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| **Your article** |
| Frampton, Hollis (1936-1984) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Hollis Frampton was born in Ohio in 1936. He was raised by his maternal grandparents and later attended Phillips Academy, where he befriended future artists Carl Andre and Frank Stella. In 1957 he began visiting Ezra Pound, who then resided at St. Elizabeth’s Hospital in Washington DC. Their relationship, Frampton says, taught him he was not — as he first thought — a poet, and he moved to New York City in 1958 with the intention of pursuing an artistic career. His move came at a moment when the centrality of painting as the primary medium of avant-garde experimentation was being questioned by the rise of other media, including photography, film, installation, and performance. Frampton first took up photography, later settling 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 a central figure in structural film, a movement that included 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 meta-history left incomplete at his death in 1984. |
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| Further reading:  (Frampton)  (Michelson)  (Zyrd) |