



ART 260 Introduction to Video: Projection and Virtual Worlds in Art

Units: 4

Monday, Wednesday – 9:00 to 11:40 am

IMPORTANT:

The general expectation for a standard format course offered in a standard 16-week term is that the number of 50-minute contact hours per week should equal the number of semester units indicated and that one semester unit entails 1 hour of class time and 2 hours of outside work (3 hours total) per week. Standard fall and spring sessions (001) require a final summative experience during the University scheduled final exam day and time.

Please refer to the [Contact Hours Reference](#) to see guidelines for courses that do not follow a standard format and/or a standard term.

Location: WATT 6

Instructor: Patty Chang

Office: Harris Hall 117/Zoom

Office Hours: By appointment. Please email.

Contact Info: changpat@usc.edu

Intermedia Cage: Jon Wingo

Office: Harris 120

Contact Info: Tel: (213) 740-7431, wingo@usc.edu

Cage Phone: (213) 740-3389

Intermedia Computer Lab (Galen Lab): Michael Shroads

Contact Info: shroads@usc.edu

IT Help: Nikhil Murthy

Hours of Service: 9-5pm

Contact Info: roskiit@usc.edu, nmurthy@usc.edu

ITS Customer Support Center

Hours of Service: 24 hours per day, 7 days per week; Telephone: 213-821-1414

Email support: consult@usc.edu

Hours for email support: Monday-Friday,

8am-6pm Contact Info: Hayk Avetisyan,

havetisy@usc.edu 213-740-5555, ext. 11414

[RETURN TO CAMPUS PROTOCOL](#)

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 main 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

ART 260 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 and fine art context.

Required Materials Storage:

1. 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. A drive a like [this](#).
2. Headphones (recommended for editing sound)
3. Thumb flash drive
4. Notebook/sketchbook – taking notes is mandatory
5. Smartphone recommended for students to use for video and audio assignments.
6. Laptop with Adobe Creative Suite installed. Please install latest versions of Premiere, After Effects and Audition by the second day of class.
7. In order to get access to Adobe Creative Suite please fill out the form at this link - <https://roski.wufoo.com/forms/m7kiarj0xqztjk/>

Required Readings and Supplementary Materials

Required readings will be uploaded onto Blackboard under content.

Homework

1. Upload all assignments onto Google Drive Class [Folder](#). In Art 260 Student Drive, students will create a folder with their first and last name. All videos and written assignments will be uploaded there. Please label with your first and last name and assignment name. For example, create a folder for yourself: "Patty Chang". Inside the folder make subfolders for each project: "Patty Chang Project 1". Inside the folder name the project video file: "Patty Chang_ Project 1_Title" as well as reading responses: "Patty Chang Reading Response 1", video homework: "Patty Chang Project 2 HW1" and project critique responses: "Patty_Chang_Proj1_Critique"
2. Instruction for Turning in video assignments - see below under REQUIRED DOCUMENTATION
3. Adobe Premiere Help:
<https://www.linkedin.com/learning/premiere-pro-2020-essential-training/welcome?u=76870426>
4. Adobe Audition Help:
<https://www.linkedin.com/learning/audition-cc-2019-essential-training/essential-sound-adjustments-for-dialogue?u=76870426>

Attendance Policy

Attendance

Attendance is crucial to your success in the class. Class activities, discussions, critiques and lectures are critical to creating community 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. 3 unexcused absences will result in a failing grade.

Tardies

It is important that you arrive on time to class or online meetings. Class announcements happen at the start of class. Respect your peers in class by never being late. Export your projects in advance of any critique class or homework review. 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 during 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 PHONE USE IN CLASS.

Grading Breakdown

Project 1: The Single Shot	5%
Project 2: Rules, Tools, and Gestures	15%
Project 3: Memory, Language, and Time	25%
Project 4: Final: Spatializing Video	30%
Written Reading Responses	10%
Participation	15%

Grading Scale

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Assignment Submission Policy

Assignments must be completed before the start time of the class the day of your critique.

Digital documentation of your work must be uploaded to class Gdrive folder for archival purposes by the day after your critique.

Extra Credit

If you need it, just ask.

PROJECTS Explanation of Grading - Rubrics

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 30%: 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 30%: 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 30%: 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.

Assignment Submission Policy

Assignments must be submitted on classroom Google Drive by the class day that readings are due. Critique write up assessments are to be uploaded by the next class day after critique is completed. All grading will be done through Blackboard.

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 assessment.

Written Critique Assessment

Following your critique you will be asked to write a 2 -page assessment 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:

Ideas you garnered from the project.

