225 Time-Based:
Action and Documentation

Zach Muir

Assignment 2 Workbook

VIDEO ART ASSIGNMENT 2   17/09/23

Due in 6 weeks: on thursday 19th October at 9am.
worth 60% of final grade.

6 or so multi-channel projected artworks.
The focus this time is on installation.

Projection projects light
TV emmits light.
} Various ways to install.

Projections can be the same video twice, two parts of
a long/wide video, etc. experimentation with
unique experiences for the audience is important.

Initial projection ideas:	REMEMBER TO:
	-document
-overlapping	process
- extending image wider	- do reflexive
- using architecture of space	writing
to distort the projected image	- works must
- multiple old TVs stacked,	involve action.
similarly to Nam June Paik.	

     ✱ also for audio look back at Radio
     idea from over the break.

[VIDEO WITH RADIO AUDIO.]   ORIGINAL RECORDING
THE AUDIO DOESNT
WORK, ETC.

RECORDED THE RADIO FIRST.
     ↓
     REDO W PHONE
   — AUDIO VERSION OF THE VIDEO DISTORTION.   SEE IF IT HAS
     BETTER AUDIO.

     ↳ PERHAPS ZOOM IN ON IMAGES RATHER
     THAN COLOURS SO WHEN THE CLEAR
     SECTIONS COME ON THE IMAGE IS ALSO CLEAR?

KEEP THE VIDEO OF THE RADIO FOR AN INTRO?

Lūpa 1   Network Switch   Lūpa 2.

plug lūpa in to HDMI of Projector.   also plug Projector
                                       into Power (wh).

as well as Power (USB cable)
(Projectors can power them, but it
Can also be pluged into the wall)

→ Video editing
for split Projecting
notes on printout

USB Sticks can only have
1 MP4 file on them in   Remember to have the
order for it to work.   USBS in the right order
                          (left + Right).

— Make sure the USBs are plugged into the sync spot.
— when everything's plugged in, turn 1 lūpa on, let it run
through the video once, then turn the other on.

also think about where on the wall you are
projecting + wether you need Something to prop up
the Projector.

Example of synchronised projections on top of diagram photo.

ARTIST MODELS
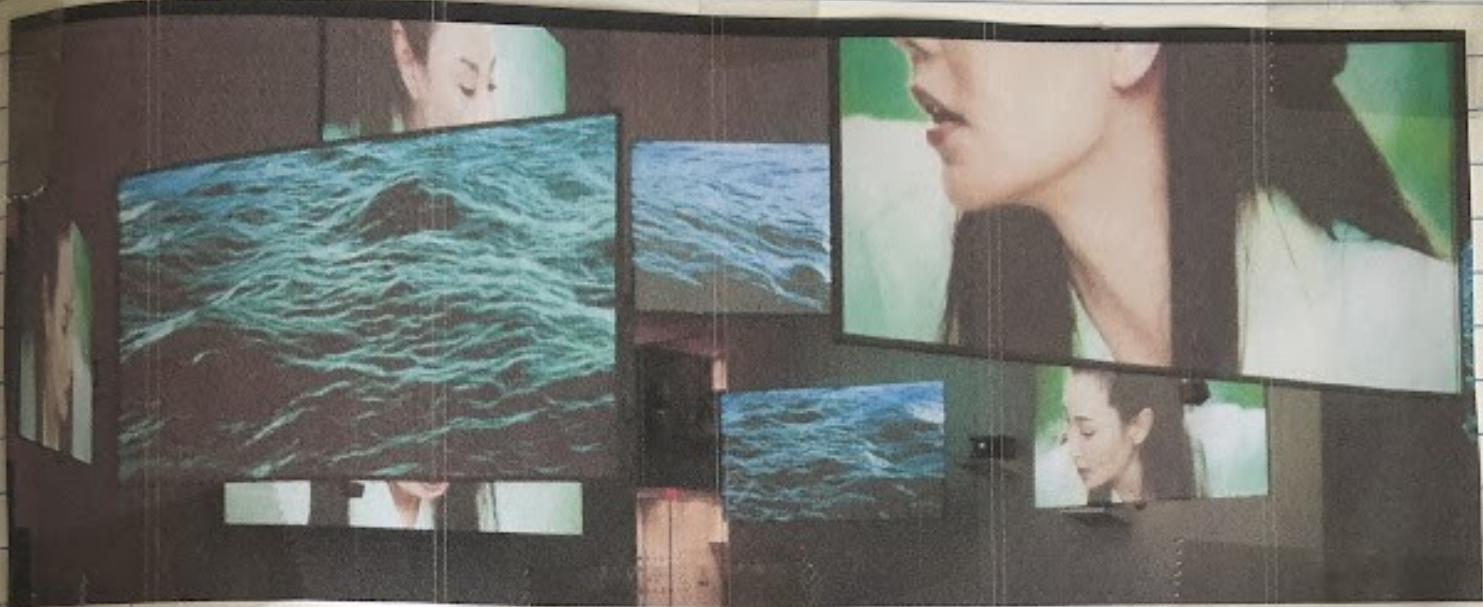
TEN THOUSAND WAVES
ISAAC JULIEN
2010

