

EXPANDED DOCUMENTARY | art, politics and 'fictions' of the real

FDM 230 – Spring 2013

Class Meetings T – 2:30-5

Syllabus online @ <http://arts.ucsc.edu/sdaniel/230>

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COURSE DESCRIPTION

“Reality changes; in order to represent it, modes of representation must change.”

- Bertolt Brecht

In this Film and Digital Media graduate critical studies/production course, students will explore the aesthetic, political and ethical dimensions of new and expanded forms of documentary practice including; new media, database-driven, interactive documentary, participatory media, social media and documentation-based art practices, (ie. material and media archives, performances and installations). Students will use methods and tools drawn from new media art practice and theory, to record, reflect and circulate representations of “reality” generally regarded as the concern of cinematic documentary.

John Grierson famously defined documentary cinema as the “creative treatment of actuality,” claiming that, “In documentary we deal with the actual, and in one sense with the real.

But...the only reality which counts in the end is the interpretation, which is profound.”

Documentary cinema has long been troubled by the question of its relationship to the real and framed as the opposite art. The status of the documentary as a work of art and the deployment of documentary practices within the field of art are both contested in terms of the construction of facticity, the politics of perception and questions of social and political efficacy.

In *Dissensus: On Politics and Aesthetics*, Jacques Rancière theorizes the relation between art, politics and reality: “There is no 'real world' that functions as the outside of art. There is no 'real world'... Instead, there are definite configurations of what is given as our real, as the object of our perceptions and the field of our interventions. The real always is a matter of construction, a matter of 'fiction'...” This course will examine the potential of expanded documentary (beyond the realm of the cinematic) to function as ‘Rancerian fiction’, not the opposite of ‘real’ but a reframing of the ‘real’ – a way of “building new relationships between reality and appearance, the individual and the collective.”ⁱⁱ

During the quarter we will establish an intellectual frame for student projects through reading and discussion—with an emphasis on analysis of examples of “expanded” forms of documentary practice. Students may also participate in technical workshops on new-media production techniques outside class time. Two short audio-visual-textual “sketches” and one major audio-visual project will be developed and critiqued over the course of the quarter.

ASSIGNMENTS:

Assignments 1 and 2: Expansions – students will produce two short audio-visual-textual documents that expand beyond the form of the student’s current practice in one or more of the following ways.

Cinematic to interactive (connected, immersive, navigational, procedural,)
Cinematic to material/spatial
Cinematic to participatory/performative

These may take the form of “proof-of-concept” and/or design development documents with accompanying example media. Students will write a 500 word project description for each expansion project

Assignment 3: Final Project: production of an “expanded” document. Students will write a 500-1000 word proposal/description/explanation of the final expansion project.

SCHEDULE:

Week 1 Introduction – Overview

Student presentation of work in progress

Week 2 and 3

FORMS EXPANDED: from the CINEMATIC TO the INTERACTIVE

Readings: “On Politics and Aesthetics,” Daniel -

http://artsites.ucsc.edu/sdaniel/230/Daniel_proof.pdf

Database|Narrative|Archive <http://scalar.usc.edu/anvc/dna/index> - DO NOT CIRCULATE

Week 2 – April 9 – ROOM 11?

CINEMATIC TO INTERACTIVE – analysis of forms and platforms - (Connected, Immersive, Navigational, Procedural documentary forms and platforms)

Connected, *History in these streets* -

<http://bavc.org/sites/live/files/factory/historyinthestreets/index.html>

Immersive - *Planet Galata* - <http://planetgalata.com/>

Navigational – *Passing Stranger* - <http://eastvillagepoetrywalk.org/>

Procedural-connected - <http://www.wefeelfine.org/> and

<http://thewildernessdowntown.com/>

Essay - <http://godslake.nfb.ca/#/godslake> and

<http://territories.nfb.ca/#/territories>

<http://hyperlocal.nfb.ca/#/hyperlocal/>

Week 3 – April 16

Student pairs present Essays in Database | Narrative | Archive
<http://scalar.usc.edu/anvc/dna/index>

Case Studies:

At Home - <http://athome.nfb.ca/#/athome/video/11>

Bear 71 - <http://bear71.nfb.ca/#/bear71>

Prison Valley - Arte - <http://prisonvalley.arte.tv/?lang=en>

GazaSderot: life in spite of everything - Arte - <http://gaza-sderot.arte.tv/>

Reinvention Stories - <http://blog.reinventionstories.org/about>

Black Gold Boom - <http://blackgoldboom.com/>

Resources:

AirMediaWorks - <http://airmediaworks.org/localore>

NFB interactive - <http://www.nfb.ca/interactive>

Week 4

IMAGES EXPANDED: PUBLIC RECORDS, SECRETS AND LIES

Readings: Rancière - "Introduction" and "The Lesson of Rancière," (by Slovoj Žižek) from *The Politics of Aesthetics*; and "The Paradoxes of Political Art," from *Dissensus*; Sontag – *Regarding the Pain of Others*, Chapter 5.

Case Studies: Sophie Ristelhuber - <https://vimeo.com/15174257>

Taryn Simon - <http://www.tarynsimon.com/>

Alfredo Jaar - <http://www.alfredojaar.net/index1.html>

Trevor Paglen - <http://www.paglen.com/>

Case Study Readings: Sophie Ristelhueber – *Operations*, Bruno Latour;

and

Interview - <http://www.foto8.com/new/online/blog/967-sophie-ristelhueber-interviewed>

Additional resources - <http://www.americansuburbx.com/2013/02/sophie-ristelhueber-facts-of-matter-2011.html>

Taryn Simon - *A Living Man Declared Dead*, Homi Bhaba -

http://artsites.ucsc.edu/sdaniel/230/Beyond_Photography_HomiBhabha.pdf

And Image atlas

<http://www.newmuseum.org/exhibitions/view/taryn-simon-cultural-differences>

Trevor Paglen from *Invisible: Covert Operations and Classified Landscapes*

http://artsites.ucsc.edu/sdaniel/230/paglen_bookessay.pdf

and *Unmarked Plains and Hidden Geographies* -

<http://vectors.usc.edu/projects/index.php?project=59;>

and interview with Julian Stallabrass -

http://artsites.ucsc.edu/sdaniel/230/Paglen_interview.pdf

Alfredo Jaar – “The Theatre of Images” by Jacques Rancière from Alfredo Jaar: *the politics of images*.

http://artsites.ucsc.edu/sdaniel/230/Ranciere_Jaar.pdf

Tate Papers - <http://www.tate.org.uk/research/publications/tate-papers/alfredo-jaar-and-post-traumatic-gaze>

Week 5

✓ Assignment due week 5: Expansion 1

Week 6 and 7

ARCHIVES EXPANDED: TESTIMONY, EVIDENCE, DATA

Week 6 - Data and Database Aesthetics -

Reading: Daniel – *The Database; An Aesthetics of Dignity*

http://artsites.ucsc.edu/sdaniel/bordertech/publications/DBA_essay.pdf

Related case study - Blood Sugar – <http://bloodandsugar.net>

Christiane Paul - *The Database as System and Cultural Form: Anatomies of Cultural Narratives* - <http://artsites.ucsc.edu/sdaniel/230/db-system-culturalform.pdf>

Norman Klein – *Waiting for the World to Explode: How Data Converts Into a Novel* - http://artsites.ucsc.edu/sdaniel/230/klein_norman-rev1.pdf

George Legrady – *Making Visible the Invisible* -

<http://artsites.ucsc.edu/sdaniel/230/Legrady.pdf> and *Pockets Full of*

Memories - <http://artsites.ucsc.edu/sdaniel/230/Visual%20Communication-2002-Legrady-163-9.pdf>

Case Studies:

Norman Klein – *Bleeding Through: Layers of Los Angeles* – disc 2625 Media Center

George Legrady - <http://www.georgelegrady.com/>

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Case Studies provided by student groups

Additional examples:

Invincible Cities - <http://invinciblecities.camden.rutgers.edu/intro.html>

HyperCities - <http://hypercities.com/>

GAFTA projects – Urban Prototyping <http://www.gaffta.org/>

Sputnik Observatory – Jonathan Harris - <http://sptnk.org/>

Week 7 – Archives

Readings:

Agamben – “The Archive and Testimony” from *Remnants of Auschwitz* –
<http://staff.akbild.ac.at/freudmann/geschichtspolitik/reading-group/Agamben-Remnants-of-Auschwitz.pdf>

Foster – *An Archival Impulse* –
http://artsites.ucsc.edu/sdaniel/230/Foster_An_Archival_Impulse.pdf

Foucault – *The Historical a priori and the Archive*
<http://artsites.ucsc.edu/sdaniel/230/foucault-historical-a-priori.pdf>

Derrida – *Archive Fever: A Freudian Impression*
http://artsites.ucsc.edu/sdaniel/230/derrida_archivefever.pdf

Spivak – *The Rani of Sirmur: An Essay in Reading the Archives*
http://artsites.ucsc.edu/sdaniel/230/spivak_readingarchive.pdf

Buchloh – *Gerhard Richter’s “Atlas”: The Anomic Archive*
http://artsites.ucsc.edu/sdaniel/230/buchloh_richteratlas.pdf

Ricoeur – *Archives, Documents, Traces*
http://artsites.ucsc.edu/sdaniel/230/Ricoeur_archive.pdf

Case Studies:

Alan Sekula – *The Body and The Archive* -
<http://artsites.ucsc.edu/sdaniel/230/sekula.pdf>
<http://slought.org/content/11489/>

Renee Green – *Survival: Ruminations on Archival Lacunae* -
<http://artsites.ucsc.edu/sdaniel/230/Green.pdf>
<http://act.mit.edu/people/professors/renee-green/>

Christian Boltanski – *Research and Presentation of All that Remains of my childhood* -
http://artsites.ucsc.edu/sdaniel/230/Boltanski_research_childhood.pdf
<http://www.christian-boltanski.com/>
<http://www.youtube.com/watch?v=R2clp6iAlv8>

Rick Prelinger - <http://vectors.usc.edu/projects/index.php?project=58>
<http://artsites.ucsc.edu/sdaniel/230/prelinger.pdf>

The Atlas Group Archives - Walid Raad – <http://www.theatlasgroup.org/>
<http://www.scratchingonthings.com/>

<http://www.theartnewspaper.com/articles/Artist-interview-Walid-Raad-a-mediator-between-worlds/28352>

<http://bombsite.com/issues/81/articles/2504>

<http://www.walkerart.org/channel/2007/artist-talk-walid-raad>

Ilya Kabakov – The Man Who Never Threw Anything Away –

http://artsites.ucsc.edu/sdaniel/230/Kabakov_garbage.pdf

http://artsites.ucsc.edu/sdaniel/230/kabakov_phenomenon.pdf

http://artsites.ucsc.edu/sdaniel/230/kabakov_installation_conversation.pdf

Susan Hiller – Working Through Objects –

http://artsites.ucsc.edu/sdaniel/230/Hiller_archive.pdf

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

Clifford, Routes, *Immigrant*

Antonio Muntadas - <http://www.thefileroom.org/>

<http://www.youtube.com/watch?v=PYjXHAzhw8>

Week 8

✓ Assignment due Expansion 2

Week 9

✓ Assignment due Expansion 2 – part 2 of critique

Week 10

AUDIENCES EXPANDED: PARTICIPATION, PERFORMANCE, EVENT

Readings: Rancière – “The Emancipated Spectator” from *The Emancipated Spectator*; “Is History a Form of Fiction?” and “The Janus-face of Politicized Art” from *The Politics of Aesthetics*;

“Channeling” round-table – CHOOSE AN ARTIST OR THEORIST TO REPRESENT / PRESENT IN ROUNDTABLE SESSION

Claire Bishop – from *Artificial Hells: Participatory Art and the Politics of Spectatorship*;

<http://selforganizedseminar.files.wordpress.com/2011/08/bishop-claire-artificial-hells-participatory-art-and-politics-spectatorship.pdf>

