

TIME-BASED ART: WEEKS 3-6

REQUIREMENTS

You will be expected to produce a tape of four exercises within class time. You will be working in small groups on the exercises together. Read the outline carefully and if you are not absolutely clear on what to do, ask. These exercises can be somewhat difficult to grasp at first so hang in there and ask.

GENERAL RUNNING ORDER.

In the mornings we will look at and discuss work. We will discuss what the topic of that day is and what it means. The later part of the mornings will put over to looking at the equipment and at the exercise that will be done in the afternoon.

WEEK 1

A tour of the Time Based Art area. Meeting the technical and academic staff. View some time-based work, including a short selection of the work of previous students. Approx one hour.

INTRODUCTION: FILM-VIDEO STRUCTURES, SPACES & OTHER STRATEGIES.

Introductory lecture is to focus attention on some of the elements of temporal media language. Nearly everyone has seen thousands of hours of film and video. However very few people have the ability to watch critically or to analyse how they are being manipulated or involved. They may not have been exposed to or are unsure of how to approach more radical forms of installations or sound art. This lecture is to 'open the door' on how you might create your own statements with this language.

PROJECT. CONTINUITY OF VISION

The idea of this project is play with the idea of expectation. Time-based arts are full of conventions, when one thing happens we immediately jump to one conclusion or another. If a character turns to look at something, then the next thing we see on the screen will be what we suppose the character is looking at. This is more than a trick of film language - we are consistently drawing lines of expectation.

THE PROJECT

You have to put a sequence of different shots together to make sense. No shot should be longer than five seconds and no sequence should have less than three shots or more than seven shots in it.

1. The sequence starts with an object flying into the frame from the right hand side and landing in shot.
2. Next shot is someone or some part of someone picking it up.
3. Anywhere up to four more shots that create mood or describe action or reveal character or examine an idea *etc*
4. The object is thrown out the left side of the frame.

Each person's sequence has to edit into the next person's sequence so you must obey the rules about the first and the last shots..

WEEK 2 - THE ELEMENTS

The elements of time-based art are image and sound. We see them as a seamless entity, yet they work on us in entirely different ways. Perhaps it's a fear of the unknown, but if we hear a sound without seeing it, it becomes a portent of the future. Surely we are going to see this thing in a second. Or even more alarming, it's too horrible to see! (Which sometimes means too expensive to film) But it's going to change our lives somewhat. On the other hand, an action that should have a distinct sound having another suddenly clearly says we are leaving the normal sphere of operation. This action is too emotional, too radical, too whatever to listen to with normal ears.

PROJECT : VIDEO COLLAGE

Take pre-recorded dialogue from film/TV (a typical soap opera would be perfect) and produce new images to subvert, alter or enhance the original meaning, first writing out the ideas and then shooting new images in order to completely change the meaning of the original. Small production groups will have to be formed. In addition, the projects from last week will be edited.

WEEK 3 - TOPIC 3. THE SOUND OF NOISE

Sound as sound and sound as a part of a vision. Exploring the texture of a sound; the impact of a sound; how a sound changes what we see and how it leads you to imagine a sensation. The exercises below are not literal they are sonic responses to an idea. These sound works will be used in next week's project.

PROJECT. SOUND CONCEPTS

Produce a short (one to three minute) tape that works in its own right, that is not to support an image. Choose one from the following list.

1. The sound effects track from a fiction film or radio play. As stated above, you don't attach images to these sounds, see what kinds of images and moods the sounds alone produce.
2. Describe a place or a situation without using any of the sounds from that place or situation. Let your mind go sideways, find sounds that are like the structure or the feel of the subject. Consider it like an abstract sound painting based on your subject.
3. Construct a journey in sound that also parallels shifts in emotion.

WEEK 4 : SELF PORTRAIT -SELF DEvised PROJECT : LIQUID VIDEO

We will construct a feedback loop between three cameras and monitors. This setup enables us to mix, blend and re shoot material shot already and material shot on the day . It's a kind of production effects generator \ time tunnel . We will use this device to create a self portrait.

AFTERNOON: ASSESSMENT

We will review the work done over the day and the course.

ASSESSMENT : The assessment process shall be progressive. All students must complete all four projects. Students must maintain a satisfactory record of attendance, be punctual, and participate in class discussions.

The subject will be assessed as follows

Project 1 = 30% / Project 2 = 30% / Project 3 = 30% / Project 4 = 10%