

USC Roski School of Art and Design

**ART 260 Introduction To Video and Time-Based
Experimentation**

Units: 4 units

Term—Day—Time: Fall 2017 T/TH 2:00-4:50PM

Location: Watt 6

Instructor: Patty Chang

Office: Watt 6

Office Hours: T/TH 11am to noon by appt.

Contact Info: changpat@usc.edu

IT Help: Nikhil Murthy

Contact Info: nmurthy@usc.edu

Course Description

This introductory course involves training and workshops in high-definition digital video cameras, lighting and sound techniques, Adobe Premiere editing software and various computer conversion and collage techniques. Students learn how to create and present video installations with video projectors, monitors, screens, speakers and live streaming.

The class will unpack how history, access, culture and technological shifts have influenced and affected how artists and filmmakers work with video and film. From the first Sony Portapak video cameras and live video image to cable television, surveillance, video projectors, computer generated work, 3-d, YouTube, streaming and phone videos. Screenings and lectures will focus on discursive artist practices and the role that film, video, sound, writing, performance, language, abstraction, installation, structure, streaming and narrative forms have played in their work.

The class has three sections and three video projects. The first section introduces students to the medium of video art. The second section will focus on videos and films addressing the language of memory, time and duration. The third section of the class will concentrate on works in video installation. The students will come to understand digital video as a flexible tool that is able to communicate ideas through a large variety of conceptual, technical and aesthetic strategies.

Learning Objectives

FAIN 220 will explore video art in the contemporary art world. Students make video projects developing their artistic voice and point of view. The class screens historical and contemporary single channel and video installation works and films; reads essays on video art and relevant subjects; and visits gallery and museum exhibitions. Students produce video projects and engage in critiques of student work. Workshops and assignments push students to experiment with subject matter and aesthetics. The creative projects, lectures, discussions, works screened, field trips and readings will lead to an understanding time based video in an fine art context.

Required Materials

Storage:

-Portable Hard Drive Capable of Working with Video Files.

-Hard drive must have USB 3.0 connection -

Instructor will review hard drive specifications in class

Recommended Models Available in Bookstore:

1 TB G-Technology GDrive Portable Hard drive USB 3.0

http://www.g-technology.com/sites/default/files/fields/field_file_datasheet/product/G-DRIVE%20ev%20RaW_Datasheet_1214_NA_LR.pdf

-Headphones (for in class editing)

-Thumb flash drive

-Notebook/sketchbook – taking notes is mandatory

Readings:

Readings and class handouts provided as PDFs on Google drive (you will receive an invite). Hard copies will be provided for pertinent handouts.

Homework:

Bring hard copy of written work upload PDF to “Homework” folder on Google drive. Please label with your first and last name and assignment name. For example, “Patty_Chang_Proj1_Critique”

Intermedia Primers:

<https://art.usc.edu/intermedia/video.php>

Video Editing Information:

-Formatting Intermedia Cameras

-Creating new projects

-Exporting QuickTime's

Hard drive Info:

-Formatting hard drives

Adobe Premiere Help:

<http://www.creativeplanetnetwork.com/2-pop/homepage>

<http://www.lynda.com/> http://www.kenstone.net/fcp_homepage/fcp_homepage_index.html

GRADING AND ATTENDANCE POLICIES

Attendance

Attendance is crucial to your success in the class. Class critiques and lectures are critical to create a dialogue in the class. Attendance will be taken at all meetings and is mandatory. Your final grade will be dropped one full letter grade per 2 unexcused absences.

- 5 unexcused absences will result in a failing grade.

Tardies

It is important that you arrive on time to class. Class announcements happen at the start of class. Respect your peers in class by never being late to critique days. Export your projects in advance of class. I will warn you when tardiness is excessive. Your grade will be lowered if it persists.

Missed Classes

Email me if you plan to miss class and I will let you know how you can make up the class. Contact a classmate and review the syllabus to see what you have missed. Critique and lecture days are nearly impossible to make up. Make these a priority to never miss.

