**HUMN 3388 // Studio Art: Time Travel**

This class is suited for students from any discipline who are interested in the idea of time travel as it manifests in various cultural and artistic forms. Looking at how the past and the future can be used as materials in an art practice, this class will offer an overview of the basic philosophical principles of time travel, and an expanded framework for investigating the concept of time in cultural production, with an emphasis on media arts. Various examples of time travel will be explored in cinema, photography, and video art, with specific attention paid to art practices that involve artifact, fiction, looping, and narrative layering to evoke experiential shifts in time. We will look at a range of approaches used by contemporary artists and filmmakers such as archives, storytelling, re-enactments, alternate histories, video experiments, and conceptual time machines. Students will be given written assignments and studio exercises to respond to works presented in class and will produce a final original artwork in the form of a moving image, which will employ an established time travel device.

*Please note: This is a studio class and we will be actively creating photographic and videographic works. Although your instructor will have a handful of analog and digital cameras for sharing with students, it is expected that each of you will bring some kind of digital image recording device, be it a smart phone, webcam/laptop, tablet, video camera, DSLR camera etc. As a group, if we compile our resources, we will be sure to have plenty to work with.*

**Learning Outcomes**

In this course, students will:

\*Develop public presentation skills by sharing with classmates research topics, studio exercises, and artwork assignments.  
\*Become familiar with a diverse range of theories and philosophies relating to the nature and perception of time as a phenomenon.  
\*Learn basic technical skills involved in producing a moving image artwork, including analog and digital photography, digital video making, and editing. Specifically students will complete exercises involving exposure, composition, camera movement, frame rate, and animated GIFs  
\*Acquire tools in creative conceptual ideation. Alongside the technical skills learned in class, students will be encouraged to expand and refine the concept behind their Final Moving Image Artwork.  
\*Strengthen their critical response abilities through written responses to readings assigned in class, as well as through group critiques of their classmates’ artworks.

**Schedule:**

**Mon Oct 26**

Introductions

Overview of coursework requirements and objectives

Artworks & Discussion: **The Narrative Loop**

Presentation of Chris Marker’s *La Jetée* (1962) and Louis Lumière’s *Demolition of a Wall* (1896)

**Tue Oct 27**

Artworks & Discussion: **Recollection**

Presentation of Igor Grubic’s *East Side Story* (2006-8)& Stan Douglas’ Abbott & Cordova, 7 August 1971 (2008).

**Skills Workshop:** Image Memory Exercise

**DUE:** Reading Response to Excerpt of Hollis Frampton’s *Incisions in History/Segments of Eternity* (1984)

**Wed Oct 28**

Artworks & Discussion: **Flexible Memory**

Presentation of Hollis Frampton’s *Nostalgia* (1971) and Joyce Wieland’s *1933* (1967)

**DUE:** Students present *Philosophies of Time* assignment

**Thu Oct 29**

Artworks & Discussion: **Freezing time**

Presentation of Eadweard Muybridge’s *The Horse in Motion* (1878), and Harold Edgerton’s Photographs

**Skills Workshop:** *The Long Shot:* Analog and digital photography techniques in long and multiple exposures.

**DUE:** Reading Response to excerpt from Rebecca Solnit’s, *River of Shadows* (2004)

**Fri Oct 30**

**DUE:** *Time Travel Example* Assignment. Students will present their found examples of a “time travel” media artwork and explain to the class how it uses time as a material.

**DUE:** Reading response to Henri Bergson’s *Time and Free Will: An Essay on the Immediate Data of Consciousness* (1889)(excerpt p. 98-106)

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**Mon Nov 2**

Artworks & Discussion: **Déjà** **vu**

Presentation of Christian Marclay’s *The Clock* (2010)*,* Rodney Graham’s *Vexation Island*, Lauren Marsden’s *Ecstatic Time Series* (2015), and Rodell Warner’s *Photobooth GIFs* (2009-11)

**Skills Workshop:** Creating Animated GIFs

**DUE:** Reading response to J. W. Dunne, *An Experiment with Time* (1927)(p. 49-55)

**Tue Nov 3**

Artworks & Discussion: **Time-Space**

Presentation of Mary Lucier (video artist) on time and space in video installations, Andrea Galvani’s *The End* (2013-15), Maya Deren’s *The Very Eye of Night* (1958)and *At Land* (1944), and Lynn Marie Kirby’s *Time Dilation Series* (1998-2004)

**Skills Workshop:** **Cinematography 101** – over 2 days students will be given an overview of basic camera movements and will be asked to film a chosen subject in 5 different ways, using techniques learned in class.

