

AD61600 Graduate Video Art & Critique
Prof. Fabian Winkler
Spring 2020

AD61600 Graduate Video Art & Critique

This interdisciplinary graduate seminar/studio is dedicated to the artistic production of digital video and its critique in a contemporary American cultural context. The class consists of technical workshops, creative assignment work and the research, screening, analysis and discussion of existing works related to the field. The class starts with an introduction to editing and montage with found video footage. In the next step, students explore the use of light, shoot their own video material and learn compositing techniques. After the acquisition of basic techniques in production, post-production and distribution of digital video, graduate students in this class have ample time to develop a final video work that relates to their own field of study/artistic inquiry. These works will be produced and examined in a deliberately interdisciplinary context that will allow students to see their work through the perspective of other disciplines. It will also provide opportunities for possible interdisciplinary collaboration and a public presentation in form of a small exhibition at the end of the semester.

Course Number: AD61600
Professor: Fabian Winkler
Tuesdays, 7:00–9:50pm
FPRD204 and Pao B179
Course web site: http://web.ics.purdue.edu/~fwinkler/AD61600_S20

Contact Information

Fabian Winkler, Associate Professor
Office: FPRD202
Office hours by appointment
E-mail: fwinkler@purdue.edu
Telephone: 49–40160 (office)

Schedule

Week 01	Tuesday, 1/14/2020	Course Introduction. Screening of previous student work from this class and introduction to course reader and materials. Watch "Good Morning Mr. Orwell" (http://www.ubuweb.com/film/paik_orwell.html). Do short student introductory presentations. Give out project 01.
Week 02	<hr/> 01 DIRECTOR'S CUT: Editing and Montage <hr/>	
	Tuesday, 1/21/2020	Fabian in Germany. Work independently on project 01. Screen audiovisual content from the Prelinger Archive: https://archive.org/details/prelinger and work through the editing workshop: https://youtu.be/TmzrHi6YhQE .
Week 03	Tuesday, 1/28/2020	Address possible technical questions related to editing. Continue conversation about video editing: history, strategies and techniques. Finalize distribution of student research presentations.
Week 04	Tuesday, 2/4/2020	Presentation & critique of project 01. Give out project 02. Introduction to compositing.
Week 05	<hr/> 02 EXPERIMENTS IN SPACE AND MOTION <hr/>	
	Tuesday, 2/11/2020	Video workshop: Introduction to the digital video camera and digitizing of video material – https://youtu.be/_fxqBxh5pgI and https://youtu.be/MnOhyDeaAg4 .
Week 06	Tuesday, 2/18/2020	Video workshop: Compositing, visual FX – titles, keyframing, layering, chromakeying – https://youtu.be/O6ZjM2Mt94Q .
Week 07	Tuesday, 2/25/2020	Student artist presentations 01.

Week 08	Tuesday, 3/3/2020	Work in progress and discussion of work for project 02 so far.
Week 09	Tuesday, 3/10/2020	Presentation & critique of project 02.
Week 10	Tuesday, 3/17/2020	No classes. Spring Vacation.
Week 11	<hr/> 03 GRADUATE PROJECT <hr/>	
	Tuesday, 3/24/2020	Student artist presentations 02.
Week 12	Tuesday, 3/31/2020	Class presentations on proposals for project 03.
Week 13	Tuesday, 4/7/2020	Planning meeting for the end of the semester exhibition.
Week 14	Tuesday, 4/14/2020	Independent work on project 03. Fabian is in the lab to help with technical/conceptual questions.
Week 15	Tuesday, 4/21/2020	Final preparations for the end of the semester exhibition (Possible date: one night only Thursday or Friday of this week?).
Week 16	Tuesday, 4/28/2020	Post-exhibition reflection. Discuss the final portfolio and documentation strategies.

Finals Week

Tuesday,
5/5/2020

No classes. Finals Week.

Friday,
5/8/2020

Noon: deadline to turn in a collection of all 3 projects (videos plus project descriptions) and slides of artist presentation on the portfolio USB drive. Fabian's mailbox, A&D front office, Pao Hall, 3rd floor, room 3121.

