

ART 4101

MOVING IMAGE ART

OSU ART & TECHNOLOGY AUTUMN 2020 AUGUST 25 - DECEMBER 10

SYLLABUS

CLASS SESSIONS

Tuesdays & Thursdays 3:55PM - 6:40PM EST

Hybrid Delivery Method

Hopkins Hall 354

Zoom Link | Passcode: 4101

Class Discord Server (<https://discord.gg/Xv8rwUv>)

INSTRUCTOR

Dalena Tran 

tran.878@osu.edu

Office hours by appointment

DESCRIPTION

This studio course critically engages with moving images. We will generate, manipulate, and animate digital imagery into durative, artistic projects. To develop a broader context around moving images, we will watch, read, create, critique, and discuss. We will screen time-based works and study a collection of texts in relationship to historical, contemporary, and experimental uses of time-based digital media.

The developments in digital imaging, computer simulation, and animation has shifted notions of cinema and techniques of film/artmaking into ever-evolving forms. In the beginning of this course, we will create a constellation of short, experimental projects that aim to familiarize our art practices with various media, software, techniques, contexts, and implications of animated computer imaging. The later duration of this course is aimed at synthesizing the relevant technical and creative concepts learned throughout the course into a self-directed, final project. Final works will be publicly exhibited at the end of the semester.

Experimentation with media, non-traditional tools, platforms, and methods are encouraged.

LEARNING GOALS

- Create original art using digital imaging, computer animation, and sequencing tools such as Blender, Davinci Resolve/Adobe Premiere, and After Effects
- Principles of editing, compositing, color manipulation, 2D & 3D animation, computer simulation, duration, encoding, video performance, machinima, and montage.
- Develop a dynamic relationship between strategy and experimentation with moving image concepts and tools
- Engage with critical discourse around moving images through class screenings, readings, assignments, and critiques
- Use of technology for the purposes of social, critical, speculative, and artistic exploration
- Relevant vocabulary and jargon that enables advanced, self-directed studies and practice in related fields
- Means of exhibition and dissemination of moving image art through screenings, installation, online circulation, & online exhibition

HEALTH & SAFETY REQUIREMENTS

All students, faculty and staff are required to comply with and stay up to date on all university safety and health guidance (<https://safeandhealthy.osu.edu>), which includes wearing a face mask in any indoor space and maintaining a safe physical distance at all times. Non-compliance will be warned first and disciplinary actions will be taken for repeated offenses.

FORMAT & DELIVERY

This is a process-oriented studio. It is comprised of presentations, assignments, participatory activities and exercises, individual and group discussions, and reviews. This course is hybrid or in-person. Synchronous Zoom meetings will be used for the introduction of assignments, some demonstrations, breakout group meetings, and group critique discussions. Other activities such as working on assignments and exercises, viewing videos, and reading assignments will be executed synchronously and asynchronously. In-person activities will include demonstrations, presentations, group exercises, and critiques. Weekly announcements will serve to inform when activities will take place.

DEPARTMENTAL NOTE:

A hybrid course provides online learning opportunities for up to 74% of the semester. That means that up to three-fourths of your in-class meeting time may occur at a distance with the expectation that your full attention will be given to this course during the scheduled two hour and forty minute long meeting times, regardless if you are meeting physically or otherwise.

CREDIT HOURS & WORK EXPECTATIONS

This is a 3-credit-hour, 16-week studio course. According to Ohio State policy, students should expect around 6 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 3 hours of out of class work such as reading, viewing videos and films, exercises, projects, & discord interactions to receive a grade of (C) average. In total, students should be prepared to commit a minimum of 9 hours per week to this course.

ATTENDANCE

Please arrive on time for each class session. If you are more than 10 minutes late, you will be marked tardy. Three tardies result in one unexcused absence. The Department of Art acknowledges that illness, family obligations, and other conflicts with your classes do occur from time to time and up to three absences are allowed for any reason during the semester without penalty. All absences from class will be counted, however, and in the instance that you miss three class meetings, you are required to meet us to discuss strategies for avoiding additional absences. Each unexcused absence afterwards will result in one full letter grade deduction (e.g. B+ to C+). Six unexcused absences (20% of the semester) results in a failure of the course. Absences will not be excused after the fact except in extreme circumstances. Illness requires a doctor's note. Any disputes should be discussed within two weeks.

DEPARTMENTAL NOTE:

It has been determined that some in-person learning is necessary for you to successfully engage with your instructor and peers, course activities, and to meet learning objectives. Timely and consistent contributions are critical in all formats used to deliver the content of this course. In the instance of class-wide quarantine or campus closure, a course contingency plan has been designed so that we can transition to an exclusively online format if we are required to actuate one. Attendance will be taken regardless of delivery format.

PARTICIPATION

Attendance, productive class activity and meeting in-progress deadlines are factors in the assessment of your progress. You are expected to be present and active for the entire class period. Participation is critical to passing and enjoying this class. Do the work, share your thoughts, ask questions, prepare for class meetings and discussions, offer feedback during critiques. This class is meant to be a safe space in which you feel encouraged and supported in learning and taking creative risks. This means being aware and considerate of different backgrounds, perspectives, and identities. Respect each other and this space we are building together. Don't assume, ask. Remain open, be willing to take responsibility, apologize, and learn. Help each other in this. If you have concerns, please let us know.

COMMUNICATION

Discord (<http://discordapp.com/>) is used as our primary mode of communication. You are required to sign up for an account, join our server, and keep up to date with announcements and group discussions. Discord is also used to organize resources, readings, screenings, and learning materials. Here, you will also submit your assignments.

DISCORD SERVER INTERACTION

Ongoing weekly discussions and participation in the Discord server is required. We will use Discord to gather and share resources, respond to readings and peers' works, and to share your work in progress.

Each week should feature at least:

- Link to your exercise/project with a short description of your learning process, concept, challenges, and triumphs. This way your work is contextualized for your peers in relation to your creative inputs and the readings.
- Respond to at least two of your peers' exercises and project submissions.

