The Perfect Producer Operator?
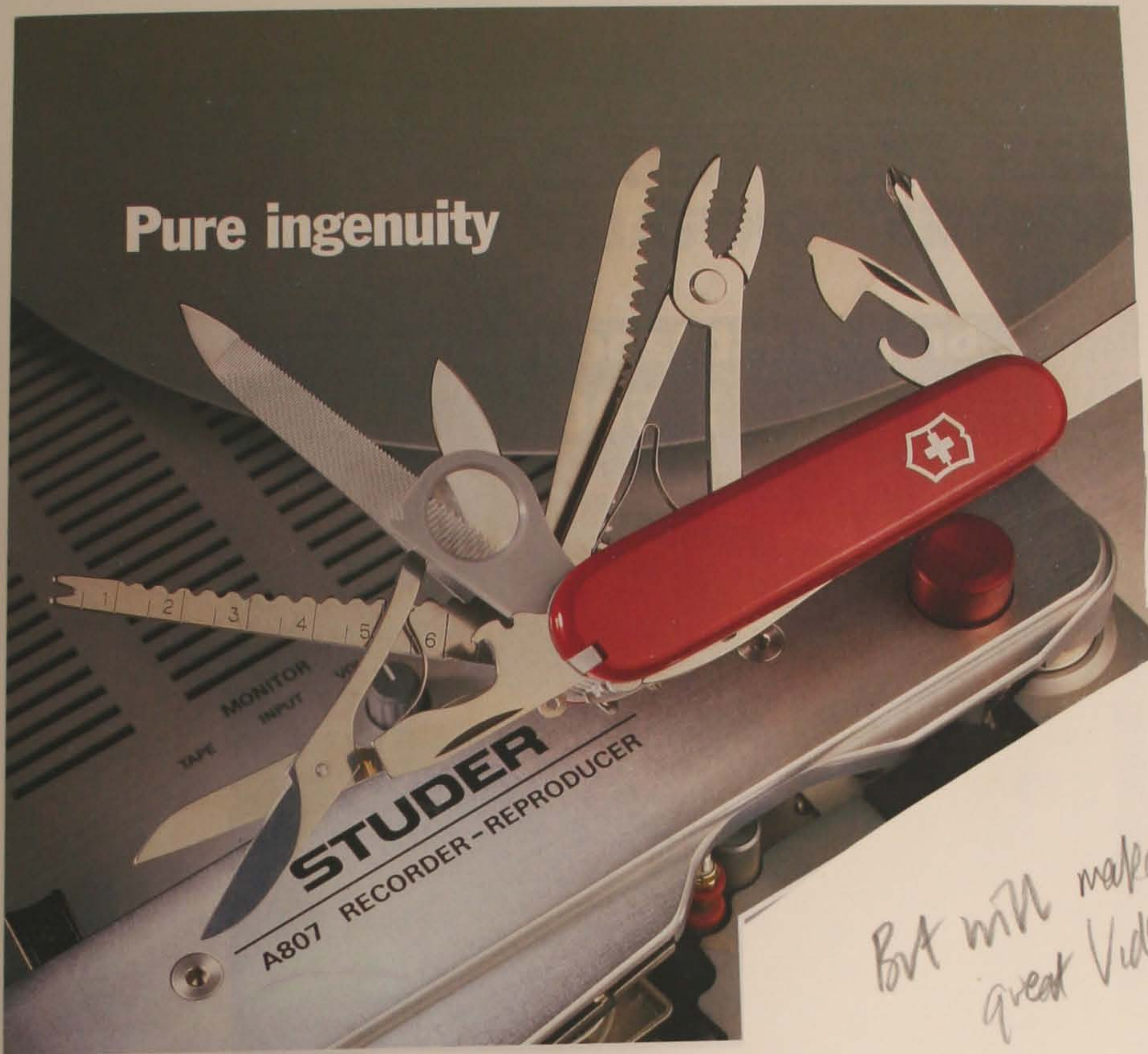
But will make a great Videowall piece!

