Video Art Digital Art I: ARTD 7820G

Jennifer McCoy jmccoy@brooklyn.cuny.edu

Course Description
This graduate session is a studio class on the topic of video art. Students, through creative projects, readings, and screenings, will develop a practical and conceptual approach to the medium. Video, although used as an artists' material since the late 1950's, has undergone many transformations both due to technical innovation and shifting cultural and artistic landscapes. Video art today is in such wide use by artists using other materials that it is barely noteworthy beyond a materials footnote. However, video art, born during a time of a particular intersection of television culture, conceptual art, and performance art, retains traces of all of these today. This seminar will provide a useful introduction to video art's history, methods, and expressive capacities.

Course Objectives
• to become familiar with the technical language of digital video production
• to figure out how to speak with video
• to gain working knowledge of video editing
• to screen video art by contemporary artists
• to analyze video art
• to consider multiple modes of working with video
• to consider new forms of distribution (Vine, Vimeo)

Software/Hardware
• Premiere CS
• Motion/ AfterEffects CS

Course Requirements
• completion of all projects
• active participation in discussion following screenings
• active participation in readings

Course Schedule

Class 1, Feb 2: Shaping A History

READING: John Hanhardt, Video, Media, Culture of the Late Twentieth Century
Hollis Frampton, The Withering of the State of Art
SCREENING:
Warhol, Inner and Outer Space 11:06
Acconci, Red Tapes, mcc
Vasulka, Violin Power mcc 9:54,

optional:
Art of Memory (excerpt) mcc 36:37
Paik, Global Groove (excerpt)
Ernie Gehr, Serene Velocity mcc 23:00

Technical: Premiere introductory tutorial if needed

FEB 9: classes follow friday schedule

Class 2, FEB 16: Immediacy I


Further reading with a good sense of the life and times of early video technology:
Interview with Gary Hill by Lucinda Furlong

DUE: In camera, student screening- what have you been shooting?

Class 3, February 23: Immediacy II

READING:

SCREENING:
George Kuchar, Weather Diary I (excerpt)
Rivane Neuenschwander, The Tenant

Bruce Nauman, Dance or Walk on the Perimeter of a Square, 1967 ubu
Peter Campus
Baldessari, I Will Not Make Any More Boring Art 13:00

Bjork Talking About Her Television:

Technical: Playing and marking shots, subclips, insert editing, moving/swapping shots, 3 pt editing, basic trims, splitting clips

Class 4, March 1: Embodiment

READING:
Chrissie Iles, “Issues in the New Cinematic Aesthetic in Video” from Saving the Image: Art After Film (Glasgow: Centre for Contemporary Arts, 2003): 129-141
Amelia Jones, "From Body Art/Performing the Subject" Art of the Twentieth Century" introduction and chapter 1.

EXTRA:
Bill Viola, Video Black

SCREENING:
Linda Montano, Mitchell's Death, mcc
Valie Export
Pipilotti Rist
Halflifers
Aida Ruilova
Tony Oursler
Rachel Rampleman

Further reading from our friend Vito:
Vito Acconci, “Television, Furniture and Sculpture: The Room with the American View”

Technical: Working with Stills, Color-Correction, Adjustment Layers, Title window

Class 5, March 8: Cinema and Time
READING:
Rebecca
Debbi
Barbara London, Time as Medium, Five Artists Video Installations

SCREENING:
Sans Soleil (Chris Marker, 1983, 16mm transferred to video, 100min)
Bill Viola, Reflecting Pool
Bill Viola, Anthem
Douglas Gordon, 24hour Psycho or Play Dead

Class 6, March 15: Jean-Luc Godard: Montage as Ontology
READING:
Jean-Luc Godard, “Montage My Fine Care,” in Godard on Godard

SCREENING: Selections from Histoire(s) du Cinema (Jean-Luc Godard, 1988-1998, video, 266min)
Harun Farocki, How to Live in the FRG

Class 7, March 22: Cinema and Site

SCREENING:
Third Party (Sam Taylor-Wood, 10 min.),
and Method in Madness
Der Sandmann (Stan Douglas, 1995, 10 min.),
Inconsolable Memories (Stan Douglas, 2005, documentation),
Sleepwalkers (Doug Aitken, 2007, documentation),
or this or this
Guy Ben Nur, Stealing Beauty

Class 8, March 29: Video and Projection
READING:
Rosalind Krauss, Sculpture in the Expanded Field, October
Graham, Essay on Video, Architecture, and Television
Malcolm Turvey, Chrissie Iles et al., “Round Table: The Projected Image in Contemporary Art,”

SCREENING:
Douglas Gordon, Play Dead
24 Hour Psycho (Douglas Gordon, 1993, Documentation)
Doug Aitkin?
Lunch Break (Sharon Lockhart, 2009, excerpt) (website)

Class 9, April 5: Fractured Narrative
READING:

Today (Eija-Liisa Ahtila, 1996, 10 min.),
ConsolationService (Eija-Liisa Ahtila, 1999, 23 min.),
Dammi i Colori (Anri Sala, 2003, 15 min.),
Parc Central – Taipei (Dominique Gonzalez-Foerster, 2000, 10 min.).