This work is about the 2004 tradgedy of Morecambe bay, where 23 chinese migrant workers died off the coast of England. the combination of contemporary stories and ancient myths works to tell their story. The work encourages audience interaction, with 9 different screens to look at from different angles. In order to experience it you have to watch it through multiple times through multiple different angles. being surrounded by projections is an incredibly immersive piece of art.

↑
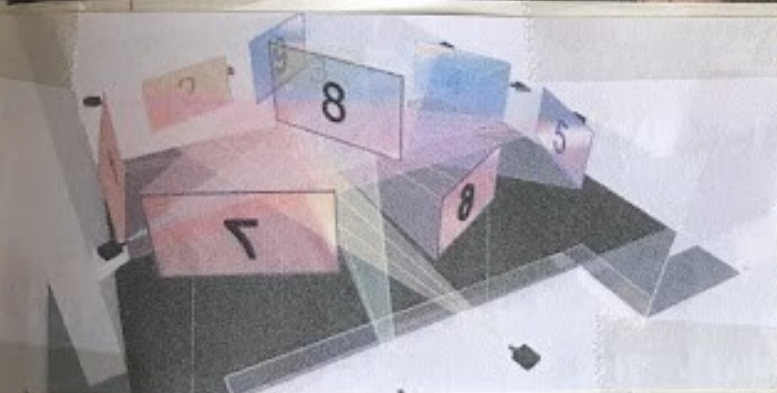
this work demonstrates the complexities and advantages of a MANY channeled projection timing, lining everything up right, and keeping cameras away from potential shadows are all important aspects to getting a good synchronised preformance.

WE HOLD WHERE STUDY - WU TSANG   2017

This work draws on text by a poet and a critical theorist
on how black, queer, and trans identities are "entertwined
and constantly in formation". The work uses dance
and music to express this, with two dancers on each
side improvising, communicating only through touch.
This creates a fluidity and ambiguity reflective of the
lived experiences of black, queer, and trans people.
The view of the cameras are constantly moving,
making the blend between inside and outside a
chaotic wash of colour. at the beginning of the work
a figure exits left of the right video and another
pops up on the right of the left video. despite the
two different environments we see there is a link
between them. they are also both linked through the
dancing. It is a non-traditional way to look at
and represent "non-traditional" identities.

RIPENING TOGETHER: MAGICAL FRUIT AND A PRECIOUS
OFFERING IN 人参果之歌 A VERY TRUE HEART.
QIANYE + AL LIN.

this is by far one of my favorite multi-channel projections
so far. the length of the piece forces the viewer (in person)
to move their head to take in the whole thing, not just
their eyes - it prompts more engagement than the
videos one sees on a day-to-day basis.
the use of greenscreen and stock footage to create
symbolism is incredibly effective. While you may think
it looks slightly unreal, the strength of the symbol, narration
and sound overwhelms it. The strength and colour of
the characters when writing is projected is another
strong point of the work. the way they enter the screen,
frame the person in the middle, and how characters
change quite quickly create a strong visual language.
while i don't understand them it still gives a strong
visual + emotional impact. the work does not need
to be translated in order to still work in an english-dominant
environment, but the subtitles do help. even if they take
away, slightly, from the work.

FAMILY TREE   2001
ZHANG HUAN

I am including this briefly, as I was reminded of it with the strong text influence in the 'RIPENING TOGETHER' work, as well as my own idea of projecting images overtop of eachother.
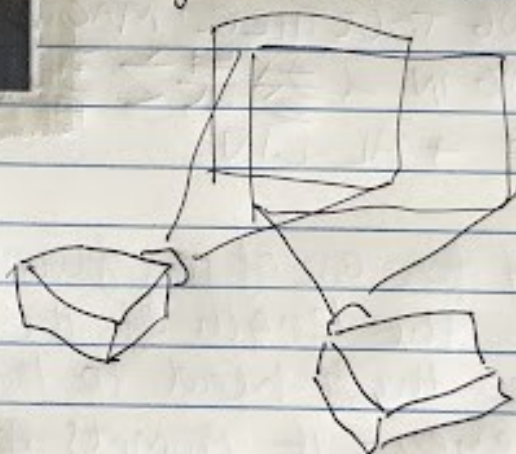
← example.

