



**SCHOOL OF MEDIA ARTS**

**SOMA3354**

# Time Based Art 5A

Session 1 2009  
Wed 13.00 – 16.00  
CG07

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### **4. Assessment**

<b>Ned Binley</b> (a viral web video)	50%	(20% due week 7. 30% due week13)
<b>Deconstructing Time</b> project	50%	(due week 13)

All work must be within the genre of fine art practice. Cinema and film can be considered but will be assessed in context of experimental/fine arts cinema.

Informational, commercial, graphic design, advertising and music clips may not be presented for assessment unless the said works can be argued to subvert or in other ways articulate those forms into fine arts practice.

General criteria for assessment of Project 2.

- a) Concept (content, originality, vision, resonances, poetics, cultural value etc)
- b) Realisation (presentation, resolution, depth of inquiry, appropriateness and handling of craft/technique, level of commitment and motivation, evidence of critical process, risk taking)
- c) Progress (shows development of artistic practice and research)

The full range of grades will be used:

85 – 100	High Distinction
84 – 75	Distinction
74 – 65	Credit
64 – 50	Pass
49 – 47	Conceded Pass
46 – 0	Fail

**Attendance and participation in the class in the allotted time is compulsory. If you miss the majority of or at least 3 classes you may fail the course.**

## **Course schedule**

**Week 1      Date 12-03-09**

### **Direction and writing through improvisation**

Any readings required Impro Keith Johnston (relevant chapters are on the classwork server)

Status and improvisation

This workshop runs for five weeks. We will work both with actors and also acting ourselves. In it we will develop a viral digital video script (a script that has a common gene but each person writes their own variation on this gene) We will work in a number of ways but improvisation will be common to the whole process. We will shoot edit each sequence and exhibit it on the university video internet server.

Looking at the work of Keith Johnston in his pioneering work with improvisation techniques which created far greater senses of internal resonance to improvised scenes.

The class will do its first experiments working as performers.

We will also examine the project and develop our first situations and characters.

Task for next week

Write a short outline of a situation based on the CV of Ned Binley. Create a history for your characters and a simple self image based on their assumptions about themselves

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**Week 2      Date 19-03-09**

### **What is directing**

#### **Post Production workshop: Logging and bins in Final Cut Pro**

We will examine the role of the director but as an art practitioner and as a role in the entertainment industry. We will compare and contrast the work of four very different directors, Mike Leigh, Mathew Barney, William Kentridge, Iqbal Bhanji and make reference to several others.

In the second half of the class we will workshop our script ideas and develop our improvisation techniques.

Task for next week

Further develop your script ideas into situations where the relationships have more

complex connections.

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**Week 3      Date 26-03-09**

**Observation, writing and working with actors**

Suddenly we understood that every inflection and movement implies a status and that no action was due to chance. Keith Johnston Impro

We begin our first experiments with actors. We will learn what makes for good and bad direction and examine the nature of the interaction between actor and director. We will then workshop our situations and develop them through improvisation.

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**Week 4      Date 02-04-09**

**Project Proposals**

This class timeslot has been moved for this week so that presentations can be made to both 3<sup>rd</sup> year lecturers.

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**Week 5      Date 09-04-09**

**Balance**

Now we have developed our characters further and in different combinations we can make subtle adjustments to the balance between the characters. Working in groups we will experiment with our scenes, both characters playing low status, both rise status, one rises while the other lowers then reversing the situation.

**Conflict and Space**

As the actors moved I could feel imaginary iron filings marking out the force fields. This feeling of space was strongest during the coffee breaks, or when they were discussing some difficulty.

We will do our final script development phase by looking at how we will use space and the camera. In this we will also examine how different forms of conflict and tension drive our questions.

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**Week 6      Date 23-04-09**

**Developing ideas for working with actors.**

Looking at the processes typically involved in developing and creating narratives. We will be working with a small group of actors to test some key concepts used to create a sense of presence and truth.

