

**SYLLABUS**

**ART318C TRANSMEDIA:  
DIGITAL TIME ART I (21105)  
FALL 2013  
M/W 8:00AM – 12:00PM  
Room 3.202**

**FACULTY: JEFFREY STANLEY**  
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Office: ART- (by request)

**TA: Adam Boley**  
(lab hours TBD)  
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**CATALOGUE DESCRIPTION**

Restricted to art and art history majors. Introduction to time-based art, with emphasis on the exploration of digital technologies, including video, motion graphics, animation, sound, and various emerging media. Two lecture hours and six laboratory hours a week for one semester. May be taken for credit only once. Studio Art 316T and 318C may not both be counted. Prerequisite: Studio Art 303K, 303L, 304K, and 304L with a grade of at least C in each.

**COURSE OBJECTIVE**

This course focuses on object and subject matter related, but not limited, to contemporary photography, video, animation, cinema, sound, and other time-based media [including emerging (and older) technologies such as programming, interactive, app + computer-based] as a studio art discipline. Students will examine uses of these technologies through theory and practice. Throughout the course, a method of lecture and practice will investigate aesthetics and concepts with contemporary and art historical examples. Individual work will be judged based on conceptual and technical skill development. Submitting mere appropriation of images, 3D models, or sound files created by others as your original work is strongly discouraged.

Digital technology and media increasingly participate in science, culture, and the humanities and have a growing aesthetic and socio-political impact relevant to this class. Therefore, in addition to discussions about the formal artistic and technical content of this class, a broader dialogue regarding contemporary art and its social and historic context is likely to occur. Students are encouraged to develop their individual (perhaps “original”) “voice” through experimentation, practice and experience investigating ever-expanding time-based media. Attendance, participation and discipline are essential to succeed in this course. It is required that each student manage her, or his, own video, image, sound, etc files for workflow efficiently.

Past projects in DTA I are archived online, check: <http://art20.art.utexas.edu/undergrad.html>, but (:caution:) we are revamping the content/cirriculum with a fresh approach.

**GRADING & PROJECTS**

Projects must be completed and submitted to the Teaching Station by the due date (see schedule). Late projects will not be accepted. Requirements and course materials considered in evaluating final grades:

Three (3) Major Projects (will make up the majority of your grade)  
Several minor, or practice projects  
Various demos and tutorials  
Journal (take your own notes / sketch storyboard(s))  
Participation on class discussion  
Course related reading(s)

The University and Studio Division Attendance Policies are used in this class (three [3] grace absences are given to every student, missing more days of class will result in the lowering of your grade). **Missing a critique day is extremely discouraged.** Arrive early and be prepared for crit. Grading is based on a subjective decision (overall quality of projects, technical and conceptual development, group and individual critiques, preparedness, and attendance). Major projects (first and second only) may be revised and resubmitted for reevaluation.

#### Grading Policy (as of Fall 2009)

A = 4.00	Excellent
A- = 3.67	
B+ = 3.33	
B = 3.00	Above Average
B- = 2.67	
C+ = 2.33	
C = 2.00	Average
C- = 1.67	
D+ = 1.33	
D = 1.00	Below Average
D- = 0.67	
F = 0.00	Not Registering

### **ATTENDANCE POLICIES**

In addition to the eight (8) hours of class each week, students will spend an estimated six (6) hours outside of class each week, working on your project during open lab hours, capturing footage, reading assignments, visiting artists lectures + exhibitions.

- Class attendance is a requirement in a studio course and use of the full class period is expected. Adam, or I, will take attendance at the beginning of each class. You will be allowed three (3) sick, personal, physical or mental health days without grading consequences. It is up to your discretion how you use these three days. Each additional absence will result in the lowering of your grade by one letter (IE: A would become B, etc). Absences, tardiness and/or early departures beyond this could result in course failure. If a serious medical or personal situation occurs affecting attendance, please discuss it with me.

