



Video Art: Advanced Projects

# Experimental Cinema

art with moving images

Years taught: Spring 2022

[background: The Flavor Genome, 2016, by Anicka Yi - segment]

[UF Catalog](#)

[Course Description](#)

[Course Details](#)

[Learning](#)

ART 4630C/5930C Video Art: Advanced Projects - Experimental Cinema engages experimental digital cinematography. What happens after video art? What is post-cinema? How does the advent of the discrete cinematic image alter previous notions of filmic space, time and materiality? Or does it? Through a practice-base approach we will explore these topics using the tools of Hollywood cinema.

Advances in computing are fundamentally altering our relationship with the moving image. Traditional techniques of meaning-making are being re-envisioned or re-invented providing the savvy artist with exciting opportunities to push boundaries. Experimental Cinema is an advanced motion image workshop. Students will work independently or in teams on projects that arise from their research interests, utilizing a broadly defined interpretation of **experimental cinema**. The course will introduce students to the RED Digital Still and Motion Camera (DSMC) system and a production workflow that emerges from Hollywood film. Our goal will not be to replicate the narrative film but to imagine how we might work experimentally. Students will learn how to motion track and composite computer graphics with live-action. Students will be encouraged to experiment with hybrid, converging technologies from video gaming and artificial intelligence. As an advanced production studio, this course is for artists excited to transgress disciplinary boundaries and produce work that might constitute an alternative cinema. We will screen historical and contemporary experimental video and film. Sample project ideas include but are not limited to: installation, short films, networked experiences, spatialized audio, place visualization, data visualization, and more. Experience with 3D modeling and coding is recommended, but not required.

**As a Senior-level and Graduate-level course, you develop your own project ideas (with our help). Your primary task is to challenge your own abilities and push the boundaries of your current knowledge.**

UF Catalog	Course Description	<b>Course Details</b>	Learning
------------	--------------------	-----------------------	----------

Credits: 3; Must be BFA Art or BA Art or BFA Graphic Design major and must have passed sophomore portfolio review.

Jack Stenner, Ph.D  
Associate Professor, Art + Technology  
Office: FAC 304  
Office Hours: 2:45pm – 3:45pm  
352.213.0997  
stenner@ufl.edu

Undergraduate: ART 4630C Section C302  
Graduate: ART 5950C Section VIDE  
Class: PHYSICAL – Fine Arts Bldg C Room 302  
Time: T/Th 11:45am – 2:45pm  
Website: <http://jackstenner.com/teaching/experimental-cinema>  
Listserv: Class contact will be made UF email and via Discord (evite to be p

# Objectives

Over the course of the semester, the goal is to help you develop your art practice in the following ways:

1.

## Context

Learn the history and material basis of Experimental Cinema.

2.

## Synthesis

Learn the appropriate integration of digital processes.

3.

## Criticality

Engage meaningful discussion and develop criticality.

4.

## Awareness

Gain an awareness of related work in the field.

5.

## Communicate

Propose ideas in a way that clearly demonstrates intent.

6.

## FUN

Have FUN!

Attendance

**Grades**

Evaluation

COVID-19

Grades will be based 90% on projects, reviews, and class assignments. 10% will be based on class participation. See below for the breakdown. Participation means you are expected to constructively criticize your peers and participate in class discussions. Failure to do so will impact your participation grade.

Detailed, specific info on grades and grading can be found at:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Notwithstanding the description of grades above, generally, grades are conceived in this way:

**A(Excellent)** Student's work is of exceptional quality and the solutions to problems show a depth of understanding of the program requirements. Project is fully developed and presented well both orally and graphically. Student has developed a strong and appropriate concept that clearly enhances the overall solution. The full potential of the problem has been realized and demonstrated.

**B(Good)** Student's work shows above average understanding and clear potential. All program requirements are fulfilled and clearly and concisely presented.

**C(Fair)** Student's work meets minimum objectives of course and solves major problem requirements. Work shows normal understanding and effort. Quality of project as well as the development of knowledge and skills is average.

**D(Poor)** Student's work shows limited understanding and/or effort. Minimum problem requirements have not been met. Quality of project or performance as well as development of knowledge and skills is below average.

**F(Failure)** Student's work is unresolved, incomplete and/or unclear. Minimum course objectives or project requirements are not met, and student's work shows lack of understanding and/or effort. Quality of project or performance is not acceptable.

Instructor's evaluation of student's interest, motivation, attendance, proficiency and overall development or improvement during the semester will be taken into consideration in determining the final course grade. This syllabus is subject to refinement and development throughout the semester based on feedback and class interaction. Policies and grading criteria are absolute and will not change. Any substantial changes will be discussed with the class prior to implementation.