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**Week 7      Date 30-04-09**

## **Web delivery workshop**

Looking a artists using the internet

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**Week 8      Date 07-05-09**

**Deconstructing Time Project Time splicing and video manipulation**

**Sites <http://www.post-videoart.com/>**

Readings, **Film as Subversive Art**, Amos Vogel 1974

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**Week 9      Date 14-05-09**

**Sequence compilation and Stopframe excursion (location to be announced)**

Readings, **Figures Of Motion**, Len Lye

**Dark Alchemy; The Films Of Jan Svankmajer**, Peter Hames 1999

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**Week 10     Date 21-05-09**

**Design and an art intervention in a public space that can be timelapsed**

**Reading:** But Is It Art?: The Spirit of Art As Activism Author: [Nina Felshin](#) 1994

Web interview. Mary Jane Jacob

[http://www.communityarts.net/readingroom/archivefiles/1999/12/concentric\\_circ.php](http://www.communityarts.net/readingroom/archivefiles/1999/12/concentric_circ.php)

Key words: Art Intervention Viennese Actionists, Stuckists

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**Week 11     Date 28-05-09**

**Consultations**

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**Week 12     Date 04-06-09**

**Consultations**

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**Week 13     Date 11-06-09**

Assessment week. Schedule to be advised in week 11.

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## **2. Course staff**

Course Coordinator/lecturer: John Hughes

Room: CG08 (opposite class room)

Phone: 93850737

Email: [j.hughes@unsw.edu.au](mailto:j.hughes@unsw.edu.au)

If you need to contact me or have a problem or query email me at the above address. Please let me know or the relevant lecturer if you are unable to attend class for a period of weeks. Please do not hesitate to contact me and make an appointment if you have problems that need addressing.

### **3. Course Information**

a) **Units of Credit: 6**

b) **Teaching Times and Locations: Wed 13.00 – 16.00 CG07**

c) **Contact hours per week\*: 3**

\*Please note that the expectation of time in this course is more than contact hours. The University has expectations of a total load of 25 – 30 hours per unit of credit. This means that you should spend no less than 8-9 hours per week on average on class work in addition to your timetabled hours.

#### **Campus Opening Hours**

The campus is open:

7:30am – 9pm, Mon – Friday

10am – 4 pm Saturday at particular times during Sessions

d) **Parallel Teaching**

All BFA students undertaking this course will also be undertaking Time Based Art 4A SOMA3344. The two courses have been designed to complement each other. The same self directed project may be presented for assessment in both classes.

e) **Course Aims:**

The course provides students with the conceptual and contextual understandings to generate their own developing artistic practice within the fine arts.

f) **Student learning outcomes**

- Achieve a standard of art practice appropriate to this level of study.
- More confidently resolve self initiated ideas in the experiential production of a substantial body of artwork.
- Pursue an experimental, creative, open ended, problem solving approach to methodology in the studio, applying skills with an expertise appropriate to this level of study.
- Engage in research, feedback, discussion and debate of issues related to contemporary thought, interpreting the content of contemporary time based and media art practices.
- More critically discern, analyse, interpret and problem solve deficiencies and attributes in their own and other's artwork.
- Provide a growing awareness of critical art practice and creative processes within an Australian and International cultural and historical context.
- Understanding of sound and moving image relationship and appropriate terminology.
- Recognise, research and analyse the field[s], genres and provenance that relate to their own artworks.

- Practice appropriate health and safety procedures.

**g) Approach to learning and teaching**

As lecturers within the Time Based Art area, we collaborate with each student to facilitate their individual development as emerging artists and cultural producers. Students are

While informed by, and involved in the current production of art using time based means we are also aware of historical precedent and the wider context and histories of our mediums. All lecturers in the area are practicing artists – our teaching informed by our practice and research in the field.