Which can't even open a bottle of wine!
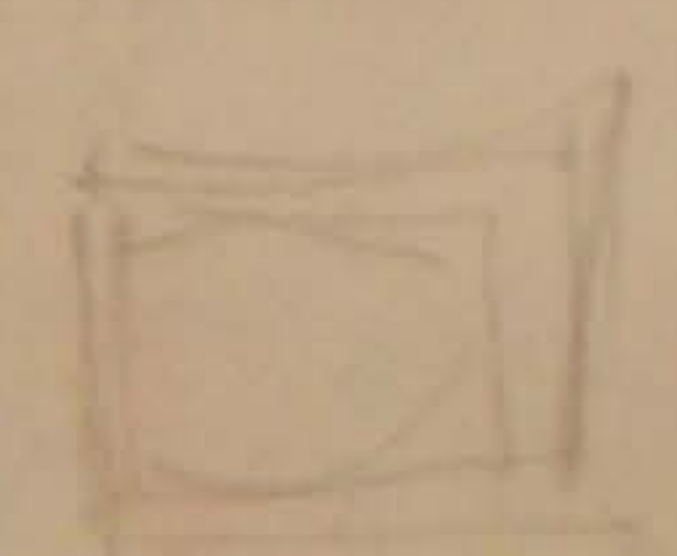
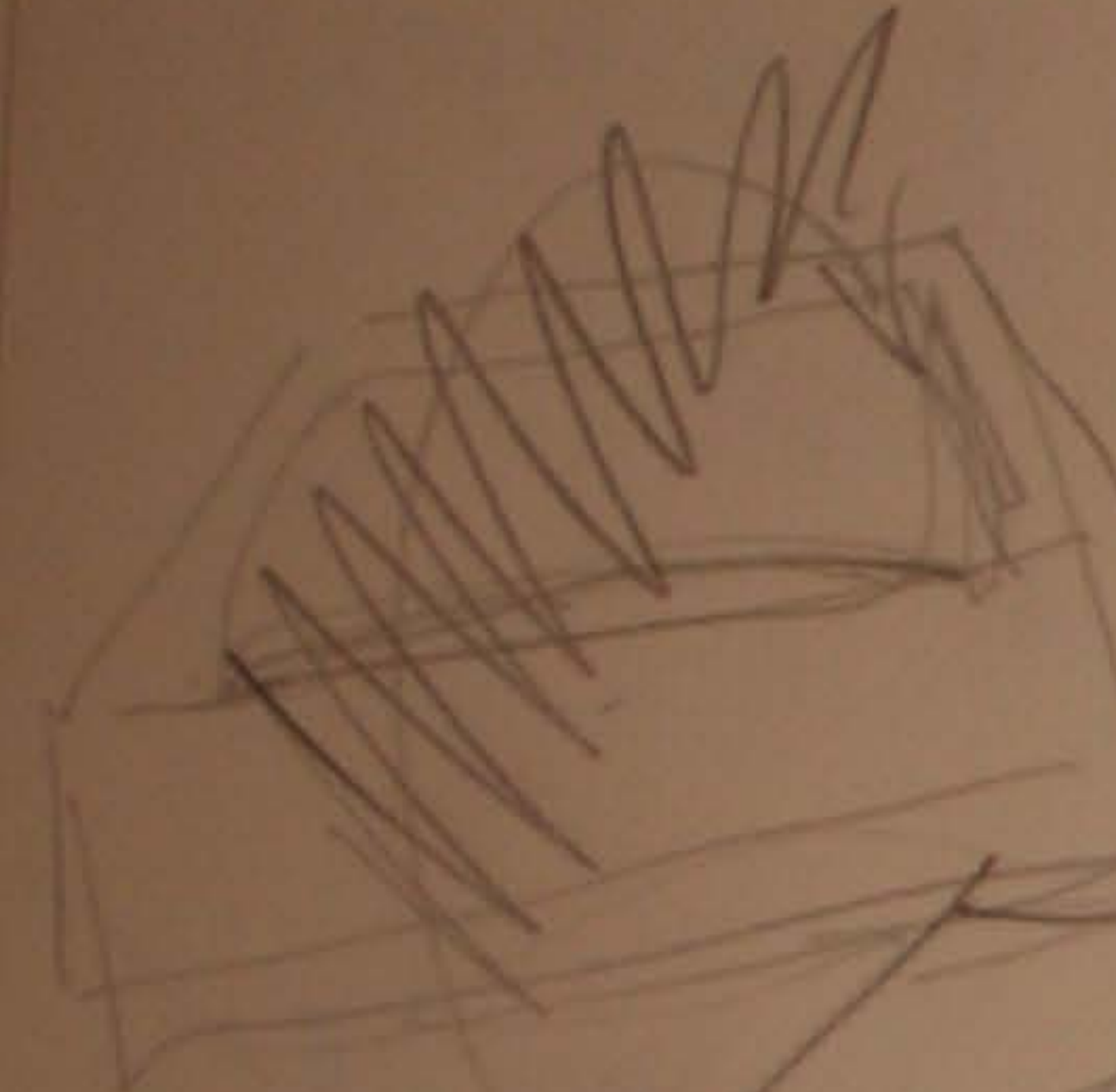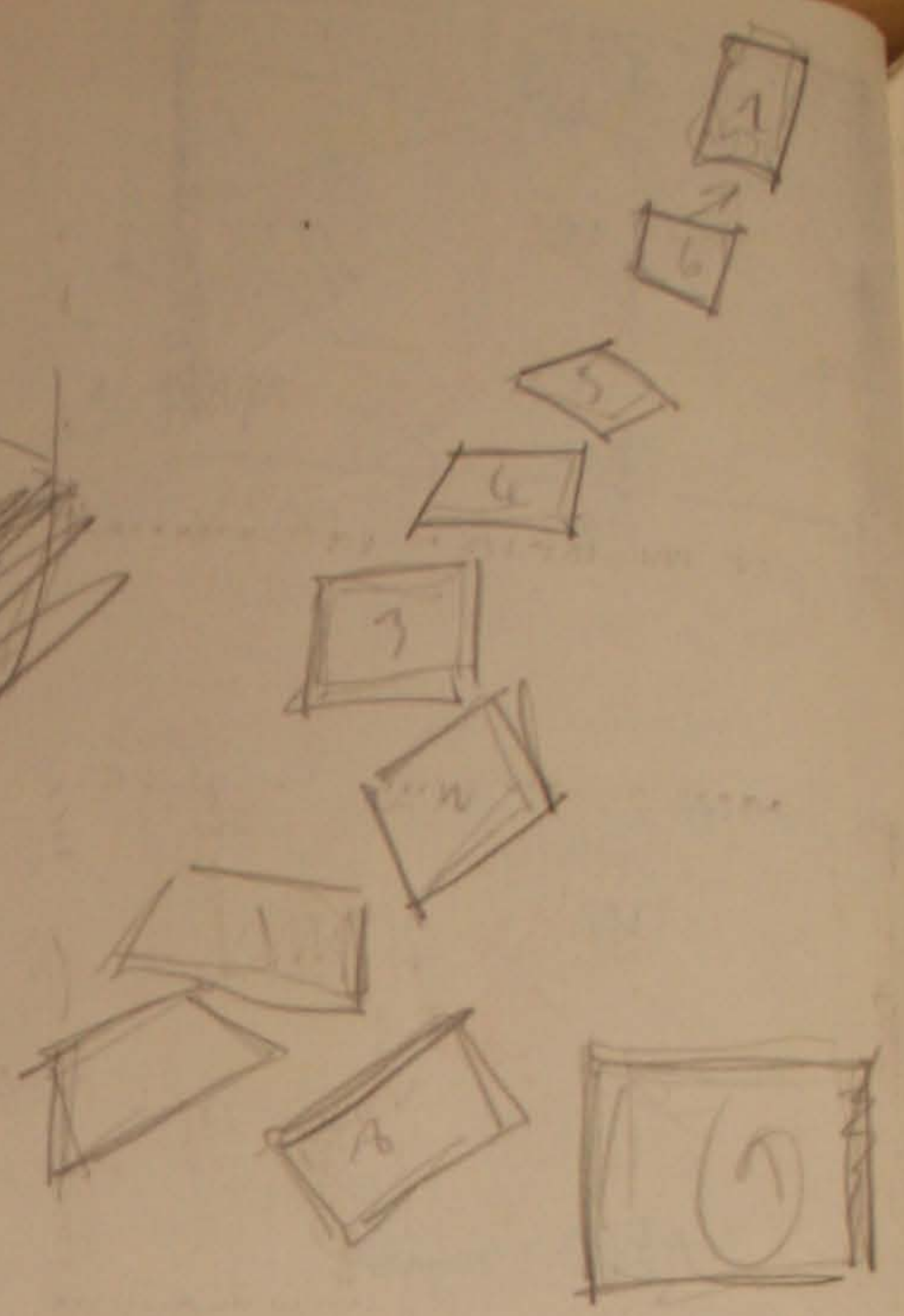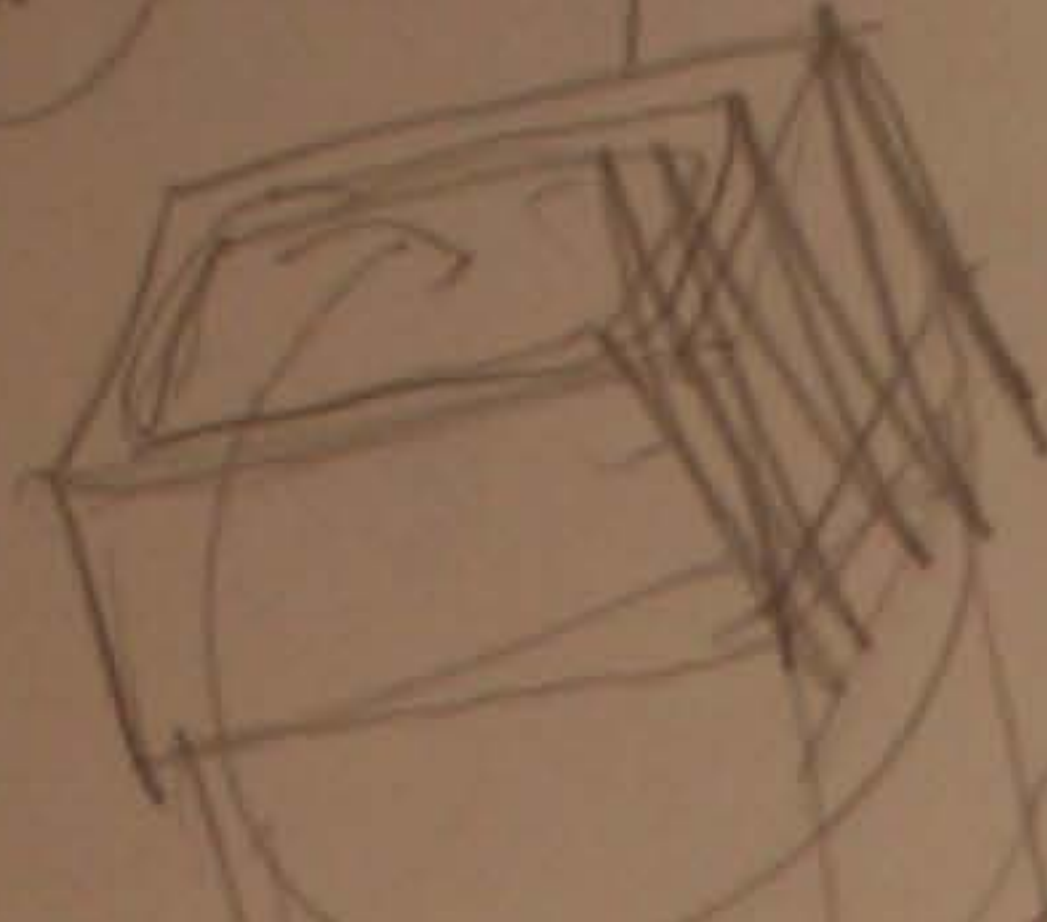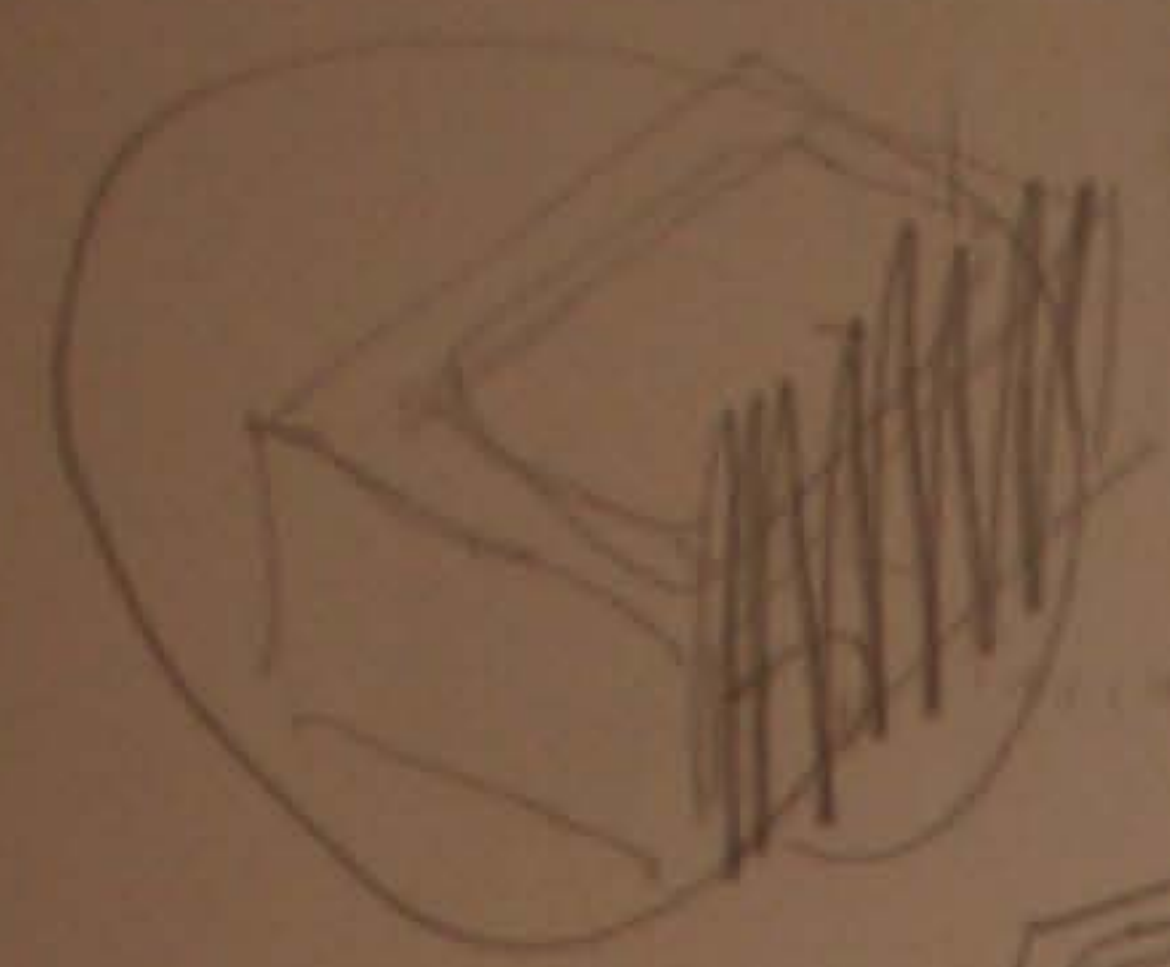Ⓐ Ⓑ I'm a thinking!!
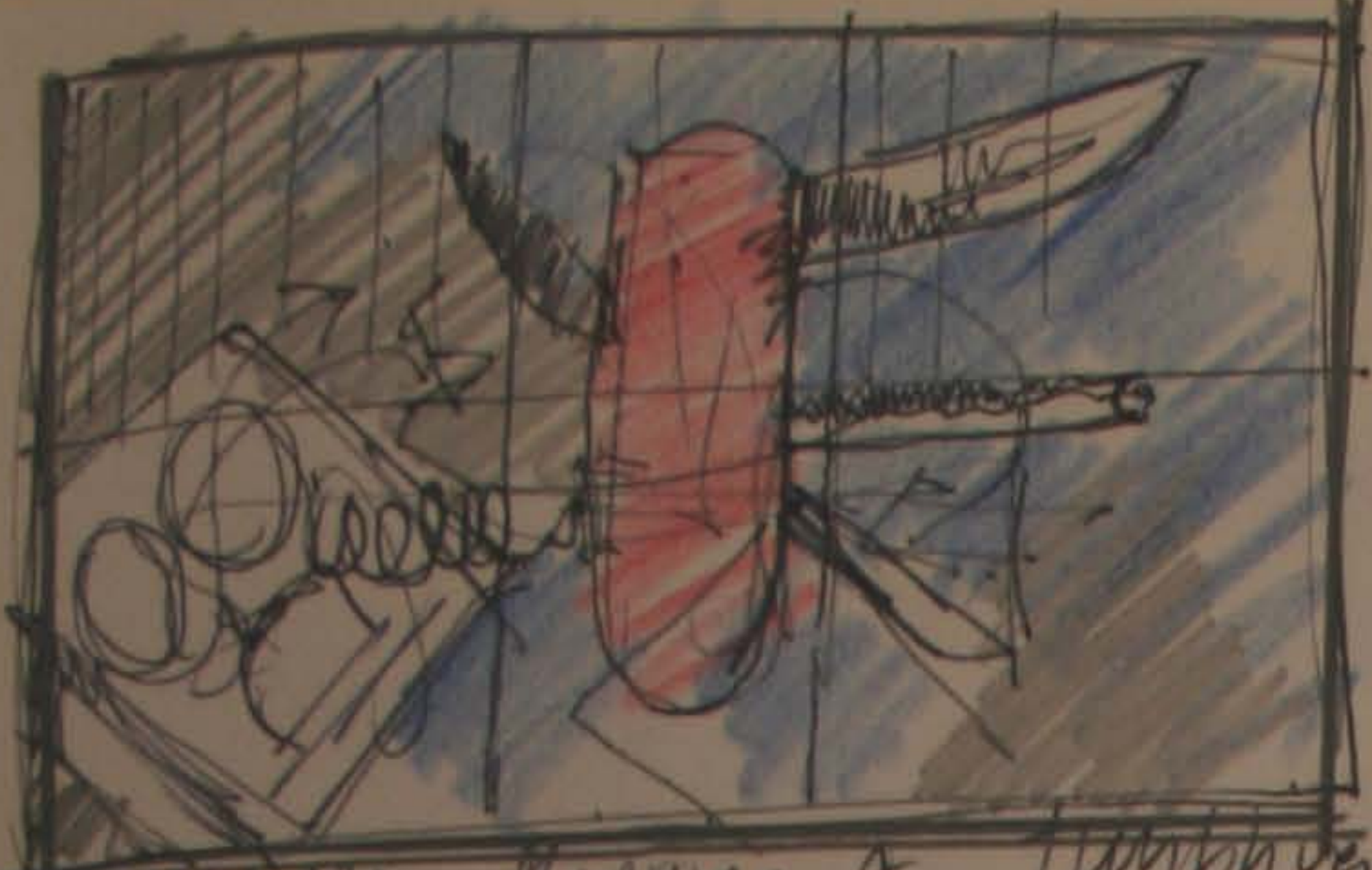
images flipping & tumbling
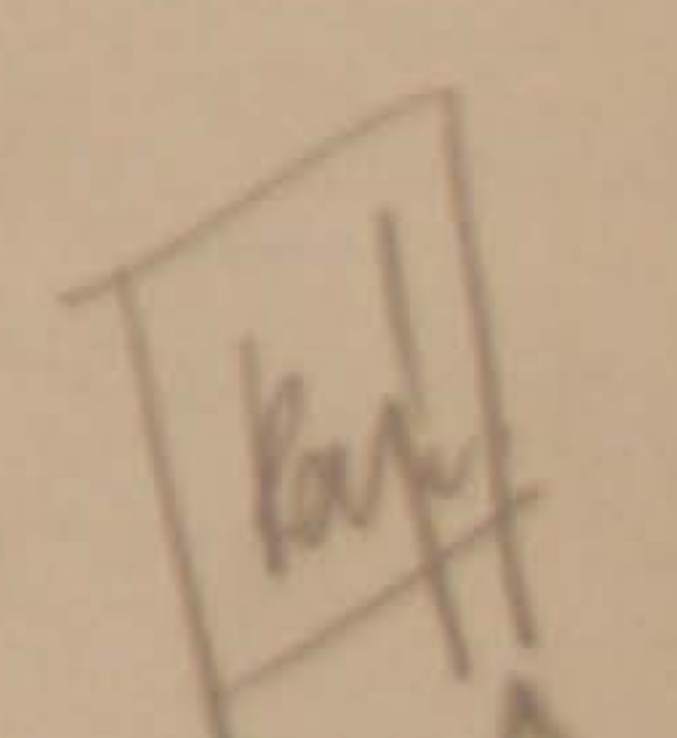going in & out. fast zoom
& squeeze.