**Grading breakdown:**

Project 1 = 20%  
Project 2 = 20%  
Project 3 = 20%  
Final Proposal = 5%  
Mid-Progress Crit = 5%  
Final Project = 20%  
Participation = 10%

<b>Attendance</b>	Grades	Evaluation	Covid-19
-------------------	--------	------------	----------

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Because of Covid-19, classes will be held via Zoom this semester. Links to the Zoom meetings are located on the course Canvas page. It is critical that you attend class in this manner and at these times in order to keep up with the course.

<b>Materials/Fees</b>	Readings	Policies
-----------------------	----------	----------

Required materials will depend on the proposed projects submitted by students. Students will design projects and set budgets based on the goals of the work. See the [Schedule of Courses](#) for any attendant fees related to this course.

Attendance	Grades	<b>Evaluation</b>	COVID-19
------------	--------	-------------------	----------

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Materials/Fees	<b>Readings</b>	Policies	H.B. 233
----------------	-----------------	----------	----------

Readings will consist of .pdfs and URLs provided to students on a case-by-case basis in response to the concepts and needs that arise from proposed projects. It is not required, but I highly recommend you read:

[Williams, Evan Calder. \*Shard Cinema\*. London: Repeater Books, an imprint of Watkins Media Ltd, 2017.](#)

Attendance

Grades

Evaluation

COVID-19

POLICY LANGUAGE PROVIDED BY UF: In response to COVID-19, the following practices are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

If you are not vaccinated, get vaccinated. Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID-19 virus. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.ufhealth.org/vaccinations/vaccine-availability/>. Students who receive the first dose of the vaccine somewhere off-campus and/or outside of Gainesville can still receive their second dose on campus.

**You are expected to wear approved face coverings at all times during class and within buildings even if you are vaccinated.** Please continue to follow healthy habits, including best practices like frequent hand washing. Following these practices is our responsibility as Gators.

Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.

Hand sanitizing stations will be located in every classroom.

If you are sick, stay home and self-quarantine. Please visit the [UF Health Screen, Test & Protect](#) website about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email [covid@shcc.ufl.edu](mailto:covid@shcc.ufl.edu)) to be evaluated for testing and to receive further instructions about returning to campus. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive or have tested positive yourself. Visit the [UF Health Screen, Test & Protect](#) website for more information.

Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. If you are withheld from campus by the Department of Health through Screen, Test & Protect you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office. Continue to regularly visit [coronavirus.UFHealth.org](https://coronavirus.UFHealth.org) and [coronavirus.ufl.edu](https://coronavirus.ufl.edu) for up-to-date information about COVID-19 and vaccination.

FROM ME: Please refer to the Center for Disease Control [Section 3: Guidance for Institutions of Higher Education \(IHEs\) Where not Everyone is Fully Vaccinated](#) for minimal precautions.

