"Expanded cinema does not mean computer films, video phosphors, atomic light, or spherical projections. Expanded cinema isn't a movie at all: like life it's a process of becoming..."  

*Gene Youngblood*
Course Description
This advanced studio course focuses on the creation of moving image-based work, exploring how time and space are used as materials to create form and inspire content within the contemporary genre known as expanded cinema. The technical, historical and psychological aspects of the projected image will be studied in order to re-think video art and investigate how the projected image can find meaning outside the black box of theaters or the white cube of galleries.

This course will include discussions, workshops, technological mini-projects, three personal experimental projects, and one final group project.

Course Structure
- Discussions based off of assigned readings and viewings in-class
- Conceptual and technical demonstrations
- Studio time (planning and production)
- Presentation of works (critiques)

Course Blog
You are required to maintain a course blog via Canvas. This will act as your sketchbook, and is the location where you will post all of your completed assignments and work in progress. Videos should be uploaded to a server like Youtube or Vimeo and embedded instead of linked.
2.1 EVALUATION

Grading Scale

A 100 - 90
An "A" in this class represents outstanding work, where the work and the process exceed the expectation and requirements of the course.

B 89 - 80
A "B" is earned through meeting these expectations in a strong and sustained way.

C 79 - 70
A "C" is given to those who meet these expectations with no particular flare.

D 69 - 60
A "D" is the result of missed assignments or attendance problems.

F below 60
A "F" is the result of two missed assignments or a critique session. Please note that the amount of effort does not equal the quality of effort.

Break it Down (points)

- Single channel 10
- Multi-channel 10
- Composite + Foley 20
- Final Proposal + Project 30
- Mini-Projects (5 points each) 20
- Participation/ Feedback 10

Participation
The coursework for this class is a combination of individual and group work. You are expected to be actively engaged and to carve out areas of responsibility & leadership; without students' initiative, the class work will remain assignments and not rise to the higher level of learning that is possible.

Late Policy
All presentations must be made on the date they are due; no late work will be accepted. If a project is late your grade will drop by 1 letter grade and continue to drop each passing day. Contact me as soon as possible if you need an extension based on documented illness/ family trauma.
Supplies
At minimum you will need:
A laptop or computer capable of handling video, a thumb drive (or two), access to the Adobe creative suite, a video camera or smartphone with video capabilities, any supplies dictated by your individual projects, readings as assigned (via email or Canvas), and at least one external harddrive (rec: LACIE).

Attendance
Regular and punctual attendance is mandatory. You may miss three class periods without affecting your grade. More than three absences will lower your final grade by one letter grade per additional absence (4 or more). If you are late to, or leave early from class by 10 minutes or more this will count as 1/2 absence. Critiques missed may not be made up, and grades will reflect the student’s failure to participate in the critique discussions. You are responsible for all course content.

Course Objectives
- Place works in the historical, cultural, and stylistic contexts of the artistic discipline
- Use the technology and equipment of the artistic discipline
- Create artwork that demonstrates conceptual understanding, and technical skill
- Participate in critiques of own work and work of others

Email
You are expected to read all emails from the instructor. Messages will be sent through your my.unt email address & via Canvas. Please check your email and Canvas regularly! I will answer emails within two business days (M-F) in the order they are received.
Create a 2 - 4 minute single channel video artwork that is inspired by László Moholy-Nagy’s film *Lightplay: Black/White/Gray* and Joan Jonas ideas relating to reflection, sound is optional (if using sound it must also be created). For this work you should explore reflection, refraction, and shadow. How can you create these physical filters, how can you manipulate them, shoot through them, explore their densities? How is your video structured? How do you, as the filmmaker, use the frame? How do you create rhythm? What aesthetic elements are most significant to you? How are you playing with “light”? Finally, how might this be considered an example of critical making, as discussed by Matt Ratto? Work with precision to specifically develop your vocabulary for creating visual imagery.

