

KUN 2400/4400

**Video Art: Theory, Technology, Practice**

The course gives a critical introduction to early analog video and television art – from the proto-televisual impulses in the historical avant-gardes to the increasing proximity between analog and digital technologies in video art in the late 1970's and early 1980's. We will focus on the various technical aspects of analog video, as well as on artistic practice and early writings on the subject. Topics may include the technics and politics of time; video, feedback systems and ecology; the reconfiguration of the artist's studio; guerilla politics and alternative TV; video and autobiography; the relation between video and painting; the musical history of video; the invention of new machines; and video as a "television viewer".

Each weekly lecture is divided into one session for viewing/presentation of video works and one session for going through the relevant literature on the various topics.

*Requirements*

- preparation of readings for discussion each week and familiarization with artists and works (see resources for video works).
- active participation in class discussion
- short oral presentation on assigned topic (see March 14)
- KUN 4400 students: paper on assigned topic, 2500 words.

*Resources for video works:*

[www.ubuweb.com](http://www.ubuweb.com)

[www.youtube.com](http://www.youtube.com)

[www.vimeo.com](http://www.vimeo.com)

A selection of video works uploaded in Classfronter

*Historical resources:*

Radical Software Magazine [www.radicalsoftware.org](http://www.radicalsoftware.org)

MediaArtNet [www.mediaartnet.org](http://www.mediaartnet.org)

Experimental Television Center <http://www.experimentalstvcenter.org/>

*The additional/ recommended texts and documents listed under each lecture topic will be made available in Classfronter.*

## **SCHEDULE and WEEKLY READING PLAN**

### **Overviews:**

- Meigh-Andrews, Chris. *A History of Video Art: The Development of Form and Function*. Oxford: Berg, 2006.
- Spielmann, Yvonne. *Video: The Reflexive Medium*. Translated by Anja Welle and Stan Jones. Cambridge, Mass.: MIT Press, 2008. 1-70

### **January 18, 9:15-12**

#### **Introduction (analog video technologies and their entry in 60's and 70's art)**

- Antin, David. "Video: The Distinctive Features of the Medium". In Hanhardt, John G., ed. *Video Culture: A Critical Investigation*. New York: Visual Studies Workshop Press, 1986, 147-166
- Murray, Timothy. "De-commodification of Artworks. Networked Fantasy of the Open". In High, Kathy, Sherry Miller Hocking, and Mona Jimenez, eds. *The Emergence of Video Processing Tools*. Vol. 1, Chicago: The University of Chicago Press, 2014, 225-246
- Neuburger, Susanne "Terrific Exhibit: Time Art alias Music in the Exhibition Genre." In *Nam June Paik, Exposition of Music Electronic Television Revisited*, edited by Manuela Ammer and Nam June Paik, 31–43. Cologne: Walther König, 2009.
- Wolpin, Stewart. "The Race to Video." *American Heritage of Invention and Technology* 10, no. 2 (1994), 53–62
- Weise, Marcus, and Diana Weynand. *How Video Works: From Analog to High Definition*. Second edition. Amsterdam: Focal Press, 2007, 1-37.

### **January 25, 9:15-12**

#### **Video Life (Ecology and Feedback)**

- Blom, Ina. "Weather Channel", *Artforum*, Vol.52 (1), 2013, 378-381
- Cavell, Stanley. "The Fact of Television." In *Video Culture. A Critical Investigation*, edited by John G. Hanhardt, New York: Visual Studies Workshop Press, 1986, 192–218.  
171– 190. Edinburgh: Edinburgh University Press, 2006.
- Marks, Laura U. *Touch: Sensuous Theory and Multisensory Media*. Minneapolis: University of Minnesota Press, 2002, 161-176
- Ryan, Paul. "Topologies of the Social: Cybernetic Guerilla Warfare Revisited." Interview by Felicity D. Scott and Mark Wasiuta. *Grey Room* 44 (2011), 114–133.

#### *Recommended texts and documents*

- Brodey, "Recycling Biotopology 1972: Notes from Ecology Tool & Toy." *Radical Software* 1, no. 5 (1972), 34–36.
- Crutchfield, James P. "Space –Time Dynamics in Video Feedback." *Physica 10D* (1984) 229–245.
- Gillette, Frank. "Masque in Real Time." In *Video Art: An Anthology*, edited by Ira Schneider and Beryl Korot. New York: Harcourt Brace Jovanovich, 1976, 218–219

- Guattari, Felix. "The Three Ecologies." Translated by Chris Turner. *New Formations* 8 (1989), 131–147.
  - Johnson, Avery. "Infolding Paul Ryan." *Radical Software* 1, no. 4 (1971), 10–11.
  - Radical Software Vol. 1 no 5, 1972, available at [www.radicalsoftware.org](http://www.radicalsoftware.org)
  - Ryan, Paul. "Video as Evolutionary Tool", in *Video Mind, Earth Mind: Art, Communications and Ecology*. New York: Peter Lang, 1992, 74-92
  - Sampson, Tony D. *Virality: Contagion Theory In The Age Of Networks*. Minneapolis: University of Minnesota Press, 2012, 1-17
- Documents:*