Materials/Fees

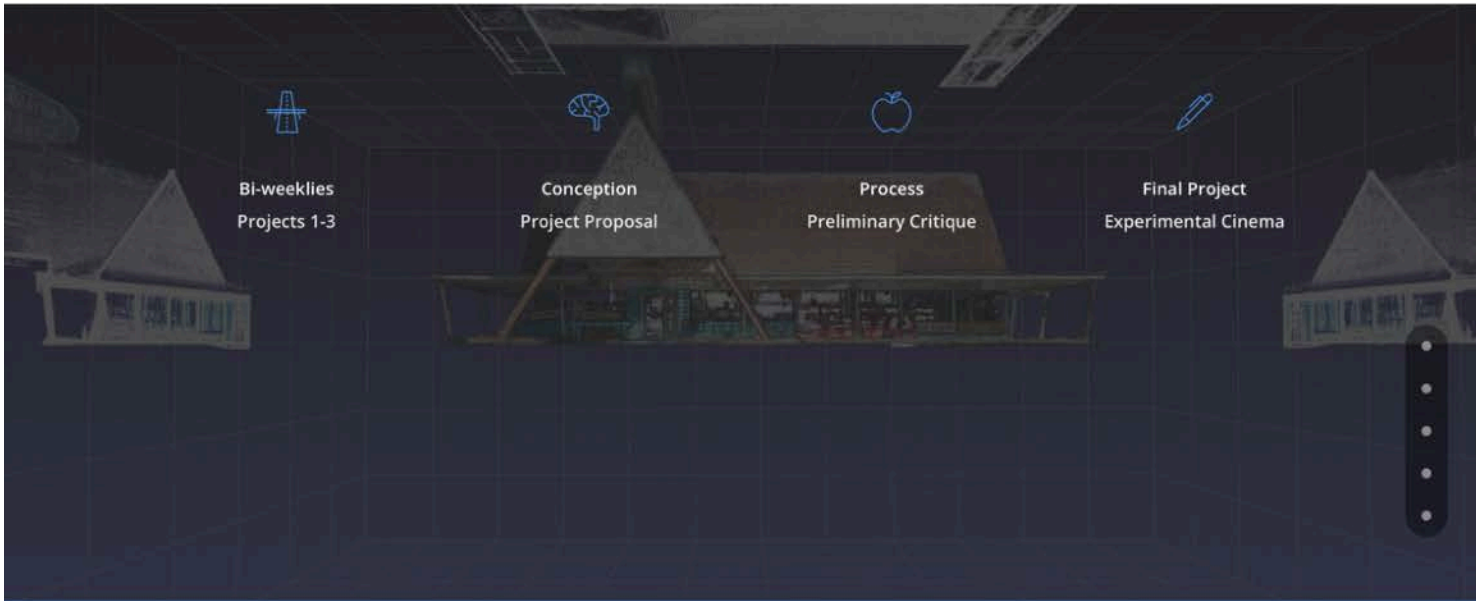
Readings

Policies

H.B. 233

Be sure to read the [University of Florida Policies](#) regarding academic honesty, the honor code, accommodations for students with disabilities, wellness, computer use and acceptable use policy, disruptive behavior, health and safety, email and communications, and late work policy.

# Projects



Keep up with the Weekly Schedule

Experimental Cinema Resources

**jack stenner**

artist | professor | slave to the machine



© Jack Stenner | [Privacy Policy](#) | [Legal](#)

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.uill.edu/ugrad/current/regulations/info/attendance.aspx>.



## Projects 1-3

Bi-weekly Projects (3 @ 20% each) : Create an experimental cinematographic work of art. You may use any medium that suits the conceptual and technical requirements of your area of investigation and you must be able to discuss the rationale for your choices. You have two weeks from inception to presentation for each of the 3 works.

Project Deliverables are:

1. Representative Image: post to Canvas
2. FORM: 1 paragraph describing the form of the work.
3. CONTENT: 1 paragraph describing the content of the work.
4. METHOD: 1 paragraph discussing the method of the work.
5. MOVIE: 4K H264/5 copy of your film in Titaniumz-share/Classes/s22-experimentalcinema/project<num>/<title>.<lastname>.mov

Bi-weeklies  
Projects 1-3

Final Project  
Experimental Cinema



Attendance Grades Evaluation COVID-19

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Materials/Fees Readings Policies H.B. 233

On July 1, 2021 faculty were provided guidance from United Faculty of Florida as to how to respond to Governor Ron DeSantis' "Viewpoint Discrimination" Bill, otherwise known as H.B. 233. An record discuss

### Project Proposal

Present your ideas for a final project (1 @ 5%). Coalesce your brainstorming and research into a coherent idea for a final project. Tell us about your concept, how that will be embodied in the work and provide imagery that will allow us to understand what you want to do AND how you intend to do it. Deliverables: Upload presentation (PDF, PPT, KEY) to Canvas.

Bi-weeklies  
Projects 1-3

Conception  
Project Proposal

Process  
Preliminary Critique

Final Project  
Experimental Cinema

Attendance Grades Evaluation COVID-19

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Materials/Fees Readings Policies H.B. 233

On July 1, 2021 faculty were provided guidance from United Faculty of Florida as to how to respond to Governor Ron DeSantis' "Viewpoint Discrimination" Bill, otherwise known as H.B. 233. Among other things, I will be following their recommendation to reserve the right to record classes I teach. If you have any questions about this, please feel free to ask and we can discuss it further.

✕

### Preliminary Critique

---

Show us an in-progress or rough cut of your final project (1 @ 5%).



Keep up with the Weekly Schedule

Attendance Grades Evaluation COVID-19

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Materials/Fees Readings Policies H.B. 233

On July  
response  
233. An  
record  
discuss

to  
H.B.  
e can

## Experimental Cinema

Create an experimental cinematographic work of art (1 @ 20%). Your final project will require all of the same deliverables as the bi-weekly projects, only more refined and well-developed. The final project can be a resolved version of previous work, or a new concept entirely. Complete documentation for this work must be posted to your personal website/blog or to Canvas. As such, it should be presented in a manner that is "portfolio" quality. Submit a link to your project site via Canvas. Place a 4K H264/5 copy of your film in the Classes directory on Titaniumz-share as before.