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

Page Two:

- 1) Take notes during your peers project presentations.
- 2) Choose 2 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

Produce 1 to 2 full pages of notes about the reading.

Notes must be typed (12 pt. font double-spaced)

- 1) 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.
- 2) 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 / Screening / Class Visitor Responses

Following field trips to museum or gallery exhibitions or screenings, 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 or the present?
- 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)
- What formal elements could be adjusted, reconceived in order to improve the work?

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

Please label with your first and last name and assignment name. For example, create a folder for yourself: “Patty Chang”. Inside the folder make subfolders for each project: “Patty Chang Project 1”. Inside the folder name the project video file: “Patty Chang_ Project 1_Title” as well as reading responses: “Patty Chang Reading Response 1”, video homework: “Patty Chang Project 2 HW1” and project critique responses: “Patty_Chang_Proj1_Critique”
QUICKTIME FILE TECHNICAL SPECS: -Export your final project as a .mp4

Access Art 260 Class Google drive [HERE](#)

Syllabus: Art 260 Spring 2022

Week	Date	In Class	Reading Due for this session	Writing/Watching Due for this session	Artwork Due for this session
1		Intros + PROJECT 1: A SINGLE SHOT			
	Mon 1/10	-Student and teacher intros -Review syllabus overview of themes and projects -Creative Cloud distribution – Link on blackboard to access Adobe ID and download software			

		-Lecture: What is video art? Where to see it? -Discuss PROJECT 1 review Labor in A Single Shot website			
	Wed 1/12	-Critique Project 1 -Wingo- Service Bureau (4D Handbook) Equipment orientation, signing release			-Shoot Project 1 "Labor in a Single Shot" on your cell phone (1- 2 minute in length, must be a single shot, no cuts.upload to G drive before the beginning of class
2	Conceptual art, performance, and process oriented videos + PROJECT 2: Rules and Tools - Gesture				
	M 1/17	No Class : Martin Luther King Day			-Buy external hard drive for editing
	W 1/19	-Lecture -Early Video Art History -Introduce PROJECT 2: Rules, Tools and Gestures - Screening works: Bas Jan Ader, Fall 1, 2, Broken Fall 6 min; Kate Gilmore, <i>various works</i> ; Chris Burden TV Commercials 3.5 min; Steffani Jemison, Personal, Broken Fall, Same Time ; Joan Jonas, Vertical Roll ; Peter Campus, Three Transitions ; LaToya Ruby Frazier, Self Portrait ; Martha Rosler. Semiotics of the Kitchen -Reading Discussion: Kate Horsfield, "Busting the Tube: a Brief History of Video Art"	-Reading: Kate Horsfield, "Busting the Tube: A Brief History of Video Art"	- Write 1 page Critique Assessments for Project 1 due -Reading response : Kate Horsfield, "Busting the Tube: A Brief History of Video Art" and screening responses due. Upload to Gdrive.	
3	PROJECT 2: Editing – Premiere Tutorial				
	M 1/24	- Video Tutorial with Jon Wingo: Canon Rebel T7i and equipment safety. -Discuss Reading: Rosalind Kraus, "The Aesthetics of Narcissism" + Jeremy Bailey "Performance for the Computer" - Screening works: Patty Chang, Fountain Nancy Holt/Richard Serra, Boomerang	- Reading: Rosalind Kraus, "The Aesthetics of Narcissism" -Jeremy Bailey, "Performance for the Computer"- Reading: Rosalind Kraus, "The	-Reading response: Rosalind Kraus, "The Aesthetics of Narcissism" + Jeremy Bailey, "Performance for the Computer" posted to G drive (DUE at	- Project 2 Homework 1 -Make a tool, write a list of rules for how to use it. Bring it to class and read your rules.

			Aesthetics of Narcissism” -Jeremy Bailey, “Performance for the Computer”	beginning of class)	
	W 1/26	-Watch Student HW2 videos. -Schedule critique day. - <u>Adobe Premiere tutorial</u> : importing footage, creating and saving project, organizing project bins, setting up timeline, edit functions, transitions, rendering, exporting QT, Basic color, contrast, sound levels -Screening: Martine Syms, Notes on Gesture ; Dara Birnbaum, Technology/Transformation: Wonder Woman , Joan Jonas, Organic Honey - Telepathy			- Project 2 Homework 2 -Shoot video file of you performing your rules with your tool. : due at beginning of class & uploaded to G drive
4	PROJECT 2:				
	M 1/31	Watch Student HW 3 Videos -Watch Lighting Demo Video with Jon Wingo -Watch Paul Sietsema, Film Excerpts, Figure 3 , Kate Gilmore, Leak From The Top , Main Squeeze , Cake Walk Excerpt , Naotaka Hiro, Foggy Day , Rooftop Routine , Christian Jankowski, Mika Rottenberg, Squeeze			- Project 2 Homework 3 – a) Give your list of rules and tool/s to another person and have them perform it for the camera. b) Import your files to your drive, create a Premiere project, edit in and out points, add transitions, export a Quicktime (H264) upload to Gdrive
	W 2/2	-Watch Student’s HW 4 videos -Work Time -Individual Meetings			Project 2 Homework 4 - -Make a video portrait of you or another performer, or an additional video for your Rules, Tools and Gestures Video. Use artificial lighting, colored