## **February 1, 9:15-12**

### **Video Time (Video, Time Production and Time Control)**

- Ernst, Wolfgang "Media Archaeography: Method & Machine versus History & Narrative of Media". In *Media Archaeology: Approaches, Applications, and Implications*, edited by Erkki Huhtamo and Jussi Parikka, 239–255. Berkeley: University of California Press, 2011.
- Lazzarato, Maurizio. "Machines to Crystallize Time." *Theory, Culture & Society* 24, no. 6 (2007), 93–122.
- Wagner, Anne M. "Performance, Video, and the Rhetoric of Presence." *October* 91 (winter, 2000), 59–80.

### *Recommended texts and documents*

- Deleuze, Gilles. *Bergsonism*. Translated by Hugh Tomlinson and Barbara Habberjam. New York: Zone Books, 1991, 51-72
- Gioscia, Vic. "Frequency and Form." *Radical Software* 1, no. 2 (1970), 7.
- Higgins, Dick, *Boredom and Danger*. Something Else Press Newsletter, 1966. Available at [http://www.pointofdeparture.org/PoD37/PoD37BookCooks\\_Source.html](http://www.pointofdeparture.org/PoD37/PoD37BookCooks_Source.html)
- Paik, Nam June. *Postmusic, The Monthly Review of the University for Avant-garde Hinduism*. Fluxus Editions, 1963. Available at <http://www.moma.org/m/arts/127508?locale=en>
- Parisi, Luciana, and Steve Goodman. "Mnemonic Control." In *Beyond Biopolitics: Essays on the Governance of Life and Death*. Edited by Patricia Ticineto Clough and Craig Wilse, 163-176. Durham: Duke University Press, 2011.
- Ross, Christine. "The Temporalities of Video: Extendedness Revisited." *Art Journal* 65, no. 3 (2006), 82–99.
- Viola Bill, "History, 10 years and the Dreamtime, in *Reasons for Knocking at an Empty House: Writings 1973–1994*. Cambridge, Mass.: MIT Press, 2002, 121-135

## **February 8, 9:15-12**

### **Video and Modern Painting**

- Blom, Ina. "Social Signals: On Aldo Tambellini." *Artforum International* 51, no. 15 (2013), 67–68.
- Joseph, Branden W. "Biomusic." *Grey Room* 45 (2011), 128–150.
- Ketner, Joseph D., "Electromedia", in *Aldo Tambellini Black Zero, New York: Boris Lurie Art Foundation/Chelsea Art Museum (2011), 37-50*
- Mansoor, Jaleh. "Fontana's Atomic Age Abstraction: The Spatial Concepts and the Television Manifesto." *October* 124 (2008), 137–156.

Mehring, Christine. "Television Art's Abstract Starts: Europe circa 1944-1969." *October* 125 (Summer, 2008), 29–64.

*Recommended texts and documents*

- Alliez, Eric. « Spectres of Seurat, or Seurat versus Duchamp ». The FORART Lecture 2007.
- Geiger, John. *Chapel of Extreme Experience: A Short History of Stroboscopic Light and the Dream Machine*. New York: Soft Skull Press, 2003, 10-27
- Paik, Nam June, "Versatile Color TV Synthesizer", in Rosebush, Judson, ed. *Videa 'n' Videology: Nam June Paik 1959–1973*. Syracuse: The Everson Museum of Art, 1973, unpaginated
- Paik, Nam June, "Essay originally printed in Fylkingen Bulletin" in Rosebush, Judson, ed. *Videa 'n' Videology: Nam June Paik 1959–1973*. Syracuse: The Everson Museum of Art, 1973, unpaginated
- Wiehager, Renate, ed. *Zero Aus Deutschland 1957 bis 1966. Und Heute*. Ostfildern: Hatje Cantz, 2000, pp. 105, 127, 145, 227 and 235.

**February 15, 9:15-12**

**The Transformation of the Artist's Studio**

- Haraway, Donna. "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century." In *Simians, Cyborgs and Women: The Reinvention of Nature*, 149–181. New York: Routledge, 1991.
- Jones, Caroline. *Machine in the Studio: Constructing the Postwar American Artist*. Chicago: University of Chicago Press, 1996, 60-113
- Kiaer, Christina. "Boris Arvatov's Socialist Objects." *October* 81 (summer, 1997), 105–118.

*Recommended texts and documents*

- Beck, Stephen, *The Sounds and Colors of Inner Life: Proposal for a Videographic Composition*, Undated typescript in the archives of Steina and Woody Vasulka, <http://www.vasulka.org/archive/sitemap.html> (Stephen Beck folder / SoundsColors.pdf)
- Galloway, Alexander R. "The Unworkable Interface." *New Literary History* 39, no. 4 (2008), 931–955.
- Green, Vanalyne. "Vertical Hold: A History of Women's Video Art." In *Feedback: The Video Data Bank Catalog of Video Art and Artist Interviews*, edited by Kate Horsfield and Lucas Hilderbrand 22–30. Philadelphia: Temple University Press, 2006
- Haller, R.A. "Into the Video Mirror. (On *Switch Monitor Drift*)", undated typescript. Archives of Steina and Woody Vasulka.

