

Cornish School of the Arts

Video Studio 2: Time-Based Media

Spring 2008

Instructor

Tina Aufiero
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Day/Time/Place

Tuesday 8 am – noon
Computer Class room

Office Hours

Appt. available Tuesdays after class and on some Fridays.
Please let me know if you're coming to visit me during my office hours.
Other times can be arranged by request.

Description:

It could be argued that video is a medium that is ubiquitous in our everyday lives. Think about where we encounter video? Think of 5 different interactions you have had recently with how video in your life: a movie shot on HD, an art video in a gallery, a video on YouTube. This class will build on the information gained first semester. We will begin the semester looking video in different contexts, why they are made and how they are made. We will review the origins of video and how it has evolved into a digital medium. And how it technically continues to advance technically as a tool for entertainment or art form.

Technology transforms how we perceive time, and how we spend it. Traditional Hollywood approaches are embracing new narrative strategies, whether it's through television, games, or the web, or through ubiquitous technologies and interactive environments. This course explores the digital side of time-based media, including digital video, audio and some animation. The core of the class focuses on the development of skills to create art works. The fundamentals, principles and nomenclature of classic video and sound will be explained as models to learn from. Through a series of exercises students will build a body of work exploring time-based concepts and video methodologies.

We will analyze video as both an art form and as a medium of information distribution .i.e. broadcast to mass audiences via the internet. Exercises will encourage technical as well as aesthetic choices. Class time and assignments will included technical and aesthetic exercises for filming, editing and viewing video projects; i.e. video installations. The class will also include video screenings, field trips, writing and discussions.

Narrative is fundamental to our everyday existence. In this studio we will work with two types of narrative: your own story (and how you tell it), and stories beyond yourself. In the most basic sense you will be required to do a decent job of telling who you are and what you are doing: your autobiography. Then you will be asked to present stories about other things, using both realistic and abstract or conceptual approaches. You will learn to effectively craft the story's presentation. You will work with drawing and writing, video, sound, and maybe animation. Most importantly, you will be asked to experiment and explore.

Requirements:

- **Attendance:** Your attendance is critical to this class (2-3 absences will receive an academic warning, 4 absences constitute failing.) Get to class on time, we begin at 8:00am. Arrive 10 minutes after 8:00am and you are late. Being late twice constitutes one absence and a drop of a letter grade. Arrive 30 minutes late and you are ABSENT. Leave yourself enough time to wake up and get to school. There will be one class break, depending on how far we get through the material.
- **Critiques:** There will be critiques every week - so make sure you bring your work! Crits are the heart of a studio, your contribution is essential. We will often divide the class over two days, because there are so many people. You should never miss a crit—even if you are not presenting, be there. Email me if you know you will be absent.
- **Grading:** Your grade will be comprised of the following:
20% -Class participation—this includes speaking up, and also bringing in your favorite video/TBM clips for viewing, keeping a Video Blog.

40% -Weekly Assignments: Original thinking skills and extra effort are key – I want to see that you are having fun, too. Don't just do the assignment because it is required. Do it with verve and funk.

20% -Final Review

20% -Production notebooks and/or Sketchbooks—these will be handed in at the end of the semester.

- **Readings**

Suggested Texts: Film Art, by David Bordwell & Kristin Thompson, The Digital Filmmaking Handbook 3rd ed., by Ben Long/Sonja Schenk, The FIVE C's of Cinematography, by Joseph V. Mascelli - Available at Barnes and Noble. There will be required readings from time to time. Readings will be discussed in class and students will be expected to engage in discussions.

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- **Sketchbooks and external harddrive**

- Please keep all ideas in a sketchbook, including production notes. Although not required, if you can afford it, I highly recommended that you keep all your files on a backup external Hard Drive.

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- **Assignments**

Almost every week there will be an assignment related to the concept we are covering. These assignments are meant to increase both your conceptual and technical skills with the element of time. Because much of the technology will be new to you, I will be available on some Fridays. TBD. It is crucial that you spend additional time outside of class time working on your projects to successfully complete them. If workshops are needed during the semester, we will schedule them. Let me know. It is also important that you get used to asking your peers for help. You will learn more from your fellow students than you ever will from any teacher.

