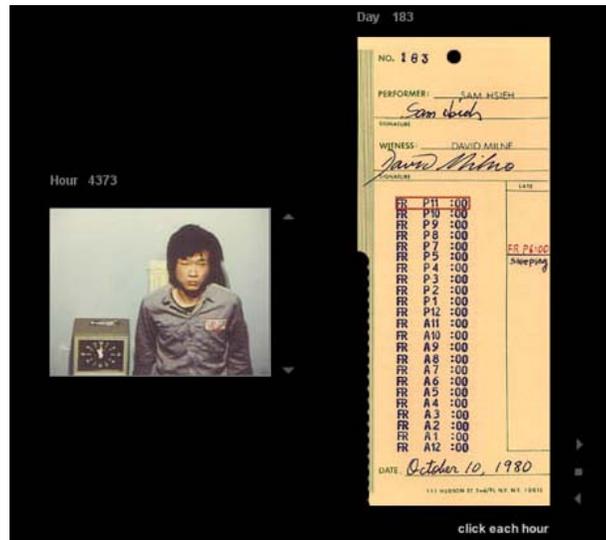


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ASSIGNMENT 1: DOCUMENTATION/DEPICITION

- Choose a period of time in which to work, from one hour, 24 hours, to 1 week (you can make up your time period, but it should be at least 1 hour total).
- Create an activity or method that will force you to pay attention to aspects of that time period, not just the passing of time, but collecting specific information about something that occurs (for example, tracking the number of times a specific thing happens, doing some activity for a certain period of time). Track at least 2-3 different kinds of “data.”
- Document this activity in any form you choose (photographs, drawings, writing, video, audio, charts).

Have your documents in class next week. We will share them, discuss them, and learn how to put them on your blog, which you will set up in class. Part 2 (next week): Determine the best way to present this information.

Some examples:

- One Hour of My Life: <http://www.ellieharrison.com/onehour/index.html>
- Day to Day Data: <http://www.daytodaydata.com/>
- Daily Purchase drawings:
<http://www.flickr.com/photos/kateconsumption/sets/72057594060448518/>
- Work of Tching Hsieh: <http://www.one-year-performance.com/menu.html>

Readings:

“Approaches to What?” Georges Perec

Robert Shields diary excerpt

From Day-to-Day Data: work of Ellie Harrison, Mary Yacoob, Therese Stowell

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ASSIGNMENT 2: NARRATIVE x 3



Write a short, economical narrative based on your own experience. This can be a description of actual events, a memory, an exaggeration, a fantasy.

Portray this narrative 3 different ways via visual and/or aural means: still images in iMovie, a video, a comic, photoplay, an audio piece (do not use any music). Use a different approach in each narrative, and change the sense of time in each.

You can retell your story in many ways, such as:

- changing point of view
- changing the order or time frame (linear/chronological, non linear); flash back, flashforward
- changing the pace or sense of time passing: slow/fast, moments of reflection, recall, moments of action
- emphasizing different elements of your story
- subtracting or adding elements

Save this as both high quality and web quality

Upload your web-quality project file(s) to your blog (before next class).

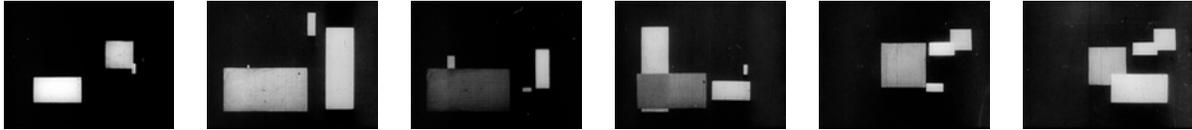
Some examples:

- Memento
- 99 Ways to Tell a Story
- Understanding Comics

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ASSIGNMENT 3: Composition (Abstract Animation)



Choose an audio work: this can be spoken word, a sound work, and yes, even music (this is the only time I'll allow it, ever)

Make a sequence using abstract images created in Photoshop that interprets, emphasizes, or is otherwise inspired by your audio. Focus on the interaction of shape, color, and texture.