I briefly looked at 'family tree' as an artist model in highschool. the use of words intrieeuuged me, as well as the increasing illegibility as the series goes on. what is the point of writing if it becomes one big thing you can't understand? the idea of being covered in, or just being your ancestors (the words are names, words + stories relevent to his cultural heritage) is also a powerful one. it speaks to representation, aqknowlegement, as well as the love of family, the depth of history that every person on this earth has, whether they are connected to it or not.

I think it would be interesting to experiment with something similar (NOT ON MY FACE). eg. each projector showing one story like holding a piece of paper up to the light + seeing both sides of writing.
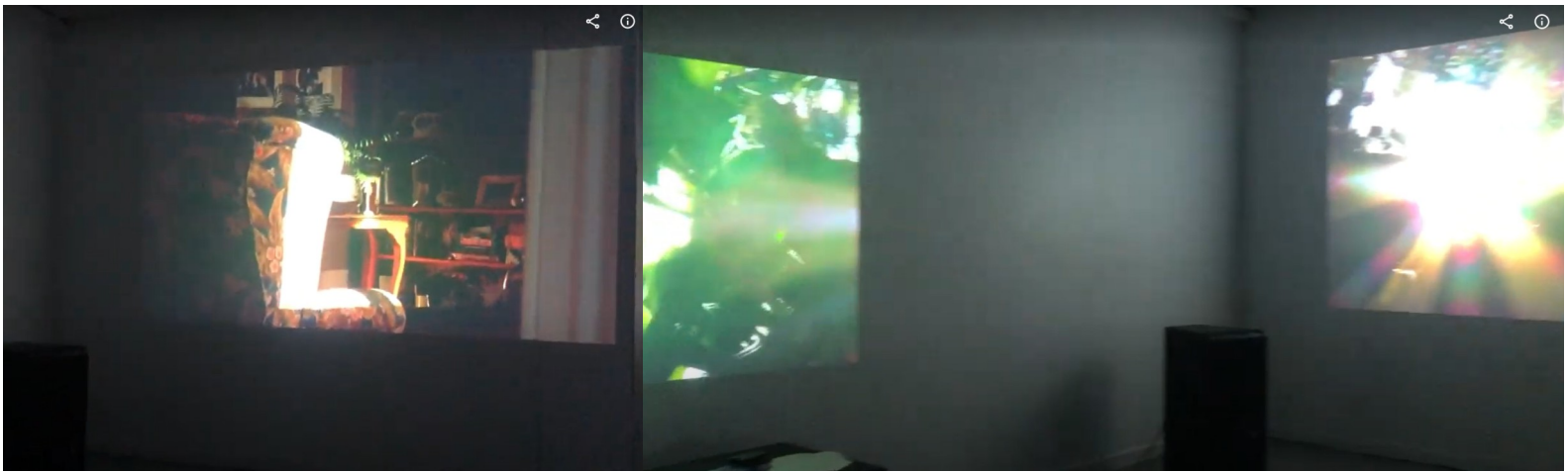
Shapes of Sunlight
Includes music from *Resonance (Slowed)* by Odyssey, remixed by Remix Tendencia

My aim with this work was to test out the editing and technical aspects of doing a dual projection before I tried anything more ambitious. The first half is cut between two clips shown on separate projectors. At an appropriate surge in the music, the projectors work together to create one larger image of the sun through a tree.

Because of how the projectors were set up, they did not join, however this did have it's benefits. By having the projectors on separate walls it made the viewer work harder, jumping from looking at one wall and then the other, before being completely immersed in viewing the film with the simultaneous projection of the sun through the tree.

It will be good to experiment with more of this separated projector look. It also occurs to me that each projector could project multiple videos at once, creating almost an exhibition of smaller video works that relate to each other. See diagram below.