Nicholas Bourriaud and Relational Aesthetics -
http://courses.washington.edu/art361a/readings/Relational%20Aesthetics_entire.pdf

Shannon Jackson and Social Practice -
http://scholar.berkeley.edu/shannonjackson/files/sj-social_in_social_practice_cambridge_perf_studies.pdf
And other publications @
<http://scholar.berkeley.edu/shannonjackson/publications>

Steven Willats, *Art and Social Function*, (London: Ellipsis, 2000) – see bibliography below

Ultra Red - <http://www.ultrared.org/>
<http://knutasdam.net/images/uploads/text/Rhine.pdf>

Jeremy Deller - *Jeremy Deller*: <http://www.jeremydeller.org/>
AND Joy in People, Stuart Hall
http://artsites.ucsc.edu/sdaniel/230/Deller_Hall_JoyinPeople.pdf

Mark Tribe - <http://www.marktribe.net/>
<http://artsites.ucsc.edu/sdaniel/230/50.1-2.sarlin.pdf>

LAPD (Los Angeles Poverty Department – John Malepede)
<http://lapovertydept.org>

Allan Kaprow – <http://www.arts.rpi.edu/~century/MMC11/Kaprow-essays.pdf>
also read about him in Bishop, *Artificial Hells*

Thomas Hirschhorn - bataille monument – read about it in Bishop, *Artificial Hells* and
<http://art310-f11-hoy.wikispaces.umb.edu/file/view/Sculpture+of+Thomas+Hirschhorn+Buchloh.pdf>

Carlos Motta - *The Good Life* – <http://la-buena-vida.info/about/index.shtml>
http://carlosmotta.com/writings/Portfolio_Motta.pdf

ADDITIONAL EXAMPLES TO REVIEW

Carlos Motta - *The Good Life* – <http://la-buena-vida.info/about/index.shtml>
http://carlosmotta.com/writings/Portfolio_Motta.pdf

Sam Green - <http://samgreen.to/utopia-in-four-movements/>

Florian Thalhofer's Korsakow performances <http://www.thalhofer.com/>

Rick Prelinger's *Lost Landscapes* <http://www.prelinger.com/>

18 days in Egypt - <http://beta.18daysinegypt.com/>
Sandy Storyline - <http://sandystoryline.com/>
Sonic Browser - http://www.sonicmemorial.org/public/sm_browser.html
Question Bridge: Black Males - <http://questionbridge.com/>
Mapping Main Street - <http://www.mappingmainstreet.org/>
Palabras – Sharon Daniel
http://artsites.ucsc.edu/sdaniel/bordertech/palabras/palabras_demo.html
http://artsites.ucsc.edu/sdaniel/further/publications/Palabras_improvisedmaps

[.pdf](#)

Week 11:

✓ FINAL PROJECT DUE
viewing, reading, and critique

OPTIONAL – visit “Without Reality There is No Utopia” exhibition at Yerba Buena Center for the Arts – San Francisco

EXPECTATIONS, COURSE POLICIES, AND GRADING

- Attendance is mandatory; punctuality is required. Two unexcused absences and/or excessive lateness will result in a NO PASS
- You are expected to inform the Instructor of any emergency situations that require your absence from class
- Late assignments WILL affect your grade
- You are responsible for accessing and reading the required course materials and viewing the required works online.
- In order to receive credit for the class, students must turn in all assignments
- All students are required to participate in “field-trip” visit to “Without Reality There Is No Utopia” exhibition at YBCA in San Francisco – Schedule TBA.
- Your final evaluation and grade in the class will be based on the following:
Grades and Evaluations will be based primarily on class participation (10%), oral presentations (20%), and written/visual projects (70%).
 - Class participation includes attendance and contributions to seminar discussion and critique;
 - Oral presentations will be led by students on weekly readings;

- (2) short prototype or "proof of concept" projects including both text and image/sound
- The final project will be an non-linear, interactive or participatory documentary based on the student's topic of choice, drawn from the investigations we will be developing throughout the quarter.

