Moving Image 2

Moving Image Methodologies

Contents

Before you start

Welcome to *Moving Image 2: Moving Image Methodologies*

Relatively recent technical advancements in the recording, structuring and dissemination of the moving image mean that practitioners across a wide creative spectrum have at their disposal incredibly sophisticated tools for the development of their ideas. In this unit, you will explore historical and contemporary strategies (a combination of technical, visual and conceptual methodologies) from this expanding field. You will exploit the temporal specificity of the moving image, as well as considering the moral and ethical concerns of its dissemination.

You will be encouraged to employ experimental and creative approaches in order to develop a reflexive practice that involves the development of your own ideas into compelling moving image artefacts. This unit employs and encourages a conceptual approach, and you will be aided in creating and developing your own individual research methodology, as well as identifying appropriate output contexts. Throughout the course you will be invited to show increasing autonomy and to interact with the wider community of learners at the OCA.

The unit is a practical one but is also concerned with furthering an awareness of creative techniques and exploring artistic approaches by looking at selected historical and contemporary works. It will encourage you to view media critically, and to identify the myriad techniques and devices that are employed, how they affect audiences, and how they can be incorporated into your own video work.

You will continue to use a learning log to document your coursework, your responses to work, and to reflect on the success of your own productions in achieving your stated aims.
Your OCA Student Handbook should be able to answer most questions about the basics of this course and all other OCA courses so keep this to hand.

This unit aims to:
*   Provide the support for you to identify, learn and develop visual and conceptual moving image strategies for the production of outputs within contemporary photographic practice.
*   Help you identify the wider social, cultural, economic, moral and ethical implications of the disseminated moving image.
*   Equip you with the skills that you need to produce visual material that integrates previously conceptualised and realised ideas.
*   Build your critical, analytical, evaluative and reflective skills.
*   Help you develop your personal voice and broaden your communication and storytelling skills.

On successful completion of the unit you will:

- Have detailed knowledge of visual and conceptual strategies and awareness of moving image contexts and frameworks in contemporary photographic practice.
- Demonstrate a wider knowledge of the social and cultural implications of the disseminated moving image.
- Be able to reformat and realise a range of ideas, evaluate their relevance and integrate them in to the production of visual material.
- Be able to manage learning resources, exhibit self-appraisal and interact effectively within a learning group.
- Be able to start developing a personal voice and apply communication skills effectively and with increasing autonomy.

Your tutor

Your tutor is your main point of contact with the OCA. Before you start work, make sure that you're clear about your tuition arrangements. The OCA system is explained in some detail in your Student Handbook.

If you haven't already done so, please write a paragraph or two about your experience to date. Add background information about anything that you think may be relevant for your tutor to know about you (your profile) – your experience of moving image so far, your reasons for starting this course and what you hope to achieve from it.

Email your profile to your tutor as soon as possible. This will help them to understand how best to support you during the course. Arrange with your tutor how you'll deal with any queries that arise between assignments. This will usually be by email or phone.

At the end of each part of the course, you'll complete an assignment and send it to your tutor for feedback. Reflect carefully on your tutor feedback and, if appropriate, go back to the assignment and make adjustments to it based on your tutor's comments. If you submit for assessment, making such adjustments demonstrates responsiveness and learning and will help improve your mark. Note down what you've done differently, and why, in your learning log.

Course support

Your tutor is supported by the course support advisors, who can answer questions relating to course documentation or OCA processes in between assignments or feedback points. You can email them here: coursesupport@oca.ac.uk.

Your learning log

The learning log is an integral element of every OCA course you'll find guidance on what to include and how to set up an online learning log/blog on the 'Resources' page on the OCA student website.

You're strongly recommended to use an online log or blog instead of (or in addition to) a physical learning log. A blog is a great way to consolidate and present your work, findings, observations and reflections for your tutor and peers to review. You can also include links to new research sources you've found so that these are available to your fellow students.

Setting up a blog is free and can be done through websites such as Blogger, Tumblr or Wordpress. Alternatively, you can set up a blog using the OCA Wordpress blog template: LINK 1

Please note: Links in the course are listed separately at the back fot your course book for ease of updating. You can also find them on the student site under course resources.