Feedback/critique:
- Could use diegetic sound instead of music, just to experiment with something different. The sound could be from the environment seen in the video, or opposite. Eg. the video is taken from inside, the sound sounds like wind in the trees, or vice versa.
- Also experiment with videos without sound, perhaps, as I have used music heavily already.
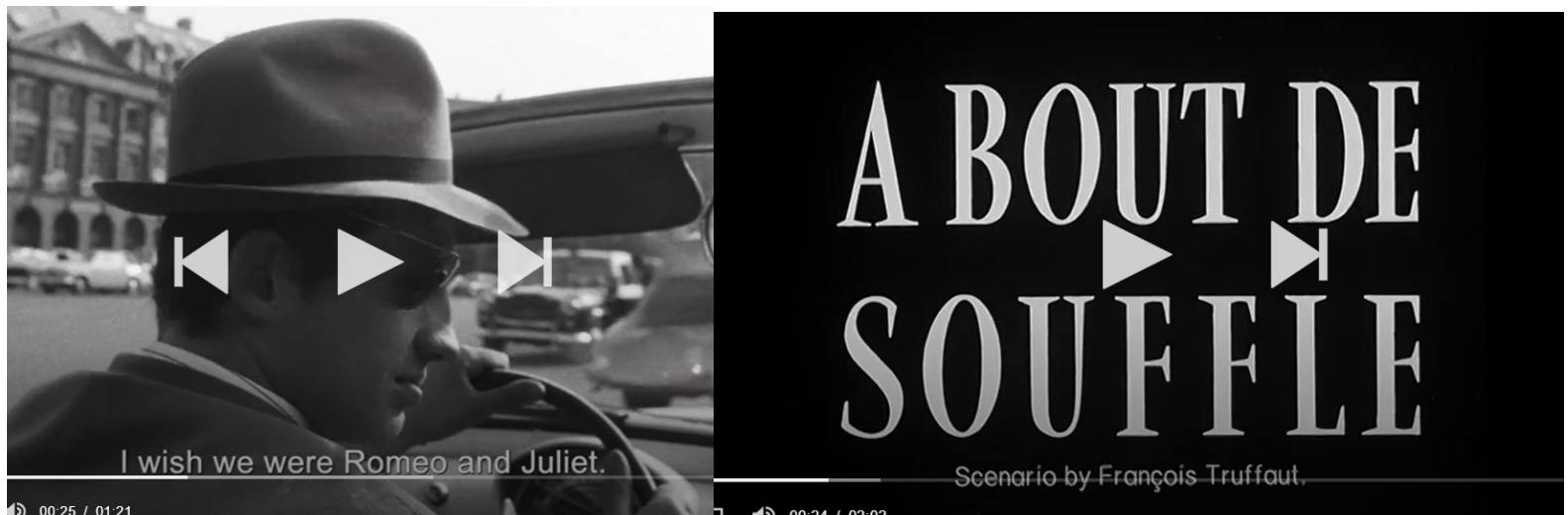
Jean-Luc Godard and French New Wave Cinema.
Recommended during in class discussion on 28/09/23.

Breathless, 1960
- Focus of the camera is usually on the individual or whatever is interesting in the scene. Eg. some close ups on hands and guns, mostly focused on the people, rather than the environment.
- The shots are not terribly structured, at organic angles. This is nearly the exact opposite to Wes Anderson's structured and colourful films.
- Hand held camera creates the feeling that we are there with the actors. It creates a human perspective, as if we are following them rather than sitting and watching a film. It adds to the suspension of disbelief, in that way.
- At least in the trailers I watched on IMDB, text is used. I noticed that it is in a similar style as to the artist model on the next page. There are also subtitles (these occur across all trailers), which help non-french speakers to enjoy the film. However, they could also be taking away from the 'pure' experience of the film. There are also struggles with translations, as some expressions can be taken to mean a wide range of things, potentially completely changing the meaning/outcome of the film.
- The acting in the film is incredibly naturalistic, not staged as if a play, but simply as if it were real life. It is an improvement on older films where lines are said in a theatrical cadence rather than realistic, and where movements are not what people would naturally do. This further adds to the reality and immersiveness of the film.
- The film is shot in black and white, despite colour film being an option. This relates back to older styles, such as film noir. Godard uses these comparisons to his advantage, and creates a film that is artistic, rather than keeping up with Hollywood and other commercial ventures.

ARTIST MODEL
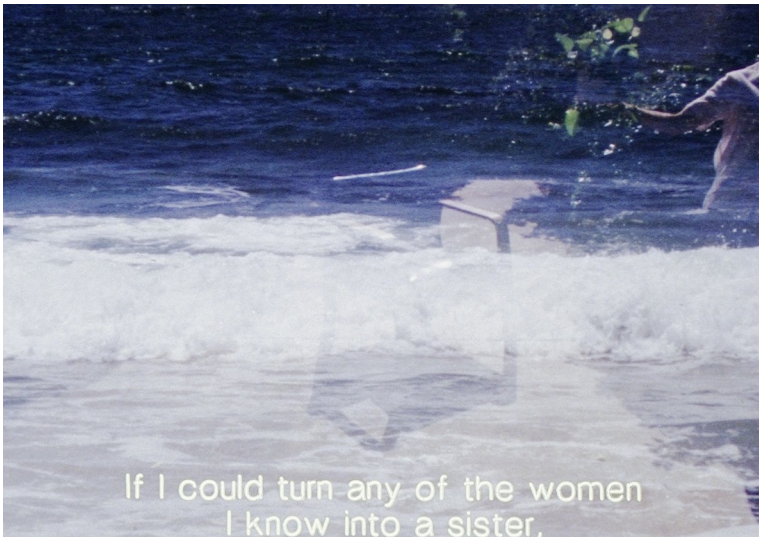
Laida Lertxundi https://laidalertxundi.com/we_had_the_experience_but_missed_the_meaning.html
We Had the Experience but Missed the Meaning, 2014, 8min, 16mm, colour, sound.

