

SYLLABUS

ART2680C- Time Studio

INSTRUCTOR: Flounder Lee

EMAIL:

CLASS MEETING TIME: Tuesday and Thursdays 8:30 AM - 11:30 AM

CLASS LOCATION: ARCH 0120

OFFICE HRS: by appointment

****Class announcements, homework assignments, critique dates, and special events are communicated verbally in class, through email, and on our class website in the announcement section. Supplementary resources and extra credit opportunities are also noted on the website. Assignments will be submitted online and accessible from Canvas.**

COURSE DESCRIPTION

This course introduces the concepts of time-based art practice through stop-motion animation, video, sound, performance, and potentially installation. Students create artworks that explore linear and non-linear narrative, seriality, embodiment, virtuality, and networks. Aesthetic, technical, historical, and conceptual issues within the context of contemporary art and theory are addressed through lectures, demonstrations, experiments, exercises, projects, screenings, research, and readings.

COURSE LEARNING OBJECTIVES

Through in-class and formal assignments students will demonstrate an understanding of the following concepts and skills:

- Record / shoot, capture, edit and deliver audio and visual media.
 - Use sound to create temporal and spatial space within a screen-based environment.
 - Acquire knowledge of sound design as it relates to image and time-based structures.
 - Understand and employ concepts and issues related to time-based practice, including: stop-motion animation, motion, duration, pacing/tempo, /rhythm, seriality, linear and non-linear narrative, performance, and embodiment.
 - Research and apply your knowledge about artists, past and present, with time-based methodologies that include film, video, sound, installation, sculpture, and performance to your art practice.
 - Generate and develop ideas and concepts from observation, personal reflection, and research and use to inform the concept and content of assigned projects.
 - Develop visual literacy and critical thinking skills through participating in critiques.
 - Experience diverse approaches to making in order to develop a personal art practice within a studio context.
-

METHOD OF INSTRUCTION

The method of instruction for this course is comprised of lectures, screenings, demonstrations, in-class exercises, readings/research, response papers, assigned projects, and critiques. This class is in-person. Students should expect to spend a minimum of 4 hours weekly outside class to work on projects and do research. Class is a space for learning. Learning means that we have the right to make mistakes and not always to be in presentation mode. This class will not be recorded, and recording of this class by anyone for any reason is not permitted without prior permission of myself and the entire class.

REQUIRED MATERIALS

In order to be successful in this course, you will need to have access to a laptop and fast internet. The School of Art and Art History has the following laptop requirement <https://arts.ufl.edu/academics/art-and-art-history/programs/studio-art/technology-requirements/>

A student registered in a Studio art course typically pays equipment and materials fees, this semester, you will need to supply your own equipment and materials. If you are in Gainesville, there are microphones and tripods for checkout. You will need to supply your own camera. You need to be able to shoot high-quality (at least HD video at 1280 X 800). For consumable materials, you should expect to spend around \$100.00 or more on storage media such as hard drives, SD cards, a microphone, a tripod, and other supplies necessary for you to complete your projects.

- 100+GB hard drive to store and work on your projects
- SD card if you are using a DSLR
- USB microphone
- Headphones
- Access to software: Adobe Photoshop, Adobe Premiere, Adobe Audition, and Audacity (open source). Students may purchase a six-month subscription to Adobe software through UF: <https://software.ufl.edu/software-listings/adobe-discounted-for-students.html> (Note: Software is available in the computer labs.)
- You will also need access to an image/sound recording device.
- There are plenty of cheap tripods at thrift stores, including Repurpose Projects

Required registration with:

LINKED-IN LEARNING TUTORIALS

<https://elearning.ufl.edu/supported-services/linkedin-learning/>

VIDEO AND AUDIO HOSTING AND STORAGE SERVICES AND RESEARCH RESOURCES

vimeo.com or youtube.com and maybe soundcloud.com

You will also be required to watch many films and videos as part of this course. Many of these videos can be accessed for free or as a rental on services such as Amazon, Netflix, or iTunes. I will try and keep options that cost down to a minimum. Another option besides looking for a so-so quality video on YouTube is to check out the UF Library's Streaming Video Databases.

