

# FA294 Queering the Capitalocene: (Eco-)feminist Film and Video Art for Earthly Survival

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**Office Hours:** After class on Thursdays (before class on request and upon availability).

Individual meetings on Zoom available by appointment and depending on availability.

Please make an appointment via email at least 48hrs in advance of the desired meeting time.

## Course Description

### Queering the Capitalocene: (Eco-)feminist film and video art for earthly survival

“It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with ... It matters what stories make worlds, what worlds make stories.” - Donna Haraway, from *Staying With The Trouble: Making Kin in the Chthulucene*

In the face of the multiple human-induced social and ecological crises unfolding across the globe, who is telling what story? How is the story being told, and to whom? These critical questions will frame and guide this theory and practice-based course which will engage with historical and contemporary positions in queer (eco)feminist moving image production in the expanded field between art and cinema. Starting from the assumption that there is an intimate connection between audiovisual media, the production of subjectivity, and the apprehension of the world, how can creative aesthetic practices foster inter-species & inter-material solidarity? How can they proactively intervene in monological narratives which reproduce destructive patriarchal value systems based on competition, hierarchy and exploitation? Through close readings of texts situated in film and media, gender, decolonial and postcolonial, and indigenous studies, as well as film screenings, artist talks, field trips and exhibition visits, students will be introduced to a wide range of queer (eco)feminist voices and artistic strategies. Through exercises in listening, writing and filming, students will develop their own filmic projects over the course of the semester. While experience in working with audio-visual media is helpful for this course, it is not a requirement.

## Requirements

Students are expected to:

- Make sure all phones are on silent mode during class time.
- Bring the necessary technology to class to ensure adequate participation (laptop or tablet in the case of .pdfs that are not printed out, and usb sticks or hddrives for files, for example.)
- Initiate appointments with the Professor or arts staff outside of class time.
- Always allocate extra time for work preparation and clean-up for independent production.
- Respond to emails from their professors in a timely manner.
- Inform their professors at the beginning of the semester if photos of student's identity, artwork, works in progress are NOT to be taken and / or used for Bard College Berlin.
- Remove all artworks, art materials, and / or any personal belongings before the end of the semester. Failure to remove works or return spaces clean and empty may result in final grade penalization. Donating unrequested artworks and / or art materials is not permitted and will still be considered student property, expected to be removed by your inspection deadline. Please contact Studio Arts Manager Joon Park for more information: [j.park@berlin.bard.edu](mailto:j.park@berlin.bard.edu)

### Academic Integrity

Bard College Berlin maintains the highest standards of academic integrity and expects students to adhere to these standards at all times. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section 14.3 (Academic Misconduct) in the Student Handbook.

### Attendance

Attendance at all classes is a crucial part of the education offered by Bard College Berlin. To account for minor circumstances, one absence from one class meeting (including excursions) will not affect the participation grade or require documentation.

Please note: **All absences or the need to take part online** due to illness (i.e. a covid infection) or travel restrictions caused by the pandemic, or absences due to other illnesses or circumstances **must be communicated via email** to the Professor at least two hours **before** the beginning of the missed class meeting.

Please allocate enough travel time to arrive at agreed meeting points for excursions in advance. If you are going to arrive late, please communicate this via email to the Professor before the start of the class or agreed meeting time. Arrival to class or to an agreed meeting point **more than 15min** after the start of the class or agreed meeting time **will be considered an absence**.

Please note that there are two class meetings which end later than 17:15:

Thurs, Sep 8: 14:00 – 20:00

Thurs, Sep 29: 14:00 – 18:00

There are two classes which will take place ONLINE. These classes end at 16:15.

Thurs, Sep 1: 14:00 – 16:15

Thurs, Oct 6: 14:00 – 16:15

**There is an excursion planned for Sat, Oct. 24 from 13:00 – 18:00.** This excursion includes a walking tour which will last around 2 hours. If this poses a problem due to health and/or mobility reasons, this should be communicated to the Professor the latest by our class meeting on Thursday, Sep. 15, so alternatives can be considered.

Bard College Berlin does not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences. The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8.

**SPECIAL CONSIDERATIONS FOR FALL 2022:** Some students may need to begin the semester remotely due to travel restrictions caused by the pandemic. In addition, all students and instructors must refrain from in-person attendance if they are feeling ill. Instructors should make efforts to offer alternatives to in-person attendance where needed, including remote participation or asynchronous options.