Learning in this area is necessarily multi-disciplinary and multi-faceted – ranging across many technical processes, bodies of knowledge and precedent – the aim being for the student to synthesis and develop their own particular body of work using means of their own choosing. Emphasis is placed on the growth of each student as an individual cultivating a personal vision and approach to artmaking.

The production of meaningful and pertinent culture expressing a quality of artistic process, thinking and realisation is the goal of the area.

**h) Teaching Strategies:**

- Studio critique and the practical development of studio based projects.
- Screenings, seminars and class discussions.

The class is based upon a hybrid of the Atelier model of teaching fine art and a seminar/lecture model. Students will not be allocated their own discreet studio spaces, however they are encouraged to use the rooms and facilities on the floor as a pseudo group studio. The physical studios are conceived of as creative spaces and not sterile learning laboratories. It is assumed and expected that students will function autonomously and professionally within this studio learning context.

## 5. Academic honesty and plagiarism

### What is Plagiarism?

Plagiarism is the presentation of the thoughts or work of another as one's own.\*

Examples include:

- direct duplication of the thoughts or work of another, including by copying material, ideas or concepts from a book, article, report or other written document (whether published or unpublished), composition, artwork, design, drawing, circuitry, computer program or software, web site, Internet, other electronic resource, or another person's assignment without appropriate acknowledgement;
- paraphrasing another person's work with very minor changes keeping the meaning, form and/or progression of ideas of the original;
- piecing together sections of the work of others into a new whole;
- presenting an assessment item as independent work when it has been produced in whole or part in collusion with other people, for example, another student or a tutor; and
- claiming credit for a proportion a work contributed to a group assessment item that is greater than that actually contributed.†

For the purposes of this policy, submitting an assessment item that has already been submitted for academic credit elsewhere may be considered plagiarism.

Knowingly permitting your work to be copied by another student may also be considered to be plagiarism.

Note that an assessment item produced in oral, not written, form, or involving live presentation, may similarly contain plagiarised material.

The inclusion of the thoughts or work of another with attribution appropriate to the academic discipline does *not* amount to plagiarism.

The Learning Centre website is main repository for resources for staff and students on plagiarism and academic honesty. These resources can be located via:

[www.lc.unsw.edu.au/plagiarism](http://www.lc.unsw.edu.au/plagiarism)

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example, in:

- correct referencing practices;
- paraphrasing, summarising, essay writing, and time management;
- appropriate use of, and attribution for, a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre.

Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting, and the proper referencing of sources in preparing all assessment items.

\* Based on that proposed to the University of Newcastle by the St James Ethics Centre. Used with kind permission from the University of Newcastle

† Adapted with kind permission from the University of Melbourne.



## 6. Computing Requirements

It is suggested that you purchase an external firewire hard drive with a read and write speed of at least 7200rpm. Consult your lecturer for more information.

## 7. Safety Information

You have a responsibility to not do anything that risks the safety or health of your fellow students and also staff.

This will involve informing your lecturer of any safety risks you become aware of, and also following the directions of staff in relation to such issues as equipment usage, and safety equipment and clothing.

You are responsible for:

- adhering to UNSW and COFA OHS policies and procedures,
- following instructions on safe work methods,
- promptly reporting hazards or accidents
- ensuring your conduct does not endanger others.

### Emergencies and evacuation

In case of emergency you should follow the instructions on the emergency procedures displays, which are located on each level.

**The emergency phone number is 9385-6666 (not 000).**

During evacuations always follow the directions given by fire wardens and proceed to the emergency assembly area, which is in front of the campus art store (red oval on diagram).

### First aid information

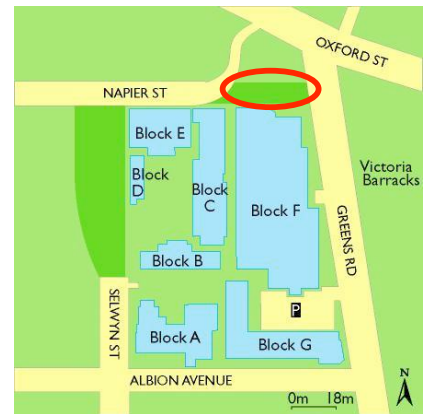
If you are injured or are hurt in any way inform your supervisor. All accidents and incidents must be reported. The names and contact details of first aid officers on campus are displayed on the green and white first aid posters. Security staff are also trained first aid officers.

