

Project III

Micro-narrative integration: sound practice + time-image + tableau (vivant)

(a group project)

This 3rd submitted assignment invites you to combine what you have learn in the following class meetings:

- **tableau** shot construction, tableau vivant...to maximize the **potential of a still shot** (Meeting 4, 5, 6/7)
- **time-image** and **thick description**: experience of time and new attentiveness (Meeting 9, 10/11)
- **sound practice**: microphone typology and enhanced sound experience, acoulogy as a framework for listening and composing, activating the sound object (Meeting 6/7, 8, 10/11)

You are encouraged to use the image work created in-class in Meeting 6/7 as the raw material to create a new group work that emphasize the autonomy and complexity and sound and image in collaboration.

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Creation:

1. The work you will create should explore the relations between sound and image via the basic set-up of a still/tableau shot.

- Experiment with camera and microphones as tools.
 - The camera sees differently from our naked eyes do.
 - Recording tools open up hearing: they enhance our naked ears.
- Explore different kinds of relation between sound and image:
 - The idea of trans-sensorial: how rhythm, texture or color are not exclusive to only one sensory channel but can relay both to sound and vision
 - Temporal / spatial relationship
 - Use of speech
 - Visual score
 - Different relation of narrative trajectories in sound and images

2. The work you will create should explore Gilles Deleuze's idea of a time-image. (See

notes for key aspects.) and how time-image and movement-image may work together. Note also that Deleuze's notion of time-image has an audio equivalent, which he calls sound-image, i.e. the presence of sound that forms a unique layer of reality in a work, and NOT taken as secondary or supportive to image.

Here's a short list of the characteristics of time-image/sound-image:

- i) it activates conscious experience of time (activates our thinking) and intensifies our attentiveness, or leads to new perceptual awareness (through the senses) - time often becomes increasingly spatial (requires continuous description / spatial revelation / revelation of details)
- ii) it favors internal, mental montage: invisible cut and editing within the same shot same frame (montage is found within shots and not between shots)
- iii) it calls attention to details as the shot or sound object sustains
- iv) Elements within a shot, and the work in general, change status as micro events occur (the notion of a circuit) – within a shot there are strata of realities, changing and multiple levels of consciousness, breaking the normal hierarchy of events

Think of your work as a thick pile of sheets (time sheets, sheets of space, sheets of actions): they “pile up” and yet they “dialogue,” “collide” or “merge” with one another from time to time, forming a *series* within the same shot.

Carefully plan the screen space defined by the frame.

Think horizontally, vertically, and diagonally. Think of the screen space as having different zones and layers.

A work that helps us to rediscover the potential of a long take

3. Think of how your work engages the viewers in ways that they are compelled to find a new language to describe their experience of time. Two aspects:

- Think of one or more kinds of *circuits* you'll put in your work. *Circuits* refer to circular exchangeable meanings, e.g. the past and present blending into one another, thought and action becomes one, mental state mingling with dream and illusion etc. You must ensure that at least a couple of elements have a status that cannot be easily settled. (Think of the last two sequences in Tarkovsky's *Nostalgia*.)
- Consider how your piece would become an exercise of *thick description* for your viewers. That is, if viewers start describing what they see in your work, they will realize that the more they describe the more they want to

look and the more there is they discover. In other words, your viewers are absorbed into your *series* of reality sheets.

In sum, your work should emphasize **the process of description: image as a description** and **sound as description** due to its pure optical and sound situation.

Due dates:

Group 01 (Cedric's group): class presentation in Meeting 12 (**November 25**)

Group 02 (Linda's group): each of the 3 groups should make individual appointment with Linda for a special tutorial to present the group work – preferably **by December 2**. (Linda will be in Kuala Lumpur to present her work in an experimental film/video festival November 25-26.)

Special attention:

Please start your work with the course title, course number and all group members on one screen (page). Then show work title and the official credit sequence after the course title page. When you submit your work to an exhibition or festival one day, you'll find it giving you great convenience to separate the two kinds of information.