**February 22, 9:15-12**

**Video and Television (Guerilla TV vs. Video as "Passive Viewer")**

- Dienst, Richard. *Still Life in Real Time*. Durham: Duke University Press, 1994, 3-35
- Joselit, David. *Feedback: Television against Democracy*. Cambridge, Mass.: MIT Press, 2007. xi-xiii, 3-41, 85-131

- Lehmann, Anette Jael. "Vidorebels: Actions and Interventions of the German Video-Avant-Garde." In *Contemporary German and Austrian Experimental Film*, edited by Randal Halle and Reinhild Steingröver, New York: Camden House, 2008, 80-94
- Shamberg, Michael. *Guerrilla Television*. New York: Holt, 1971, 1-28
- Williams, Raymond. *Television: Technology and Cultural Form*. London: Routledge, 2003, 1-19

*Recommended texts and documents*

- Blom, Ina. "Muntadas Mediascapes", in *Muntadas: Entre/Between* (exh. cat.), Barcelona: ACTAR, 2011, 86-94
- Boyle, Deirdre. *Subject to Change: Guerrilla Television Revisited*. New York: Oxford University Press, 1997. Introduction + pp. 3-35
- Callard, Felicity, and Daniel S. Margulies. "The Industrious Subject: Cognitive Neuroscience's Reevaluation of 'Rest'." In *Cognitive Architecture: From Biopolitics to Noopolitics. Architecture and the Mind in the Age of Communication and Information*, edited by Deborah Hauptmann and Warren Neidich, 325–345. Rotterdam: 010 Publishers, 2010.
- Negt, Oskar, and Alexander Kluge. "*The Public Sphere and Experience: Selections.*" Translated by Peter Labanyi. *October* 46 (Autumn, 1988), 60–82.
- Ryan, Paul. "Cybernetic Guerrilla Warfare." *Radical Software* 1, no. 3 (1971), 1–2

**February 29, 9:15-12**

**Video and Autobiography**

- Blom, Ina "The Autobiography of Video. Outline for a Revisionist Account of Early Video Art. *Critical Inquiry* 39 (Winter 2013), 276-295
- Krauss, Rosalind. "Video: The Aesthetics of Narcissism." In *Video Culture: A Critical Investigation*, edited by John G. Hanhardt, 179–192. New York: 1986.
- Lesage, Julia. "Women's Fragmented Consciousness in Feminist Experimental Autobiographical Video." In *Feminism and Documentary*, edited by Diane Waldman and Janet Walker, 309–337. Minneapolis: University of Minnesota Press, 1999

*Recommended texts and documents*

- Hardt, Michael, and Antonio Negri. *Multitude: War and Democracy in the Age of Empire*. New York: Penguin Press, 2004, 103-115
- James, David E. "Lynn Hershman: The Subject of Autobiography". In *Resolutions: Contemporary Video Practices*, edited by Michael Renov and Erika Suderburg, 124–133. Minneapolis: The University of Minnesota Press, 1995
- Lebovici, Elisabeth, "Lynda Benglis: All that Matters", in Gautherot, Franck, Caroline Hancock, and Seungduk Kim, eds. *Lynda Benglis*. Paris, Les presses du réel, 2009, 78-100
- Morris, Robert, voice track to *Exchange* (1972/73). Text version published in *Avalanche* (Summer/Fall 1973), 22–25.
- Wark, McKenzie. *A Hacker Manifesto*. Cambridge, Mass.: Harvard University Press, 2004 ("Abstraction" paragraphs 001-023 and "Subject", paragraphs 275 – 312)

**March 7, 9:15-12**

**Expanded Cinema**

- Jack Burnham, "Systems Esthetics", *Artforum*, September 1968, 30-35
- Uroskie, Andrew V. *Between the Black Box and the White Cube: Expanded Cinema and Postwar Art*. Chicago: University of Chicago Press, 2014, 1-52
- Sutton, Gloria. *The Experience Machine: Stan VanDerBeek's Movie-Drome and Expanded Cinema*. Cambridge, Mass.: MIT Press, 2015. 1-17, 96-146
- Youngblood, Gene. *Expanded Cinema*. New York: P. Dutton & Co, 1970. Part Five "Television as a Creative Medium", 257-344

*Recommended text and documents*

- Blom, Ina, The Touch Through Time. Raoul Hausmann, Nam June Paik and the Transmission Technologies of the Avant-Garde, *Leonardo* Vol. 34, No. 3 (2001) 209-215
- USCO <http://www.intermediafoundation.org/usco/>
- Radical Software Vol. II, Number 2, 1973 "The TV Environment"

**March 14, 9:15-12**

**Repetition. Student presentations.**