# ART 122-Foundation in Motion 4-D (CRN:25281)

**Monday-Wednesday 11:00 AM-12:50 PM**
**Room 120 South Santiam Hall**

**Instructor**: Matthew Williams
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**Office Hours** – by appointment
**Office** –Room 115, South Santiam Hall
**Phone** – 503-409-5840 (text or leave message)

**NOTE: This is a hybrid course. In lieu of an additional two-hours of in-class studio time there will be a number of weekly tasks and tutorials that need to be completed in addition to the usual homework.**

## Course Description
(4 credits) - This course is designed to give you a foundational introduction to, and practice with, the aesthetics and histories of video art and its correlations to other digital media. You will explore the technical, theoretical, and conceptual facets of the digital video medium as a means of informing your own art-making process. Photoshop and Premiere will be used as software to compose along with digital SLR cameras. Student projects, notebooks, reading and exams will be required to complete the class. Prerequisites: ART 120 Foundations in Digital Imaging Processes or ART 121 Computers in Visual Arts with a grade of "C" or better.

Class time will involve both lectures and "hands on learning." Lectures will focus on creative and academic aspects of the role of video art in a fine art context with an emphasis on understanding the conceptual and aesthetic context of your work within an art historical continuum. Software will be introduced and demonstrated, and time will be provided for art production. Throughout this course, you will receive technical and conceptual instruction, but you are ultimately responsible for the quality of your work. You may use other programs, if you are already familiar with that software, but may or may not receive technical assistance.
Additional class time will be spent on critiques, discussions and demonstrations.

This is an entry-level course designed for students with very limited (or no experience) in digital video, but it should be conceptually challenging no matter your technical expertise.

Don't be afraid to take chances and experiment! I'd much rather you take a chance and make a mistake than be safe and boring!

## Course Outcomes
1.) Create videos with attention to issues of audience and interactivity as well as issues of race, gender, and identity.
2.) Write critically about art video in the context of both its origins and contemporary practices and have this critical foundation provide a framework for your own video work.
3.) Exploit the medium of video in combination with other media.
4.) Have a working verbal and visual vocabulary of art video as a springboard to further exploration of art video beyond this course.

## Course Policies
**Class Conduct**
Student conduct which disrupts the learning process shall not be tolerated and may lead to disciplinary action and/or removal from class. Please do not surf the internet or social media during class. Make sure cell phones are silenced and not in use during class. If I see you on your phone I will ask that you hand it to me for the remainder of class or you will need to remove yourself from the classroom with an absence for the day.

**This course is supported on Moodle. All assignments and lectures will be posted to Moodle. If necessary, I will communicate to you via your Moodle email address outside of class hours. You are required to check this email account regularly for notices.**

**Email Policy**
I will check my email twice daily. Please put "ART122" in your subject header. If it is an emergency you can text or leave message by phone and I will get back to you

Please note that issues dealing with grades MUST be dealt with live and in person during office hours, not via email. If you receive a grade that makes you unhappy, you need to wait a full 24 hours before you discuss it with me in any fashion.

**Attendance Policy\***
**Mandatory. You are allowed 2 absences for this course. Any absence exceeding 2 constitutes an automatic 10 percent grade decrease for the course.** I do not distinguish between 'excused' or 'not excused.' An absence is an absence. No exception. Students who are consistently late or leave early more than 3 times will receive an absence. I may grant 'optional' work days and be lenient in case of extreme nature.

Attendance means being **on time, awake, and ready to work**. If you sleep during this class, you will be counted as absent. If come to class with nothing to work on, you will be counted as absent and it will be factored into your project grade.

**PLEASE NOTE:** Your projects should be complete before you walk in the door on due date. These class sessions are reserved exclusively for critique. An evaluation session will not be delayed for any student who has not completed a project.

Last minute panicked technical issues will NOT be addressed. Technology will fail you, so plan accordingly and use your time wisely.

**Late Work and Make-up**
Late projects will not be accepted. Missed assignments will automatically receive a zero, unless you also attend the critique session. If you are sick, email me ahead of time to make alternative arrangements for handing in your work. It is your responsibility to make-up missed lectures.