READINGS & DISCUSSIONS

During the semester, you will be assigned readings on a variety of topics. The readings are intended to familiarize you with some of the relevant discussions that relate to the field. Each reading is followed by a prompt. You are to write a written response to the prompt and submit it to the discord server **before the start of class**. We will discuss our findings and thoughts with our peers in class. Your participation in these discussions matters. The discussions serve as a dialectical engagement to learn from one another and explore the readings in conversation. Moreover, the readings serve as a foundation for discussing the screenings, which are purposefully picked to convey some of the ideas from the readings in practice.

PROJECTS

Projects are due at the start of class on the date assigned. Projects may be turned in up to one week late for a one letter grade deduction off the project grade. Work that is more than one week late will not be accepted. If you are absent, you are still expected to turn in projects online by the deadline. Extra time will not be given for work lost due to save issues, software errors, computer crash, etc. You should regularly backup your files on your desktop, online, and/or on an external hard drive or USB stick in case your computer is lost.

GRADING

Percentage breakdown is as follows:

- 20% — Exercises
 - 2% — Exercise 1: The Moving Image
 - 4% — Exercise 2: Sound for an Expanding Image
 - 5% — Exercise 3: Virtual Planes
 - 5% — Exercise 4: Irregular Imaging
 - 3% — Exercise X: Collage Chain Collection
- 20% — Project 1: Appropriation
- 20% — Project 2: Memory, Media, & Time
- 30% — Final project: Self-Directed
- 10% — Participation in class discussions and discord interaction

Your work will be assessed according to your overall enthusiasm: The amount of time, effort, and thought you contribute to the course; your willingness to explore, take risks, and expand into a new range of experiences; attention to quality of ideas and quality in execution of your ideas; critical thought; skills in craft according to assignment objectives; an understanding of materials presented in class and an ability to relate course materials to discussions, assignments, and your own art practice.

LATE ASSIGNMENTS

If you miss deadlines due to valid, extenuating circumstances you may submit the required work at a date agreed upon with us. Please contact us to discuss modifying the deadline prior to the original deadline.

GRADING SCALE

- A** (93-100) Work, initiative, and participation of exceptional quality
- A** (90-92) Work, initiative and participation of very high quality
-
- B** (87-89) Work, initiative and participation of high quality
- +
- B** (83-86) Very good work, initiative and participation
- B-** (80-82) Slightly above average work, initiative and participation
- C** (77-79) Average work, initiative and participation
- +
- C** (73-76) Adequate work; less than average level of initiative and participation
- C-** (70-72) Passing but below good academic standing; less than average level
- D** (67-69) Below average work, initiative and participation

+

D (60-66) Well below average work, initiative and participation

E (59.9-0) Unsuccessful completion of work. Limited or no participation.

COURSE TOOLS, TECHNOLOGY, & ACCOUNTS

- A stable internet connection & a focused working environment
- Basic computer and web-browsing skills
- Let Me Google That For You (<https://lmgty.com/>)
- CarmenZoom Virtual Meetings (<https://go.osu.edu/Bqdx>)
- Hardware
 - Computer: OS X, Windows 7+, or Linux
 - Portable Hard drive 1TB+
 - Webcam
 - Microphone
 - Recommended Hardware (in order of importance):
 - 64-bit quad core CPU
 - 16 GB+ RAM
 - Full HD Display
 - Headphones/Earphones
 - Additional monitor (to work with software while following demonstrations in Zoom)
 - Graphics Card (GPU) with 4 GB+ RAM
 - Drawing Tablet
- Software/Accounts
 - Carmen Account
 - Discord Account & App
 - Vimeo Account
 - Blender for 2D/3D computer graphics and compositing
 - Davinci Resolve for video editing & post-processing
 - Adobe After Effects for special effects
 - ffmpeg for Encoding

DATA RESPONSIBILITY

Back up your work. Inevitably, computers crash. Sometimes they get stolen. There are measures that you can take to prevent significant loss of data. These include Cloud back-ups, external devices or disc storage.

COMMITMENT TO EQUITY & DIVERSITY

The classroom is a space for practicing freedom; where one may challenge psychic, social, and cultural borders and create meaningful artistic expressions. To do so we must acknowledge and embrace the different identities and backgrounds we inhabit. This means that we will use preferred pronouns, respect self-identifications, and be mindful of special needs. Disagreement is encouraged and supported, however our differences affect our conceptualization and experience of reality, and it is extremely important to remember that certain gender, race, sex, and class identities are more privileged while others are undermined and marginalized. Consequently, this makes some people feel more protected or vulnerable during debates and discussions. A collaborative effort between the students and instructors is needed to create a supportive learning environment. While everyone should feel free to experiment creatively and conceptually, if a class member points out that something you have said or shared with the group is offensive, avoid being defensive; instead approach the discussion as a valuable opportunity for us to grow and learn from one another. Alternatively if you feel that something said in discussion or included in a piece of work is harmful, you are encouraged to speak with the instructor. (voidlab)

DEPARTMENTAL NOTE:

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach \sout{his or her} their own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

DISABILITY SERVICES

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let us know immediately so that we can privately discuss options. To establish reasonable accommodations, we may request that you register with Student Life Disability Services. After registration, make arrangements with us as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. Fore more information contact the SLDS office.