To access UF Library videos, navigate to <https://guides.uflib.ufl.edu/eresources/streaming> . Click on the link to the streaming service and then log on to the service with your net ID and then navigate to the film/video you would like to watch. If you are watching from off-campus, you will have to set a VPN account in order to stream large amounts of video data. To set up a VPN account, go to UF Libraries: About the UF VPN - <https://cms.uflib.ufl.edu/offcampus>

Some of the video services offered by UF are the following. Please be aware that the library changes this list periodically.

Films on Demand - documentary and educational -

<https://login.lp.hscl.ufl.edu/login?URL=http://fod.infobase.com/PortalPlayLists.aspx?wid=150506>

Film Platform - few films there currently

- <https://login.lp.hscl.ufl.edu/login?URL=http://filmplatform.net/universities/university-of-florida/>

Alexander Street Press Academic Video Online - ethnographic films, educational films and some documentaries <https://video-alexanderstreet-com.lp.hscl.ufl.edu/channel/academic-video-online>

Digitalia - all kinds of films popular and art - <http://www.digitaliafilmlibrary.com.lp.hscl.ufl.edu/>

Docuseek2 - documentaries - <https://login.lp.hscl.ufl.edu/login?URL=http://docuseek2.com/ufl>

Jove - Journal of Visualized Experiments - science - <https://www.jove.com/>

CHECKOUT, LABORATORY HOURS, AND PROCEDURES/POLICIES/GUIDELINES

For more information on FAC306 Computing's Policies, Procedures and Guidelines:

<http://plaza.ufl.edu/mchristo/306-schedule.html>

EVALUATION AND GRADING CRITERIA

The purpose of grading is to clearly and accurately pinpoint the strengths and weaknesses of your progress. You will receive grades on all assignments. Your overall grade will be based on your understanding of the information and ideas discussed, and your formal, technical, and conceptual progress as demonstrated in projects and exercises, and professionalism during the course.

Projects are graded on their ability to communicate aesthetically the intent of the artist, as well as their demonstration of mastery of the technical apparatus.

Students will be evaluated through exercises, participation, research, presentations, and technical proficiency with the various software applications, their aesthetic application, and problem solving. In-class exercises with weighted point values ranging from 5-20 points depending on the complexity of the activity.

GRADING SCALE:

100-97.....A+

96-94.....A

93-90.....A-

89-87.....B+

86-84.....B

83-80.....B-

79-77.....C+

76-74.....C

73-70.....C-

69-67.....D+

66-64.....D

63-60.....D-

Below 60.....F

Students will be graded on participation in discussions and critiques and level of engagement and completion of in-class exercises and four assigned projects.

Homework, Participation, and In-class Assignments: 40% of grade

Homework assignments in which you respond to readings, films, video, works of art should be at least 3-5 well written paragraphs. When you turn in an assignment or a project in this class, you will be submitting to the particular assignment on Canvas. The assignments for this course are found both in the assignments section and as links in each course module within Canvas.

Reading/writing assignments are graded on their completeness and expression of thought, as well as their demonstration of critical consideration regarding the readings and artworks under discussion. [Here is a link to a rubric I use to grade written assignments.](#)

What constitutes participation?

- complete readings the associated assignment prior to class
- contribute to class discussions
- ask relevant questions
- respond thoughtful
- consideration for classmates
- attend every class period
- positive attitude and open mind

Attendance Policy

You are expected to stay for the entire class. Be professional; be on time. Arriving late or not being prepared is disruptive to others.

Registered students who do not attend at least one of the first two class meetings for the course, and who have not contacted the department to indicate their intent, may be dropped from the course.

