AD30400 Video Art
Prof. Fabian Winkler
Spring 2016

AD30400 Video Art

AD30400 is an introductory class dedicated to the artistic potential of digital video. The class consists of technical workshops (focusing primarily on the video production tools in the Adobe CS suite), creative assignment work and the research, screening, analysis and discussion of existing works related to the field. The class starts with an introduction to the video camera and the digitizing and editing of video footage. In the next step, students explore the use of light and learn compositing techniques. After the acquisition of basic techniques in production, post-production and distribution of traditional linear video, students are introduced to non-linear video, which includes emerging artistic forms such as Vjing, video loops, video installation and non-linear narratives. The course concludes with a student-proposed final project, which gives the opportunity to collaborate, experiment with non-linear video forms or revisit one of the previous works in class. Each thematic unit will be accompanied by student research presentations on relevant artists from the course reader “REWIND – A Guide to Surveying the First Decade: Video Art and Alternative Media in the U.S., 1968–1980.”

Course Number: AD30400
Professor: Fabian Winkler
Mondays/Wednesdays, 2:30–5:20pm
FPRD204 and Pao B179
Course web site: http://web.ics.purdue.edu/~fwinkler/AD30400_S16

Contact Information

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

### Week 01

**Monday, 1/11/2016**  
Course Introduction. Introduction of previous student work from this class and introduction to course reader and materials.

### Week 02

**Monday, 1/18/2016**  
No classes. Martin Luther King, Jr. Day.

**Wednesday, 1/20/2016**  
Finalize schedule for artist research assignments. Presentation of artist work relevant to assignment 01.

### Week 03

**Monday, 1/25/2016**  
Individual Meetings w/ Fabian to discuss ideas/show work in progress for assignment 01.

**Wednesday, 1/27/2016**  
Video workshop: digitizing video (capturing from DV tapes and transferring from SD cards). Discussion of video formats. Basic editing and exporting.

### Week 04

**02 DIRECTOR’S CUT: Editing and Montage**

**Monday, 2/1/2016**  
Presentation of assignment 01. Give out assignment 02. Video editing: history, strategies and techniques.

**Wednesday, 2/3/2016**  
Video workshop: video format conversion in MPEG Streamclip, editing, exporting in Premiere.
Week 05
Monday, 2/8/2016
Student artist presentations 01: Jackson (Bruce Nauman); Emily (Bill Viola); Bella (Robert Morris).

Wednesday, 2/10/2016
Individual Meetings w/ Fabian to discuss ideas for assignment 02.

Week 06
Monday, 2/15/2016
Continue to work on assignment 02. Fabian is in the lab to help with technical/conceptual questions.

Wednesday, 2/17/2016
Student artist presentations 02: Madeline (David Cort and Curtis Ratcliff); Zane (Anthony Ramos); Hope (Ant Farm).

Week 07
Monday, 2/22/2016
Continue to work on assignment 02. Fabian is in the lab to help with technical/conceptual questions.

Wednesday, 2/24/2016
Presentation of assignment 02. Give out assignment 03. Introduction to compositing.

Week 08
Monday, 2/29/2016
Light workshop: lighting for the greenscreen/chromakeying. Introduction to Purdue’s Video Express service.

Wednesday, 3/2/2016
Video workshop: compositing, visual FX – titles, keyframing, layering, chromakeying.

Week 09
Monday, 3/7/2016
Student artist presentations 03: Diana (Barbara Buckner); Charles (Eric Siegel); Yiwen (Nam June Paik).

Wednesday, 3/9/2016
Individual meetings w/ Fabian to discuss ideas for assignment 03.

03 EXPERIMENTS IN SPACE AND MOTION

Monday, 2/29/2016
Light workshop: lighting for the greenscreen/chromakeying. Introduction to Purdue’s Video Express service.
Week 10

Monday, 3/14/2016
No classes. Spring Vacation.

Wednesday, 3/16/2016
No classes. Spring Vacation.

Week 11

Monday, 3/21/2016
Continue to work on assignment 03. Fabian is in the lab to help with technical/conceptual questions.

Wednesday, 3/23/2016
Continue to work on assignment 03. Fabian is in the lab to help with technical/conceptual questions.

Week 12

Monday, 3/28/2016
Student artist presentations 04: Erin (Ilene Segalove); Megan (Cara Devito); Autumn (Joan Jonas).

Wednesday, 3/30/2016
Continue to work on assignment 03. Fabian is in the lab to help with technical/conceptual questions.

Week 13

Monday, 4/4/2016
Presentation of assignment 03.

Tuesday, 4/5/2016
04 NON-LINEAR VIDEO: installation, performance, interaction

Wednesday, 4/6/2016
Introduction to new thematic unit: examples of video installation, non-linear narratives, interactive video control. Give out assignment 04.

Week 14

Monday, 4/11/2016
Individual meetings w/ Fabian to discuss ideas for assignment 04.