**Class Participation and Critiques**
Part of learning how to create critically compelling work is learning how to talk about it. Your participation and feedback in group critiques and class discussion is a very important part of your development as an artist (it is also assessed in your individual project grades). For each major project, there will be a formal evaluation. Giving constructive feedback and criticism is an incredibly useful skill, as is being able to receive it.

**Project Feedback**
You work is important and deserves quality constructive feedback. I will give guidance and feedback as you produce and execute your work. If you wish further feedback, please see me during office hours so that you may receive undivided attention. Your hard work deserves that, so please take the initiative and come to office hours.

## Required Materials

- Journal (For working through ideas for the course and taking notes, this can be digital)

**Note\***
Students must keep a steady supply of hard drive external storage media (Flash Drives, External Hard Drives). **DO NOT** depend on the machines in the labs alone to save your work...unless you want to have a bad time. PLEASE NOTE: Lost files or technical disasters are not viable excuses for late or incomplete work. Those issues are part of the intrinsic nature of working with digital media and should be anticipated in your work practices.

**Required Texts**
Online accessible readings – see Moodle.

## Assignments/Grading

*Assignments will not only be graded for talent, but equally as much for effort, proficiency and personal growth. Grades will be posted on Canvas*

**Course Grade Breakdown**

| | |
|---|---|
| **4 Projects (weighted equally)** | 60% |
| **Exercises (weighted equally)** | 25% |
| **Final Portfolio** | 10% |
| **Participation** | 5% |

*Creative work will be evaluated on three criteria: concept and content (the idea), visualization (the framing and aesthetic value) and craft (technical skills)*

**Grading Structure**

It is the mission of Linn Benton Community College, and higher education in general, to offer you an opportunity and environment to expand your critical capacity and creative potential. Grades are not entitlement, they are evaluations of growth, development and craftsmanship. It is the **expectation** in this course that you will work hard; hard work alone does not merit a mark for excellence. As such, here is the grading rubric for this course:

**A: Exceptional**. Work demonstrates exceptional understanding and production effort beyond the basic assignment and exudes extreme care and development both aesthetically and conceptually. It is unusually sophisticated, insightful and genuinely invested in exploration. Reserved for projects that exhibit only the highest quality of experimentation, conceptual nuance and development, and superior technical craftsmanship. Highest distinction, typically very few if any students receive this grade.

**B: Good.** Work exceeds requirements and shows creative thought and care in production, resulting in a work that is cohesive and successful. It is inquisitive and engaged and both aesthetic and conceptual development is of high quality.

**C: Satisfactory.** Work meets basic criteria and demonstrates basic understanding and competency of production skills. Aesthetic and conceptual development is adequate, but does not push the criteria in form or content. The work may lack a certain degree of cohesion.

**D: Unsatisfactory.** Work may meet basic criteria but portrays a careless approach to production and little creative development. It is limited in scope, formulaic and looks as though it may have been thrown together the night before class. Conceptual development is clearly lacking and technical skills lack adequate mastery.

**F: Fail.** Work fails to meet basic criteria and is problematic on multiple fronts.

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## Project #1 Animated GIF

Why GIFs, and why now? How did a humble file format that had been largely forgotten reemerge as the web's definitive aesthetic? The Oxford American Dictionary named GIF its 2012 word of the year; a GIF art competition was held at Miami Art Week, the Guardian live-GIFed the presidential debates. Across a web filled with ephemera, content creators are turning to a medium that's infinite: they're turning to the GIF.

The GIF started as a solution to a problem: how best to share images online? In 1987, Steve Wilhite created an image file format, the 87a (later renamed the Graphical Interchange Format) that could compress data to help it squeak through narrow band modems.1 Over the next few years, the format would evolve to the one to have the capabilities of the one we know now: an endless loop, a limited color palette, and a file that would just work—no plugins required.

With all that in place, the GIF quickly became known for its best feature: it could move. The GIF allowed for multiple frames to be packed into the same file, and then those frames could be played in sequence. This created a sense of something permanent within the file; something that

seemed to go on even after the file was closed. By the mid-90's, GIFs littered the Internet. They were largely trash. The images were rudimentary, just a few frames of animation so the screechy modems that were loading them wouldn't become overwhelmed.

