ART 4630C/5930C Video Art: Advanced Projects - Experimental Cinema engages 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.

Advances in computing are fundamentally altering our relationship with the moving image. Traditional techniques of meaning-making are being re-envisioned or re-invented providing the savvy artist with exciting opportunities to push boundaries. Experimental Cinema is an advanced motion image workshop. Students will work independently or in teams on projects that arise from their research interests, utilizing a broadly defined interpretation of experimental cinema. The course will introduce students to the RED Digital Still and Motion Camera (DSMC) system and a production workflow that emerges from Hollywood film. Our goal will not be to replicate the narrative film but to imagine how we might work experimentally. Students will learn how to motion track and composite computer graphics with live-action. Students will be encouraged to experiment with hybrid, converging technologies from video gaming and artificial intelligence. As an advanced production studio, this course is for artists excited to transgress disciplinary boundaries and produce work that might constitute an alternative cinema. We will screen historical and contemporary experimental video and film. Sample project ideas include but are not limited to: installation, short films, networked experiences, spatialized audio, place visualization, data visualization, and more. Experience with 3D modeling and coding is recommended, but not required.

As a Senior-level and Graduate-level course, you develop your own project ideas (with our help). Your primary task is to challenge your own abilities and push the boundaries of your current knowledge.
Credits: 3; Must be BFA Art or BA Art or BFA Graphic Design major and must have passed sophomore portfolio review.

Jack Stenner, Ph.D
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352.213.0997
stenner@ufl.edu

Undergraduate: ART 4630C Section C302
Graduate: ART 5950C Section VIDE
Class: PHYSICAL – Fine Arts Bldg C Room 302
Time: T/Th 11:45am - 2:45pm
Website: http://jackstenner.com/teaching/experimental-cinema
Listserv: Class contact will be made UF email and via Discord (evite to be p
Objectives

Over the course of the semester, the goal is to help you develop your art practice in the following ways:

1. Context
   Learn the history and material basis of Experimental Cinema.

2. Synthesis
   Learn the appropriate integration of digital processes.

3. Criticality
   Engage meaningful discussion and develop criticality.

4. Awareness
   Gain an awareness of related work in the field.

5. Communicate
   Propose ideas in a way that clearly demonstrates intent.

6. FUN
   Have FUN!
Grades will be based 90% on projects, reviews, and class assignments. 10% will be based on class participation. See below for the breakdown. Participation means you are expected to constructively criticize your peers and participate in class discussions. Failure to do so will impact your participation grade.

Detailed, specific info on grades and grading can be found at: https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/

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:

<table>
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<tr>
<th>Component</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Project 1</td>
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<tr>
<td>Project 2</td>
<td>20%</td>
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<tr>
<td>Project 3</td>
<td>20%</td>
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<tr>
<td>Final Proposal</td>
<td>5%</td>
</tr>
<tr>
<td>Mid-Progress Crit</td>
<td>5%</td>
</tr>
<tr>
<td>Final Project</td>
<td>20%</td>
</tr>
<tr>
<td>Participation</td>
<td>10%</td>
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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.

Because of Covid-19, classes will be held via Zoom this semester. Links to the Zoom meetings are located on the course Canvas page. It is critical that you attend class in this manner and at these times in order to keep up with the course.

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.

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/.

Readings will consist of .pdfs and URLs provided to students on a case-by-case basis in response to the concepts and needs that arise from proposed projects. It is not required, but I highly recommend you read:

POLICY LANGUAGE PROVIDED BY UF: In response to COVID-19, the following practices are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

If you are not vaccinated, get vaccinated. Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID-19 virus. Visit this link for details on where to get your shot, including options that do not require an appointment: https://coronavirus.uflhealth.org/vaccinations/vaccine-availability/. Students who receive the first dose of the vaccine somewhere off-campus and/or outside of Gainesville can still receive their second dose on campus.