As a single blog post on Canvas, you should upload/ embed:
- Title of work, year, duration (00:00)
- A single still image from your video artwork
- A link to your video artwork (on Vimeo or Youtube)
- A 2 - 4 sentence artist description of your work (what, why, how, when, etc)
  - Example description: For “Lunchtime,” I was inspired by the various times of day at which I pause to eat and sustain my body. This is an extension of my interests in healing, wellness, and witchcraft practices. To create this single channel video artwork, I kept a meticulously written log and documented all of the food I consumed for one week. I then translated this log into a video by recording different colored crystals through the sunlight at different times of day.

Screen:
Lightplay: Black/White/Gray | László Moholy-Nagy | 1930 | 6:00
Joan Jonas, Art 21
Left Side Right Side (pw leftside)
Joan Jonas, performance room TATE

Artists:
Ela Boyd
Olafur Eliasson
Joan Jonas

Reading list:
Corita Kent, Learning by Heart, excerpts
László Moholy-Nagy, Vision in Motion, excerpts.
László Moholy-Nagy, “Space-Time and the Photographer.”
Matt Ratto, “Critical Making.”
Expanded Cinema
EAI, Single Channel Video Art
NY Times, Video Art
Project #2: Multi-channel (10 points)

"Video installation and video sculpture have now emerged as the most fertile forms of video art. Artists have released the image from a single screen and embedded it within an environment that extends in both time and space. . . ." Barbara London, *Introduction to Video Spaces: Eight Installations*

Video art often defines itself in terms of how it is NOT television. One method is the "multi-channel installation", meaning a single art piece consisting of several (more or less) synchronized video streams. A multi-channel video artwork can exist within a single channel projection using layering and scale (like Chris Marclay’s, “48 War Movies”) or over multiple screens in a singular space (like Diana Thater’s “Delphine”). For this project you will create a multi channel video artwork that is between 2 - 4 minutes. Your work should loop, and sound is optional (but must be created if used). For this project you might explore how to combine different kinds of video (HD, screen recording, animation, gaming, digital fabrication processes, live feeds/ web, digital mediums like code, archival materials, text/ typing, etc)? What is the relationship between your video content, and how can it compare, contrast, juxtapose, or add to additional visual materials? How can you create pacing via your editing/ what is the pace of your video artwork? How can you create a seamless loop so that the works can be installed in a physical space? All
works will be viewed in the CAVE either via projection or on monitors. **Must pass CAVE test before projecting works.**

As a single blog post on Canvas, you should upload/embed:

- Title of work, year, duration (00:00)
- 2 still images from your video artwork
- Link(s) to your video artwork (on Vimeo or Youtube)
- A 2 - 4 sentence artist description of your work (what, why, how, when, etc)

**Artists:**

Nam June Paik
Hito Steryl, [review, exhibition](#)
Diana Thater, [Art 21](#)
Christian Marclay
Charles Atlas, [The Tyranny of Consciousness](#)
Zhang Peili
Pipilloti Rist
Joan Jonas
Ragnar Kjartansson
Joan Jonas
Hiwa K, [Art 21](#)
[More Real than Reality Itself](#)
Garret Bradley, [artist lecture](#)
Auriea Harvey, Islanders
Andy Warhol (early films)

**Reading list:**

Janet Biggs, "[Investigates Survival through a Two Channel Video," Artsy](#)
[The Body and Technology](#)
[Society of Spectacle](#)
MOMA, [Manipulating Cultural Materials](#)
In pairs or groups of three you will create a video artwork that explores the concept of digital surrealism, green screen masking, compositing (video), and foley (sound). For this project you will create a longer artwork that is between 5 - 10 minutes. You can choose to either work with the green screen (lighting studio) or use one of the Signal Culture video editing apps to create this work. This can be a single or multi channel video artwork. The audio for your film should be produced separate from video recording, and might include vocal recording or instrumental sounds in our sound recording booth, sound effects recorded using a Zoom recorder, or recordings by any other means -- but you cannot use any “found” sounds for this artwork. Will your work have a narrative? Will you integrate performance, or think about compositing in multiple ways? Each person, individually, should post to their blog on Canvas:

- Title of work, year, duration (00:00) and names of all group members
- 3 still images from your completed video artwork
- 1 - 2 “behind the scenes” process images
- Link(s) to your video artwork (on Vimeo or Youtube)
- A 2 - 4 sentence artist description of your work (what, why, how, when, and who did what). This should be written from your POV but can be discussed as a group.
Artists:
Dara Brinbaum, Wonder Woman
Lynn Hershman Leeson
Peter Campus
Jacoby Satterwhite
Rachel Maclean
Transfer Gallery
Hito Steryl, “How Not to be Seen”
Stephanie Syjuco
Meriem Bennani
Mary Redi Kelly
Xandra Ibarra
Erica Magrey
Suzie Silver
Virginia Lee Montgomery
Jacoby Satterwhite
Lu Yang
Sondra Perry
Carla Gannis
Claudia Hart

Reading list:
Glitch Feminism, Legacy Russell
On Three Works by Sondra Perry
Nam June Paik (1932–2006): Video Art Pioneer
The Wretched of the Screen, Hito Steryl
Over the final four weeks of the semester, in groups of 5, you will work to produce a multi-channel video installation. This could take place in the CAVE, lighting studio, classroom, or at another location, but the class must be able to visit the work in person. This work could use projection mapping, explore projected live feed (performance), integrate sculptural elements, or use video in any way/shape/form.

**Week 1:** Propose and develop works, site visits, technical rider/sketches  
**Week 2:** Shoot video content and plan for installation or performance  
**Week 3:** Edit video content, build any sculptural components, more site visits  
**Week 4:** Test and install work for critique, document work

**Proposal (10%)**: This proposal is a formal in-class presentation designed to help you refine and culminate your final project. You will present a 5-10 minute slideshow presentation followed by a brief Q+A. Your proposal should describe your project broadly, outline your individual roles within the group, your concept, what video will be sourced/recorded/used, editing strategies, and any sketches or designs. You should also include your research - what is influencing this work, what other things/artists are you looking at? For example: if you are proposing a
projection mapping, what 3D objects will your group create and how (inflatable, fabric, other materials…).

*Project (20%)*: A successfully executed projection installation that uses multiple channels of video. Must be able to clearly articulate how your work developed. Along with high-quality project documentation (2 - 4 stills and an edited video), you will upload to Canvas a 1 page (250 word double spaced) artist statement outlining the process and methods with which the work was created and your specific role. Everyone can upload the same documentation images/video, and your statement can include some of the same general shared language (as a group) but it should be personalized and uploaded individually.

Artists:
Nam June Paik  
Yoko Ono, SKY TV (1966)  
Doug Aitken  
Martine Syms  
Bruce Nauman  
Bill Viola  
Yayoi Kusama  
Carolee Schneeman  
Olafur Eliasson  
Lorna Simpson  
Janey Cardiff & George Bures  
WU Tsang

*Reading list:*
*The synthetic color sense of Pipilotti Rist, or, Deleuzian color theory for electronic media art*  
Graham, Dan *'Talkie Are Made'* Essay on Video, Architecture and Television  
NY Times, *Video Screen Technology*
4.2 //
Mini-Projects

Mini-Project #1: Editing Tactics (5%)

Lay on your back and watch the clouds for a minimum of 10 minutes, visit and observe the same shadow for 10 minutes a day, and visit a busy area/street. At each location, take notes and describe your observations of these three experiences. Outline how this tone/speed/feeling might be created by shooting and editing video.

Post any notes, lists, and a 250 word response to your canvas blog.