### Assessment

**“Queering the Capitalocene: (Eco-)feminist Film and Video Art for Earthly Survival”** is a course that combines the close reading of theoretical texts with close readings of films and video art, and practical exercises in video production. Students are expected to have read the assigned texts **before** class and **come prepared** with notes according to that week’s assignment.

The in-class discussion of the assigned texts as well as of the films/videos/artwork is a critical part of the course, and students are expected to actively participate in and contribute to the discussions.

Besides a few short assignments in the beginning of the semester, there two major assignments – the midterm assignment and final assignment – which involve writing texts & creating short video works. Students should be sure to plan ahead and reserve any video/audio equipment necessary to complete these assignments in time. In the case of technical problems or questions, students are encouraged to email the Professor in a timely fashion or make an appointment during office hours. Technical questions can also be addressed at the beginning of each class session.

Submitting project proposals for both the midterm and final assignments is required. In-class screenings of both finished video works and the rough cut of the final project are also required. Students can choose to work in groups on their video piece for the final project, but every student must submit a written essay independently.

Students will be assessed on all aspects of their participation in class. This includes their preparedness for and participation in discussions of the reading assignments, the timely completion of written and production assignments, the quality of their research, their ability to work independently and responsibly, as well as their willingness and capability of working within the group.

Students will also be assessed on their ability to incorporate feedback into their video projects, as well their ability to give feedback on other students’ projects.

## Key Assignments

- 1) **Berlin Biennale Assignment** due via email by midnight on Wed, Sep. 21. Select two works from Berlin Biennale exhibition at Akademie der Künste Tiergarten & write a half page text (**ca. 200-250 words**) on each of the two works. Describe the form of each work, i.e. what are the aesthetic strategies used and what is the presentation format, and how do these relate to the content delivered, and how do the formal structural aspects impact the content delivery? Do you consider the works to have an ecofeminist sensibility? If so, why - if not, why not? Don't forget to include the title and the author of each work. **This assignment is due by midnight on Wed, Sep. 21 via email as a .doc or .docx file.**
- 2) **Deep filming assignment:** Drawing on the techniques used in the deep listening exercise, choose a non-human entity & film it for at least two minutes. While doing this, think about the framing and camera movement and how it affects your perception of what it is your filming. Be prepared to share your short clip and your experience of filming with the class **during the next session on Thurs, 29 Sep.** Bring your short clip as an H264 file on a harddrive or usb stick, or have it uploaded to an online streaming platform (vimeo, youtube).
- 3) **MIDTERM project proposal (ca. 150 words)** describing the research topic and idea for the midterm video project is **due via email by 14:00 on Thursday, Sep. 29.** (See description of midterm project below)
- 4) **MIDTERM project:** This is a **two-part project consisting of a written component and a video work.**

**Written component:** Choose one incident of environmental contamination/industrial disaster and write about it (**between 1 & 2 pages - min. 300 - max. 500 words**) from the perspective of a non-human entity. Your writing should be based on research on both the incident of contamination/disaster, as well as on the entity you choose to embody. Please include your bibliography of sources with the written work. **The written part of the midterm assignment is due via email as a .doc or .docx file by Midnight on Sunday, Oct 16th.**

**Video component:** Create a two-minute video work based on this story (the form is up to you to decide). Prepare a short (**max. 2 min**) introduction of the video itself to present to the class during the in class screening, focusing on the choices you made in creating the work - on the level of genre, content, camera work, sound & editing. **The video is due by midnight on Wed, Oct. 19th via digital transfer (wettransfer, googledrive, or other) or a streaming link (vimeo, youtube).** Bring an H264 version of your video file to screen in class or have it uploaded to an online streaming platform (vimeo, youtube) **on/by Thurs, Oct. 20th.**

- 5) **FINAL Project proposals (ca. 200-250 words)** due via email before class on Thurs, Nov 3rd @ **14:00.** This proposal should include the working title, all authors (in case you choose to work in a group), and a description of the content and the form of the video work. (see description of Final project assignment below)
- 6) **Rough-cut FINAL project presentations-** bring as H264 file to class or have it uploaded to an online streaming platform (vimeo, youtube) **on/by Thursday, Nov 24 @ 14:00**
- 7) **FINAL Project:** This is a two-part project consisting of a written component and a video work.

