

# HISTORY OF VIDEO ART

Art History 2670  
School of the Art Institute of Chicago  
Fall 2013

**Michelle Puetz, Instructor**

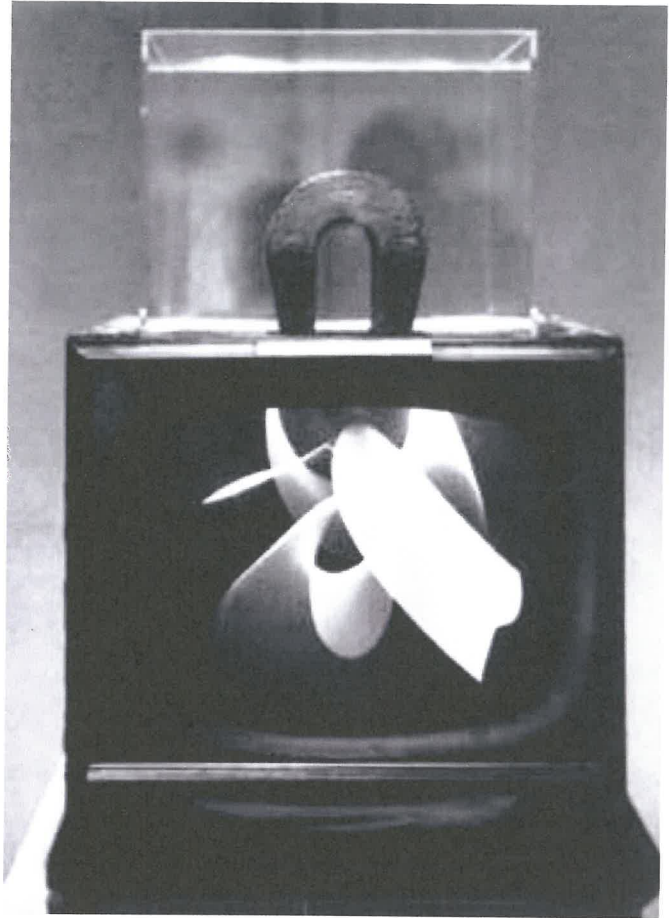
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**Wednesdays, 9am – 12noon  
MacLean, 1307**

This survey of video art attempts to identify the unique properties of the medium as a tool for personal expression in the major categories of electronic imagery, conceptual/narrative works, and experimental documentaries. Works are analyzed in terms of their formal structures and social, psychological, and philosophical implications. The course maps video art's relationship to other artistic practices, broadcast television, and the complex social and political climate of the 1970s, 80s and 90s. We will investigate the major historical, cultural and aesthetic influences on the development of video art and engage in close readings of individual works.



Nam June Paik – *Magnet TV*, 1965

## COURSE STRUCTURE, EXPECTATIONS & ATTENDANCE

This course is structured as a series of selected screenings. Weekly readings are assigned and a short lecture / introduction will precede the screening. A discussion of the videos and assigned readings will follow the screening. Always be prepared by reading all of the assigned texts prior to class! Active participation in class discussions is expected. In the spirit of group critique and participation, you should come to class prepared to share ideas, thoughts, reactions, and questions with your fellow students. We will work together to maintain an atmosphere that is conducive to lively discussions, and that maintains, at all times, a respect for one another.

The class will meet every Wednesday morning from 9am – 12noon. Class will not meet during Graduate Critique Week on December 4<sup>th</sup>. Attendance and punctuality are required. Attendance will be taken at the beginning of every class and you will be considered late if you arrive after 9:15am or if you return to class late from break. Late arrival to the class is disruptive to your fellow students and unacceptable. Three “lates” are considered one absence. You should miss class only with reasonable cause (illness or hospitalization documented by Health Services, observation of a religious holiday, family illness or death). If you need to miss class with reasonable cause, it is your responsibility to contact me and to complete all missed work within two weeks of your absence. If you miss more than three classes, whether or not for a reasonable cause, you will fail the class. The deadline for withdrawal is October 29<sup>th</sup>.

3 “lates” = 1 absence

3 or more absences = NO CREDIT

## **LEARNING OUTCOMES**

This course will introduce students to the history of video art from 1965 to the present. Through weekly lectures, screenings, in-class discussions, and reading assignments, students will be exposed to a wide range of artists' video works and the social, cultural and political contexts in which these pieces were created. We will collectively engage in close and critical readings of both the works screened and read, and students will share their ideas, reactions, criticisms, and impressions with the class. Weekly response papers will provide the opportunity for students to thoughtfully engage with the works screened in class, and the readings, in a more personal and reflective format.