Compile your sequence in iMovie

Your piece should be approximately 15-30 seconds long

Pre

- Sketch a story board of the main shapes/movements of your sequence
- Think of how shapes, color, character of line, can evoke feeling, mood, meaning
- Think of how shape and movement can both flow into one another and contrast one another

Post

- When finished, export as both full quality and web streaming.
- Upload your web movie to your blog (before next class).

Some examples:

Films:

Rhythmus 21, Hans Richter (1921)

Symphonie Diagonale, Viking Eggeling (1924)

Opus 1, Walther Ruttmann (1921)

Anemic Cinema, Marcel Duchamp (1926)

Ballet Mecanique, Fernand Leger (1924)

Early Abstractions, Harry Smith (1946-57) on You tube at

<http://www.youtube.com/watch?v=-wYJ51nSXRQ>

Films of Stan Brackhage

Technical things in the Reader (<http://vpa.syr.edu/foundaiton/111reader/>):

Making Frames for Animation,

Working with Still Images in iMovie,

Working with Audio in iMovie

Working with Frames in iMovie

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ASSIGNMENT 4: Simultaneity



- Record either 2 different events/actions/conversations, or the same event from 2 different points of view. Your events can be either enacted/constructed by you or just observed in real life
- Place these together as a video or audio piece in a way that explores simultaneity (two things happening at the same time).
- There must be a shared reference point or connection at some point: a similar theme, action, or shot, but otherwise the two different views can drift together and apart.

Some methods of doing this:

- 1) Using **split screen** in iMovie (this requires a special plug-in that I will demonstrate in class, all the computers in the lab have it)
- 2) Using **asynchronous audio** in iMovie: the image/video shows one event, the audio represents another
- 3) Using **parallel editing** in either a video or in an audio piece
- 4) Layering **two audio** tracks (no video)

Examples

Split screen:

- Time Code, Mike Figgis
- Conversations about Other Women, Hans Cansosa

Asynchronous Audio

- Strange Space, Leslie Thornton and Ron Vawter
- Phreak, Matthew Fanuele

Parallel Editing

- Notorious, Alfred Hitchcock
- The Girl and Her Trust, D.W. Griffith
- Silence of the Lambs, Jonathan Demme

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ASSIGNMENT 5: Rhythmanalysis

Rhythm: the variation of the accentuation of sounds or other events over time.

Polyrhythm: the simultaneous sounding of two or more independent rhythms

Synchronicity: an acausal principle that links events having a similar meaning by their coincidence in time rather than sequentially.

Syncopation: Deliberate upsetting of the meter or pulse through a temporary shifting of the accent to a weak beat or an offbeat

Create an audio collage that emphasizes rhythm. Think of the different rhythms around you: short and long sounds, short and long intervals between sounds, repetitions, cycles.

- Record at least **3 different sounds**.
- Develop a piece that uses at least **2 different rhythms—2 different PATTERNS of sound** (editing and manipulating your source audio),
 - Have your **rhythms intersect** at specific moments through synchronicity or syncopation
- Your piece should have a **shift in terms of pace** (through differences in the tempo of your rhythms)

How to:

- Use an M-Audio recorder or Video camera to record your sounds
- Use Audacity to edit your audio (available free--Mac and PC--at <http://audacity.sourceforge.net/>)
- When finished, export as both wav and mp3 (you will need to download LAME library for this: <http://audacity.sourceforge.net/help/faq?s=install&item=lame-mp3> or do a search for LAME on the Audacity site, follow the instructions)
- Upload your audio (mp3) to your blog (before next class)—you can use blip.tv for this; it is the same process as uploading video.

Readings:

“Seen from a Window,” Henri Lefebvre, from *Rythmanalysis*.

“The Art of Noises” Luigi Russolo

Other resources:

<http://web.syr.edu/~jspitzne/audio.htm>

<http://www.ubu.com>

<http://www.transom.org/>

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ASSIGNMENT 6: Re-Editing / Re-Meaning

Immanent Critique: a method of critique which demonstrates inherent contradictions from within through the use of its own terms; immanent critique forces existing views to their logical conclusion highlighting their contradictions and incompleteness. (Kant, Horkheimer)

Deconstruction: an extremely close reading, which usually does not introduce external evaluative criteria, in which the text simultaneously asserts and denies the authority of its own rhetoric. “Strong” and “weak” terms are often reversed. (Derrida)

détournement : Used as an abbreviation for the formula: détournement of prefabricated aesthetic elements. The integration of past or present artistic production into a superior environmental construction. In this sense, there cannot be situationist painting, or music, but a situationist use of these media. In a more primitive sense, détournement from within old cultural spheres is a form of propaganda, which lays witness to the depletion and waning importance of these spheres.
--Situationist International

Record (using a video camera) or download and convert a commercial. This assignment is easier to do if you **choose a commercial you DON'T LIKE**.

