ART 3630C: **Honors Video Art, 4 credits**

Dorotha Lemeh, Associate Professor of Art

HA 103 & HC 111

M & W: TBD

Instructor: Dorotha Lemeh,

Associate Professor of Art

Email: [dlemeh@fau.edu](mailto:dlemeh@fau.edu)

Phone: 6- 8019

Office: HA 106; Hours: M & W: TBD

**Course Description:**

Using a HD camera or HD video camcorder students experiment and innovate with digital media. To extend the discussion beyond the production of video art, through out the semester, readings concerning the history of video art, art projections, net art, virtual reality, and its contemporary practice are incorporated into the class presentations and discussion. Concept themes, provided for project development, are broad in order to grant students the opportunity, and flexibility to interpret such themes as: Screens, Frames, Interiors and Exteriors. Technical concerns addressed: lighting, sound, and animation are explored through out the semester. Several of these created works *might be* collaborative in nature. Students are required to document their process and findings by means of the newer technologies including digital photography, video, and the computer. Students are also encouraged to include traditional art methods in the production of their art projects. The recorded information can be included on a created website or blog posting; however, copyrighted material must be handled in accordance to established copyrighted rules and regulations. A final presentation by students will be made either in class or in a public forum. A copy of the final project with students’ names, date & bibliography will be placed on a CD-R, VHS, or DVD and submitted to the instructor. This course contributes to the Honors College curriculum as it is designed to fit into an interdisciplinary curriculum in the liberal arts and sciences that includes team taught courses and courses that emphasize critical thinking and writing across the disciplines.

**Texts:**

Kave, Nick (2007) Multimedia: Video, Installation, and Performance. New York: Routledge

Friedberg, Anne (2009) The Virtual Window: From Alberti to Microsoft. Cambridge, Mass.: The MIT Press

**Additional Requirements of this course:**

Students may be asked to attend art exhibitions at various on or off campus venues such as art galleries, museums or art fairs. Lectures and or film screenings may also apply.

**Required:** For the semester register with Lynda on-line training - <http://www.lynda.com>

**Grade Assessment:** *Attendance, Class Participation, Papers, Performance, and Visual Images*

**Written Component: 50%**

* Student assessments
* Discussion papers
* Powerpoint presentations

**Student Assessments**

Students are required to write a one page visual assessment of each final art project submitted. This assessment will include describing and critiquing the following: formal qualities of the visual project (design, composition, placement, composition), use of traditional and/or non-traditional materials (digital imagery, ink, paint, graphite), selection of the theme for the visual project, as well as other relevant information that helped to develop the final work. This assessment is to include an analysis of what not only works for the final piece, but also what (if given the opportunity) would be done differently.

**Discussion Papers**

The discussion papers are more of a conversation about the text read from and understood about each chapter provided rather than a general summing up of the readings. As an introduction to each assignment the discussion papers may contain a brief analysis of the chapter, however, the bulk of the conversation should concentrate on what the author wrote and how this information will assist each student towards applying what was learned to the visual assignments.

When reading assignments are given students are expected to write between a 200 to 400-word count discussion/response paper including 3 questions on the subject discussed. Please do not write questions that can be simply answered by reading the text, but formulate questions, which are more layered or complex that move beyond the simple reading of the information and begin to ask questions that lead you towards other areas of discovery. In other words, ask questions that you as the reader would actually be interested in discovering about the information read. The length required for the paper will be listed in the syllabus or provided by the instructor during the class period. The paper that is turned in should include the following:

* the student’s name
* the title of the course
* the title of the reading
* the name of the author
* the date
* the instructor’s name

If these items are left off of the paper the paper will be returned to the student as an incomplete. A grade of “I” will be assigned until the paper is resubmitted for grading. This discussion paper is graded and worth 10 points. By the end of the semester students will turn in the papers on a CD-R disk that is labeled with the students name, course assignment, date, and course heading.

**Powerpoint Presentations**

This recorded information can be included on a created website, placed in a Blog, or used in a powerpoint presentation that the class will view at the end of the semester.