This syllabus is subject to change - updates will be immediately available on the class website at: http://web.ics.purdue.edu/~fwinkler/AD61600_S20

Presentation of Work in Class/Documentation

In the beginning of the semester, each student will receive a 32GB USB drive. This will become your “portfolio USB drive” for the whole semester. All assignment presentations are to be given using this drive (video presentations for assignments 01–04 and slides for the student artist presentation). At the end of the semester, each student turns in this drive with a collection of all 4 projects (videos plus project descriptions) and slides of artist presentation to fulfill the portfolio requirement for this course.



Kingston 32 GB DataTraveler SE9 G2 USB 3.0 Flash Drive (DTSE9G2/32GB)

by Kingston

★★★★★ 2,078 ratings | 151 answered questions

Course Learning Outcomes

Upon the successful completion of this course, student will have acquired:

- Skills to express ideas and concepts using video.
- An understanding of key moments in the history of video art and the impact of video on contemporary culture.
- Skills to place their work in a larger artistic and cultural context.
- An ability to recognize and employ basic narrative, visual and conceptual elements in the production of moving image works, such as continuity and montage.
- Strategies to use video in their own disciplinary context as well as interdisciplinary experiences that allow students to see connections of video-based forms of expressions across different disciplines.
- Experience in participating in group discussions and critiques to evaluate and explain the effectiveness of video art created by themselves and others.
- A variety of practical proficiencies in the Adobe CC suite including knowledge of:
 - digital video camera operation, lighting and shooting techniques and digital video editing software.
 - a variety of effects including compositing, keyframing, chromakeying and text generation.
 - Video formats, codecs and export options.

Grading Guidelines

- **75% creative work/assignments:** I will look specifically at the idea behind your assignment work. Every project starts with a good idea or concept. The best ideas are often simple – without being simple-minded! Project work resulting from these ideas needs to be consistent, precise and on the point. Some of the questions I use to evaluate your work are: How original is the idea behind the work? How precise is realization of this idea? Was the student well motivated and did he/she present the idea clearly in class? Also remember that you can create outstanding video works without the use of complex technology but rather with a clever and imaginative use of the resources at hand. Furthermore, the projects you are creating in this course ideally place your ideas and concepts in a larger context – it can be related to society, cultural or political issues, historical events, etc.

In summary, the highest grades will be given for work that is highly original, creative and imaginative. This work exemplifies concepts in surprising and challenging ways and adds something to what already exists. An outstanding video work needs to possess a strong aesthetic element and create meaning effectively through form, motion and story/expressiveness. It should have the potential to open doors to new ways of thinking about the theme/content it investigates.

Assignment Breakdown:

Assignment 01	20%
Assignment 02	25%
Assignment 03	30%

- **25% presentation of assigned artist research:** How well was the presentation prepared? Was it complete and did it mention the most important points? How well did the student use visuals to support his/her ideas? Did the student give a good oral presentation? Did they include a summary that relates the works to each other/larger socio-cultural issues?

Your class attendance has an effect on your overall grade – 3 or more unexcused absences result in a significant reduction of the final grade. This grade deduction is applied to the 100% of your final grade as calculated above rather than only being a percentage of it!

Finally, **students will receive a significant reduction of their final grade for turning in their final portfolio/portfolio USB drive late** (i.e. after the deadline at 12 (noon) on 5/8/2020 (see the “Documentation” section on top of the previous page).

Academic dishonesty will result in a failing grade (F) for the assignment in which it was encountered. Also, late work will receive grade deduction – one full letter grade reduction per class meeting that the assignment was turned in late.

Here are the numerical values for each letter grade:

A+	15
A	14
A–	13
B+	12
B	11
B–	10

C+	9
C	8
C–	7
D+	6
D	5
D–	4

F	<4

I always try to give detailed feedback about your performance and the quality of your work together with the grade after each assignment. This should give you a feeling for the points that are important – in a good presentation, project or research.