					lights and an artificial background or different colored background, direct or bounced light. Upload to your Gdrive.
5	PROJECT 2: In Class Group Critique				
	M 2/7	Critique Group 1			<p>-Project 2 FINAL DUE</p> <p>Shoot another video for your project, edit together. Concentrate on the Tools/Objects/ Minimal Body</p> <p>Critique Group 1 -Final PROJECT 2 uploaded onto G Drive as .mp4</p>
	W 2/9	Critique Group 2			<p>Critique Group 2 -Final PROJECT 2 uploaded onto G Drive as .mp4</p>
6	PROJECT 3: Memory, Language, and Time				
	M 2/14	<p>Project 3 Intro</p> <p>Discuss Reading</p> <p>Watch- Sadie Benning's <i>Living Inside</i>, and <i>A Place Called Lovely</i></p> <p>https://www.ubu.com/film/benning_place.html</p> <p>https://www.ubu.com/film/benning_living.html</p> <p>Watch: Tracy Emin video C.V. from 33:05-42:15</p> <p>http://www.ubu.com/film/em_in_shorts.html</p>	<p>-Read: How To Understand the Light on a Landscape</p> <p>Make notes for discussion in class</p>	<p>-Write Critique Assessments for project 2 and upload onto G drive</p> <p>-Reading Response on How To Understand the Light on a Landscape</p>	

	W 2/16	<p>-Watch Student HW 1 Sound recording Demo with Jon Wingo_– Audio recorders, lavalier mics, shotgun mics, stereo mics, sound-proofing space, recording room tone, folley.</p> <p>- Demo Adobe Audition – Multitrack editing, sound mastering, cleaning up noise, adding sound effects and sound design, editing in stereo.</p> <ol style="list-style-type: none"> 1. Describe something you see and record it 2. Make a creative folly and record it 3. Go into a closet and record it again 		<p>Watch- Greg Bordowitz Fast Trip. Long Drop</p>	<p>Project 3 Homework 1 film something a) ordinary, b) extraordinary (1-2 minute length total)</p> <p>HAVE HEADPHONES READY</p>
7	Project 3: Memory, Language, and Time				
	M 2/21	No Class - President's day			
	W 2/23	<p>Listen Student HW 2</p> <p>- Screening works: Kerry Tribe, <i>The Aphasia Poetry Club</i></p>			<p>Project 3 : Homework 2 –Interview a family member about another time with similar feelings to now, audio only. Cut interview to 1 min clip and upload to G drive.</p>
8	Project 3: Memory, Language, and Time				
	M 2/28	<p>-Watch Student HW 3</p> <p>- Screening Works: Watch Gillian Wearing, Secrets and Lies, <i>2 Into 1</i> and other works, Candice Breitz, Factum Tremblay, <i>Factum Kang</i>; Omer Fast, Looking Pretty for God</p>			<p>Project 3 : Homework 3 Write a script for a voice over. It should be no more than 1 page triple-spaced. Record yourself reading it. Recorded Voice Over should be edited with clips from Project 3: Homework</p>

					1 (ordinary & extraordinary) Export and upload
	W 3/2	Work Day			
9	Project 3 + Premiere Tutorial 2				
	M 3/7	-discuss reading -Watch Grosse Fatigue , Camille Henrot, Hito Steryl, Lovely Andrea -Demo capturing found footage Love is the Message, The Message is Death 2016, Arthur Jafa	-Read Hito Steryl – <i>Cut! Reproduction and Recombination</i> from The Wretched of the Screen	Reading Response: Hito Steryl – <i>Cut! Reproduction and Recombination</i> from The Wretched of the Screen uploaded to G drive	
	W 3/9	-bring appropriated clips to class for tutorial - Adobe Premiere Tutorial 2 : Text, Subtitles, Key Framing, Motion Control, Color Correction, Studio Pieta , Simon Fujiwara -In Class work & check-in-proposals -Schedule Critique Day		Bring in written proposal for Project 3	Project 3 – Homework 4 part 1 Appropriate a video clip (not your own shot).
10	M 3/14	No Class meetings - SPRING BREAK			
	W 3/16	No Class meetings - SPRING BREAK			
11	Project 3: Memory, Language, and Time - Critique 1				