**DUE:** Reading Response to Maya Deren’s *The Placement of the Creative Act and Time Space Manipulations* (1960)

**Wed Nov 4**

**Skills Workshop:** **Cinematography 101** continued– over 2 days students will be given an overview of basic camera movements and will be asked to shoot a subject of their choice in 5 different ways, using techniques learned in class.

**DUE:** Animated GIF assignment. Students will present their GIFs in class

**Thu Nov 5**

Artworks & Discussion: **Duration**

Presentation of excerpts of Michael Snow’s *Wavelength* (excerpt) (1967) & Tehching Hseih’s *One Year Performance 1980-1981*, Andy Warhol’s *Kiss* (1963), James Benning’s *20 Cigarettes* (2011), Nina Katchadourian’s *Endurance* (2002)

**DUE**: Reading response to Peter Gidal’s *Andy Warhol Films and Paintings* (1971) p.80-90

**Fri Nov 6**

Artworks & Discussion: **Delay**

Presentation of Nancy Holt & Richard Serra’s *Boomerang* (1974), and Martin Arnold’s *Pièce Touchée* (1989)

**DUE**: Students will present Concept Assignment (oral presentation)

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**Mon Nov 9**

Artworks & Discussion: **Ecstatic Time**

Screening of Norman McLaren’s *Pas de Deux* (1968) & Anthony Discenza’s *Charlton Heston: The Future has Already Begun* (2009)

**DUE:** Proposals for Final Moving Image Artwork

**Tue Nov 10**

Artworks & Discussion: **Cuts**

Screening of Chris Gallagher’s *Seeing in the Rain* (1981), Hollis Frampton’s *Critical Mass* (1971), & Kerry Tribe’s *Critical Mass (*2010-)

**Skills workshop:** Basic editing workshop with Final Cut Pro and iMovie

**Wed Nov 11**

Studio Time & Individual meetings with Lauren: One-on-one discussions around each student’s *Final Moving Image Artwork*.

**Thu Nov 12**

**FIELD TRIP** – afternoon class. Leave campus at 3pm and arrive back at 10:30pm. Location: The New Media Gallery in New Westminster for a tour of the group video exhibition, *The Scary* and an evening public artist talk by Lauren at the gallery.

**Fri Nov 13**

Final Critiques – Group discussion and feedback for each student and their *Final Moving Image Artwork*

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**Mon Nov 16**

Final Critiques - Group discussion and feedback for each student and their *Final Moving Image Artwork*

**Tue Nov 17**

Planning and logistics for final presentation of student works. Promotion, technical setup, sequence etc.

**Wed Nov 18**

Planning and logistics for final presentation of student works. Promotion, technical setup, sequence etc. Class wrap-up.

Final presentation of student films – evening? Location and time TBA

Grading:

5% *Philosophies of Time Presentation* Group Assignment

5% *Animated GIF assignment*

5% *Time Travel Example* (in-class presentation)

10% *Concept Assignment* (5% for written submission and 5% for oral presentation to class)

15% *Proposal for Final Moving Image Artwork*

15% *Reading Responses*

15% *Attendance & Participation*

30% *Final Moving Image Artwork*

**Assignments:**

**Reading Responses (written) // 15% (for all responses combined)**

250 words each

Your written responses should be brief and informal while demonstrating your understanding of assigned readings.  This may include questions raised by the text or interrogations that the text may have elicited, a brief summary or outline of the text’s main arguments, and your comments or opinions of the reading.  With each reading, identify one concept that is new to you or that you find particularly interesting and useful.

You must write one response for each assigned reading.

