FVNM 2900-009 Sophomore Seminar: Temporalities
Film, Video, New Media, and Animation
The School of the Art Institute of Chicago
Wednesdays 9 am - 12 pm / MC
Spring 2020

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TEMPORALITIES
Time is an arrow and a wheel. Like history, time is an inexorable forward march from the past through the present to the future, except when it repeats. Some time is monumental: cyclical, eternal, immemorial. Other time we experience as discrete moments, intervals with space between them, ellipses remaining to mark what was lost. Time is relative and our sense of duration subjective; time expands and contracts right in front of our eyes, in realtime.

Notions of time from various disciplines provide the foundation for an investigation into the making and experiencing of time-based art. We will primarily focus on moving image, performance and sound, but we will also address other media (photography) to round out our discussions. Neil deGrasse Tyson and other popular writers from the fields of physics and philosophy will help us refine our understanding of time. Andrei Tarkovsky’s reflections on time in cinema will contextualize our discussions of editing. We will consider works by several artists and filmmakers who explore temporality in different ways: Chantal Akerman, John Akomfrah, Tacita Dean, Tehching Hsieh, and John Cage, among others.

This ongoing conversation is designed to help students reflect upon the place of time in their own practices. This course requires one studio assignment exploring duration as well as the presentation of a previous time-based work for class critique. The final project will be a new iteration of either piece. Throughout the semester, regular written prompts will encourage students to articulate ideas in response to the course theme. Students will also write three short essays, including a self-reflection.

SELECTED READINGS
In the Beginning, Neil deGrasse Tyson
"The Experience and Perception of Time," Robin Le Podevin
“Time, rhythm, editing” from Sculpting in Time, Andrei Tarkovsky