- Email: slds@osu.edu
- Website: slds.osu.edu
- Phone: 614-292-3307
- Address:
098 Baker Hall

DEPARTMENTAL NOTES & COLLEGE POLICIES

PPE & RELATED COLLEGE COVID POLICIES

Safe campus requirements include but are not limited to wearing masks, hand hygiene, physical distancing, health symptom monitoring, participating in contact tracing, quarantine and isolation, and additional safety expectations detailed at safeandhealthy.osu.edu. All Ohio State students, faculty and staff are expected to meet the behavioral and safety expectations under the Safe Campus Requirements when they physically participate in any university activity, on or off campus. All students, faculty and staff also will be required to perform a daily health check to report body temperature each day they intend to be physically on an Ohio State campus. Failure to adhere to these requirements will be addressed through standard enforcement mechanisms, and an approach built on escalation, whereby adherence will be reinforced through education, choice and peer support before escalating to disciplinary action whenever possible. Where violations are serious and/or ongoing, however, they will be addressed as follows:

- A student and/or student organization will be referred for disciplinary action where the student and/or student organization's behavior endangers the health or safety of campus community members, on or off campus, and/or fails to comply with the directives outlined in the Safe Campus Requirements. o During an incident in which a student is not adhering, the student should first be asked to comply (e.g., to wear a mask). If this does not resolve the situation, the student should be reminded about safe and healthy requirements. If the student continues to refuse, the student should be told to leave the location and not to return until they are prepared to follow the requirements.
- For all situations, except those students who quickly comply when reminded, the incident should be reported to the Office of Student Life Student Conduct for potential disciplinary action and to assist with appropriate tracking. Even if the student's name is unknown, a report to Student Conduct should be made to assist the university in evaluating adherence efforts; however, it should be acknowledged that Student Conduct will be unable to take disciplinary action without identifying information.
- Read more about campus safety policies on [Safe and Healthy Campus Expectations and Accountability Measures](#)

COVID-19 RELATED ATTENDANCE CONCERNS AND PLANNED COURSE MODIFICATIONS

Students unable to attend class because of positive diagnosis, symptoms, or required quarantine due to exposure will transition course activities to distance learning to the extent that they are able during periods

of mandated absence. Students will work with instructors to confirm their ability to participate or alternative learning activities related to course objectives and assignments will be provided.

If an entire class is required to quarantine, instruction will transition to online interactions and learning at a distance will occur. All university standards and policies remain in place as related to Title IX, academic misconduct, allowances for students with disabilities, studio conduct and respect for others, and other related issues. We will be meeting and interacting in an online format, not an anonymous one. We will conduct ourselves and treat others as if we are meeting in person.

If the university suspends in-person classes, this course will transition to an online delivery mode for the remainder of the semester.

If an instructor is unable to attend class in person because of positive COVID-19 diagnosis, symptoms, or required quarantine, a substitute instructor may be assigned to ensure course continuity. If the instructor is able, the course may transition to an online delivery mode temporarily.

ACCOMMODATIONS

In-person classes (as well as the in-person components of hybrid classes) are expected to make *reasonable accommodations* for students who are unable to be safely present in the classroom *and* have been approved for an accommodation by the office of Student Life Disability Services (SLDS). For a lecture course, such an accommodation might mean streaming lectures on Zoom or making recordings available to the students. For classes that involve laboratory work, studio work, or a mix of lecture and discussion, a reasonable accommodation will not always be possible. Students are expected to work with their advisors and, where appropriate, SLDS to find workable solutions to their scheduling needs.

SEXUAL MISCONDUCT/RELATIONSHIP VIOLENCE

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu/> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu

TRIGGER WARNING

Some content of this course may involve media that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a Sexual Violence Support Coordinator at 614-292-1111, or Counseling and Consultation Services at 614-292-5766, and contacting the instructor if needed). Expectations

are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

GENERAL CLASS AND STUDIO POLICIES

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender identity and expression, and nationalities. Class rosters are provided to the instructor and may include the student's legal name unless changed via the University Name Change policy. We will gladly honor your request to address you by another name or gender pronoun. Please advise us of this early in the semester so that we may make appropriate changes to our records.

Tolerance. Required and elective art courses contain content that can include some language, imagery, or dialogue that may be challenging or offend some students. While no student is required to participate in a presentation or discussion of art or design that offends them, it is important to remain open-minded and participate in a cooperative and respectful manner. Art can often challenge our ideas and experiences, and can lead us into some lively discussion, concepts and imagery. Differences (in ideas, perspectives, experiences, etc.) can be positive, productive and educational, challenging and provocative, so please, engage in the exchange of ideas respectfully. Please see us with your concerns as soon as possible.

Please contact us in advance (during the first week of class or as soon as circumstances develop during the term) if you have circumstances that may affect your performance and ability to fulfill your responsibilities in this course.

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OSU ART & TECHNOLOGY

AUTUMN 2020

AUGUST 25 - DECEMBER 10

SCHEDULE

REMOTE CLASS | HYBRID CLASS

Exercises Due Before Class

Projects Due Before Class

Assigned Materials Due Before Class

Week	Date	Program
1	8/25	HYBRID CLASS <ul style="list-style-type: none"> • Introductions & Discussion <ul style="list-style-type: none"> ◦ Claim Forms, Computer & Door Access ◦ Distanced Learning Survey ◦ Syllabus Overview ◦ Overview: Exercise 1, Exercise X, & Project 1 ◦ Logistics & Communication ◦ Software & Accounts
	8/27	<u>REMOTE CLASS</u> <ul style="list-style-type: none"> • <u>Complete Class Survey</u> • <u>Fill out and submit OSU Department of Art release claims</u> <ul style="list-style-type: none"> ◦ <u>Upload completed form here</u> • <u>Introduce yourself in the Discord (#introductions)</u> <ul style="list-style-type: none"> ◦ Name, where you're from, major, year of school you're in, your experience with moving images, and a couple sentences reflecting on what you are interested in gaining from this class. ◦ Share a project (or two) you've worked on or are currently working on ◦ Share 2 videos that are interesting to you that engage with moving images • <u>Download the following Adobe programs on your personal computer for now (guide here):</u> <ul style="list-style-type: none"> ◦ Photoshop ◦ Illustrator ◦ Premiere • <u>If space on your computer permits, download the remaining programs</u> <ul style="list-style-type: none"> ◦ After Effects ◦ Audition ◦ Media Encoder • Introductions Presentation • Discord Overview • Screenings: <ul style="list-style-type: none"> ◦ <i>Fairytales of Motion</i> (2019) by Alan Warburton ◦ <i>Goodbye Uncanny Valley</i> (1988) by Alan Warburton • Presentation: Net Collectives, Clubs, and Curation Presentation & Discussions

