Assignment 01 (due: 2/1/16)

Experiments with the DV camera

In this assignment, I would like you to explore the language of the medium video – focusing only on the video camera. Take one of the many features of the digital video camera: shutter speed, zoom, focus/auto-focus, white balance, sound, exposure, etc. and use it to create meaning, for example through a short narrative or new audio-visual perception. The function that you choose will be the main conceptual/structural element in your project, so choose it wisely (e.g. think about what it means to only use the zoom in your piece, or what ideas can be best visualized using only white balance settings, etc...). Make a plan or a storyboard (see end of this document for a sample storyboard) which can be helpful in the planning of your shots. You can use non-linear video editing to arrange different scenes if necessary. The final piece should not be longer than two minutes. It will be presented as a digital file from your portfolio thumbdrive in class.

Goals:
- Learn to use the functions of a video camera.
- Explore some of the vocabulary of the language of video.
- Learn to layout ideas temporally in form of a time-based composition.

From Lev Manovich, *The Language of New Media*, p. 15:
"Today, as more artists are turning to new media, few are willing to undertake systematic, laboratory-like research undertaken by the Russian and German avant-garde artists of the 1920s in places like Vkhutemas and Bauhaus, as they explored the new media of their time: photography, film, new print technologies, telephony. Today, those few who are able to resist the immediate temptation to create an "interactive CD-ROM", or make a feature length "digital film", and instead focus on determining the new media equivalent of a shot, sentence, word, or even letter, are rewarded with amazing findings."
Resources for Assignment 01

Brief history of the moving image:

Eadweard Muybridge, http://americanhistory.si.edu/muybridge/


(film as documentation of reality)

Georges Méliès http://www.earlycinema.com/pioneers/melies_bio.html
(film as fiction)

Structural and poetic explorations of the functions of the video/film camera:

Dziga Vertov: Chelovek’s kinoapparatom (Man With A Movie Camera), 1929 http://www.archive.org/details/ChelovekskinoapparatomManWithAMovieCamera

(objects glued directly onto film strips)

(continuous zoom)

(panning, tilting of the camera)

Gary Hill: Site Recite (a prologue), 1989 http://vimeo.com/5513020
(depth of field)
Purdue Library: Gary Hill – I believe it is an image. Call number: DVD N6537.H533 G37 2004

Tamás Waliczky: Focus/Focusing (interactive softeware/installation), 1998 http://www.waliczky.net/pages/waliczky_focus1.htm
(focus, depth of field)
David Crawford, Stop Motion Studies, 2005.  
http://stopmotionstudies.net/
(stop motion technique)

Mark Lewis  
http://www.crane.tv/mark-lewis  
http://www.fvu.co.uk/projects/detail/commissions/imitation-of-life
(panning, tracking shots, composition)

Les Blank: Werner Herzog Eats His Shoe, 1980.  
A call to young filmmakers to have the courage to fulfill their dreams and for a new grammar of images.  

Nam June Paik: Good Morning Mr. Orwell, 1984.  
Video as experimental, collaborative and genre-crossing audio-visual medium, staged as a “global disco” by one of video art’s pioneers, Nam June Paik.  
https://www.youtube.com/watch?v=SIQLhyD1jtl