- There are no "excused" or "unexcused" absences. There is only presence or absence. The evaluation of your performance is based on your learning and participation only, not life circumstances. It is advised that you use this limited resource wisely. It is possible you will have a legitimate illness or emergency during the term, but if the three (3) allowed absences are used up, they are used up.

- For every three (3) times you are late (more than ten [10] minutes after the start of class) it will count as an absence. Leaving class early will likewise affect your grade. Coming to class without required working materials will result in a late grade for that class period. If you are late and without your required materials, you will receive an absence that day.

- You must contact me and Adam as soon as possible if you will be absent from class. Students are responsible for contacting me immediately when they are aware there is a scheduling conflict and are required to make up all work missed on schedule.

- Religious Holy Days: University Attendance Policy: A student who misses classes or other required activities, including examinations, for the observance of a religious holy day should inform the instructor, in writing, as far in advance of the absence as possible so that arrangements can be made to complete an assignment within a reasonable time after the absence.

## **COMMUNICATION**

The official mode of correspondence at this University is through e-mail. We will use e-mail frequently to deliver important information and class content to the students. Please check regularly. If you need help, or need to inform us about anything outside of class, please e-mail me and Kelly. \*Blackboard will be essential in communicating and sharing information in this class.

## **UNIVERSITY OF TEXAS HONOR CODE**

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

## **UNIVERSITY ACADEMIC INTEGRITY & SCHOLASTIC HONESTY**

The value of a university degree depends on the absolute integrity of the work done by each student for that degree, a student should maintain a high standard of individual honor in his or her scholastic work. Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly enforced.

## **UT TRANSMEDIA HANDBOOK & LAB RULES**

[http://art20.art.utexas.edu/downloads/Transmedia\\_Student\\_Handbook.pdf](http://art20.art.utexas.edu/downloads/Transmedia_Student_Handbook.pdf)

It is required that you read the University of Texas Austin Transmedia Handbook thoroughly and that you understand it and any possible consequences. You will sign and date all forms associated with this course. You will have access to this via our website. General Transmedia guidelines and lab rules will be posted in the lab and discussed the first day.

\*Discreet use of headphones allowed during work hours aka do not distract-n-blast your sound.

\*No cell phone use, texting, gaming allowed in class. Turn your phones off or on silent mode prior to the beginning of class.

\*Do not abuse lab resources such as the internet, etc. when you should be working.

**\*\*\*It is mandatory to be present on critique day. I cannot stress this enough. Be there, or be square! \*Square as in you will receive a lower grade.**

## **IMPORTANT DATES SCHEDULE (review and crit are tentative)**

**Crit Note – Projects must be submitted no later than the night before crit day**

Project 1:      Review Date \_ Monday, September 23, 2013  
                     Critique Date \_ Monday, October 7, 2013

Project 2:      Review Date \_ Monday, October 28, 2013  
                     Critique Date \_ Wednesday, November 6, 2013

Project 3:      Review Date \_ Wednesday, November 20, 2013  
                     Critique Date \_ Mon/Wed, December 2 + 4, 2013

University-Wide Dates:    <http://registrar.utexas.edu/calendars/12-13>

## \*\*\*MISC. COURSE REQUIREMENTS\*\*\*

- \*\*\*JOURNAL (HAVE BY NEXT CLASS, January 16<sup>th</sup>)\*\*\*
  - \*FLASH DRIVE (8GB minimum) to store Finished Projects\*
- OR it is recommended, but not mandatory, that you purchase your own External Hard Drive (≥250GB) to save working files, final project files, etc.

## REQUIRED COURSE READING (TENTATIVE)

(PDF will be provided via blackboard – you are responsible for printing)

- Benjamin, Walter – *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit* (The Work of Art in the Age of Mechanical Reproduction, 1936)
- Potentially, other reading assignments will be assigned TBA later in the semester.

