

VIDEO 1

Thursdays, 2-6 pm

Spring 2009

Professor: Mariam Ghani

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Catalogue Description:

An introduction to video production, postproduction, history and criticism. Students are introduced to basic camera operations, sound recording and lighting, as well as to basic editing using Apple's FinalCut Pro software, and to DVD production using Apple's DVD Studio Pro. Three assignments are to be completed during the semester: two are assigned in conjunction with the professor. Critiques of the assignments are crucial to the course as students are expected to speak at length about the formal, technical, critical and historical dimensions of their works. Weekly readings in philosophy, critical theory, artist statements and literature are assigned. The course will also include weekly screenings of films and videos, introducing students to the history of video art as well as to other contemporary art practices.

3 credits; one semester; may not be repeated.

Course Structure:

3 individual projects (40%)

3 short exercises (15%)

readings w/ annotations (10%)

participation* (35%) in screenings, discussions, critique, and technical workshops

*Participation also includes attendance & punctuality.

Course Policies:

You are expected to attend all lectures, screenings and workshops; complete all assigned readings and annotations by the specified due date and arrive prepared to discuss readings in class; participate actively in critiques and discussions; and hand in assignments on time. Please note that annotations should not be summaries of the reading, but rather critical reflections on what you read. Each of you will be expected to lead the in-class discussion of one of the readings, based on your notes and annotations. You are also expected to read the news (either in a particular newspaper or from a regular newsfeed) on a daily basis and keep a file of articles, editorials and images that you encountered and found provocative. You should bring one item from this ongoing file into class every week and be prepared to analyze its meaning and context. At the end of the semester, you are required to submit all your videos and writing in a final portfolio, which must be handed to the instructor at the beginning of class on the last class day. You are also expected to supplement our in-class screenings by taking advantage of the video art collection in Cooper's library and in NYU's Bobst Library. In particular, it is strongly recommended that you view the series *Surveying the First Decade: Video Art & Alternative Media in the US* (Bobst VCA 8015).

SCHEDULE

of Workshops/Critiques/Exercises/Project Due Dates

Class One, January 22nd

Introduction / Expectations

Discussion of Class

Screening: Gary Hill, early works

Class Two, January 29th

Reading: Hill, Campeanu

Discussion: Camera and its multiple positions

Screening: Martha Rosler's *Semiotics of the Kitchen*, Bureau of Inverse Technology's *Suicide Box*, excerpts from Brian Springer's *Spin* and Harun Farocki and Andrei Ujica's *Videograms of a Revolution*

Workshop #1: Introduction to Camera Operations

Class Three, February 5th

Exercise #1 PRESENTATION

Readings: Acconci & Rosler

***annotation**

Discussion: modes of address

Screening: William Wegman, Vito Acconci, Hannah Wilke, Joan Jonas, Sadie Benning, Coco Fusco

Workshop #2: Introduction to FCP
[capture, name and save clips, import clips, timeline, in and out points]

Class Four, February 12th

Readings: Jakobson ***annotation**

Discussion: video language; syntaxes and structuralism

Screening: *Marienbad* excerpt, Hollis Frampton, James Benning, John Smith, Juan Downey, Ken Feingold

Workshop #3: FCP continued
[import audio, titles and mattes, output to miniDV tape]

Class Five, February 19nd

Class Six, February 26th

Project #1: Critique

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Class Seven, March 5th

Readings: Belton

Discussion: medium-specificity; technological transformations

Screening: Nam June Paik, Steina & Woody Vasulka, Peter Campus, Dara Birnbaum, Ant Farm, Kristin Lucas
Workshop #4: Lights and Sound

Class Eight, March 12th

Exercise #2 PRESENTATION
Reading: Peirce, Viola *annotation
Discussion:
phenomenology/symbology,
allusion/appropriation
Screenings: Bill Viola; Irit Batsry;
Cecilia Condit; Gary Hill

NO CLASS – SPRING BREAK

Class Nine, March 26th

Readings: Benjamin, SI
***annotation**
Discussion: flâneur, dérive
Screenings: Ken Kobland, *Moscow X*;
Chris Marker, *Sans Soleil*; Jem Cohen,
Lost Book Found
Workshop #5: DVD Studio Pro

Class Ten, April 2nd

Project #2: Critique
Screening: Johan Grimonprez, Tony Cokes

Class Eleven, April 9th

Project #2: Critique

Class Twelve, April 16th

Exercise #3 PRESENTATION
Final project description due
Discussion: video in the expanded field
Screenings: Jacqueline Goss,
Krzysztof Wodiczko's *Projections*, Toni Dove's *Spectropia*, Lev Manovich & Andreas Kratsky's *Soft Cinema*
Workshop #6: FCP again
[Transitions, Effects]

Class Thirteen, April 23rd

Work in progress, Project #3
Workshop #7: DVD Studio Pro, Menus

Class Fourteen, April 30th

Work in progress, Project #3

Class Fifteen, May 7th

PROJECT #3 FINAL SCREENING
Final portfolio due

REQUIRED READINGS

Hill:

"A Discussion with Gary Hill," interview with Stephen Sarrazin in *Gary Hill: Surfing the Medium* (Edition CCVM, 1992) pp 67-84.

Campeanu:

Pavel Campeanu, "Romanian Television: From Image to History," in *National Identity in Europe: The Television Revolution* (ed. Drummond, Patterson, Willis, BFI) pp 110-116.