Video workshop: Interactive Video playback with Processing. Projection mapping with Processing.

Wednesday, 4/13/2016
Student artist presentations 05: Amanda (Dan Sandin); SJ (Steina & Woody Vasulka); Tyler (Peter Campus); Autumn (Joan Jonas); Charles (Eric Siegel).

Winkler, AD30400, Spring 2016, syllabus/schedule, p.4
Monday, 4/18/2016  Work in progress on assignment 04. Fabian is in the lab to help with technical/conceptual questions.

Wednesday, 4/20/2016  Work in progress on assignment 04. Fabian is in the lab to help with technical/conceptual questions.

Monday, 4/25/2016  Work in progress on assignment 04. Fabian is in the lab to help with technical/conceptual questions.

Wednesday, 4/27/2016  Presentation of assignment 04.

Monday, 5/2/2016  No classes. Finals Week.

Wednesday, 5/4/2016  No classes. Finals Week.

Friday, 5/6/2016  Noon: deadline to turn in a collection of all 4 projects (videos plus project descriptions) and slides of artist presentation on the portfolio thumbdrive. 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/AD30400_S16
Presentation of Work in Class/Documentation

In the beginning of the semester, each student will receive a 16GB USB drive. This will become your “portfolio thumbdrive” 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.

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.
- An understanding of expanded forms of video art including video installation, video sculpture and non-linear video.
- 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 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

- 80% 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.
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 15%
Assignment 02 20%
Assignment 03 20%
Assignment 04 25%

20% 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?

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 won’t receive a final grade for this class without turning in their “portfolio thumbdrive” (see section on previous page).

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.

Student Responsibilities

• Come to class on time and prepared to contribute. Being late three times equals one absence.
• Attendance is required. Three or more unexcused absences result in a significant reduction of the final grade. Make sure to sign the attendance sheet when you come to class. It is your responsibility to sign in at the beginning of each class!
• Deadlines are mandatory; late work will receive grade deduction.
• DO NOT do your email or surf the web during a critique or technical workshop.
• Be respectful of your fellow students. Turn off your cell phone and instant messenger in class. No one is to make or receive calls or instant message during class.
• DO NOT alter any material or data file belonging to another student without his/her permission.
• Feel free to ask questions. This is a beginning class; no question is too elementary. Don't say "help me, I can't do this", say instead, "I tried this approach, but this happened, I tried that approach, but this didn't work, what do you suggest?" I will help when you ask, and I will respond well to people who seem interested and industrious.

• Help each other, during class workshops and while working on assignments. Share information and exchange ideas, use the potential to be part of this class.

• Assignment work will be presented in class and will be discussed in “critiques” following the presentation. Be prepared to contribute with constructive feedback and participate in the critiques’ discussions.

• You will not receive a final grade for this class without turning in the “portfolio thumbdrive.” (see section on page 6).

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.

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. Blackboard web page, my email address:-fwinkler@purdue.edu, and my office phone: 494–0160.

- 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.

- 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.
American International College

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](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](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

**FPRD and PAO – VPA BUILDING EMERGENCY PLAN**


Select • BEP LIST, Scroll down to and select:

**FPRD--Forest Products Building Emergency Plan**

**Emergency Contact Information:**
Building Deputy: Betty Barlow (1st floor) and Michael Humphrey (2nd floor)
Phone Number: 94–3615, 49–66477
Email Address: bbarlow@purdue.edu, humphrey@purdue.edu
Office/Room Number: B121

**Pao--Visual and Performing Arts Building Emergency Plan**

**Emergency Contact Information:**
Building Deputy: Michael Humphrey
Phone Number: 49–66477
Email Address: humphrey@purdue.edu
Office/Room Number: B121

**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.

- 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](http://www.purdue.edu/securePurdue/news/2010/emergency-preparedness-shots-fired-on-campus-video.cfm) for sign up instructions.

MORE INFORMATION
Reference the Emergency Preparedness web site for additional information: [https://www.purdue.edu/ehps/emergency_preparedness/](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](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.
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) 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 (School of Visual & Performing Arts) 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.

Course Fees Statement

Course Fees for Studio-Based Courses in the Department of Art & Design

Course fees for A&D studio-based courses enhance the educational experience of all students enrolled in studio-based courses in the Department of Art and Design. The objectives of the course fees are:

1. To provide and maintain the best state-of-the-art equipment and support possible for optimal learning in all programs in the department.
2. To obtain and distribute course materials that are more economical to purchase in bulk, are more environmentally-friendly, or that may not be available locally.

Course fees do not cover all costs associated with a studio-based course. Students may have additional materials and/or texts to purchase in addition to what is supplied by the instructor.