Mini-Project #2: CAVE Test (5%)

Following a demo of the CAVE and projection A/V technologies, you will complete a digital test. You must pass this test to use the CAVE. While Zak (the New Media tech) is available to support your health and safety needs, installing your video in the CAVE is your responsibility. You should always consult with your faculty and with the tech before proceeding with any CAVE installation.

Mini-Project #3: Technical Rider (5%)

A technical rider is a document that outlines all of the audio, visual, sculptural, and performative elements of an installation. This is created from a “birds eye view” and should be written so that anyone can install your artwork without you present. Think of your rider like a map. Select an artist from the lists in your syllabus, study examples of a specific video installation artwork of theirs, make a technical rider for this video installation. Upload to canvas: name of the artist selected, title of artwork, year artwork was created, a visual rider with an index or key that identifies all elements of video artwork.

Mini-Project #4: Madmapper Sketch (background image) (5%)

We will demo Madmapper in class. Using a found image of a large building as a backdrop, you will create a projection mapping sequence and present it to the class.
4.3 //
Feedback + Participation (10%)

During critiques, you will fill out a critique worksheet accompanying each presentation. This will help you to contribute verbal (and written) feedback to your peers and counts as part of your participation grade.

Additionally, we have 4 mini-projects and 4 discussions this semester. Your project documentation, mini-projects, and discussion notes should all be posted to your course blog (unless otherwise noted). Here is a list of all of the blog posts you have this semester (in chronological order):

1. Intro post: who are you? What is your art practice? Include a photo of you + your work
2. Mini-project #1
3. Discussion #1 notes: Four Artists on the Future of Video Art
4. Project 1
5. Discussion #2 notes: The Sympathetic Imagination
6. Mini-project #3
7. Project 2
8. Discussion #3 notes: Glitch Feminism, Intro + Chapter 1
9. Project 3
10. Mini-project #4 (still image)
11. Discussion #4 notes: All the World's a Screen?
12. Project 4: final project & artist statement
## Schedule