Acconci:

Vito Acconci, "Television, Furniture and Sculpture: The Room with the American View" in *Illuminating Video: An Essential Guide to Video Art*, ed. Doug Hall & Sally Jo Fifer (Aperture, 1992), pp 125-134.

Rosler:

Martha Rosler, "Video: Shedding the Utopian Moment" in *Illuminating Video*, pp 31-50.

Jakobson:

"The Time Factor in Language and in Literature" (pp 56-78) and "Time in the Framework of Signs" (pp 91-92) in Roman Jakobson and Krystyna Pomorska, *Dialogues* (trans. Christian Hubert, MIT Press, 1983).

Belton:

"Looking through Video: The Psychology of Video and Film" in *Resolutions: Contemporary Video Practices*, ed Michael Renov & Erika Suderburg (UMN, 1996) pp 61-72.

Peirce:

Charles Sanders Peirce, "What is a Sign?" (1894)

<http://marxists.org/reference/subject/philosophy/works/us/peirce1.htm>

Viola:

Bill Viola, "Video Black – The Mortality of the Image" (1990) in *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*, ed. Krisine Stiles and Peter Selz (UC Press, 1996).

Benjamin:

Walter Benjamin, "Paris, Capital of the Nineteenth Century" in *Reflections* (trans. Edmund Jephcott, ed. Peter Demetz, HBJ, 1978) pp 146-162.

SI:

Situationist International, "Definitions" (1958) and Guy Debord, "Report" (1957) in Stiles and Selz, pp. 702-704.

RECOMMENDED READINGS

Steven Connor, "Sounding Out Film," paper from the 2000 conference on Film, Literature and Modernity at ISE London.

<http://www.bbk.ac.uk/english/skc/soundingout/>

Mary Ann Doane, "The Voice in the Cinema: The Articulation of Body and Space"

In *Movies and Methods: An Anthology*, ed. Bill Nichols

http://books.google.com/books?id=NfGoW1XysX4C&pg=PA565&source=gbs_toc_r&cad=0_0

Vivian Sobchack "The Scene of the Screen: Envisioning Cinematic and Electronic 'Presence'" in *Materialities of Communication*, eds. Hans Ulrich Gumbrecht & K. Ludwig Pfeiffer (Stanford U. Press, 1994)

http://books.google.com/books?id=WDmrAAAIAAJ&pg=PA83&source=gbs_toc_r&cad=0_0

EXERCISE AND PROJECT DESCRIPTIONS w/ deadlines

EXERCISE #1: IN-CAMERA EDITS ONLY, no longer than 5 minutes.

***Bring to class on a mini-DV tape.**

Choose one single subject (either a person, place or thing) and analyze him/her/it with the camera.

Be sure to include the following kinds of shots:

Long Shot, Medium Shot, Close-up.

Be sure to execute the following actions:

Pan left and right, Tilt up and down, Zoom in and out.

Shoot a three-shot sequence from that subject's point of view

Shoot a three-shot sequence that shows that subject moving from frame to frame (easy if it's a person, be creative if it is a place or a thing)

Due February 5th

PROJECT #1:

Make a video that is composed of only ONE SINGLE TAKE, with no edits, no extra image or sound tracks, and only one in point and one out point. The video must be no more than 10 minutes long.

***Bring to class on a mini-DV tape.** Make sure to include 60 seconds of black before and after your video on the tape.

Due for critique February 19th or 16th

EXERCISE #2:

Take your footage from exercise #1 and cut that five-minute clip into a one-minute piece. Output to tape and then do it again.

***Bring both sequences to class on a mini-DV tape.** Make sure to include 30 seconds of bars/tones and 30 seconds of black at the beginning of your tape and 30 seconds of black after each video.

Due March 12th

PROJECT #2:

Find and choose EITHER one sentence OR one song (not both) to act as a stepping-off point for a video. The sentence OR song MUST NOT APPEAR in any form in the final video (either as text or as sound). Final video must be no more than 10 minutes.

***Bring to class on a DVD.** The DVD does not need to have a menu, but should be authored to play in a standard DVD player. Your video should include title and credits.

Due for critique April 2nd or 9th

EXERCISE #3:

Edit together a 3-5 minute sequence using only appropriated footage. The footage must be either in the public domain or available under an appropriate Creative Commons license, or you must be able to argue for your use of the clips under the fair use doctrine.

***Bring to class on either a mini-DV tape or a DVD** (authored to play in a standard DVD player).

Due April 16th

PROJECT #3:

This is your project for you to shape and determine as you see fit.

The only restriction is that the final video should not be longer than 25 minutes.

Please submit a short projection description to me by April 16th.

Rough cut due April 23rd or 30th

Final cut due May 7th

Rough cuts may be screened from mini-DV. The final cut should be handed in on the last day of class as part of your final portfolio.

FINAL PORTFOLIO:

Please place the following in a single large envelope, labeled with your name and the course section.

- 1) Your end-of-class DVD, including all your projects and exercises, accessible through a main menu. I will keep this copy, so please make another one. The DVD must be in a sleeve and both the DVD and sleeve should be labeled with your name and course section, in permanent marker (do not place any sticky labels on the DVD itself).
- 2) A backup mini-DV tape with all of your projects and exercises on it. The tape should begin with 30s bars/tones and have 30s black in between each video and at the end of the tape. The tape must be in a case and both the case and tape should be labeled with your name and course section.
- 3) Clean copies of the four annotations written throughout the semester.
- 4) A typed, one-page statement delineating the personal, technical, critical, historical and formal concerns of your final work.

Due May 7th at the beginning of class