### Electrical safety

Students should ensure that any portable electrical equipment they bring onto the campus (such as laptop computer power supplies) are tested and tagged. Such equipment will not be able to be used on campus if not tagged. Testing can be done at the Resource Centre.

### Advice and instructions to students regarding workplace safety and hazardous substances.

Students should be aware of their responsibility to avoid causing injuries to themselves or to others. These injuries could include; eyestrain, hearing damage, back, neck and repetitive strain injury (RSI), burns, chemical poisoning, inhalation damage, lacerations and the like. Students using, or planning to use, unorthodox materials, or materials/processes/performances in a potentially damaging manner in their class, or related work, ARE REQUIRED to complete a Risk Assessment Form. This form must be signed by the lecturer and lodged with the relevant Technical



Officer or School Administrative Assistant. Unorthodox materials are considered to be material, solvents, chemicals, paints, electricity etc. not covered by standard practice or tuition within the area. All potentially dangerous materials MUST be used in consultation with the mandatory material safety data sheets (MSDS) available at the point of acquisition of such materials. It is UNSW policy that no bodily parts or fluids are used on any campus for any purpose.

### **Public Liability**

The University has appropriate insurance cover whereby you, the student and the University are indemnified in the event of you, while on work experience, placement or assignment (including such things as film/video shoots, setting up installations off site and performances) become legally liable for any injury to any person or damage to property caused by your negligent act.

A Letter of Indemnity Template is available for download from:

[https://www.fin.unsw.edu.au/files/forms/rmu/Letter\\_of\\_Indemnity\\_pdf.pdf](https://www.fin.unsw.edu.au/files/forms/rmu/Letter_of_Indemnity_pdf.pdf)

This should be signed by the relevant Lecturer or Head of School.

### **Portable Lighting Safety**

(to borrow portable lighting from the Resource Centre you must pass the Lighting Safety test – see Resource Centre)

#### **Setting Up Lights**

Electrical power is measured in watts. Watts is equal to the voltage multiplied by the current. A standard domestic power outlet is 240 volts and 10 amps (amperes measure current). Therefore the amount of power available is:  $240 \times 10 = 2,400$  watts. For example, three 800 watt lights are the absolute maximum on one 240 volt 10 amp. power point. If you exceed 2,400 watts on one 240 volt 10 amp outlet you will trip circuit breakers, blow fuses, or worse, start fires inside walls.

Note also that in older houses multiple power points are often on the same circuit so the limit of 2,400 watts applies. 2 outlets but one circuit. 2,400 watts maximum allowed.

- Long extension cables should not be used coiled up. The power cables can generate enough heat to melt their insulation, causing wires to touch each other resulting in short circuits, damage to lights, damage to other equipment plugged into the mains, fire hazards and possible electrocution.
- Do not leave a power cable where people will walk. If you must run the cable across a walk way, gaffer-tape it to the floor, leaving no part of the cable exposed where people will walk.
- Be careful to not have the cords from some models of lamps touching or draped over the lamp head. Power cords should hang entirely beneath the lamp.
- Elevate the light stands starting with the widest post at the bottom. When this has been fully extended, you can move up to the next widest post. If required, elevate the thinnest post last.

- All lights must be adequately supported or mounted to prevent tipping or falling. Spread the light stands as broadly as possible. Secure larger lights with sandbags or something similar.
- A free-fall area should be made with restricted access – an area where if a light should fall over, nobody will be hit by the falling light.
- Suspended lights shall have a separate safety chain .
- Check all plugs and cables before you switch lights on. If there is any evidence of damage – exposed wires – bent pins on plugs etc do not use the light and return it to technical staff as soon as possible.
- Place RCD (Residual Current Device) as close as possible to the power source.

