

VIDEO INSTALLATION

Syllabus Fall, 2003

Class Meetings

This syllabus is subject to changes and may be amended over the course of the semester. You will be notified of all changes in class. All changes to the syllabus will also be reflected on the class website

(<http://katherinebehar.com/edu/vidinstF03/html/>).

09.03.03	<p>Introductions 4 key points about video installation and this class (see Katherine's 4 (*) elements of video installation) and discussion Review: Class Syllabus; Class Structure; Major Assignments Research Assignment: Begin list for artist presentations Field Trip: MCA: Garofalo Architects: Between the Museum and the City</p> <p>FOR NEXT WEEK: PREPARE: 5 minute presentations of your work; brainstorm artists you would like to present for your research assignment. PROJECT: Make an installation that creates an interruption. READ: <i>Essay on Video, Architecture and Television</i> (extract) by Dan Graham. <u>Dan Graham</u> [Phaidon Press: 2001]; <i>Cartoon Biography of Dan Graham</i> by Fumihiko Nonomura and Ken Tanimoto. <u>Dan Graham: Catalogue Raisonne</u>. [Richter Verlag GmbH: 2001]</p>
09.10.03	<p>Homework: Interruptions Introductions: Introduce us to your work: 5 minute presentations Presentation: Dan Graham Discussion: Presentation and Readings (Graham) Research Assignment: Pick artists for Artist Presentations Screening: <i>The Incredible Shrinking Woman</i></p> <p>FOR NEXT WEEK: PREPARE: Final choices for Artist Presentations. PROJECT: Make an installation that uses contrasts in Foreground / Background READ: The Poetics of Virtual Space (extract) by Peter Lunenfeld. <u>Snap to Grid</u> [MIT Press: 2000]; <i>The Smallest Woman in the World</i> by Clarice Lispector. <u>Family Ties</u> [University of Texas Press: 1997]; <i>I Paint Very Large Pictures</i> by Mark Rothko. <u>Theories and Documents of Contemporary Art</u> ed. Kristine Stiles and Peter Selz [University of California Press: 1996]</p>
09.17.03	<p>Homework: Foreground / Background Screening: Douglas Gordon – 30 seconds text Discussion: Readings (Lunenfeld; Lispector; Rothko) 30-minute Marathon Slide Lecture: Part 1 - Installation Art History Beginning with Public Art Authorization: camcorders, tripods, projectors, labs, microphones</p> <p>FOR NEXT WEEK: PROJECT: Make an installation that moves us through space. READ: <i>From Transportation Revolution to Communications Revolution</i> by Paul Virilio (An Interview by Philippe Petit). <i>Politics of the Very Worst</i> [Semiotext(e): 1999]</p>
09.24.03	<p>30-minute Marathon Slide Lecture: Part 2 - Installation Art History Beginning with Painting and Sculpture Discussion: Reading (Virilio) Homework: Move us through space. Discussion: Critique Strategies Individual Meetings / Work Day</p> <p>FOR NEXT WEEK: DUE: Assignment 1: s-c-a-l-e PREPARE (due in two weeks 10.08): In-class project – Working in groups of three, make an installation that combines video with another medium. READ (due in two weeks 10.08): <i>Opening Up Spaces within Spaces: The Expansive Art of Pipilotti Rist</i> by Peggy Phelan. <u>Pipilotti Rist</u> (ed. Peggy Phelan) [Phaidon Press: 2001]; <i>The Eye and the Spectator</i> by Brian O'Doherty. <u>Inside the White Cube: The Ideology of the Gallery Space</u> [University of California Press: 1999]</p>
10.01.03	<p>CRITIQUES – s-c-a-l-e</p> <p>FOR NEXT WEEK: PREPARE (continued from last week): In-class project – Working in groups of three, make an installation that combines video with another medium. RESEARCH: Group 1: Artist Presentations READ (continued from last week): <i>Opening Up Spaces within Spaces: The Expansive Art of Pipilotti Rist</i> by Peggy Phelan. <u>Pipilotti Rist</u> (ed. Peggy Phelan) [Phaidon Press: 2001]; <i>The Eye and the Spectator</i> by Brian O'Doherty. <u>Inside the White Cube: The Ideology of the Gallery Space</u> [University of California Press: 1999]</p>
10.08.03	<p>Artist Presentations Group 1 Discussion: Reading (Phelan; O'Doherty – Eye and the Spectator) Screening: Pipilotti Rist In-Class Project: Combining video with another medium.</p>

