

West Virginia Wesleyan College // School of Fine Arts & Humanities
Department of Art & Design
Video Art // ART255

Mon/Wed 3-5:30pm

Professor: Ellen Mueller // Office: McCuskey Room 105

Office Hours: Tue/Thur, 4-6pm & by appointment

Email: mueller_e@wwvc.edu

COURSE DESCRIPTION

This course focuses on the basics of planning, shooting, and producing video art projects. Topics include an introduction to tools and technologies, on-location and studio filming, video editing and output. We will read, watch, and discuss perspectives on video art. These perspectives will be written/created by artists, curators, art historians, and critics. Using this information as a springboard, we will create our own video artworks. Experimentation is always a virtue to have as an artist. Simultaneously keep deadlines, craft, and context in mind. Be ambitious.

OBJECTIVES:

- Students will practice utilizing video editing software, both as a practical tool and as an artistic medium, through the execution of various exercises and experiments.
- Students will think about/discuss art and design processes associated with video art through reading, discussion assignments, and short answer quizzes.
- By brainstorming, researching and presenting, students will identify their own artistic sources and influences.
- Students will practice identifying and utilizing the elements and principles of design by creating and critiquing art works. This process will also enhance written and oral fluency in artistic language.
- Students will practice brainstorming to strengthen their ability to form creative conceptual ideas.
- Students will demonstrate the professional activities of an artist in terms of documenting their work and self-discipline to complete all work in a timely fashion. Students will upload all their work to the course Flickr account at the end of the semester.

NOTES ON PERSEVERANCE:

We will encounter frustrations as we deal with unexpected roadblocks, and create workarounds that fit within our timeline. These are important skills to practice, as you will do the same when you leave school and enter the world of professional artistic practice. Our weekly discipline will include a variety of activities which may include, but are not limited to, discussion, active installation creation/viewing, sketchbook entries, and scheduled readings/writings. It is important to know you do not have to be a trained artist to participate in this course. However you must be willing to explore how this medium allows you to develop and refine your artistic practice, regardless of your preferred artistic medium. Please note that an instructor, I cannot force the effort required to practice art. It must come from a desire and aptitude for struggle. Dedication and willingness to create will ensure your success in this class.

NOTES ON COURSE CONTENT:

We're about to experience some content that can be, and has in the past been, considered provocative. People in this course have been offended by what we're about to see, so even if you think this is harmless or funny, keep in mind that this can also offend. Have respect for how other people in the room feel. That said: provocative art might not be directly offensive, but can remind you

of difficult experiences, and it can work on you emotionally before your thinking mind has a chance to catch up. This means it can surprise you, and that's ok, and this room is a safe place to talk about offendedness and problematic art, and you can also communicate with me via email or office visit. I'll also try to contextualize this art by putting it in its historical moment where it will hopefully make better sense.

NOTES ON RESPECT:

The work created in the course may be of a personal and/or controversial nature. Please respect your colleagues and give their work your best attention. If you disagree with a work or its content, remember that when engaging with others' work you must be a responsible and professional critic, and as such must work to make your criticism constructive and descriptive.

[Online Policy](#)

[Email Policy](#)

[Attendance Policy](#)

[Grading Policy](#)

[Late Work Policy](#)

[Textbook & Supplies](#)

[Critique](#)

[Studio Maintenance](#)

[Special Policies](#)

Schedule

Accommodations

West Virginia Wesleyan College ensures that no qualified person shall, by reason of a disability, be denied access to, excluded from participation in, or denied the benefits of any program or activity operated by the College or be subjected to discrimination under any of its programs or activities. The College shall make reasonable accommodations to the known limitations of an otherwise qualified student with a disability to enable the qualified student with the disability to have equal access to educational opportunities, programs and activities. Section 504 of the Rehabilitation Act of 1973 [29 U.S.C. 794(a)] and Americans with Disabilities Act of 1990 (ADA) [42 U.S.C. § 12101, et seq.].

I concur with the College's commitment to social justice and expect to foster a nurturing learning environment based upon open communication, mutual respect, and nondiscrimination. Any suggestions as to how to further such a positive and open environment in this class will be appreciated and given serious consideration. If you are a person with a disability and anticipate needing any type of accommodation in order to participate in this class, please advise me and make appropriate arrangements, according to our Student Handbook

<http://www.wvwc.edu/Students/pdf/StudentHandbook.pdf> with the Director of the Learning Center (473-8499).

Academic Dishonesty

"Academic Dishonesty" is defined as "any form of cheating which results in students giving or receiving unauthorized assistance in an academic exercise or receiving credit for work that is not their own."

Plagiarism is defined as "literary theft" and consists of the unattributed quotation of the exact words of a published text or the unattributed borrowing of original ideas by paraphrase from a published text. On written papers for which the student information gathered from books, articles, or oral sources, each direct quotation, as well as ideas and facts that are not generally known to the public-at-large, must be attributed to its author by means of the appropriate citation procedure.

Citations may be made in footnotes or within the body of the text. Plagiarism also consists of passing off as one's own, segments or the total of another person's work. Self-Plagiarism (definition below) is also not permitted.

Punishment for academic dishonesty will depend on the seriousness of the offense and may include a receipt of an "F" with a numerical value of zero on the item submitted, and the "F" shall be used to determine the final course grade. If the offense is repeated, the student will fail the course.

Artists we will be looking at include:

Shirin Neshat Nam June Paik Vito Acconci Peter Campus Valie Export Joan Jonas Diana Thater Sarah Morris Rachel Rose Chloe Wise Kate Cooper Hannah Wilke Martha Rosler Wynne Greenwood Andy Warhol Dara Birnbaum Jennifer Steinkamp Doris Totten Chase Meriem Bennani Pipilotti Rist	Dominique Gonzalez-Foerster Sharon Lockhart Jane and Louise Wilson Matthew Barney Camille Henrot Hito Steyerl Mike Rottenburg Bill Viola Maya Deren Miranda July Isaac Julien Wes Anderson Charlie Kaufman Andy Kaufman Woody Vasulka Gary Hill Guy Ben-Ner Beryl Korot Ryan Trecartin	Peter Weible Ira Schneider Eija-Liisa Altheia Tony Oursler Heiko Daxl Anne-Mie Van Kerckhoven Mike Kelley Todd Solondz John Baldessari Terry Fox Bruce Nauman Paul McCarthy Marina Abramovic Sam Taylor Wood Hannah Wilke Lynda Benglis David Wojanowicz
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