Recommended in class discussion on 28/09/23.

- As with *Breathless*, I could not find the film online, and in this case there is no trailer, only what is available on Lertxundi's website. From the notes and description of the film, as well as stills, I am intrigued and engaged by the work.

- The film is lent a sense of timeless-ness due to it being shot on actual film, giving it a natural grain and colour. I plan on doing something similar with my own work. Not shooting on film, but referring back to my pixel works, with adding tv static to some works.
- The overlaying of shots (see 1st image above) interests me due to how it adds visual interest, as well as a second layer of meaning to a moment. This could be implemented in my own work both through editing, as well as through the physical projections (see photo two pages over).

- This work uses title cards, as well as text over the bottom of shots (probably as captions, but I have not seen the video properly).
- The film uses a found text to set/ground/give context to the work. This is something I have used in my art previously and interests me in the context of video art. Potential sources for text could be books I enjoy, things I've already written, etc.
- There is a voiceover on the video from a text that shares the same title. Voiceovers generally lend more gravity towards the words, as you cannot simply ignore them as with written words. You are made to listen and understand. This would be interesting to use in my own work, perhaps in iterations of a work that already uses text, as well as image (it may overwhelm the viewer if there is already text and then voiceover on top of that).

storyline. tacking. — close ups
compilation of memories. 4 emotion.
    slo-mo + hand held
        gives effect of personality.
some elements timed on beat.
Sun reflecting on lens.
blue - tinged (not so much as twilight).
warmer tones for present? positive moments.
Repetition of Shots for emphasis.
wide aspect ratio - more cinematic.

Troye Sivan Music Videos: *Blue Neighbourhood*, 2016. Directed by Tim Mattia & Produced by Brandon Bonfiglio at London Alley.

View the director's cut [here](#).

The style of these music videos is what I aspire to for nearly all of my artwork. The storytelling through music and montage/compilations of clips.

Honestly, this is probably quite unattainable for anything in this class, but I want to try out adding overlays of colour, like in this, as well as the montage/compilation aspect.

Hopefully I will get another chance to film something with people in it, as my work Trees n Friends from the first assignment was successful in this regard. The inclusion of people will also make it somewhat easier to convey meanings, I hope.
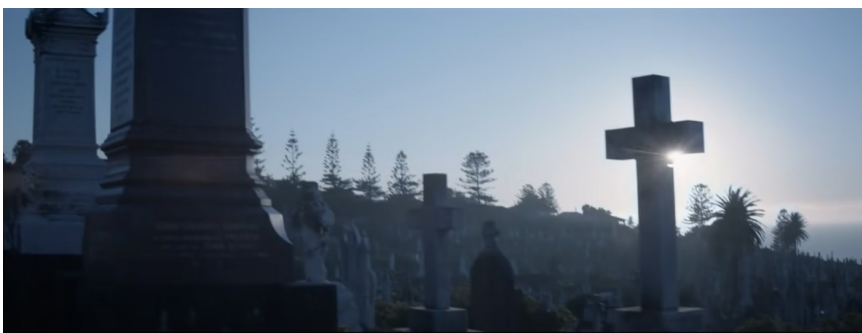
Green/Just Look
Contains music from *Angel* by Massive Attack

The work starts with one clip being shown on the left, then on the right then left again (continual clip, not between two different ones). This then changes to one landscape shot being shown between the two projections, with smaller clips popping up on either side in time with the music. I feel like if I went further down this route I would have to layer many, many clips in order for it to feel purposeful instead of random.

When filming the shots for this, I tried again with the 'filming things I found interesting', as with *Shapes of Sunlight*. However, I lacked a consistent theme/feeling when filming, so the clips feel disjointed to me.

The music was not chosen for any thematic reason either. It was used as something to cover me and my mother talking, or my music in the background (music that again does not relate to any theme).

Overall, I think the work lacks purpose, as well as visual interest as many of the shots lack focus/contrast that aim the eye at a certain spot, so there is little drawing the viewer in.