**Visual Component: 50%**

* Digital Video – 3 projects
* PAJ/Blog

**PAJ/Blog**

The Process Visual Art Journal is used as a visual recorder of graphic illustrations, preliminary ideas, creative thoughts, and recorded experimentations. Used as an extension of observational learning the PVAJ contains an outline of the step-by-step processes of the work involved in creating the final art piece. In each stage the viewer gains an understanding of the ways in which the creative process was developed from inception to completion. Dates are recorded. Illustrations, digital images, sketches or other ways of image making are included in this journal. Print outs that relate to technical aspects of the creation of the artwork are included in the PVAJ. Students are encouraged to take copious notes on principles of design, the nature of mark making and theoretical notations on color. This information will later be used as a handy reference guide for students drawing on location. Imagery drawn, painted or photographed must be scientifically identified by name. Any other additional information associated with the subject should also be included in your PVAJ. This recorded information can be included on a created website, placed in a Blog, or used in a powerpoint presentation that the class will view at the end of the semester. By the end of the course students will have amassed an impressive portfolio of detailed illustrations. Includes but not limited to the following:

* Process Art Journal – Blog journal entries made of the work created for the final visual project
* General knowledge of technical tools and illustrative techniques
* Overall improvement of submitted work over the course of the semester
* Visual assignments including blog entries handed in on time

**Attendance and Class Participation**

* **Regular attendance is not only expected, it is graded.** All students are expected to come to class, be on time, and have assignments completed. Every absence after 3 will result in the lowering of the overall grade by10%. Six absences will result in a grade of "D" after 8 absences a grade of "F" is earned.
* 4 absences = highest grade is a B+  
  5 absences = highest grade is a C+  
  6 absences = highest grade is a D

7 absences = automatic failure is earned

* Class participation means coming to class having completed the assigned visual project, the student art assessment, and assigned readings. It also means being prepared to ask and answer questions on artworks, artists, and art theories viewed, read or discussed. It also may mean working in small groups during these discussions and participating in student centered group critiques. *Class participation is looked on as a vital part of student learning and engagement and therefore is graded.* Lack of class participation in class discussions will result in the lowering of your grade by 10%.

**Policy on makeup exams/quizzes, papers and handing in late work**

**Visual assignments not completed due to missed classes**:

Work not completed due to missed classes, tardiness, or ineffective use of time *has to be made up outside of class*. Tuesday, Thursday and Friday open lab is a good time to make up work. Weekend entry into the Art or Computer labs is possible when you contact the on campus University Police. Remember that only students in the class are allowed in the space. Be sure to bring your Owl card.

**Turning in Late Visual Assignments**:

At times a student may have unforeseen events impact on the handing in of her or his artwork by the assigned due date. A student can request an extension, however, the extension (depending on the reason) may or may not be granted. Such an extension will be decided on a case-by-case basis and is subject to the instructor’s approval of such an action. Though there are numerous reasons for an assignment‘s incompletion **20% will be subtracted** from the final grade for a work that has not been granted an extension and submitted a day after it is due. After one week 30% will be subtracted from the final grade.

**Redoing/Resubmitting Visual Assignments**:

At times a student may want to redo a project assignment based on new insights, experimentation, clarification of the project after a critique, or other valid reasons. The student is encouraged to redo the work or enhance the art piece at any time during the semester. This must take place outside of the class period during open art or computer lab time! If resubmitting the project for grade reconsideration the resubmission can only be done once per assignment. A designated time for the redo will be provided & after that time period has lapsed no work will be considered.

***Explicit Material***

This is a college-level course for adults so there will be artwork shown during the semester that contains representational and graphic depictions of the human form. Also during the semester some controversial subject matter associated with particular art will find its way in to various presentations. Please keep in mind that through out Arts’ story (Prehistory to now) there has always existed the portrayal of the nude/naked/partially clothed human form. Such representations of the human figure in paintings, murals, drawings, sculptures, ceramics, etchings, engravings, films, videos, projections, installations, performance art, and photography (in and outside of the context of Art) have been (for an a sundry of reasons) looked upon as controversial. In our class discussions, Art inspired by religion, politics, social movements, economic reform, environmental concerns or simply interpreting our ideas about beauty will be placed in historical context. For some of you observing the human body (and other such controversial work) in such a light may be disturbing. Since each of you will receive a copy of the syllabus, concerns regarding viewing the human form presented au natural (in its natural state) or other controversial art needs to be brought to the attention of the professor the first day after the class to discuss whether or not this particular course is suited for your course of study.