Today the GIF is a retro artform and a language all on its own. You will think about this history and learn how to make a GIF of your own using Photoshop.

## Instructions
Submit a GIF (at least 20 images long) along with a statement describing your content choice and message behind it. You may use found video footage.

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### Project #2 Performance

Work recording performances was essentially the beginning of video art. But what does it mean to carry on this tradition into the world you live in now? When just about everyone in the modern world has the ability to shoot a video of any event how do we determine what a performance may be? The current definition according to Wikipedia is "Performance may be either scripted or unscripted, random or carefully orchestrated; spontaneous or otherwise carefully planned with or without audience participation. The performance can be live or via media; the performer can be present or absent. It can be any situation that involves four basic elements: time, space, the performer's body, or presence in a medium, and a relationship between performer and audience. Performance art can happen anywhere, in any type of venue or setting and for any length of time. The actions of an individual or a group at a particular place and in a particular time constitute the work." For our purpose this is mostly true except for the fact that the end result of a video is the most important aspect.

## Instructions
Submit a video that documents a performance along with a statement describing the message behind it. The video needs to have titles, transitions, multiple clips, and effects.

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### Project #3 Experimental Video

This project asks you to explore alternative possibilities of video editing 1) through manipulation of time, and/or 2) through multi-video (more than one video in a screen) edits, and/or 3) through layering (effects), and/or 4) multi-camera.

1) time:
I want you to think of the fact that video is a sequence of images and that they play at a certain rate in a certain direction and that they have a role in the perception of the moving images. Through digital editing programs, time can now be easily sped up, slowed, reversed, time lapse, repeated, and looped.

2) multi-video:
By juxtaposing multiple clips side-by-side in a single screen, new editing conventions can be explored through examining the relationships formed between the clips.

3) layering:

Editing, especially in the mainstream, has relied on sequential editing where clips are placed sequentially, one after another. Instead, I challenge you to layer them *on top of each other*. One example of layering would be green screen.

4) multi-camera:
If we have the chance, we will watch "Zidane: A 21st Century Portrait" in class. 17 cameras followed the French soccer player Zidane (not the match) for the duration of the match. The footage was edited into a sequential film.

Reference videos for project:
- Sam Taylor Wood on Ubuweb
- Douglas Gordon Interview from Vice
- 24 hour Psycho by Douglas Gordon
- The quintet of the astonished (The Passions) by Bill Viola

- TX Transform
- Stainless - Shinjuku by Adam Magyar

Multi-video
- Sunday by Alex Prager
- "If 6 Was 9", "House" by Eija-Liisa Ahitila

## Instructions
Submit a video (less than 3 min long) along with a statement of what you think the video is doing. Experiment by using different kinds of footage and manipulations. Your first or second try will not cut it. Must make multiples. Hand in 3 pieces but we will only look at and critique one of your choosing. You may use found video footage. The video needs to have titles, transitions, multiple clips, and effects.

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### Project #4 Stop-Motion

Stop motion is the act of placing frozen (stopped) frames together while having slight differences in them to create the idea of movement (motion) to the objects in the scene. This method of movie making comes with a unique style and plays with the idea of time in an abstracted way. The amount of planning that comes with this aesthetic will allow you to showcase all of the skills from the course as changes in camera position, lighting, sound, and message will all need to be pre-determined as to not spend time on any wasted material.

## Instructions
Create a 1 minute (minimum) stop-motion video using any medium you can imagine as your source. The video needs to have titles, transitions, multiple clips, and effects. You will also want to provide a statement about the decisions you made during making the film and why you made them.

