



F17-DMWorkshop

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Fall 2017 - Art + Technology Workshop [edit]

Experimental Cinema [edit]

Course Description [edit]

A revolving topics course emphasizing digital practice. This semester we will engage experimental digital cinematography. What happens after video art? What is post-cinema? How does the advent of the discrete cinematic image alter previous notions of filmic space, time and materiality? Or does it? Through a practice-base approach we will explore these topics using the tools of Hollywood cinema.

Credits: 3; Prereq: DIG 4527C and ART 4528C (or email me)

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Undergraduate: ART 4612c Section 2893
 Graduate: ART 6925c Section 8259
 Class: FAC 306
 Time: T/Th 11:45pm - 2:45pm
 Website: <http://art-tech.arts.ufl.edu/~jack/wiki/F17-DMWorkshop>
 Listserv: <mailto:FALL-2893-L@lists.ufl.edu>

Introduction [edit]

This semester Art + Technology Workshop will be structured as an advanced workshop that is less strictly topical than in the past. Seniors and Graduate students will work independently or in teams on projects engaging the broad topic of **experimental cinematography**. Most of you have had Programming for Artists at this point (or otherwise know basic programming), have experience with 3D modeling, lighting, texturing and compositing. You also have experience with motion tracking and basic usage of the RED Epic Digital Cinema Camera. Some students are interested in the use of video game engines, while others expressed a desire to continue their work with the "filmic" image. In fact, these forms are converging. The workshop will accommodate your interest in either case. The Game Engine can be thought of as a method of artistic production and image-making forming an alternative cinema. Of course, the medium has its own set of characteristics for which one must account. In any case, the goal is to think about the motion image in an **experimental** fashion that transgresses our current expectations. The class is project-based. Students can work individually or in small teams. This will compensate for disparate technical proficiencies and allow everyone to contribute to a significant work. Sample project ideas include but are not limited to: installations, experimental cinema, networked experiences, spatialized audio, place visualization, info-viz, general research, interactivity experiments, and more. Experience with 3d modeling and/or programming can be beneficial, but is not required.

Objectives [edit]

1. Develop an ability to analyze and evaluate works from an informed point-of-view.
2. Gain an awareness of related work in the field.
3. Learn to engage in meaningful discussion and develop a sense of criticality.
4. Develop a level of comfort with the integration of digital processes where appropriate.
5. Learn to propose and present ideas in a way that clearly demonstrates intent.
6. Have FUN!

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6. Have FUN!

Grading [edit]

Grades will be based 90% on projects. 10% will be based on class participation. See below for the breakdown. You are expected to constructively criticize your peers. Constructive criticism is considered a part of your class participation.

Specific info on grades and grading can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Notwithstanding the description of grades above, generally, grades are conceived in this way:

A(Excellent) Student's work is of exceptional quality and the solutions to problems show a depth of understanding of the program requirements. Project is fully developed and presented well both orally and graphically. Student has developed a strong and appropriate concept that clearly enhances the overall solution. The full potential of the problem has been realized and demonstrated.

B(Good) Student's work shows above average understanding and clear potential. All program requirements are fulfilled and clearly and concisely presented.

C(Fair) Student's work meets minimum objectives of course and solves major problem requirements. Work shows normal understanding and effort. Quality of project as well as the development of knowledge and skills is average.

D(Poor) Student's work shows limited understanding and/or effort. Minimum problem requirements have not been met. Quality of project or performance as well as development of knowledge and skills is below average.

F(Failure) Student's work is unresolved, incomplete and/or unclear. Minimum course objectives or project requirements are not met, and student's work shows lack of understanding and/or effort. Quality of project or performance is not acceptable.

Instructor's evaluation of student's interest, motivation, attendance, proficiency and overall development or improvement during the semester will be taken into consideration in determining the final course grade. This syllabus is subject to refinement and development throughout the semester based on feedback and class interaction. Policies and grading criteria are absolute and will not change. Any substantial changes will be discussed with the class prior to implementation.

Grading breakdown:

```
Project 1 = 20%
Project 2 = 20%
Project 3 = 20%
Final Proposal = 5%
Mid-Progress Crit = 5%
Final Project = 20%
Participation = 10%
```

Attendance [edit]

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Evaluations [edit]

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Reading [edit]

Readings will consist of .pdfs and URLs available on the class website.