Feedback/critique: On Thurs 5 Oct '23 I didn't make it to class, so no feedback on this work.
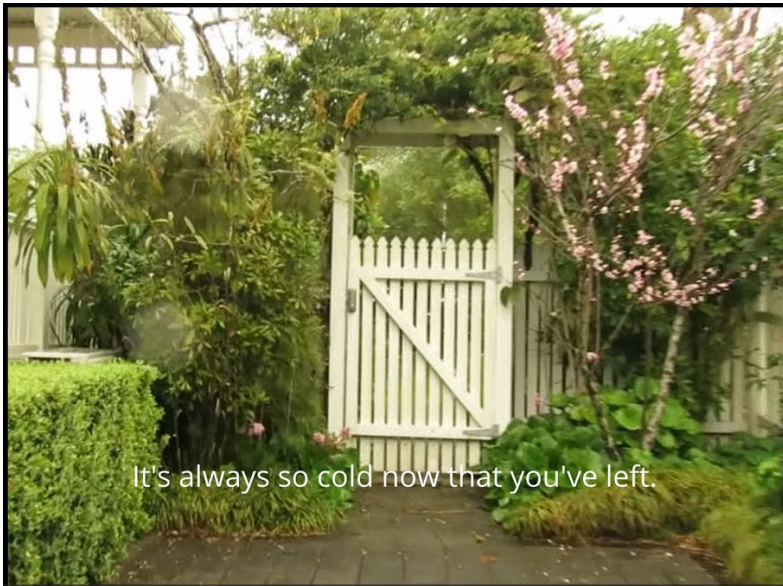
I'll wait for you (iteration 1)
Contains music from *it's ok you're ok* by bonjr

This work consists of two projections of the same video, but with different writing. You have to watch it multiple times to get both sides of the story and how they respond to each other.

I planned to use text that had already been created, however of everything I went through, I would need actors/a lot more planning ahead of time. I wrote up a more image centric version that would work well for the moment. The weather also greatly aided the themes I was able to get across. See text over page.

The sounds from the environment are left in: rain, birds, passing cars. This works especially well with this work, as the rain is very important within the work to set the mood, as well as engage the viewer further with the work rather than just the music. The music I edited together to shorten the introduction as well as to remove some lyrics that contradicted the message I was trying to portray. Out of all my attempts to edit audio this has been the most clean so far.

It would be good if I had the same shots but done in early Autumn, just to create more contrast and illustrate the text better. However, there is also something to be said for the same video to have different messages. Each side speaks of not being able to be close to the other, yet they are presenting/experiencing the same thing, implied by the handheld camera. I did think of doing this with a tripod, however it would probably lose it's personal touch that way.

Feedback/critique:
- Music too loud, environmental noise would be more enjoyable to hear especially with the rain
- If the right side had video that matched with the messaging from the text it would work better, rather than having two of the same video playing.
- The syntax/grammar of the writing was good. Very romantic/poetic kind of writing.
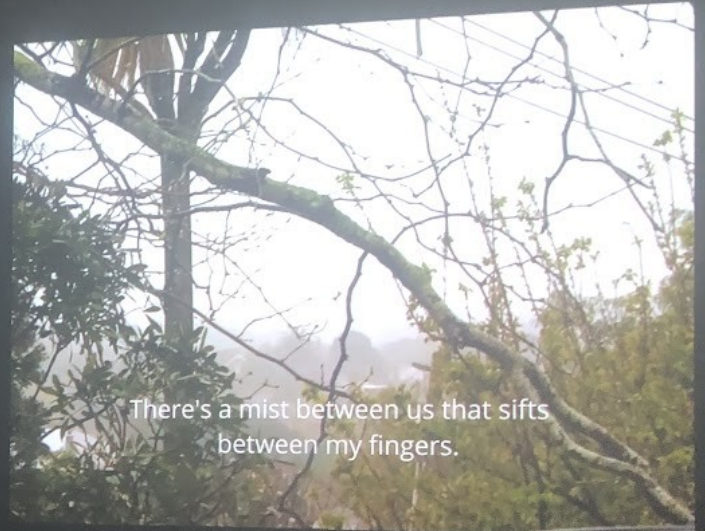
I'll wait for you being presented in class.

Text for *I'll wait for you*

Text (left): It's always so cold now that you've left. The trees shiver, whistling laments that I can't say. Bitter winters always bring rainy springs, but the blossoms bleed colour, leeched from their petals. It's not your fault if I am bleeding too. You can't do anything but worry, so there's no point worrying at all. I hope you're warm. I hope you're smiling. I hope I'll see you again. I'll always wait for you.

Text (right): I didn't mean to go so early. There's a mist between us that sifts between my fingers. It's Autumn here. Sun-bleached dead leaves fall ever downward. Do not blame yourself. I can only wish that you can keep moving forward bearing this cross of mine. Dry your eyes, Angel. Take care of yourself. Days take an eternity each, but I'll always wait for you.

House.Home
Contains music from *To build a home* by The Cinematic Orchestra (feat. Patrick Watson)

With this work my aim was to experiment with the tripod, rather than handheld. However, I think I picked the wrong subject matter (or song perhaps) with which to do this. The aim was to show the home, which links to the chosen song. The use of the tripod gives the work more of an empty feeling. Because there are no people in the shots, and the camera is still (zooming at some points) it implies that this is not from the perspective of someone watching.

I believe it would have been more effective to use the tripod with a more grief-filled subject, to convey emptiness, loneliness, rather than the love and sense of home imbued in a shared living space, as this does not come across in the video. Perhaps this could be fixed more simply by using a different song. This would take some adjusting as the video is edited to be on beat with the piano in the song.