Class Conduct

Cell phone usage and online browsing (other than for class purposes) will not be tolerated in class. After a first warning, students who persist in the following disruptive activities: sleeping, texting, emailing or online browsing for purposes other than class research, will result in an absence for that class session. **NO CELL PHONE USE IN CLASS.**

Grade Breakdown

Project 1 - 5% Project 2 - 15% Project 3 - 5% Project 4 – 25% Project 5 FINAL 30% Participation in Discussions and Critiques– 20%

Extra Credit: You Need It – Just Ask

Explanation of Grading

Projects are graded on the conceptual and aesthetic quality of finished work, technical/craft expertise, and conceptual and technical investment of time. Grading for projects includes project development and project analysis. There will also be proposals and analyses due throughout the semester. These should reflect a significant investment of time and thought. For more on grading, see project page. Late assignments will have one full letter grade.

Participation

Your grade will be lowered if you do not actively and constructively participate in critiques. Your grade will be lowered if you do not come to class prepared to productively work on projects during open studio times.

PROJECTS Explanation Of Grading

Project grades are determined based on your attention to and investment in the overall process of art making. While the final product of your work will be the focal point of critiques and will be a major component of your grade, you must satisfy other criteria as well:

Conceptual merit: Your projects should be interesting and well thought-out. They will be evaluated in terms of degree of ambition and complexity, and should also reflect a growing understanding of the art historical and theoretical concepts discussed in class. They should reflect both a sense of experimentation and development of your artistic voice.

Technical execution and effort: in addition to the overall level of skill you bring to your projects, they will be evaluated for the degree to which they answer the technical requirements of the assignment and the amount of in-class and out-of-class effort evident in the project.

Planning and organization: Because the overall process is often the most challenging and innovative aspect of art-making, your project grade will take into account the level of thought and preparation of your work at each stage: from initial proposal, through the stages of work, to the presentation of the final piece.

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

PROJECT 1: THE SINGLE SHOT

2 minutes

Using Harun Farocki's concept of Labor in a Single Shot, compose a single shot video

Constraints

The task is to produce a video 2 minutes in length, each taken with a single shot. The camera can be static, panning or travelling – only cuts are not allowed.

Labor

The subject of investigation is 'labour': paid and unpaid, material and immaterial, rich in tradition or altogether new. In some African countries an entire family lives from cultivating a tiny strip of land next to the highway. In many European countries farmers survive by leaving their soil uncultivated and being paid for it, an arrangement monitored by satellites.

Camera

The task as set leads straight to basic questions of cinematic form and raises essential questions about the filmmaking process itself. Almost every form of labor is repetitive. How can one find a beginning or end when capturing it? Should the camera be still or moving?

PROJECT 2: RULES AND GESTURE

Class Introduction This section of the class will introduce students to working conceptually in series with video. The class will make an exciting entry into video art by screening works that use rule-based structures and methodologies to produce works that range in genre from conceptual art, comedy, pop art, body art, performance and process-based works. Students will come to realize the potential of working in series.

PRODUCE A SERIES OF FIVE SHORT VIDEOS

5 minutes

The first project is to produce a series of five, 15 second to 1-minute sections that make a single video. This strategy has been used by many artists ranging from historical filmmakers like Andy Warhol to contemporary artists such as Francis Alys. The video can be shot on the HD Kodak Z18 or Cannon T3i and edited in Final Cut Pro. The video may or may not use sound. The final video will consist of five short "sections" and will be exported via QuickTime as a .MOV. The video will be shown as a video projection for critique in class.

Screenings: VIDEOS PRODUCED IN SERIES USING RULE-BASED METHODOLOGIES AND CONCEPTUAL STRATEGIES

Bas Jan Ader VARIOUS WORKS

Adel Abdessemed

Andy Warhol's SCREEN TESTS (1964-1966); KISS (1963)

Richard Serra HAND CATCHING LEAD (1968)

Francis Alys VARIOUS WORKS

Roman Signor VARIOUS WORKS

Chris Burden TELEVISION COMMERCIALS (1973-77)

Doug Aitken THESE RESTLESS MINDS (1998); MIGRATIONS (2009)

Cheryl Donegan Head

Alex DaCorte Chelsea Hotel no. 2

Martine Syms NOTES ON GESTURE (2015)

