

## VID 211: Video Sketchbook

Spring 2003

Tuesdays 1:00-5:30 pm

Room 001 Shaffer

Joanna Spitzner

jspitzne@syr.edu | 422-2398 | Office: 005 Shaffer

Office Hours: Mondays 2-4 pm

Tuesdays 5:30-6:30 pm and by appointment

### Description

Video Sketchbook will introduce you to the technical, conceptual, and creative possibilities of video art. It is largely a process-based engagement in an experimental, workshop environment. This course encourages the use of video as a medium for personal, creative research. The goal is not necessarily to produce “finished” video works, but to use video technology as an instrument for perceptual and conceptual development. You will be expected to experiment with the technology not only to reflect / reveal the world around you, but also to reconsider your position within it.

Through watching work, reading, demonstrations, discussion, engagement with various technologies, and making work you will learn about the histories and possibilities of art video.

### Course Objectives

There are many approaches to working with video, and we will attempt to gain a broad understanding of how artists have used video and related media. In doing so, it is hoped you will begin to establish your own practice. Some aspects of video we will explore may include:

- The material and equipment of video
- Video writing / video journal
- Video performance
- Video as document
- Real time, delayed time, recorded time
- Video installation and multi-channel work
- Personal narrative
- History and memory
- The politics of video
- Video as collage / deconstruction
- Video's relationship to other media and practices
- Analog / Digital

**Course Reader:** There is a photocopied reader available at Electronic Publishing Center in Simms Hall. Although there will be a few assigned readings, this reader is meant to be a sourcebook for your own investigations.

### Course Requirements: *Grading / Evaluation / Attendance*

You will be graded on your work on specific assignments, presentations to the class, participation in discussions, completion of reading and writing. Your overall effort, understanding of material and artistic growth will be the most important factors in your final grade. Your ability to experiment, take risks, share information, and have an open mind is important.

**Journal / Log:** You will be expected to shoot at least ½ hour of tape each week. This will sometimes be in relation to a specific assignment and a other times your own explorations. For each tape, please keep a log so that you get to know your material and can easily access it. In addition, you may wish to take notes from class, readings, write, draw, photograph, and collage in the development of your work.

**Class presentation:** Each student will be required to select a tape from the videotape library and prepare a 5-10 minute presentation about this work based on the knowledge you have gathered in the class. After viewing the work, you will initiate a discussion with the class. We will discuss the schedule for these presentations in class.

**Attendance and participation:** Full attendance is required as is active participation in presentations, discussions and feedback sessions. Your presence and contributions are essential to the success of the class. Three unexcused absences will result in an F.

If you miss a class or anticipate an absence, please discuss it with me before the next class. You will be responsible for being prepared for the next class.

### **Access to Equipment and Editing Suites**

½" VHS camcorders, microphones, tripods, audio cassette recorders and lighting kits are available in the video lab for your use after it has been demonstrated to you in class. This equipment must be booked during regularly scheduled lab hours, and advanced reservations are strongly suggested.

In addition, there are ½ analog editing stations that you may use after an editing workshop. These can be booked in 2 hour blocks of time during lab hours, which must be reserved in advance. If you are unable to make an editing session you have booked, please cancel it with as much advance notice as possible so that others may use it.

There is a \$5.00 per lab-shift late fee for equipment not returned prior to the designated check-in time.

No food or drink is allowed in the video lab area.

You may of course use your own video camera and equipment, or any equipment available to you. We will discuss various ways you can set up personal equipment for editing and production.

**Lab Fees:** You have paid a lab fee for this course. This fee will be used for regular and emergency maintenance of the equipment you will be using, as well as to supply resources for the class.

### **Students with Disabilities**

If you have any special need, such as a learning disability or other impairment, please talk to me so that we can develop suitable arrangements. Confidentiality will be maintained.