This is approaching a
"Jungleland" set.

Possibly
in these captions,
rolling based
around the idea
of 625 lines for
the 1980's.

Maybe include imagery
of forests, woods etc.
Make this into a real
"Tour de force".
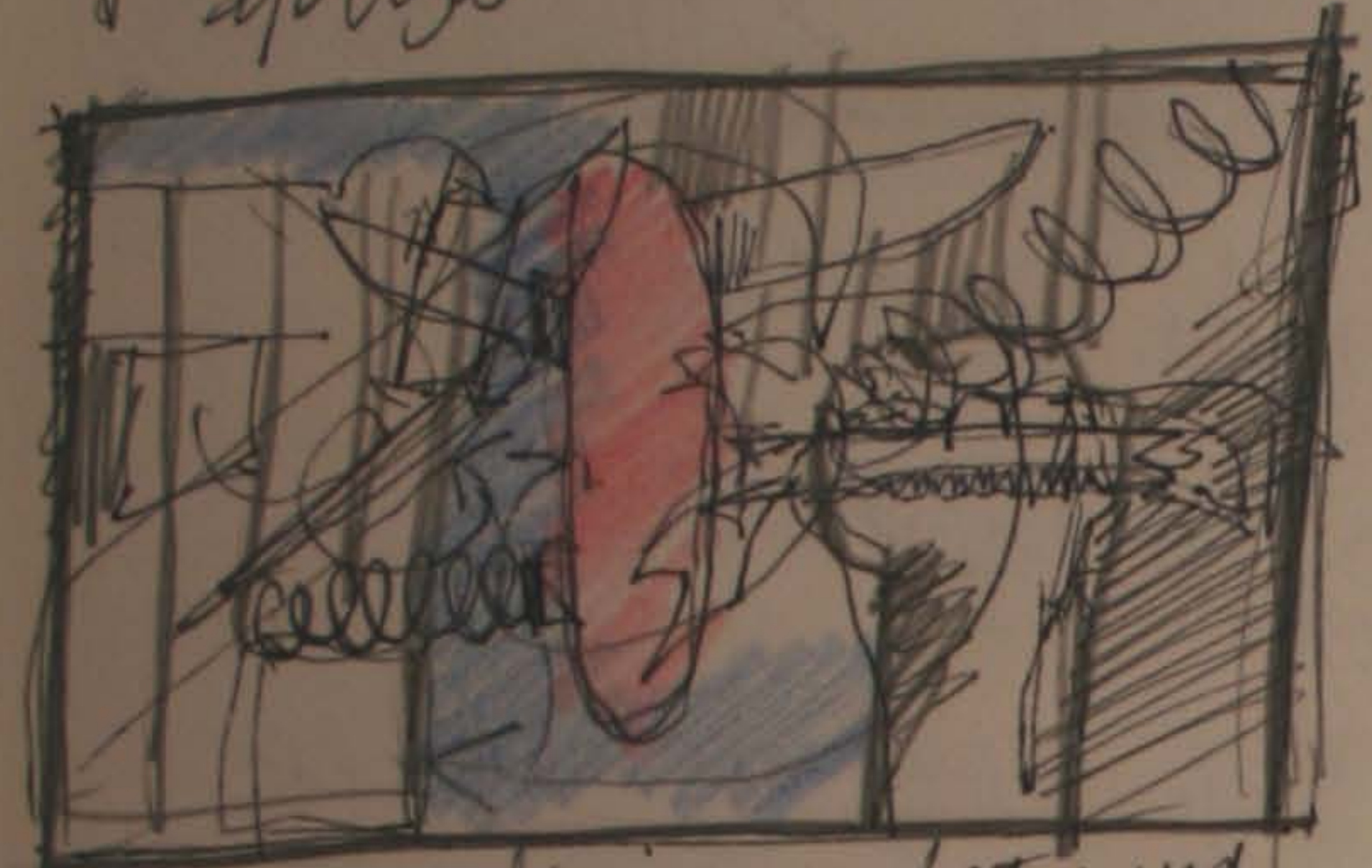
images flying in & out
& about things (very quickly)