Reflection

Reflecting on the work you have completed – and on work you intend to do – is a key part of this course and a key part of your moving image practice. You are free to reflect in your own way at any point in the course, but you'll find specific reflection points at the end of each exercise. Please don't be tempted to rush or skip these. Your tutor and the course assessors will be looking carefully at the quality of your reflective thinking as part of their assessment of your work. Include your reflections, carefully labelled with the exercise number, in your learning log or blog.

Planning ahead

This Level 2 course represents 600 hours of learning time. Allow around 20% of this time for reflection and developing your learning log.

As with all OCA courses, these course materials are intended to be used flexibly, but keep your tutor fully informed about your progress. You'll need to allow extra time if you decide to have your work formally assessed.

Getting feedback

At the end of each part of the course, you'll need to submit your work so that your tutor can give some feedback on your progress. This submission should include:

- Your assignment work, with evidence of your process as well as the end point.
- A selection of work from the preceding project exercises.
- Your learning log or blog URL.

You can share your work with your tutor by sending it in the post or by making it available digitally through your blog or GDrive. Discuss this with your tutor.

Make sure that you label any work you send to your tutor with your name, student number and assignment number. Remember to email your tutor to tell them when you're ready to submit so they know to expect a parcel if you're sending work by post. Your tutor will get back to you as soon as possible after receiving your assignment but this may take a little time. Continue with your course while you're waiting.

Note that you're encouraged to reflect carefully on your tutor's feedback in your learning log and, if appropriate, to rework or adjust your submitted work based on your tutor's comments.

Course structure

Moving Image 2: Moving Image Methodologies is divided into five parts. There are six course assignments:

- Assignments One, Two, Three and Four are practical assignments based on prescribed briefs.
- Assignment Five is a personal project individually determined between the tutor and student.
- The Critical Review is a reflective written assignment or presentation with script.

Progressing to Level 3 (HE6)

If this is your second Level 2 (HE5) course you can expect to have a discussion with your relevant Degree Programme Leader after completion of assignment 5. The purpose of this discussion is to help you make the best choices in terms of a) Progressing forward and if it is the right decision and b) To choose the best tutor suitable for your practice to develop that further.

Students wishing to continue on the degree pathway are expected to review the course samples for the Major Project and Contextual Studies Level 3 (HE6) courses prior to enrolling onto the Level. This is because it is a demanding step up from study at Level 2 and it is important to manage expectations. It is also an opportunity to embark on this stage of study with a clear idea of your personal practice. The Programme Leader will discuss this with you.

Please see OCA's guide to moving up for more information - https://www.oca-student.com/resource-type/getting-started-study-guide/level-guide-he56

Preparing for assessment

If you decide to have your work formally assessed, you'll need to spend some time at the end of the course preparing your finished work for submission. How you present your work to the assessors is of critical importance and can make the difference between an average mark and an excellent mark. As degree students, you should be able to exercise discernment in your choices. It is not your tutor's role to choose these for you.

Criteria
Demonstration of technical and visual skills: Materials, techniques, observational skills, visual awareness, design and compositional skills.
Quality of outcome: Content, application of knowledge, presentation of work in a coherent manner, discernment, conceptualisation of thoughts, communication of ideas.
Demonstration of creativity: Imagination, experimentation, invention, development of a personal voice.
Context: Reflection, research, critical thinking (learning logs and, at Levels 5 and 6, critical reviews and essays).

Assessment criteria

The assessment criteria in the box above re central to the assessment process for this course, so if you're going to have your work assessed to gain formal credits, please make sure you take note of these criteria and consider how each of the assignments you complete demonstrates evidence of each criterion. On completion of each assignment, and before you send your assignment to your tutor, test yourself against the criteria – in other words, do a self-assessment, and see how you think you would do. This will be helpful for your tutor to see, as well as helping you prepare for assessment.

The criteria have different weights which are used to determine your overall assessment mark. Details of the current weightings can be found in the 'Resource' section of the student website: LINK 2

Maia Conran, *Course*, 2011 (video still)

Introduction

This unit will develop your critical, visual and technical skills in moving image. Through a series of projects and assignments and through guided and independent research you will gain a sophisticated understanding of conceptual moving image strategies. You will be able to draw upon historical and contemporary modes of production and display. You will also be able to evaluate choices of production within the wider social, cultural, economic, moral and ethical implications of the disseminated moving image.