Materials and Fees [edit]

Required materials will depend on the proposed projects submitted by students. Students will design projects and set budgets based on the goals of the work. See the Schedule of Courses for any attendant fees related to this course.

Additional Policies and Disclaimers [edit]

Be sure to read the [University Policies](#) and other disclaimers linked at the bottom of each and every page ----- see below

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Projects [\[edit\]](#)

Bi-weekly Projects (3 @ 20% each) : Create an experimental cinematographic work of art. You may use any medium that suits the conceptual and technical requirements of your area of investigation and you must be able to discuss the rationale for your choices. You have two weeks from inception to presentation for each of the 4 works. Project deliverables are:

1. **REPRESENTATIVE IMAGE**, posted to wiki space for project
2. **FORM** Statement (min 1 paragraph)
3. **CONTENT** Statement (min 1 paragraph)
4. **METHOD** Statement (min 1 paragraph)
5. **MOVIE** embedded on your wiki page using these: [INSTRUCTIONS FOR MOVIES](#)

SPECIAL CRITERIA FOR PROJECT 3 For your third project, there will be special criteria so you are forced to think more clearly and creatively about the image you put before us and the affect (meaning feeling) it achieves. Think about the signature scenes we've looked at from Lynch or the memorable elements from AES+F or Atkins, et.al.

1. ONLY 1 "SCENE" ALLOWED!
2. A+T MUST use some CG element unless you commit to the incorporation of CG in your final project!
3. NO LINEAR NARRATIVE OR STORY ACCEPTED

Final Project Proposal (1 @ 5%): Present your ideas for a final project. Coalesce your brainstorming and research into a coherent idea for a final project. Tell us about your concept, how that will be embodied in the work and provide imagery that will allow us to understand what you want to do AND how you intend to do it.

Mid-Process Crit (1 @ 5%): Show us an in-progress or rough cut of your final project.

Final Project (1 @ 20%) : Create an experimental cinematographic work of art. Your final project will require all of the same deliverables as the bi-weekly projects, only more refined and well-developed. The final project can be a resolved version of previous work, or a new concept entirely. Complete documentation for this work must be posted to your personal webspace on <http://art-tech.arts.ufl.edu> instead of the wiki. As such, it should be presented in a manner that is "portfolio" quality. Your final project website should be linked to the [Final Projects](#) page of this wiki using the format described on that page.

This page was last modified on 15 August 2017, at 08:35.

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Course Outline [edit]

All films we will watch, and many more, are available for viewing on my PLEX server, [Art Movies library](#) - I'll provide you with a login and password.

Week 1 - Introduction, Context, Plan [edit]

Aug 22 [edit]

- Introductions
- Syllabus Review
- Introduction - EXPERIMENTAL CINEMATOGRAPHY?
- Set up accounts, set passwords.
- **SCREENING**
 - [The Society of the Spectacle \(1973\), by Guy DeBord](#)
 - [The Society of the Spectacle \(TEXT\)](#)
 - [An Illustrated Guide to Guy DeBord's The Society of the Spectacle on Hyperallergic](#)
- **DUE THURSDAY**
 - Be prepared to discuss and brainstorm a tentative semester plan.
 - On your wiki space, post a tentative schedule of your semester plan.
 - See STUDENTS page. If you are an odd numbered student, you belong to Crit Group A; evens belong to Crit Group B. Identify to which Crit Group (A or B) you belong on your wiki page.
 - Identify any team members if you are working collaboratively.
 - If working as team, create a team workspace and link to it from your wiki space.

Aug 24 [edit]

- Discuss and Brainstorm Projects
- **SCREENING**
 - [A Movie \(1958\), by Bruce Conner \(maybe Crossroads depending on time\)](#)
 - [How Not to be Seen: A F*cking Didactic Educational .MOV File \(2013\), by Hito Steyerl](#)
 - [Cinema in the Round \(2008\) by Mark Leckey](#)
- Begin WORK!

Week 2 [edit]

Aug 29 - Introduction to professional cinematography [edit]

- RED Dragon, equipment and workflow
- Discussion/Tutorials/Work
- **ASSIGNMENT DUE THURSDAY SCREENING - Playlist 1**
 - [Guitar Drag \(1999\), by Christian Marclay](#)
 - [Guitar Drag](#)
 - [89 Seconds at Alcázar \(2004\), by Eve Sussman](#)
 - [Meadows 89 Seconds at Alcazar Interview with artist Eve Sussman](#)
 - [Velazquez - Las Meninas: Meaning - The King's Point of View](#)

Aug 31 [edit]

- Discuss this in the context of Sussman's 89 Seconds: [Ways of Something](#)
- WORK.