**Digital and Electronics in and outside of the Classroom**

Students are encouraged to bring digital cameras, laptops, ipads, wacom or bamboo tablets, digital video cameras and other electronic devices to class for the sole purpose of creating art images. This is a time for working towards completing class assignments and not viewing your email, texting, watching on-line videos, checking facebook or any other form of non-academic activity. Abuse of such a privilege may lead to banning these items from the class.

**Computer and Art Labs**

Using the art and computer labs outside of assigned class time is an integral part and necessary component of this course. Computer labs that have photoshop are located in HC 111 & SR 109. A list of students who are to be allowed to enter the Art Lab after hours will be submitted to the proper authorities for approval. If your name is not included on the list be sure to notify the instructors, otherwise entry into these spaces will be prohibited.

**Code of Academic Integrity policy statement**

*Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001.*: [*http://www.fau.edu/regulations/chapter4/4.001\_Code\_of\_Academic\_Integrity.pdf*](http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf)

**Students with Special Needs**

*The rights of students with disabilities are protected under Section 504 of the Rehabilitation Act of 1973 (Section 504) and the Americans with Disabilities Act of 1990 (ADA).* Please consult the University website for additional information concerning Disability Services: <http://www.osd.fau.edu> . *In compliance with the Americans with Disabilities Act (ADA), students who require reasonable accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) -- in Boca Raton, SU 133 (561-297-3880); in Davie, LA 240 (954-236-1222); or in Jupiter, SR 110 (561-799-8010) – and follow all OSD procedures. Any student with a documented disability or special need, who requires reasonable accommodations for assignments will need to contact Disability Services Office at the beginning of the semester.*

**Note of Honors Distinction: This course differs substantially from the non-Honors version. First, the work will be more intensively overseen by the instructor and the performance expectations will be much more demanding. This course will prepare students for upper-division work in Art and in The Humanities, and for work on the Honors Thesis. Students will be exposed to vocabulary of a specifically theoretical nature, and will be expected to comprehend these new concepts and to deploy these new terms in their own critical thinking and writing. Most importantly, this course will reflect the interdisciplinary nature of Honors education and will inculcate critical attitudes and skills that will teach you how to learn for yourself.**

**Class Room Etiquette**

University policy on the use of electronic devices states: “In order to enhance and maintain a productive atmosphere for education, personal communication devices, such as cellular telephones and pagers, are to be disabled in class sessions.”

**Resources**

Database of Virtual Art

[www.virtualart.at](http://www.virtualart.at)

DIA Center for the Arts Web

[www.diacenter.org](http://www.diacenter.org)

Digital Art Museum

[www.dam.org](http://www.dam.org)

Foundation for Art and Creative Technology

[www.fact.co.uk](http://www.fact.co.uk)

ISEA

[www.isea-web.org](http://www.isea-web.org)

**Course Schedule At-A-Glance**

The allotted time for each session is 2 hours and 50 minutes. Come prepared each session with the equipment needed to closely observe, render/illustrate, digitally capture, photoshop, and write about the visual project assigned. Also come prepared to discuss any outside reading assignments provided.

Weeks 1 - 4 - Screens

Day 1: Review of the course syllabus.

Presentation: Video Art

Read: Chapters 1 & 2 in Nick Kave’s Multimedia: Video, Installation, and Performance

Day 2: Presentation/Lecture: Animation and performance

Artists discussed: Toni Dove & William Kentridge

Introduction Project 1 – Screens

Day 3: Presentation:

Artists discussed: Bill Viola

Class Discussion on readings

Screens project continued

Day 4: Screens project continued

Read: Chapters 3 & 4 in Nick Kave’s Multimedia: Video, Installation, and Performance

Day 5 - 7: Continue project. Presentation: Shahzia Shikander

Day 8: Critique

Weeks 5 - 8: Frames and -Scapes

Day 1: Class Project assigned and discussed

Artists discussed: Grahame Weinbren, Robert Bowen and Charles Csuri

Day 2: Work in class on project

Read: Chapters 1 & 2 in Anne Friedberg’s The Virtual Window: From Alberti to Microsoft

Day 3: Continue project.