The title *Moving Image Methodologies* reflects the questions raised by this unit's focus on production, technology development, modes of use and politics of display of moving image. Developing from first year units such as *Fact and Fiction*, this unit prompts greater reflexivity and awareness of context in consideration of your production and display choices.

Though it begins with a historical introduction to video traditions in Part One, this unit does not present an exhaustive survey of moving image. Instead, Parts Two to Five move on to problematise the relation between stillness and movement, the use of sound, moving image as document and live event, the role of fiction, re-enactment and truth, moving image and the internet, and finally the ethics of the dissemination of moving image. These topics are among those at the heart of the critical potential of moving image to reflect on society and culture. Throughout the unit you will be introduced to artists and filmmakers who, through their work, present a critical perspective on society. These will be supported by historical and theoretical readings that discuss their films and context.

There is a focus at this stage of your study, on projects and assignments which guide your contextual frameworks for making artworks and films without dictating the subject matter. Therefore, this unit focuses on allowing you to develop your individual interests and concerns alongside the topics of the assignments.

You will continue to use a learning log to record your working processes, your reflections for the set exercises and on the results of your projects, to document and discuss the works you look at, and your responses to your tutors' feedback on your assignments. This is to help you learn to articulate your thoughts about what you are doing. The aim is to develop your critical evaluation as well as your own concerns, your practice, and knowledge of the films, artworks, books and references which are important to you. Your learning log will also allow you to chart how far you have come, and return to ideas in the future. You may take part in critiques of work by other students on the course through your learning log and an online forum.

Part One
Video Traditions

Nam June Paik (1932-2006), *Magnet TV,* 1965. Modified black-and-white television set and magnet, 38 3/4 × 19 1/4 × 24 1/2 in. (98.4 × 48.9 × 62.2 cm). Whitney Museum of American Art, New York; purchase with funds from Dieter Rosenkranz 86.60a-b.
© Nam June Paik Estate

Use the table below to keep track of your progress throughout Part One.

Exercises and Project Films	Page	Complete
Introduction to Video Traditions Exercise 1 Project Film 1: Record a moving event in a single take	15 16	
Record of Performance Exercise 2 Exercise 3 Project Film 2: Transcription of performance	18 19 21	
Live Relay Exercise 4 Project Film 3: Select one of 2 projects to complete and document the result.	22 22	
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Introduction to Video Traditions

"Television has been attacking us all our lives: now we can attack it back"

Artist Nam June Paik quoted in 'Video Art a Guided Tour' (Elwes, 2005, p 5)

Video art was born in the 1960s following the spread of television. Television provided a new medium for audiences to view feature films and newsreels, which had previously been seen mainly in cinemas or, for those with more money to spend, purchased to be viewed on their home cine projector. Television also included programming such as variety shows, that were influenced by the still popular **vaudeville** dance and song acts, and discussion programmes, documentaries and game shows. Video art adopted a posture of critique of this audio-visual television environment.

The attitude common to the work of many early video artists is captured by Nam June Paik's statement which heads this introduction. They took advantage of the relative cheapness of new video technology, the portability of the equipment, and the immediacy of being able to screen recordings without needing to go through the time-consuming process of developing a film strip. This allowed them to make video artworks commenting on the consumerism they perceived as promoted by broadcast television.

Early pioneers of video art include artists such as: Joan Jonas, Dara Birnbaum, Garry Hill, Bill Viola, Bruce Nauman, Michael Snow, John Baldesari and Martha Rosler (among many others). These artists diversified their use of video to include documenting performance, live video filming and exhibition, and editing and effects, topics that are covered in the remainder of Part One of this unit.