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Week 3 - SOUND [\[edit\]](#)

Sept 5 [\[edit\]](#)

- Work.

Sept 7 [\[edit\]](#)

- Intro to concepts in audio
 - Basic principles
 - Synthesis
 - Microphones (types we have)
 - Field recorders
- Demo the Sound Room
 - How to configure and use Pro Tools
 - How to use the Sound Booth
 - How to use MIDI
 - Synthesizers: Native Instruments, Reaktor, Absynth, etc
- Exercise
 - Capture, generate, compose sound to accompany the RED footage we shot last week.

Week 4 - Sept 15 [\[edit\]](#)

Sept 12 [\[edit\]](#)

- Work.

Sept 14 [\[edit\]](#)

- Work.
- SHOOTING

Week 5 [\[edit\]](#)

Sept 19 [\[edit\]](#)

- PROJECT 1: CRIT GROUP B

Sept 21 [\[edit\]](#)

- PROJECT 1: CRIT GROUP A

Week 6 [\[edit\]](#)

Sept 26 [\[edit\]](#)

- Discussion/Tutorials/Work.
- SCREENING - Playlist 2
 - 2 Into 1, by Gillian Wearing and Sam Taylor-Wood
 - Last Days in a Lonely Place, by Phil Solomon
 - Burning Car (2008), by Superflex
 - The Working Life (2013), by Superflex
 - Flooded McDonalds (2009), by Superflex
 - The Amateurist (1998), by Miranda July
 - Fiorucci Made Me Hardcore (1999), by Mark Leckey

Sept 28 [\[edit\]](#)

- Work

Week 7 [\[edit\]](#)

Oct 3 [\[edit\]](#)

- Work.

Shooting with the RED:

Oct 5 [\[edit\]](#)

- Work.
- Shooting with RED:

Week 8 [\[edit\]](#)

Oct 10 [\[edit\]](#)

- **PROJECT 2: CRIT GROUP B**

Oct 12 [\[edit\]](#)

- **PROJECT 2: CRIT GROUP A**
-

Week 9 [\[edit\]](#)

Oct 17 [\[edit\]](#)

- Discussion/Tutorials/Work.
- SCREENING - Playlist 3
 - TBD - based on student research direction

Oct 19 [\[edit\]](#)

- Work.

Shooting Schedule:

Week 10 [\[edit\]](#)

Oct 24 [\[edit\]](#)

- Work Independently.

Oct 26 [\[edit\]](#)

- Work Independently.
-

Week 11 [\[edit\]](#)

Oct 31 [\[edit\]](#)

- **PROJECT 3: CRIT GROUP A**

Nov 2 [\[edit\]](#)

- **PROJECT 3: CRIT GROUP B**
-

Week 12 [\[edit\]](#)

Nov 7 [\[edit\]](#)

- Discussion/Brainstorming for FINAL PROJECT.

Nov 9 [\[edit\]](#)

Shooting Schedule:

- 1)
 - 2)
-

Week 13 [\[edit\]](#)

Nov 14 [\[edit\]](#)

- Project Proposal HERE...this DAY!

Nov 16 [\[edit\]](#)

- WORK - Final Project
-

Week 14 [\[edit\]](#)

Nov 21 [\[edit\]](#)

- Discussion/Tutorials/Work.
- Shooting Schedule:

Nov 23 [\[edit\]](#)

- **THANKSGIVING BREAK**

Week 11 [\[edit\]](#)**Oct 31** [\[edit\]](#)

- **PROJECT 3: CRIT GROUP A**

Nov 2 [\[edit\]](#)

- **PROJECT 3: CRIT GROUP B**
-

Week 12 [\[edit\]](#)**Nov 7** [\[edit\]](#)

- Discussion/Brainstorming for FINAL PROJECT.

Nov 9 [\[edit\]](#)

Shooting Schedule:

- 1)
 - 2)
-

Week 13 [\[edit\]](#)**Nov 14** [\[edit\]](#)

- Project Proposal HERE...this DAY!