Bibliography:

Giorgio Agamben

Remnants of Auschwitz: The Witness and the Archive, (New York: Zone Books, 2002)

<http://staff.akbild.ac.at/freudmann/geschichtspoliitik/reading-group/Agamben-Remnants-of-Auschwitz.pdf>

Clair Bishop

Artificial Hells: Participatory Art and the Politics of Spectatorship, (London, Verso, 2012)

<http://selforganizedseminar.files.wordpress.com/2011/08/bishop-claire-artificial-hells-participatory-art-and-politics-spectatorship.pdf>

Jacques Rancière

The Politics of Aesthetics, (London: Continuum, 2004) -

<http://selforganizedseminar.files.wordpress.com/2012/10/rancic3a8re-jacques-politics-aesthetics-distribution-sensible-new-scan.pdf>

Dissensus: on Politics and Aesthetics, (London: Continuum, 2010) - <http://m.friendfeed-media.com/abd8613673298918f93fb104d00acc3db0dfd220>

The Emancipated Spectator, (London: Verso, 2011) -

http://la.remap.ucla.edu/puppetarch/images/2/2e/_The_Emancipated_Spectator.pdf

Susan Sontag

Regarding the Pain of Others, (London: Picador, 2004)

[http://www.imagearts.ryerson.ca/michalak/html/CD8320/Sontag,%20Susan%20\(2003\)%20Regarding%20the%20Pain%20of%20Others.pdf](http://www.imagearts.ryerson.ca/michalak/html/CD8320/Sontag,%20Susan%20(2003)%20Regarding%20the%20Pain%20of%20Others.pdf)

Stephen Willats

Art and Social Function, (London: Ellipsis, 2000)

<http://www.variant.org.uk/pdfs/issue4/ethnography.pdf>

<http://stephenwillats.com/>

<http://www.controlmagazine.org/play.php>

Essay collections:

Database | Narrative | Archive: <http://scalar.usc.edu/anvc/dna/index>

The Green Room: Reconsidering the Document and Contemporary Art #1, ed. Lind (New York: Lukas & Sternberg, Center for Curatorial Studies, Bard College, 2009)

Introduction - <http://www.lespressesdureel.com/PDF/1433.pdf>

T.J. Demos, "Life Full of Holes," (on Yto Barrada, Steve McQueen, and Emily Jacir), *Grey Room*, no. 24 (Fall 2006), pp. 72-88

[http://www.ucl.ac.uk/art-](http://www.ucl.ac.uk/art-history/about_us/academic_staff/dr_tj_demos/further_publications/Demos-Life_Full_of_Holes.pdf)

[history/about_us/academic_staff/dr_tj_demos/further_publications/Demos-Life_Full_of_Holes.pdf](http://www.ucl.ac.uk/art-history/about_us/academic_staff/dr_tj_demos/further_publications/Demos-Life_Full_of_Holes.pdf)

Okwui Enwezor, "Documentary/verite'

<http://www.mara-stream.org/wp-content/uploads/2010/09/Okwui-Enwezor.pdf>

Participation: *Whitechapel Documents of Contemporary Art*, ed. Bishop (Cambridge: MIT press, 2006)

The Archive: Whitechapel Documents of Contemporary Art, ed. Merewether (Cambridge: MIT press, 2006)

Additional essays:

Bruno Latour on Sophie Ristelhueber from *Operations*;

Homi Bhaba on Taryn Simon from *A Living Man Declared Dead*

http://tarynsimon.com/docs/Beyond_Photography_HomiBhabha.pdf

Trevor Paglen - TBA and; *Unmarked Plains and Hidden Geographies*

<http://vectors.usc.edu/projects/index.php?project=59>

Jacques Rancière on Alfredo Jaar from *Alfredo Jaar: the politics of images*;

http://artsites.ucsc.edu/sdaniel/230/Ranciere_Jaar.pdf

Stuart Hall on Jeremy Deller from *Jeremy Deller: Joy in People*;

ⁱ *Dissensus: on Politics and Aesthetics*, (London: Continuum, 2010)