### **Operating the Lights**

- All lights must have a wire mesh or safety glass in place while they are in operation. (Protection against shrapnel from an exploding lamp.)
- Never switch on a light while it is pointed at anybody or look at a light while switching it on.
- These lamps produce very high radiation. Extended direct exposure to the lamp may lead to ultra-violet irritation of skin and eyes. For average light skinned people 4 hours exposure to 200 foot candles gives noticeable skin reddening. Increased foot candles shorten the time proportionately. For example an 800 watt lamp gives 200 foot candles at a distance of 2 metres.
- If you work for long periods under hot lights you may suffer from Heat Stress. Early symptoms may include dizziness, fainting, headache, sweating, Take regular breaks, resting somewhere cool, drink plenty of non-alcoholic fluids, remove heavy clothing & turn the film/video lights off when not in use.
- Never have a light switched on when the barn doors are shut.
- Never use plastic pegs on barn doors.
- Do not move a light while it is switched on. Let it cool a bit. The bulb filament becomes very delicate when hot and may break if it is subjected to vibration.
- Never operate lights outside when its raining.
- Do not pack the lights away until they have cooled down.
- Lighting equipment must never be operated by anyone under the influence of alcohol/drugs.

### **Replacing Lamps**

- Lights must be **switched off** and **unplugged** before changing lamps.
- Hot! Let the bulb cool before removing.
- Never touch the replacement lamp with your bare fingers - oil from the skin can overheat on the lamp when it is on causing the lamp to blow. If touched clean with alcohol.
- Do not use cracked or scratched bulbs.

## 8. Student Resources

It is expected that you buy:

*Time Based Art Reader 2007*, available from the Campus Art Store

### Reading List

Ahtila, Eija-Liisa (et al.) *Cinema Cinema: Contemporary Art and the Cinematic Experience*, Netherlands, Stedelijk Van Abbemuseum Eindhoven. 1999

Bordwell, David and Thompson, Kristin. *Film Art: an Introduction*, McGraw-Hill, New York, International Edition 1997.

Brenneis, Lisa. *Final Cut Pro 5 for Mac OS X*, Peachpit Press, Berkeley 2005

Bresson, Robert, *Notes on the Cinematographer*, Quartet Books, London 1996.

Chion, Michel, *The Sound Image: Sound on Screen*, Columbia University Press, New York, 1994.

Cox, Christoph and Warner, Daniel, *Audio Culture: Readings in Modern Music*, Continuum Publishing 2004

Hall, Doug and Fifer, Sally Jo (eds.) *Illuminating Video: An Essential Guide to Video Art*, Aperture in association with the Bay Area Video Coalition, New York 1988.

Huxley, Michael & Witts, Noel, Eds. *Twentieth Century Performance Reader*, Routledge, London, 1996.

Goldberg, RoseLee. *Performance Art: from Futurism to the Present*, Thames & Hudson, 1988.

Kahn, Douglas, *Noise, Water, Meat: A History of Sound in the Arts*, Massachusetts Institute of Technology Press, Boston, 1999.

Levin, Thomas (et al.). *Ctrl Space: Rhetorics of Surveillance from Bentham to Big Brother*, MIT Press, Cambridge, 2002.

Mignot, Dorine (ed.). *Het Lumineuze Beeld/The Luminous Image*, Stedelijk Museum, Amsterdam 1984.

Nyman, Michael. *Experimental Music: Cage and Beyond*, Cambridge University Press, Cambridge, 1999.

Renan, Sheldon. *Underground Film: and introduction to its development in America*, Studio Vista, London, 1967.

Rush, Michael. *Video Art*, Thames and Hudson, London 2003.

Schafer, R Murray, *The Tuning of the World: Towards a Theory of Soundscape Design*, University of Pennsylvania Press, 1980.