	M 3/21	VISITING ARTIST: Latipa Dizon -Watch Student HW 4 -In Project 3 Class Editing Session in Break Out Rooms			Project 3 Homework 4 part 2 With Appropriated video clip, Do one of the following: a) add narrative of poetic titles superimposed over image b) add a voice over to the image c) add both text and voice over You should be editing your Assignment 3 video.
	W 3/23	-Watch Student's HW 5 -Work on Project 3			Project 3 Homework 5 Come to class Wednesday with a clip to show in small groups for feedback. And be prepared to explain the structure and concept of the project so you can share it in our workshop.
12	Project 3 - Memory, Language, and Time - Critique group 1 & 2				
	M 3/28	Critique Project 3 : Group 1			Project 3 final Critique Group 1 -upload on G drive
	W 3/30	Critique Project 3 : Group 2			Project 3 final Critique Group 2 -upload on G drive
13	PROJECT 4: Video and Its Expanded Field				
	M 4/4	-Introduction to multi-channel video -Watch: Mika Rottenberg,"Squeeze", and Joshua Okun,"Octopus" -Premiere and AfterEffects Edit Demo – Strategies for editing multi-channel videos -find out spaces available for install from Ray		-Critique assessments for Project 3 due.	

	W 4/6	<p>Watch Project 4 Homework 1</p> <p>Video Installation Screening + Lecture - Watch Ten Thousand Waves, Isaac Julien</p> <p><i>Ideas of Random Access vs. Sequential of temporal access-Indeterminacy/Juxtaposition/Simultaneity & Synchronization</i></p> <p>-Wingo Equipment for installation Demo</p> <p>-Schedule Critique Day</p> <p>-determine critique day and space</p>	<p>Read <i>Ways of Seeing China through Isaac Julien's Ten Thousand Waves</i> essay.</p>	<p>-Reading response : <i>Ways of Seeing China through Isaac Julien's Ten Thousand Waves</i> essay.</p>	<p>Project 4 Homework 1-</p> <p>Shoot a one minute 3-channel video. Pick one gesture and perform it for the camera. Film it from three different angles, compositions, and perspectives. How can different angles on the same action change our viewing experience? uploaded to Gdrive</p>
14	M 4/11	<p>-Discuss Student HW 2 Proposals</p> <p>-Watch HW2 videos</p> <p>-look at Example drawings for installation and equipment list</p> <p>Watch: Doug Aitken, <i>These Restless Minds</i>; In the Labyrinth, Roman Kroitor, Colin Low, Hugh O'Connor, Sherin Neshat, <i>The Rapture</i>, Christian Marclay, <i>Flux Mix</i>, Lorna Simpson, <i>Easy to Remember</i>, <i>Corridor</i></p>			<p>-Project 4 Homework 2, Part 1) Proposals- bring in a double spaced one page final project proposal: Proposal should include description and concept.</p> <p>Part 2) Shoot a one minute multi-channel video. Pick one of the concepts for montage we discussed: a) Indeterminacy, b) Juxtaposition c) Simultaneity/Synchronization.</p>
	W 4/13	<p>-Review Storyboards and drawings for installation</p> <p>-Watch Student HW 3 Video</p> <p>-Each student goes through equipment list with Wingo</p> <p>Watch Sondra Perry, Lineage for a Multiple Monitor Workstation</p> <p>Sondra Perry conversation with Hans Ulrik Obrist. And Cao Fei, Blueprints</p>			<p>Project 4 Homework 3- Part 1) Make Installation drawing and storyboards And make EQUIPMENT LIST</p> <p>Part 2) Shoot 3 or more shots custom-designed for your</p>

					multi-channel configuration.
15	M 4/18	-Small group break out -Bring any technical questions you may have about finishing the edit of your video. -Final production plans and small group editing and check-in.			Bring final-projects-in-process to share with small groups
	W 4/20	Work Day			
16	M 4/25	PROJECT 4 Critique Group 1			Group 1 Project 4 final upload onto G drive.
	W 4/27	PROJECT 4 Critique Group 2			Group 2 Project 4 final upload onto G drive
	F 5/6 8am-10am	FINAL MEETING TBD FINAL PROJECT DOCUMENTATION AND ASSESSMENT DUE		-Critique Assessment Project 4	-Photo and video documentation of multichannel installation and video files of project uploaded onto G Drive

[Roski Talks Spring 2022 Schedule](#)

Unless otherwise stated, all Roski Talks are presented at **7pm**.