Marina Abramovic and Ulay Various works

Valie EXPORT various works

Vito Acconci Various Works

Phil Collins El Mundo Non Excuchar

Kate Gilmore Built To Burst, Rock Hard Place

Eva Kotatkova Behind Between Over Under

Mores McWreath

Mike Smith

Liz Laser Magic- Mine

PROJECT 3: INTIMATE PORTRAIT

2 minutes

Based on screening of artists working with intimacy, produce an intimate video

Peggy Ahwesh She Puppet (2001)

Laurel Nakadate

Michelle Dizon

Nan Goldin, Ballad of Sexual Dependency

Sondra Perry, Lineage

Frances Stark, My Best Thing

Mona Hatoum

Reading:

Horsfield, Kate, Busting the Tube: A Brief History of Video Art, Feedback: The Video Data Bank
Catalog of Video Art and Artist Interviews

PROJECT 4: MEMORY, LANGUAGE, TIME AND DURATION

The class will interrogate the concepts of time, duration and text in relation to a deeper understanding of the language of video. The section will break open this language through a broad approach of video making strategies ranging from conceptual, non-narrative, narrative, sculptural, performative, landscape, text-based works, among others. Readings related to time and memory will be considered. A lab workshop will give students a way to identify subject matter for the project. This exposure, readings and discussions with the instructor, students will conceive of and produce a project that addresses the theme.

Mid Term Project:

5 minutes

Produce a 5 minute video work with sound. The project should engage the theme of time, memory and duration as discussed in class. The project may be shot on the Cannon XF100 or other cameras that the class has access to, such as the GoPro.

Screenings:

Linda Benglis ON SCREEN (1972)
Dara Birnbuam TECHNOLOGICAL TRANSFORMATION: WONDER WOMAN
Stan Brakhage MOTHLIGHT (1963)
Maya Deren MESHES IN THE AFTERNOON (1943)
Chris Marker LA JATEE (1962); SANS SOLEIL (1983)
Hollis Frampton LEMON (1969); NOSTALGIA (1970); CRITICAL MASS
Martha Rosler SEMIOTICS OF A KITCHEN (1975)
Michael Snow LA REGION CENTRALE (1971)
Robert Smithson THE SPIRAL JETTY (1970)
Camille Henrot GROSSE FATIGUE (2011)
Harun Farocki AN IMAGE (1983)
Christian Marclay CLOCKS (2011)
Rodney Graham EDGE OF A WOOD (1999); HALYCON SLEEP (2002)
Gordon Matta Clark CONICAL INTERSECT (1975) Fischli and Weiss THE WAY THINGS GO (1987)
Pierre Huyghe, The Third Memory
Sue de Beer MAKING OUT WITH MYSELF (1998)
Mark Leckey CINEMA IN THE ROUND (2004)
Ryan Trecartin A FAMILY FINDS ENTERTAINMENT (2004)
Andrea Fraser LITTLE FRANK AND HIS CARP (2001)
Cao Fei Various Works
Guy Ben Ner Wild Boy
Patricia Esquivias The Future Was When 2009
Omer Fast Looking Pretty for God
Eva Kotatkova behind between over under in
Sigalit Landau dead sea
Rachel Rose, Sitting Feeding Sleeping, A Minute Ago

Reading: Sarah Késenne, *Regarding the Sex, Lies and Videotapes of Others: Memory, Counter-*

Memory and Mystified Relations Video Vortex II: Moving Images Beyond Youtube

PROJECT 5: SPATIALIZING VIDEO – A COLLABORATION WITH SCULPTURE 1

The third section of class will be a collaborative project with sculpture 1 students. This project will look at the relationship of video to space and architecture. The class will consider how video installation uses a spatial dimension to construct meaning. We will study the progression of video installation from the early live-video feed works of Dan Graham and Bruce Nauman to the explosion of multi-channel video installations in art spaces, museums and galleries in the 1990's that coincide with the invention of VHS video and portable video projector technology. The class will consider the conceptual strategies and technical possibilities of video installation. Moreover, we will investigate the proliferation of live streaming, webcams, online video, youtube, vimeo and portable devices and how that has changed circulation and spatial dimensions of video works.

Final Project:

Produce a collaborative project, 5 minute video, with sound and present it as a small video installation, live performance, or outdoor installation for class critique. The video installation may have 1 or 2 channels of video and may be presented as video projection, monitor, flatscreen, pocket projector, laptop, or live performance (or combination of two or more of these methods). Video installation diagram required.