**Video component:** Taking into consideration the texts and subjects addressed in this class, create your own (eco-)feminist video work. You are free to choose the genre and subject matter. Working in a group/groups for the video project is fine, but must be indicated in your project proposal. Video works should be at least **3min long, but should not exceed 10min in length.** **Your final video project is due by Wed, Dec 7 @ midnight,** via digital transfer (wetransfer, googledrive, or other) or a streaming link (vimeo, youtube).

**Written component:** Write an academic essay (**between 2 & 3 pages - min. 500 - max. 750 words**) related to the content and form of your video project. This essay should include theoretical discussion of the subject matter of your video work and cite at least one of the texts discussed in the course. You should also discuss the form of your video work and the choices you made (on the level of genre, content, camera work, sound & editing), and how this relates to the content of the work. Your essay should include footnotes/references, and a bibliography. Everyone must submit their own essay independent of the video project. The **written component is due via email as a .doc or .docx file by midnight on Tues, Dec 13.**

### Policy on Late Submission of Artworks / Presentations

Assignments (artworks, essays, performances, oral presentations) that are up to 24 hours late will be downgraded one full grade (Example: B+ becomes C+). The Professor is not obliged to accept assignments that are more than 24 hours late. Where a professor agrees to accept a late assignment, it should be submitted by the new deadline agreed upon by both parties. Thereafter, the student will receive a failing grade for the assignment. Grades and comments will be returned to students in a timely fashion. Students are also entitled to make an appointment to discuss assignments and feedback during instructors' office hours.

Students receive mid- and end-of-semester grades for their seminar work. Students are entitled to make an appointment with an instructor to discuss seminar participation, or may be asked to meet with the instructor at any stage in the semester regarding class progress.

## Grade Breakdown

### Midterm grades (Sep-Oct)

Class participation (includes attendance, preparedness for and participation in discussions on texts, submission of rough cuts and other assignments on time, communication with Professor and other students): 50%

Midterm Assignment (including project proposal, video presentation and written essay): 50 %

### Second term Grades (Nov-Dec)

Class participation (includes attendance, preparedness for and participation in discussions on texts, submission of rough cuts and other assignments on time, communication with Professor and other students):50%

Final Assignment (including project proposal and rough cut & final cut presentations, and written essay): 50 %

**Final Grades = 50% Midterm grades & 50% Second term Grades (Nov-Dec)**

## Library and Book Purchase Policies

All mandatory readings for this class will be provided to students as PDFs in Google Classroom

## Schedule

### **Meeting 1 - Thurs, Sep. 1 14:00 – 16:15 ONLINE**

*Another world is possible, and how a queer ecofeminism can help us get there*

**14:00 - 15:00:** Introduction to the class

**15:00 - 15:15:** Break

**15:15 - 16:15:** discussion of *Queering Ecofeminism: Towards an Anti-Far-Right Environmentalism*  
<https://niche-canada.org/2020/06/23/queering-ecofeminism-towards-an-anti-far-right-environmentalism/>

Write down one question or comment on the *Queering Ecofeminism* text, and highlight two passages which particularly stand out for you, or which you would like to discuss in class. Please be ready to share your question or comment, and chosen passages with the class.

#### **To watch before next class on Sep 8:**

“SCUM Manifesto by Valerie Solanas” by Carole Roussopoulos & Delphine Seyrig:

<https://www.youtube.com/watch?v=fWVAD5vdVLM> (28min)

“Semiotics of the Kitchen” by Martha Rosler: <https://vimeo.com/272931371> (6:27)

### **Meeting 2 - Thurs, Sep. 8 14:00 – 20:00 @ The Factory” – Eichenstrasse 43 - Dancefloor**

*Capitalocene - what's that?*

**14:00 - 15:30** Discussion of Moore, Simpson & Combahee River Collective texts

**15:30 - 15:45:** Break

**15:45 - 17:15:** A/V intro

**17:15 - 18:00** Break

**18:00 - 20:00:** Screening of “Born in Flames” by Lizzie Borden (80min) & discussion

#### **Text(s) to read for this class:**

Jason W. Moore: *Anthropocene or Capitalocene: Nature, History and the Crisis of Capitalism* – Introduction (p. 1-11)

