

HA 640: VIDEO ART

Kris Paulsen
Spring 2010
M/W 1:30-3:18 pm

Office Hours: 12-1:00
and by appointment
Paulsen.X@osu.edu

Course Description:

This course will introduce students to video as an artistic medium by studying its contentious past, multiple forms, and the trajectories of this expanding field. Video has a short but fraught history – we will examine its emergence as a consumer technology in 1968, its prehistory as a mass media, and the cultural and political forces that shaped its form and content. We will study video's relationship to contemporary art movements and its place within sculpture, installation, multi-media, and new media. Students will learn to analyze and write about video, paying particular attention to its temporal structures and relationship to television as a source material, a form, and an outlet. The class will make full use of OSU's collection of video art, works on display at the Wexner Center, and the online resource Ubuweb.com.

Required Texts:

- Doug Hall & Sally Jo Fifer. *Illuminating Video: An Essential Guide to Video Art*.
- Michael Rush. *Video Art*.
- Check Carmen for PDFs and links to some of the readings.

Recommended:

- Sylvan Barnet. *A Short Guide to Writing About Art*.

Coursework:

Reading: You are responsible for all assigned reading and will be expected to have completed the reading for the day before coming to class.

Screenings: You are required to watch some videos on your own time. All of these videos will be available online either through the Web Media Collective or at UBU web. Watch these before class. You must be prepared to discuss the video.

Response Essays (Homework): Students will be asked to post response essays to the course Blog several times throughout the semester. These essays will be responses to assigned videos or reviews of art exhibitions we visit. Responses must be posted by 8pm the day before we discuss the video in class. Refer to the "Guidelines for Response Essays" on the course website before posting.

Writing: For this course, you will submit a minimum of 22 pages of writing, spread out over three papers, each increasing in length and complexity. The second and third will be revised and turned in again. You must submit every paper – including drafts and peer edits – in order to pass the course.

- Keep all drafts of your papers. You will turn them all in again at the end of the semester. Improvement and hard work are rewarded!

- For each first draft of a paper, you need to bring two copies on the due date. You will turn in one to the teacher and one to your peer editor.
- Papers are due at the beginning of class on their due date. Late papers will not be accepted. If you are going to need an extension, ask for it in advance.
- Plagiarism is ground for failure in the class.

Attendance: Attendance is mandatory. More than one absence will seriously affect your grade. Lateness is rude, disruptive, and will not be tolerated. Three late days will be counted as one absence. If you are going to miss classes or examinations because of religious holidays or extra-curricular scheduling (i.e. you are on a sport team or in the band) you must notify the instructor by the second week of class of all conflicting dates and recommend a solution, with the understanding that an earlier deadline or date of examination may be the most practicable answer. The student is responsible for informing him- or herself of all missed work and assignments.

Disabilities: Any student who feels that s/he may need an accommodation based on the impact of a disability should contact me to discuss your specific needs. I rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services are encouraged to do so, by looking at their website (<http://www.ods.ohio-state.edu>) and calling them for an appointment.

Grading:

Essays: 60 points (5/20/30pts & 5 pts for peer reviews). All drafts are graded.

Homework and other assignments: 20 points (10 response essays @ 2pts each)

Participation: 20 points.

In assigning your participation grade, I will take into consideration your participation in discussion and group work, attendance at office hours, and your effort and improvement throughout the semester.

Grading Scale:

100-94 points	A	74-76 points	C
90-93 points	A-	70-73 points	C-
87-89 points	B+	67-69 points	D+
84-86 points	B	66-64 points	D
80-83 points	B-	60-63 points	D-
77-79 points	C+	59 and below	E

Course Website:

All handouts and assignments can be found on the Carmen course website.

Here you will also find direct links to on line videos and other course information.

