

**Art 436Bs2 – Spring 2004**  
**Video & Digital Media**  
(Art 499Ms7, 599Ms6)

(Graduate students and undergraduates who are repeating this course may follow this syllabus or propose an individual program. Those wishing to pursue an individual program should discuss it with the instructor during the first week of class.)

Art 436B is an upper division course in Video Production, Video Editing and Digital Media for the Artist. The course will focus on both ideas and techniques.

What is the difference between video art and film or television?

## **REQUIREMENTS**

### **OFFICE HOURS**

### **OBJECTIVE**

### **GRADING**

You must complete *all* coursework (essays, projects, attendance, exhibition participation, etc) to pass this course.

### **MATERIALS**

Blank Mini DV Tapes

Blank CDRs & Jewel Cases & Labels

Blank DVD-Rs & Safeboxes

Color Print Output

CD/DVD Packaging Materials

Various other materials required to produce your projects

### **TEXTS – REQUIRED**

Multimedia: From Wagner to Virtual Reality (a.k.a. “The Red Book”)

Edited by Randall Packer & Ken Jordan

2001, W. W. Norton

New Screen Media: Cinema / Art / Narrative (a.k.a. “The Green Book”)

Edited by Martin Rieser & Andrea Zapp

2002, BFI Publishing (British Film Institute)

Editing Techniques with Final Cut Pro, Second Edition (a.k.a. “The Blue Book”)

Michael Wohl

2003, Peachpit Press

### **TEXTS – RECOMMENDED**

I realize that you are starving art students, but I also assume you are serious about mastering Digital Media. Here are a select few of the many books you should own. Since you probably can't afford them all, nor read them all, in a single semester, you might pick a couple in the area(s) you are most interested in. All texts are available for browsing and purchase in the CSULB Bookstore.

Adobe Acrobat 5 Master Class: Interactivity and Multimedia for PDF  
Hastings, Akselsen & Cohen  
2002, Adobe Press

Maxon Cinema 4D 7  
Arndt von Koenigsmarck  
2001, Peachpit Press

DVD Studio Pro 2 for Macintosh: Visual Quickpro Guide  
Martin Sitter  
2003, Peachpit Press

Producing Great Sound for Digital Video, 2<sup>nd</sup> Edition  
Jay Rose  
2002, CMP Books

Lighting for Digital Video  
Jackman  
2002, CMP Books

Robot Builder's Bonanza, 2<sup>nd</sup> Edition  
Gordon McComb  
2000, McGraw-Hill

Photoshop for Nonlinear Editors  
Harrington  
2003, CMP Books

Directing Actors  
Weston  
1996, Michael Wiese Productions

## **READINGS**

Each Tuesday we will discuss readings from *New Screen Media: Cinema / Art / Narrative* (a.k.a. "The Green Book") You will be required to write a 1 to 2 page (double spaced) response to the readings. Your response should be submitted the same day we discuss the readings. Your short essay is not a book report or summary, but a response to the readings: agree with them, disagree with them, synthesize them, consider how they might inspire or challenge you to create new work.