Jason W. Moore - *Capitalism in the Web of Life*: Chap. 7 “Anthropocene or Capitalocene: On the Nature and Origins of Our Ecological Crisis” (p. 169 - 192)

Leanne Betasamosake Simpson: “Not Murdered, Not Missing” (p.1-7)

“The Combahee River Collective Statement” (in *How We Get Free: Black Feminism and the Combahee River Collective* Ed. Keeanga-Yamahtta Taylor, p. 15-27)

Take notes on the Moore texts and the statements by the Combahee River Collective and Leanne Betasamosake Simpson. Highlight passages you find particularly intriguing and write down at least two

questions or observations that occur to you while reading, either about the texts themselves or the relations between them. Everyone will be asked to share their questions/observations and one highlighted passage during our discussion of the texts.

**Meeting 3 – Thurs. 15, Sep. 14:00 – 17:15 @ Akademie der Künste Hanseatenweg**

*Feminist ecologies at the Berlin Biennale (or not)*

**14:00 - 17:15:** Berlin Biennale @ AdK Hanseatenweg. Meet in the foyer of Akademie der Künste (Hanseatenweg 10, 10557 Berlin) @ 14:00 (Sbahn Bellevue)

**Text(s) to read for this class:**

Ursula Biemann: "Performing Borders/Transnational Video" (from Nora M. Alter: *Essays on the Essay Film* p. 261-268)

Think about the what Biemann writes with regards to the space created by the essay film, and formulate one question/comment for our discussion.

**Video to watch before this class:** Ursula Biemann - Performing the Border:

<https://vimeo.com/74185298>

**Homework - Berlin Biennale Assignment** Select two works from Berlin Biennale exhibition at Akademie der Künste Tiergarten & write a 1/2 page (ca. 200-250 words) text on each of the two works. Describe the form of each work, i.e. what are the aesthetic strategies used and what is the presentation format, and how do these relate to the content delivered, and how do the formal structural aspects impact the content delivery? Do you consider the works to have an ecofeminist sensibility? If so, why - if not, why not? Don't forget to include the title and the author of each work. **This assignment is due by midnight on Wed, Sep. 21 via email as a .doc or .docx file.**

**Meeting 4 - Thurs, 22 Sep. 14:00 – 17:15 @ The Factory” – Eichenstrasse 43 - Dancefloor**

*Storytelling for Earthly Survival*

**14:00 - 15:30** Deep Listening workshop

**15:30 - 15:45:** Break

**15:45 - 17:15:** Screening of Donna Haraway: Storytelling for Earthly Survival by Fabrizio Terranova (81min)

**Text(s) to read for this class:**

Donna Haraway: Staying With the Trouble - Making Kin in the Chthulucene:

"Introduction" (p. 1-8); Chap. 2 "Tentacular Thinking" (p. 30-42); Chap. 4, "Making Kin" (p.99-103)

Pauline Oliveros: "Quantum Listening - From Practice to Theory" (p. 1-19)

Think about the relationship between deep listening and the concepts developed by Donna Haraway like "tentacular thinking". Formulate a question or comment to share with the class for discussion.

**Homework - Deep filming assignment:** Drawing on the techniques used in the deep listening exercise, choose a non-human entity & film it for at least two minutes. While doing this, think about the framing

and camera movement and how it affects your perception of what it is your filming. Be prepared to share your short clip and your experience of filming with the class during the next session on **Thurs, Sep. 29**. Bring your short clip to class on Thurs, Sep 29 as an H264 file on a harddrive or usb stick, or have it uploaded to an online streaming platform (vimeo, youtube).

**Meeting 5 - Sat, 24 Sep. 13:00 - 18:00 - Excursion to Grünheide - Tesla Factory**

We will meet at Alexanderplatz Bahnhof @ 13:00 and take the RE1 at 13:28 together to Fangschleuse Station, arriving @ 14:00. At Fangschleuse Station we will meet with members of the Citizens Initiative Grünheide who will take us on a walking tour of the recently constructed Tesla factory in Grünheide and tell us about the environmental issues surrounding deforestation and water use in relation to the construction and operation of the factory.

We will take the RE1 back at 17:33, which arrives back at Alexanderplatz at 18:02.

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Midterm project proposal (ca. 150 words) due via email by 14:00 on Thursday, Sep. 29.