## **READINGS, ASSIGNMENTS & CREDIT**

All other required and recommended readings are posted on Canvas, and are designated by author's LastName\_Title. You are expected to have read all of the required readings prior to the start of class.

Credit for the course is earned by completing ALL of the assigned short writing assignments and regularly participating in class discussions. If you need a letter grade for this course, please notify me no later than week 10 (October 30). In order to pass the class you need to have a minimum of 75/100 points (75%) at the end of the semester.

Because I want you all to thoroughly engage with the readings and screenings on a weekly basis, you will complete 12 short weekly writing assignments. The writing assignments provide a forum for you to be thoughtful and reflective about the readings and work we have seen in class. You are expected to complete these EVERY WEEK they are assigned, as soon as possible after class (no later than the start of the next class).

84% 12 WEEKLY WRITING ASSIGNMENTS (7 points each)

16% CLASS PARTICIPATION

The weekly writing assignments are minimum 2 page (500-600 words) typed (standard formatting: 12 point font, double spaced, 1" margins) responses to questions distributed in class. The writing assignment prompt questions will ask you to respond to the week's screening and readings. You have to respond to at least two of the questions, and you should feel free to use these responses as a place to address aspects of the screenings or readings that you are particularly excited about or that we didn't have time to discuss in class. The weekly writing assignments will be collected three times over the course of the semester, in class and in hard copy. It is expected that the short writing assignments be carefully composed, checked for proper spelling and grammar, and include proper references and source citation as necessary.

Writing assignment collection dates: October 2, October 30, December 4

If you are sick or unable to come to class on the day of a writing assignment deadline, you are expected to email your work to me by 9am on that date.

If you turn in your writing assignments late, they will be marked down as follows:

- 1 day late = 15% off total possible grade
- 2 days late = 20% off total possible grade
- 3 days late = 25% off total possible grade
- 1 week late = 50% off total possible grade

You must complete all writing assignments in order to pass the class.

## **GRADUATE STUDENTS**

In addition to the weekly writing assignments, graduate students will complete a final paper (6-8 pages) which will be due on November 20<sup>th</sup>. This paper can be an expansion of one of the short weekly response papers, and should contain references to at least one of the assigned course readings. All graduate students will meet with me after class on October 30<sup>th</sup> to discuss topics for the final paper. Graduate student grading breakdown is as follows:

60% 12 WEEKLY WRITING ASSIGNMENTS (5 points each)

20% FINAL PAPER

10% CLASS PARTICIPATION

## **COURSE PROGRESS REPORTS**

If necessary, course progress reports (CPR) will be used to alert both the student and the Office of Student Affairs/Academic Advising that the student's progress in the course may be compromised due to attendance, performance, or other reasons.

## **LAPTOP & CELL PHONE POLICY**

Computers are not to be used in class for taking notes or any other purpose unless you have a documented medical condition that requires you to use a laptop. Because all of the course readings are in .pdf format, I expect you to take notes on the week's readings for in-class discussion. You are strongly encouraged to print out the readings for use both in and outside of the classroom. Cell phone use is not permitted in class. If you need to send an email, text message, or make a phone call, you should do so outside the classroom.

## **PLAGIARISM**

The School of the Art Institute of Chicago (SAIC) prohibits "dishonesty such as cheating, plagiarism, or knowingly furnishing false information to the School" (Students' Rights and Responsibilities, *Student Handbook*). Plagiarism is a form of intellectual theft. One plagiarizes when one presents another's work as one's own, even if one does not intend to. The penalty for plagiarizing may also result in some loss of some types of financial aid (for example, a No Credit in a course can lead to a loss of the Presidential Scholarship), and repeat offenses can lead to expulsion from SAIC. To find out more about plagiarism and how to avoid it, you can (1) go to the [Current Students Dashboard](#) on the [saic.edu](#) site, under Campus Resources select the Academic Advising link, and click Guides and Forms. The Faculty Senate Student Life Subcommittee produced a handbook that can be found there. Or (2) read about it in the *Student Handbook* under the section Academic Misconduct.

A quick and useful guide can be found here: <http://www.artic.edu/webspaces/portal/library/plagiarism.pdf>

If you plagiarize in this class you will receive a grade of "no credit" and be reported to the Department Chair and the Assistant Dean of Student Affairs for Academic Advising.

