M E D I A W O R K S • Fall 04
Video, Audio + Recombinance Workshop • w/ Julia Zay

WEEK 4

Tu Oct 19: >Lib 1308
Introduction, screening, FCP workshop 1

W Oct 20: optional transfer room
proficiency

Th Oct 21: >MML: FCP workshop 2; Reverse
storyboards; Begin 1st edit

WEEK 5

Tu Oct 26 >MML:
FCP supervised session: work on 2nd edit

Th Oct 28 <MEET IN COM 326>
Recombinance Performances of final edits

>> 2 Exercises : IN PAIRS (and 1 group of 3) <NOTE: these are not sync tracks for each other>
   a. 30 sec image edit : master to Mini DV
   b. 30 sec audio edit : master to CD as AUDIO CD (w/ Toast)

>think of these as design problems for exploration and experimentation
>collect moving images or sounds from pre-recorded materials and transfer to Mini DV
        Video from VHS, DVD, or other sources
        Audio from VHS, CD, cassette, vinyl
>choose images/sound whose formal qualities and/or content you are interested in recontextualizing
1. transfer all VHS, DVD, or film footage to Mini DV for CAPTURE (most DVDs can be dubbed by real-time playback in transfer room)
2. CD audio can be imported from disc onto computer
3. log your footage before capture (watch and take notes on in/out points and content)
4. as you log, make some individual reverse storyboards:
        - for each shot (cut to cut) you're interested in draw a storyboard frame and sketch out the shapes, movement, texture, color, and other content (can include text descriptions)
        - For each sound clip (this is less easily defined than a "shot", but keep the size small) sketch a graphic representation with notes of the duration, pitch (low-high), texture, volume, source (human voice, airplane, etc.) and other content (howl, speech [transcribe], and trajectory (starts at a low rumble, etc.)
5. now start a linear storyboard to imagine possible image/sound juxtapositions and combinations based on matching shapes, movement, color, pitch, words, other content, etc. to create patterns, rhythms, progressions, transformations, etc.
        >you will be looking for formal connections between clips as well as connections in meaning<
>take notes on your process: how did you choose footage initially, and then how did you edit down along the way? Did you decide to look for all circular movement in 3 different image sources, and then decide to use an equal amount of b/w and color? What inspired those choices? It may have been for the sake of experiment. Or was it a specific concept you wanted to communicate through circular motion, like the rhetoric of a politician's speech? How do the content of the footage and the graphic/formal elements you isolate speak to each other? (((How does content dictate form?)))
>Also take note of the differences and similarities of your processes working with image and then with sound
>>at our last meeting we will perform a RECOMBINANCE EXTRAVAGANZA, matching sound and picture based on chance procedures such as dice rolls, coin tosses, card draws, etc.