Week	Date	Program
2	9/1	REMOTE CLASS <ul style="list-style-type: none"> • DUE Exercise X: Collage Chain Consumption (part 1) • Exercise X Discussion & Part 2 Assignments • Reading & Discussion • Project 1 Overview • Screening & Discussion • Reading: <ul style="list-style-type: none"> ◦ <i>A Visual Remix</i>, Teju Cole ◦ Prompt: <i>What is your relationship to digital images on a day-to-day basis? Where are you exposed to images the most? Would you say you create more than you consume images? Why or why not? What are the most prevalent "genres" of images that you capture on your phone? What does this say about you or the devices that we use to take photographs? In the reading, Cole presents examples of artists who do not take or create images but rather collects them and represents them in a different context. What is the allure or aim of these new presentations of mass imagery? Do you think they are valid efforts at art-making if they themselves did not create the images? Why or why not?</i> • Submit your Discord response in MATERIALS & DISCUSSIONS #week-2 • Lessons: Basic Video Editing, Import Video & Sound, Cut, Speed, Transform, & Export • Screenings: <ul style="list-style-type: none"> ◦ <i>Tango</i> (1980) by Zbigniew Rybczyński ◦ <i>Cirrus</i> (2013) by Cyriak Harris, Music by Bonobo ◦ <i>Remind U</i> (2020) by Winston Hacking, Music by Flying Lotus ◦ <i>Everything You Do is a Balloon</i> (2008) by Boards of Canada ◦ <i>Caged in Stammheim</i> (2011) Appropriated by Richard Grant, Music by Demdike Stare ◦ <i>Faith in Strangers</i> (2014) Appropriated by David Dean Burkhart, Music by Andy Stott
	9/3	REMOTE CLASS <ul style="list-style-type: none"> • DUE Exercise 1: The Moving Image • Exercise 1 Screening & Discussion • Screening & Discussion • Demo Lecture • Screenings: <ul style="list-style-type: none"> ◦ <i>The World According to Koreeda Hirokazu</i> (2013) by kogonada ◦ <i>Planet of the Arabs</i> (2005) by Jacqueline Reem Salloum ◦ <i>The Reagans Speak Out on Drugs</i> (1988) by Cliff Roth ◦ <i>State of the Union</i> (2001) by Bryan Boyce • Lessons: Finding Footage/Materials, Layering, Collage, Montage, Keying, Masking
3	9/8	REMOTE CLASS <ul style="list-style-type: none"> • DUE Project 1: Appropriation (part 1) • Project 1 Presentations & Discussion • Reading & Discussion • Exercise 2 (part 1) Overview • Demo Lecture • Reading: <ul style="list-style-type: none"> ◦ <i>In the Domain of Montage: Compilation, Collage, Appropriation from Recycled Images</i>, William C. Wees ◦ Prompt: TBA • Submit your Discord response in MATERIALS & DISCUSSIONS #week-3
	9/10	HYBRID OPEN STUDIO CLASS <ul style="list-style-type: none"> • Open-studio for Project 1 & Exercise 2 (part 1) In-person 3:55-5:10 Sign Up Remote 5:25-6:40 Zoom Link

Week	Date	Program
4	9/15	REMOTE CLASS <ul style="list-style-type: none"> • DUE Exercise 2: Sound for an Expanding Image(part 1) • Exercise 2 part 2 overview & assignment • Podcast & Discussion • Listen: <ul style="list-style-type: none"> ◦ <i>Sounds of the Artificial World</i>, Roman Mars, 99% Invisible ◦ Prompt:TBA • Screenings: <ul style="list-style-type: none"> ◦ <i>Corti surrealisti</i> (1923) by Man Ray Fernand Leger & Marcel Duchamp ◦ <i>The Secret World of Foley</i> (2016) by Daniel Jewel • Lessons:Working with Sound, Finding sound, Recording Sound, Editing Sound
	9/17	HYBRID OPEN STUDIO CLASS <ul style="list-style-type: none"> • Open-studio for Project 1 & Exercise 2 (part 2) In-person 3:55-5:10 Sign Up Remote 5:25-6:40 Zoom Link
5	9/22	REMOTE CLASS <ul style="list-style-type: none"> • DUE Exercise 2: Sound for an Expanding Image (part 2) • Exercise 2 (part 1 & 2) Presentations & Discussion • Readings: <ul style="list-style-type: none"> ◦ <i>Critical Response Process</i>, Liz Lerman ◦ <i>Pragmatics of Studio Critique</i>, Judith Leeman ◦ Prompt:<i>How do you define critique? What do you think are the most impactful ways of critique for students from diverse backgrounds? Can you see critique as dialogue or do you think they are two different strategies for engagement?</i> • Submit your Discord response in MATERIALS & DISCUSSIONS #week-5 • Demo Workshop: Advanced compositing, keying, nodes, color correcting
	9/24	HYBRID OPEN STUDIO CLASS <ul style="list-style-type: none"> • Open-studio for Project 1 In-person 3:55-5:10 Sign Up Remote 5:25-6:40 Zoom Link
6	9/29	REMOTE CLASS <ul style="list-style-type: none"> • DUE Project 1: Appropriation (part 2) • Project 1 Critique • Project 2 Overview • Reading & Discussion • Screenings & Discussion • Reading: <ul style="list-style-type: none"> ◦ <i>Cinema and Memory</i>, Susannah Radstone ◦ Prompt:TBA • Submit your Discord response in MATERIALS & DISCUSSIONS #week-6 • Screenings: <ul style="list-style-type: none"> ◦ <i>After Life</i> (1998) by Hirokazu Koreeda ◦ <i>LoopLoop</i> (2008) by Patrick Bergeron ◦ <i>It's Such a Beautiful Day</i> (2013) by don hertzfeldt ◦ <i>Diana Hamilton's Dreams</i> (2008) by Alejandro Miguel Justino Crawford