Disabilities and Adaptive Programs Statement

Students with disabilities must register with Adaptive Programs in the Office of the Dean of Students before classroom accommodations can be provided. If you are eligible for academic accommodations because you have a documented disability that will impact your work in this class, please schedule an appointment with the instructor as soon as possible to discuss your needs. Purdue University strives to make learning experiences as accessible as possible. If you anticipate or experience physical or academic barriers based on disability, you are welcome to let your AD23300 instructor know so that they can discuss options. You are also encouraged to contact the Disability Resource Center at: drc@purdue.edu or by phone: 765-494-1247.

Counseling and Psychological Services Information

Purdue University is committed to advancing the mental health and well-being of its students. If you or someone you know is feeling overwhelmed, depressed, and/or in need of support, services are available. For help, such individuals should contact Counseling and Psychological Services (CAPS) at (765)494-6995 and <http://www.purdue.edu/caps/> during and after hours, on weekends and holidays, or through its counselors physically located in the Purdue University Student Health Center (PUSH) during business hours.

If you find yourself beginning to feel some stress, anxiety, and/or feeling slightly overwhelmed, try WellTrack (<https://purdue.welltrack.com/>), sign in and find information and tools at your fingertips, available to you at any time.

If you need support and information about options and resources, please see the Office of the Dean of Students (<https://www.purdue.edu/odos/>), for drop-in hours (M-F, 8 am-5 pm).

Nondiscrimination Statement

Purdue University is committed to maintaining a community which recognizes and values the inherent worth and dignity of every person; fosters tolerance, sensitivity, understanding, and mutual respect among its members; and encourages each individual to strive to reach his or her own potential. In pursuit of its goal of academic excellence, the University seeks to develop and nurture diversity. The University believes that diversity among its many members strengthens the institution, stimulates creativity, promotes the exchange of ideas, and enriches campus life. Purdue's nondiscrimination policy can be found at http://www.purdue.edu/purdue/ea_eou_statement.html.

Emergency Statement

In the event of a major campus emergency, course requirements, deadlines and grading percentages are subject to changes that may be necessitated by a revised semester calendar or other circumstances. Here are ways to get information about changes in *this* course. The instructors' email addresses: fwinkler@purdue.edu, and office phone: 494-0160 (section 2: Winkler) and maghaza@purdue.edu (section 1: Aghazadeh).

- To report an emergency, call 911.
- To obtain updates regarding an ongoing emergency and to sign up for Purdue Alert text messages view www.purdue.edu/ea.

EMERGENCY NOTIFICATION PROCEDURES are based on a simple concept – if you hear a fire alarm inside, proceed outside. If you hear a siren outside, proceed inside.

Indoor Fire Alarms mean to stop class or research and immediately evacuate the building. Do not use elevators!

- Proceed to your Emergency Assembly Area away from building doors. **Remain outside** until police, fire, or other emergency response personnel provide additional guidance or tell you it is safe to leave.
- **All Hazards Outdoor Emergency Warning Sirens** mean to immediately seek shelter (**Shelter in Place**) in a safe location within the closest building.
- “Shelter in place” means seeking immediate shelter inside a building or University residence. This course of action may need to be taken during a tornado, a civil disturbance including a shooting or release of hazardous materials in the outside air. Once safely inside, find out more details about the emergency*. **Remain in place** until police, fire, or other emergency response personnel provide additional guidance or tell you it is safe to leave.

**In both cases, you should seek additional clarifying information by all means possible...Purdue Emergency Status page, text message, email alert, TV, radio, etc...review the Purdue Emergency Warning Notification System multi-communication layers at http://www.purdue.edu/ehps/emergency_preparedness/warning-system.html*

EMERGENCY RESPONSE PROCEDURES

- Review the **Emergency Procedures Guidelines**
https://www.purdue.edu/emergency_preparedness/flipchart/index.html
- Review the **Building Emergency Plan** (available on the Emergency Preparedness website or from the building deputy) for:
 - evacuation routes, exit points, and emergency assembly area
 - when and how to evacuate the building
 - shelter in place procedures and locations
 - additional building specific procedures and requirements

BUILDING EMERGENCY PLAN FPRD and PAO – VPA

www.purdue.edu/ehps/emergency_preparedness/emergency/building-plan.html

Select • BEP LIST, scroll down to and select:

FPRD--Forest Products Building Emergency Plan

(http://www.purdue.edu/ehps/emergency_preparedness/bep/FPRD-bep.html)

Pao-Visual and Performing Arts Building Emergency Plan

(http://www.purdue.edu/ehps/emergency_preparedness/bep/pao-bep.html)

Emergency Contact Information:

Building Deputy: Jon Smith (for both, Pao Hall and FPRD 2nd floor)

Phone Number: 496-6477

Email Address: jssmith@purdue.edu

Office/Room Number: Pao 1114

Non-emergency Contact Numbers:

* Fire: Purdue Fire Department (PUFD) 494-6919

* Police: Purdue Police Department (PUPD) 494-8221

* Radiological and Environmental Management: 494-6371

- * Physical Facilities Services: 494-9999
- * Emergency Preparedness Office 494-0446

EMERGENCY PREPAREDNESS AWARENESS VIDEOS

- "Shots Fired on Campus: When Lightning Strikes," is a 20-minute active shooter awareness video that illustrates what to look for and how to prepare and react to this type of incident.
See: <http://www.purdue.edu/securePurdue/news/2010/emergency-preparedness-shots-fired-on-campus-video.cfm> (Link is also located on the EP website)
- All Hazards Online Awareness training video (on Webcert & Blackboard.) A 30-minute computer-based training video that provides safety and emergency preparedness information. See the [EP website](#) for sign up instructions.

MORE INFORMATION

Reference the Emergency Preparedness web site for additional information:
https://www.purdue.edu/ehps/emergency_preparedness/

Course Evaluations Statement

During the last two weeks of the semester, you will be provided with an opportunity to evaluate this course and your instructor(s). Purdue now uses an online course evaluation system. Near the end of classes, you will receive an official e-mail from administrators with a link to the online evaluation suite. You will have up to two weeks to complete this evaluation. Your participation in an integral part to this course and your feedback is vital to improving education at Purdue University. I strongly urge you to participate in the evaluation system.

Academic Dishonesty Statement

Purdue prohibits "dishonesty in connection with any University activity. Cheating, plagiarism, or knowingly furnishing false information to the University are examples of dishonesty." [Part 5, Section III-B-2-a, of University Regulations] Furthermore the university Senate has stipulated that "the commitment of acts of cheating, lying, and deceit in any of their diverse forms (such as the use of substitutes for taking examinations, the use of illegal cribs., plagiarism, and copying during examinations) is dishonest and must not be tolerated. Moreover, knowingly to aid and abet, directly or indirectly, other parties in committing dishonest acts is in itself dishonest." [University Senate Document 72-18, December 15, 1972]

Plagiarism Statement

The Office of the Dean of Students will investigate instances of reported plagiarism and take appropriate actions. See the Dean of Students web page for descriptions of plagiarism and university plagiarism policies).
<http://www.purdue.edu/univregs/studentconduct/regulations.html>. All acts of plagiarism are violations of the University Academic Dishonesty Policy and will be dealt with according to procedures established by the university.

*As a boilermaker pursuing academic excellence, I pledge to be honest and true in all that I do.
Accountable together – we are Purdue.*

Class Attendance Statement


Purdue University policy states that all students are expected to be present for every meeting of classes in which they are enrolled. All matters relative to attendance, including the make-up of missed work, are to be arranged between you and the instructor. Only the instructor can excuse you from classes or course responsibilities. In the case of an illness, accident, or an emergency, you should make direct contact with your instructor as soon as possible, preferably prior to class. If the instructor cannot be reached directly a message should be left in the instructor's departmental mailbox or with the department secretary. If you will be absent for more than five days, and have not been able to reach the instructor in person or by telephone or through leaving notification of your circumstances with the divisional secretary, you or your representative should notify the Dean of Students (765-494-1254 or <https://www.purdue.edu/odos>) as soon as possible after becoming aware that the absence is necessary. Be advised, you may be asked to provide documentation from an authorized professional or agency which supports an explanation for your absence.

