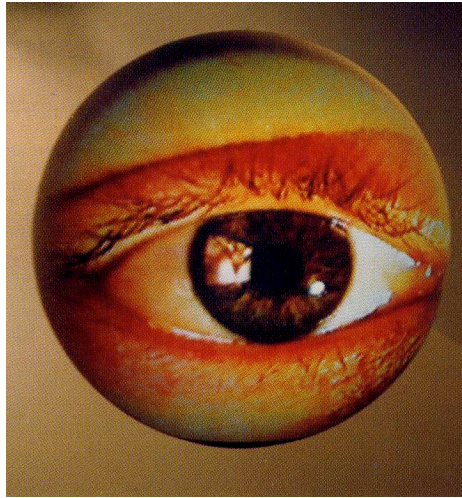


ART 4480 SEC. 01 FALL 2006
Tues. 3:10 - 6:00 PM

PROFESSOR SUSAN RYAN
Room 213 Design Building

VIDEO ART AND THEORY



Tony Oursler, *No Skin*, 1996, video projected on fiberglass globe

As collage technique replaced oil paint, the cathode ray tube will replace the canvas.
Nam June Paik 1973

INTRODUCTION:

The interest in time-based art has a long history. In the 19th century gallery goers often viewed paintings at night, by roaring torchlight, in an effort to see images flicker and move. In the early 20th century, numerous European artists experimented with the new technology of film as a means to expand their work in painting and sculpture. But film was at first too costly and difficult for artists to produce and distribute. It was not until 1965 and the availability of the portable camcorder that visual artists on a broad scale (and in the context of conceptual and performance art trends) began to interrelate time, motion, sound, and image and developed a time-based art form distinct from the language of cinema.

About two thirds of the class focuses on the development of analog video art in the 1960s and 1970s. In the last third of the course, the development of digitized video in its various forms (installation, Internet, interactive) will be considered. The course will be chronological but proceed in terms of major thematic topics, topics that correspond to the principal groupings of “classical” video art but that still provide useful models for approaching new video and its critical literature today.

Class meets for 3 hours once a week.

THIS IS A COMMUNICATION INTENSIVE CERTIFIED COURSE (CxC)

COURSE REQUIREMENTS:

- 1) 3 short quizzes at intervals throughout the semester, the final quiz taking place during scheduled final exam time. Total 30% of final grade.
- 2) Informal "Analog" Video / Videotape. 10% of final grade

Video shot with a videotape recorder reflects themes and formal approaches of early video artists of the late 1960s and early 1970s. Assigned and due early in the course. Videos will be made available for peer evaluations via class presentations. Total 10% of final grade.

- 3) Digital Video and Term paper. 60% of final grade.

Each student will prepare a short (3-6 minute) video that elucidates some aspect of the history of video art. The goal is to create something that (1) utilizes and/or comments upon a "moment" in the history of the genre (from the early 1960s through the early 2000s) *and* (2) the particular theoretical underpinnings of that "moment." Students also prepare a draft essay that analyzes her/his own video's visual and verbal components, and how it elucidates its target subject in the history of video.

Videos will be made available for class viewing via YouTube (<http://www.youtube.com> - search for art4480). Essays will also be available on the website and each paper will invite online commentary from the class. After an open period of discussion/critique, each student will revise her/his video *and* revise their draft essay as a complete, expanded paper (8-10 pages).

At the end of the term the final videos will be assembled on the YouTube course group site and (hopefully) installation on the screens in the Design Building atrium.

READINGS:

This course is also **reading intensive** and materials will be assigned on a weekly basis. Assigned readings will come from a combination of Middleton reserve list (attached), Internet resources, and course texts (below):

Recommended Texts:

Illuminating Video: An Essential Guide to Video Art, Doug Hall and Sally Jo Fifer, eds., New York, Aperture in association with Bay Area Video Coalition (Berkeley, CA), 1990;

Michael Rush, *Video Art*, London: Thames & Hudson, 2003.

COURSE SCHEDULE

- AUG
1. 29 **Introduction:** Early 20thc. Artists' films comp. w/ early video, Fernand Léger, *Ballet Mécanique*, 1924; Mary Lucier works; Michael Snow, *Wavelength*, 1967; David Crawford, *Stop Motion Studies Series 7*, 2003
- SEP
2. 5 **Background:** the context and characteristics of video art
Dan Graham, *Performer/Audience/Mirror*, 1975
 3. 12 **Video and Narcissism:** Videos by Richard Serra and Nancy Holt, Joan Jonas, William Wegman, John Baldessari, Vito Acconci, Paul McCarthy
 4. 19 **Video "Formalism":** What are the formal qualities of video? Space, sound, light, and time? Videos by Bruce Nauman, Charlemagne Palestine, Terry Fox, Gary Hill, Paul and Marlene Kos, Bill Viola
 5. 26 **Video Art vs. Narrative:** Vito Acconci, *Red Tapes*, 1976 (excerpt)
VHS assignment due: tapes presented in class for student evaluations.
- OCT
6. 3 Complete VHS presentations and evaluations.
Quiz #1
 7. 10 **Video and Difference in the 1970s :** Hermine Freed, Lynda Benglis, Julie Gustafson, Cara de Vito, Ilene Segelove, Nancy Angelo and Candice Compton
 8. 17 **Early Image Processing and Synthesizing:** Woody and Steina Vasulka, Skip Sweeney, Stephen Beck, Dan Sandin, Ernie Gusella, Peter Campus, Nam June Paik
 9. 24 **Video as Critique of Mass Media:** David Cort and Curtis Radcliffe, People's Video Theater, Richard Serra and Carlotta Fay Schoolman, Dara Birnbaum, Valie Export
 10. 31 (!) **Video as Media:** University Community Video; TVTV
Quiz #2

NOV

11. 7 **Video as Media** (cont.): Paper Tiger TV and Deep Dish Network
Trends of the '80s and '90s: Single channel video--Sadie Benning, Marcel Odenbach, Edward Rankus

12. 14 **Trends of the '80s and '90s:** Video installation and video as performance--Gary Hill, Bill Viola, Matthew Barney

Final video project drafts due: videos shown in class for student evaluations and posted on YouTube Art 4480 class site. **Paper drafts** published on Blackboard.

13. 21 **Trends of the '90s-2000s:** Global media--Shirin Neshat and William Kentridge

Students receive Professor's evaluations of Final Project tapes & drafts.

14. 28 **Digital Video I**

DEC

15. 5 **Digital Video II**

FINAL videos and term papers due.

Final Exam (Quiz #3) Wednesday, December 13, 12:30-2:30 PM