Week	Date	Program
	10/1	HYBRID OPEN STUDIO CLASS <ul style="list-style-type: none"> Open-studio for Project 2 (part 1) In-person 3:55-5:10 Sign Up Remote 5:25-6:40 Zoom Link
7	10/6	<u>REMOTE CLASS</u> <ul style="list-style-type: none"> <u>DUE Project 2: Memory, Media, & Time (part 1)</u> Project 2 (part 1) Presentations & Discussion Discover & Share: <ul style="list-style-type: none"> <i>Find a video that demonstrates a phenomenon of memory or dreams</i> Prompt: TBA Submit your Discord response in MATERIALS & DISCUSSIONS #week-7
	10/8	HYBRID OPEN STUDIO CLASS <ul style="list-style-type: none"> Open-studio for Project 2 & Exercise 3 In-person 3:55-5:10 Sign Up Remote 5:25-6:40 Zoom Link
8	10/13	<u>REMOTE CLASS</u> <ul style="list-style-type: none"> <u>DUE Exercise 3: Virtual Planes</u>
	10/15	HYBRID OPEN STUDIO CLASS <ul style="list-style-type: none"> Open-studio for Project 2 & Exercise 4 In-person 3:55-5:10 Sign Up Remote 5:25-6:40 Zoom Link
9	10/20	<u>REMOTE CLASS</u>
	10/22	HYBRID OPEN STUDIO CLASS <ul style="list-style-type: none"> Open-studio for Project 2 In-person 3:55-5:10 Sign Up Remote 5:25-6:40 Zoom Link
10	10/27	<u>REMOTE CLASS</u> <ul style="list-style-type: none"> <u>DUE Project 2: Memory, Media, & Time (part 2)</u>
	10/29	HYBRID OPEN STUDIO CLASS <ul style="list-style-type: none"> Open-studio for Final Project In-person 3:55-5:10 Sign Up Remote 5:25-6:40 Zoom Link
11	11/3	<u>REMOTE CLASS</u> <ul style="list-style-type: none"> <u>DUE Final Project: Self-Directed Moving Image Art (part 1)</u>

Week	Date	Program
	11/5	HYBRID OPEN STUDIO CLASS <ul style="list-style-type: none"> Open-studio for Final Project In-person 3:55-5:10 Sign Up Remote 5:25-6:40 Zoom Link
12	11/10	REMOTE CLASS <ul style="list-style-type: none"> DUE Exercise 4: Irregular Imaging
	11/12	HYBRID OPEN STUDIO CLASS <ul style="list-style-type: none"> Open-studio for Final Project In-person 3:55-5:10 Sign Up Remote 5:25-6:40 Zoom Link
13	11/17	REMOTE CLASS
	11/19	HYBRID OPEN STUDIO CLASS <ul style="list-style-type: none"> Open-studio for Final Project In-person 3:55-5:10 Sign Up Remote 5:25-6:40 Zoom Link
14	11/24	REMOTE CLASS <ul style="list-style-type: none"> DUE Final Project: Self-Directed Moving Image Art (part 2)
	11/26	Thanksgiving- No Class, Class move to virtual delivery 11/28
15	12/1	REMOTE CLASS
	12/3	REMOTE CLASS
	12/8	<ul style="list-style-type: none"> DUE Final Project: Self-Directed Moving Image Art (part 3)

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EXERCISES

Exercises in the course are detailed and specific in scope to introduce us to formal and conceptual practices of moving images. If you are putting an undue amount of time or pressure on yourself on an exercise, then you are doing it wrong! They are meant to be quick and playful. Your exercises will be screened in class to launch us into discussions about exploration, process, and form. The skills and techniques gained from our exercises will equipt us with strategies to produce our class projects throughout the semester.

EXERCISE 1: THE MOVING IMAGE

DESCRIPTION

Create a looping, time-based visual experience under one minute long that is created entirely from a single image. Use any software you choose to transform the single, static image into a series of video frames.

- 1 minute video or less
- Video should be 1920 x 1080 in resolution and exported as an .MP4 format
- Name the file "ex_1_pt1_lastname_firstname.mp4"
- Upload the video to the class dropbox **AND** to your Vimeo account
- Share your Vimeo link on our Discord (#exercise-1)

EXERCISE 2: SOUND FOR AN EXPANDING IMAGE

DESCRIPTION

Exercise 2 investigates the relationship sound has with the moving image. This exercise is broken down into two parts and involves a partner (only for the second part).

PART ONE

Select a pre-existing video track to work with between 1-2 minutes long. This can be from any source you can get your hands on. It can be a music video you like, a piece of footage you recorded from a trip, an advertisement recording, or a scene from your favorite film, for example. Remove any audio that may accompany the original video track. Create your own audio track by using an video editing program of your choice. You can use field recordings, sound libraries/effects, music, and voice narration. Think about the interaction between the visual material and audio material but Do not edit the video. Think about how the sound can change the way we perceive and experience the image.

- 1-2 minute video
- Video should be 1920 x 1080 in resolution and exported as an .MP4 format
- Name the file "ex_2_p1_lastname_firstname.mp4"
- Upload the video to the class dropbox
- DO NOT SHARE THIS FIRST PART WITH THE DISCORD JUST YET!

PART TWO

This second part requires a partner. Swap the same visual track from the first part **without sound** with your partner. Using their visual sequence selection as the visual track for this exercise, create an audio track to accompany the video. Reiterated from the first part, you can use field recordings, sound libraries/effects, music, and voice narration. Think about the interaction between the visual material and audio material but Do not edit the video. Think about how the sound can change the way we perceive and experience the image.