Reproduction of Student Work Statement

The Purdue University Department of Art and Design (and the School of Design, Art & Performance) retains a non-exclusive right to reproduce all undergraduate and graduate student projects for the purpose of education, publication, promotion, illustration, advertising, trade in any manner or medium now known or later developed in perpetuity.

Required Supplies

- (1) **Required** – external hard drive or USB thumb drive. If you already have a hard drive/USB stick, make sure you have at least 128GB of free space on it. Video files, especially shot in HD quality can be quite large and you shouldn't store your files permanently on the lab computers. Recommended:



SanDisk Cruzer 128GB USB 2.0 Flash Drive (SDCZ36-128G-B35)
by SanDisk
★★★★★ 20,726 ratings | 1000+ answered questions
Amazon's Choice for "usb drive 128gb"

Price: **\$17.99** ✓ Prime FREE One-Day to Campus Details & FREE Returns
Thank you for being a Prime member. Get \$70 off instantly: Pay \$0.00 upon approval for the Amazon Prime Rewards Visa Card.
Free Amazon tech support included

Capacity: 128GB

16 GB	16 GB - 2 pack	32 GB	64GB	128GB	256GB
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Package Type: Standard Packaging

Frustration-Free Packaging	Standard Packaging
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The last day to have the USB storage solution/USB drive by is 1/21/2020 – the first day in the video editing lab.

(2) **Not mandatory** – you can check out video cameras that use a variety of different recording media, I usually supply the recording media (but they will need to stay in the camera). If you would like to work with your own recording media that you can keep, here is what you would need to get:

- at least 8GB SD memory card, class 4 (for consumer/prosumer camcorders)
- at least 8GB SD memory card, class 10 (for professional camcorders)

As a rule of thumb, 1GB on the card results in 5 minutes of recording time. An 8GB card allows you to record around 40 minutes of video and sound with the highest quality settings.

- one blank miniDV tape, recommended:



Bibliography/Videography

Highly incomplete but a good starting point for further research and exploration:

Iles, Chrissie and Heinz Liesbrock. *Gary Hill: Selected Works & Catalogue Raisonne*. Cologne: Dumont, 2002.

Meigh-Andrews, Chris. *A history of video art : the development of form and function*. New York: Berg Publishers, 2006.

Phelan, Peggy, Hans Ulrich Obrist and Elizabeth Bronfen, eds. *Pipilotti Rist*. London: Phaidon, 2001.

Rush, Michael. *Video art*. New York: Thames & Hudson, 2007.

Spielmann, Yvonne. *Video: the reflexive medium*. Cambridge, Mass.: MIT Press, 2008.

Stooss, Toni and Thomas Kellein, eds. *Nam June Paik: video time, video space*. New York: H.N. Abrams, 1993.

Sultan, Terrie, ed. *Chantal Akerman: moving through time and space*. New York: Distributed by D.A.P./Distributed Art Publishers, 2008.

Available in the Purdue Libraries:

Illuminating Video – an Essential Guide to Video Art, edited by Doug Hall and Sally Jo Fifer. New York: The Aperture Foundation. 1990.

Manovich, Lev: *The Language of New Media*. Cambridge, Massachusetts and London, England: The MIT Press. 2001.

Future Cinema: The Cinematic Imaginary After Film, edited by Jeffrey Shaw and Peter Weibel, Cambridge, Massachusetts and London, England: The MIT Press. 2003.

Braun, Marta: *Picturing time: the work of Etienne-Jules Marey (1830–1904)*. Chicago: University of Chicago Press, 1992.

DVD: Rybczynski, Zbig: *3DVD Collection*.

DVD: Ant Farm: *Ant Farm Video*.

DVD: Clouzot, Henri-Georges: *The Mystery of Picasso (1956)*, Image Entertainment.

DVD: Director's Label Series Boxed Set Vol. 2 (Mark Romanek, Jonathan Glazer, Anton Corbijn, Stéphane Sednaoui), Palm Pictures / Umvd, 2005.

DVD: Director's Series, Vol. 1 – The Work of Director Spike Jonze, Palm Pictures / Umvd, 2003.

