t the tubes area, 360o shot. □

18)(m.s.) frank smullins tribute from me/

19)(m.s.) he is the tupac of tube sculpture □

20)(m.s.) utica overhand plaque again □

21)end credits □

22) Bloopers reel

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❖SUNDANCE FILM FESTIVAL❖

The Spheres of Klapper Hall by Vito Acconci

Directed by: John Malach, R.W.

Original Film Concept by John Malach

Program Notes

Russell Weinberg

Public Relations for THE REALLY BAD MOVIE REVIEW

John Malach's conceptual, Kino Pravda documentary, "The Spheres of Klapper Hall by Vito Acconci" is a revealing work of art, about a work of art. John brings forth information about a little known artist, Vito Acconci, and shines a new light on his works, revealing the talented artist in him. But it didn't start there for John, oh no. He has had a rich and rewarding career as a video game reviewer, and amateur filmmaker up until this year's film, "The Spheres".

Born at some point in the late 80's, John's personal life has always been shrouded in mystery. "One of the best examples of a game reviewer ever." Stated P. J. Neptunium, CEO of *Games and Other Stuff Magazine*. Working for GOSM John reviewed over 700 different video games, gaining fans and followers throughout the video game world. The

John-anites they were called. But that wasn't all. John would soon release his first film after this.

"I've always found film to be really cool." Said John in an interview with Entertainment Bi-Annually, "I just didn't think about doing it till now". A documentary, an observational documentary to be exact, showing off the aesthetic and artistic value of the spheres (or untitled, which ever you prefer) known as "Round Problem?". This gripping work takes you over, under, and around this sphere sculpture, bringing it to life. But it didn't stop there for John, this observational documentary was nominated for an award, with an undisputed win over other competition such as "Watching Paint Dry", and "Grass Grows: A Thrilling Journey". John took home his O.D.D. award (Observational Documentary of the Decade award), and decided on a career change. He would now make movies, and it didn't stop there with the spheres either. Shortly learning afterwards that they would be destroyed, he created another documentary.

"The Spherical Interviews" is what these short films came to be known as. Using his celebrity to his advantage he rallied the students at Queens College to defend this artwork, and filmed it. This film made it all the way to the Tribeca film festival, winning best director for a documentary, best film (documentary), and most original film (documentary). This film not only won awards, but also helped save the spheres, as we know them. The attention to this specific event also helped John get Queens College a public art grant to help it expand the public art on campus.

Now we come to his first collaboration, working with masterful actor/director Russell Weinberg (director of such films as “Observe Deze Tubes”, and “Should They Stay Or Should They Go? The Tubes”, and newly released documentary, “The Tubes and Frank Smullin: Sculpting From Beyond The Grave Just Like Tupac Still Writes Songs”, and he’s also not related to me), he created a film, about the inspiration for his first film, “Round Problem? He dove into the life of the creator of “Untitled” (a.k.a. “The Spheres”). Vito Acconci, the artist, was his next project. He decided to bring this artist to life, and expose him to everyone, so that they may know the genius behind the roundness, and this newest project was called “The Spheres of Klapper Hall by Vito Acconci”

In this documentary, John returns to the Spheres once again to talk about the artist behind this influential work. In this film, John is finally on camera for the first time, as we meet the man behind the camera. The myth, the man, the legend, John goes through a complicated discussion of who Vito Acconci is and why he is important.

John and his co-director Russell, utilize good Kino Pravda style shots, and style in this film, almost giving it the feel of a Dziga Vertov film. *Man With a Movie Camera* comes to mind, with the way John and Russell set this up, using those steady, continuous shots that Dziga Vertov used. The charisma in the film is almost through the roof, a guest, cameo appearance by Mr. Weinberg can be seen in the film, and John’s naturally jolly, comedic mind, helps guide the viewers through the life and accomplishments of Mr. Acconci, and his accomplishments. There is a particular part in the film, when the camera is zoomed in on the title plaque, and it zooms out to reveal John, that was really hard for them to accomplish (you’ll see a lot of this in the blooper reel) because of

environmental and mental conditions that apparently arose during filming. The choice of music for the walk around through the spheres (a wonderful instrumental version of The Beatles "Eleanor Rigby", which is wonderful, because it is The Beatles) is both mystifying and interesting. It's not a song that you think would fit into a documentary about spheres, or any educational documentary at all really, but it sheds a different light on the tubes, making them seem otherworldly, mystifying, and cooler than they actually are. This rolls us into another short segment in which we get a back story on the other fine works of Vito Acconci, and descriptions of them so vividly rendered that you can almost touch the description as it clouds your brain.

Finally, this masterpiece is wrapped up with an old favorite, (and it probably shows us the best example of John's humor), the Hulk walking away theme, also known as "The Lonely Man". As John makes his way through the spheres, searching for a car of reason to pick him up on the infinite highway of mystification, the song slowly begins to play as our hero, and educator begins to fade into the distance.

Overall this is one of the best Documentaries we have ever received at the Sundance film festival, and I personally hope it wins an award. The narration is great, it's clear, concise and not confusing. It gives us information and backstory on an unknown great Vito Acconci, and helps us understand the importance of art. John is a genius, and we at THE REALLY BAD MOVIE REVIEW give this film 5 out of 5 Jason Masks.

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