

SCHOOL OF THE ARTS, MEDIA, PERFORMANCE & DESIGN

Visual Art and Art History

Course: FA/VISA 3057 3.0 – Time-Based Art: Video in the Expanded Field

Course Webpage: <http://www.xenopraxis.net/video-in-the-expanded-field/>

Term: Winter 2017

Prerequisite: VAAH: Art Fundamentals (1010) or permission of the course director. Students from other departments and faculties are welcome to join the course, pursuant to course director permission.

Course Director

Marc Couroux
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Course consultation hours: by appointment

Time and Location

Wednesday 1:30 PM – 5:30 PM, Goldfarb Fine Arts 330 and 328 (VAAH computer lab)

Expanded Course Description

Video in the Expanded Field is a studio course dedicated to an exploration of video through its interdisciplinary intersections with sculptural, installation, performative, musical, and other practices. The history of video will be explored, from the pioneers of the 1960s and 1970s to internet-based and real-time environments, from documentary to reality-based practices, from single channel to video installation practices, from early activist video to explorations of present-day panoptic conceptions, from early filmic practices to materialist / structuralist conceptions, to a study of the framing mechanisms of television from its beginnings to the present, through both analog and digital manifestations.

Contemporary manifestations will be studied throughout this course in the context of historical, pioneering practices, including the work of video artists Vito Acconci, Peggy Ahwesh, Francis Alys, Atlas Group, John Baldessari, Yael Bartana, Lynda Benglis, Guy Ben Ner, Sadie Benning, Dara Birnbaum, Colin Campbell, Peter Campus, Aleesa Cohene, Phil Collins, Douglas Davis, Valie EXPORT, Omer Fast, Fischli & Weiss, General Idea, Douglas Gordon, Dan Graham, Halfifers, David Hall, Gary Hill, Nancy Holt, Joan Jonas, Mike Kelley, Michael Klier, Sharon Lockhart, Deirdre Logue, Manu Luksch, Paul McCarthy, Karen Mirza & Brad Butler, Robert Morris, Muntadas, Bruce Nauman, Annabel Nicholson, Yoko Ono, Dennis Oppenheim, Nam June Paik, Charlemagne Palestine, Lis Rhodes, Martha Rosler, Christoph Schlingensiefel, Richard Serra, John Smith, Lisa Steele, Superflex, Surveillance Camera Players, Aldo Tambellini, Sam Taylor-Wood, Ryan Trecartin, Vasulkas, Bill Viola, Hannah Wilke, Artur Zmijewski; film-makers Martin Arnold, Craig Baldwin, James Benning, Stan Brakhage, Bruce Conner, Harun Farocki, Hollis Frampton, Ernie Gehr, Birgit & Wilhelm Hein, Ken Jacobs, Peter Kubelka, Chris Marker, Yvonne Rainer, Paul Sharits, Jack Smith, Michael Snow, Dziga Vertov, Andy Warhol; and the video collective movement of the early 1970s, including Raindance Foundation, Videofreex, Ant Farm, Paper Tiger Television and Top Value Television (TVTV), whose work and theoretical writings were collected in the influential Radical Software journal (which is now entirely online).

The student will produce video projects applying digital technologies within the context of their own discipline and practice, or as freestanding works. Potential projects may include video processing experiments, installation / spatialized works (monitors, televisions or projections),

surveillance / CCTV critiques, collage / appropriation-based work, critiques of popular usages, durational performance pieces, webcam-enabled internet-networked video, and will involve the use of professional editing / mixing systems (Adobe Premiere / After Effects) and professional digital acquisition media (HD cameras).

The course consists in weekly lectures focused on the presentation of artwork and ideas germane to the course, paired with lab time geared towards working out technical and conceptual aspects of the student's projects. In-process work will be periodically discussed in an environment of open exchange, in which alternate / future creative, conceptual or technical ramifications will be elaborated upon.

In-class tutorials for professional video editing software (Adobe Premiere / After Effects – installed on desktop computers in 328) and digital video acquisition media (a wide range of professional HD cameras) will take place periodically in the VAAH computer lab (328). (See <http://forerunner.finearts.yorku.ca/~visalabs/equipment.html> for a comprehensive list of Time-Based Area equipment).