Day 4: Read: Chapters 3 & 4 in Anne Friedberg’s The Virtual Window: From Alberti to Microsoft

Days 5 – 7: Work in class on project

Day 8: Group Critique

Read: Chapters 5 & 6 in Anne Friedberg’s The Virtual Window: From Alberti to Microsoft

Weeks 9 – 15 Interiors and Exteriors

Day 1: Presentation: Where Art, Science and Technology meet: Video Art and Installation

Artist discussed: Eduardo Kac

Days 2 - 6: Work in class on project

Day 7: Lecture/presentation: Lynn Hershman Leeson & Rafael Lozano Hemmer

Days 7 - 9: Continue to work on assigned project.

Day 10: Final Group Critique

**Materials List**

Digital HD camera or HDR Video camera

32G Memory Stick or portable external HD drive (I TB)

10 to 12 high quality DVD discs

10 to 12 DVD Cases

Journal Blank book of 50 to 100 pages

**Bibliography**

Arnheim, Rudolf. (1969) *Visual Thinking*, Berkley, CA: University of California Press

Barthes, R (1973) Mythologies, London: Paladin

Barthes, R (1977) Image-Music-Text, London: Fontana

Baumgartel, Tilman (2001) Net Art 2.0: New Materials Towards Net Art. Germany:

Verlo Moderne Kunst Nurnberg

Berger, John (1972) Ways of Seeing. London: British Boraodcasting Association, and Hammondsworth: Penguin

Bourne, Jennie and Dave Burstein (2009) Web Video, CA: PeachPit Press

Ellis, J. (1992) Visible Fictions: Cinema, Television, Video, revised. London: Routledge

Friedberg, Anne (2009) The Virtual Window: From Alberti to Microsoft. Cambridge, Mass.: The MIT Press

Gere, Charlie (2002) Digital Culture, London: Reaktion Books, Ltd.

Goldberg, Ken, ed (2001) The Robot in the Garden: Telerobotics and Telepistemology in the Age of the

Internet, Cambridge, Mass.: MIT Press.

Grau, Oliver. (2007) Media Art Histories, Cambridge, MA: MIT Press.

Green, Eileen. (2001) *Virtual Gender: Technology, Consumption and Identity Matters*,

New York: Routledge.

Greene, Rachel (2004) Internet Art, London: Thames & Hudson

Hall, Doug and Jo Fifer, Sally (eds.) 1990, Illuminating Video: An Essential Guide to Video Art,

New York: Aperture

Johnson, Steven (1990) Interface Culture, New York: Basic Books

Kave, Nick (2007) Multimedia: Video, Installation, and Performance. New York: Routledge

Leonardo: Journal of the international Society for the Arts, Sciences and Technology, Cambridge, Mass.:

MIT Press

Lovejoy, Margot (2004) Digital Currents: Art in the Electronic Age, New York and London: Routledge

Malloy, Judy (ed) 2003, Women, Art, and Technology, Cambridge, MA: MIT Press.

Monaco, J. (2000) How to Read a Film: Movies, Media, Multimedia, 3rd edition, London:

Oxford University Press

Popper, Frank. (2007) From Technology to Virtual Art, Cambridge, MA: MIT Press.

Priebe, Ken A. (2006) The Art of Stop-Motion Animation, Boston, MA: Course

Technology PTR.

Wands, Bruce (2007) Art of the Digital Age, New York, NY: Thames & Hudson.

Wands, Bruce (2002) Digital Creativity: Techniques for Digital Media and the Internet, New York:

Wiley & Sons, Inc.

Weintraub, Linda, Arthur Danto, and Thomas McEvilley (1996) *Art on the Edge and Over:*

*Searching for Art’s Meaning in Contemporary Society 1970s -1990s*. NY: Distributed Art

Publishers

Wellins, Mike. (2005) Storytelling through Animation. Boston, MA: Charles River Media.

White, Michele. (2006) The Body and the Screen: Theories of Internet Spectatorship.

Cambridge, MA: MIT Press

Wilson, Stephen (2002) Information Arts: Intersections of Art, Science and Technology, Cambridge, Mass.:

MIT Press

Youngblood, Gene (1970) Expanded Cinema, New York: E.P. Dutton and Co.