Idea that
the space behind
the screen is as
much the space
of the installation
as the physical
space.
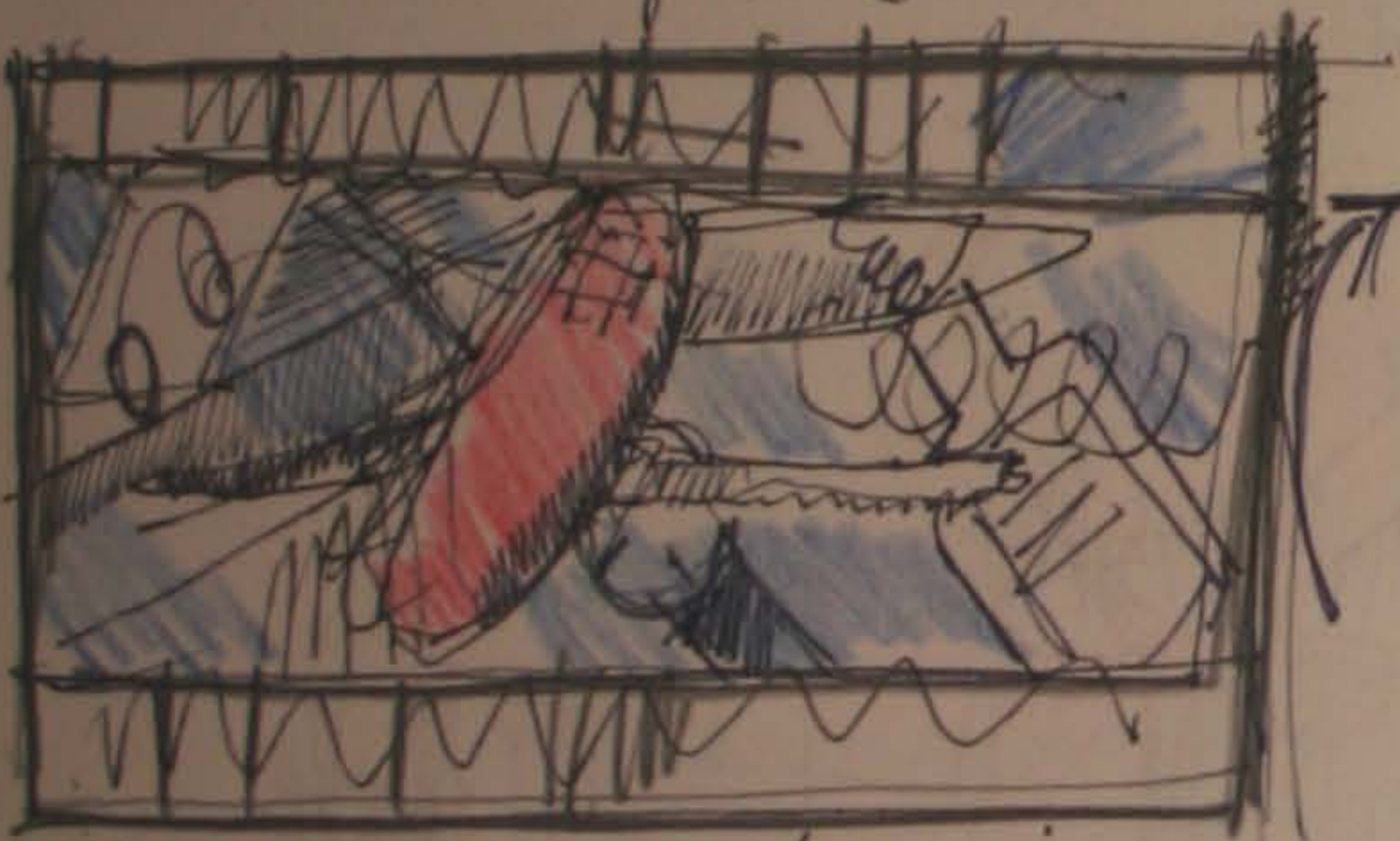
whole image, tumbling
back into itself, revealing
B/ground of empty warehouse
etc.
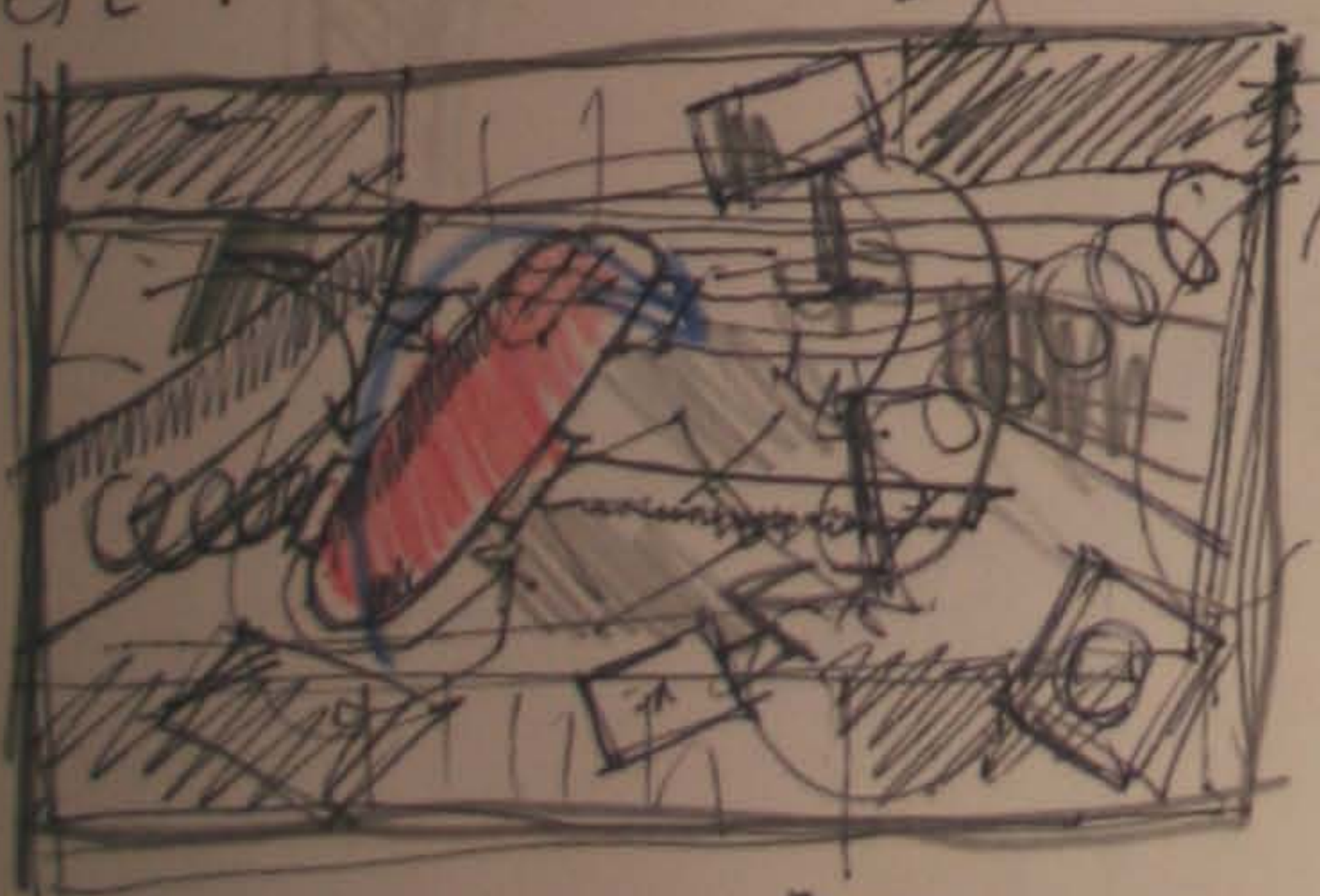
B/ground
Foreground flipping
& tumbing.

Think about tapes
structure.

images/gadgetry,
seen flying in &
around each other.
also under these other
layers of imagery & material.

[State of The Art] Props needed:

1) FISH.
2) FRUIT.
3) Red tape
4) Red Flag.
5) Black Flag.
6) Dumbell (from Nautilus?)
7) Filofax.
8) Wine bottle/cork.
9) Spanner * ✓
10) Hammer * ✓
11) Grolsch Bottle
12) Piece of wood *
13) Drum stick (?)
14) ~~Meke Rope~~ *
15) Tin cans (Beans etc?)
16) lump of Rock / Brick.
17) Vibram (?)

18) Boxing glove.
19) Sychle or "sickle"
20) Record + Record Player
21) Photographs? - technology
22) A Toy Soldier / missile cowboy.
     → Backdrops?:

23) Black Glove.
24) Red hand
25) Gestures.
26) Road with Nail In It.
27) A MAIS Bar?
28) Piece of Barbed wire.

Hostile Environment.
{
1) An empty factory
2) A ~~wasteland~~
3) A ~~desolate~~ landscape
4)
}

Flavers:
Paintbrush.
VB40. ✓
Toothbrush! ✓

Also hands, different gesture etc (ie that came played by kids.
dynamite, sticks, scissors, rock, paper.