Syllabus

(This syllabus is not written in stone and will probably change as the semester progresses. It is heavily based on curriculum developed by while I was Faculty and for 2 years Director, in the Design and Technology Department, Parsons the New School for Design.)

Week	Concepts <i>(We will view most of the films listed in blue. Films and links listed in green we will look at parts of. Links are for reference—browse through them when you have a chance)</i>	Assignments	Readings Videos And other stuff
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Part I: Initial Experiments

1 1/13	<p>Video</p> <p>What is Video? Cinema? Time_Based Media, New Media Introduction to film, form & style: Plot Mis en Scene Cinematography Editing Sound</p> <ul style="list-style-type: none"> •classic cinematography >> <i>Citizen Kane, Orson Welles</i> >> <i>Le Jettee Chris Marker</i> >> <i>Fritz Lang M</i> <p>Classic autobiography Artists to look at for autobiography: Linda Montano, Joan Jonas, Bruce Nauman, Vito Acconci Sadie Benning Identity Trin Min Ha Cindy Sherman</p> <p>Biography</p>	<p>1) Create a 3 minute autobiographical video:</p> <p>Due 1/20 :</p> <ol style="list-style-type: none"> 1. Make a three-minute video about yourself. 2. Your face must be in every scene. http://gallery.mac.com/raphaeldiluzio#lie sandwichspers 3. The piece must include 20 edits (cuts, scenes). Remember cuts can happen in camera. 4. The audience should learn something about you they did not know before watching. (maybe frame it as 10 facts) Bring the results to class on January 20th on disc, Be prepared to present your projects and ideas. 	<ul style="list-style-type: none"> •Analogue/ Digital •Create a Vimeo account. •FCP settings log/capture saving files menus •Reading http://www.thecanadianencyclopedia.com/PrinterFriendly.cfm?ArticleId=A0008366.
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<p>2 1/20</p>	<p>>>Kurt Cobain ABOUT A SON</p> <p>Autobiographical Project Review</p> <p>Storytelling: Narrative Form, Form, Content, Context Narrative Lecture.ppt MARINA ZURKOW http://www.o-matic.com/play/index.html http://www.o-matic.com/play/perhappiness/ JILLIAN McDONALD http://jillianmcdonald.net/web.html</p> <p>Pre-visualization: storyboards, sequences and animatics</p> <p>Films: >> Alfred Hitchcock Rear Window >> Battleship Potemkin >> Man with a Movie Camera</p> <p>Animations: Bunny (Blue Sky Prod.) DT Student work Adam Suhara and others</p> <p>Artists to look at for autobiography and identity Pipolotti Rist Linda Montano Susie Lee (Seattle) Janine Antoni "Touch" Eleanor Antin Tracy Emin ChantalAkerman http://www.hoverground.com/chantal/</p> <p>Videoart.net Http://www.the-artists.org/ttours/video-art.cfm</p> <p>Steina Valsulka/Video Art http://www.youtube.com/watch?v=yd9jaqkY6Dw</p>	<p>All videos are presented and discussed</p> <p>1) Narrative Project: Describe an object. 3-minute short film/animation: Due 2/10 You will develop a short film, maximum 3 minutes in duration. First, develop your narrative and translate it into a storyboard. Keep it simple. Experiment with the 5 c's.</p> <p>2) Narrative project storyboarding: Due 1/27 Using techniques described in class discussion, create a storyboard for your short narrative project. Remember to think about camera angles and movements, mood & lighting, character expression/position, and most of all, what are the key important frames? Don't over-storyboard!</p> <p>3) Go to the Henry- see Adaptations Due 1/27</p> <p>3) Upload autobiography to Vimeo., Due 1/27</p>	<ul style="list-style-type: none"> ●Types of Shots ●Digital Cameras and other ●Compression ●FCP editing tools, effects, transitions ●Video on the web http://gallery.mac.com/raphaeldiluzio#gallery http://www.raphaeldiluzio.com/raphaelthe site/why.html <p>Think about this: http://thinkingaboutart.blogspot.com/art/2009/01/jen-stark-video.html</p>
<p>3 1/27</p>	<p>Storyboard Review More cinematography:</p> <p>The camera: foreground/background, light and shadow, camera movement</p> <p>Films: >> from the Monty Python TV series >> Scotland PA >> The Brothers Quay >> Bunny (Blue Sky Prod.) >> La Jete, Chris Marker >> Powerpuff girls/SouthPark - animation with limited means</p> <ul style="list-style-type: none"> •Artists to look at for Cinematography Matthew Barney The Creamaster Series Julian Schannbel Eve Sussman Rebecca Horn Andy Warhol •Filmmakers known for their Style: Werner Herzzog, Frederico Fellini, Fassbinder, David Lynch, •2 Student 15 min Presentation 	<p>1) Present work on narrative project - focus on the narrative - remember, your technique will improve with practice, the story is king in this project.</p> <p>2) Work in class on lighting project - focus on the narrative - remember, your technique will improve with practice, the story is king in this project.</p> <p>3) Establish and continue to expand a production notebook for your project. Due 2/3. This notebook should ideally be a loose-leaf binder with separate sections for each scene in your film/video. You should use the notebook as a sort of journal, noting what works and what doesn't work during the planning, shooting, and editing of your project. This will be the first of many such notebooks you keep during the semester. Remember, you will hand all production notebooks in at the end of the semester.</p> <p>4) Create a production schedule for your project. Due 2/3. This should be a written document detailing the chronology of every aspect of your</p>	<ul style="list-style-type: none"> ●Lighting ●FCP effects