Participation in class is necessary to achieve the course objectives. Students are expected to arrive to class on time and be prepared to participate in all activities. Please mute cell phone prior to class.

Attendance is taken at the beginning of each class.

You will be considered tardy if you arrive after roll is taken.

Students are permitted three absences without penalty. Fourth and subsequent absences will reduce the final grade by 5% (half a letter grade) per occurrence. This said, please talk to me if you are having issues. Please don't just disappear or stop coming because you've missed a few too many classes. I understand life happens but you must keep me in the loop about what is going on for me to be able to support you!

Appropriate documentation from the student health service should be obtained for medical excuses.

In general, acceptable reasons for absence from class include illness, serious family emergencies, special curricular requirements (i.e., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, debate, and athletic competitions. Absences from class for court-imposed legal obligations such as jury duty or subpoena will be excused. Other sound reasons may be offered and considered on an individual basis. Requirements for class attendance and make-up exams, assignments, and other work are consistent with university policies that can be found at:

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

If you cannot attend class, please inform the instructor ahead of time.

Lateness and Leaving Early

I will take attendance at the beginning of each class. If you are not present at that time, you will be marked as absent unless you see me at the end of class letting me know that you came so I can correct my attendance sheet. You are expected to stay for the entire class period. I generally check to see who is around after the break. If you leave, your attendance will be recorded as late. Four late marks count as an unexcused absence. If you know that you will be absent, please let me know in advance by contacting me at photoflo@ufl.edu. Both lateness and absence will also have an effect on your participation grade.

Projects: 60% of grade

Project 1: 15%

Project 2: 15%

Project 3: 15%

Project 4: 20%

Projects will be formally critiqued by the class and then graded by me. Projects will be graded on their success in the following areas: concept development, risk-taking, experimentation, excellent design /composition decisions, craftsmanship, ambition, technical competency, and meeting project deadlines.

Regularly posting to the e-Portfolio/discussion for each project is required for developing sketches, diagrams, reflective notes and concepts and counts for a percentage of each project grade. Process work as well as each project must be finished within the specified deadlines.

By the second week, you will have an e-Portfolio site in Canvas that will be dedicated as an online sketchbook/discussion to document the process work for the four projects of this course. Use e-Portfolio as a way to develop a vision of your work that engages with the readings, screenings and exercises that we do in class as well as your own personal research. Write with clarity and purpose. Some of the writing will be more formal such as when you are writing an artist statement or a project proposal. Some of the writing will be more stream of consciousness when you are ideating for a project or responding to work that you are in the midst of making. At times students are also invited to comment on some of the posts of fellow students; it is assumed that all comments are civil, respectful, and constructive.

In addition to writing, e-Portfolio/Canvas discussion should and can contain images, links to websites and video and sound that you feel relates to assignments and projects. If you function more as a physical sketchbook person, you are also welcome to scan in pages from your sketchbook and post to the journal. Be aware that all posts must be visible and legible. I need to be able to easily read just by looking at your post without any image manipulation on my part.

For the process discussion, every entry should be relevantly titled with respect to the content and feature the date. The purpose of having an online sketchbook is so that you have your own record of the thoughts, research and planning that goes into each of your project that you can refer back to over the course of the semester. My goal is that you are building a studio/design practice/habit that takes you through school and beyond.

You will also need to sign up with Vimeo or YouTube so you have a place to post your video work. Again, when you submit videos for this class you will provide a link to your video on Vimeo or YouTube. Additionally, the final video for each of the four projects must also be submitted to Canvas as a .mov or mp4 file that you will upload prior to critique.

All assignments must be submitted on the date due. Projects **will not be accepted after the due date** without prior permission. Students who miss class must obtain information from peers; handouts can be obtained from class website.

Make-up of assigned work due to extenuating circumstances must be completed within 2 weeks of absence.