SCREENING:
The Third Memory (Pierre Huyghe, 2000, 10 min.),
Streamside Day (Pierre Huyghe,2003, 26 min.),
Isaac Julien : Interview


Pie (Tacita Dean, 2003, 6 min.)

Class 10, April 12: Circulation and Speed
READING:

SCREENING: War at a Distance (Harun Farocki, 2003, video, 58min)

XTRA READING:
Dana Liljegren, Suspension of Disbelief

Class 11, April 19: Found Footage, Readymades, Appropriation
READING:

SCREENING (options):
Candice Breitz, "Her"
Alex Bag, '95 A Movie (Bruce Conner, 1958, 12 min.),
Technology/Transformation: Wonder Woman (Dara Birnbaum, 1978, 5 min.),
Tribulation 99 (Craig Baldwin, 1991, excerpt),
Alone: Life Wastes Andy Hardy (Martin Arnold, 1998, 15 min.),
Kristall (Christoph Girardet and Matthias Müller, 2006, 14 min.),
Dial H-I-S-T-O-R-Y (Johan Grimonprez, 1997, 67 min.)
Les Leveque
Paul Pfeiffer

Class 12, May 3: New Narrative
MEET AT ELECTRONIC ARTS INTERMIX
meet at 2:30
535 West 22nd Street, 5th Flr New York, NY 10011

READING:
Ursula Frohne, Dissolution of the Frame: Immersion and Participation in Video Installations
Chan Marshall, Kalup Linzy, Interview Magazine

SCREENING:
Kalup Linzy
Alix Pearlstein
Takeshi Murata
Seongho Cho
Kristin Lucas
Peggy Ahwesh

Class 13, May 10: Future/Post Cinema
READING (over the next 2 weeks):
Lev Manovich, “What is Digital Cinema?”
Brian Feldman, New York Magazine, Future of Video is a Wonderful Mess
Extra: Jennifer Chan, Notes on Post-Internet Art

SCREENING:
Eva and Franco Mattes, “Emily's Film”
Shana Moulton
Bjorn Melhus
Borna Sammak

FINAL PROJECTS

Class 14, May 17:

FINAL PROJECTS

Texts and Other Resources


1. EXERCISES: FOR THE FIRST TWO or THREE WEEKS

The work for the first weeks of class will be weekly screenings of your choice of exercises. Logistically, we will screen 1/2 in class and the others will be available on this wiki.
Over the course of term, you are encouraged to explore all kinds of cameras from cell phones to the pro-sumer cameras available in the digital lab and the PIMA closet. Each has capacities and limitations that change the quality of the work.
Note: Exercises must be uploaded to your own channels on VimeoTM and then listed on this wiki on the "students" page.

Exercises (derived from John Baldessari and others):
- Describe a neutral object completely with video. Do it until you have fully transferred all of its qualities to the medium. Steal its qualities.
- What art can arise from magic and myth? Or just a magic trick on video.
- Film what objects one stares at in a given interval when in an arbitrarily chosen room.
- Edit together 36 images of a simple motion like picking your nose, scratching your ass, and so on.
- Steal the trash from the Professor Mallory or Dean Conelli's office, describe the results with video.
- Have someone video tape you in the act of insulting someone. Repeat, each time insulting a new person.
- Pay homage to a movie star, rock musician etc in the form of a pilgrimage visit. Film them saying hello to you using your name. It could be a famous person's grave. Persons name on the gravestone should be visible.
- Defenestrate objects. Video tape them falling.
- One person makes a video. Another person narrates.
- Serial TV works. 25 ways to fold a hat, to comb your hair, 25 people spitting.
- A video tape that is the result of reading a book. You give a book report in front of the camera. Make up a list of distractions that occur to you. Recreate them on video tape.

- A video that deals openly with a physical flaw of yours (in your estimation). A film called Pimple?
- Do good and bad compositions of the same scene, objects. Frame a scene in viewfinder and move camera a foot to the side before shooting.
- Put makeup on dogs and other animals. On trees and plants.
- Make a backwards video tape. Say things backwards. Stand upside down. Think backward.
- Take a color walk. With a video camera in hand, follow a color through the city for as long as you can.
- Video tape of making sound effects.
- Design a secret handshake and film it.
- Make a movie from a stock scenario. Or one person write a scenario, another shoot it. Or grab bag, everyone write 2-3 scenes, pull out 10 and shoot in the order they are pulled.
- An all word video tape. Or one word.
- Tape the backs of things, underneath things, extreme forshortenings, uncharacteristic views.
- Using of a time device. Time code, random time devices, fuses, candles.
- Describe the visual verbally and the verbal visually.
- Paintings and photos are still. Videotape still things. Maybe exchange them.

2. AROUND MIDTERM
Time to dig in. Submit a proposal for final work. This can take the following forms (or see me to make sure the scope is appropriate):

- a series of connected short pieces
- a long form single channel tape
- an installation with projection and sculptural elements - a multi-channel installation

For the proposal, indicate what you are trying to do, Create an artist statement with a project description as well as a statement about how the project fits in to your existing methods or body of work.

3. FINAL WORK
complete the proposal above.