Nam June Paik, *A Sony AV-3400 Portapak* (image by Mwf95 - own work, CC BY-SA 4.0). https://commons.wikimedia.org/w/index.php?curid=39804726) [accessed 24/10/17]

Originally from Korea, Paik worked within American society and technology. In 1965 he famously used the first affordable video camera, a Sony Portapack, to film the visit of Pope Paul VI to New York; he screened this footage to a group of friends that evening. From this point on, his work in video was varied and extensive. Paik studied electronic engineering so that he could intervene with and also operate, the tools or instruments of art and technology. As he started out, he said "Someday artists will work with capacitors, resistors and semi-conductors as they work today with brushes, violins and junk," (Reichardt, 1971, p. X). His fascination with the technology can be discerned in works such as *Magnet TV* (1965), in which an industrial-sized magnet interferes with the television's electronic signals.

These first forays into video extended throughout his career. His *Good Morning Mr Orwell* for example was staged transnationally via satellite on New Year's Day 1984. This artwork features contributions from such avant-garde figures as Laurie Anderson, Peter Gabriel, John Cage, Merce Cunningham, Allen Ginsberg, Joseph Beuys and Philip Glass. Their content and the making of the work from their geographically dispersed contributions, brought together via satellite, gestures presciently towards the themes of digital intimacy and global culture that dominate practices of contemporary art in multiple media today.

Further Research – digital intimacy and global culture:

Research the themes of digital intimacy and global culture in general and their presence in artwork.

Possible research sources include:
Kholeif, O. (Eds) *You are Here: Art After the Internet, 2013, Cornerhouse Publications*
Noortje, M. *Digital Sociology, 2017, Cambridge: Polity Press (especially Chapter 2: What makes digital technologies social)*
Turkle, S. *Reclaiming Conversation: The power of talk in a digital age, 2015, Penguin Press*
Turkle, S. *Alone Together, Ted Talk,* LINK 3
James Bridle's blog: LINK 4
Erica Scourti's website and blogs at: LINK 5

Exercise 1: Watch:
Good Morning Mr Orwell (1984) by Nam June Paik LINK 6. In your learning log reflect on what parts of Paik's work predict the following:
- Reality TV?
- The internet as mass culture?
- Netflix?
- American Idol?
- Other?

Consider how *Good Morning Mr Orwell* prefigures these things visually? Does it make use of visual **tropes** that are still in use today? What are the differences and alignments between Paik's vision and these phenomena today? (400 words)

Project Film 1

As did Nam June Paik in 1965, you are asked to record a moving event in a single take. This can be as simple as the making of a cup of tea or the kicking of a football or something more grandiose like a public parade. It should be no longer than 2 minutes. However, show evidence of your concept development and planning in your learning log (250 words). Upload this project film to your Vimeo channel and either embed or include a link in your blog.

Remember to consider:

- How will you light your moving event?
- How will you frame your moving event? Do you make space for the wider scene or follow the action in close up? What will be the effects of your selected framing on the outcome?
- What is in shot in addition to the main event? Why is it there?
- How will you record audio? Or will you add audio in post-production?
- Is there a performer? What is required to perform this moving event?
- Does the camera need to move? Why? If it does how will you accomplish this?

(In addition to the simple pan and tilt of a camera on a tripod there are many high tech and complex ways of moving a camera but, there are also some very simple ways - hand held, on a **trolley** or **dolly** or with a **fig rig** – good results can be achieved from improvised versions of these techniques.)

These bullet pointed considerations will be central to each Project Film throughout the unit and you should refer back to this checklist for each Project Film.

Record of Performance

Joan Jonas, *Left Side Right Side* (1972)
© ARS, NY and DACS, London 2017

Traditionally in TV and film the camera was used to record a series of clips of the action from different angles, which would then be combined to present the event as a narrative. This was known as 'continuity editing' and includes such techniques as the '**shot-reverse-shot**' for shooting dialogue in movies and conversation in chat shows. European film directors, meanwhile, looked for other innovative ways to tell a story. Famously, Sergei Eisenstein developed a theory of **montage**, and used it to evoke associations and build tension in his combination of shots in films such as *October* (1928). These methods of constructing narrative were not supposed to be literal records of events but rather dramatisations and evocative techniques for engaging the audience in the story.