Keeping and Making Up

If you are having difficulties for any reason in understanding the material and completing the work for this class, you need to make an appointment to meet and talk with me. Do not wait until the last minute (right before an assignment is due) or until you are totally lost to contact me.

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

ENGAGING WITH ONE ANOTHER

In our structured and unstructured discussions and dialogue, we also will have many opportunities to explore some challenging issues and increase our understandings of different perspectives. Our conversations may not always be easy; we sometimes will make mistakes in our speaking and our listening; sometimes we will need patience or courage or imagination or any number of qualities in combination to engage our texts, our classmates, and our own ideas and experiences. Always we will need respect for others. Thus, an additional aim of our course necessarily will be for us to increase our facility with the sometimes difficult conversations that arise as we deepen our understandings of multiple perspectives – whatever our backgrounds, experiences, or positions.

I want this class to be fun and meaningful with everybody feeling comfortable to contribute to the dialogue. This is how we learn. Effective learning/teaching is a creative and co-constructed experience with give and take between teacher and student and between student and student. Key to facilitating an environment for learning is respect. Disruptive and disrespectful actions make for stressful atmosphere which is not conducive to learning.

Here are some thoughts and suggestions for cultivating community.

- Treat every program interaction, both in and out of class and critique, as if you were professional colleagues who need to work together to be successful.
- Be an active listener who seeks to understand.
- Honor multiple perspectives and experiences that others bring to the program.
- Take responsibility (for your statements, actions, interactions, academic performance).
- Assume good intent on the part of others.
- Pause and reflect before reacting.
- Use every class session and every interaction with peers to think about your future as an artist.
- Conduct yourself with personal integrity and honesty.
- Communications outside of class with individuals as well as the class are done via email, please check your @ufl.edu email account regularly for updates and additional course information. All the announcements for this course are emailed to you through Canvas. Please make sure you have that feature enabled or check Canvas frequently.
- When collaborating with others for group projects, you are expected to do your share of the work and communicate effectively with others in your group i.e. providing correct contact information to the rest of the group, responding to emails and phone calls regarding the group project, attending meetings to work out assignments and schedules.

It is my intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity including but not limited to: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture.

WHAT YOU CAN EXPECT FROM ME

- End class on time or within two minutes of scheduled ending time unless previously notified
- Answer students' email within in a timely manner
- Return assignments in a timely manner.
- Be available to schedule office hours.
- Listen to student concerns and questions.
- Explain, answer and research questions regarding the topics of the class. The nature of technology and learning is ever evolving. If I do not have an immediate answer, I will research your question and get back to you in a timely fashion with a solution or a reference to a relevant resource.
- Abide by the grading scale above and not change dates for turning in assignments unless the class as a whole has agreed upon the change.

Electronic Device Policy

A note on cell phones, texting, and checking one's email during class: research has shown us that even having our cell phones on the table in front of us diminishes our ability to learn well; further, taking notes via computer diminishes one's ability to process information. Checking texts, emails, and messages is also unprofessional and disrespectful to our class community. Please put your phones on vibrate, do not check email, Facebook etc. via computer during class, especially during any critiques or discussions. I appreciate your cooperation with this important aspect of creating a class of which we all want to be a part. Sound or visual recordings may not be made during class time except in particular circumstances as defined by the university.

These include the following:

- The recording is part of a class assignment.
 - The student has an accommodation from the Disability Office and has made previous arrangements with the instructor.
-

ONLINE COURSE EVALUATIONS

Students are expected to provide professional and respectful feedback on the quality of instruction in the course by completing course evaluations via GatorEvals. Guidance on how to give feedback in a professional and respectful manner can be found at <https://gatorevals.aa.ufl.edu/students/>. You will be notified when the evaluation period opens and can complete evaluations through the email you receive from GatorEvals, in your Canvas course menu under GatorEvals or via. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

GENERAL UNIVERSITY POLICIES AND SERVICES

UF STUDENT HANDBOOK

This resource covers most policies and procedures important to students - <https://dso.ufl.edu/resources/student-handbook/>