## COURSE REFERENCES

- Video Data Bank – The School of the Art Institute, Chicago, IL – <http://www.vdb.org>
- Electronic Arts Intermix – New York, NY – <http://www.eai.org>
- UBUWEB – <http://www.ubu.com>
- Cultural Politics: Resources for Critical Analysis  
[http://culturalpolitics.net/social\\_movements/art](http://culturalpolitics.net/social_movements/art)
- Flash Art
- Art Review
- October
- ArtForum

## FURTHER READING REFERENCES

- Eisenstein, Sergei, *Towards a Theory of Montage* (1994, British Film Institute)
- Eisenstein, Sergei, *Film Form: Essays in Film Theory* (1949), New York: Hartcourt)
- Irwin, Robert, *Seeing Is Forgetting the Name of the Thing One Sees: A Life of Contemporary Artist Robert Irwin* (1982, University of California Press)
- Barthes, Roland – *S/Z* (1970)
- Kosuth, Joseph – *Art After Philosophy and After 1966-1990* (1991)
- Kroker, Arthur and Marilouise, *Digital Delirium* (1997)
- McLuhan, Marshall, *The Medium is the Massage* (1967)
- *Understanding Media: The Extensions of Man* (1967)
- Manovich, Lev, *The Language of New Media* (2001)
- Jenkins, Henry, *Convergence Culture* (2006)
- Youngblood, Gene, *Expanded Cinema* (1970)
- Debord, Guy, *The Society of the Spectacle* (1967)
- Danto, Arthur, *The Madonna of the Future: Essays In a Pluralistic Art World* (2001)
- Edgar, Andrew and Peter Sedwick, *Cultural Theory: The Key Concepts* (2007)
- Bakhtin, Mikhail, *The Dialogic Imagination: Four Essays* (1982, University of Texas Press)
- Smith, Jackie, *Social Movements for Global Democracy* (2007)
- Rush, Michael, *New Media in Art* (2005), and others from the *World of Art* series
- Barthes, Roland – *The Death of the Author* (1967)
- Hansen, Miriam – *Why Media Aesthetics?* (2004)
- Sholette, Gregory – *Swampwalls Dark Matter and the Lumpen Army of Art* (2008)

## PROJECT 1: RHYTHMIC (ART + CINEMA 1)

### CONTINUITY\_BASED MONTAGE

This project will be based on how well you document and capture a subject (or subjects) with appropriate videography and photography. The camera is the source of all technical methods: focus, depth of field, exposure, lighting, etc. Emphasis should be placed on good photography, mastering the camera, lighting techniques, and editing. Visual tricks can be used during production (while capturing in real time). However, no post-production effects, or filters, other than color-correction may be used. Aesthetics, technical, and conceptual decisions should develop from your subject as well as rhythmic montage (formal, content, concept from subject in a rhythmic montage based on continuity and sequences in chronological order).

This project is aware of other montage methods, but heavily relies on rhythmic montage to create continuity between shots. We will cover five (5) methods of montage: (1) Rhythmic, (2) Metric, (3) Tonal, (4) Overtonal, and (5) Intellectual. Several assignments will present a study of each type. Rhythmic montage follows through with actions. A cut allows a necessary action to come to fruition.

Demos will be provided for basic-to-intermediate camera operation, camera movements, and camera shots related to the language of visual (in this case rhythmic) sequencing. Techniques such as lighting, composition, and editing (through the camera lens) will be discussed. Montage, editing (post-production), and cutting will also be discussed in terms of conceptual decision-making. Capturing footage, editing in Final Cut Pro, and post effects including color correction, titling, simple geometric cuts and transformation (cropping, motion, etc.) are your limitations for production and post-production processes.

Manipulation of the image is discouraged. Using filters to dramatically change the video footage will not be allowed. This project is dedicated to pure documentation and a photographic approach to capturing and editing your original footage.

Sound should develop from the documentation (diegetic sound). Use the sound you capture from the scene and subject(s) during production.