- Video should be 1920 x 1080 in resolution and exported as an .MP4 format
- Name the file "ex_2_p2_lastname_firstname_partnerlastname_partner_firstname"
- Upload the video to the class dropbox **AND** to your Vimeo account
- Share your Vimeo link on our Discord (#exercise-2-pt2)

SOUND RESOURCES

- BBC Sound Library
- Freesound.org
- LibriVox
- Wikipedia Sound/list
- Sound Bible's Royalty Free Sounds
- Sound Jay
- Audio Archive
- Partners in Rhyme

EXERCISE 3: VIRTUAL PLANES

DESCRIPTION

Create a 1-2 minutes animation in Blender using a total of 5 static image planes and 5 moving image (video) planes. Set up your camera, the lighting in your world, and compose your selected planes throughout the animation. You can animate the planes, deform them, change their materials, and explore different ways of creating spatial and temporal relationships between the virtual planes in your scene to create an interesting render.

- 1-2 minute video
- Video should be 1920 x 1080 in resolution and exported as an .MP4 format
- Name the file "ex_3_lastname_firstname.mp4"

- Upload the video to the class dropbox **AND** to your Vimeo account
- Share your Vimeo link on our Discord (#exercise-3)

EXERCISE 4: IRREGULAR IMAGING

DESCRIPTION

The aim of this exercise is to find unconventional, subversive, or innovative ways to create moving images. Create a 1-2 minute video about anything you like that uses a technique, software, or tool in a way that it is not normally to be used. We will learn about datamoshing, screen recording, and machinima in class. You may use these same methods from class but it is highly encouraged that you conceive or find a technique or tool that we did not workshop together in class. Be experimental. Be prepared to explain why the imaging technique you used is unconventional.

- 1-2 minute video
- Video should be 1920 x 1080 in resolution and exported as an .MP4 format
- Name the file "ex_4_lastname_firstname.mp4"
- Upload the video to the class dropbox **AND** to your Vimeo account
- Share your Vimeo link on our Discord (#exercise-4)

EXERCISE X: COLLAGE CHAIN CONSUMPTION

DESCRIPTION

Exercise X is a semester-long collaborative project in which we will experiment with the creation, curation, and dissemination of digital images in a networked society. It is separated into two parts:

PART ONE

Pick a search term. Collect **10 images** from the search results using the search term (Ask me if you need help getting the photo from a platform). This can be Google Images, DuckDuckGo, Twitter, Instagram, Are.na, Tumblr, Pinterest, Facebook, Amazon, Reddit, Flickr, and so on ++ *Your selected images will contribute to a collective database for class collaging.* Be mindful of your peers and the content that we will be engaged with. I will use my own discretion to moderate the collection of images. If images submitted contain hateful, violent, or offensive material, it may not make it into the collection.

- Images should be larger than 500px
- Acceptable image formats include .png, .jpeg, .tiff, & .gif
- Name each image from 0 to 9 (for example: 0.png, 1.jpg, 2.png, and so on)
- Compress all images into a .zip and name it "ex_X_lastname_firstname"
- Upload your .zip to the dropbox

PART TWO

One after another, each student will have 4 days to generate a collage using only the images from our curated database. This exercise will utilize the exhibition practices inherent in Instagram's grid feature. Collages will be uploaded onto our class Instagram account as they are generated.

- Your final collage should be 900px resolution or larger
- Acceptable image formats include .png or .jpeg (for images) & .mp4 or .mov (for videos)
- Name the image or video file "ex_X_pt2_lastname_firstname"
- Upload to the dropbox
- Share your image to our Discord (#exercise-X) & tag the next person scheduled after you to let them know it is their turn

This exercise is designed to challenge this course's implications of what a "moving image" is. Instead of contextualizing moving images purely within the scope of time-based art (usually resulting in a video format), this exercise asks us to consider how digital images may move within social spaces, digital platforms, data infrastructures; how images today are consumed, curated, manipulated, generated, disseminated, and exhibited; how digital images may contribute to larger technological and social structures in our daily lives.

Schedule:

- Julian R. - Sept 1-4
- Joshua L. - Sept 5-8
- Ada H. - Sept 9-12
- Rivka O. - Sept 13-16
- Bella R. - Sept 17-20
- Alejandro P. - Sept 21-24
- Amanda H. - Sept 25-28
- Robert B. - Sept 29- Oct 2
- Zach M. - Oct 3-6
- Lucia P. - Oct 7-10
- Pen A. - Oct 11-14
- Andrew Y. - Oct 15-18
- Noora K. - Oct 19-22
- Austin M. - Oct 23-26
- Zack N. - Oct 27-30
- Dylan R. - Oct 31-Nov 3
- Joshua G. - Nov 4-7
- Madalyn B. - Nov 8-11
- Sope R. - Nov 12-15
- Free for all - Nov 16-Dec 18

Calendar View (1); Calendar View (2); Calendar View (3); Calendar View (4)

Check out these collaborative/ curatorial net projects:

- parallelograms.info

- organized by Leah Beeferman and Matthew Harvey
- *"Invited artists are given a set of images taken from deliberate web searches and asked to create a web-specific piece in response to one of them".*
- cloaque.org
 - curated by Claudia Maté & Carlos Sáez
 - Screenshot
 - *"Cloaque works like a digital landfill. It is the result of the collection, treatment and joining together of a series of images found online, to create a column of digital compost. Therefore, many of the images that make up the collage are not owned by Cloaque. If any images of you or any images that you own are included in the composition, and you are not happy with this, please contact us regarding their immediate removal."*
- phonearts.net
 - founded by Guillaume Hugon & Daniel Littlewood
 - *Phone Arts is an International collaborative project experimenting using only the mobile phone as the medium to create unique compositions. They explore the boundaries of the phone to create graphic illustrations and designs.*
- hypergeography.tumblr.com
 - curated by Joe Hamilton
 - *"In selecting the images I was looking at our notion of environment and the changing and overlapping definitions of natural, built and networked environments. I gathered images that speak of these definitions and blended them together in to new compositions. An attempt to create a feeling of some type of hybrid environment, a hyper geography."*
- gifaf.tumblr.com
- ttttttfffff.tumblr.com
- hyperrealcg.tumblr.com
- taobao-media.tumblr.com
- Exquisite Worker's IG

