

HUM 4890: History of Video Art

Class: MW 11:00am-12:15pm

Classroom: BSN 115

Instructor: Todd Jurgess

Office: Cooper 387

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Office Hours: W, 12:30-2:00pm



left: *Monitor* (1974, Stephen Partridge); right: *How Not to Be Seen: A Fucking Didactic Educational .MOV File* (2012, Hito Steyerl)

Texts

Paulsen, Kris. *Here/There: Telepresence, Touch, and Art at the Interface* (MIT Press, 2017)

Other texts will be posted to Canvas each week as attachments to the front page. Please download and have these readings available for their applicable day in the syllabus.

Course Description

HUM 4890 offers an intensive introduction to video art and a selection of discourses informing it. The mid-60s period that saw the emergence of video art was between modernism's dying breaths, the mainstreaming of pop art, and what Rosalind Krauss calls a "post-medium" turn that takes place after the development of conceptual art. This class will first situate students within these contexts in the 60s and 70s before plunging forward into the 80s, 90s, and 21st centuries, with an emphasis on broad trends (relational art, "the new aesthetic," glitch, etc.) informing a range of artistic practices. Within these constructs, we will follow a number of narratives, witnessing the changing shape of postmodern aesthetics, the gradual influx of high technology into gallery and installation, and the re-territorialization of video in digital contexts.

Course Objectives:

Students taking this course will gain knowledge of:

- 1) Perspectives and theories informing 20th century and 21st century art.
- 2) The international evolution of video art, from its origins to the present.
- 3) Analytical methods using multimedia tools.

Student Learning Outcomes

Students completing this course will be able to:

- 1) Summarize historical and theoretical concepts pertinent to video art and 20th century art more broadly.
- 2) Identify broad trends within video art over five decades.
- 3) Analyze audio-visual artworks, offering close readings informed by analysis of audio-visual style.
- 4) Articulate these ideas within the context of university-level essays and multimedia displays.

Assignments

Reading Quizzes (10%)

Each week, students will take an online quiz on course readings assigned for the week. Quizzes open on Wednesdays and are due on Mondays.

Video Experiments (10% x 2)

At several junctures this semester, class will perform in-class experiments with video. While not every student will want to make video this semester, working with video conceptually as well as technically can help us consider more deeply how artists employ video to explore concepts. Either by making a video or by describing a plan for making one, students here will consider video production as a way to communicate using video's forms.

Close Reading (10% x 3)

At three points throughout the semester, students will submit short, detail-oriented writings analyzing a video seen in class, with particular focus on audio and visual analysis. These papers will help develop ideas from class and to integrate the forms of the videos in our understandings of them.

Midterm/Final Exam (20% x 2)

At the midterm, students will be given several prompts focusing on issues from the first half of class. Students will choose from those prompts and compose written responses to the prompts' premises.

Grading Scale

Final grades are discerned by the overall percentage you earn on each assignment, totaled into a percentage out of 100. In case of decimals, grades jump up to the next bracket if above the .5 decimal (so a 89.5 is an A-). Anything below a 60 is an F.

A+ (100-97)	A (96-94)	A- (93-90)	B+ (89-87)	B (86-84)	B- (83-80)
C+ (79-77)	C (76-74)	C- (73-70)	D+ (69-67)	D (66-64)	D- (63-60)

Course Schedule

Please note: Course calendar subject to change. The instructor will email students with any alterations or modifications.

Content warning: while I will feature more specific content warnings for videos with potential triggering content, understand from the front end that many or most of our videos deal explicitly with sexuality, feature male and female nudity, and often work within radical political programmes. Please note, however, that students are not required to watch works that are potentially traumatic (ex. works depicting partner violence). If you have any particular concerns or questions, please message the instructor.

Week 1 (Aug 23 to Aug 27)

M Introductions / Defining the Field
 In-Class Videos: *Wipe Cycle* (1969, Frank Gillette and Ira Schneider)
 Boomerang (1974, Nancy Holt and Richard Serra)
 Becoming Alluvium (2019, Thao Nguyen Phan)

W Nam June Paik and the "Orinary Event"
 Read: Paik, "Cyberated Art"

F Drop/Add ends

Week 2 (Aug 30 to Sep 3)

M The Video Medium, Explained (via Nam June Paik)
 Read: Stefanotty, "Kissing the Unique Object Good-bye"
 In-Class Video: *Global Groove* (1973, Nam June Paik and John Godfrey)

W The "Post-Medium": Video and/as Conceptual Art
 Read: Krauss, excerpt from *A Voyage on the North Sea* (CR)
 Paulsen, *Here/There* Introduction

Week 3 (Sep 4 to Sep 8)