You are required to make a storyboard with 10 “shots” after you choose your desired subject matter.

**Review Day:**

**Preview:**

**PROJECT 1 DUE DATE (CRITIQUE):**

Artist Reference:

Michalengalo Antonioni, *L'avventura* (1960)

“, *Blowup* (1966)

Andre Tarkovsky, *Stalker* (1979)

Bill Viola, *The Passing* (1991)

Eve Sussman, *Rape of the Sabine Women* (2006)

Related References:

Eisenstein, Sergei, see 2 in further reading ref.

Irwin, Robert, see further reading ref.

Long Take

## PROJECT 2: METRIC (ART + CINEMA 2)

### MATHEMATIC + PATTERN\_BASED MONTAGE (NON-LINEAR)

You are required to create a montage using metric techniques, based on a time frame, or number of frames as opposed to action or continuity of actions. You may use other editing techniques, but rely on metric essentially. Formal issues, content, concept, and aesthetics should be formed by the combination of a chosen subject and metric montage. Like Project 1, you are to choose the subject(s) that your video. Unlike Project 1 which dealt with continuity and chronological sequencing, Project 2 investigates a non-linear structure (time jumps, out of order sequencing, reverse order, etc). You are required to make a title sequence for P\_2.

You must record audio separate from your video files. Choose another situation or setting unrelated to your subject matter to capture audio. This audio may be used in juxtaposition with you footage, or it may align with the subject however you wish. A sonic montage should be considered, or perhaps, a soundtrack (Garage Band) of your making.

You are required to make a storyboard of 10 “shots” after you choose your desired subject matter. The storyboards are intended to illustrate your intention and content that you plan to develop with your subject in a metric montage. We will attempt several practice montage projects. You will create an object in Maya (3D model/animation software) that will blend with one of your scenes.

Demos to include: Maya 3D modeling and animation, Green screen and digital chroma key (FCP and AE), After Effects tools, more advanced audio tutorials in Soundtrack Pro, Garage Band, etc.

**Review Day:**

**Preview:**

### PROJECT 2 CRITIQUE:

Examples:

Eisenstein's *October* (1928)

Andre Tarkovsky, *The Sacrifice* (1986)

Music videos + Movie trailers

Gaspar Noe, *Irreversible* (2002)

Gaspar Noe, *Enter the Void* (Title Sequence, 2009)

Richard Linklater, *Waking Life* (2001)

Related References:

Eisenstein, Sergei, see 2 in further reading ref.

Collision Montage

Jump Cut

Match Cut

Smash Cut

Kuleshov Effect

Malraux, Andre, *The Psychology of Art* (1947)



## PROJECT 3: SPATIAL MONTAGE (EXPANDED CINEMA + BEYOND)

### SPATIAL\_BASED MONTAGE, DIGITAL DELIRIUM (INCLUDING GLITCH ART), ENVIRONMENT/WORLD BUILDING + INSTALLATION

A layering of compositions, surfaces, multi-projections will be explored for Project 3. Spatial Montage adds the element of multiple surfaces to view and investigate. Spatial montage can also include multi-sensory experiences with installation art or expanded cinema. Relationships to shots and scenes are literally stacked on top of one another either by means of multi-channels, layered projections, etc. In addition to multiple projection surfaces, props, found objects + live performance can enrich and enhance an installation. All of this creates a more dynamic and conflicting engagement with the work. You are to investigate layered compositions, or another type of spatial montage, sound installation, multi-screen (+ stage) environment, website, compression artifacts, or digital effect.

Project 3 may investigate architectural design (possibly as art institution critique, dialogue in utopian architecture, ideologies, etc), architectural models, 3D environments in Maya, or physical set design. The project may take the form of a virtual computer/window enhanced/layered video or interactive performance (more details to follow).

It is a requirement to use one item of appropriation in post-production (video and/or sound from another source). Rules of engagement must be followed when appropriation is used.