Dates & Assignments:

Dates below indicate the day on which each assignment is due. For example: on 4/12 you should be prepared to discuss Deirdre Boyle's "A Brief History of American Documentary Video," ; Kathy Rae Huffman, "Video Art: What's TV Got To Do With It," and have watched TVTV's *Four More Years*. If an assignment says "(Response)" next to it, you must write a short response essay about that video and post it to the blog the night before the class meets. That means on 9/19 at 8pm you will have already posted your response to the blog. Plan ahead!

Week 1: Video Art: What is it?

- 3/29 In class: Introduction to the class.
Nam June Paik, *The Medium is the Medium*; Dara Birnbaum, *Technology/Transformation: Wonder Woman*; Will Wegman, *Biscuit in a Glass Jar*.
- 3/31 Read: Michael Rush, *Video Art* - Chapter 1-3; Marshall McLuhan, "The Medium is the Message," "Media: Hot and Cool" & "The Gadget Lover" in Reader.
Watch: Peter Campus, *Double Vision* on UBU.com (Response).
In class: Peter Campus, *Three Transitions*; Woody and Steina Valsulka; John Baldessari, *I Will Not Make Any More Boring Art & I Am Making Art*.
- Recommended: *Videodrome* (1983), David Cronenberg, Director.

Week 2: Video as Document /Histories

- 4/5 Read: Vito Acconci, "Television, Furniture, Sculpture: A Room with an American View" in *Illuminating Video*, p. 125-134 AND Michael Rush, *Video Art* – Chapter 4-5
Watch: Chris Burden, *Documentation of Selected Works*; Terry Fox, *The Children's Tapes* on UBU.com (Response).
In class:
- 4/7 Read: Martha Rosler, "Video: Shedding the Utopian Moment," *Illuminating Video*, p. 31-50; Marita Sturken, "Paradox in the Evolution of an Art Form," *Illuminating Video*, p. 101-121.
In class: Martha Rosler, *Semiotics of the Kitchen*; Nam June Paik, *Global Groove*.

Week 3: Artists' Television – Artists Making Television

- 4/12 Paper #1 Due
- Read: Michael Shamberg, *Guerilla Television*; Deidre Boyle, "A Brief History of American Documentary Video," *Illuminating Video*, p. 51-71; Kathy Rae Huffman, "Video Art: What's TV Got To Do With It," *Illuminating Video*, p. 81-90.
Watch: TVTV, *Four More Years*. (Response)
In class: Clips from *Four More Years*, Paul Ryan & Raindance, *Proto Media Primer*; Arthur Ginsburg & Video Free America, *The Continuing Story of Carel and Ferd* (excerpt); Ant Farm, *Media Burn*.
- 4/14 Read: David Joselit, *Feedback* (excerpts).
Watch: Richard Serra, *Television Delivers People* and *Boomerang* on UBU.com; Ulysses Jenkins, *Mass of Images*; Martha Rosler, *Martha Rosler Reads the Strange Case of Baby M*.
In MRC (Response)
In class: Ira Schneider, *Wipe Cycle*; Lynda Benglis, *Now*; Joan Jonas, *Duet*

Recommended for this week: *Medium Cool* (1969), Haxell Wexler, Director; *The Big Chill* (1983), Michael Shamberg, Director; *Hi, Mom!* (1970), Brian DePalma, Director.
Check them out in the MRC, or at the video store, Netflix, etc.

Week 4: Narcissism

4/19 Read: Rosalind Krauss, "Video: The Aesthetics of Narcissism," Vito Acconci, "10 Point Plan for Video" both in Course Reader.
Watch: Vito Acconci, *Theme Song* and *Undertone* on UBU.COM (Response)
In class: Vito Acconci, *Centers*.

4/21 Paper #2 – first draft – peer edit in class
Read: Anne Wagner, "Performance, Video, and the Rhetoric of Presence," Course Reader.
Watch: Vito Acconci & Kathy Dillon, *Pryings*. UBU.com (Response).