## **ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES**

SAIC is committed to full compliance with all laws regarding equal opportunities for students with disabilities. Students with known or suspected disabilities, such as a Reading/Writing Disorder, ADD/ADHD, and/or a mental health or chronic physical condition who think they would benefit from assistance or accommodations should first contact the Disability and Learning Resource Center (DLRC) by phone at 312.499.4278 or email at [dlrc@saic.edu](mailto:dlrc@saic.edu). DLRC staff will review your disability documentation and work with you to determine reasonable accommodations. They will then provide you with a letter outlining the approved accommodations for you to deliver to all of your instructors. This letter must be presented before any accommodations will be implemented. Accommodations are not retroactive. You should contact the DLRC as early in the semester as possible. The DLRC is located on the 13th floor of 116 South Michigan Avenue.

## **WRITING CENTER**

SAIC offers free, hour-long writing tutorials at the Writing Center, which is located in the basement of the MacLean Center. Tutors are available to assist all currently enrolled students with any stage of the writing process. To schedule an appointment with a Writing Center tutor, use [the online sign-up system](#).

MacLean Center Basement, 112 S. Michigan Ave., B1-03

Hours: Monday–Thursday 10:00 a.m.–7:15 p.m. & Friday 10:00 a.m.–5:15 p.m.

4:15–7:15 p.m. are designated as walk-in hours Monday–Thursday

## CLASS SCHEDULE

**August 28**

### **VIDEO AS A MEDIUM – SENDER & RECEIVER**

- see** OUTER AND INNER SPACE (Andy Warhol, 1965, 33 min. / 66 min.)  
BOOMERANG (Richard Serra & Nancy Holt, 1974, 10 min.)  
PERFORMER/AUDIENCE/MIRROR (Dan Graham, 1975, 22 min.)

**September 4**

### **TV AS A CREATIVE MEDIUM**

- see** CALLIGRAMS (Steina and Woody Vasulka, 1970, 4 min. excerpt / 12 min.)  
VERTICAL ROLL (Joan Jonas, 1972, 20 min.)  
NOISE (Lynda Benglis, 1972, 7 min.)  
5-MINUTE ROMP THROUGH THE IP (Dan Sandin, 1973, 6 min.)  
VIDEO WEAVINGS (Stephen Beck, 1976, 4 min. excerpt / 28 min.)  
SWITCH! MONITOR! DRIFT! (Steina Vasulka, 1976, 4 min.)  
MERCÉ BY MERCÉ BY PAIK (Nam June Paik, 1978, 5 min. excerpt / 27 min.)  
work by Charlotte Moorman, Nam June Paik, Ira Schneider & Frank Gillette, Wolf Vostell
- read** "Live on Tape: Video, Liveness and the Immediate" – William Kaizen  
"Dé-collage/Collage: Notes Toward a Reexamination of the Origins of Video Art"  
– John G. Hanhardt  
"Abstract Time" – Nam June Paik & Paul Schimmel

**September 11**

### **REMAKING TELEVISION & RETHINKING THE MEDIA**

- see** PROTO MEDIA PRIMER (Paul Ryan and Raindance Corporation, 1970, 14 min.)  
TELEVISION DELIVERS PEOPLE (Richard Serra, 1973, 6min.)  
THE MEANING OF VARIOUS NEWSPHOTOS TO ED HENDERSON (John Baldessari, 1973, 13 min.)  
TECHNOLOGY/TRANSFORMATION: WONDER WOMAN (Dara Birnbaum, 1978, 6 min.)  
KISS THE GIRLS: MAKE THEM CRY (Dara Birnbaum, 1979, 7 min.)  
MADE FOR TV (Ann Magnuson & Tom Rubnitz, 1984, 15 min.)
- read** "Paradox in the Evolution of an Art Form: Great Expectations and the Making of a History" – Marita Sturken  
"Video: Shedding the Utopian Moment" – Martha Rosler  
"Video Art: What's TV Got to Do With It?" – Kathy Rae Huffman  
"Television, Furniture, and Sculpture: The Room with the American View" – Vito Acconci

**September 18**

### **MEDIATED PERFORMANCE – MOVEMENT, GESTURE, BODY**

- see** STAMPING IN THE STUDIO (Bruce Nauman, 1968, 5 min. excerpt / 60 min.)  
WALL/FLOOR POSITIONS (Bruce Nauman, 1968, 15 min. excerpt / 60 min.)  
CENTERS (Vito Acconci, 1971, 23 min.)  
WATERWAYS: 4 SALIVA STUDIES (Vito Acconci, 1971, 5 min. excerpt / 22 min.)  
BALDESSARI SINGS LEWITT (John Baldessari, 1972, 13 min.)  
TILT (Rita Myers, 1973, 7 min.)  
GESTURES (Hannah Wilke, 1974, 35 min.)  
TRIO A (Yvonne Rainer, 1978, 10 min.)