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**Meeting 6 - Thurs, 29 Sep. 14:00 – 18:00 @ The Factory” – Eichenstrasse 43 - Dancefloor**

*Here come the ecosexuals*

**14:00 - 15:30** Sharing and discussion of deep filming clips. Discussion of texts by Beth Stephens & Annie Sprinkle, and Bell Hooks.

**15:30 - 15:45:** Break

**15:45 - 17:00:** Screening of “Goodbye Gauley Mountain – An Ecosexual Love Story” by Beth Stephens & Annie Sprinkle: (69 min)

**17:00 – 17:15** Break

**17:15 – 18:00:** Q & A with Beth Stephens

**Text(s) to read for this class:**

Beth Stephens & Annie Sprinkle: *Assuming the Ecosexual Position*

“Intro”(p. 1-23), “Nascent Ecosexuals” (p. 89-102)

Bell Hooks: *Appalachian Elegy* (p. 1-28 - includes introduction)

Think about the concept of ecosexuality as introduced by Beth Stephens & Annie Sprinkle, and how it comes across in the text by Bell Hooks. Take notes on these intersections and be prepared to share your thoughts with the class.

**Meeting 7 - Thurs, 6 Oct. 14:00 – 16:15 ONLINE**

*Nature's queer performativity - performing queerly in nature*

14:00 - 15:00 Discussion of Barad Text

15:00 - 15:15: Break

15:15 - 16:15: Screening of films by Thirza Cuthand, Bartolina Xixa & Klittclique & discussion

**Text(s) to read for this class:**

Karen Barad: "Nature's Queer Performativity" (p. 121-150)

Highlight two passages in Barad's text and prepare two questions to share with the class for our discussion.

**Meeting 8 - Thurs, 13 Oct. 14:00 – 17:15 @ The Factory" – Eichenstrasse 43 - Dancefloor**

*Resources or gifts?*

14:00 - 15:30 Discussion of Kimmerer & Davis Texts.

15:30 - 15:45: Break

15:45 - 17:15: Screening of work by Otobong Nkanga & discussion

**Text(s) to read for this class:**

Robin Wall Kimmerer: Returning the Gift (p. 1-7)

Heather Davis: Blue, Bling: On Extractivism (p. 13-19)

Think about how Robin Kimmerer's critique of the Western notion of "natural resources" relates to the work of Otobong Nkanga. Highlight two passages from Kimmerer's text to share during our discussion which stand out for you and formulate at least one question/comment on the text.

**Recommendation:** Attend one event from Where is the Planetary @ HKW

[https://www.hkw.de/en/programm/projekte/2022/where\\_is\\_the\\_planetary/start.php](https://www.hkw.de/en/programm/projekte/2022/where_is_the_planetary/start.php)

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**Sunday, Oct 16th - Midterm assignment due!** The **written part** of the midterm assignment is due via email as a .doc or .docx file **by midnight on Sunday, Oct 16th**. The **video** is due by **midnight on Wed, Oct. 19th** via digital transfer (wetransfer, googledrive, or other) or a streaming link (vimeo, youtube).

On **Thursday, Oct 20**, bring an H264 version of your video file to screen in class or have it uploaded to an online streaming platform (vimeo, youtube).

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**Meeting 9 - Thurs, 20 Oct. 14:00 – 17:15 @ The Factory” – Eichenstrasse 43 - Dancefloor**

*Geology as contested ideological territory*

**14:00 - 15:30** Presentation of mid-term project videos & discussion - please prepare a short introduction to your video for this class session.

**15:30 - 15:45:** Break

**15:45 - 17:15:** Discussion of Yusoff text & Screening of Infinity Minus Infinity by Otholith Group (52min)

**Text(s) to read for this class:**

Kathryn Yusoff: A Billion Black Anthropocenes or None (Preface & Geology, Race & Matter (p. 8-21)

Think about Yusoff’s critique of “White Geology”. Highlight a passage which you find particularly powerful or which you have questions about to share with the class.

**Thurs, Oct 27 – FALL BREAK / NO CLASS**

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**FINAL Project proposals** (ca. 200-250 words) **due via email as a .doc or docx before class on Thurs, Nov 3rd @ 14:00.** This proposal should include the working title, all authors (in case you choose to work in a group), and a description of the content and the form of the video work.