*NOTE: course schedule is subject to change.*

<table>
<thead>
<tr>
<th>Class</th>
<th>Date</th>
<th>Topics and Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>T</td>
<td>8.24</td>
<td>Introductions, Review of syllabus, Health &amp; Safety Review, A/V Resources, Tour, Method, COVID, Assignment 1, Canvas Blog (post intro. post)</td>
</tr>
<tr>
<td>TH</td>
<td>8.26</td>
<td>What is Expanded Cinema, Project 1 Screening &amp; Project research, mini-project 1 Assigned</td>
</tr>
<tr>
<td>T</td>
<td>8.31</td>
<td>Mini-project 1 DUE Demo: Premier, Discussion #1, Work day</td>
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<tr>
<td>TH</td>
<td>9.2</td>
<td>Work day</td>
</tr>
<tr>
<td>T</td>
<td>9.7</td>
<td>Work day *** <em>bring in your work-in-progress to get feedback and test it as a projection</em></td>
</tr>
<tr>
<td>TH</td>
<td>9.9</td>
<td>Introduction: Project 2 Critique Project 1 (*bring in video file on thumb drive) Upload documentation to Canvas blog</td>
</tr>
<tr>
<td>T</td>
<td>9.14</td>
<td>DEMO: CAVE/ multi-channel video</td>
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<tr>
<td>TH</td>
<td>9.16</td>
<td>Mini-project 2 (CAVE test) DUE Work day</td>
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<tr>
<td>T</td>
<td>9.21</td>
<td>Demo: Tech rider + activity, Work Day</td>
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<tr>
<td>TH</td>
<td>9.23</td>
<td>Discussion #2/ screenings Demo: Documenting work, Project check-in</td>
</tr>
<tr>
<td>T</td>
<td>9.28</td>
<td>Mini-project 3 (technical rider) DUE Work Day - <em>Liss in Houston</em></td>
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<tr>
<td>TH</td>
<td>9.30</td>
<td>Work Day - <em>Liss in Houston</em></td>
</tr>
<tr>
<td>T</td>
<td>10.5</td>
<td>Critique Project 2</td>
</tr>
<tr>
<td>Date</td>
<td>Day</td>
<td>Activity</td>
</tr>
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</tbody>
</table>
| TH 10.7 | Introduction: Project 3 (assign pairs)  
**Critique Project 2**  
Upload documentation to Canvas blog |  
| T 10.12 | Work day, project planning/ research  
Demo: greenscreen + Signal Culture  
*Midterm Grades Provided* |  
| TH 10.14 | Demo: foley  
Discussion #3/ screenings |  
| T 10.19 | Work day  
Live screening 12:00 - 1:30 PM:  
[https://libraryguides.saic.edu/VAP/steyer](https://libraryguides.saic.edu/VAP/steyer)  
Click [here](https://libraryguides.saic.edu/VAP/steyer) to join via Zoom, Passcode: SAICVAP |  
| TH 10.21 | Work day, Mel Guest Artist |  
| T 10.26 | Work day |  
| TH 10.28 | Introduction: Project 4 (assign groups) |  
| T 11.2 | **Critique Project 3**  
Upload documentation to Canvas blog |  
| TH 11.4 | Demo: madmapper/ projection mapping  
(bring in objects that are white!)  
*Wk 1: Group planning + research, tech rider, brainstorm, etc* |  
| T 11.9 | Mini-project 4 (madmapper sketch) DUE (present in class)  
Discussion #4, screenings  
*Wk 1: Proposal presentations (in class)* |  
| TH 11.11 | *Wk 2: Collect/ record video and audio content* |  
| T 11/16 | *Wk 2: Collect/ record video and audio content* |  
| TH 11.18 | *Wk 3: Edit, build sculptural components, test, document* |  
| T 11.23 | *Wk 3: Edit, build sculptural components, test, document* |  
| TH 11.25 | **THANKSGIVING  *(NO CLASS)*** |  
| T 11.30 | *Wk 4: Final Crit, Project 4* (group 1 & 2)  
Upload documentation to Canvas blog |  

COURSE CONTENT STATEMENT

Content in the arts can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, and it is not the college’s practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

6.1 // RESOURCES

CVAD

You have access to the CVAD Art Building + the New Media Studio/CAVE.

*Fab Lab*
https://itservices.cvad.unt.edu/labs/fabrication

*CVAD IT (equipment)*
https://itservices.cvad.unt.edu/equipment

*New Media Technician*
Zak Loyd, zachary.loyd@unt.edu

Online

*UbuWeb* – an archive of video art

COVID

To help keep our community safe, please wear a mask while in the New Media classroom and CAVE.

If you feel sick, have a fever, have tested positive for COVID, or been around someone who has tested positive for COVID, **please do not come to class.** As soon as possible, email your faculty and COVID@unt.edu to report your exposure. Any absences due to COVID-19 or quarantining will not count negatively against your attendance grade.

Please be respectful of your classmates, faculty, and CVAD community. Free COVID testing and
vaccines are available to you at UNT.

Please visit: https://healthalerts.unt.edu/ for more info.

6.1 //
Other (UNT Policy)

Academic Integrity      Health & Safety
According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. This includes repeating the same work for multiple studio classes. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

Disability Accommodations

The University of North Texas makes reasonable academic accommodation for students with disabilities. For additional information, refer to the Office of Disability Access website at http://www.unt.edu/oda. You may also contact ODA by phone at (940) 565-4323.

Acceptable Behavior

Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

Students are required to follow the Department of Studio Art Health and Safety guidelines and are required to complete training for each studio course. The goal of the Studio Art Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of North Texas’ Office of Risk Management. Please visit the website for details and the departmental handbook: https://art.unt.edu/healthandsafety.

Sexual Discrimination/Harrassment

UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. UNT’s Student Advocate can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students’ office at 940-565-2648.