Post on your blog:

Using the format of log sheet given to you, write down every shot, transition, and audio of the commercial (transcribe the text of it). What is it selling (this may be more than a product: a lifestyle, a myth, an attitude)? What methods does it use to do so?

Re-edit this commercial to subvert, amplify, critique, to make an entirely new meaning from your footage. Alter the meaning of your footage in its original context through your selection, manipulation, and combination of footage. Do not use any other footage--video or audio--for this, **only your one source must be used**. You do not have to use all of the footage in your source, and it does not have to be a commercial in its final form.

Think of the relationship between sound and image and how altering this relationship, such as using non-sync sound, or sound and image that are different from one another, can create new meanings. Other editing considerations include:

- repetition
- contrast versus continuity
- slow motion / fast motion
- duration
- **You must use both synchronous and asynchronous sound** (this means you will have to extract audio in iMovie), and explore the relationship of image to audio

Be ruthless in your editing—no frame of video should be in your piece unless it is necessary.

For copyright-free commercials: <http://www.archive.org/details/prelinger>

How to convert videos from YouTube: <http://www.methodshop.com/gadgets/tutorials/youtuberip/>

Readings:

Excerpt from “Introducing Media Studies”

The 12 Kinds of Ads, Slate Magazine slideshow: <http://www.slate.com/id/2170872/>

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ASSIGNMENT 7: Podcast

As a class, we will decide upon a theme/topic/approach for our podcast show.

Your assignment is to make an episode for this podcast. It should be 3-5 minutes long.

Think of how audio can be used:

- Voice
- Narrative
- Noise and ambient sound

Pay attention to the mixing and layering of audio, the pace and structure of your episode.

Steps (we will do this in class)

- Export your audio piece as MP3
- Fill in ID3 tags
- Post it on your blog
- Set up an RSS feed, using Feedburner or entering RSS / XML code
- Submit podcast to directories
- Subscribe to it via iTunes or other podcast software

Resources

<http://web.syr.edu/~jspitzne/audio.htm>

<http://www.ubu.com>

http://www.ubu.com/sound/radio_radio/

<http://www.transom.org/>

<http://www.how-to-podcast-tutorial.com/index.htm>

http://www.podcastingnews.com/articles/Make_Podcast_Blogger.html

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

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ASSIGNMENT 9: Interaction

Create context that allows interaction with strangers (between you and strangers, or among a group of strangers). Your piece has to depend on the participation of others for its completion.

Come up with some rules, the structure to support your activity. Think of how to improvise within these rules depending upon your participants' responses. How will you engage with someone? Leave the outcome open ended, and any "results" should be determined by the interaction.

Contexts:

- a place (the street, the mall, the library) or event (a movie, a bus ride, lunch)
- an activity (making something, exchanging something, taking a photograph)
- forms of communications: speech, writing, postcards, drawing, phone, email
- people: select a group (not friends): just strangers in general, everyone you meet while taking a walk, people wearing red, authority figures, security guards, people wearing red, etc?

Find ways to approach and engage with people. Will you give them something, ask them to do something, create something to provoke a response, ask them questions, have a topic to discuss, create an activity for participation? What kind of relationship will you form?

Try to consider the positions of those you are trying to engage with. What do you think they will "get" out of this, what will you, what could happen in between? Do you want to agitate, meditate, amuse? What will be familiar (a shared grounding point) what will be unfamiliar?

Once you have set up the framework, perform your piece for one hour. Be open to possibilities. You can learn even if you find people don't respond.

Document this work appropriately (video, photos, audio, artwork or objects made).

Resources

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

<http://learningtoloveyoumore.com/>

<http://www.asocialevent.com/html/info-history.html>

<http://www.telecircus.com/audience.html>

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ASSIGNMENT 9: Video Montage

Shoot video and edit a 1 minute or longer composition which explores montage as an editing structure. Explore the poetics of video.