Further Research: Eisenstein and Montage

Start by watching this explainer: LINK 7
Watch Sergei Eisenstein's film *October* (1928) LINK 8

For more in-depth consideration read:
Eisenstein, S. (1969) *Film Form: Essays in Film Theory, Harcourt; 1 edition*

A new use for video and a new style of filming was found in relation to performance art. During the 1950s and 1960s artists such as John Cage and Alan Kaprow were engaged in producing so called 'happenings', which were performances or events that took place in front of an audience. The happening relied on the direct engagement between artist and audience in a specific place. These events might then be written about by others, who heard about them second hand, or else viewed partial photographic documentation of them. The portability and affordability of video format recordings presented the artists performing happenings with the possibility of moving image documentation. Unlike continuity editing and **montage** films, these documents were usually formed of long unbroken takes with limited changes of shot and angle. The entire event would be within the frame, unedited. These visual choices, which seemed to bare all, raise questions regarding the video documents as communicators of the 'true' experience of the performance. That is, once the performance is over there is a tendency for the audience of the video documentation to view it as a faithful and complete document of the event.

Exercise 2
These days video documentation of happenings and performances is routinely shown in art galleries and it can command high price tags at auction. In your learning logs reflect on what (if anything) is lost from a performance in its video documentation – consider the limitations of the camera in terms of frame, flexibility of focus and detail in your answer (250 words).

Artists developed their initial use of video from being simply a record of a performance to an interest in including the technology of video capture, distortion and display into the performance itself. Via a simultaneous video recording, they could construct a parallel narrative at the happening itself, as well as a representation of the performance and a meta-narrative of its process of capture.

Exercise 3

In your learning log write 500 words reflecting on how the following three artworks incorporate video. Each uses video in a different way and there is a varying element of live performance in each. Does video enable a feeling of immediacy or distancing in each piece? Is the video a document or part of the artwork?

Joan Jonas

Joan Jonas bought a Porta Pak in 1970 in Japan and found that she could re-purpose her inherited filmic vision for more personalised, and therefore feminist, projects. She makes frequent use of mirrors as well as live action and video in her performances. For example, in *Left Side Right Side* (1972) the feminist drive to examine the self on her own terms is assisted by the combination of video capture and mirrors. Watch a clip of *Left Side Right Side* (1972) LINK 9

Stuart Brisley

In a move away from live performance, British artist Stuart Brisley constructed performances that were recorded in video and so could occur across the dimension of time. In his performance, *Ten Days*, sitting at a dining table, he did not eat from 8pm on the 21st December to midnight on December 1979. This was documented in video up to, and including, the point where he crawls across the long table filled with the rotting food that he has declined to eat and then joins (or enacts) a celebration of the new year. Watch *Ten Days* (1979): LINK 10

Bruce Nauman

Bruce Nauman's *Art Make Up* (1967) is shot on 16 mm film, not video. It nevertheless takes the next logical step: documentation is itself performance as we watch him adorn himself with make-up. In this performance via video, we as viewers are witness to the preparation for a performance - an action usually unseen or offstage. Watch *Art Make up* (1967): LINK 11

Live Relay

"In live relay, the image and audience occupy the same time frame"

Catherine Elwes, (2005) p.14

Yoko Ono, *Sky TV* (1966)
http://newsdesk.si.edu/sites/default/files/photos/Yoko%20Ono%20Sky%20TV%202.jpg
[accessed 29/01/18]

Filmmakers traditionally had to await the return of their processed film rushes in order to see their work. This was a slow process that was restricted by the concrete form of the rushes as the object of the celluloid film strip. Conversely, video appeared to the early video artist as ephemeral, in that it had an immediacy of production more akin to performance. By using a live relay situation – that is, a video recording made in real time and broadcast simultaneously – artists discovered that immediacy permitted the expansion of the location and time frame of their artworks.

Reflecting on television's capacity for live broadcast, artists such as Yoko Ono, Ira Schneider and Vito Acconci made varying uses of video in relation to geography and time. For a later, more complex, example, revisit Nam June Paik's *Good Morning, Mr Orwell* (1984), already mentioned in the introductory section of this unit.

Yoko Ono

In *Sky TV* (1966) (see the image at the start of this section), from a camera mounted on the roof of the building, the vastness of the sky was transmitted live to a TV monitor in the gallery. This work brought the outside environment into the gallery, but also, the sky itself, so often merely a framing background element in moving image, became the central 'object' of contemplation.