Screenings/Audio Presentations:

Nam June Paik VARIOUS WORKS

Yoko Ono SKY TV (1966)

Paul Sharits SHUTTER INTERFACE (1966); T.O.U.C.H.I.N.G (1966)

Dan Graham BODY PRESS (1972); TIME DELAY ROOM (1974)

Bruce Nauman CORRIDOR (1969); FOUR CORNERS (1971); GOOD BOY/BAD BOY (1985); ANTHRO-SOCIO (1992); CLOWN TORTURE (1987) Nam June Paik and Charlotte Mormon TV BRA FOR LIVING SCULPTURE (1969)

Alvin Lucier I AM SITTING IN A ROOM

Joan Jonas VARIOUS INSTALLATIONS AND PERFORMANCES (1970'S) Louise Lawler MOVIE WITHOUT THE PICTURE (1975)

Paul McCarthy BOSSY BURGER

Pipilotti Rist VARIOUS WORKS

Diana Thater VARIOUS WORKS

Paul Pfeiffer various works

Lorna Simpson CORRIDOR (2004)

Ryan Trecartin various works

Janet Cardiff and George Bures VARIOUS VIDEO/SOUND WALKS

Christian Marclay VIDEO QUARTET (2002); CROSSFIRE (2007)

Mike Kelley DAY IS DONE (2006) and VARIOUS (MOCA EXHIBITION)

Paul Chan 1ST LIGHT (2005)

Mika Rottenberg SQUEEZE (2010)

Readings:

Graham, Dan 'Talkie Are Made' Essay on Video, Architecture and Television

Mirzhoeff, Nicholas, "The World On Screen", How to See the World, Basic Books, 2016

Reading on Victoria Fu

SOCIAL HOMEWORK

DUE: WEEK 15

“Social Homework” is designed to get you familiar with where you can see video works in various venues around the Los Angeles area or in other cities you visit.

Complete all the steps to get credit. You can complete the following with friends or classmates, as you like. Please let your class peers know if you plan to attend an event.

ASSIGNMENT: ATTEND TWO EXHIBITIONS, LECTURES, SCREENINGS OR ART EVENTS:

The exhibition or event must be related to the moving image or have a video or film work as part of the show or lecture. One of the events must be off campus and one may be on campus OR both may be off campus.

YOU MUST TAKE A PHOTO OF YOURSELF ATTENDING EACH EVENT. Compile all the notes together with the photo and hand-in. **ONE MUST BE OFF-CAMPUS**

Lectures: Attend lecture and ask a question. Write down your question and take notes of the artist’s response. Take a photo of yourself at the lecture on your phone. Print out the photo and response. Hand this in.

Exhibitions: Do research to see what exhibitions are coming up at various venues that you might want to see. Attend exhibition – take notes. Write 1-2 page response addressing the exhibition as a whole and choose one work of particular interest to discuss in depth. Note the titles of the pieces (ask for a check list at galleries). Read about the artist information that the gallery has provided and/or museum. Take a photo with your phone of yourself at the exhibition. Print this out along with your notes and turn in.

Screening: Same as exhibition. Write about the film(s) – take a photo. Consider the venue. How does the venue context inform what you are seeing? Turn this in.

Open Studios: Attend an Open Studios Event at another art school or art program such as: UCI, CalArts, UCLA, Art Center, Otis. Visit all the studios. Choose one student that works with video or the moving image. Ask this student a question and take notes. Take a photo of the student with their work. Write down the question and summarize their responses. Print the photo and turn in the text.

NOTE: Hyperlinked guide to Los Angeles area galleries, museums, art spaces, screening venues listed at end of syllabus. PDF of assignment and guide on Googledocs.

Proposal And Project Presentations

These are written presentations to the class. They provide an opportunity for you test your work or concept on your colleagues in the class, and to consider and articulate your goals so that our feedback can be as useful and appropriate to your needs as possible.

Your proposal should address: 1) What the idea of the project is and why it interests you. 2) How your chosen form will relate to and realize your conceptual concerns. 3) How you will technically accomplish the project. For this you should consider your shooting method, location, cast and production schedule. 4) Explain how you are considering the project concept and theme. Reference other artists' work that we have screened in class. 5) Bring any visual support materials to further explain your conceptual and aesthetic goal.