M Installation Art and the Place of Video in the Gallery
 Read: Morse, "Video Installation Art: The Body, the Image, and the
 Space-in-Between"
 In-Class Videos: *Nude Descending the Staircase* (1976, Shigeko Kubota)
 Video Corridor (1968, Bruce Nauman)
 Shadow Projection (1974, Peter Campus)

W Video Practicum - Live Video and Space

Week 4 (Sep 11 to Sep 15)

M Screen Space and Time
 In-Class Videos: *Centers* (1971, Vito Acconci)
 Left Side, Right Side (1972, Joan Jonas)

W Live Video, Closed-Circuit
 Read: Krauss, "Video: The Aesthetic of Narcissism" and Paulsen,
 Here/There, chap. 2

Week 5 (Sep 18 to Sep 22)

M Image and Technical Analysis

Due: Close Reading 1

W Image Replacement and the Alpha Channel

In-Class Videos: "Double Vision" (1972, Peter Campus) and "Three Transitions" (1973, Peter Campus)

Week 6 (Sep 25 to Sep 29)

M Video Practicum - Image Replacement

W Video Effects, Electronic Synths

Read: Beck, "Video Synthesis"

In-Class Videos: *Time* (1966, Ture Sjolander and Bror Wilkstrom)
5 Minute Romp Through the IP (1973, Dan Sandin)
Video Weavings (1976, Stephen Beck)
Transformations (1978, Steina and Woody Vasulka)

Week 7 (Oct 2 to Oct 6)

M Digital Sampling and Computer Synths

In-Class Videos: *Cantaloup* (1980, Steina)
Electronic Linguistics (1977, Gary Hill)

W Video as a Personal Medium (Autobio, Video Letters and Diaries)

Read: Renov, "Video Confessions"

In-Class Videos: *My Father* (1975, Shigeko Kubota)
Mumble (1972, Lynda Benglis)
Exchange (1973, Robert Morris)

Due: Close Reading 2

Week 8 (Oct 9 to Oct 13)

M Video Public/Private

Due: Midterm

W Public // Opacity // Private

In-Class Videos: "Two Zone Transfer" (1979, Ulysses Jenkins) and "Mass of Images" (1978, Ulysses Jenkins)

Week 9 (Oct 16 to Oct 20)

M TV and Broadcasts (Ant Farm, TVTV, Videofreex)

Read: Shamberg, excerpts from *Guerilla Television* and "Videofreex Interviews" (Canvas)

In-Class Videos: *Black Panthers in Chicago* (1969, Videofreex)
Four More Years (1972, TVTV)

W Youtube and User Media

In-Class Videos: *Portland Protest* (2020, All Gas No Brakes)

Week 10 (Oct 23 to Oct 27)

M Public // Opacity // Private 2

In-Class Videos: *The Laughing Alligator* (1978, Juan Downey)
Urban Rashomon (2012, Khalik Allah)

W Reading Traces
Read: Paulsen, *Here/There*, chap. 4

Week 11 (Oct 30 to Nov 3)

M Image Quality and "High-Tech" Video
Watch: *I Do Not Know What It Is I Am Like* (1986, Bill Viola)

W Low-Tech Video and Poor Images
Read: Steyerl, "In Defense of the Poor Image"
In-Class Videos: (*Tommy-Chat Just E-mailed Me*) (2006, Ryan Trecartin)

Week 12 (Nov 6 to Nov 10)

M Glitch Video
Read: Menkman, "Glitch Studies Manifesto"
In-Class Videos: *Monster Movie* (2005, Takashi Murata)
Impressions (2012, Jacques Perconte)

W Video Practicum: Messing with Files, Formats, and Qualities

Week 13 (Nov 13 to Nov 17)

M Interface Work
Read: Paulsen, *Here/There*, chap. 5
In-Class Video: *Transformers: The Premake* (2014, Kevin B. Lee)
How Not to Be Seen: A Fucking Didactic Educational .mov File (2013, Hito Steyerl)

W Video and Interactivity
Due: Close Reading 3

Week 14 (Nov 20 to Nov 24)

M Individual Meetings

W No Class- Thanksgiving

Week 15 (Nov 27 to Dec 1)

M Project Discussions / Grad Presentations

W Class Wrap-up

Week 16 (Dec 4 to Dec 8)

W Final Exam Due

Course Policies

Attendance:

Students must maintain good attendance throughout the semester. Students may miss up to 6 class sessions (inclusive of class and screening periods) without penalty. Each additional absence results in a one-third letter grade drop (i.e., a student who has a B+ who misses six class sessions will end the

semester with a B). *Please note that students arriving to class after roll has been called will not be added to the roll and are marked absent for the day.*

Sexual Misconduct / Sexual Harassment Reporting:

USF is committed to providing an environment free from sex discrimination, including sexual harassment and sexual violence. In compliance with Title IX and under USF System Policy, faculty must report incidents of sexual harassment and gender-based crimes, including sexual assault, stalking, and domestic / relationship violence, to the Office of Student Rights and Responsibilities (OSSR). This includes incidents disclosed in class, in papers, or in personal conversations with the instructor. The USF Center for Victim Advocacy and Violence Prevention (813-974-5757) is a confidential resource for students in need. It files reports with the OSSR and the Office of Diversity, Inclusion, and Equal Opportunity (DIEEO) only at the request of students.