## Class Schedule *(This schedule subject to change)*

| DATE | In Class ACTIVITY | DUE | Hybrid Activity |
|---|---|---|---|
| Week 1/ M 9/24 | -Syllabus Overview | | |
| Week 1 / W 9/26 | -Theory of Digital Media<br>-Reading Response 1 | | Reading Response #1 |
| Week 2 / M 10/1 | -Filmmaker IQ Videos<br>-Film theory and editing<br>-Introduce Exercise #1 | Reading Response #1 (On Moodle) | Exercise #1 |
| Week 2 / W 10/3 | -Introduce project 1-GIFS | Exercise #1 (On Moodle) | Flipbook |
| Week 3 / M 10/8 | -Photoshop GIF Tutorial<br>-Introduce Exercise #2 | Flipbook (In Class) | Exercise #2 |
| Week 3 / W 10/10 | -Premier Pro Overview | Exercises #2 | Work on Project #1 |
| Week 4 / M 10/15 | -Critique Project 1<br>-Introduce Project #2<br>-Introduce Reading Response | Project #1 | Reading Response #2 |
| Week 4 / W 10/17 | -Performance Art<br>-Edit Demo | Reading Response #2 (On Moodle) | Storyboard Exercise |
| Week 5 /M 10/22 | -Performance Art<br>-Shooting Day/Edit Day | Storyboard Exercise | Work on Ideas for Project #2 |
| Week 5 / W 10/24 | -Video Standards<br>-Edit Demo | In-Class Exercise #3 | |
| Week 6 / M 10/29 | -Edit Day | | |
| Week 6 / W 10/31 | -Critique | | |
| Week 7 / M 11/5 | -Introduce Project #3<br>-Introduce Exercise #4 | Project #2 | |
| Week 7/ W 11/7 | -Sound | Exercise #4 End of Class | |
| Week 8 / M 11/12 | No Class Veterans Day | | |
| Week 8/ W 11/14 | -Lab Work Day | | |
| Week 9 / M 11/19 | -Critique<br>-Introduce Project #4 | Project #3 | |
| Week 9/ W 11/21 | -Edit Demo<br>-Lab Work Day | | |
| Week 10 / M | -Lab Work Day | | |

| 11/26 | | | |
|---|---|---|---|
| Week 10 /W<br>11/28 | -Lab Work Day | | |
| FINAL /M<br>12/3<br>10-11:50 AM | Project #4 Screening & Portfolio Due Online | | |

### OSU Visiting Artist Lecture Series (Extra Credit Opportunity)

Eric Dyer
Public Presentation Tues. Nov. 13| Reception 6 pm, Talk 7 pm
Location: LaSells Stewart Center C&E Auditorium

http://ericdyer.com/
Eric Dyer is an artist and educator who brings animation into the physical world with his sequential images, sculptures, installations, and performances. As an animator, music video director, and experimental filmmaker, he spent years working at a computer to produce images for the screen. Longing to "get my hands back on the work," Dyer returned to a tactile creative process. He began exploring the zoetrope, an early animation apparatus whose evolution as an art form was cut short by the rise of cinema. The device, popular in the 19th century, consists of a slitted drum whose interior is lined with a sequence of images. When the object is spun, the viewer peers through the apertures in the drum and the forms appear to move. By replacing the drum with a fast-shutter digital video camera, Dyer invented the process of making films from spinning sequential sculptures. Dyer continues to innovate with new tools and applications, moving his work off the screen and into real spaces. He views the zoetrope's resurrection as a manifestation of universal desire for tactility and physical presence amidst our increasingly disembodied existence as we work, play, and socialize in virtual environments.

His work has been widely exhibited at events and venues such as the Smithsonian National Gallery of Art, Ars Electronica, international animation festivals in numerous countries, the screens of Times Square, and the Cairo and Venice Biennales. He has been honored as a Fulbright Fellow, Sundance New Frontier Artist, Creative Capital Artist, and Guggenheim Fellow. Dyer's fervent exploration of expression through motion has placed his work in books such as Re-imagining Animation: the Changing Face of the Moving Image, Pervasive Animation, Animation: A World History, and A New History of Animation. He has been a visiting artist at institutions such as Carnegie Mellon University, ECNU in Shanghai, and CalArts. Dyer teaches visual arts and animation at UMBC in Baltimore, MD and is represented by the Ronald Feldman Gallery in New York City.

### Policies and Procedures

#### Your Responsibilities

Your responsibilities to this class -- and to your education as a whole -- include attendance and participation. This syllabus details specific expectations the instructor may have about attendance and participation. You have a responsibility to help create a classroom environment

where all may learn. At the most basic level, this means you will respect the other members of the class and the instructor and treat them with the courtesy you hope to receive in return.