In the process of creation it's entirely likely that your ideas and practice will shift, perhaps radically. If this is the case, please be sure to address how and why you changed your project as you prepare for class critiques and in your written critique evaluation.

Written Critique Analysis

Following your critique you will be asked to write a 2-page analysis of your project and critique.

Page One:

The first page of the essay should include the most important lessons and insights from the critique given to you by both the class and the professor. The analysis should also address: 1) Ideas you garnered from the project.

2) Ideas that you want to continue to explore in future projects. 3) What was successful about your project, what was not successful and why. 4) Techniques and aesthetics used for the project.

Page Two:

- . 1) Take notes during your peers project presentations.
- . 2) Choose three of your peers' projects that interested you most.
- . 3) Write 1 paragraph on each of their projects. Note their project titles. Discuss what drew you to their work and why. What aesthetics did they employ? What was their concept? How did this work build, develop or differ from previous projects?

Guidelines for Written Responses to Assigned Readings

- 1) Produce 1 to 2 full pages of notes about the reading. Hand in your notes.
- 2) Notes may be typed (12 pt. font double-spaced) or copied. If they are copied, they must be legible.
- 3) Acceptable notes for credit as a written response to a reading should include:
 - Interests
 - Questions
 - Matters of reference
 - Relationship to other readings, works or ideas discussed/screened in class
 - Arguments
 - Restatements
 - Diagrams, visual materials
- 4) Your notes should reflect your engagement and consideration of the text as a whole. Keep in mind that to understand the author's position does not mean that you have to accept or support what the author is stating.

Class Discussion of Readings

Following each reading, there will be class discussion requiring your involvement. Come prepared to discuss an aspect of the reading that you elaborated on in your notes. Examples may include any areas discussed above. This can also be a visual reference or diagram.

Written Exhibition Responses

Following field trips to museum or gallery exhibitions, you will be required to write a 1 to 2-page response to the exhibition and the class discussion that followed. Often a reading will be assigned before the field trip. Include references to the reading about the artists work.

Responses should include the following: -Overall reaction to entire exhibition(s) AND -Choose one time-based work to discuss in depth

- 1) What interested you and why
- 2) General themes, reactions, arguments
- 3) Relationship to other works from class, themes or other artists, film/video works
- 4) This may include diagrams or lists

Class Critiques

Critiques are for everyone to create a dialogue and discussion about what you are making. The discussion should be generative and critical. Think beyond “liking” something – think about why you like it and what the piece is doing, how it works, what the themes are, what the interpretations are, how the piece could be improved, what other works or ideas it may relate to covered in class or outside, etc.

What to consider during your critique and when critiquing your peers work:

- What is the concept/theme of the video work?
- How does the video work relate to history?
- How does the video work relate to culture? (Popular, mainstream, avant-garde)
- How does the video work relate to other art? (Other movements of art, contemporary, historical – for example Pop Art, Fluxus, Pictures Generation, Post-Internet, Dadaist, Abstraction, etc.)
- How does technique (the way it was shot, edited, the aesthetic look of the piece or shots) influence, affect and intersect with the subject of the work?
- How does it contrast to their original proposal? And to their other work? (Once we have more projects)

Questions to ask yourself:

- What is the concept/subject of the piece?
- Why did you make this work?
- What is your personal relationship to the material/concept/themes?
- How do the aesthetics you used (how it was shot, edited, presented) work with the subject of the piece? Is the aesthetic in contrast to the subject? Or is it parallel to the subject?

Goals/Etiquette:

- Learn to speak about all types of works – even ones that are not the same as your aesthetic. -Feel free to politely disagree with the Professor and other students – this is a discussion and art is subjective.
- Be generous
- Think of something to say for everyone’s critique
- Be present at everyone else’s critiques. Do not be late to critique.

Premise of the “Crit” The premise of crit is that the group can convey insight to the student, bringing a degree of objectivity to the highly subjective directives of their private creative process. Ideally, students leave the crit as better artists, with new understanding of their work, their process, and themselves. Crit has the quality of a ritual; it is a performance enacted within a small subculture of initiates who are sensitive to the subtleties of meaning it carries. Like all rituals, it comes with its own rules, etiquette, and taboos.