Bi-weeklies  
Projects 1-3

Final Project  
Experimental Cinema

# Experimental Cinema Schedule

Spring 2022.

[return to course](#)

Experimental Cinema Schedule 2022

Thursday 01.06

## Week 1: Introduction, Context, Plan

### Content:

Syllabus Review

Intro to Experimental Cinema

Discussion: The Society of the Spectacle

**SCREEN:** [The Society of the Spectacle](#), mod by Heath Schultz

[The Society of the Spectacle \(TEXT\)](#)

[An Illustrated Guide to Guy Debord's 'The Society of the Spectacle'](#)

### KEY INFO SOURCES:

Experimental Cinema Misc Tutorials on UF's LinkedIn Learning - [HERE](#)

[My Video Art/Film PLEX server](#) - I'll provide you login and password

### Assignment:

Create a brainstorm/research/workspace (Development Site) for your experimental cinema work.

Post a link to your Development Site on Canvas and begin to brainstorm.

### Readings:

Aiken, Edward A. "'Emak Bakia' Reconsidered." *Art Journal* 43, no. 3 (1983): 240. <https://doi.org/10.2307/776713>.

Tuesday 01.11, Thursday 01.13

## Week 2: Experimental Cinema: Intro

### Content:

**SCREEN:** Survey of Experimental Cinema

Emak Bakia (1926), by Man Ray

Meshes of the Afternoon (1943), by Maya Deren and Alexander Hammid

A Movie (1958), by Bruce Conner

Hollis Frampton Selection 4: Video Film Review (1981), by Kathy Kline

Zone 2 (2020), by The Otolith Group

**DEMO:** Introduction to RED Digital Stills and Motion Camera (DSMC)

RAW vs Compressed, why and when it matters.

Resolution, why and when it matters.

Importance of LIGHTING

Introduction to software workflow. (see UF LinkedIn Learning Playlist for tutorials)

### Assignment:

**BEGIN:** Project Conceptualization + Bi-weekly Project 1

**Due next Tuesday:** [VIEW Playlist](#) -> Exp Cine 1 on my PLEX server:

Guitar Drag (1999) by Christian Marclay

[Cultural Crit by Greg Marcell](#)

[Eve Sussman - 89 Seconds at Alcazar](#)

[Eve Sussman "89 Seconds Atomized" Interview](#)

[Foucault's Interpretation of Las Meninas](#)

**Readings:**

None

---

Tuesday 01.18, Thursday 01.20

## Week 3: The Cinematic Lens

**Content:**

**DISCUSS:** Exp Cine 1 - Marclay, Sussman

Working with lenses: meaning

Working with lenses: technical

**DEMO:** Working with photo lenses | Working with cinema lenses

**Assignment:**

**CONTINUE:** Project Concept Development towards Pre-production.

**Due next Tuesday: VIEW Playlist -> Exp Cine 2** on my PLEX server:

2 Into 1 (1997), by Gillian Wearing and Sam-Taylor Wood

Last Days in a Lonely Place (2007), by Phil Solomon

The Working Life (2013), by Superflex

The Amateurist (1998), by Miranda July

Anywhere Out of the World (2003), by Philippe Parreno

Fiorucci Made Me Hardcore (1999), by Mark Leckey

Burning Car (2008), by Superflex

**Readings:**

None

---

Tuesday 02.01, Thursday 02.03

## Week 4: The Motion Camera

**Content:**

**CRIT:** Bi-weekly Project 1

**DISCUSS:** Exp Cine 2 - Wearing, Wood, Solomon, Superflex, July, et.al.

Working with motion: meaning

Working with motion: technical

**DEMO:** Working with motion | Pan, Tilt, Dolly, Crane, etc.

Timelapse and Motion Control (Slider)

**Assignment:**

**CONTINUE:** Pre-production towards Production.

**BEGIN:** Bi-weekly Project 2

Begin testing and shooting, animatics, based on concept.

**PROPOSAL:** Assemble a semester project proposal for next Tuesday.

**Readings:**

None

---

## Week 5: SOUND

**Content:**

**REVIEW:** Semester project proposals.

Intro to concepts in audio

Basic principles, Synthesis, Microphones (types we have), Field Recorders

**DEMO:** The Pro Tools Room.

How to configure and use Pro Tools.

How to use the Sound Booth

How to utilize MIDI

Synthesizers: Native Instruments, Reaktor, Absynth, Ableton, etc.