Ira Schneider

In *Time Zone* (1980), Ira Schneider showed a circle of 24 TV monitors each featuring a video tape recorded in one of the 24 time zones of the earth. Though not live, the presence of each time zone brings 24 hours geographically dispersed across the globe into a simultaneous moment within the gallery. See the documentation on the artists' website: LINK 12

Vito Acconci

Vito Acconci in *Claim Excerpts* (1971) installed a monitor in the upstairs gallery while Acconci himself was in the basement blindfolded, armed with metal pipes or a crowbar and muttering in a menacing manner. Viewers played it safe, assuming that the monitor was showing live action rather than harmless pre-recorded footage. Some viewers reportedly ran away. Watch *Claim Excerpts* (1971) here: LINK 13

Project Film 2: Transcription of performance

Select one of the three artworks described in Exercise 3 and make a **transcription** of the work. The **transcription** will be your own version of the work – using the ideas and basis of the performance in the original artwork in your own way. This could be by using mirrors (like Joan Jonas), manipulating time (like Stuart Brisley), or by placing the off screen on screen (like Bruce Nauman). Your **transcription** should be no longer than two minutes.

Show evidence of your concept development and planning in your learning logs (250 words). Upload this project film to your Vimeo channel and either embed or include a link in your blog.

Exercise 4

In your learning log, answer these questions in relation to the three artworks described above, giveing reasons and reflections on your answers:

1. What is the effect of placing the sky as the central object in Yoko Ono's *Sky TV*? (150 words)
2. Why did the viewers of *Claim Excerpts* run away? What would be the likely contemporary response to this work? (150 words)
3. *Time Zone* would be easily reproducible via web cam: look at contemporary artworks such as Ed Fornieles's *Facebook Sitcom* (see: LINK 14) and Amalia Ulman's project *Excellences & Perfections* (LINK 15). How do these social media live feeds compare with the spatial and geographically focused early work of live feed video? What has changed (300 words)?

Project Film 3

Select one of these projects to complete. Your project should again make use of the bullet pointed checklist from the first Project Film.

1. Using digital or internet based technology, make a series of live recordings which reflect specific geographic locations. Then combine these through a central premise to make a single three-minute film. Consider that in this option the focus on location within your work will also focus the viewer on *their* location when watching the work. You must therefore consider, the location of the live recording, the location where the recordings come together, and the location of the audience.
2. Use a live feed within an otherwise conventionally recorded film/ performance. This should be no longer than 3 minutes. This could be achieved using social media, Skype, or other internet platforms, or through the more old fashioned setting up of a wired connection to a monitor or projector.
3. Your project must be documented. This can be achieved by any means you deem appropriate: photography, video, screen recording, textual description, drawing or with the master project files. You should upload your documentation and write 250 words reflecting on your project and documentation choice in your learning log. Upload this project film to your Vimeo channel and either embed or include a link in your blog.

Editing and Effects

Dara Birnbaum, *Technology Transformation: Wonderwoman*
(1978–79) Courtesy of Dara Birnbaum and Electronic Arts Intermix
(EAI), New York.

While TV broadcasters put out their expensively edited and intercut news footage, even as video technology made camera equipment more accessible, the editing apparatus was still firmly out of reach of most innovators. For example, Nam June Paik's legendary video work of the Pope's visit to New York City (sometimes referred to as *The Pope Tape*) was a single unedited hour of tape partly because he had no way to edit his material. In the 1970s, simple editing capacity began to become available so that video could start to move from raw documentation of performance towards a more creatively curated product, with new narrative and psychological dimensions. The pace and accuracy of editing increased and in the 1980s, with the use of non-linear editing techniques and technologies, greater flexibility was possible to combine shots and move through footage in the editing process. With this technology, painterly effects became possible in video art. Production values rapidly improved as the 1980s gave way to the 1990s and it was now possible for subversive artists to produce 'glossy' effects akin to lavishly funded advertising and commercial products. Paradoxically, this meant that other artists such as the American Sadie Benning turned backwards, harvesting effects of nostalgia from the deliberate use of simpler technologies, much as the fashion in the 2000s was for vinyl records over digitally encoded CDs.