ART 4101

MOVING IMAGE ART

OSU ART & TECHNOLOGY AUTUMN 2020 AUGUST 25 - DECEMBER 10

PROJECTS

PROJECT 1: APPROPRIATION

DESCRIPTION

Digital tools are ideal for sampling pre-existing media elements and remixing - or transforming - them into new creative works. With these tools we have the ability to hybridize, collage, combine, cut, paste and duplicate infinitely. Another strategy is to erase, or relocate elements in order to point out new possibilities or relationships. Consider repurposing existing media in surprising ways to create a personal statement, an alternate reality, a political statement, a poetic statement, or a joining of the past with the future.**

The appropriated footage you use must be in the public domain, available under appropriate Creative Commons licenses, or can be copyrighted material as long as you can justify your use under the Fair Use doctrine as a parody, critique, or meaningful transformation of the original. How can you use this project as an opportunity to "talk back", call out, or re-purpose footage thoughtfully or engage with the source material to generate an entirely new creative work?

***this project prompt is adopted from a previous ART 4101 syllabus provided kindly by Amy Young.*

PART ONE

Develop a project treatment for your video that can be clearly communicated to others:

- Prepare a storyboard, an outline, a moodboard, a set of diagrams, drawings, and/or text.
- Describe and define aspects of your project conceptually and technically in a few paragraphs. Some questions to help you:
 - Is this piece a parody, a critique, or a meaningful transformation of the work you appropriated? Please explain.
 - What imagery will you be appropriating and what techniques, methods, and/or software are you using to do so?
 - What room in your creative process and execution have you left for yourself to experiment?
 - What aspects of your project are planned and what parts of your project are you unfamiliar with and would need to spend more time on?
 - Based on all of these reflections, will you be able to accomplish it in time?
- Export your treatment as a PDF
- Name the file "p1_lastname_firstname.pdf"

- Upload your treatment document to the class dropbox
- Share your treatment on our Discord (#project-1-treatment)
- Be prepared to discuss your treatment in class

Note: Project treatments help you, me, and your peers understand the scope of your project, the elements you are working with, the limitations and constraints you may run up against, and various ways of achieving your idea. Please include anything in your process that you would like feedback on

PART TWO

- 2-5 minute video
- Video should be 1920 x 1080 in resolution and exported as an .MP4 format
- Name the file "p1_lastname_firstname.mp4"
- Upload the video to the class dropbox **AND** to your Vimeo account
- Share your Vimeo link on our Discord (#project-1-submissions)

RESOURCES

- Guide to find public domain works online
- Prelinger Archive
- Public Domain Archival Footage
- Moving Image Archive
- A/V Geeks Film Archive
- The Open Video Project
- Let's CC, a search tool for finding Creative Commons licenses on the web
- For Audio sources, refer to exercise 2's resources

PROJECT 2: MEMORY, MEDIA, & TIME

DESCRIPTION

"What Just Happened?" you ask yourself. The last thing you remember is a flash of white light and now you seem to be in some kind of waiting room. You're asked to take a number and have a seat. The blades on the ceiling fan whirl in hypnotic fashion. Slowed-down swing music plays through the intercom speakers. There are other people around you. They are mostly individuals, much older than yourself, but there is a young boy sitting on his father's lap. Both your eyes meet with the same confused gaze. When your number is called, you move to a new room. There are windows that overlook the overcast sky and bare trees against the building. It looks chilly.

Where is this? Where am I?

Everything is too common but the place is unfamiliar. The dull, grey light framed by the windows illuminates the surface of a wooden table. A man sitting at the table gestures toward the empty chair across from him. Taking the cue, you walk towards him and sit down.

Here, you're informed of your recent passing. You're dead. So is everyone else around you.

"...I'm sorry for your loss..." the man says. He bows his head and closes his eyes. You're both silent for a few moments.

You're informed that you are in an in-between space between life and afterlife **. You are to stay here for several weeks where you will be given a private room to live the last of your days and take on a final project

The man elaborates on this project, "...while you are here, you must select one memory. One memory that was most meaningful or precious to you. Once you have chosen your memory, you will try your best to re-create this memory on video. You can use the many skills, tools, and media already available to you before you arrived here. We will screen these at the end of your stay, along with the others you may have seen in our waiting room earlier today. As soon as you have relived your memory, you will move on. Taking only the memory with you."

This effort to represent memories using media is more a creative endeavor than an accurate one-to-one depiction of what actually happened and what you remember. How can you situate the video you make for this project in this volatile, affective reality?

*** afterlife is used subjectively and can mean anything (or nothing) to you.*

PART ONE

Develop a project treatment for your video that can be clearly communicated to others:

- Include A mediated explanation of your chosen memory. You can write it down, do a voice recording, a video recording, or collect media materials related to your memory.
- Prepare a storyboard, an outline, a moodboard, a set of diagrams, drawings, and/or text.
- Describe and define aspects of your project conceptually and technically in a few paragraphs. Some questions to help you:
 - What emotions or ideas do you intend to convey to your viewer? Is there a specific story? Is it more abstract?
 - What aspects of your project are planned and what room in your creative process and execution have you left for yourself to experiment?
 - What techniques, methods, and/or softwares are you using?
 - What parts of your project are you unfamiliar with and would need to spend more time on?
 - Based on all of these reflections, will you be able to accomplish it in time?
- Export your treatment as a PDF
- Name the file "p2_lastname_firstname.pdf"
- Upload your treatment document to the class dropbox
- Share your treatment on our Discord (#project-2-treatment)
- Be prepared to discuss your treatment in class

Note: Project treatments help you, me, and your peers understand the scope of your project, the elements you are working with, the limitations and constraints you may run up against, and various ways of achieving your idea. Please include anything in your process that you would like feedback on

PART TWO

- 3-5 minute video
- Video should be 1920 x 1080 in resolution and exported as an .MP4 format
- Name the file "p2_lastname_firstname.mp4"
- Upload the video to the class dropbox **AND** to your Vimeo account
- Share your Vimeo link on our Discord (#project-2-submissions)

FINAL PROJECT: SELF-DIRECTED MOVING IMAGE ART (DUE 12/8)

DESCRIPTION

Your final project is an open investigation of your interests and the techniques learned throughout the course that culminate into a single video. Your project must synthesize the course materials and technique and/or respond to some of the subjects discussed in the class. It must be paired with audio which can be musical, ambient, environmental, or experimental. The required length of the project is 3 to 7 minutes. You are free to explore any topic that interests you. These can range from exploration of advanced and experimental techniques, software and frameworks that were not touched on in the class, social and political issues, personal and interpersonal investigations, investigations of aesthetics, etc. Collaboration, invention, and exploration are highly encouraged. Your final projects will be exhibited online on a dedicated website.