	about either a video artist or project	production, from brainstorming/planning to casting to shooting to editing and post production.	
4 2/3	<p>● Narrative Project Review</p> <p>● notebook and production schedule review</p> <p>More cinematography</p> <p>Films: >> The American Friend, Wim Wenders >> "Battleship Potempkin", Sergei Eisenstein (Gimbel) >> Man With A Movie Camera, Dziga Vertov / USSR / 1929 >> films of Georges Méliès >> The Cook, the Thief, His Wife, and Her Lover, Peter Greenaway</p> <p>•2 Student 15 min Presentation about either a video artist or project.</p>	<p>1) Work on narrative project Continue production and editing of narrative project—including credits and titles. Final projects will be presented next week!</p> <p>2) Sound Project: collect sounds for at least 5 hours. Just collect-maybe use some n narrative?</p> <p>3) Narrative Project: Describe an object. 3-minute short film/animation: Due 2/10 Put the assignment online</p>	● Lighting
5 2/10	<p>Student Reviews</p> <p>Experimental Editing: composing time, transitions, rhythm</p> <p>Films: >> Jaques Tati's Playtime >> Man Ray >> Maya Deren >> Salvador Dali</p> <p>Experimental Artists, Performers and Filmmakers http://www.lib.berkeley.edu/MRC/pomo2.html</p> <p>Artists to look at Nam JunPaik http://www.youtube.com/watch?v=RkixG_k0VDo</p> <p>Steina And Woody Valsulka http://www.youtube.com/results?search_query=Steina+and+Wood+y+Vasulka Video Out</p> <p>•2 Student 15 min Presentation about either a video artist or project</p>	<p>All videos are presented and discussed</p> <p>1) Sound Project: Due 3/3. Record a paragraph or poem (narration, ambient accompaniment, and music—see hand-out for more detailed explanation) set to video, include other sounds. combine sounds and images to create a unified movemenmt, Put the assignment online</p>	Three articles by Maya Deren: "Tempo and Tension", "Efficient or Effective" and "Ritual in Transfigured Time"
6 2/17	<p>Narrative project review</p> <p>Experimental Editing: composing time, transitions, rhythm</p> <p>Intro to Sound</p> <p>Films: >> The Man Who Skied down Everest >> Mara Deren, "Meshes of the Afternoon" >> Amelie</p> <p>Artists to look at Nam JunPaik http://www.youtube.com/watch?</p>	1) Work on Sound project.	

