

Program: New Media at FAMU

Course Title: New Media Mentorship & Workshop

Course Code: PR/MDST 330

Total Hours: 84

Recommended Credits: 4

Primary Discipline / Suggested Cross Listings: Media Studies / Visual Arts, Film Studies, New Media, Transmedia

Language of Instruction: English

Prerequisites/Requirements: Required

Description

This course has two main components. The first is a *one-hour weekly mentorship session* with a professor guiding your individual projects. The second is a *practical workshop* that meets for 5 hours per week. The weekly practical workshop allows students to pursue their own interests and projects in conjunction with a thematic or singular approach to a set of particular media, in a group environment. Students choose one of four workshops offered.

Sample practical workshops offered in the past:

1. *Everything Aural w/Eric Rosenzweig*

The "Everything Aural" workshop will be based on listening to and then making music for a variety of forms/media - primarily moving image based. This will not be a 'music workshop for musicians to make music' but a 'workshop for those of you making artworks in a variety of media which have a sonic element'.

Together we learn to improve our hearing - the first step towards sound/music skills. We'll listen to music and analyze and discuss it - techniques and ideas, methods and tools used to make it. Exercises and projects will explore creative approaches to sound design/composition based on techniques and examples from the worlds of experimental, electroacoustic and 20th/21st century classical and world music traditions, extraordinary film soundtracks, installation and interactive performance. We'll talk about and examine conceptual and actual approaches to music and sound making and sound design.

Exercises include:

- using a video camera to record an 'edited in-camera' soundtrack for an imaginary film. (lens cap on, NO images).
- taking this material and using it as a model to construct a soundtrack in the studio.
- with a visiting composer, collaboratively creating a multi-channel sound installation for a gallery - cinema for the ears.

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- designing a 'unique' system to make music that you'll use in your own work - conceptual, physical, computer based. Example: leaves, branches, stones on the floor that you walk through and record to 'score' your film.

The workshop will be structured so that although your art making choices will be open and broad you will learn many of the tools and techniques associated with creating sound physically and digitally. I expect students to create a few small projects throughout the semester and use the skills they acquire to improve their main projects OR to incorporate the exercises we will do into their main works. We'll use the facilities at IIM and various studios at FAMU and FAMU Studio's Surround Sound editing room throughout the year.

2. Live Cinema Workshop w/Martin Blazicek

The Live Cinema Workshop deals with the complex concept of moving images as a phenomenon at the interface between film, video, interactive applications and performing arts. The starting points are traditional media: photography, film and video, moving towards intermediality and applications of nonlinear, live, improvised and reactive media. The workshop covers research and links between video, sound and other sensory inputs, exploring new forms of audiovisual works based on algorithms, improvisation and internal and external interactivity. We are interested in fusing images with the techniques of musical composition, creative VJ-ing, sound and image in the context of creating environments and other methods of presentation. We are exploring recycling and yet non-existent forms, we recognize the tools available for Intermedia production, we develop new and creative uses for these tools. Our goal is to open the definition of audiovisual works, which can themselves change in the course of their existence, or in response to internal or external stimuli.

Our inspiration are the avant-garde throughout film history, as well as video art, expanded cinema and experimental film. We are unusually sensitive to picture and sound practice, exploring time and space in the audiovisual work. Technically brilliant and complicated solutions are as good as those that are simple and banal, if they properly fulfill their purpose. The tools are standard software and hardware for creating audio and video, tools for algorithmic art, artisanal solutions, audio / video sequencers and their unusual connections.

Topics:

- How do things today work? Experimental film in our millennium.
- Images, audio and communication between machines.
- Endless film: media in the gallery space.
- Where is the author? Algorithmic definition of copyright works, alternative compositional procedures.

Tools:

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- Basic post-production and / V tools (Avid, FCP, ProTools, Nuendo)
- Tools for performance (YellowTools, Live, VDMX, Modul8)
- Communication protocols MIDI, OSC
- Sensors, controllers (iCube, Arduino, MIDI controller)
- Projection, live camera
- Basic programming (Processing, PureData, MAX / MSP / Jitter, QC)

3. Instructions for Employing Tools w/Milos Vojtechovsky

Contemporary film practice is seen as a synthesis medium, together with the interrelated areas of electronic and sound art, multimedia installations, interactive art, performance, Net Art, media activism, and intervention in public space. We will methodologically discuss various aspects of critical thinking, with emphasis on the context of contemporary culture and practical action affecting the production and implementation of works of art.

The workshop is based on the context of the establishment, operation and distribution of

audiovisual works today. We'll look for emerging similarities, differences and relationships, categories and meanings.

The workshop is based on practical exploration of different environments and situations in which today's artists find themselves in the audio-visual art world: functionality of strategies, approaches and tools used to create the concept, implementation, application and perception of art works in the spectrum of the perceived relationship between movement and art fields, including author, authors, sponsor and "consumers" as a specific artifact, tools and bearers of meaning and communication simultaneously.

Case studies will be used as inspiration for deconstruction, reconstruction, or are chosen to present a variation of types of art using technical tools that the creator found, invented, applied, or transformed in the areas of audiovisual art in the second half of 20 century.

This semester we will build a project initially created by David Tudor: Rainforrest.

Composer David Tudor, designed and created, a complex, variable environment, made up of simple electronic components, electrical circuits and objects, which are interconnected and use the physical properties of the instrument. The output of the workshop is either individual or group installation, composed of different modules, where we will work continuously. May include analog and digital, kinetic, optical, or audio components. Installation can occur as laboratory work, or work for a particular space in the interior or exterior, public space. Part of the workshop is ongoing documentation located on the website and communication among students via the Web. The workshop takes place in FAMU's IIM and includes excursions to institutions, studios and workplaces, art and artistic.

4. Stereo Video w/Willy LeMaitre

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Details not available.