Assignments

In addition to small weekly tutorials and exercises to be completed by the student for each class, there will be two major project assignments (of equal weight), one "phenomenal experiment" (recording and reflection paper) and an in-class 15-minute presentation on a video work / artist (samples of possible works included on the course website). In addition to this, students will be periodically required to present their work-in-progress for class discussion. Each assignment will require use of the Time-Based Area's professional digital HD video cameras (which can be signed out) and editing software suites (installed on desktop computers in the VAAH lab).

Notebook

An essential component of studio production is personal research and development. This information will be related to all aspects of production including: research; drafting of ideas with conceptual implications, timeline and technical requirements; goals and strategy and notes on production. This notebook can be in any format (digital, web-based, object-based) but should be representative of an accumulation of ideas and practical information over the duration of the course of study.

Course Learning Objectives

1. Purpose

The purpose of this course is to provide the student with a broad overview of video art, explored through a myriad of intersecting perspectives / histories: from the pioneers of the 1960s and 1970s to internet-based and real-time environments, from documentary to reality-based practices, from single channel to video installation practices, from early activist video to explorations of present-day panoptic conceptions, from early filmic practices to materialist / structuralist conceptions, to a study of the framing mechanisms of television from its beginnings to the present, through both analog and digital manifestations.

Each class will begin with a 60-minute presentation on artists relevant to the course of study. In addition to this, readings and viewing excerpts will be assigned each week, subject to in-class discussion. These materials will either be available on reserve in the library or viewable online. In-class tutorials for professional video editing software (Adobe Premiere / After Effects) and professional digital HD video cameras will take place periodically in the VAAH computer lab (328). Reviews of material covered in class will be made available on an online, editable wiki. Following in-class tutorials and presentations of theoretical materials, the remainder of each class will be devoted to discussion, open studio / lab time for assignments and/or project support.

2. Specific objectives

At the end of this course, the student will be able to:

- create video works as freestanding projects or as part of an interdisciplinary practice, using digital technologies;
- draw on a rich diversity of video work produced over the past 40 years with unique viewing resources at his/her disposal (SMIL, V-Tape holdings);
- assess the ongoing, fertile relationship between technology and video-based practices as they have evolved since the 1960s;
- understand how present-day new media practices have evolved in part from the language and medium of video;
- understand video according to an expanded definition which includes internet-based work, CCTV panoptic environments, installation work and interdisciplinary intersections;
- competently exploit the features of professional digital HD video cameras as well as professional video editing software (Adobe Premiere / After Effects);
- develop critical skills within a critique-based format which will enable him/her to assess the work of his/her peers and offer suggestions as to alternate / future creative or technical ramifications;
- engage in a critical discussion of ideas in an online class log.

Course Text / Readings

Online readings will be assigned during the course and will be subject to in-class discussion. Students will also be asked to research aspects of video art in the Scott Library and bring the results of their findings to share with the class.

Evaluation

In addition to two major studio projects and one "phenomenal experiment" (a recording accompanied by a reflection paper), each student will be required to deliver a 15-minute presentation on a video work / artist (samples of possible works included on the course website).

The final grade for the course will be based on the following items weighted as indicated:

Project #1:	25% (expanded and compressed time)
Project #2:	25% (phenomenal experiment)
Project #3:	25% (remake / translation)
Notebook / blog:	10%
Participation + presence:	15%

The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for 'full year' courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade. See the policy for exceptions to this aspect of the policy:

<http://www.yorku.ca/secretariat/policies/document.php?document=86>

	Term F	Term Y	Term W
Last date to drop courses without receiving a grade	Nov. 11	Feb. 10	March 10

Grading, Assignment Submission, Lateness Penalties and Missed Tests

Grading: The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments and tests will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.)