PART ONE

Develop a project treatment for your video that can be clearly communicated to others:

- Prepare a storyboard, an outline, a moodboard, a set of diagrams, drawings, and/or text.
- Describe and define aspects of your project conceptually and technically in a few paragraphs. Some questions to help you:
 - What emotions or ideas do you intend to convey to your viewer? Is there a specific story? Is it more abstract?
 - What aspects of your project are planned and what room in your creative process and execution have you left for yourself to experiment?
 - What techniques, methods, and/or softwares are you using?
 - What parts of your project are you unfamiliar with and would need to spend more time on?
 - Based on all of these reflections, will you be able to accomplish it in time?
- Export your treatment as a PDF
- Name the file "p3_lastname_firstname.pdf"
- Upload your treatment document to the class dropbox
- Share your treatment on our Discord (#project-3-treatment)
- Be prepared to discuss your treatment in class

Note: Project treatments help you, me, and your peers understand the scope of your project, the elements you are working with, the limitations and constraints you may run up against, and various ways of achieving your idea. Please include anything in your process that you would like feedback on

PART TWO

ROUGH VERSION FOR CLASS SCREENING & CRITIQUE

- 3-7 minute video
- Video should be 1920 x 1080 in resolution and exported as an .MP4 format
- Name the file "p3_lastname_firstname.mp4"
- Upload the video to the class dropbox **AND** to your Vimeo account
- Share your Vimeo link on our Discord (#project-3-submissions)

PART THREE

FINAL VERSION FOR ONLINE EXHIBITION OR DISTANCED PUBLIC SCREENING

- 3-7 minute video
- Video should be 1920 x 1080 in resolution and exported as an .MP4 format
- Name the file "p3_lastname_firstname.mp4"
- Upload the video to the class dropbox **AND** to your Vimeo account
- Share your Vimeo link on our Discord (#project-3-final-submissions)

PROJECT EXTENDED: SELF-DIRECTED SEMESTER-LONG

DESCRIPTION

For repeating students who are pursuing a semester-long project. This project overview only applies to those who are repeating this course for a second time. If this is the first time you are taking 4101, this is **NOT** you! Moreover, if you are repeating this course and want to follow the standard syllabus this does not apply to you either. Rough timeline of deliverables and development plan for the next 12 weeks. A detailed storyboard, if your project is narrative work, or a mood board if your project does not follow conventional linear storytelling and narratives. A list of artists whose work you find inspiring in realizing your own project. These can be curated based on aesthetics, technique, software, and/or concept. List of the software you are using and how you plan to use them.

PART ONE

You must submit a proposal outlining your plan, concepts, ideas, and software. Your proposal must include

- 500-word description of your idea and concept
- Include the approximate length of your animation.
- Rough timeline of deliverables and development plan for the next 13 weeks.

- A detailed storyboard, if your project is narrative work, or a mood board if your project does not follow conventional linear storytelling and narratives.
- A list of artists whose work you find inspiring in realizing your own project. These can be curated based on aesthetics, technique, software, and/or concept.
- List of the software you are using and how you plan to use them.
- Export your proposal as a PDF
- Name the file "pExtended_lastname_firstname.pdf"
- Upload your proposal document to the class dropbox
- Share your proposal on our Discord (#project-extended)
- Be prepared to discuss your proposal in class

Note: As you progress through your project, we understand that things change. Creative work is part accident, part intention. This proposal enables us to better assist you in realizing your project and to follow and track your progress along the way. It is not a binding contract, so don't worry if things change. Your proposal helps you, me, and your peers understand the scope of your project, the elements you are working with, the limitations and constraints you may run up against, and various ways of achieving your idea. Please include anything in your process that you would like feedback on.

PART TWO

Weekly updates should be shared to #project-extended. This can include:

- Screenshots w/ description of progress
- Rough cuts
- Screen recordings describing progress
- Challenges or success updates in the form of audio recordings, video recordings, or 3 paragraphs

PART THREE

Prepare presentation or a rough cut of project on days of class critique for Projects 1 & 2 & 3. Submit files to our class dropbox **AND** shared to our Discord on #project-extended.

Note: On the day of Project 3 critiques, you should have a rough version ready for viewing.

PART FOUR

- 3-10 minute video
- Video should be 1920 x 1080 in resolution and exported as an .MP4 format
- Name the file "pExtended_lastname_firstname.mp4"
- Upload the video to the class dropbox **AND** to your Vimeo account
- Share your Vimeo link on our Discord (#project-extended)

CLASS GRADING RUBRIC

Percentage breakdown is as follows:

- 20% — Exercises
 - 2% — Exercise 1: The Moving Image

- 4% — Exercise 2: Sound for an Expanding Image
 - 5% — Exercise 3: Virtual Planes
 - 5% — Exercise 4: Irregular Imaging
 - 3% — Exercise X: Collage Chain Collection
- 15% — Project Proposal (Part One)
- 15% — Project Weekly Updates (Part Two)
- 15% — Project Versions for Critique Days (Part Three)
- 35% — Project Final Version (Part Four)
- 10% — Participation in class discussions and discord interaction