As a manufacturer of cultural content, you have an immense responsibility. Racism, sexism, homophobia, and other forms of discrimination are unacceptable. There is no tolerance for words, speech, behavior, actions, or clothing/possessions that insult, diminish, demean, or belittle any individual or group of persons based on race, ethnicity, religion, gender, sexual identity, ability, economic class, national origin, language, or age. This is qualitatively different than a critical engagement with the realities of racism, sexism, etc. We must recognize the line between what is 'discriminatory' and what is a critical engagement with content can be a fuzzy one. If you are uncertain, you MUST speak with me. Work submitted for this class that violates this policy will receive a mark of a 'zero.'

Academic freedom, freedom of speech, and freedom of discourse DO NOT protect racism or other acts of harassment and forms of discrimination within the Linn Benton College educational environment.

### Student Classroom Behavior

The ability to learn is lessened when students engage in inappropriate classroom behavior, distracting others. When disruptive activity occurs, a instructor has the authority to determine classroom seating patterns and to request that a student exit the classroom, laboratory, or other area used for instruction immediately for the remainder of the period. One-day suspensions are reported to appropriate departmental, collegiate, and Student Services personnel.

### Team

The people you see around you are part of your new extended family. We work toward everyone's success. Feel free to share ideas and suggestions. The more you give the more you get. There is a good chance that many of the people you graduate with will be part of your personal and professional circle for years to come.

### Academic Fraud

Plagiarism and any other activities when students present work that is not their own are academic fraud. Academic fraud is a serious matter and is reported to both the departmental Dean and the Associate Dean of Student Development. Instructors decide on appropriate consequences at the departmental level. If a student wishes to appeal the instructor's decision, he or she can write to the Dean of the division. The Dean might then arrange a meeting to review the allegation and evidence, and will issue a decision about the grade within 30 days. The process is detailed in the Student's Rights and Responsibilities Handbook.

### Making a Suggestion or a Complaint☐

Students with a suggestion or complaint should first visit the instructor, then the department chair, and then the departmental Dean. Complaints must be made within six months of the incident.

### Accommodations for Disabilities

You should meet with your instructor during the first week of class if you have a documented disability and need accommodations, your instructor needs to know medical information about

you, or if you need special arrangements in the event of an emergency. If you think you may need accommodation services, please contact CFAR, 917-4789.

## Understanding Sexual Harassment

Sexual harassment subverts the mission of the college and threatens the wellbeing of students, faculty, and staff. All members of the Linn-Benton community have a responsibility to uphold this mission and to contribute to a safe environment that enhances learning. Incidents of sexual harassment should be reported immediately.

## Lab Policies
Use of the lab is a privilege and not a right. We have worked hard to provide students with a very collaborative and comfortable lab environment. Misuse of the lab in any way can cause loss of privileges. Food is only allowed in the one portion of the lab with the table (near the sh tank). You are welcome to use the refrigerator for food or drinks. Every student is responsible for cleaning up after themselves. Failure to clean up would be considered misuse.

Respect for self–This is a reference to integrity but is also means to have some faith in yourself. Talent is 90% training and practice, so do not put your own work down, just keep practicing.

Respect for others–Keep your areas clean, ask permission to use things belonging to others or the department. Do not tie up computers, printers or scanners and then walk away. Do not trash or recycle other students computer work, that is the lab assistants and instructor's job. Keep noise to a minimum. Keep food and drink in designated areas so that you do not inadvertently ruin another student's project, or your own.

Respect the lab–Clean up the equipment that you use. Do not operate equipment without prior instruction on usage. Never cut on surfaces that are not designed for it.

The computer lab policies are outlined in the Graphics Computer Lab Policy Agreement that you should also have signed.

## Safety
Product safety sheets are available for inspection on the products normally stored in the labs. In the event of a fire or a fire drill, follow the evacuation strategy for the classroom you are in. Report all accidents and safety hazards to instructors or lab assistants. If you do not feel safe, please notify school personnel or Security (541-917-4440).

## Media and Equipment Resources – Online
www.bhphotovideo.com
www.freestylephoto.biz
www.calumetphoto.com
www.adorama.com

***Warning* – there are many, many bogus camera-suppliers online.  If you use a camera-supplier other than a company mentioned above, be sure to check how reputable the company is before making your purchase online.*