© 1986 filofax Ref 440

| 1 | 2 | 3 | 4 |
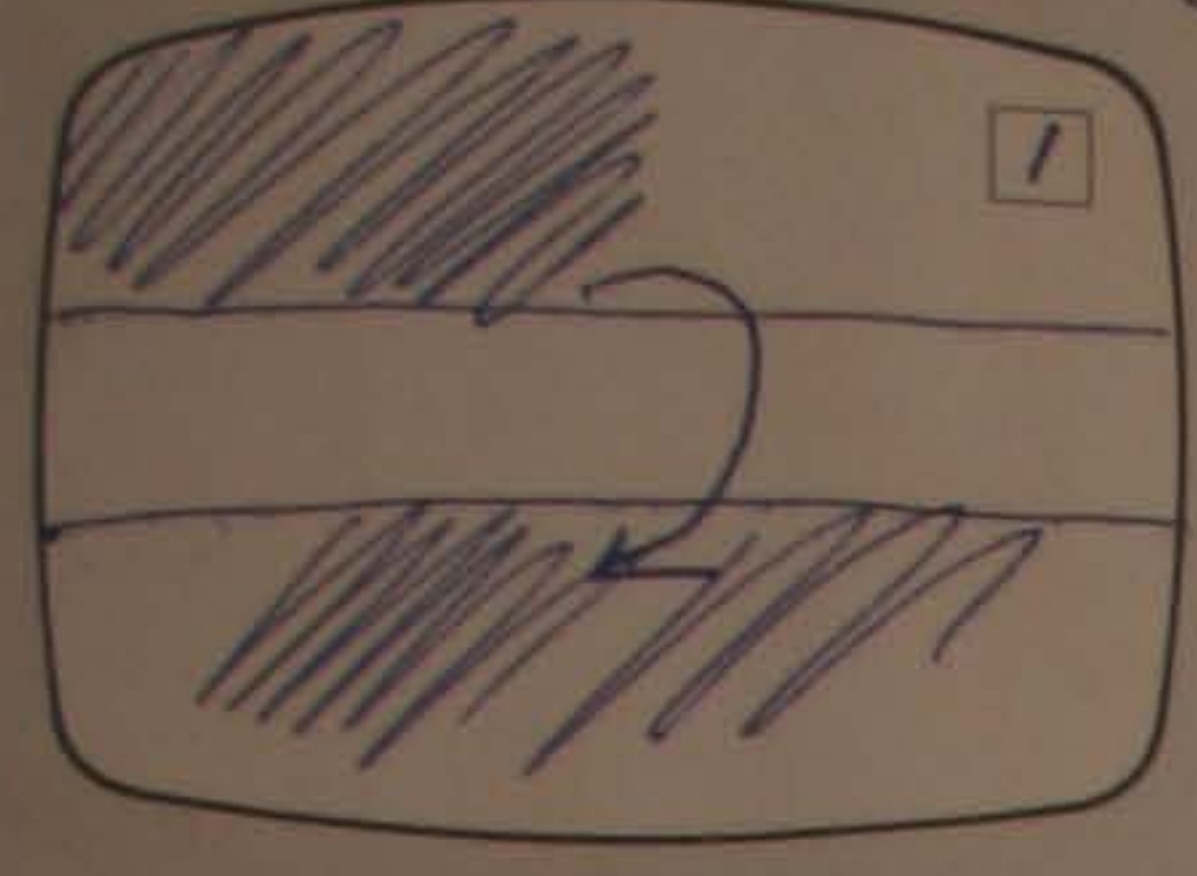
Fliping + tumbling to reveal different elements of the whole piece.
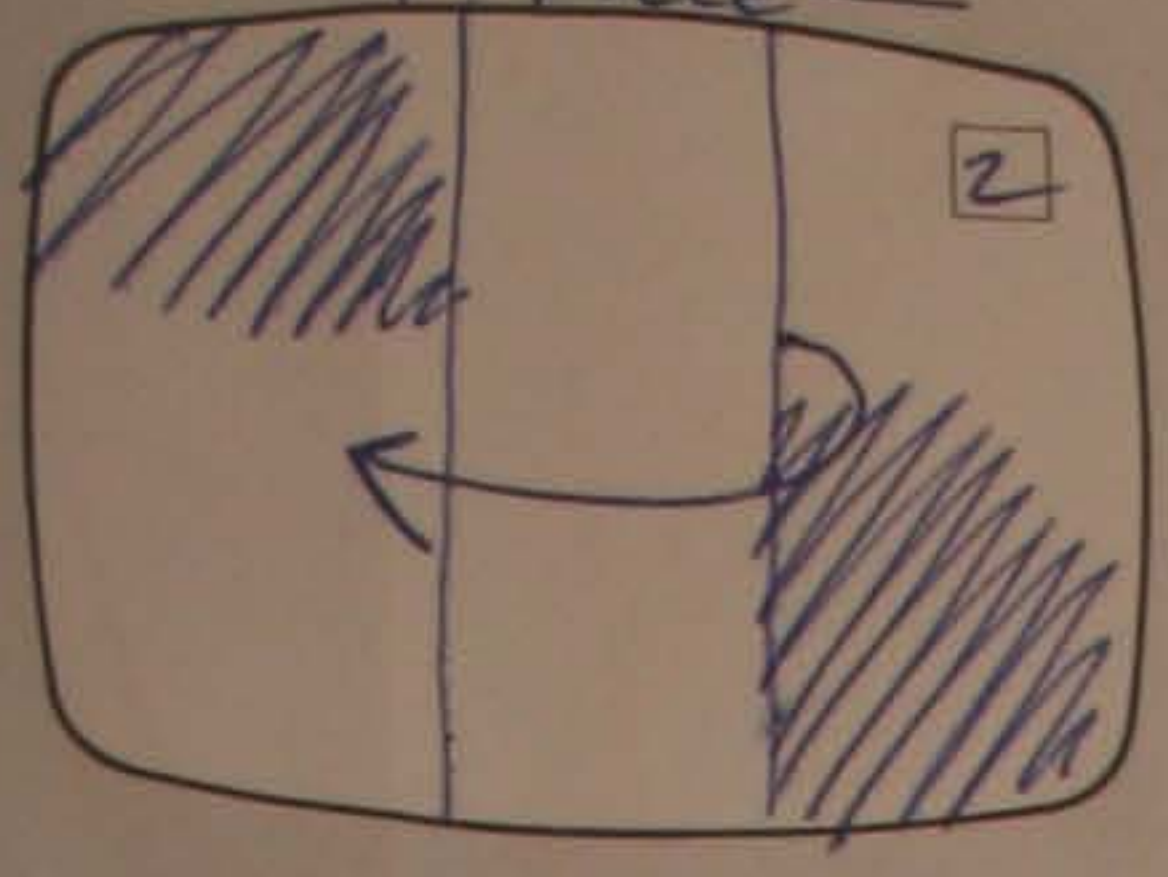
Aiming to create a flipping, tumbling labyrinth of images.
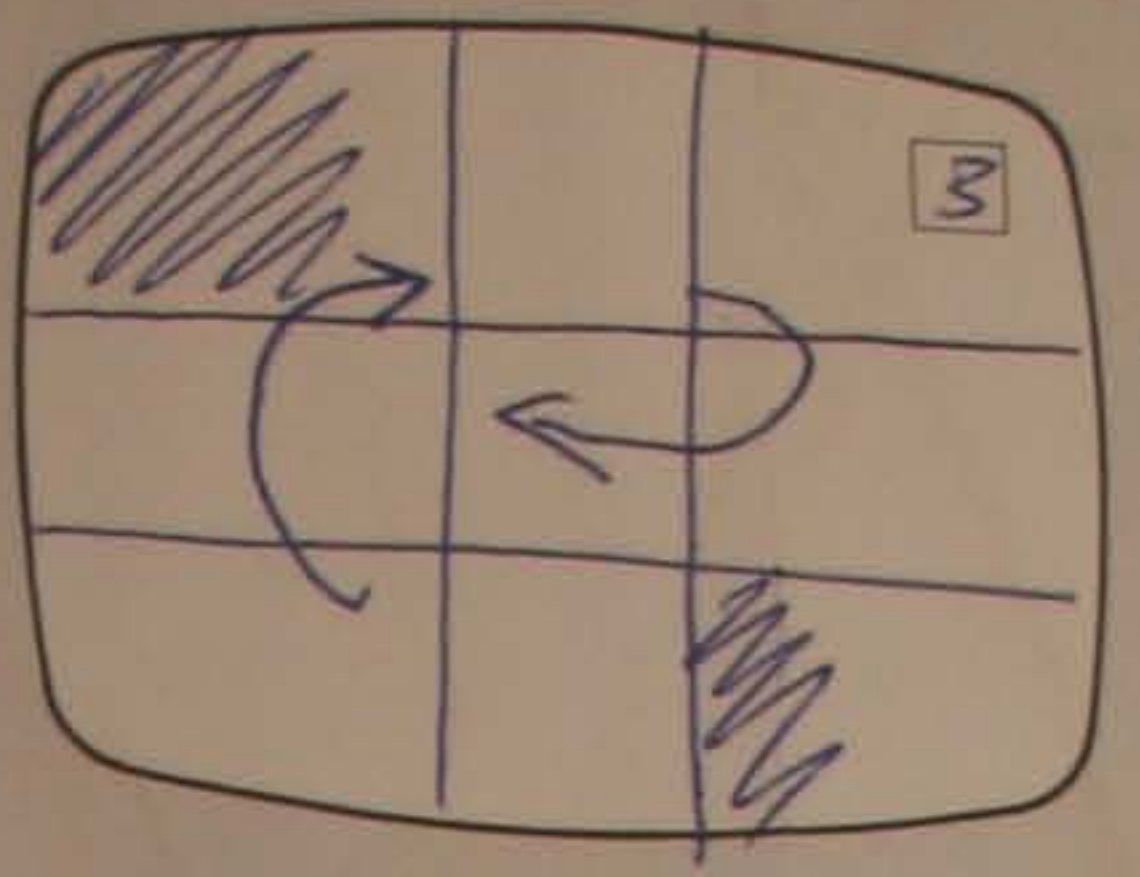
Flips + tumbles Building up to a kaleidoscopic frenzy of images.