Required Documentation

FAIN 220 Required Student Work Documentation:

On the day of Critiques, students are required to turn in a finished version of their projects as a Quicktime File. The Quicktimes will be copied to the instructor station and screened via video projection in the classroom.

Project One to Four: Quicktime Movie Transferred to Instructor Hard Drive Project

Project Five: Quicktime video of footage used in installation as well as Still Image Documentation:
3 to 5 JPEGS 300 dpi labeled: First Name_Last Name_Title_Project_3.jpg

QUICKTIME FILE TECHNICAL SPECS: -Export your final project as a Quicktime file (.MOV) using the **h264 codec**

Documentation should be submitted in the following manor: -LABEL YOUR QUICKTIME WITH YOUR FIRST AND LAST NAME AND PROJECT NUMBER EXAMPLE: Patty Chang_Project 1.MOV

SYLLABUS SUBJECT TO CHANGE

THIS IS USED AS A GENERAL GUIDELINE

Week 1

T Aug. 22

Student and teacher intros

Review syllabus overview of themes and projects

Screening of range of video art works

What is video art? Where to see it?

TH Aug. 24

PROJECT 1: A SINGLE SHOT,

In Class: equip orientation signing release

camera review/ in class camera shooting

HW: Project 1 proposals

HW: Buy Hard Drive

Week 2

T Aug. 29

DUE: Bring Hard Drive

In Class: Discuss reading #1

Screening

HW: Shoot Project 1

TH Aug. 31

DUE: Bring hard drive for review

DUE: PROJECT 1

In Class: Critique Project 1

HW: READ: Horsfield, Kate, Busting the Tube: A Brief History of Video Art, Feedback: The Video Data Bank Catalog of Video Art and Artist Interviews, 2006

Week 3

T Sep. 5

PROJECT 2: Rules and Tools: GESTURE conceptual art, performance, process oriented videos

DUE: Reading responses

In Class: Screening works

HW: Project 2 Shoot video footage

TH Sep. 7

DUE: PROJECT 2 Raw Video footage

In Class: Screening works

Adobe Premiere tutorial- capturing timeline importing exporting QT

HW: Shoot

Week 4

T Sep. 12

Screening

In Class work time
Review how to Export Quicktime file
HW: Finish PROJECT 2 and export as Quicktime file

TH Sep. 14

DUE: PROJECT 2

In Class: Critique

Vimeo upload tutorial

Transfer videos onto Instructor Drive

HW: Read: Sarah Késenne, *Regarding the Sex, Lies and Videotapes of Others: Memory, Counter-Memory and Mystified Relations* Video Vortex II: Moving Images Beyond Youtube

Week 5

T Sep. 19

DUE: Reading response

PROJECT 3: INTIMATE PORTRAIT, make an intimate portrait, 1 min.

In Class: screenings: Laurel Nakadate, Vice interview, Opps!; Frances Stark, My Best Thing; Peggy Ahwesh, She Puppet

Discuss reading

HW: Shoot

TH Sep. 21

Screenings: Michelle Dizon, Ex Utero; Sondra Perry, Lineage;

HW: Shoot

Week 6

T Sep. 26

Field trip: TBA

TH Sep. 28

DUE: PROJECT 3

In Class: Critique

Transfer videos onto Instructor Drive

Week 7

T Oct. 3

Project 4: MEMORY

Due: Reading Response

In Class: Discuss reading

Screening: Hollis Frampton, Nostalgia; Pierre Huyghe, The Third Memory; Matthew Buckingham, Situation Leading to a Story; Patricia Esquivias, The Future Was When

TH Oct. 5

In Class: Camera tutorial Canon XF100HD

Point of View- Shot lecture, shooting techniques

Storyboard intro/ how to organize a project

Memory Lab-Maps

HW: Read Pablo Helguera, How to Understand Light on a Landscape

HW: PROJECT 4 Proposals

Week 8

T Oct. 10

DUE: Reading Response

DUE: PROJECT 4 Proposals

In Class: Discuss Reading

Light tutorial and group lighting test/green screen

Screening: Rodney Graham, Edge of a Wood; Patty Chang and David Kelley, Spiritual Myopia