You are expected to wear approved face coverings at all times during class and within buildings even if you are vaccinated. Please continue to follow healthy habits, including best practices like frequent hand washing. Following these practices is our responsibility as Gators.

Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.

Hand sanitizing stations will be located in every classroom.

If you are sick, stay home and self-quarantine. Please visit the UF Health Screen, Test & Protect website about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email covid@shcc.ufl.edu) to be evaluated for testing and to receive further instructions about returning to campus. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive or have tested positive yourself. Visit the UF Health Screen, Test & Protect website for more information.

Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. If you are withheld from campus by the Department of Health through Screen, Test & Protect you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office. Continue to regularly visit coronavirus.uflhealth.org and coronavirus.ufl.edu for up-to-date information about COVID-19 and vaccination.

FROM ME: Please refer to the Center for Disease Control Section 3: Guidance for Institutions of Higher Education (IHEs) Where not Everyone is Fully Vaccinated for minimal precautions.

Be sure to read the University of Florida Policies regarding academic honesty, the honor code, accommodations for students with disabilities, wellness, computer use and acceptable use policy, disruptive behavior, health and safety, email and communications, and late work policy.
Projects 1-3

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 3 works.

Project Deliverables are:

1. Representative Image: post to Canvas
2. FORM: 1 paragraph describing the form of the work.
3. CONTENT: 1 paragraph describing the content of the work.
4. METHOD: 1 paragraph discussing the method of the work.
5. MOVIE: 4K H264/5 copy of your film in Titanium: share/Classes/s22-experimentalcinema/project<num>/<title>.<lastname>.mov
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/uflcats/current/regulations/info/attendance.aspx.

On July 1, 2021 faculty were provided guidance from United Faculty of Florida as to how to respond to Governor Ron DeSantis' "Viewpoint Discrimination" Bill, otherwise known as H.B. 233. An outline of the question of record is outlined below. While not the whole 7-minute discussion, it can give you an idea of how we can move forward on this issue.

Project Proposal

Present your ideas for a final project (1 @ 5%). 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. Deliverables: Upload presentation (PDF, PPT, KEY) to Canvas.
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/ugr/col/current/regulations/info/attendance.aspx.

On July 1, 2021 faculty were provided guidance from United Faculty of Florida as to how to respond to Governor Ron DeSantis’ “Viewpoint Discrimination” Bill, otherwise known as H.B. 233. Among other things, I will be following their recommendation to reserve the right to record classes I teach. If you have any questions about this, please feel free to ask and we can discuss it further.

Preliminary Critique

Show us an in-progress or rough cut of your final project (1 @ 5%).
Experimental Cinema

Create an experimental cinematographic work of art (1 @ 20%). 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 website/blog or to Canvas. As such, it should be presented in a manner that is "portfolio" quality. Submit a link to your project site via Canvas. Place a 4K H264/5 copy of your film in the Classes directory on Titaniumz-share as before.
Experimental Cinema Schedule

Spring 2022.

return to course

Experimental Cinema Schedule 2022
Thursday 01.06

Week 1: Introduction, Context, Plan

Content:
Syllabus Review
Intro to Experimental Cinema
Discussion: The Society of the Spectacle
SCREEN: The Society of the Spectacle, mod by Heath Schultz
The Society of the Spectacle (TEXT)
An Illustrated Guide to Guy Debord's 'The Society of the Spectacle'
KEY INFO SOURCES:
Experimental Cinema Misc Tutorials on UF’s Linkedin Learning - HERE
My Video Art/Film PLEX server - I’ll provide you login and password
Assignment:
Create a brainstorm/research/workspace (Development Site) for your experimental cinema work.
Post a link to your Development Site on Canvas and begin to brainstorm.
Readings:

Tuesday 01.11, Thursday 01.13

Week 2: Experimental Cinema: Intro

Content:
SCREEN: Survey of Experimental Cinema
Emak Bakia (1926), by Man Ray
Meshes of the Afternoon (1943), by Maya Deren and Alexander Hammid
A Movie (1958), by Bruce Conner
Hollis Frampton Selection 4: Video Film Review (1981), by Kathy Kline
Zone 2 (2020), by The Otolith Group
DEMO: Introduction to RED Digital Stills and Motion Camera (DSMC)
RAW vs Compressed, why and when it matters.
Resolution, why and when it matters.
Importance of LIGHTING
Introduction to software workflow. (see UF Linkedin Learning Playlist for tutorials)
Assignment:
BEGIN: Project Conceptualization + Bi-weekly Project 1
Due next Tuesday: VIEW Playlist -> Exp Cine 1 on my PLEX server:
Guitar Drag (1999) by Christian Marclay
Tuesday 01.18, Thursday 01.20

Week 3: The Cinematic Lens

Content:
DISCUSS: Exp Cine 1 - Marclay, Sussman
Working with lenses: meaning
Working with lenses: technical

DEMO: Working with photo lenses | Working with cinema lenses

Assignment:
CONTINUE: Project Concept Development towards Pre-production.
Due next Tuesday: VIEW Playlist -> Exp Cine 2 on my PLEX server:
2 Into 1 (1997), by Gillian Wearing and Sam-Taylor Wood
Last Days in a Lonely Place (2007), by Phil Solomon
The Working Life (2013), by Superflex
The Amateurist (1998), by Miranda July
Anywhere Out of the World (2003), by Philippe Parreno
Fiorucci Made Me Hardcore (1999), by Mark Leckey
Burning Car (2008), by Superflex

Readings:
None

Tuesday 02.01, Thursday 02.03

Week 4: The Motion Camera

Content:
CRIT: Bi-weekly Project 1
Working with motion: meaning
Working with motion: technical

DEMO: Working with motion | Pan, Tilt, Dolly, Crane, etc.
Timelapse and Motion Control (Slider)

Assignment:
CONTINUE: Pre-production towards Production.
BEGIN: Bi-weekly Project 2
Begin testing and shooting, animatics, based on concept.

PROPOSAL: Assemble a semester project proposal for next Tuesday.

Readings:
None
Week 5: SOUND

Content:

REVIEW: Semester project proposals.
Intro to concepts in audio
Basic principles, Synthesis, Microphones (types we have), Field Recorders

DEMO: The Pro Tools Room.
How to configure and use Pro Tools.
How to use the Sound Booth
How to utilize MIDI
Synthesizers: Native Instruments, Reaktor, Absynth, Ableton, etc.
Capture, generate, compose sound to accompany cinematic footage.
How to roundtrip audio editing and sweetening between applications.

Assignment:

Due next Tuesday: VIEW Playlist -> Exp Cine 3 on my PLEX server:
Green Screen Refrigerator (2010), by Mark Leckey
Le Clash (2010), by Anri Sala
Last Riot (2007), by AES+F
Grosse Fatigue (2013), by Camille Henrot
Just Because You’re Suffering Doesn’t Make You Jesus (2005), by Nathalie Djurberg
Bliss and Heaven (2009), by Jesper Just
Even Pricks (2014), by Ed Atkins
Formula (2005), by Ryoji Ikeda
Littoral Zones (2014), by Sabrina Ratté

Readings:
None

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Tuesday 02.15, Thursday 02.17

Week 6: SHOOTING

Content:

CRIT: Bi-weekly Project 2
DISCUSS: Exp Cine 3 - Leckey, Sala, Just, Henrot, Ratté, et.al.
Shoot in singles or small groups (organize in advance)

Assignment:

BEGIN: Bi-weekly Project 3
Plan studio work for next week.

Readings:
None

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Tuesday 02.22, Thursday 02.24

Week 7: SHOOTING

Content:

Shoot in singles or small groups (organize in advance)

Assignment:

Plan studio work for next week.
Tuesday 03.01, Thursday 03.03

Week 8: SHOOTING

Content:
CRIT: Bi-weekly Project 3
Shoot in singles or small groups (organize in advance)

Assignment:
Plan studio work for next week.