Revealing concealing + repeat

| 5 | 6 | 7 | 8 |

Hands coming in Revealing gestures (empty)

Building up of a number of layers of images, Changing Background + foreground

Flips tumbles etc. images disappearing and appearing into a _____
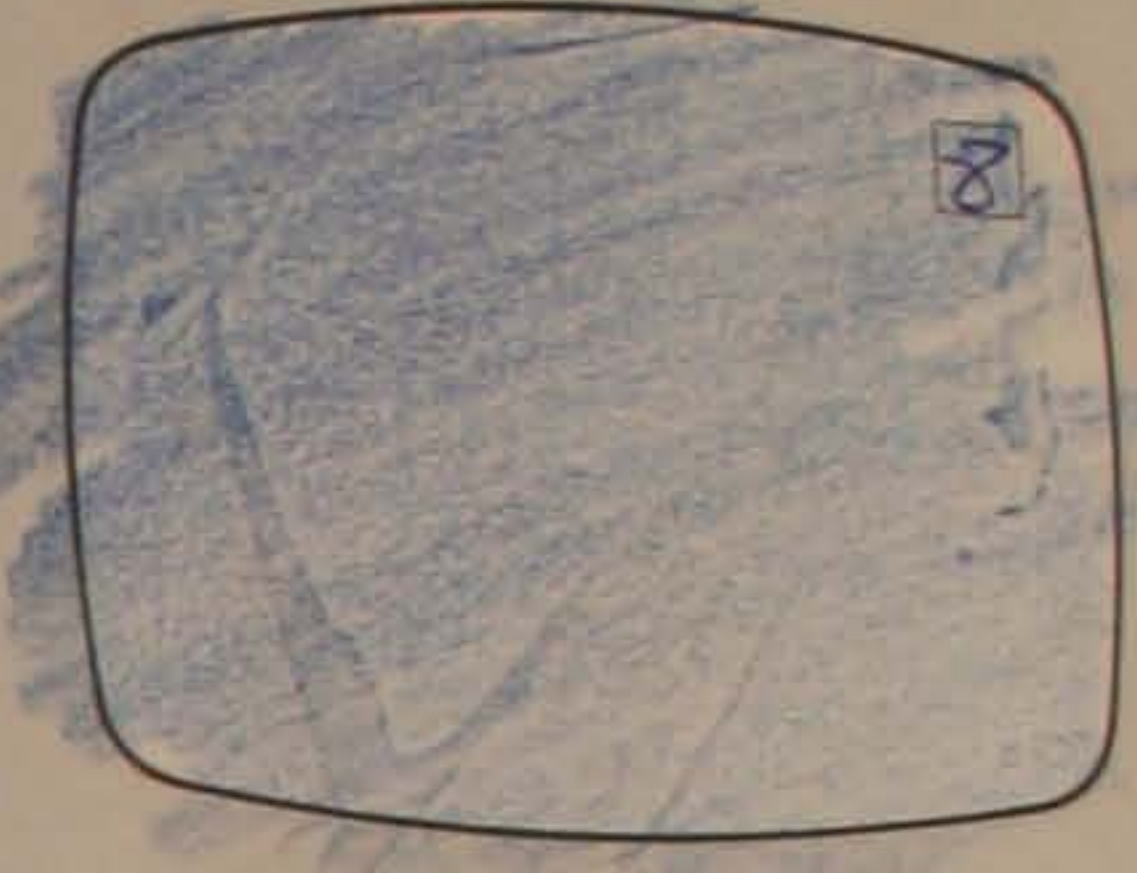
VOID _____

X - AXIS

CH I 5 CHANNELS.
5, MIXED SOURCES,
FLIP, TUMBLE, WHIZZ-BANG
INTO INFINITY.

CH I

CH II

Y-AXIS),

CH II
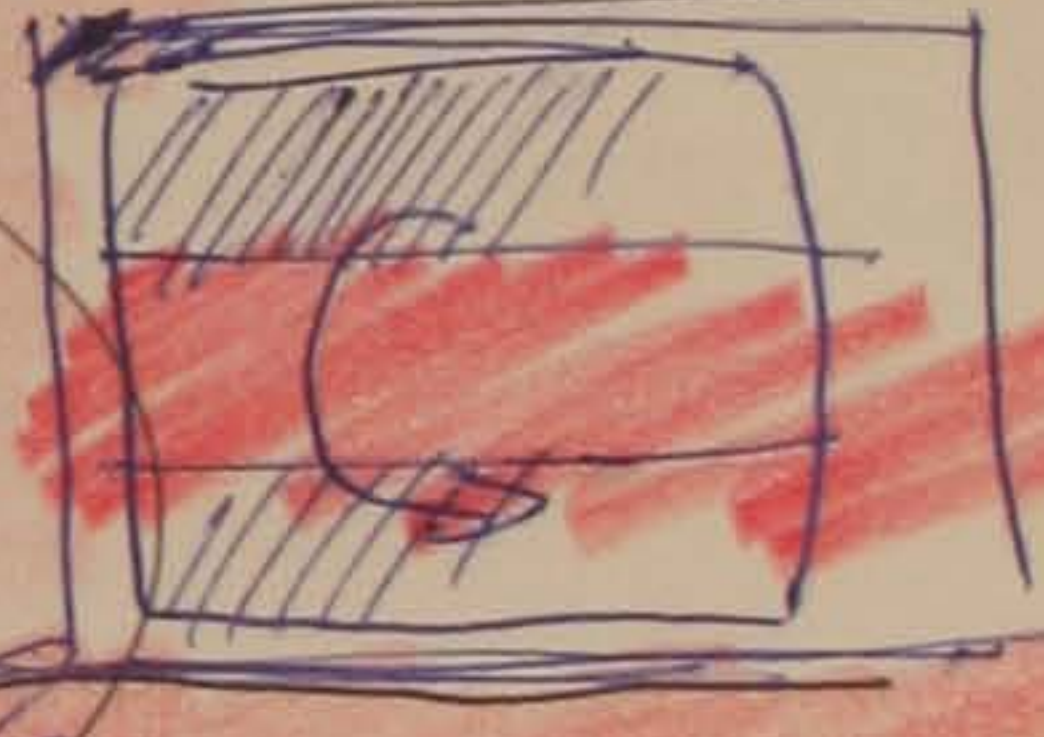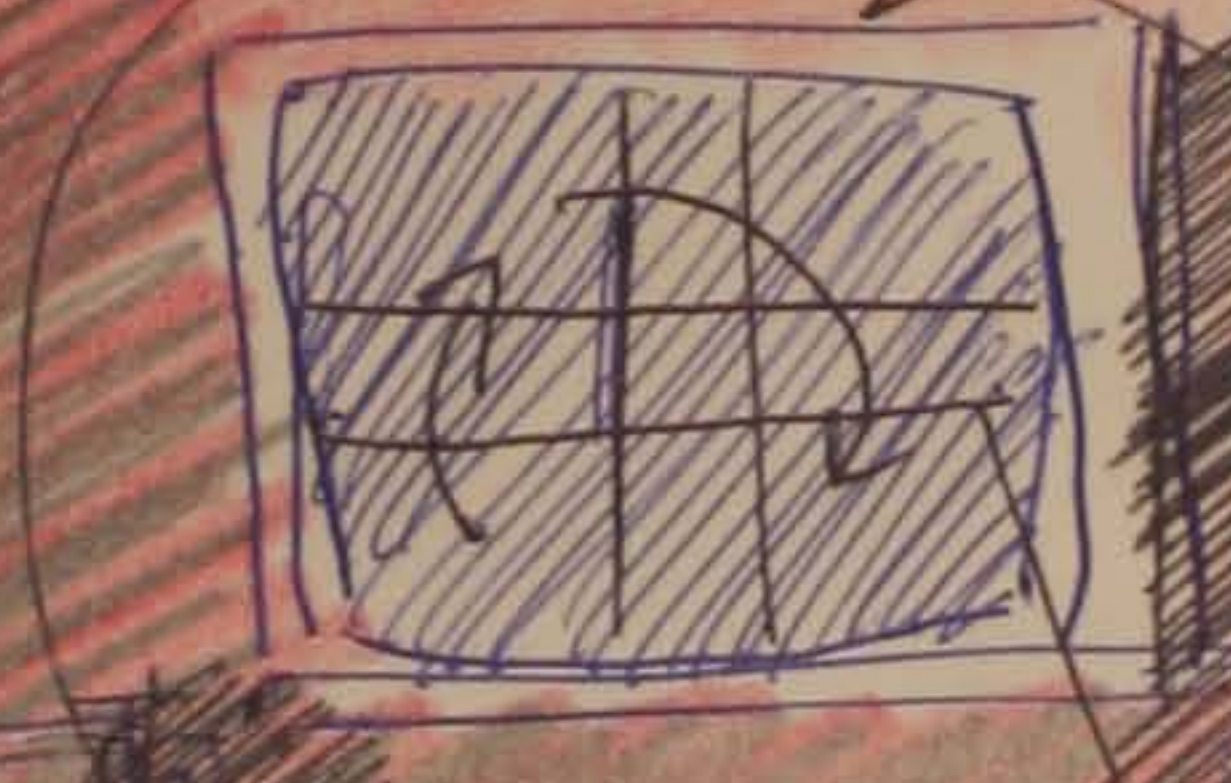
Flip/tumble along $\leftarrow$ $\rightarrow$ y axis?

CH III

X AXIS

In Both directions, idea being to create the idea of everything being "sucked" on to a vacuum of sorts. revealing eventually the End

OBSCURITY AND BEYOND PRODUCTIONS _____

STATE OF THE ART
SYNOPSIS/OUTLINE

This new installation addresses itself to a number of what we feel are relevant and timely themes,in a decade now drawing to a conclusion;

Utility-the idea of finding the right tool for the job,

Usefulness-making sure everything has a place and function,

Redundancy-of subjects and objects,

Idealism-in a world full of last stands and lost causes,

Industrial decline-A nation of underlying trends,

The work ethic and performance principal,

Gimmickry and State of the Art technology,

Style as a surrogate for commitment and 'Designer Realism'

The void,

Perspective,Reality as a 'sample',

Simulation rather then Installation,

The work itself will be made up of 6 elements,all mixed together using keying,video effects(especially flips and tumbles) and Quantel Paintbox 'montage'(with a possibilty of also including some real time-animation created on the 'Harry'),

The six sources are:

1.A large model/mechanical Swiss Army knife,shot from static and well composed positions,against either blue or black screens(to allow for keying and overlays),

2.A demonstration tape,utilising the Swiss army knife,which does everything from gutting fish to opening tin cans, sawing thru wire rope and cutting thru red tape,Like wise these demonstrations all shot Medium-Close-Up(MCU),will be against 'keyed' backgrounds,
The second element to these demonstrations will reduce things to the point of farce,with for instance,fish being used to try and open tin cans and filofaxs being used to cut wood,

SYNOPSIS/CONT.