(For a full description of York grading system see the York University Undergraduate Calendar: <http://www.registrar.yorku.ca/calendars/2011-2012/academic/grades/>)

Students may take a limited number of courses for degree credit on an ungraded (pass/fail) basis. For full information on this option see Alternative Grading Option in the Faculty of Fine Arts section of the Undergraduate Calendar:

http://www.registrar.yorku.ca/calendars/2011-2012/faculty_rules/FA/grading.htm

Assignment Submission: Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment.

Lateness Penalty: Assignments received later than the due date will be penalized (one half-letter grade for each additional day after the due date). Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Instructor but will require supporting documentation (e.g., a doctor's letter).

IMPORTANT COURSE INFORMATION FOR STUDENTS

Academic Honesty and Integrity

York students are required to maintain high standards of academic integrity and are subject to the Senate Policy on Academic Honesty

(<http://www.yorku.ca/univsec/policies/document.php?document=69>).

There is also an academic integrity website with complete information about academic honesty.

Students are expected to review the materials on the Academic Integrity website

(<http://www.yorku.ca/academicintegrity>).

Access/Disability

York provides services for students with disabilities (including physical, medical, learning and psychiatric disabilities) needing accommodation related to teaching and evaluation methods/materials. These services are made available to students in all Faculties and programs at York University.

Students in need of these services are asked to register with disability services as early as possible to ensure that appropriate academic accommodation can be provided with advance notice. You are encouraged to schedule a time early in the term to meet with each professor to discuss your accommodation needs. Please note that registering with disabilities services and discussing your needs with your professors is necessary to avoid any impediment to receiving

the necessary academic accommodations to meet your needs.

Additional information is available through Counselling & Disability Services at www.yorku.ca/cds or from disability service providers:

- *Personal Counselling and Learning Skills Services: N110 BCSS, 416-736-5297*
- *Mental Health Disability Services: N110 BCSS, 416-736-5297*
- *Learning Disability Services: W128 BCSS, 416-736-5383*
- *Physical, Sensory and Medical Disability Services: N108 Ross, 416-736-5140, TTY: 416-736-5263*

Deaf, deafened and hard-of-hearing students may also contact dhh@yorku.ca

Glendon students - Counselling & Disability Services, Glendon Site: Glendon Hall E103, 416-487-6709

Ethics Review Process

York students are subject to the York University *Policy for the Ethics Review Process for Research Involving Human Participants*. In particular, students proposing to undertake research involving human participants (e.g., interviewing the director of a company or government agency, having students complete a questionnaire, etc.) are required to submit an Application for Ethical Approval of Research Involving Human Participants at least one month before you plan to begin the research. If you are in doubt as to whether this requirement applies to you, contact your Course Director immediately.

Religious Observance Accommodation

York University is committed to respecting the religious beliefs and practices of all members of the community, and making accommodations for observances of special significance to adherents. Should any of the dates specified in this syllabus for an in-class test or examination pose such a conflict for you, contact the Course Director within the first three weeks of class. Similarly, should an assignment to be completed in a lab, practicum placement, workshop, etc., scheduled later in the term pose such a conflict, contact the Course director immediately.

Please note that to arrange an alternative date or time for an examination scheduled in the formal examination periods (December and April/May), students must complete an Examination Accommodation Form, which can be obtained from Student Client Services, Student Services Centre or online at http://www.registrar.yorku.ca/pdf/exam_accommodation.pdf (PDF)

Student Conduct

Students and instructors are expected to maintain a professional relationship characterized by courtesy and mutual respect and to refrain from actions disruptive to such a relationship. Moreover, it is the responsibility of the instructor to maintain an appropriate academic atmosphere in the classroom, and the responsibility of the student to cooperate in that endeavour. Further, the instructor is the best person to decide, in the first instance, whether such an atmosphere is present in the class. A statement of the policy and procedures involving disruptive and/or harassing behaviour by students in academic situations is available on the York website <http://www.yorku.ca/univsec/policies/document.php?document=82>

Please note that this information is subject to periodic update. For the most current information, please go to the ASCP webpage (see Student Information Sheet under Reports, Initiatives, and Documents)

http://www.yorku.ca/univsec/senate_cte_main_pages/ASCP.htm