At the USC Roski Graduate Building. 1262 Palmetto Street, Los Angeles, 90013

Jan 18

Julia Johnson, Photographer/Art Director

Feb 1

Nao Bustamante, Performance Artist and USC Roski Professor

Please note: this is a new date for the event that was originally scheduled for Jan 11)

Feb 8

Amy Sadao, Curator

Feb 13, 12 noon

Josh Kline, Artist

Location: LAXART Gallery

7000 Santa Monica Blvd., West Hollywood, CA 90038

Presented by LAXART

Feb 22

Bryan Allen, Entertainment Designer/Creative Director

Mar 8

Hông-Ân Truong, Artist

Handtmann Photography Lecture

Location: Gin D. Wong Conference Center,, Harris Hall 101

Mar 22

Frances Anderton

Apr 1

Sita Bhaumik, Jocelyn Jackson and Patrick “Pato” Hebert

Artists, Organizers and Educators

"Belonging as Survival: Creativity, Activism and Community"

Location: Tommy’s Place, USC

Presented by USC Visions & Voices

Apr 12

Heidi Lau, Artist

Apr 21

Andrew Thomas Huang, Patty Chang, Wang Shui, Hao Wu and Lesley Ma

Artist, Filmmakers and Curator

“Ku’Er Worlds: Queering Chinese American Identity in Art & Film”

Location: Ray Stark Family Theatre

Presented by USC Visions & Voices

Apr 29 - 30

South of Expo: Art, Artists and Cultural Spaces Since the 1960s

Artists, Activists and Curators

Times and Locations vary - details to come

Presented by USC Visions & Voices

Please note: this event was originally scheduled for Jan 27, but postponed due to Covid-19 considerations.

Artwork Documentation Request

At the close of the semester, all 300- and 400-level students are required to submit reproduction quality documentation of their projects via Dropbox for the Roski Archives. Students will receive an invitation to a shared Dropbox folder via USC email. Images and caption list must be uploaded before the end of the Finals period.

Dropbox invites will repeat directions below. In short, we request hi-res image files for 3 significant works.

1. WORD DOC (includes captions for the three works.) One doc for each course.

Title the word doc as follows: Date_Last name, first name, semester, course, instructor
(Example: 2020_1_13_Doe_Jane_FA14_FACE310_Koblitz.doc)

All works in word doc MUST include title, date, medium (tangible items used in making the artwork), dimensions (in inches)

Example:

Best Work Thus Far, 2011

inkjet print

30 x 40 inches

2. HI RES/HIGH QUALITY IMAGE FILES (jpg, tif, PDF)

Image files must be titled as follows: Date_Last Name_First Name_Title.extension
(Example: 2020_1_13_Doe_Jane_BestPieceThusFar_.tif)

Directions for WEB-BASED COURSES

Include your website in the word doc and upload a selection of screenshots in jpg or tiff format. Use your discretion as to how many screenshots best reflect your project.

If the work was photographed by someone other than the artist, and the photographer wants credit, they should add "Photo: [insert professional name/title/company]"

1. WORD DOC detailing images. One doc for each course.

Word doc titled as follows: Date, Last name, first name, semester, course, instructor
(EXAMPLE: 2020_1_17_Smith_Jane_Project 1.MOV)

Website address

Screenshot 1

Screenshot 2

Screen shot 3

2. HI RES/HIGH QUALITY IMAGE FILES (jpg, tif, PDF)

Image files must be titled as follows: Year_Month_Day_LAST NAME_FIRST NAME AND PROJECT NUMBER EXAMPLE: 2020_1_17_Smith_Jane_Project 1.MOV

Where do these images go?

Images may be used for the following: Roski Flickr, Roski website, in slide presentations for

prospective students (Portfolio Forum, eg), printed matter and social media. Works are reproduced at a high quality. We make every effort to notify students works used in Roski printed matter and social media. Finally, we accommodate any request to remove work from our website or Flickr.

Consistent with university policy, students retain copyright ownership to student-created works. Students grant the University permission to use, reproduce and publicly distribute copies of those works. USC Roski makes every reasonable effort to notify and credit the creator of a work. Potential outlets include print publications, institutional websites, e-communications, multimedia presentations, exhibitions and documents about USC Roski for recruitment, advancement, alumni relations, and other promotional activities.

Questions or comments: Kirsten Schmidt (schmidtk@usc.edu), Communications Manager

Statement on Academic Conduct and Support Systems

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 Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call
studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298

usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (formerly DSP) - (213) 740-0776

<https://osas.usc.edu/>

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710

campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.