**Reading responses are due each day that a reading is assigned. Reading responses should be PRINTED and handed in at the beginning of class.**

*General evaluation criteria:*

-       Demonstration of student’s engagement with readings

-       Quality of reflection, summary and questions provided in reading responses

-       Presentation and quality of writing

*Assignment Objectives:*

The objectives of this assignment include, enhancing your critical writing skills, developing your understanding of the theories and philosophies associated with media arts practices, increasing your awareness of artists’ perspectives, and to help stimulate discussion in class.

**The Philosophies of Time (Presentation/Group Assignment) // 5%**

Small groups of 2-3 students will each research, prepare, and then present a philosophy/theory of time to the rest of the class. Each group will choose from a list of theories provided in class.

*Requirements of the presentation:*

\*Your presentation should be 20 minutes in length. Your group must provide an overview of your assigned theory. Your presentation could offer details about, for example, who was involved in the development of the idea, what its relationship is to other lines of thought, how it developed overtime, any associated controversies with the idea etc.

\*You must provide examples and sources of your assigned theory.

\*Your presentation should reflect how this theory might manifest in contemporary culture. Offer ways for the class to *visualize* the ideas within the theory.

\*Include images and diagrams (either existing or your own) to demonstrate your research.

*Grading Rubric:*

2.0 pts Ability to communicate subject matter clearly and concisely

1.5 pts Demonstration of examples and contexts that will help other students to understand the topic

1.5 pts Quality and relevance of visual support material

*Assignment Objectives:*

These visual and oral presentations will provide the opportunity for students to exercise research skills, explore different philosophical or scientific perspectives on the nature of time, to extend this acquired knowledge to fellow students, to instigate discussion and debate on the various perspectives, and to inform the creation of time-based artworks in class.

**Animated GIF // 5%**

Each student will create their own animated GIF in response to the Animated GIF skills workshop. Finished GIFs can be anywhere from 2-10 frames in length and must be prepared for visual presentation in class. You are permitted to use either existing images or your own created graphics to construct the frames of your GIF. When presenting your GIF, be prepared to answer questions from your fellow students as to why you chose your particular imagery content, speed, palette etc.

*Grading Rubric:*

2.0 pts Originality and thoughtfulness of the content of the GIF

1.5 pts Consideration of the aesthetic qualities of the GIF

1.5 pts Demonstration of technical skills learned in class

*Assignment Objectives:*

The Animated GIF, although not a new form of image-making, has become increasingly popular in contemporary advertising and digital media culture. This assignment will not only provide students the opportunity to integrate technical skills learned in class, but will be a first step towards developing a time-based artwork, and is a chance to consider artistic concept and composition in a very small digital and temporal space.

**Time Travel Example: In-Class Presentation // 5%**

For this assignment, you are tasked with finding an example of a media artwork that employs time as a material, as appropriate for the context of this class. This may be a short film, an excerpt of a longer film, a video artwork, documentation of a film/video installation, or even a filmed performance artwork. You will be preparing a brief (10-15 min) presentation of your found Time Travel Example, to share with the rest of the class. Presentations will take place on Friday October 30. You may use a web-based video link, a digital video file, a DVD, or still digital images to present the artwork. You are expected to research the context of the artwork and offer an oral introduction to and description of what you will be showing; consider the significance of such details as how the artwork was created, how it is presented to audiences, when it was produced, what it takes as its subject and style, how it uses time as a material etc. If presenting a time-based work, be sure to edit or prepare the duration of your example so that it fits within the time restraints of your presentation (maximum 15 minutes in total).

*Grading Rubric:*

2.0 pts Ability to articulate the context and qualities of your chosen example

1.5 pts Quality and clarity of your research findings and presentation delivery

1.5 pts Relevance of your example to the content of this course

*Assignment Objectives:*

This objective of this assignment is to broaden the scope and diversity of artwork examples provided in class and is an opportunity for students to share their own perspectives and interests around the subject of how time may be manipulated or emphasized by an artwork. This assignment will allow students not only to practice their fine arts research and presentation skills, but also to reflect critically on temporal devices in media arts.