- read** "Video: The Distinctive Features of the Medium" – David Antin  
 "Video: The Aesthetics of Narcissism" – Rosalind Krauss  
 "Paragraphs on Conceptual Art" & "Sentences on Conceptual Art" – Sol LeWitt
- do** 6pm September 19<sup>th</sup> – "An Evening with Ximena Cuevas" at CATE

**September 25**      **MEDIATED PERFORMANCE – LANGUAGE, SOUND, REPETITION**

- see** UNDERTONE (Vito Acconci, 1972, 37 min.)  
 CYCLES OF 3s and 7s (Tony Conrad, 1976, 3 min. excerpt / 30 min.)  
 ISLAND SONG (Charlemagne Palestine, 1976, 16 min.)  
 THREE GRIZZLIES (Simone Forti, 1974, 17 min.)  
 SOUNDINGS (Gary Hill, 1979, 18 min.)  
 I WILL NOT MAKE ANY MORE BORING ART (John Baldessari, 1971, 33 min.)
- read** "TV (1) Is Like a Pencil (2) Won't Bite Your Leg" – John Baldessari  
 "Boredom and Danger" – Dick Higgins  
 "10-Point Plan for Video" – Vito Acconci  
 "The Porcupine and the Car" – Bill Viola

**October 2**            **VIDEO ACTIVISM & GUERRILLA TV**

- due** FIRST SET OF 4 WEEKLY RESPONSES
- see** MAYDAY REALTIME (David Cort and Curtis Ratcliff, 1971, 10 min. excerpt / 60 min.)  
 FIRST TRANSMISSION OF ACTV (ACTV & George Stoney, 1972, 4 min.)  
 FOUR MORE YEARS (TVTV, 1972, excerpt / 60 min.)  
 LANESVILLE OVERVIEW 1 (Videofreex, 1972, 32 min.)  
 THE TEE PEE VIDEO SPACE TROUPE: THE FIRST YEARS (Shirley Clarke, 1970-71, 16 min.)
- read** "A Brief History of American Documentary Video" – Diedre Boyle  
 "Guerrilla Television" excerpts – Michael Shamberg and Raindance Corporation  
 "The Wild Things on the Banks of the Free Flow" – Dee Dee Halleck
- go** Paper Tiger Television - <http://papertiger.org/>  
 Deep Dish TV - <http://www.deepdishtv.org/>

**October 9**            **FEMINIST INTERVENTIONS**

- see** REPRESENTATIONAL PAINTING (Eleanor Antin, 1971, 38 min.)  
 ART HERSTORY (Hermine Freed, 1974, 22 min.)  
 SEMIOTICS OF THE KITCHEN (Martha Rosler, 1975, 6 min.)  
 VITAL STATISTICS OF A CITIZEN, SIMPLY OBTAINED (Martha Rosler, 1977, 40 min.)  
 AMA L'UOMO TUO (ALWAYS LOVE YOUR MAN) (Cara DeVito, 1975, 9 min. excerpt / 19 min.)
- read** "Where Do We Come From? Where Are We? Where Are We Going" – Hermine Freed  
 "Video Politics: Early Feminist Projects" – Martha Gever  
 "I Say I Am: Feminist Performance Video in the '70s" – Chris Straayer
- do** 6pm October 10<sup>th</sup> – Kurt Hentschläger at CATE

**October 16**

**IDENTITY – RACE, GENDER, SEXUALITY**

- see** THE LAUGHING ALLIGATOR (Juan Downey, 1979, 26 min.)  
ALL ORIENTALS LOOK THE SAME (Valerie Soe, 1986, 2 min.)  
BANANA SPLIT (Kip Fulbeck, 1991, 37 min.)  
THE COUPLE IN THE CAGE: GUATIANAUI ODYSSEY (Coco Fusco, Paula Heredia, & Guillermo Gómez-Peña, 1993, 31 min.)
- read** “When I Was a Young Soldier for the Revolution’: Coming to Voice” – bell hooks  
“The Other History of Intercultural Performance” – Coco Fusco

**October 23**

**QUEERING VIDEO**

- see** KISSING DOESN'T KILL (Gran Fury, 1990, 4 min.)  
FAST TRIP, LONG DROP (Gregg Bordowitz, 1993, 54 min.)  
IT WASN'T LOVE (Sadie Benning, 1992, 20 min.)  
NEW REPORT (Wynne Greenwood & K8 Hardy, 2005, 12 min.)  
JEAN GENET IN CHICAGO (Frédéric Moffet, 2006, 26 min.)
- read** “Dweller on the Threshold” – Bill Horrigan  
“Operative Assumptions” – Gregg Bordowitz