Capture, generate, compose sound to accompany cinematic footage.

How to roundtrip audio editing and sweetening between applications.

**Assignment:**

**Due next Tuesday:** VIEW Playlist -> Exp Cine 3 on my PLEX server:

Green Screen Refrigerator (2010), by Mark Leckey

Le Clash (2010), by Anri Sala

Last Riot (2007), by AES+F

Grosse Fatigue (2013), by Camille Henrot

Just Because You're Suffering Doesn't Make You Jesus (2005), by Nathalie Djurberg

Bliss and Heaven (2009), by Jesper Just

Even Pricks (2014), by Ed Atkins

Formula (2005), by Ryoji Ikeda

Littoral Zones (2014), by Sabrina Ratté

**Readings:**

None

---

Tuesday 02.15, Thursday 02.17

## Week 6: SHOOTING

**Content:**

**CRIT:** Bi-weekly Project 2

**DISCUSS:** Exp Cine 3 - Leckey, Sala, Just, Henrot, Ratté, et.al.

Shoot in singles or small groups (organize in advance)

**Assignment:**

**BEGIN:** Bi-weekly Project 3

Plan studio work for next week.

**Readings:**

None

---

Tuesday 02.22, Thursday 02.24

## Week 7: SHOOTING

**Content:**

Shoot in singles or small groups (organize in advance)

**Assignment:**

Plan studio work for next week.

Tuesday 03.01, Thursday 03.03

## Week 8: SHOOTING

**Content:**

**CRIT:** Bi-weekly Project 3

Shoot in singles or small groups (organize in advance)

**Assignment:**

Plan studio work for next week.

**Readings:**

None

---

Tuesday 03.08, Thursday 03.10

## Week 9: SPRING BREAK - No class

**Content:**

**SPRING NO BREAK**

That means it's time to get some work done!

**Assignment:**

Advance your project with this dedicated free time!

**Readings:**

None

---

Tuesday 03.15,

## Week 10: SHOOTING

**Content:**

Finish up your shooting - in singles or small groups (organize in advance)

**BEGIN:** Final Production

**Assignment**

Plan studio work for next week.

**Readings:**

None

Tuesday 03.22

---

Tuesday 03.22, Thursday 03.24

## Week 11: PRODUCTION

**Content:**

Studio time. I'll work with you individually.

**Assignment:**

WORK, WORK, WORK

**Readings:**

None

---

Tuesday 03.29, Thursday 03.31

## Week 12: PRODUCTION

**Content:**

Studio time - I'll work with you individually.

**Assignment:**

WORK on your final project!

**Readings:**

None

---

Tuesday 04.05, Thursday 04.07

## Week 13: Refine and Tune

**Content:**

You should have a draft of your final project.

**CRIT:** Preliminary Review of your completed work.

**Assignment:**

WORK, WORK, WORK!

Incorporate critique to make your project sing!

**Readings:**

None

---

Tuesday 04.12, Thursday 04.14

## Week 14: Compositing - Rendering - Final Production

**Content:**

Put it all together and fix what is broken (trust me, it will be broken)

WORK, WORK, WORK!

**Assignment:**

Finish your final project and documentation.

**Readings:**

None

---

Tuesday 04.19

## Week 15: Last Day of Class

**Content:**

This is it...be done!

WORK - FINISH

**Assignment:**

Put it all together and be happy.

**SUMMER WORK: GET A JOB!**

**Readings:**

None



Tuesday 04.26

Exam Week: Final Exams - final review 7:30 AM - 9:30 AM.

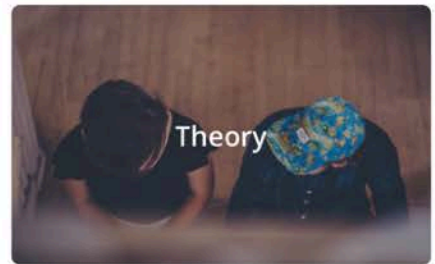
Look at some ART WORK!

**jack stenner**

[HOME](#) [INFO](#) [ART](#) [TEACHING](#) [CV](#) [CONTACT](#) [LOGIN](#)

## Experimental Cinema Resources

[back to Experimental Cinema](#)



My Support Forum

**jack stenner**



artist | professor | slave to the machine

© Jack Stenner. [Privacy Policy](#) [Legal](#)

# ARTISTS

Artists who incorporate experimental cinema in their practice.

A more complete listing can be found on my Video/Film Art Plex Server.

*a solid light work by Anthony McCall*

Use the filters to narrow your focus on specific topics.