Week 2 – Tuesday, Feb 3

**Definitions** –Sean Cubitt (3-13) & Paul Willemen (14-26)

Week 3 – Tuesday, Feb 10

**Origins** – Söke Dinkla (27-41) & Peter Weibel (42-53)

Week 4 – Tuesday, Feb 17

**Origins** – Annika Blunck (54-63) & Lev Manovich (64-76)

Week 5 – Tuesday, Feb 24

**Convergence** – Andrea Zapp (77-89) & Butterworth & Wyver (90-104)

Week 6 – Tuesday, Mar 2

**Convergence** – Chris Hales (105-119)

**Beyond Narrative?** – Ken Feingold (120-134)

Week 7 – Tuesday, Mar 9

**Beyond Narrative?** – Jon Dovey (135-145) & Martin Rieser (146-162)

Week 8 – Tuesday, Mar 16

**Beyond Narrative?** – Eku Wand (163-178) & Grahame Weinbren (179-191)

Week 9 – Tuesday, Mar 23

**Restructuring Time** – Jill Scott (195-207) & Toni Dove (208-220)

Week 10 – Tuesday, Mar 30

**Redefining Space** – George Legrady (221-226) & Malcom Le Grice (227-236)

Week 11 – Tuesday, Apr 13

**Redefining Space** – Bill Seaman (237-256)

**Beyond the Screen** – Luc Courchesne (256-267)

Week 12 – Tuesday, Apr 20

**Beyond the Screen** – Jeffrey Shaw (268-275) & Merel Mirage (276-286)

Week 13 – Tuesday, Apr 27

**The Personalized Interface** –Zoe Beloff (287-296) & Michael Buckley (297-303)

Week 14 – Tuesday, May 4

**The Personalized Interface** – Graham Harwood (304-315)

Week 15 – Tuesday, May 11 – (no readings)

Each Tuesday we will discuss readings from *Multimedia: From Wagner to Virtual Reality* (a.k.a. “*The Red Book*”) You will be required to write a 1 to 2 page (double

spaced) response to the readings. Your response should be submitted the same day we discuss the readings. Your short essay is not a book report or summary, but a response to the readings: agree with them, disagree with them, synthesize them, consider how they might inspire or challenge you to create new work.

Week 2 – Tuesday, Feb 3

**Integration** – Richard Wagner (3-9) Filippo Marinetti et al (10-15)  
& László Moholy-Nagy (16-26)

Week 3 – Tuesday, Feb 10

**Integration** – Richard Higgins (27-32) Billy Klüver (33-38)  
& Nam June Paik (39-43)

Week 4 – Tuesday, Feb 17

**Interactivity** – Norbert Wiener (47-54) & J.C.R. Licklider (55-63)

Week 5 – Tuesday, Feb 24

**Interactivity** – Douglas Engelbart (64-90) & John Cage (91-94)

Week 6 – Tuesday, Mar 2

**Interactivity** – Roy Ascott (95-103) Myron Krueger (104-120)  
& Alan Kay (121-131)

Week 7 – Tuesday, Mar 9

**Hypermedia** – Vannevar Bush (135-153) & Ted Nelson (154-166)

Week 8 – Tuesday, Mar 16

**Hypermedia** – Kay and Goldberg (167-178) & Marc Canter (179-188)

Week 9 – Tuesday, Mar 23

**Hypermedia** – Tim Berners-Lee (189-205) & Landow and Delany (206-216)

Week 10 – Tuesday, Mar 30

**Immersion** – Morton Heilig (219-231) Ivan Sutherland (232-236)  
& Scott Fisher (237-246)

Week 11 – Tuesday, Apr 13

**Immersion** – William Gibson (247-251) Marcos Novak (252-265)  
& Daniel Sandin et al (266-272)

Week 12 – Tuesday, Apr 20

**Narrativity** – William Burroughs (275-278) Allan Kaprow (279-286)  
& Bill Viola (287-298)

Week 13 – Tuesday, Apr 27

**Narrativity** – Lynn Hershman (299-304) & Roy Ascott (305-316)

Week 14 – Tuesday, May 4

*Narrativity* – Pavel Curtis (317-334) & Pierre Lévy (335-344)

Week 15 – Tuesday, May 11 – (no readings)

## **SCHEDULE (*Tentative!*)**

### **EXERCISES & PROJECTS**

#### **Camera Exercises**

#### **Final DVD or CD-Rom portfolio with packaging**

A portfolio disc complete with packaging and on-screen menus.

As this is intended as a digital portfolio, you may (optionally) include works not created during this course/semester.

#### **Phenomenology Project**

Painting has explored phenomenology... impressionism... op art... (Mangold, Andre??)

Slide talk: Pixels, Color, Impressionism, Phenomonology,

### **DIGITAL MEDIA LAB ACCESS**

### **TOPICS**

From Daguerreotypes to Digital Video

Camera / Sound / Animation / Editing / DVDs / The Show ← 9 Weeks

Acrobat / Robots

### **FIELD TRIPS**

WDI – Projectors

Showscan

NBC Burbank