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**Meeting 10 - Thurs, 3 Nov. 14:00 – 17:15 @ The Factory” – Eichenstrasse 43 - Dancefloor**

*Petro-masculinity & the politics of exhaustion*

**14:00 - 15:30** Discussion of Daggett & Verges texts

**15:30 - 15:45:** Break

**15:45 - 17:15:** Screening of “Dystopia of a Jungle city, and the Human of Nature” by Carla Maldonado (30min) & Discussion

**Text(s) to read for this class:**

Cara Daggett: "Petro-masculinity: Fossil Fuels and Authoritarian Desire" (p. 26-44)

Francoise Verges: Capitolocene, Waste, Race and Gender (p. 1-12)

Take notes on the Daggett & Verges texts, and reflect on the relation between the subject matters of the two texts. Please be ready to share your observations & at least two comments/questions with the class.

**Meeting 11 - Thurs, 10 Nov. 14:00 – 17:15 @ The Factory” – Eichenstrasse 43 - Dancefloor**

*Learning from the sea, learning from the forest*

**14:00 - 15:30** Short presentations of final project proposals & feedback session. Discussion of Alexis Pauline Gumbs text.

**15:30 - 15:45:** Break

**15:45 - 17:15:** Screening of “Aribada” & Artist talk by Simon(e) Jaikiriuma Paetau

**Text(s) to read for this class:**

Alexis Pauline Gumbs: Undrowned: Black Feminist Lessons from Marine Mammals (p. 3-46)

Take note of your reactions to the style and content of Alexis Pauline Gumbs text.

**Recommendation: Wed, Nov 9., 14:00 – 16:00 Guest Lecture by Ana Pinto** in the class “AR360 Practices and Politics of Contemporary Art: documenta and the Venice Biennial” (location tbd)

**Thurs Nov. 17 – NO CLASS – use this week to work on rough cuts of final projects**

**Meeting 12 - Thurs, 24 Nov. 14:00 – 17:15 @ The Factory” – Eichenstrasse 43 - Dancefloor**

*Rough-cut preview session*

**14:00 - 15:30** Rough-cut preview & feedback session. Please bring your video file to class as a H264 file.

**15:30 - 15:45:** Break

**15:45 - 17:15:** Rough-cut preview & feedback session cont’d.

**Meeting 13 - Thurs, 1 Dec. 14:00 – 17:15 @ The Factory” – Eichenstrasse 43 - Dancefloor**

*The Contemporary Witch, the Historical Witch and the Witch Myth*

**14:00 - 15:30** Discussion of Bovenschen text

**15:30 - 15:45:** Break

**15:45 - 17:15:** Screening of ““The witch rarely appears in the history of the proletariat” by Ana Hoffner ex-Prvulovic\* and Angela Anderson (42min) & discussion

**Text(s) to read for this class:**

Silvia Bovenschen: The Contemporary Witch, the Historical Witch and the Witch Myth: The Witch, Subject of the Appropriation of Nature and Object of the Domination of Nature

Read Bovenschen’s text and prepare at least two questions or comments and highlight two passages for discussion.

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**FINAL video project due ( min 3 min – max 10 min) by Wed, Dec 7 @ midnight, via digital transfer (wettransfer, googledrive, or other) or a streaming link (vimeo, youtube).**  
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**Meeting 14 - Thurs, 8 Dec. 14:00 – 17:15 @ The Factory” – Eichenstrasse 43 - Dancefloor**

**LAST CLASS**

*Final project screening & semester wrap-up*

**14:00 - 15:30** Screening of final video projects. Please bring your videos as H264 files & be prepared to give an introduction.

**15:30 - 15:45:** Break

**15:45 - 17:15:** Screening of final video projects cont'd & reflection on semester.

**Dec 9: Participation in Open Studios (to be decided)**

**Dec 12 – Dec 16: Completion Week**

The written component (min. 500 - max. 750 words) is due via email as a .doc or .docx file by midnight on Tues, Dec 13. This essay should include theoretical discussion of the subject matter of your video work and cite at least one of the texts discussed in the course. You should also discuss the form of your video work and the choices you made (on the level of genre, content, camera work, sound & editing), and how this relates to the content of the work. Your essay should include footnotes/references, and a bibliography. Everyone must submit their own essay independent of the video project.

