Project 01 (due: 2/2/16)

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 Project 01

Brief history of the moving image:

Eadweard Muybridge, [http://americanhistory.si.edu/muybridge/](http://americanhistory.si.edu/muybridge/)

Etienne–Jules Marey, [http://americanhistory.si.edu/muybridge/htm/htm_sec1/sec1p3.htm](http://americanhistory.si.edu/muybridge/htm/htm_sec1/sec1p3.htm)

John Gaeta: What is Bullet Time?, 1999 [https://www.youtube.com/watch?v=uPNBdDNZbYk](https://www.youtube.com/watch?v=uPNBdDNZbYk)


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](http://www.archive.org/details/ChelovekskinoapparatomManWithAMovieCamera)


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](http://www.waliczky.net/pages/waliczky_focus1.htm) (focus, depth of field)
Historical comparison between film and video media in the context of video art. These distinctions are becoming somewhat blurred though with the rapid development of digital A/V recording and playback technologies. Nevertheless this table introduces some crucial distinctions between the media that are important to be aware of when looking at the historical development of video art:

<table>
<thead>
<tr>
<th></th>
<th>Film</th>
<th>Video</th>
</tr>
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<tbody>
<tr>
<td>Used since:</td>
<td>Late 19&lt;sup&gt;th&lt;/sup&gt; century</td>
<td>1950s</td>
</tr>
<tr>
<td>Recording format:</td>
<td>Still images on photographic film</td>
<td>Electronic data on magnetized tape</td>
</tr>
<tr>
<td>Recording speed:</td>
<td>24 frames per second</td>
<td>25, 29.97 frames per second</td>
</tr>
<tr>
<td>Accessibility for artists:</td>
<td>difficult</td>
<td>relatively easy</td>
</tr>
<tr>
<td>Cost:</td>
<td>expensive</td>
<td>cheap</td>
</tr>
<tr>
<td>Quality:</td>
<td>high</td>
<td>low</td>
</tr>
<tr>
<td>Processing of visual material:</td>
<td>Needs to be developed (long timeframe),</td>
<td>Recorded in realtime, possibility of</td>
</tr>
<tr>
<td></td>
<td>time-consuming to modify</td>
<td>realtime playback and modification</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– immediate.</td>
</tr>
<tr>
<td>Early distribution:</td>
<td>Studio-based</td>
<td>Community-based, individual</td>
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</table>

(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.
https://www.youtube.com/watch?v=SIQLhyDljtI