Week 5: Real Time & Live Feed

4/26 Paper 2 draft returned.
Read: Nauman Interviews; Paul Virilio, "Visual Crash," in Reader.
Watch: Bruce Nauman, *Stamping in the Studio & Walking in an Exaggerated Manner Around the Perimeter of a Square*; Charlemagne Palestine, *Island Song* all on UBU.com. (Response)

4/28 Read: Dan Graham Selections; Annmarie Chandler, "Animating the Social: Mobile Image/Kit Galloway and Sherrie Rabinowitz" in reader.
Watch: Dan Graham, *Performance/Audience/Mirror*; Kit Galloway and Sherrie Rabinowitz, *Satellite Arts Project & Hole in Space*
Recommended: *Russian Ark* (2002), Alexander Sokurov, Director.

Week 6: Surveillance & New Technologies

5/3 Paper 2 final version due
Read: CTRL Space excerpts in the Reader: Nauman, Scher, Farocki, Surveillance Camera Players, Raad, Paik. In reader.
In class: Atlas Group; Brian Springer, Spin.

5/5 Read: Steve Mann "'Reflectionism' and 'Diffusionism': New Tactics for Deconstructing the Video Surveillance Super Highway" and Mark Caro, "A Point and Shoot Exhibit" both on Carmen
Watch/view documentation: Marie Sester, *Access*; Ken Goldberg, *Demonstrate*; Wafaa Bilal, *Domestic Tension* – see links from course website.

Week 7: Appropriation

5/10 Read: Sherri Irvin, "Appropriation and Authorship in Contemporary Art"
Watch: Robert Morris and Lynda Bengils, "Exchange" on UBU.com.
In Class: Edward Mowbray, *Excerpts and Euphoria*;

5/12 Read: Lawrence Lessig "The Failures of Fair Use and the Future of Free Culture"
Watch: Omer Fast, CNN Concentrated; Johan Grimonprez, Dial H-I-S-T-O-R-Y
In Class: Candice Breitz, *Mother & Father*; Goody B Wiseman, *Album Covers*

Week 8: Reenactment

5/17 FINAL PAPER – FIRST DRAFT - peer edit

Read Peggy Phelan, "Hinckley and Ronald Regan: Reenactment and the Ethics of the Real" on Carmen.

Watch: Mike Kelley, *Day is Done*;

In Class: Pierre Huyghe, *The Third Memory*; Mike Kelley & Paul McCarthy, *Fresh Acconci*.

- 5/19 Read: Robert Blackson, "Once More... With Feeling," and Randy Kennedy, "Giving New Life to Protests of Yore,"
Watch: Jeremy Deller, *The Battle of Orgreave*. See Link on course website. (Response);
Kota Ezawa, *The Unbearable Lightness of Being*

Week 9: New Narratives/ New Technologies/ New Distribution

- 5/24 Watch: Guy Ben Ner; Pierre Huyghe; Khan & Dodge
In Class: Matthew Barney, *Creamaster 3* (excerpts)

- 5/26 Final Paper draft returned
Read: Kaja Silverman, "Jeremy Blake" (excerpt)
Watch: Jeremy Blake; Ryan Trecartin; Paper Rad; Brian Bress; – see links on website.

Week 10: New Technologies – Video Games and Interactivity

- 5/31 Memorial Day – no class
- 6/2 Watch/Play: Cory Arcangel; Michael Bell-Smith; C-Level, *Waco Insurrection*; Scott Snibbe, *Camille Utterback*
- 6/7 FINAL PAPER DUE – drop off in Prof. Paulsen's mailbox by 3pm!

Academic misconduct: Students are reminded that academic misconduct is a violation of the code of Student Conduct and, per faculty rule 3335-31-02, must be reported to the Committee on Academic Misconduct. The University defines academic misconduct as any activity that tends to compromise the academic integrity of the institution or subvert the educational process. (The University rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oa/procedures/1.0.html>) The most common form of misconduct is plagiarism. Remember that any time you use the ideas or the statements of someone else, you must acknowledge that source in a citation. This includes material that you found on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.