*In compliance with Section 504 and the Americans with Disabilities Act (ADA), Syracuse University is committed to ensure that "no otherwise qualified individual with a disability...shall, solely by reason of disability, be excluded from participation in, be denied benefits of, or be subjected to discrimination under any program or activity..." If you feel that you are a student who may need academic accommodations due to a disability, then you should immediately register with the Office of Disability Services (ODS) at 804 University Avenue, Room 309--3<sup>rd</sup> Floor, (315) 443-4498 or (315) 443-1371 (TDD Only). ODS is the Syracuse University office that authorizes special accommodations for students with disabilities.*

**Please feel that you can talk with me about any idea, concern or question.**

## VID 211 Course Schedule, Spring 2003

### Week 1: Jan. 14

---

Introduction to class: syllabus, reader, what equipment people have access to

**Technical:** Intro to ½" camcorders; Intro Audio: spatial qualities, associative, image of sound, simultaneity, sequence, dynamics, voice; Microphones; Logging tape

**Viewing:** Sadie Benning- Jollies; Boomerang- Nancy Holt and Richard Serra

**Assignment:** Make a video with the lens cap on, 1-2 minutes in length

**Reading:** Bargain Media

### Week 2: Jan. 21

---

**Critique** of Audio Project

**Discussion:** Material/Medium of Video, the difference between film and video

**Technical:** technical properties of video signal/video tapes; how to use video cameras: white balance, auto and manual focus, aperture and shutter, Framing, focus, positioning

**Viewing:** Single take / Still camera: Benglis: NOW! 12:00, Acconci-selection from the Red Tapes, Serra Scare Attack- 2:00, Baldino - The Unknown Series

**Assignment:** still camera/single take video

### Week 3: Jan. 28

---

**Discussion:** The Origins of video

**Viewing:** In relation to Hanhardt piece, Flux Films, Paik: Global Groove, Cage, Peter Campus: Three Transitions, Peter Rose

**Technical:** time code, blackburst Different shots: Distance, angle, framing, movement

**Assignments** due next week: single-take video; In camera edit assignment given.

**Reading:** Hanhardt, John "De-Collage/Collage: Notes toward a Reexamination of the Origins of Video Art."

### Week 4: Feb. 4

---

**Critique** of single-take video

**Reading:** Handhardt: Collage /' Decollage and Tamblin, Christine. "Qualifying the Quotidian: Artist's Video and The Production of Social Space"

### Week 5: Feb. 11

---

**Critique** of in-camera edit assignment

**Discussion on readings:** Handhardt: Collage /' Decollage, Tamblin: Qualifying the Quotidian

**Technical:** Lighting demo: Importance of lighting, Natural light, Temperatures of light, Contrast range; Lighting angles, Three point lighting, Hard light, Soft light; equipment

**Assignment:** appropriation video: collect source material for editing / appropriation

**Student presentations** of work from video library

### Week 6: Feb. 18

---

**Student presentations** of work from video library

**Viewing:** Appropriation: Joan Does Dynasty, EBN, Negativeland, Bruce Conner, Tom Kalin

**Technical:** using the ½" editing system: Leader: color bar, countdown, A deck, B deck, Record deck, Audio sources, Using edit controller, Assemble and Insert Editing. Audio levels, Character generator, Wipe board / switcher

---

### Week 7: Feb. 25- Mid Semester

---

**Viewing:** Belladonna, Beth B and Ida Applebroog; Rea Tajiri- The Hitchcock

Trilogy; Kip Fulbeck: Asian Studs Nightmare; Strange Space, Leslie Thornton

**Technical:** Dubbing station: DV to VHS; Review Edit controller, Use of Switcher and wipe board: Transitions, Effects, Freeze frame, Tint, audio; Character generator