This work could be improved in further iterations by filming at family events, etc. with people being more of a focus. I could have also focused more on the smaller signs of a place being lived in, like mess, instead of bigger picture elements. Hand held camera would also probably have worked better, as well as the use of diegetic sound (such as conversations, cooking sounds, etc).

Having people in the work automatically draws the audience's attention more than without. This would have also created more of an emotional investment with the work from the audience. While I want to do this, a lot of the people in my life are quite private and to me it would feel as if I am invading their sense of privacy.

When watching others videos in class on 12/10/23 I was reminded of VHS tapes that my mother's family filmed in the 80s, driving around South Auckland, showing progress on projects at the bach, their cat in a tree, etc. While I don't believe these have been digitised, it would interest me greatly to use this as found footage to edit together something new. It would feel less like an invasion of privacy this way as they willingly filmed it themselves.

The trees shiver, whistling laments that I can't say.

Do not blame yourself.
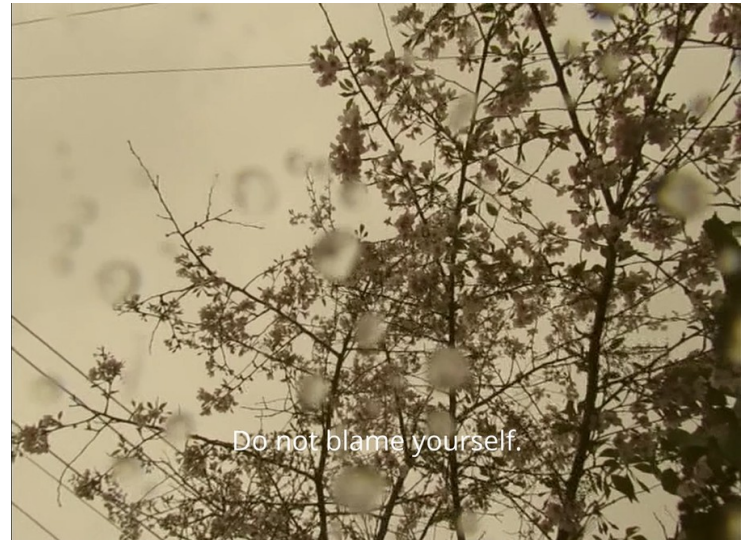
I'll wait for you (iteration 2)
Contains music from *it's ok you're ok* by bonjr

This work was my attempt at rectifying all the downsides that the first iteration had, as I was quite happy with how the first iteration had turned out.