Contact for the Disability Resource Center and accommodations

I will make every attempt to accommodate students with disabilities. Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester. Disability Resource Center — <https://disability.ufl.edu/>

contacts for Counseling Wellness Center

includes personal, academic, crisis and career services. Dial 352-392-1575. <https://counseling.ufl.edu/>

contacts for U Matter We Care

If you or someone you know is in distress, please contact umatter@ufl.edu or call 352-392-1575 or visit <https://umatter.ufl.edu/>. A team member will reach out to the student in distress.

contacts for Student Health Care Center

Dial 911 for medical emergencies. Dial 392-1161 for urgent after-hours medical questions. Dial 392-1171 for after-hours mental health assistance. <https://shcc.ufl.edu/>

contacts for UF Shands Emergency Room/Trauma Center

Dial 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL, 32608 <https://ufhealth.org/emergency-room-trauma-center> (Links to an external site.)

contacts for Safety and Security

University Police Department - <http://police.ufl.edu/>

Dial 911 for emergencies.

Dial 392-1111 otherwise.

ENVIRONMENTAL HEALTH AND SAFETY

<https://arts.ufl.edu/site/assets/files/37319/saahhealthandsafetyhandbook.pdf>

Each student must complete a H&S STUDENT WAIVER FORM (available next to the copier in the SAAH office) and on-line (see address above). Waivers must be turned into the SAAH Director of Operations before the end of the 2nd week of classes. Because we use some hazardous materials as part of the electronic components that become part of our projects, please pay particular attention to the guidelines below.

Appendix I:

Area Specific Information: Art + Technology

1. Hazards of Materials

Batteries, old monitors, lamps from digital projectors if broken may release mercury.

THERE ARE NO KNOWN HEALTH HAZARDS FROM EXPOSURE TO LAMPS THAT ARE INTACT.

2. Best Practices

Though not much waste is generated, the Digital Media technician is certified for handling Hazardous Waste by the University of Florida. For installations or sculptural elements, please cross-reference with other area specific information as needed.

3. Links

n/a

4. Area Rules

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: www.arts.ufl.edu/art/healthandsafety)
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- In case of emergency, call campus police at 392-1111
- File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office.) Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
- Alcohol is forbidden in studios
- Familiarize yourself with the closest eyewash unit.
- No eating or drinking in computer the lab.
- Do not use spray adhesive in the studios or in the building. There is a professional and safe paint spray booth in FAC-211A for your use.
- Shoes must be worn at all times.
- Protective equipment must be worn for hazardous work.
- Do not block aisles, halls or doors with stored items or when working. This is a violation of fire codes.
- Do not store anything on the floor. This impedes cleaning and creates a hazard.
- Installations must be removed as soon as possible after critique.
- Clean up spills immediately.
- Take items which do not fit into the trash to the dumpster, follow dumpster guidelines.
- Follow the **SA+AH CONTAINER POLICY** (see policy below)

LABELS

There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.

White:

All new and or used products in containers (hazardous or what might be perceived as hazardous -i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc....) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents and date opened. All

secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

Yellow:

WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE.

All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pickup.

- Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).
- 5 gallon jugs must have a yellow hazardous waste label on the outside.
- Fibrous containers must have a yellow hazardous waste label on the outside (top).
- Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%.

Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area, this is located on the SWMA sign posted at the sink or at the Waste Management Area.

Reading Days

The two days prior to the start of examinations in the fall and spring semesters, generally a Thursday and Friday, are designated reading days. No classes or exams are held on these days. Instead, students are encouraged to use these days for study and review.

Twelve-day Rule

Students who participate in official athletic or scholastic, extracurricular activities are permitted twelve (12) scholastic day absences per semester without penalty. In any case, it is the student's responsibility to maintain satisfactory academic performance and attendance.