DVD: Director's Series, Vol. 3 – The Work of Director Michel Gondry, Palm Pictures / Umvd, 2003.

DVD: *Oskar Fischinger – Ten Films*, Center for Visual Music, 2006.

DVD: Hill, Gary: *Transcending the Senses*. Films for the Humanities and Sciences, 2001.

DVD: *The Movies Begin – A Treasury of Early Cinema, 1894–1913*, Film Preservation Associates, British Film Institute, 2002.

Online Resources

<http://www.eai.org/webpages/79>

Fantastic technical guide on high definition video from Electronic Arts Intermix.

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

Lynda.com – online training videos for the Adobe CS suite: \$\$ subscription-based service but one of the most comprehensive and powerful tutorial sites for learning software.

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

Great historical overview of new media art, including lots of video art.

<http://www.ubu.com/film>

One of the most extensive free online sources for experimental video art/film, they have all the videos from the extensive *40jahrevideokunst.de* collection (2006):

<http://www.ubu.com/film/40.html>.

<http://purl.lib.purdue.edu/db/kanopy>

Kanopy Streaming Service: watch movies courtesy of Purdue's Library, lots of documentaries including "Werner Herzog Eats His Shoe" and titles from the Criterion collection. Unfortunately, since January 2020 their services at Purdue are somewhat limited:

<http://guides.lib.purdue.edu/streamingvideo/kanopy>.

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

Chicago's Video Data Bank, distributor of many video art projects at the School of the Art Institute of Chicago, highly recommended to visit when you are in Chicago:

<http://www.vdb.org/contact>.

<https://mcachicago.org/Exhibitions/2019/Mika-Rottenberg-Easypieces>

Another thing to do while you are in Chicago: see Mika Rottenberg's video works at the MCA, Oct. 2, 2019 – May 8, 2020.

<http://www.eai.org>

Nonprofit resource that fosters the creation, exhibition, distribution and preservation of media art. Visit the free and public screening room if you are in NYC:

<http://eai.org/webPage.htm?id=43>.

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

Prelinger Archive, biggest online source of moving image material in the public domain, we'll use this as a resource for assignment 02.

<http://www.manovich.net/>

Website of Lev Manovich, the author of the essential book "The Language of New Media" – with lots of texts on the merging of the computer and the moving image.

<http://www.videonale.org/en>

Important international video festival in Bonn, Germany.

<https://www.lib.purdue.edu/services/equipment>

Available equipment in the Purdue Libraries for students to check out, including digital still and video cameras and tripods.

List of Relevant Artists

This list is incomplete, of course, but a good starting point for individual research to get exposed to pioneering as well as contemporary positions in video art – **please DO NOT use an artist from this list** for your student artist presentation (choose your artist from the REWIND reader!)

- Eija-Liisa Ahtila
- Ant Farm
- Klaus vom Bruch
- Stan Douglas
- Oskar Fischinger
- Gary Hill
- Pierre Huyghe
- Ryoji Ikeda
- Karl Klomp
- Cy Kuckenkaker
- Mary Lucier

- Lev Manovich
- Etienne-Jules Marey
- Georges Méliès
- Kevin and Jennifer McCoy
- Eadweard Muybridge
- Bruce Nauman
- Tony Oursler
- Nam June Paik
- Sondra Perry
- Paper Rad
- Paul Pfeiffer
- Steve McQueen
- Pipilotti Rist
- Michael Snow
- Jennifer Steinkamp
- Steina Vasulka
- Bill Viola

Art and Design Mailing List

If you would like to find out about the latest events in the Department of Art and Design, internship opportunities, exhibitions and other art and design related news, please sign up to the moderated mailing list in the Department of Art and Design:

<https://lists.purdue.edu/mailman/listinfo/artanddesign>.

Please direct any questions about the A&D mailing list to Kathy Evans: kathy@purdue.edu.

Also check the bulletin board in the FPRD hallway outside of FPRD204 for call outs, announcements and news clippings.

Finally, subscribe to the Arts Council of Indianapolis e-mail list for artist opportunities and events in the Indianapolis area: ArtistServices@IndyArts.org.