|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Jeff | [Middle name] | Menne |
| [Enter your biography] | | | |
| Oklahoma State University | | | |

|  |
| --- |
| **Your article** |
| **Frampton, Hollis (1936-1984)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| [Enter an **abstract** for your article] |
| Hollis Frampton (1936-1984) was born in Ohio in 1936 and raised by maternal grandparents. He attended Phillips Academy, there befriending future artists Carl Andre and Frank Stella. In 1957 he began visiting Ezra Pound, then at St. Elizabeth’s Hospital, in Washington DC. Their relationship, Frampton says, taught him he was not, as he first thought, a poet. He moved to New York City in 1958 with the intention of pursuing an artistic career at the moment when the centrality of painting as main medium of avant-garde experimentation was being questioned by the rise of other media, such as photography, film, installation, and performance. He first took up photography, then settled on film in the 1960s. His best known titles, *Zorns Lemma* (1970) and *(nostalgia)* (1971), evince a modernist drive for order, often drawn from principles of science and mathematics. Frampton was central to ‘Structural Film,’ a movement comprising as well Michael Snow, Paul Sharits, Ernie Gehr, and Ken Jacobs, among many others. As Abstract Expressionist painters had done before, structural filmmakers foregrounded the specific properties of their medium. Many of Frampton’s films belong to the large, multipart projects *Hapax Legomena* and *Magellan*, the latter a vast work of ‘metahistory’ left incomplete at his death in 1984. In his last decade he helped develop the influential Center for Media Study at SUNY Buffalo and his interests turned to video and digital arts.  **List of works**  *Manual of Arms* (1966, 17 min.)  *Maxwell’s Demon* (1968, 4 min.)  *Surface Tension* (1968, 10 min.)  *Palindrome* (1969, 22 min.)  *Lemon* (1969, 7 min.)  *Artificial Light* (1969, 25 min.)  *Zorns Lemma* (1970, 60 min.)  *Hapax Legomena* (1971-1972)  *(nostalgia)* (1971, 36 min.)  *Poetic Justice* (1972, 31 min.)  *Critical Mass* (1971, 25 min.)  *Travelling Matte* (1971, 33 min.)  *Ordinary Matter* (1972, 36 min.)  *Remote Control* (1972, 29 min.)  *Special Effects* (1972, 10 min.)  *Magellan* (1972-1984)  *A Hollis Frampton Odyssey* (Criterion Collection two-disc set of selected films) |
| Further reading:  (Frampton)  (Michelson)  (Zyrd) |