HW: PROJECT 4 Proposals

TH Oct. 12

Mid semester check in

DUE: PROJECT 4 Proposals

In Class: Sound Equipment Review

Screening: Dara Birnbaum, Techological Transformation: Wonder Woman; Hito Stereyl, How Not to Be Seen, Liquidity; Camille Henrot, Grosse Fatigue; Rachel Rose, Sitting Feeding Sleeping, A Minute Ago

HW: Use Sound Equipment and Lighting to Shoot for PROJECT 4

Week 9

T Oct. 17

DUE: Raw footage

In Class: Adobe Premiere tutorial- Text, Titles, color correction, Key Framing, Motion Control, audio editing

In Class work

TH Oct. 19

DUE: Rough Edit

Individual meetings

HW: Revise Project 2 edits

Week 10

T Oct. 24

DUE: PROJECT 4

In Class: Critique

TH Oct. 26

DUE: PROJECT

In Class: Critique

Homework: presentations for Sculpture class

Week 11

T Oct. 31

DUE: Presentations

INTRO PROJECT 3: Video and Its Expanded Field, a Collaboration with Sculpture 1
Screenings

TH Nov. 2

DUE: Reading Response

LAB: Video Installation equipment overview

HW: Bring in research materials- text, image and object

Week 12

T Nov. 7

Group activity with research materials
screening

HW: Proposals for Project 3

TH Nov. 9

DUE proposals Project 3

How to make a floorplan-drawings

HW: Shoot project/Make floorplan

Week 13

T Nov. 13

DUE: Floorplans/Final Raw Footage

In Class: individual meetings with instructor

In Class Editing

SIGN UP FOR FINAL CRITIQUE

HW: Edit rough cut

TH Nov. 15

DUE: rough cuts

In Class: individual meetings with instructor

Sign up for equipment

HW: Project 3

Week 14

T Nov. 21

DUE: Final Project Group 1

In Class: Critique

TH Nov. 23

THANKSGIVING NO CLASS

Week 15

T Nov. 27

DUE: Final Projects Group 1

In Class: Critique

TH Nov 29

DUE: Final Projects Group 2

In Class: Critique

DUE by FINAL Date: Final Project Crit Analysis

SOCIAL HOMEWORK GUIDE TO LOS ANGELES VENUES Los Angeles Art Guide

Listings: <http://foryourart.com>

Los Angeles Key Galleries/Art Spaces: † Downtown

- 356 Mission, <http://356mission.com> ○ Francois Gheboly, <http://ghebaly.com> ○ Mistake Room, <http://www.tmr.la> ○ Night Gallery, <http://www.nightgallery.ca> ○ The Box, <http://www.theboxla.com>
- Maccorone Gallery, <http://maccorone.net/exhibitions/alex-hubbard/> † Chinatown
- Charlie James Gallery, <http://www.cjamesgallery.com>
- Human Resources, <http://humanresourcesla.com> † Echo Park
- Machine Project, <http://machineproject.com> † Korea Town
- Commonwealth and Council, <http://www.commonwealthandcouncil.com> † Mid City (Miracle Mile)
- ACME, <http://www.acmelosangeles.com> ○ Marc Foxx, <http://www.marcfoxx.com> ○ 1301PE, <http://www.1301pe.com> ○ Marc Selwyn Fine Art, <http://www.marcsewlynfineart.com> ○ Gavlak Gallery: <http://www.gavlakgallery.com/exhibitions>

† West Hollywood ○ M+B Gallery, <http://www.mbart.com> ○ Gagosian Gallery, <http://www.gagosian.com> ○ Young Projects, <http://www.youngprojectsgallery.com>

† Hollywood ○ Regen Projects, <http://www.regenprojects.com> ○ Overduin & Co., <http://www.overduinandco.com> ○ LAXART, <http://www.laxart.org> ○ David Kordansky Gallery, <http://www.davidkordanskygallery.com> ○ Steve Turner Contemporary, <http://steveturnercontemporary.com>

† Culver City ○ Blum & Poe, <http://www.blumandpoe.com> ○ Cherry and Martin, <http://www.cherryandmartin.com> ○ Susanne Vielmetter, <http://www.vielmetter.com> ○ Honor Fraser, <http://www.honorfraser.com> ○ International Art Objects, <http://www.davidkordanskygallery.com>