Begin with a concept, or choose a topic or subject for a video shoot. Shoot at least 10-15 shots. You must use a VIDEO CAMERA, not your laptop, cell phone, or still digital camera. You should be thinking about a number of different variables when you are out shooting.

- movement of the subject
- movement of the periphery (things in the frame aside from the subject and how they in turn affect the subject)
- different types of events (something jolting, static, confusing, exciting)
- how audio affects the shot

During editing, let the pace, timing, harmony, and contrast of the shots carry the video along with the subject matter. Experiment with different ways of putting your shots in relation to one another:

- Color relationships
- Graphic/shape relationships
- Movement and speed
- Association

Methods of montage (from Eisenstein)

Metric: where the editing follows a specific number of frames (based purely on the physical nature of time), cutting to the next shot no matter what is happening within the image.

Rhythmic: includes cutting based on time, but using the visual composition of the shots and its audio -- along with a change in the speed of the metric cuts -- to induce more complex meanings than what is possible with metric montage.

Tonal: a tonal montage uses the emotional meaning of the shots -- not just manipulating the temporal length of the cuts or its rhythmical characteristics -- to create meaning or impressions.

Intellectual: uses shots which, combined, elicit an intellectual meaning. This meaning does not exist in the individual shots; it only arises when they are juxtaposed.

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ASSIGNMENT 10: Procedural Art

“Generative art refers to any art practice where the artists uses a system, such as a set of natural language rules, a computer program, a machine, or other procedural invention, which is set into motion with some degree of autonomy contributing to or resulting in a completed work of art.” [Philip Galanter]

Create a systematic process that produces art through its enactment. It must allow for multiple outcomes.

Some approaches:

- Chance: for example, rolling dice and doing an activity based on the number that is rolled.
- Game: develop a set of rules to be followed.
- Program diagram/Flowchart: design a set of inputs, actions and outputs using a flowchart.

Your process must result in an artwork: a performance, an object, video, etc.

You must enact your process and share your results.

For our critique next week, someone else will follow your system and generate a work.

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DVD Portfolio

Make a DVD of all your work this semester. It should contain the following:

- Introduction: from first class (optional)
- Assignment 1: Documentation
- Assignment 2: Narrative
- Assignment 3: Composition (animation)
- Assignment 4: Simultaneity
- Assignment 5: Rythmanalysis
- Assignment 6: Re-Editing
- Assignment 7: Podcast
- Assignment 8: Interaction
- Assignment 9: Montage
- Independent Project

You must customize your DVD, do not just use the Themes in iDVD (modify them). This means you must select your own background, images, audio, etc. in the themes. Design your own buttons.

Burn 2 DVDs: one to hand in to me, another for you to keep

Archive your iDVD project when finished

Due: Last class

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Independent project

For your final project, you can create a work in any medium as long **as it is time-based** (time does NOT have to be the theme).

This is your chance to do something in more depth than our weekly assignments have allowed. You can work in any media we have used (images, text, audio, video, real time events), combine different forms, or explore a form we haven't (such as website design, Flash animation). Show me what you've learned in this class. Think about what has been most challenging to you, and what has been the most interesting aspect of the work we have been making and discussing.

The criteria for grading this work will include how it shows an evolution from your past work in class, how the intention, concept, structure and form of the piece work together, as well as its craftsmanship and presentation. Your process is as important as your product. How do you sustain working on something for an extended period of time, how does your project change in response to your discoveries?

Initially, you will be developing your project in addition to class assignments, but gradually more time will be given in class for this. There will be specific check-in times, when you will receive feedback on the different steps you've taken:

- Begin by exploring your own interests. This can be a specific topic (marketing, typography, war, eating) or a specific media or technical challenge (flash, websites, etc.)
- Develop experiments/sketches/data that explores at least 3 different ways you can approach this project.
- Based on your experiments, create a central problem/assignment for yourself. Develop a plan for completing this work.
- Research the work of an artist/designer and analyze a work or body of work by this person/group. What can you learn from this work and how is it relevant to your project?
- Show work in progress.
- After completing your project, write a 1-paragraph artist's statement, including a summary of your research and the decisions you made in creating this piece.