Time Based Art Reader, College of Fine Arts 2005 (available from the Cashier from week 3)

Wardrip-Fruin, Noah & Montfort, Nick, *The New Media Reader*, The MIT Press, Cambridge and London 2003

Weis, Elisabeth and Belton, John, *Film Sound: Theory and Practice*, Columbia University Press, New York 1985.

Zurbrugg, Nicholas, Ed, *Electronic Arts in Australia*, Continuum: the Australian Journal of Media and Culture, Vol 8, No.1 1994.

### **Selected Links**

Media art, video art, screen art:

<http://www.ubu.com/>

<http://www.luxonline.org.uk/index.html>

<http://www.newmedia-art.org/>

<http://www.medienkunstnetz.de/mediaartnet/>

Sound Art etc:

<http://www.abc.net.au/arts/adlib/>

<http://www.kunstradio.at/>

<http://www.liquidarchitecture.org.au/articles.html>

<http://www.sounddesign.unimelb.edu.au/site/index1.html>

<http://www.ubu.com/>

Cinema:

<http://www.sensesofcinema.com/>

Excellent 'how to' and technical articles/tutorials particularly on FCP, DVD Studio Pro and other Mac A/V software etc:

<http://www.atomiclearning.com/macintosh>

[http://www.kenstone.net/fcp\\_homepage/fcp\\_homepage\\_index.html](http://www.kenstone.net/fcp_homepage/fcp_homepage_index.html)

<http://www.lafcpug.org/>

## **9. Continual course improvement**

Periodically student evaluative feedback on the course is gathered, using among other means, UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process. Student feedback is taken seriously, and continual improvements are made to the course based in part on such feedback. Significant changes to the course will be communicated to subsequent cohorts of students taking the course.

## **10. Administrative Matters**

Marks will be deducted from work where it is submitted after the due date unless there is a valid and pressing reason for non-submission.

Where, because of illness or misadventure, you cannot hand in an assignment on time, or your work has suffered, you can apply for Special Consideration. For information on Special Consideration (see <https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>).

- Applications for special consideration must be lodged with the COFA Student Centre (within 3 working days of the assessment to which it refers) – applications will not be accepted by teaching staff;
- Applying for special consideration does not automatically mean that you will be granted additional assessment or that you will be awarded an amended result;
- If you are making an application for special consideration (through COFA Student Centre) please notify your Lecturer in Charge;
- Please note: a register of applications for Special Consideration is maintained. History of previous applications for Special Consideration is taken into account when considering each case.

Students who have a disability that requires some adjustment in their teaching or learning environment are encouraged to discuss their study needs with the course convener prior to, or at the commencement of, their course, or with the Equity Officer (Disability) in the Equity and Diversity Unit (9385 4734 or [www.equity.unsw.edu.au/disabil.html](http://www.equity.unsw.edu.au/disabil.html)). Issues to be discussed may include access to materials, including Library materials, signers or note-takers, the provision of services and additional exam and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.

### **Solutions to Problems – Trouble shooters**

The Learning Centre

The Learning Centre provides assistance for study-related problems. The COFA Learning Centre is staffed Mondays 11am – 5pm, Tuesdays and Wednesdays 1-5pm. Call in for an appointment or phone 93859539, or to contact the learning centre at Kensington campus ring 93853890.

#### Student Counsellor

Laura Kampel or Leisel Berling offer counselling on any problems causing distress or concern. For an appointment ring 93850733. Don't wait to contact them until you need support or an application for Special Consideration: counselling is offered to assist you to resolve the problems that are affecting your work.

#### **Computer Usage In The Area**

When you have finished working you should quit all applications you have been using, log out and put the computer into sleep. Peripheral devices (eg video monitors) should also be turned off. Do not turn off individual devices in facilities that have a master switch (eg sound studios). Make sure peripheral devices turned off if connecting to Firewire or USB ports.