**October 30**

**TELLING STORIES – TRAUMA, HUMOR, MYSTERY**

- due** SECOND SET OF 4 WEEKLY RESPONSES
- see** THE LONER (Tony Oursler, 1980, 30 min.)  
FAMILY TYRANNY / CULTURAL SOUP (Paul McCarthy & Mike Kelley, 1987, 15 min.)  
SABOTAGING SPRING (Joe Gibbons, 1991, 10 min.)  
WEATHER DIARY 3 (George Kuchar, 1998, 25 min.)  
NEST OF TENS (Miranda July, 1999, 27 min.)
- read** “Video Installation Art: The Body, the Image, and the Space-in-Between” – Margaret Morse  
“Video in Relation to Architecture” – Dan Graham
- go** Learning to Love You More - <http://www.learningtoloveyoumore.com/>

**November 6**

**BLACK BOX – WHITE CUBE**

- see** OUTWARDLY FROM EARTH'S CENTER (Rosa Barba, 2007, 22 min.)  
RE:THE\_OPERATION (Paul Chan, 2002, 27 min.)  
work by Stan Douglas, Jane and Louise Wilson, Paul Pfeiffer, Matthew Barney, Diana Thater, Tony Oursler, Eija-Liisa Ahtila, Shirin Neshat, Sam Taylor-Wood, Pipilotti Rist, Francis Alÿs, Doug Aitken, Steve McQueen
- read** “Video Projection: The Space Between Screens” – Liz Kotz  
“Dissolution of the Frame: Immersion and Participation in Video Installations” – Ursula Frohne  
“Embedded in Culture: Scott Rothkopf on the Art of Paul Chan” – Scott Rothkopf
- do** 6pm November 7<sup>th</sup> – “Now: The Body and the Screen” at CATE

**November 13**      **VIDEO IN THE MUSEUM – MUSEUM OF CONTEMPORARY ART**  
220 East Chicago Avenue, meet in the main lobby at 10am

**see**      THE WAY OF THE SHOVEL / MCA SCREEN HISTORY CHANNEL

**read**      “Thoughts About Curating Moving Images” – Erika Balsom, Maeve Connolly and  
                 Chrissie Iles, interviewed by Filipa Ramos  
                 “The Way of the Shovel: On the Archeological Imaginary in Art” – Dieter  
                 Roelstraete

**do**      6pm November 14<sup>th</sup> – “Tirtza Even: Natural Life” at CATE

**November 20**      **FREE RADICALS**

**see**      RIDE TO DA CLUB (Kalup Linzy, 2002, 5 min.)  
                 CONVERSATIONS WIT DE CHUREN V: AS DA ART WORLD MIGHT TURN  
                 (Kalup Linzy, 2006, 12 min.)  
                 A FAMILY FINDS ENTERTAINMENT (Ryan Trecartin, 2004, 42 min.)  
                 WHISPERING PINES 4 (Shana Moulton, 2007, 11 min.)

**read**      excerpt from *Radical Presence: Black Performance in Contemporary Art*  
                 “Video Artist as Video Art: Glimpses of an Alter-Ego Trip” – Karen Rosenberg -  
                 <http://www.nytimes.com/2009/04/17/arts/design/17linz.html>  
                 “First Take, Dennis Cooper on Ryan Trecartin” – Dennis Cooper

**November 27**      **THANKSGIVING BREAK – NO CLASS**

**December 4**      **CRITIQUE WEEK – NO CLASS**

**due**      THIRD SET OF 4 WEEKLY RESPONSES – IN MY MAILBOX  
                 6<sup>th</sup> FLOOR ART HISTORY

**December 11**      **NEW DIRECTIONS**

**see**      MONSTER MOVIE (Takeshi Murata, 2005, 4 min.)  
                 SUPER MARIO MOVIE (Cory Arcangel & Paper Rad, 2005, 15 min.)  
                 ASK THE INSECTS (Steve Reinke, 2005, 8 min.)  
                 SLOW GIN SOUL STALLION (Animal Charm, 1996, 3 min.)  
                 SONGS OF PRAISE FOR THE HEART BEYOND CURE (Cooper Battersby &  
                 Emily Vey Duke, 2007, 14 min.)  
                 MAGIC FOR BEGINNERS (Jesse McLean, 2010, 21 min.)

**do**      6pm December 17<sup>th</sup> – Chicago Works: Lilli Carré at the MCA