I gave each side an overlay of colour to emphasise the differences. The left one got blue, to emphasise the grief and melancholy that I was trying to achieve with that perspective. One of the things that was noted during critique was how warm the video was, which was not the feeling I was trying to invoke. However, the right video got a warm yellow tint at a slightly lower opacity than the blue, due to the video already being slightly warm. This was in an attempt to emulate the general colour scheme of Autumn, as well as to be more hopeful in tone than the left video. I would have re-filmed the whole right side if the environment was more Autumnal (however the seasons do not want to change just for me), same shots just that the subject had changed naturally.
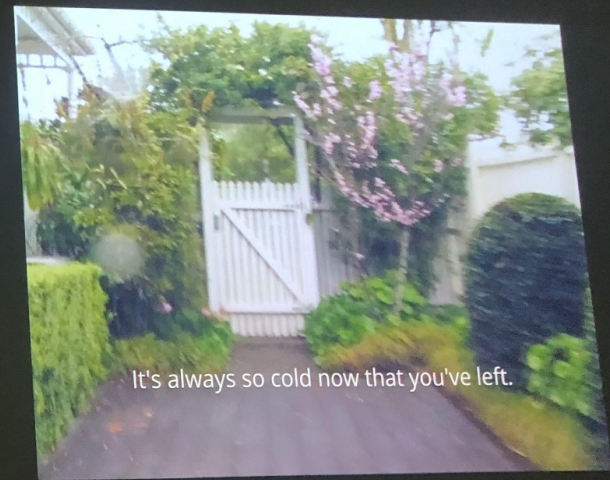
I also made further edits to the audio segment of the work. One of the key pieces of feedback during critique was how loud the music was compared to the diegetic sound. I was trying to make an effort to get more diegetic sound while still using music, however on reflection it is difficult to distinguish where the music ends and sound begins. I turned the volume of the music down by 10 when editing, and turned the diegetic sound up by 4, which is a better balance, to my ears at least. This also fixes the problem of the music getting much louder after the cut (where I got rid of some lyrics); the music is all the same volume throughout, not getting louder at any point.
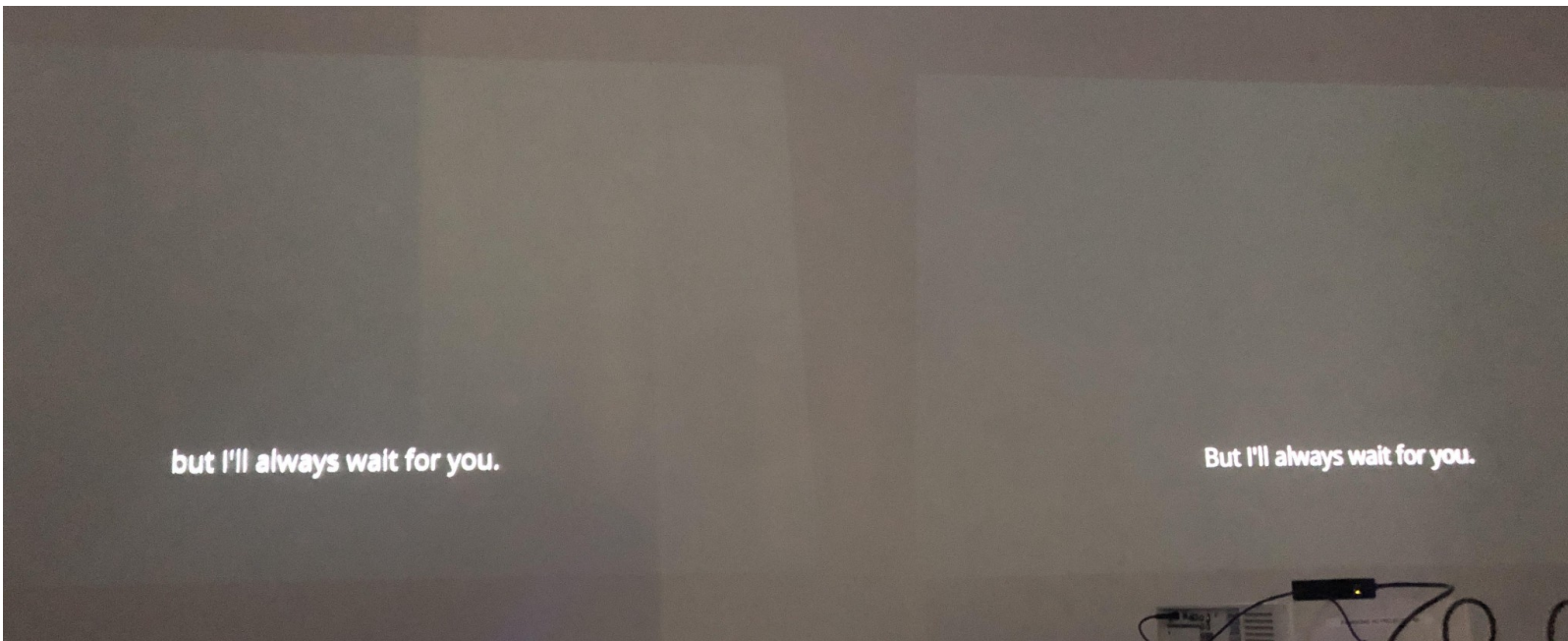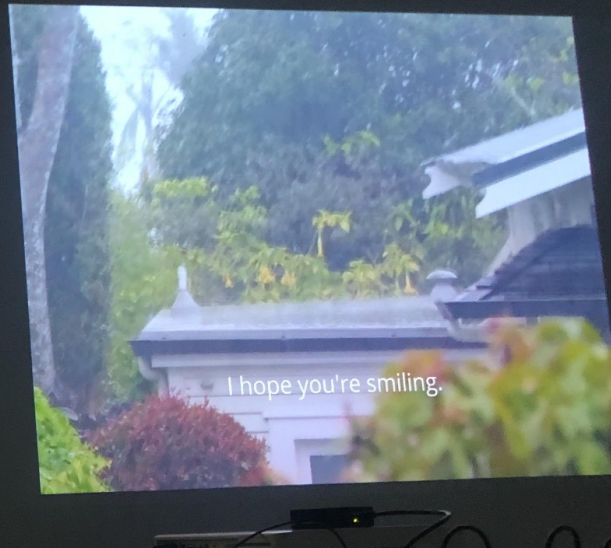
I also tried to rectify any mistakes that could have been making my left usb not playable with the Lupa system. I re-formatted both USBs (just to be sure), and double checked the file types when rendering.

FINAL WORK PRESENTED IN CLASS 19/10/23

Photos presenting *I'll wait for you (iteration 2).* They are around the wrong way than intended.

My USBs are as follows: Left is the wooden one covered in sharpie with an L carved into it, right is the one with a red and white striped ribbon attached to it.

Take care of yourself.

I hope you're smiling.

but I'll always wait for you.

But I'll always wait for you.