Los Angeles Museums: † Downtown

- MOCA Grand, <http://www.moca.org>
- MOCA Geffen, <http://www.moca.org> † Mid City (Miracle Mile)
- LACMA, <http://www.lacma.org>

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† Pasadena ○ Armory, <http://www.armoryarts.org>

† Westside ○ Hammer Museum, <http://hammer.ucla.edu> ○ Santa Monica Museum of Art,

<http://smmoa.org>

Experimental and Avant-garde cinema houses ↗ **Downtown**

o Redcat, <http://www.redcat.org> ↗ **Echo Park**

o Echo Park Film Center, <http://www.echoparkfilmcenter.org>

↗ **Hollywood**

o LA Film Forum, <http://www.lafilmforum.org>

o Cinefamily, <http://www.cinefamily.org> 🚗 Amazing screenings happening almost every night, so take a look at their calendar...

MASTERS IN FINE ARTS GRADUATE LECTURE SERIES

<http://roski.usc.edu/calendar/lectures.html>

FILM AND VIDEO RESOURCES:

Online Suppliers (Equipment):

www.bhphotovideo.com www.calumetphoto.com www.freestylephoto.biz

Adobe Premiere Help:

<http://www.creativeplanetnetwork.com/2-pop/homepage>

<http://www.lynda.com/>

Vimeo + Youtube Export help:

<http://vimeo.com/help/compression> <http://whois matt.com/exportsettings/>
<http://vimeo.com/60883080> (youtube compression)

Online Film and video viewing:

<http://www.ubu.com/film/>

<https://www.youtube.com/user/MOCATV> <http://www.vdrome.org>
<http://videoart.net/home/?CFID=3246720&CFTOKEN=14433085> <http://www.pbs.org/art21/>
<http://artforum.com/video/id=20859%26mode=large>

Sound:

<http://www.ubu.com/sound/> <http://www.medienkunstnetz.de/mediaartnet/>
<http://www.npr.org/sections/lost-found-sound/>

Film Production Resources, Equipment, Costumes, Etc: Lighting Rental and Expendables: <http://www.samys.com>

http://www.studiodepot.com/store/index.cgi?cmd=view_tmpl&tmpl=whoweare.html

<http://www.woodennickellighting.com>

Permits:

<http://www.film.ca.gov>

Analgoue Film Editing Supplies:

<http://www.christys.net/about.html>

Super 8 Filmstock, Processing and Digital Transfers:

<http://www.pro8mm.com>

16 and 35mm Film Processing:

<http://www.fotokem.com/index.php>

Casting:

<http://home.lacasting.com>

General:

<http://variety411.com/us/los-angeles/>

Film Stock:

<http://motion.kodak.com/motion/index.htm?id=0.1.4.5&lc=en>

Props:

<http://www.omegacinemaprops.com> <http://www.westerncostume.com>

Documentaries on Artists:

<http://video.pbs.org/program/art-21/> <http://www.netflix.com/Movie/Art-21-Art-in-the-Twenty-First-Century/70140359> [Note: These are available on Netflix Instant Play and DVD]

USC Roski School of Fine Arts Library Topping Fund DVD List:

http://www.usc.edu/dept/matrix/clerc_topping/01.htm

NOTE: These videos are available in the library to check out on DVD. It's an extensive list of dozens of art videos, films and documentaries.

LOCAL VENUES/ORGANIZATIONS:

Art House Film/Avant-garde Film Theater Venues:

<http://www.lafilmforum.org/index/Home.html> <http://www.redcat.org/category/redcat-event->

type/film-video <http://www.cinefamily.org/> <http://www.echoparkfilmcenter.org/>

Alternative Spaces and Museums Who Present Video:

<http://humanresourcesla.com/>

<http://machineproject.com/> <http://www.sassas.org/> <http://www.moca.org/> <http://www.moca.org/cinemoca/> <http://www.lacma.org/film> <http://hammer.ucla.edu/exhibitions/exhibitions>
http://hammer.ucla.edu/about/billy_wilder_theater.html <http://www.getty.edu/museum/>