Exercise 5

In your learning log, compare the differences and the complexity of the editing in the following three examples, which start in the 1970s and end with a contemporary artist's work. Consider questions such as: How do they achieve the edit? Do the differences in style reflect the current technology for the time? Why have the editing techniques changed? (400 words)

Dara Birnbaum

In *Technology Transformation: Wonderwoman* (1978 – 79) Dara Birnbaum edits together frames and clips appropriated from the popular TV series to build a commentary on feminism and the expectation of perfection placed upon women. Her editing here is simple cuts and repeated frames. Watch *Technology Transformation: Wonderwoman* (1978-79)*:* LINK 16

Pipilotti Rist

Swiss artist Pipilotti Rist is known for her large-scale 'immersive' often glossy installations, but in *I'm Not the Girl Who Misses Much* (1986), an early work made while she was still studying, Rist manipulated the video in post-production, speeding up and slowing down certain sequences of the footage so that it distorts the soundtrack of her voice alternates between a high-pitched squeal and a funereal dirge. Watch *I'm Not the Girl Who Misses Much* (1986) at 7:45 Min: LINK 17. More information is also available here: LINK 18

Benedict Drew

Benedict Drew makes use of both digital and analogue techniques to achieve the sometimes confusing and complex edit of *Gliss: Phrase III* (2012). Consider how he made this work, which parts are analogue and which are digital. What are the new possibilities that are brought about by editing programmes such as Premier and After Effects? Watch *Gliss: Phrase III* (2012)*:* LINK19

Project Film 4

Make three films, each approximately 1-minute long, that emulate the three editing examples by Dara Birnbaum, Pipilotti Rist and Benedict Drew described above.

Your answers to the exercise above will help you consider what techniques to use. There are a number of filters and effects within contemporary visual editing programmes which you could experiment with. You may also make use of found footage. Upload this project film to your Vimeo channel and either embed or include a link in your blog.

Assignment 1: Focus on Technology

Taking into consideration the importance of the availability of technology to the choices made by the artists mentioned in Part One of this course, your first assignment takes technology as its focus.

Select a readily available recording, editing and display option. Make a three-minute moving image work that utilises performance and that makes visible the technology that you're using for its production. The purpose of this assignment is to consider your selected technology not as simply an expedient method of image capture but also as an important aesthetic and conceptual choice relative to your final output. See the examples described below for ideas as to how to make your technology visible.

Technology can be made visible in a number of ways, such as: directly including it in the action of the film, as in a **meta narrative** of some sort (See: *Symbiopsychota-xiplasm*, Dir. William Greaves, 1968 LINK 20 which foregrounds the filming process); or making the technology used in filming clear from the style of the footage (see the home-video quality of the *Blair Witch Project*, dir. Daniel Myrick, Eduardo Sánchez, 1999). The technology could be a mobile phone, a web cam, a video camera or a DSLR. Each of these technologies have traits that effect the resulting image through changes in quality, so consider the choice you make carefully.

Conceptually, it will help to consider the subjects foregrounded and technologies used by the artists mentioned in Part One of this unit. Conduct further research into the artists listed in the further reading and viewing section below to help you select your topic and methodology of production. In your learning log, document the direction and focus of your individual research (300 words) and discuss your use of technology (200 words).

Further Reading and Viewing

Elwes, Catherine, (2005) *Video Art a Guided Tour, I.B. Tauris*

Martin, Sylvia (2006*) Video Art, Taschen*

Rush, Michael (1999) *New Media in Late 20th Century Art, Thames and Hudson*

Rush, Michael (2007) *Video Art, Thames and Hudson*

Relevant Artists

This list is an indication only and includes both contemporary and historical examples. Information can be found in books and online about each of these artists. UbuWeb film and video has a good selection of video art and performance documentation: LINK 21

- Benedict Drew
- Bill Viola
- Bruce Nauman
- Dara Birnbaum
- Garry Hill
- Ira Schneider
- Jennet Thomas
- Joan Jonas
- John Baldesari
- Michael Snow
- Martha Rosler
- Nam June Paik
- Pipilotti Rist
- Richard Layzell
- Stuart Brisley
- Vito Acconci
- Yoko Ono