Absences for Religious Holidays

Students, upon prior notification of their instructions, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. A student who believes that he/she has been unreasonably denied an education benefit due to religious beliefs or practices may seek redress through the student grievance procedure.

Honesty Policy

An academic honesty offense is defined as the act of lying, cheating or stealing academic information so that one gains academic advantage. As a University of Florida student, one is expected to neither commit nor assist another in committing an academic honesty violation. Additionally, it is the student's duty to report observed academic honesty violations. These can include: cheating, plagiarism, bribery, misrepresentation, conspiracy, or fabrication.

<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

Computer Use and Acceptable Use Policy

All faculty, staff, and students of the University of Florida are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate.

<https://it.ufl.edu/policies/acceptable-use/>

Disruptive Behavior

Faculty, students, Administrative and Professional staff members, and other employees [hereinafter referred to as "member(s)" of the University], who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of

Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at <http://regulations.ufl.edu/wp-content/uploads/2018/06/4.040-1.pdf>

Be advised that you can and will be dismissed from class if you engage in disruptive behavior.

Critical Dates on the University Calendar

<https://catalog.ufl.edu/UGRD/dates-deadlines/>

COURSE SCHEDULE - MODULES + TOPICS

Each unit runs 3-4 weeks followed by a project and critique. This schedule is subject to change. Students will be informed of changes in class and/or via email/announcements on Canvas.

Unit 1: Linear and Non-Linear Narrative – Stop Motion Animation

Dates: 8/29, 8/31, 9/5 (work day—Jury Duty), 9/7, 9/12, 9/14, 9/19

9/26 critique of Project #1 - Change of State - Stop Motion Animation

Outcomes:

- Exposure to historical references, background, and contemporary concepts of seriality and animation
- Shoot still images incorporating framing and compositional techniques
- Make considered shooting and editing decisions with respect to motion, duration, pacing/tempo/rhythm
- Develop strategies for ordering still images
- Differentiate between seriality and linearity
- Become aware of and employ alternative methodologies for structuring narrative
- Develop basic competency with stop motion animation
- Develop competency in storyboarding
- Employ post-production techniques and formats for outputting moving images

Unit 2: Sound and Embodiment

Dates: 9/21, 9/28, 10/3, 10/5, 10/10, 10/12

10/19 critique of Project #2 - Inscribing Space with Sound

Outcomes:

- Exposure to historical references, background, and contemporary concepts of sound art
- Explore differences between sound, noise, and music
- Construct and deconstruct relationships between sound and language
- Describe and create soundscape
- Learn to record, appropriate, edit, and deliver audio in appropriate format

Unit 3: Performance – Bodies in Space

Dates: 10/17, 10/24, 10/26, 10/31 (extra credit for costumes!), 11/2, 11/7,

11/14 critique of Project #3 Bodies in Space

Outcomes:

- Exposure to historical references, background, and contemporary concepts of performance art / social practice / relational aesthetics
- Explore embodiment and interactivity
- Investigate relationship between virtual and physical
- Describe and create performance artwork
- Learn advanced video editing techniques
- Consider the relationship between presence and site

Unit 4: Performance – Linear and Non-Linear Narrative – Stop Motion Animation

Dates:

11/9, 11/16, 11/21, 11/23 (Thanksgiving), 11/28, 11/30

12/5 critique of Project #4 - 6'X6' Documenting the Passage of Time in a Small Space

Final Exam: 12/15 @ 10am-noon (TBD)

Outcomes:

- Exposure to historical references, background, and contemporary concepts of video and non-linear-narrative
- Shoot video incorporating framing and compositional techniques
- Learn to capture, edit, and deliver video

READING + TEXTS + BIBLIOGRAPHY

All readings are made available free online and are subject to change. The bibliography below represents a pool of resources from which we will draw reading for our course. This list is subject to change.

Ascott, Roy. "Is There Love in the Telematic Embrace?" *Art Journal*. 49.3 (1990): 241-247. Print.