	<p>v=RkixG_k0VDo http://www.paikstudios.com/</p> <p>•2 Student 15 min Presentation about either a video artist or project</p>		
7 2/24	<p>Sound project</p> <p>More Sound: emotive response, sound mixing. Diegetic and non-diegetic, plus meta-diegetic sounds!</p> <p>ISSUE Project Room http://vimeo.com/959548</p> <p>Media Art and Artists http://www.zkm.de/goetz/langDE/exhibits.tpl.html</p> <p>•2 Student 15 min Presentation about either a video artist or project</p>	1) Work on Sound project.	<p>•Soundtrack, Garage Band, Audacity</p> <p>•I stop Motion</p>
Part II: Breaking from the Traditional			
8 3/3	<p>Sound project review</p> <p>Mid-semester DVD due</p> <p>Abstract Funky Experimental Assignment</p> <p>Abstract film & animation, Color, formal qualities, special effects Abstraction Films: >> The Dot and the Line: a romance in lower mathematics (1965, Chuck Jones) >> Oskar Fischinger's Abstractions >> Walt Disney's Fantasia >> Animated films of Harry Smith >> Stan Brakhage >> Resfest <u>Links</u> http://www.once-upon-a-forest.com/ >> Soda Play constructor >> Braingirl http://www.morphometric.com/research/herds/ http://www.joshuadavis.com/ http://www.letterror.com/ (Petr van Blokland & Just van Rossum) http://www.flong.com/ http://www.theremediproject.com/ http://www.thesystemis.com/</p> <p>Interactive Video Art http://www.camilleutterback.com/</p> <p>•2 Student 15 min Presentation about either a video artist or project</p>		

3/10 Spring Break			
<p>9 3/17</p>	<p>Self Directed Project Review Time in Space Installation and time based projects Gary Hill Bill Viola And more Halli Zyvek- NY Minute Jess Miller http://mercurious.com/cdt-thesis-2008/students/dt/j_miller/index.html EYEBEAM NY http://www.eyebeam.org/ •2 Student 15 min Presentation about either a video artist or project</p>	<p>All ideas for final video projects are presented and discussed 1.)60 sec Project: In a Minute: Create a 60-second (exactly!) video about an aspect of your life in seattle. This can be narrative, abstract, personal, fiction, non-fiction. Work in teams. Due 3/24 or 3/31</p>	<p>•Experimental Camera Work</p>
<p>Part III: Self Directed Project</p>			
<p>10 3/24</p>	<p>60 sec project: In a Minute Film: >>P.U.L.S.E., Alice Aycock See: Praystation ANIMATION TRICKS by Jim Blinn 3-D modeling, Motion Capture, Digital Puppets (protozoa) Non Linear Narrative/ Interaction >> I-film >> wddg.com >> mk12.c >> Puppetool >> Lev Manovich, LNM Updates Physics and motion programming: Casey Reas, Golan Levinom Student work: http://mercurious.com/cdt-thesis-2008/students/dt/jen_randolph/index.html •2 Student 15 min Presentation about either a video artist or project</p>	<p>Work in Class?</p>	
<p>11 3/31</p>	<p>60 sec project Field Trip: In a Minute Review Video Art and the Sculptural Object w.zkm.de/goetz/index.tpl.html Tony Oursler Camille Utterback</p>	<p>Field Trip TBD</p>	
<p>12 4/7</p>	<p>Self Directed Project Presentations- Dan Schifmans Big Screen Class http://gizmodo.com/5110633/120-feet-of-video-art-final-exams-at-nyus-big-screens-class</p>	<p>All ideas for final video projects are presented and discussed</p>	

13 4/14	Individual Conversations		
14 4/21	Individual Conversations		
15 4/28	Final Self Directed Project Presentations Final DVD due	You must hand in a DVD compilation of all of your time-based projects today	