[Return to Experimental Cinema Resources](#)

The artists below are dynamically retrieved from my bookmarking application. Please feel free to send links to artists you think should be included.

Tags

Is one of ▾
- Any - ▾

Apply

Reset

Artist	Capture Date	Taxonomy
"11," by mysterious Korean artist Hitchhiker: either the best or worst music video ever   Boing Boing	Fri, 12/31/2021 - 08:38	experimental_cinema, syllabus, artist, dartanimation
"Ways Of Something" Online Premiere - ANIMAL	Fri, 12/31/2021 - 08:43	experimental_cinema, syllabus, artist, dartanimation
'Frozen River' DP Reed Morano on Shooting Movies: 'It's Not for You, It's for Someone Else'	Fri, 12/31/2021 - 07:19	experimental_cinema, syllabus, artist, female, director, interview
20 Hz on Vimeo	Mon	visualization art art+technology animation cool syllabus dartanimation

all formats exactly to scale

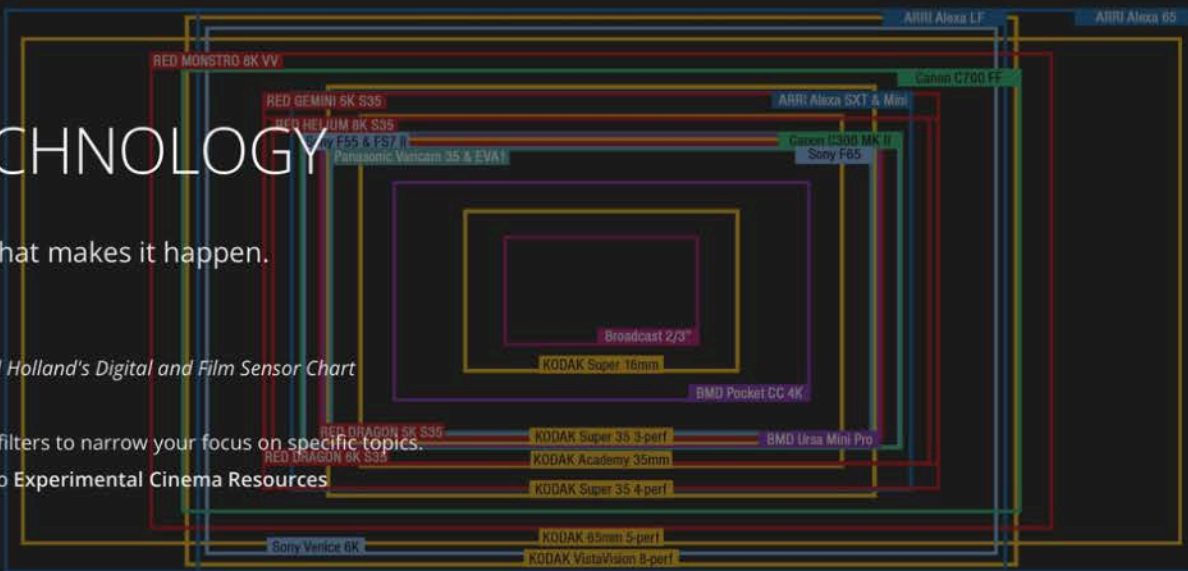
# TECHNOLOGY

Stuff that makes it happen.

from Phil Holland's Digital and Film Sensor Chart

Use the filters to narrow your focus on specific topics.

Return to [Experimental Cinema Resources](#)



made by Phil Holland 05/31/2015

The links below are dynamically retrieved from my bookmarking application. Please feel free to send links to information you think should be included.

### Tags

Is one of

- Any -

Apply

Reset

Title	Capture Date	Taxonomy
<a href="#">'7 Deadly Sins' Committed by Amateur Filmmakers</a>	Fri, 02/22/2019 - 05:45	<a href="#">filmmaking</a> , <a href="#">experimental_cinema</a> , <a href="#">technology</a> , <a href="#">syllabus</a>
<a href="#">A Cinematographer's Best Friend: How to Use a Light Meter</a>	Mon, 01/08/2018 - 09:45	<a href="#">filmmaking</a> , <a href="#">experimental_cinema</a> , <a href="#">technology</a> , <a href="#">syllabus</a> , <a href="#">lighting</a>
<a href="#">Adjustment Layers in Final Cut Pro 2021 - YouTube</a>	Mon, 12/27/2021 - 08:40	<a href="#">fcpx</a> , <a href="#">editing</a> , <a href="#">workflow</a> , <a href="#">technology</a> , <a href="#">syllabus</a> , <a href="#">experimental_cinema</a>
<a href="#">As I Hear It - Choosing the Right Microphone</a>	Wed, 11/02/2016 - 15:56	<a href="#">sound</a> , <a href="#">filmmaking</a> , <a href="#">microphones</a> , <a href="#">experimental_cinema</a> , <a href="#">technology</a> , <a href="#">syllabus</a>
<a href="#">Austin Film Commission</a>	Fri, 12/31/2021 -	<a href="#">experimental_cinema</a> , <a href="#">technology</a> , <a href="#">syllabus</a> , <a href="#">film_commission</a> , <a href="#">jobs</a>

# THEORY

Some of the ways we think about it.