Demos to include: Advanced Green screen and digital chroma key (FCP and AE), After Effects Wiggler, and more AE items including smoke, light, generator, Maya, installation ideas, multi-channel, multi-projection, etc.

**Review Day:**

**Preview:**

### PROJECT 3 CRITIQUE:

Artist Reference:

Peter Campus, *Three Transitions* (1973)

Mike Figgis, *Timecode* (2000)

Nam June Paik

Johanna Vaude

Takeshi Murata, *Untitled (Silver)* (2006), *Monster Movie* (2005)

Ryan Trecartin

Jenny Holzer

Gregory Chatonsky

CINEMA FUTURE, Lev Manovich proposed exhibition 2002

Related References:

Conceptual Art + Metamedia/Metadata + Cyberculture + Futurists + Utopia/Distopia

Manovich, Lev, *The Archeology of Windows and Spatial Montage* (2002)

“, *The Language of New Media* (2001)

Debord, Guy, *The Society of the Spectacle* (1967)

Fuller, Buckminster, *Synergetics* (1982), *Spaceship Earth* (1982), *Intuition* (1983)

*Digital Delirium*, see further reading ref.

*Expanded Cinema*, see further reading ref.

Bourriaud, Nicolas, *Postproduction: Culture as Screenplay: How Art Reprograms the World* (2002).

“, *Altermodern* (2009)

## **SEMESTER SCHEDULE**

### **Wednesday, 28 August 2013**

First class meeting. Discuss class content, responsibilities + expectations. Transmedia Student Handbook. What is Transmedia? What is Time-based Art? Time-based media? Time? Spacetime? Emerging Media? Media Aesthetics? Montage? Cinema + TV + Relationship to Contemporary Art Making? Non-Cinema, Non-Narrative Video Art Making? ETC... Mostly Lecture\_Organized Chaos.

### **Monday, 2 September 2013**

Labor Day \_ no class.

**Tuesday, 3 September 2013** \_ Last day to officially drop class.

### **Wednesday, 4 September 2013**

Covered in class: Shots List, Editing Video, Equipment overview, submit forms from TRANSMEDIA STUDENT HANDBOOK, Organized Workflow in Final Cut Pro, FCP tools, sample edit + file sharing with teacher station, Art + Cinema, Montage, Cutting Techniques + examples of PROJ\_1. Lecture and Practice.

Assignment for Monday, Sept 9 \_ 20 practice shots of one object.

### **Monday, 9 September 2013**

Rhythmic Montage Practice \_ 20 shots raw footage into 15-30 second Rhythmic\_Continuity Montage. Get acquainted with Shots, Camera Movements, Cuts, Composition sizes, frame rate. Watch full length film in class TBD.

Assignment for Wednesday, Sept 11 \_ Have 3 Options of Objects to "follow" for PROJ\_1. Options to include 3 storyboards with 20-30 "frames"

### **Wednesday, 11 September 2013**

Discuss 3 Options for Project 1 INDIVIDUALLY aka One-on-One. Have storyboards to show, explain, and visually discuss your thoughts for PROJ\_1.

Assignment for Monday, Sept 16 \_ Capture 30-40 shots (≈15min of footage) of at least 1 of your option for PROJ\_1.

Official class enrollment begins 13 September 2013, but will be recognized on 16 Sept.

### **Monday, 16 September 2013**

Log+Transfer/Capture footage and edit 30-40 shots into a 40 second Rhythmic Montage. Are you happy with footage/option? If so, proceed to capture more footage. If no, try again. Color-Correction/Color Balance Demo in depth.

### **Wednesday, 18 September 2013**

Soundtrack Pro Demo. Watch film in class. 2<sup>nd</sup> half of class WORK DAY.

Assignment for Monday, Sept 23 \_ Review day for PROJ\_1

### **Monday, 23 September 2013**

Review Day : Project 1 \_ Have completed an ≈2min:30sec Rhythmic Montage of final 5 minute video. We will discuss your results and plan a course of action leading up to critique of PROJ\_1.