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## **Facility Guidelines:**

“The Factory” – Eichenstrasse 43

### The Factory Policy Agreement

- 1) “The Factory” at BCB (Eichenstrasse 43) has space and facilities available to BCB students with an academic purpose for using the building. Mandatory in-class orientations are required to retain chip access to the Factory. Chip access to The Factory is from 7am to 10pm everyday during the semester. At 10pm students will be asked to leave the building by BCB security personnel.
- 2) Students agree to only use the common spaces that are available for their needs, and must respect private spaces that are off-limits. For requesting to reserve the dance / theater space and / or Seminar Room 6, please fill out the online [Factory Reservation Form](#). The Factory Staff will get back to you within two weekdays. (Monday - Friday).
- 3) No smoking is allowed anywhere inside the building. There are to be no projects using open flames (such as candles, torches, lanterns, fireworks, etc.) inside any part of the building.
- 4) Fire exits and lanes must be kept clear of any obstructions.
- 5) Spray painting and handling of any hazardous (chemical or combustible) material is not allowed inside the building. Contact the Studio Arts Manager concerning working with these materials. All work surfaces (indoor and outdoor) must be properly protected with a drop cloth or a packing paper provided by the workshop.
- 6) No sandals, flip-flops, or bare feet will be allowed inside the workshop and studio 6.
- 7) Students must make sure all lights are turned off and doors are closed when leaving the

- building. No windows or doors are to be left opened or cracked. All electrical items must be unplugged when not in use.
- 8) If BCB workshop tools must be borrowed for a purpose outside of the building, please contact The Studio Arts Manager (by appointment).
  - 9) There are to be no architectural changes to studios or any areas inside or outside of the building without first speaking with the Studio Arts Manager.
  - 10) During completion week, any space used by a student must be returned empty with clean walls and floors. All garbage must be bagged (or boxed) and properly disposed of. Final grades may be penalized and / or fines imposed if items are left (or renovations unfinished) by the inspection deadline.
  - 11) Contact Studio Arts Manager directly with any questions: [j.park@berlin.bard.edu](mailto:j.park@berlin.bard.edu)

## AV Facilities – Platanenstrasse 98 (downstairs)

- 1) BCB's AV (Audio / Visual) facilities provide a limited quantity of AV equipment to support those students enrolled in arts classes that require specific items. AV facilities do not include any black and white or color printing services for students.
- 2) The opening times may change every semester to adapt to specific course times and social distancing conditions. Borrowing equipment is currently implemented by scheduling an advance appointment through this link: <https://janinaschabig.youcanbook.me/> AV facilities are ONLY available during days when classes are held (closed during official BCB holidays).
- 3) All items checked out are due back during AV hours the following day, unless other arrangements have been made in advance directly with AV Staff.
- 4) Items to be reserved on a specific date should be requested at least one week in advance. Without reservation, availability is limited to a first-come, first-serve basis.
- 5) The AV Staff may exclude students from borrowing items at any time, if the student:
  - failed to return items in time
  - failed to return items in person (pick up and/or return by friends is not allowed)
  - returned items with missing pieces
  - returned items damaged or in poor shape
- 6) AV equipment will be given out only to those students responsible in organizing, picking up as well as returning their items IN PERSON. No exceptions.
- 7) All items returned late, regardless of patron's position at BCB, will be subject to a 1 Euro fine, per day.
- 8) Any item returned without accessories (such as cables, SD card, batteries, tripod head, lens cap, etc) will be subject to a 1 Euro fine, per day (the same as late returns).
- 9) Any items missing will be subject to patron reimbursement for its value (or under special circumstances, replacement, at the discretion of AV Staff). Any items damaged or malfunctioning are expected to be reported to Staff upon check-in.
- 10) Please use the AV email to inquire about equipment or policy, as well as to reserve ([av@berlin.bard.edu](mailto:av@berlin.bard.edu)). Do not contact AV Staff through their personal emails.
- 11) We strongly suggest personally visiting the facilities to inquire and reserve before borrowing equipment!
- 12) AV equipment is limited at BCB. Whenever possible students are encouraged to use their own devices (computers, cameras) for production purposes.
- 13) Contact AV Staff directly with any questions: [av@berlin.bard.edu](mailto:av@berlin.bard.edu)

Photo Darkroom Facilities – Platanenstrasse 98 (downstairs)  
Computer Pool and Media Lab – Kuckhoffstrasse 24 (upstairs)

\*\* Guidelines to be offered during orientations.