*watching, thinking, making, talking about it.*

Use the filters to narrow your focus on specific topics.

[Return to Experimental Cinema Resources](#)

The links below are dynamically retrieved from my bookmarking application. Please feel free to send links to information you think should be included.

## Tags

Is one of

- Any -

Apply

Reset

Title	Capture Date	Taxonomy
<a href="#">A Brief Explanation of the Controversial Film Movement Dogme 95 by Co-Creator Lars von Trier</a>	Fri, 12/31/2021 - 08:59	<a href="#">experimental_cinema</a> , <a href="#">syllabus</a> , <a href="#">theory</a> , <a href="#">dogme</a>
<a href="#">A CLOCKWORK ORANGE film analysis - pyramids and pecking orders - YouTube</a>	Sat, 04/27/2019 - 05:18	<a href="#">filmmaking</a> , <a href="#">composition</a> , <a href="#">experimental_cinema</a> , <a href="#">theory</a> , <a href="#">syllabus</a>
<a href="#">Andrei Tarkovsky on the purpose of art and spirituality - YouTube</a>	Fri, 12/31/2021 - 09:41	<a href="#">experimental_cinema</a> , <a href="#">theory</a> , <a href="#">syllabus</a> , <a href="#">interview</a>
<a href="#">Black Mirror Analysis: Nosedive - YouTube</a>	Fri, 10/27/2017 - 06:46	<a href="#">social_media</a> , <a href="#">filmmaking</a> , <a href="#">film</a> , <a href="#">sci-fi</a> , <a href="#">future</a> , <a href="#">neoliberalism</a> , <a href="#">black_mirror</a> , <a href="#">experimental_cinema</a> , <a href="#">theory</a> , <a href="#">syllabus</a>
<a href="#">Cinema Scope Magazine for film reviews, criticism news &amp; comment</a>	Fri, 12/31/2021	<a href="#">experimental_cinema</a> , <a href="#">theory</a> , <a href="#">syllabus</a>



## Tutorials

New Topic

Search this forum...

51 topics [1](#) [2](#) [3](#) [>](#)