**Wednesday, 25 September 2013**

Discuss PROJ\_1 One-on-One / WORK DAY

Assignment for Monday, Sept 30 \_ bring flat, scannable, rectangular object such as wrapping paper or fabric.

**Monday, 30 September 2013**

Scan Objects you bring to class + Demo in Maya.

WORK DAY 2<sup>nd</sup> half of class.

**Wednesday, 2 October 2013**

WORK DAY.

**Monday, 7 October 2013**

CRITIQUE : PROJECT 1 RHYTHMIC MONTAGE (≈5MIN VIDEO)

**Wednesday, 9 October 2013**

Discuss PROJECT 2. Metric Montage examples. Watch a film perhaps\_TBD. Practice 20-30 second Metric Montage with existing footage.

Assignment for Monday, Oct 14 \_ Capture 15-20 new shots for Metric Montage Practice

**Monday, 14 October 2013**

DEMO DAY: After Effects workflow, Green Screen, alpha layer + Motion Graphics. Alternative software. Title Sequence examples. Submit 30-40 second Metric Montage Demo made with new footage.

Assignment for Wednesday, Oct 16 \_ Brainstorm for an original title sequence. Have 3 options for Project 2 to discuss in class on Wednesday.

**Wednesday, 16 October 2013**

Garage Band Demo. Work on Practice Title Sequence and Garage Band Track. Discuss PROJ\_2 ideas INDIVIDUALLY.

Assignment for Monday, Oct 21 \_ Complete Practice Title Sequence, Complete Garage Band Track + collect 10 minutes of footage for PROJ\_2.

**Monday, 21 October 2013**

Submit Title Sequence + Garage Band Track at the beginning of class. Work on 40-60 second Metric Montage + submit this by the end of class.

**Wednesday, 23 October 2013**

WORK DAY

Assignment \_ Collect more footage for PROJ\_2

24-25, 28-30 October \_ Academic Advising for continuing students \_ Spring Semester.

**Monday, 28 October 2013**

Review Day : Project 2 \_ Have completed ≈2min:30sec Metric Montage by mid class

**Wednesday, 30 October 2013**

WORK DAY

Assignment \_ Brainstorm for Project 3 \_ 3 options, possibilities + concepts/ideas

**Monday, 4 November 2013**

WORK DAY

**Wednesday, 6 November 2013**

CRITIQUE : PROJECT 2 \_ METRIC MONTAGE (≈5MIN VIDEO)

Assignment for Monday, 11 Nov \_ Brainstorm for Project 3, have 3 options, possibilities + concepts/ideas

**Monday, 11 November 2013**

Lecture, Examples of Project 3, Possible Futures. Discuss PROJECT 3 INDIVIDUALLY

**Wednesday, 13 November 2013**

Relational Art Day \_ 15 Minute Presentations Today

**Monday, 18 November 2013**

Maya Demo. Checking progress of Project 3.

½ day WORK DAY

**Wednesday, 20 November 2013**

TBD Programming Demo (most likely HTML). Review Day : Project 3. ½ day WORK DAY.

Assignment \_ Work on PROJ\_3 and Programming side project.

**Monday, 25 November 2013**

Watch film TBD. Track progress of PROJ\_3. WORK DAY.

**Wednesday, 27 November 2013**

Watch film TBD. WORK DAY. Programming side project and Maya jpg due.

28-30 November \_ THANKSGIVING HOLIDAY BREAK

**Monday, 2 December 2013**

CRITIQUE 1 : PROJECT 3 SPATIAL\_SURFACE CREATION

(Installation/interactive/environment, indefinite time)

**Wednesday, 4 December 2013 \_ FINAL DAY OF DTA I**

CRITIQUE 2 : PROJECT 3 SPATIAL\_SURFACE CREATION

(Installation/interactive/environment, indefinite time)

Friday, 6 December 2013

Last class day for the semester.