Nov 16 [\[edit\]](#)

- WORK - Final Project
-

Week 14 [\[edit\]](#)**Nov 21** [\[edit\]](#)

- Discussion/Tutorials/Work.
- Shooting Schedule:

Nov 23 [\[edit\]](#)

- **THANKSGIVING BREAK**
-

Week 15 [\[edit\]](#)**Nov 28** [\[edit\]](#)

- WORK - Final Project

Nov 30 [\[edit\]](#)

- WORK - Final Project
-

Week 16 [\[edit\]](#)**Dec 5** [\[edit\]](#)

- PRE-FINAL CRIT
-

FINAL CRIT - TBD [\[edit\]](#)

- **PENS DOWN**
 - UF Sanctioned exam day = Friday, December 15 10am - 12pm unless EVERYONE agrees to go earlier.
 - All work is to be completed and documented on the wiki as described in class and as outlined on the wiki. No exceptions, no late work. This includes links to your project pages from this outline page! If it's not on the wiki, it didn't get done. The wiki will be LOCKED at 5am EST Dec 17th.
-



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Artworks [edit]

Starting Point [edit]

- [Free Radicals: A History of Experimental Film](#)
- [Visual Pleasure at 40: Laura Mulvey in discussion](#)

Female Cinematographers/Filmmakers [edit]

- [Alex Prager](#)
- [Janaina Tschape \(click on Video\)](#)
 - [Her Vimeo site](#)
- [Reed Morano](#)
 - [Nice Interview](#)
- [Rachel Morrison](#)
- [Elen Kuras](#)
- [Nancy Schreiber](#)
- [Amy Vincent](#)
- [Ashley Connor](#)
- [Josephine Decker](#)

Crit [edit]

[Review of ArtPrize 2014 winners](#)

Work [edit]

- [Bianka Oravec](#)
- [AES+F](#)



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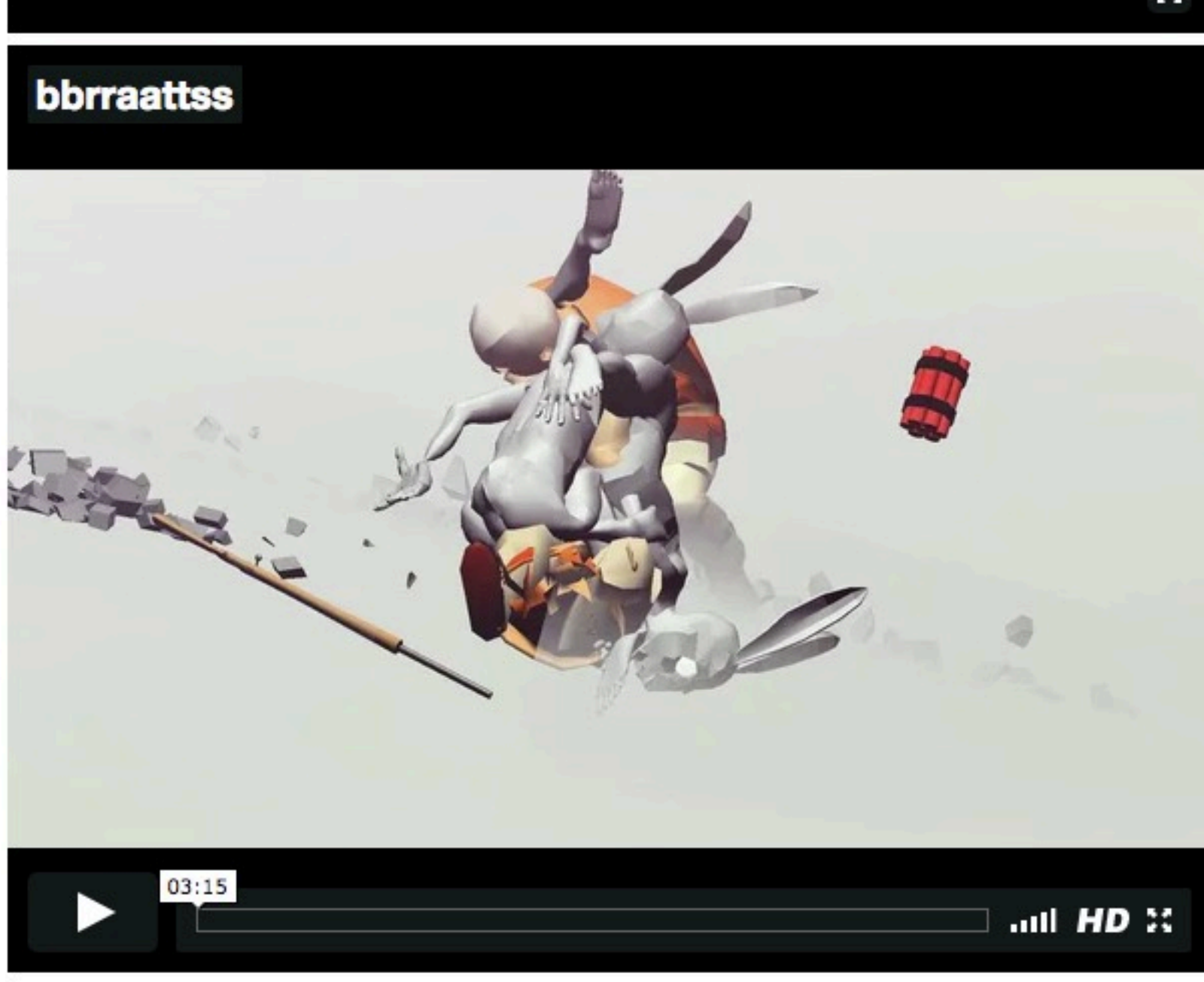
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- [Ed Atkins](#)
- [Ed Atkins Tumblr](#)
- [Ways of Something](#)
- [Death is Elsewhere, Ben Frost](#)