Late Work:

While exceptions might be made on a case-by-case basis, late papers or assignments will face grade-related penalties. Papers turned in after the due date (listed in the syllabus above) are docked a third of a letter grade for every day until they are turned in (so a paper that would earn an A would be reduced to an A- after a day, a B+ after the second, and so on). Students, however, are encouraged to turn in a late assignment rather than not turn anything in at all (even a 50% is better than a 0%).

Graded Materials:

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a re-submission of papers or a review of graded papers, it is the student's responsibility to have the material and to make it available.

Classroom Behavior:

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diverse student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own.

Plagiarism:

Students should familiarize themselves with the university's guidelines on academic integrity. Students are specifically reminded that plagiarism, which includes the use of others' words or ideas without proper attribution or the submission of the same assignment in two courses, is a serious academic offense. To help detect potential plagiarism, students will be asked to submit their assignments to turnitin.com. For more information on USF's policies, please consult the following link: <http://www.ugs.usf.edu/policy/AcademicIntegrityOfStudents.pdf>

Please note that plagiarized assignments will be automatically given a zero for the assignment and will be reported as an official violation of the student honor code. Please also note that plagiarism can be unintentional and covers uncited conceptual borrowing in addition to straight-up copy-and-pasting. So if your paper has content that's featured in a Khan Academy page, it doesn't matter if you have rewritten or restructured it, if the material isn't original or cited.

Plagiarized papers receive a 0/100 without exception.

Two words of advice:

- 1) Don't use the internet to work on assignments unless directed otherwise
- 2) Don't turn in a plagiarized assignment

Student Accessibility Services:

Students requiring enhanced access to services for disabilities or other reasons are responsible for registering with Student Accessibility Services in order to receive academic accommodations. SAS encourages students to notify instructors of accommodation needs at least 5 business days prior to needing the accommodation. A letter from SDS must accompany this request. For more information on USF's accommodations policy consult the following link: <http://www.asasd.usf.edu/Students.asp>

Incompletes:

The current university policy concerning incomplete grades will be followed in this course. An "I" grade may be awarded to a student only when a small portion of the student's work is incomplete and only when the student is otherwise earning a passing grade. The time limit for removing the "I" is to be set by the instructor of the course. For undergraduate students, this time limit may not exceed two academic semesters, whether or not the student is in residence, and/or graduation, whichever comes first. For graduate students, this time limit may not exceed one academic semester. "I" grades not removed by the end of the time limit will be changed to "IF" or "IU," whichever is appropriate.

Course Materials and Student Recordings:

Course materials may not be sold or licensed to sites like Coursehero. Any student who sells their materials to such sites will be reported to the university.

Per recent Florida legislation, students are permitted to record class lectures. These lectures, and any other course materials, are for individual use only and cannot be published online without the permission of the instructor. Please note that the legislation sets limits on what may be recorded and how those recordings can be used.

From the Provost's Office:

- [House Bill 233 Intellectual and Viewpoint Diversity Act](#) was recently signed into law by Governor DeSantis and will take effect on July 1, 2021. Accordingly, and because this law will take effect after the start of the *Summer B* session, USF will immediately implement the following internal protocols to provide students and instructors a consistent understanding of classroom expectations until additional guidance from the state is provided. Upon receipt of that additional guidance, the University will update these protocols as necessary. You may elect to include the following in your course syllabus:
 - o Students with disabilities will continue to have appropriate accommodations for recordings as established by [SAS](#).
 - o Students may record class lectures which will be considered instructor-delivered academic content. No recordings of other students, class participation, or discussion will be permitted.
 - o Students do not need advance permission or to provide notice to record. But, students must monitor their recording so that it does not include participation by other students.

- Students may not publish (post or share) the recordings except as provided by statute. In the event permission is requested to publish (post or share), the student's request and instructor's consent must be in writing.
- Students and instructors are responsible for compliance with the statute and related potential sanctions. Misuse of the recordings may result in referrals as possible violations of the student code of conduct or considered academic disruptions.
- Additional links for reference:
 - [House Bill 233 \(2021\): Postsecondary Education](#)
 - [USF Regulation 3.025](#), Disruption of Academic Process
 - [USF Regulation 6.0021](#), Student Code of Conduct