Baumgartel, Tilman. "Art on the Internet Part 1." *Art on the Internet - Part 1*. Nettime.org, 13 Oct. 1998. Web. 6 Dec. 2015.

Baumgartel, Tilman. "Art on the Internet Part 2." *Art on the Internet - Part 2*. Nettime.org, 13 Oct. 1998. Web. 6 Dec. 2015.

Benjamin, Walter, and J A. Underwood. *The Work of Art in the Age of Mechanical Reproduction*. London: Penguin, 2008. Print.

Bochner, Mel. "The Serial Attitude." *Art Forum* 4. December (1967): 28-33. Print.

Borges, Jorge L, Jorge L. Borges, Anthony Kerrigan, Alastair Reid, Anthony Bonner, Helen Temple, and Ruthven Todd. *Ficciones*, 1962. Print.

- Brakhage, Stan. "The Camera Eye." *Essential Brakhage: Selected Writings on Filmmaking*. Kingston: McPherson &, 2001. 14-25. Print.
- Brakhage, Stan. "Notes on Anticipation." *Essential Brakhage: Selected Writings on Filmmaking*. Kingston: McPherson &, 2001. 50-60. Print.
- Bush, Vannevar. "As We May Think." *The Atlantic Monthly* 176.1 (1945): 101-08. Web.
- Eisenstein, Sergei, Michael Glenny, and Richard Taylor. *Sergei Eisenstein Selected Works: Volume li*. London: I.B. Tauris, 2010. Web.
- Eleely, Peter, Olaf Blanke, Ina Blom, and Peter Osborne. *The Quick and the Dead*. Minneapolis: Walker Art Center, 2009. Print.
- Goldsmith, Kenneth. "Bring Da Noise: A Brief Survey of Sound Art." *New Music Box*. *New Music USA*, 01 Mar. 2004. Web. 6 Dec. 2015.
- Hayles, Kathryn. "The Condition of Virtuality." *The Digital Dialectic: New Essays on New Media*. By Peter Lunenfeld. Cambridge, MA: MIT, 1999. 69-80. Print.
- Haraway, Donna Jeanne. "Cyborg Manifesto." *Simians, Cyborgs, and Women: The Reinvention of Nature*. New York: Routledge, 1991. 1-5. Print.
- Lodi, Simona. "Illegal Art and Other Stories About Social Media." *Unlike Us Reader: Social Media Monopolies and Their Alternatives*. Ed. Geert Lovink and Miriam Rasch. N.p.: Institute of Network Cultures, 2013. 239-53. Web.
- McCloud, Scott. "Time Frames." *Understanding Comics: The Invisible Art*. New York: Harper Perennial, 1994. 97-121. Print.
- McLuhan, Marshall, and Lewis H. Lapham. *Understanding Media: The Extensions of Man*. Cambridge, Mass: MIT Press, 1994. Print.
- Oppenheimer, R. "Video Installation: Characteristics of an Expanding Medium." *Afterimage*. 34.5 (2007): 14-18. Print.
- Russolo, Luigi. *The Art of Noises*. New York: Pendragon Press, 1986. Print.
- Steinberg, Marc. "Characterizing a New Seriality: Murakami Takashi's DOB Project." *Parachute: Contemporary Art Magazine* April-June (2003): 90.
- Thoreau, Henry D. *Walking*. S.l: s.n, 1999. Web.
- Toop, David. "The Art of Noise." *Tate Etc.* 3 April (2005). Web.
- Treske, Andreas. "Fourth Movement: Crowds In and Off Squares." *The Inner Life of Video Spheres*. Institute of Network Cultures, 2013. 36-43. Web.
- Vesna, Victoria. "Database Aesthetics: Of Containers, Chronofiles, Time Capsules, Xanadu, Alexandria and the World Brain." *Victoria Vesna. AI & Society*, 1 Jan. 1999. Web.

Syllabus and schedule subject to change.