Readings:
None

Tuesday 03.08, Thursday 03.10

Week 9: SPRING BREAK - No class

Content:
SPRING NO BREAK
That means it’s time to get some work done!

Assignment:
Advance your project with this dedicated free time!

Readings:
None

Tuesday 03.15,

Week 10: SHOOTING

Content:
Finish up your shooting - in singles or small groups (organize in advance)
BEGIN: Final Production

Assignment
Plan studio work for next week.

Readings:
None
Tuesday 03.22

Tuesday 03.22, Thursday 03.24

Week 11: PRODUCTION

Content:
Studio time. I’ll work with you individually.

Assignment:
WORK, WORK, WORK

Readings:
None
Tuesday 03.29, Thursday 03.31

Week 12: PRODUCTION

Content:
Studio time - I'll work with you individually.

Assignment:
WORK on your final project!

Readings:
None

Tuesday 04.05, Thursday 04.07

Week 13: Refine and Tune

Content:
You should have a draft of your final project.

CRIT: Preliminary Review of your completed work.

Assignment:
WORK, WORK, WORK!

Incorporate critique to make your project sing!

Readings:
None

Tuesday 04.12, Thursday 04.14

Week 14: Compositing - Rendering - Final Production

Content:
Put it all together and fix what is broken (trust me, it will be broken)

WORK, WORK, WORK!

Assignment:
Finish your final project and documentation.

Readings:
None

Tuesday 04.19

Week 15: Last Day of Class

Content:
This is it...be done!

WORK - FINISH

Assignment:
Put it all together and be happy.

SUMMER WORK: GET A JOB!

Readings:
None
Tuesday 04.26
Exam Week: Final Exams - final review 7:30 AM - 9:30 AM.

Look at some ART WORK!

Experimental Cinema Resources

back to Experimental Cinema

My Support Forum
ARTISTS

Artists who incorporate experimental cinema in their practice. A more complete listing can be found on my Video/Film Art Plex Server.

*a solid light work by Anthony McCall*

Use the filters to narrow your focus on specific topics. Return to Experimental Cinema Resources

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The artists below are dynamically retrieved from my bookmarking application. Please feel free to send links to artists you think should be included.

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<th>Artist</th>
<th>Capture Date</th>
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<td>&quot;11,&quot; by mysterious Korean artist Hitchhiker: either the best or worst music video ever</td>
<td>Fri, 12/31/2021 - 08:38</td>
<td>experimental_cinema, syllabus, artist, dartanimation</td>
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<td>30 Hz on Vimeo</td>
<td>Mon</td>
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TECHNOLOGY

Stuff that makes it happen.

from Phil Holland's Digital and Film Sensor Chart

Use the filters to narrow your focus on specific topics.
Return to Experimental Cinema Resources

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Tags

Is one of

- Any -

Apply

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<td>'7 Deadly Sins' Committed by Amateur Filmmakers</td>
<td>Fri, 02/22/2019 - 05:45</td>
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<td>A Cinematographer's Best Friend: How to Use a Light Meter</td>
<td>Mon, 01/08/2018 - 09:45</td>
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<td>Adjustment Layers in Final Cut Pro 2021 - YouTube</td>
<td>Mon, 12/27/2021 - 08:40</td>
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<td>As I Hear It - Choosing the Right Microphone</td>
<td>Wed, 11/02/2016 - 15:56</td>
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<td>Austin Film Commission</td>
<td>Fri, 12/13/2013</td>
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<td>Andrei Tarkovsky on the purpose of art and spirituality - YouTube</td>
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<td>Black Mirror Analysis: Nosedive - YouTube</td>
<td>Fri, 10/27/2017 - 06:46</td>
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<td>Cinema Scope Magazine for film reviews, criticism news &amp; comments</td>
<td>Fri, 12/31/2021</td>
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