Topics	Replies	Views	Last post
<b>A+T Facilities</b> by <a href="#">jstenner</a> - Wed Mar 17, 2021 12:02 pm	0	409	by <a href="#">jstenner</a> Wed Mar 17, 2021 12:02 pm
<b>SOUND ROOM: Using Pro Tools HD Native</b> by <a href="#">jstenner</a> - Tue Apr 02, 2013 7:36 am	3	1348	by <a href="#">jstenner</a> Tue Oct 09, 2018 7:20 am
<b>BLACK BOX - FAC 302</b> by <a href="#">jstenner</a> - Tue Oct 10, 2017 6:19 am	0	930	by <a href="#">jstenner</a> Tue Oct 10, 2017 6:19 am
<b>RED Epic Dragon AND RED Raven</b> by <a href="#">jstenner</a> - Mon Feb 25, 2013 2:24 pm	6	3957	by <a href="#">mchristo</a> Mon Oct 10, 2016 2:38 pm
<b>302 Plasma Instructions</b> by <a href="#">mchristo</a> - Fri Sep 27, 2013 11:17 am	0	996	by <a href="#">mchristo</a> Fri Sep 27, 2013 11:17 am
<b>Big List of Cool AI Stuff</b> by <a href="#">jstenner</a> - Tue Dec 07, 2021 7:26 am	0	112	by <a href="#">jstenner</a> Tue Dec 07, 2021 7:26 am
<b>How to Use HiPerGator</b> by <a href="#">jstenner</a> - Sun Oct 10, 2021 6:04 am	1	300	by <a href="#">jstenner</a> Sat Dec 04, 2021 1:41 pm
<b>NVIDIA Jetson Nano Notes</b> by <a href="#">jstenner</a> - Wed Dec 01, 2021 3:29 pm	0	57	by <a href="#">jstenner</a> Wed Dec 01, 2021 3:29 pm
<b>Unity3D ML-Agents Hummingbird Notes</b> by <a href="#">jstenner</a> - Mon Nov 22, 2021 7:08 am	0	71	by <a href="#">jstenner</a> Mon Nov 22, 2021 7:08 am
<b>StyleGAN3: Train your own dataset</b> by <a href="#">jstenner</a> - Tue Nov 16, 2021 6:45 am	1	131	by <a href="#">jstenner</a> Mon Nov 22, 2021 6:15 am
<b>RSync with HiPerGator</b> by <a href="#">jstenner</a> - Tue Nov 16, 2021 10:26 am	0	90	by <a href="#">jstenner</a> Tue Nov 16, 2021 10:26 am
<b>AI - Deep Motion Magnification</b> by <a href="#">jstenner</a> - Tue Nov 09, 2021 10:10 am	0	79	by <a href="#">jstenner</a> Tue Nov 09, 2021 10:10 am
<b>VERY Intro to P5.js</b> by <a href="#">jstenner</a> - Thu Sep 16, 2021 6:35 am	1	217	by <a href="#">jstenner</a> Tue Sep 28, 2021 9:22 am
<b>Key Experiments in ARTificial Intelligence Resources</b> by <a href="#">jstenner</a> - Mon Sep 06, 2021 6:47 am	0	166	by <a href="#">jstenner</a> Mon Sep 06, 2021 6:47 am
<b>Zsh Setup (Fall 2021)</b> by <a href="#">jstenner</a> - Mon Sep 06, 2021 4:11 am	0	183	by <a href="#">jstenner</a> Mon Sep 06, 2021 4:11 am
<b>Quick Maya - VRay - EXR to After Effects Workflow 04.26.2021</b> by <a href="#">jstenner</a> - Tue Apr 27, 2021 4:06 am	0	281	by <a href="#">jstenner</a> Tue Apr 27, 2021 4:06 am
<b>Smooth Preview Render in VRay</b> by <a href="#">jstenner</a> - Wed Apr 14, 2021 4:12 am	0	282	by <a href="#">jstenner</a> Wed Apr 14, 2021 4:12 am
<b>Turntable beauty and wire-frame render via Maya and V-Ray: 01.30.2021</b> by <a href="#">jstenner</a> - Sat Jan 30, 2021 1:50 pm	0	358	by <a href="#">jstenner</a> Sat Jan 30, 2021 1:50 pm
<b>Basic Unity3D Glow demo: 12.02.2020</b> by <a href="#">jstenner</a> - Wed Dec 02, 2020 12:55 pm	0	645	by <a href="#">jstenner</a> Wed Dec 02, 2020 12:55 pm
<b>Basic Unity3D pathfinding using NavMesh demo: 10.29.2020</b> by <a href="#">jstenner</a> - Mon Nov 02, 2020 5:26 pm	0	433	by <a href="#">jstenner</a> Mon Nov 02, 2020 5:26 pm
<b>Basic Maya to Unity3D BlendShape Demo: 10:29.2020</b> by <a href="#">jstenner</a> - Mon Nov 02, 2020 4:51 pm	0	429	by <a href="#">jstenner</a> Mon Nov 02, 2020 4:51 pm
<b>Unity, Maya, Cinemachine, Particle Sprite Demo: 10.08.2020</b> by <a href="#">jstenner</a> - Tue Oct 13, 2020 3:44 am	0	1090	by <a href="#">jstenner</a> Tue Oct 13, 2020 3:44 am
<b>A&amp;A Class Workflow 2019</b> by <a href="#">jstenner</a> - Tue Mar 19, 2019 7:27 am	0	802	by <a href="#">jstenner</a> Tue Mar 19, 2019 7:27 am
<b>Recording Audio with Zoom F8 Field Recorder</b> by <a href="#">jstenner</a> - Wed Sep 26, 2018 1:10 pm	0	831	by <a href="#">jstenner</a> Wed Sep 26, 2018 1:10 pm
<b>BrightSign Getting Started</b> by <a href="#">jstenner</a> - Thu Mar 03, 2011 7:17 am	1	3508	by <a href="#">jstenner</a> Mon Feb 05, 2018 7:22 am

New Topic

51 topics [1](#) [2](#) [3](#) [>](#)

[Return to Board Index](#)

Jump to

### FORUM PERMISSIONS

- You cannot post new topics in this forum
- You cannot reply to topics in this forum
- You cannot edit your posts in this forum
- You cannot delete your posts in this forum
- You cannot post attachments in this forum