- [Lesley the Pony Has an A+ Day!](#)
- [Until The Quiet Comes - Kahlil Joseph](#)
- [GTA V: Capolavoro \(In-Game Movie\)](#)
- [Hitchhiker Music Video](#)
- [Fracture-io: Unity + openFrameworks for realtime body sculptures](#)
- [METRO Re/De-construction by Chris Coleman](#)
- From Ian Cheng's Vimeo site:

Thousand Islands Thousand Laws (15fps screen capture sample)



[Ian Cheng](#)

[Vaporwave and the pop-art of the virtual plaza](#)

[Vaporwave Playlist](#)

[Distroid Playlist](#)

[Portrait of the Child as an Old Person](#)

[140, Jeppe Carlsen](#)

[Bientôt l'été, Tale of Tales \(Auriea Harvey & Michaël Samyn\)](#)

[Kriegspiel, by Radical Software Group](#)

[Career Moves, by Mary Flanagan](#)

[Passage, by Jason Roher](#)

[Patrick LeMieux's Art Games](#)

[Superflex: Flooded McDonalds](#)

[Free Beer Games by Superflex](#)

[Supergame by Superflex](#)

[Shooter by Geissler and Sann](#)

[Domestic Tension by Wafaa Bilal](#)

[Axel Stockburger](#)

[The Intruder by Natalie Bookchin](#)

[Joan Leandre](#)

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[Velvet Strike by Anne-Marie Schleiner, Brody Condon, Joan Leandre](#)

[c-level collective](#)

[Eddo Stern](#)

[Tekken Torture Tournament by Eddo Stern and Mark Allen](#)

[Waco Resurrection](#)

[Maia Engeli](#)

[Jet Set Willy by Jodi](#)

[SOD by Jodi](#)

[Sylvia Fokermann](#)

Film/Cinematography [\[edit\]](#)



[Remodernist Film Manifesto](#)

[Remodernist Film Primer](#)

Various Links related to Game Studies/Theory/Engines [\[edit\]](#)

[Simulation: Goat Sim](#)

[Art Games an Introduction](#)

[Generating Art from a Computer Game](#)

[Art Games from an Artist's Perspective](#)

[Keeping Watch on the Cultural Frontier](#)

[List of Game Engines on Wikipedia](#)

[Tool assisted speed runs \(Nintendo games, etc., broken and beaten superfast using emulators\)](#)

[Annette Weintraub transmits space/place using 3D models and narrative elements](#)

[Atari 2600 Hacks](#) --[Lkitkat131](#) 01:09, 8 January 2009 (EST)

[Installation using Unity](#) --[Hpohl](#) 20:12, 31 January 2009 (EST)

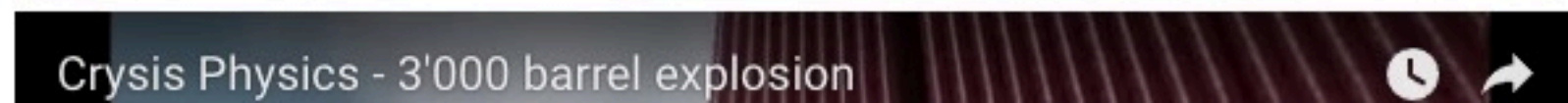
[Jane Mcgonigal's Avantgame website - "Reality is broken. Why aren't game designers trying to fix it?"](#)