Department of Art and Design course Fee Refund Policy

If an Art and Design course with course fees is dropped within the first week of classes the fee will be removed from the student’s account at 100%. If the student drops the course after the first week of classes the fee is considered non-refundable. If the student chooses to appeal this, they would need to contact the Chair of the Department of Art and Design; if an exception were approved then the Department Chair would email the Comptroller & Bursar Office to adjust the fee as appropriate.
Required Supplies

(1) External hard drive or USB thumb drive. If you already have a hard drive/USB stick, make sure you have at least 200GB of free space on it. Video files, especially shot in HD quality can be quite large and you shouldn’t store your files on the lab computers. Recommended:

Lexar JumpDrive S75 256GB USB 3.0 Flash Drive - LJD75-256ABNL (White)

by Lexar

4.5 out of 5 stars · 427 customer reviews · 14 answered questions

List Price: $284.99
Price: $71.96 ✓Prime
You Save: $213.03 (73%)

In Stock.
Want it tomorrow, Jan. 6? Order within 9 hrs 34 mins and choose One-Day Shipping at checkout. Details

Ships from and sold by Amazon.com. Gift-wrap available.

Capacity: 256GB

- Stores and transfers content faster with SuperSpeed USB 3.0 technology (up to 150MB/s read and 60MB/s write)
- Securely protects files using Encrypt Stick Lite software, an advanced security solution with 256-bit AES encryption
- Retractable connector with convenient thumb slide

(2) Mandatory for SD card–based camcorders: minimum of one SD memory card 8GB (make sure your card is class 4), recommended:

Kingston 8 GB Class 4 SDHC Flash Memory Card SD4/8GBET

by Kingston

4.5 out of 5 stars · 2,305 customer reviews · 42 answered questions

List Price: $6.00
Price: $3.49
You Save: $2.51 (42%)

In Stock.
Ships from and sold by Amazon.com in easy-to-open packaging.

Capacity: 8 GB

- Lifetime warranty
- 100% Tested for Reliability

As a rule of thumb, 1GB on the card results in 5 minutes of recording time. The 8GB card on top allows you to record around 40 minutes of video and sound with the highest quality settings.
(3) Mandatory for miniDV tape–based camcorders: a minimum of 2 blank mini–DV tapes, recommended:

![Panasonic MiniDV Tape](https://example.com/picture)

Panasonic AYDVM63PQ Professional Quality MiniDV Tape
by Panasonic

* * * * * 5 customer reviews

List Price: $4.96
Price: **$4.30** & FREE Shipping
You Save: $0.66 (14%)

In Stock.
Estimated Delivery Date: Thursday, Jan. 7 when you choose Two-Day Shipping at checkout.
Ships from and sold by Mainio and Company.

Try and get these supplies as soon as you can, you can use the tapes and the SD pretty much immediately for assignment 01 – the absolute last day to have the USB drive by is 1/27/2016 – the first day in the video editing lab.
Bibliography/Videography

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


Available in the Purdue Libraries:


DVD: Rybczynski, Zbig: *3DVD Collection*

DVD: Ant Farm: *Ant Farm Video*

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


**Online Resources**

http://www.eai.org/webPage.htm?id=79
Fantastic 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.

http://purl.lib.purdue.edu/db/kanopy
Kanopy Streaming Service: watch movies courtesy of Purdue’s Library

http://www.vdb.org/
Chicago’s Video Data Bank, distributor of many video art projects.

http://www.eai.org
Nonprofit resource that fosters the creation, exhibition, distribution and preservation of media art.

http://www.archive.org/
Prelinger Archive, biggest online source of moving image material in the public domain.

http://www.manovich.net/
Website of Lev Manovich 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.
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

- Eija–Liisa Ahtila
- Klaus vom Bruch
- Stan Douglas
- Oskar Fischinger
- Gary Hill
- Pierre Huyghe
- Ryoji Ikeda
- Karl Klomp
- Cy Kuckenbaker
- Mary Lucier
- Lev Manovich
- Etienne–Jules Marey
- Georges Méliès
- Kevin and Jennifer McCoy
- Eadweard Muybridge
- Bruce Nauman
- Tony Oursler
- Nam June Paik
- Paper Rad
- Paul Pfeiffer
- Steve McQueen
- Pipilotti Rist
- Michael Snow
- Jennifer Steinkamp
- Steina Vasulka
- Bill Viola

Further Resources on Campus

Please consult the “Resources” section of the website of Electronic and Time–Based Art at Purdue for more information on campus resources such as the HICKS undergraduate library (equipment checkout: digital video cameras, tripods, etc.), the Envision Center for Data Perceptualization and the Visual Resources Center in VPA. The service desk in Pao Hall (basement, next to our computer lab in Pao B179) also has video equipment for students to check out and the Visual Resource Center in Pao Hall (3rd floor, room 3121) has examples of video art in print magazines and on DVD – please ask Visual Resource Librarian Kathy Evans (kathy@purdue.edu) for more information.

http://www.cla.purdue.edu/vpa/etb/resources/