3. A tape dealing with the idea of a work ethic. (As above, these will be shot
   against the relevant key backgrounds). All shots will be MCU. Images will
   vary from details of arms, and chests etc 'pumping' iron, to clenched
   fists, and sex organs, hands holding red and black flags, hammers, sickles
   and spanners (as a reference to social realism,) and filofax's.
   As in cut tape two, things will again be taken to absurd conclusions, with
   hands also seen holding fish, bottles upside down and the inevitable Swiss
   Army Knife.

   CH1

4. Will be a Rostrum/Quantel assembled tape, made up of static images of
   State of the Art technology, with everything from Video Cameras, to
   Walkmans, Car Phones, electric tooth brushes, vibrators, condoms and washing
   machines being included.
   These will be assembled into walls, barricades and jungles of imagery, with
   images also seen(in the finished) tape, flying in, out and around all the
   other images which will be included.

   CH2.

5. A wide shot in black and white, of either a large abandoned factory, or
   a wasteland. This image will only be seen as a background to some of the
   above, or occassionally creep thru and into the flow of events as a
   pertinent and relevant reminder. One view of a void of sorts.

   CH2.

6. The colour Blue. Reference point to the void an idea of purity or a new
   realism/order.

   1AM.

SOUND TREATMENT

The sountrack will be developed along and around the six sources outlined
above, with the idea of combining all sounds into a mix/symphony of sorts, on
the final video wall presentation tape.
Sounds will be made up of samples and effects ranging from snatches of
dialogues to, machine sound, washing machines etc(see the original art of
noise).

FINAL EDIT/VISUAL MIX

As mentioned earlier, all the above elements will be combined into a single
source, a constantly changing visual/audible tour-de-force, relying heavily
on flips, tumbles and keying/overlays to create a work, which we hope will be
visually stunning and create in ideal terms what could be called a
'simulation', rather then an installation, exploring as it would both the
space behind as much as in front of the screen.
The edit will only be completed when the videowall itself, and its ability
to change arrange and split images is used to expand this single composite
source out across an infinite number of screens.

Tape #4: State of the Art technology,
Build up a constant Battery/Barricade of visuals, cut & Pasted
together onto Paintbox. Building layer upon layer of details
cut at etc - also more images across, in front + behind
other visuals - for instance, Hand Glider swooping in,
flying across screen - aircraft + helicopters flying
across screens, surreal "landscapes of images" being built up, layer
upon layer.

Aircraft flies   - Needs to be taken to
across   surreal conclusions of
   Sats.
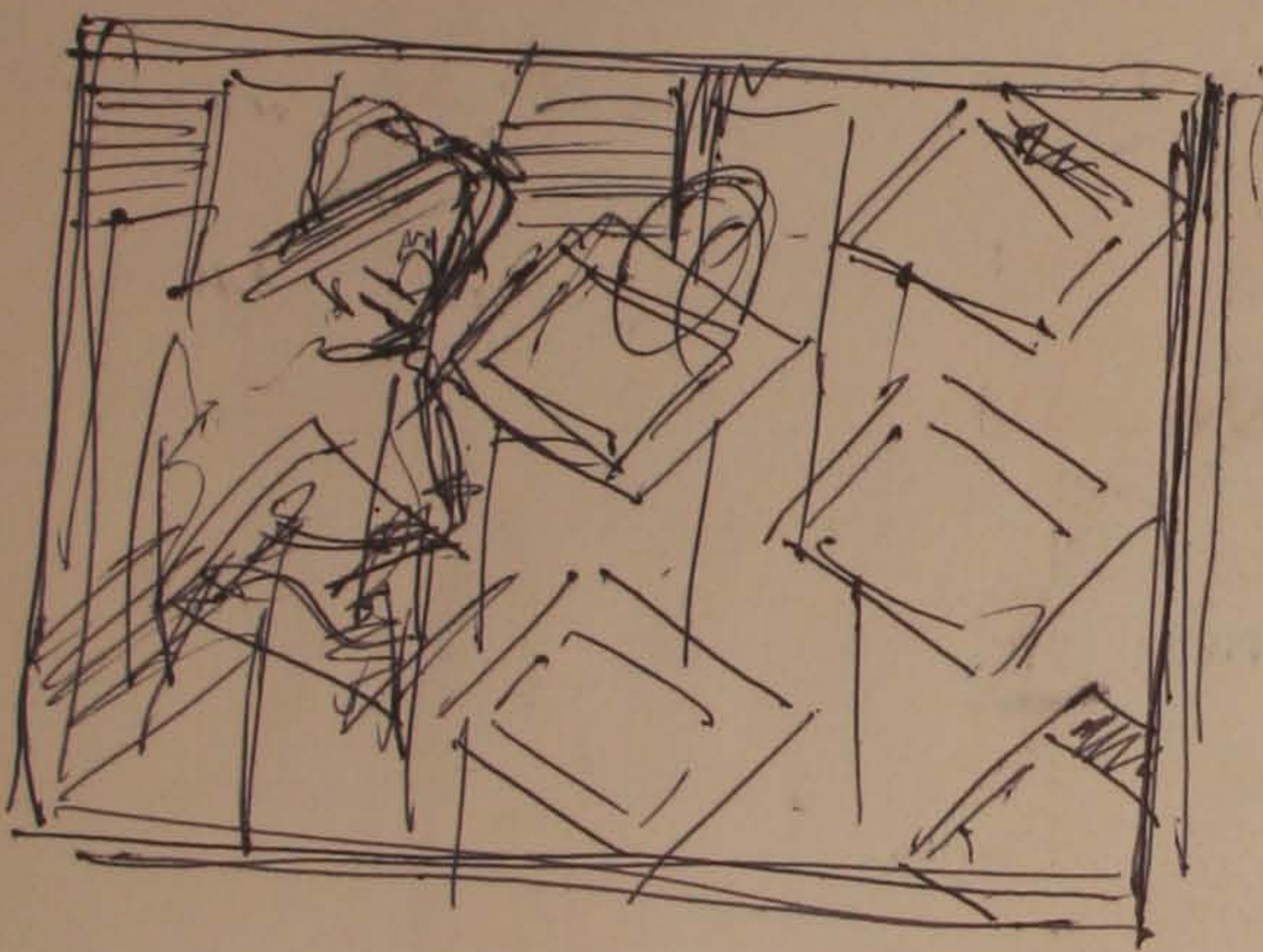
fields + fields of
Calculators -
maybe have all this imagery
growing up from a wasteland?

Build up from a wasteland?, layer upon layer of images.
some moving, some static - gradual addition to a climax of
Sorts, ie - "nothing". + "everything"!
possibly Storyboard & N° images for optimum effect + speed?

Tape #4: elements-

1) Background, Cityscapes etc.
2) Surreal/displaced images, ie aircraft etc "Batman"
3) Technology - shots of gear, cameras VaT.R, watchmas, libraries etc, etc, etc,
4) People/types - Yuppies, teamagads etc.
5) Planes - demonstrations, holding, button pushing etc.

All put together, Snipe/Show Reel style into a constantly changing montage of images & effects.
Story board this - Shot for shot image for image, aiming for a simple day on paintbox to complete it.
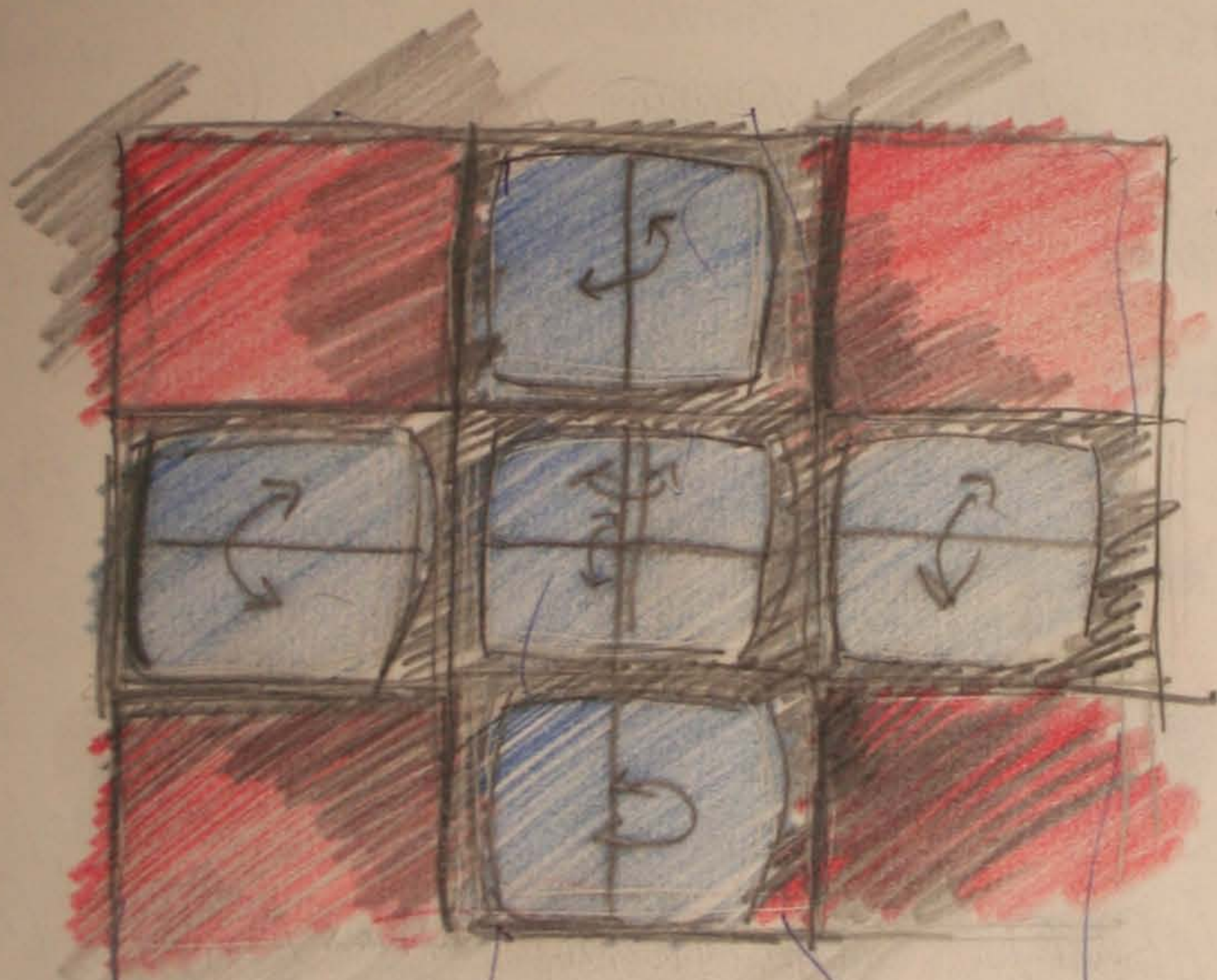
— 3-5 CHANNELS OF VIDEO—
SOUND FROM EACH SPEAKER TO EMPHASISE DIFFERENT ELEMENTS.