[Museum as game design \(NPR story featuring Jane Mcgonigal\)](#)

[Immersion - Char Davies](#)

[Smiley Toss : bridging virtual and physical](#)-- [Rosem](#) 13:06, 12 February 2009 (EST)

Cool Animations/Techniques [\[edit\]](#)





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[Career Prospects \(watch while on campus or via VPN\)](#)

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[Dynamic Range in Audio Design](#)

[Time Stretching](#)

Green Screen [edit]



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Adbusters Spoof Advertisements [edit]

[Adbusters Spoofs](#)
 DIVINCI RESOLVE WALK THROUGH
<http://www.davidvickers.co.uk/2013/12/davinci-resolve-part-01.html>

Google Cardboard + RED + Volvo Behind the Scenes [edit]



Glitch/Datamoshing [edit]

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The Stanley Parable Demo [edit]





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Academic Honesty [edit]

(See UF Rule 6C1-4.017 (PDF) Students are required to be honest in all of their university class work. Faculty members have a duty to promote ethical behavior and avoid practices and environments that foster cheating. Faculty should encourage students to bring incidents of dishonesty to their attention. A faculty member, in certain circumstances, can resolve an academic dishonesty matter without a student disciplinary hearing. The procedures and guidelines are available from the Director of Student Judicial Affairs. In the fall of 1995, the UF student body enacted a new honor code and voluntarily committed itself to the highest standards of honesty and integrity. (See UF Rule 6C1-4.0172 (PDF)

The Honor Code [edit]

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class. More on these policies can be found in the UF STUDENT GUIDE.

Accommodations for Students with Disabilities [edit]

Support services for students with disabilities are coordinated by the DISABILITY RESOURCE CENTER in the Dean of Students Office. All support services provided for University of Florida students are individualized to meet the needs of students with disabilities. To obtain individual support services, each student must meet with one of the support coordinators in the Disability Resources Program and collaboratively develop appropriate support strategies. Appropriate documentation regarding the student's disability is necessary to obtain any reasonable accommodation or support service.

Wellness [edit]

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Computer Use and Acceptable Use Policy [edit]

All faculty staff, and students of the University of Florida are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. [HTTP://WWW.CIRCA.UFL.EDU/COMPUTERS](http://www.circa.ufl.edu/computers) and [HTTP://WWW.CIO.UFL.EDU/AUPOLICY.HTM](http://www.cio.ufl.edu/aupolicy.htm)

Disruptive Behavior [edit]

Be advised that you can and will be dismissed from class for disruptive behavior. More detailed information on this can be found in the [UF RULES AND POLICIES](#).

HEALTH AND SAFETY [edit]

Please familiarize yourself with the UF SA+AH Health and Safety Handbook, available online at: <http://arts.ufl.edu/art/healthandsafety>

- In particular download and familiarize yourself with the Art + Technology area specific guidelines linked [here](#).

Email and Communications [edit]

All email correspondence will be through your UFL gatorlink email address. You are responsible to check your email on a daily basis. No excuses for not having read email will be accepted. It is recommended that you DO NOT forward your UFL email to other services. Often, other services will mark UFL email as junk/spam and you will not receive it. THIS IS NOT A VALID EXCUSE. I commit to responding to your email within 24 hours during the week, and within 48 hours on the weekend. In return, I expect you to respond to my emails with same provisions.

- Wiki Home
- A+T Home
- A+T Forum
- A+T Grads
- Recent changes
- Random page
- HELP
- fall '17 courses
 - A+T Workshop
 - Seminar:Privilege+
- spring '17 courses
 - Installation
 - Art and Animation
- fall '16 courses
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Late Work Policy [\[edit\]](#)

I do not accept late work without penalty unless you provide a doctors letter or some other approved excuse explaining why your work is late. Any assignment that has a deadline, in particular project critiques, must be submitted on time for full credit. You **may** submit the work late, and I **may** give partial credit, at my discretion. Missing a crit is like skipping a meeting with your bosses favorite client; it will get you fired!

This page was last modified on 28 February 2014, at 07:27.

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