**Concept Assignment: (Written description and Presentation) // 10%**

Word count: 250-400 words

Designed as an exercise in conceptualization rather than in production, students are asked to articulate an *idea* for a time-based artwork, employing some of the time devices discussed in class. Without any constraints around budget, materials, access to equipment or production timeline, develop a concept for a time-based artwork as though you had all the resources you would ever need at your disposal. It need not be a complex or grand artwork that you conceptualize, but it is a chance to freely imagine an artwork without the typical limitations that we have as artists in real life. Consider the question: If you were able to make any kind of time experiment as an artist, what would it be?

For your written description, include as many details as you feel are necessary to transmit your concept in words. Consider the importance of such aspects as medium, location, length, technique, historical context, presentation method, audience etc.

You will also be expected to present your concept in class. You may simply describe the concept or tell the story of its imagined life as an artwork. You may want to provide visual images to support your presentation, but they are not required. Be prepared to answer questions and field comments from fellow students about your concept.

Presentation should be about 10 minutes in length.

*Grading Rubric:*

5.0 pts Originality and relevance of the concept

2.5 pts Quality and presentation of written component

2.5 pts Ability to articulate and transmit the concept to fellow students during presentations

*Assignment Objectives:*

This objective of this assignment is to prompt your imaginative potential as an artist and to prepare you to strengthen your conceptualizing skills leading up to your *Final Moving Image Artwork*. Like most contemporary art, the artworks we discuss in class are able to shift a viewer’s perception of and relationship with time through *both* materiality *and* concept. This exercise is an opportunity to get to the heart of the idea behind an artwork, without the encumbrances of technical production.

**Proposal for Final Moving Image Artwork: (Written) // 15%**

Word count: 350-500 words

Prepare a written description of your *Final Moving Image Artwork*. When describing your final artwork for this class, please consider the following:

\*what format/medium will you be using and why?

\*in your opinion, in what way will your final artwork use time as a material? Can you articulate how you might be using a method of “time travel” in your artwork?

\*which ideas, readings, artists, artworks, or exercises have influenced or informed you as you develop this work?

\*what are the challenges you are facing with your final artwork, either conceptually or technically?

\*how do you intend to present your work within the capacity of this course and the final screening event?

*Grading Rubric:*

5.0 pts Demonstration of originality and experimentation in the concept

5.0 pts Quality and clarity of writing

5.0 pts Ability to integrate or reflect discussions, workshops, and examples from class into the description of the final artwork

*Assignment Objectives:*

The objective of this assignment is to help you to conceptualize and prepare for your *Final Moving Image Artwork*. The act of writing a proposal for an artwork can be incredibly useful for working out complex or conflicting ideas and can help you to develop self-awareness alongside the actual production of an art piece.

**Final Moving Image Artwork // 30%**

As the culminating assignment for this course, you will produce a moving image artwork that reflects ideas discussed in class. You are expected to create an original artwork that demonstrates the use of time as a material. Taking into consideration the limitations of our class time and our final event, your artwork should be less than 10 minutes in duration, even if that means preparing an excerpt from a longer work. It must be a *moving image*, which may include videos, animated GIFs, or moving sequences of photographs. Your final artwork must be in digital format and be prepared for final critiques in class as well as for a public presentation at a screening event on campus at the end of this course’s block.

*Grading Rubric:*

15 pts Demonstration of originality and experimentation

15 pts Ability to integrate or reflect discussions, workshops, and examples from class into the final artwork

*Assignment Objectives:*

The objective of this assignment is to incorporate the materials of this course into an artwork and to develop abilities to reflect your ideas visually. This assignment is an opportunity to experiment with and express what you think is possible in regards to the manipulation of the perception or nature of time through a media arts practice. The presentation of your Final Artwork is also a chance to show your ideas and techniques to fellow students and to receive their feedback.

**Attendance & Participation // 15%**

Your active attendance and participation is integral to your success in this class, not just in terms of your final grade, but also in terms of your ability take the ideas and skills provided by class exercises into your future as students, artists, and thinkers. You are expected to contribute to class discussions as much as possible and productive debate will be encouraged. As with any art class or studio environment, it is very important to give respectful and thoughtful critical feedback to your peers during critiques and presentations. You are also expected to attend class everyday, unless you have discussed necessary absences with your instructor. If you miss more than 2 class days (excused or unexcused), you may jeopardize your ability to pass this course.