	<p>FOR NEXT WEEK: PREPARE: In-Class Workshop: Project Proposals (COME WITH A ROUGH DRAFT) RESEARCH: Group 2: Artist Presentations READ: <i>Video: The Aesthetics of Narcissism</i> by Rosalind Krauss. <i>Video Culture: A Critical Investigation</i> (ed. John G. Hanhardt) [Visual Studies Workshop: 1987]; [http://www.npr.org/programs/morning/features/2002/feb/surveillance/020225_surveillance.html] <i>The Video Surveillance Debate: Security, Privacy Concerns Weighed in Wake of Sept. 11</i> (website); [http://www.ubu.com/] (website)</p>
10.15.03	<p>Screening: <i>Suicide Box</i> (bit); <i>Bit Plane</i> (bit); <i>Acconci</i>. Discussion: Reading and Screening (Krauss – Narcissism; surveillance; <i>bit</i>; ubu.com; acconci) Artist Presentations Group 2 In-Class Workshop: Project Proposals Individual Meetings / Work Day</p>
	<p>FOR NEXT WEEK: DUE: 9:00 a. m. - Final Project Proposals (Site-Specificity) PROJECT: Make an installation that takes control or gives control. READ: <i>Perceptual Modulations: Reinventing the Spectator</i> by Jonathan Knight Crary. <i>Outer and Inner Space: Pipilotti Rist, Shirin Neshat, Jane & Louise Wilson, and the History of Video Art</i> (ed. John B. Ravenal) [Virginia Museum of Fine Arts: 2002]; <i>The Gallery as Gesture</i> by Brian O'Doherty. <i>Inside the White Cube: The Ideology of the Gallery Space</i> [University of California Press: 1999]</p>
10.22.03	<p>DUE: 9:00 a. m. - Final Project Proposals Screening: <i>The Eternal Frame</i>, 1975 (Ant Farm and T. R. Uthco) Discussion: Reading (Crary; <i>The Eternal Frame</i>; O'Doherty – <i>Gallery as Gesture</i>) Homework: Take Control / Give Control</p>
	<p>RESEARCH: Group 3: Artist Presentations READ: <i>The Ecstasy of Communication</i> by Jean Baudrillard. <i>The Anti-Aesthetic</i> (ed. Hal Foster) [The Bay Press: 1983]; <i>Matthew Barney vs. Donkey Kong</i> by Wayne Bremser. [http://www.gamegirladvance.com/archives/2003/05/23/matthew_barney_versus_donkey_kong.html] (website); [http://superbad.com] (website)</p>
10.28.03	<p>Artist Presentations Group 3 Discussion: Reading (Baudrillard; superbad.com; Bremser) Field Trip: Art Institute Museum: NASA Exhibit</p>
	<p>FOR NEXT WEEK: PROJECT: Make an installation using extreme Point of View READ: <i>Sculpture in the Expanded Field</i> by Rosalind Krauss. <i>The Anti-Aesthetic</i> (ed. Hal Foster) [The Bay Press: 1983]; <i>Genealogy of Site Specificity</i> by Miwon Kwon. <i>One Place after Another: Site-Specific Art and Locational Identity</i> [MIT Press: 2002]</p>
11.05.03	<p>Discussion: Reading (Krauss – Expanded Field; Kwon) Homework: Point of View Individual Meetings / Work Day / T.A. PRESENTATION</p>
	<p>FOR NEXT WEEK: DUE: Assignment 2: states of matter :: states of information</p>
11.12.03	<p>CRITIQUES – states of matter :: states of information Critiques</p>
	<p>NO CLASS NEXT WEEK – CRIT WEEK! READ (due in two weeks 11.26): <i>The Suburban Home Companion: Television and the Neighborhood Ideal in Postwar America</i> by Lynn Spigel. <i>Sexuality and Space</i> (ed. Beatriz Colomina) [Princeton Architectural Press: 1992]</p>
11.19.03	<p>CRIT WEEK – NO CLASS!</p>
	<p>FOR NEXT WEEK: READ (continued from last week): <i>The Suburban Home Companion: Television and the Neighborhood Ideal in Postwar America</i> by Lynn Spigel. <i>Sexuality and Space</i> (ed. Beatriz Colomina) [Princeton Architectural Press: 1992]</p>
11.26.03	<p>Discussion: Reading (Spigel) Visiting Artist: Joe Szentivanyi [CAN TV]: Channel Surfing as Durational Installation in the Home and How CAN TV works Individual Meetings / Work Day</p>
	<p>FOR NEXT WEEK: DUE: Assignment 3: Site-Specificity (1st Group Critiques) *Meeting place for next week TBA</p>
12.03.03	<p>FINAL CRITIQUES – Site-Specificity (1st Group)</p>
	<p>FOR NEXT WEEK: DUE: Assignment 3: Site-Specificity (2nd Group Critiques) *Meeting place for next week TBA</p>
12.10.03	<p>FINAL CRITIQUES – Site-Specificity (2nd Group) Discussion: Last Meeting – Feedback and Conclusions</p>