**Student presentations** of work from video library

---

### Week 8: Mar. 4

---

**Critique** of appropriated video assignment

**Student presentations** of work from video library

### Week 9: Mar. 11- SPRING BREAK

---

### Week 10: Mar. 18

---

**Discussion** on editing; Meaning: signs, montage, association

**Reading** assignment: Laura Marks "Video Body, Analog and Digital" *Touch: Sensuous Theory and Multisensory Media*.

**Student presentations** of work from video library

Work time

---

### Week 11: Mar. 29

---

**Proposal for independent video project due** /individual meetings

**Discussion:** Laura Marks essay

**Technical:** digital video: Quicktime Pro, iMovie, Final Cut

**Student presentations** of work from video library

**Reading** assignment: O'Dell, Kathy. "Performance, Video and Trouble in the Home."

---

### Week 12: Apr 1

---

**Student presentations** of work from video library

**Viewing:** Video and documentary: Paper Tiger, Deep Dish, Juan Downey  
Fear of Disclosure

**Reading** assignment: Halleck, DeeDee and Magnan, Nathalie. "Access for Others; Alter (Native) Media Practice."

Work time

---

### Week 13: Apr. 8

---

**Work in Progress Critique**, Individual Projects

**Discussion:** Halleck essay.

**Student presentations** of work from video library

**Reading** assignment: Gigliotti, Davidson. "Observations on the Scope of Multi Channel Video Work."

### **Week 14: Apr. 15**

---

**Work in Progress Critique**, Individual Projects

**Student presentations** of work from video library

**Presentation:** Introduction to video installation and multi-channel video

**Technical:** video projectors, equipment for multi-channel video

**Reading** assignment: *Morse, Margaret*. "Video Installation Art: The Body, the Image, and the Space-in- Between."

### **Week 15: Apr. 22**

---

**Work in Progress Critique**, Individual Projects

**Student presentations** of work from video library

**Presentation:** Projections in space

Work time

### **Week 16: Apr. 29**

---

**Critique** of Individual project

**Viewing:** Exquisite corpse videos

**May 1, 2, 5, 6, 8** Finals week

Individual meetings

**Readings**

---

- Acconci, Vito. "10-Point Plan for Video." Schneider, Ira and Korot, Beryl, ed. *Video Art. An Anthology*. New York: Harcourt Brace Jovanovich. 1976. p. 8-9.
- Paik, Nam June. "Input-Time and Output Time." Schneider, Ira and Korot, Beryl, ed. *Video Art. An Anthology*. New York: Harcourt Brace Jovanovich. 1976. p. 98.
- Serra, Richard. "Television Delivers People." Schneider, Ira and Korot, Beryl, ed. *Video Art. An Anthology*. New York: Harcourt Brace Jovanovich. 1976. p. 115.
- Tschinkel, Paul. "Flip and the Dance of Chairs." Schneider, Ira and Korot, Beryl, ed. *Video Art. An Anthology*. New York: Harcourt Brace Jovanovich. 1976. p. 132-133.
- Wiegand, Ingrid. "Surreal Video." Schneider, Ira and Korot, Beryl, ed. *Video Art. An Anthology*. New York: Harcourt Brace Jovanovich. 1976. p. 143.
- Hanhardt, John "De-Collage/Collage: Notes toward a Reexamination of the Origins of Video Art." Doug and Mary Jo Fifer. *Illuminating Video: An Essential Guide to Video Art*. New York: Aperture. 1990. p.71-79.
- Marks, Laura U. "Video Body, Analog and Digital" *Touch: Sensuous Theory and Multisensory Media*. Minneapolis: University of Minnesota Press. 2002. p. 147-159.
- Tamblyn, Christine. "Qualifying the Quotidian: Artist's Video and The Production of Social Space," Renov, Michael and Erika Suderburg, eds. *Resolutions: Contemporary Video Practices*. Minneapolis: University of Minnesota Press. 1996.
- Halleck, DeeDee and Magnan, Nathalie. "Access for Others; Alter (Native) Media Practice." *Hand-Held Visions. The impossible possibilities of community media*. New York: Fordham University Press. 2002. p. 140-159.
- Torres, Frances. "The Art of the Possible." Hall, Doug and Mary Jo Fifer. *Illuminating Video: An Essential Guide to Video Art*. New York: Aperture. 1990. p. 205-209.
- Gigliotti, Davidson. "Observations on the Scope of Multi-Channel Video Work." Schneider, Ira and Korot, Beryl, ed. *Video Art. An Anthology*. New York: Harcourt Brace Jovanovich. 1976. p. 214-216.
- O'Dell, Kathy. "Performance, Video and Trouble in the Home." Hall, Doug and Mary Jo Fifer. *Illuminating Video: An Essential Guide to Video Art*. New York: Aperture. 1990. p. 135-151.
- Morse, Margaret. "Video Installation Art: The Body, the Image, and the Space-in- Between." Hall, Doug and Mary Jo Fifer. *Illuminating Video: An Essential Guide to Video Art*. New York: Aperture. 1990. p. 152-167.

**Technical**, excerpts from:

---

- Musburger, Robert B. *Single-Camera Video Production*, Third Edition (Media Manuals) New York: Focal Press. 2002
- Rubin, Michael. *The Little Digital Video Book*. Berkeley: Peachpit Press. 2002
- Gross, Lynne S., and Larry Ward. *Electronic Filmmaking* (Second Edition). Belmont, CA: Wadsworth Publishing Company. 1995.