OPTION IN EACH CASES IS TO HAVE IMAGE TUMBLING IN OPPOSITE DIRECTIONS.

All channels/components, MIXED.
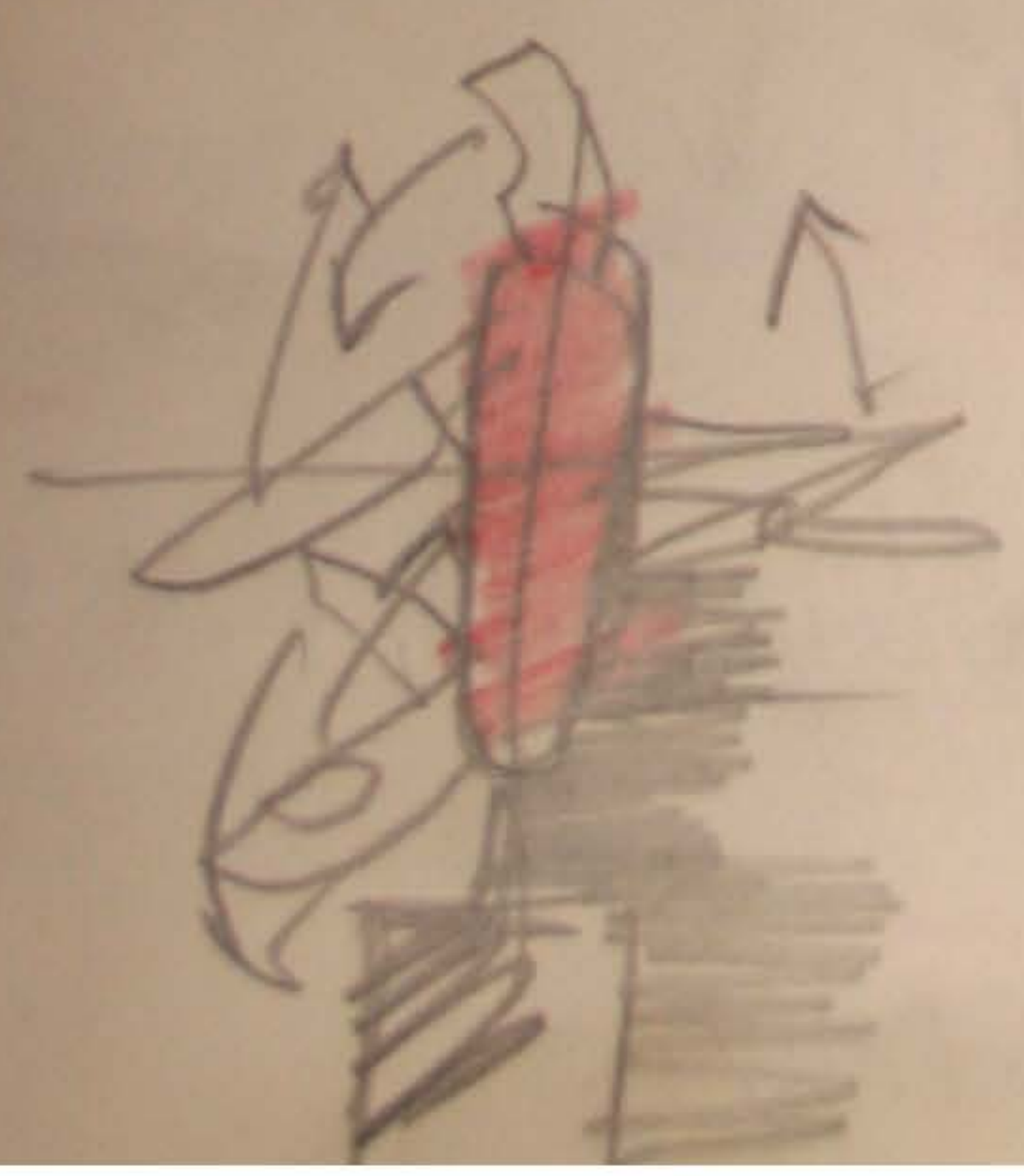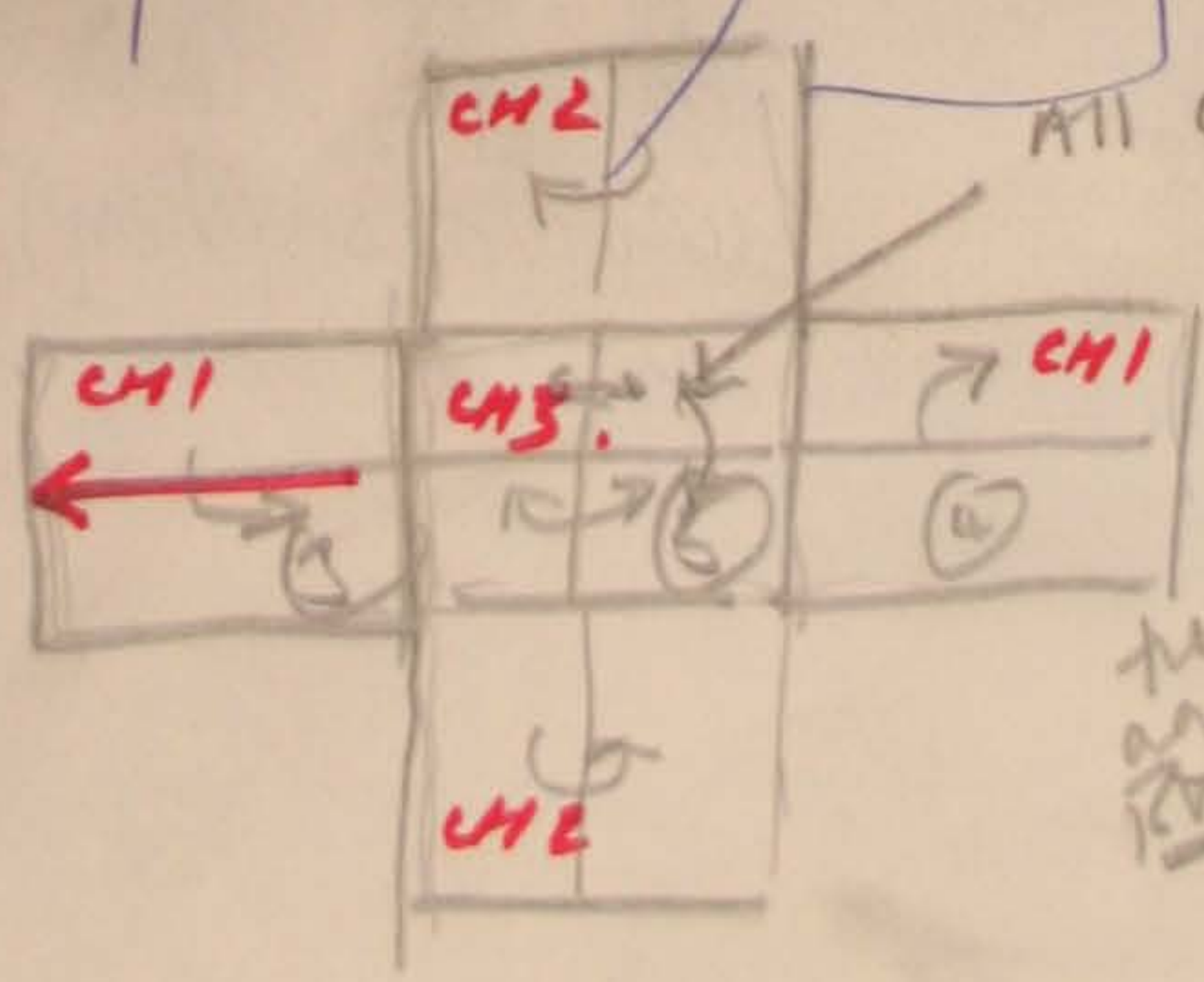
tumbling against itself — 3/4 - wasteland.
1/2 - demo/ Quality & news/war ethic

3 multiple mix of everything.

Production Schedule.   sources.

1) 1st cuts
   1) Assemble tape of Quantel material.
   2) Assemble demo-tape(s)
   3) Shot of factory.
   4) Swiss Army knife against key & with key
      overlays.
   5) friends/work ethos tape.
   6) - Blue from machine -

2) 2nd cut.   - one tumbles to the Blue.

   { 8th against   1) Assemble (as a tumble) on Y Axis (?) ⟵⟶
     Blue B/ground }   Work ethos & Demo material (2-5 above)

                      2) Assemble as (a tumble) or flip?) on X Axis (?) ↕
                         Quantel montage & factory Knit stuff (1-3 above)

                      3) flip & tumble Swiss Army knife tape.

3) 3rd cut.   1) (ABat.)   overlay with shots of hands
              abat (work ethos) tape. (key)
              2)   Blades from Swiss Army knife
                           coming down etc, in different
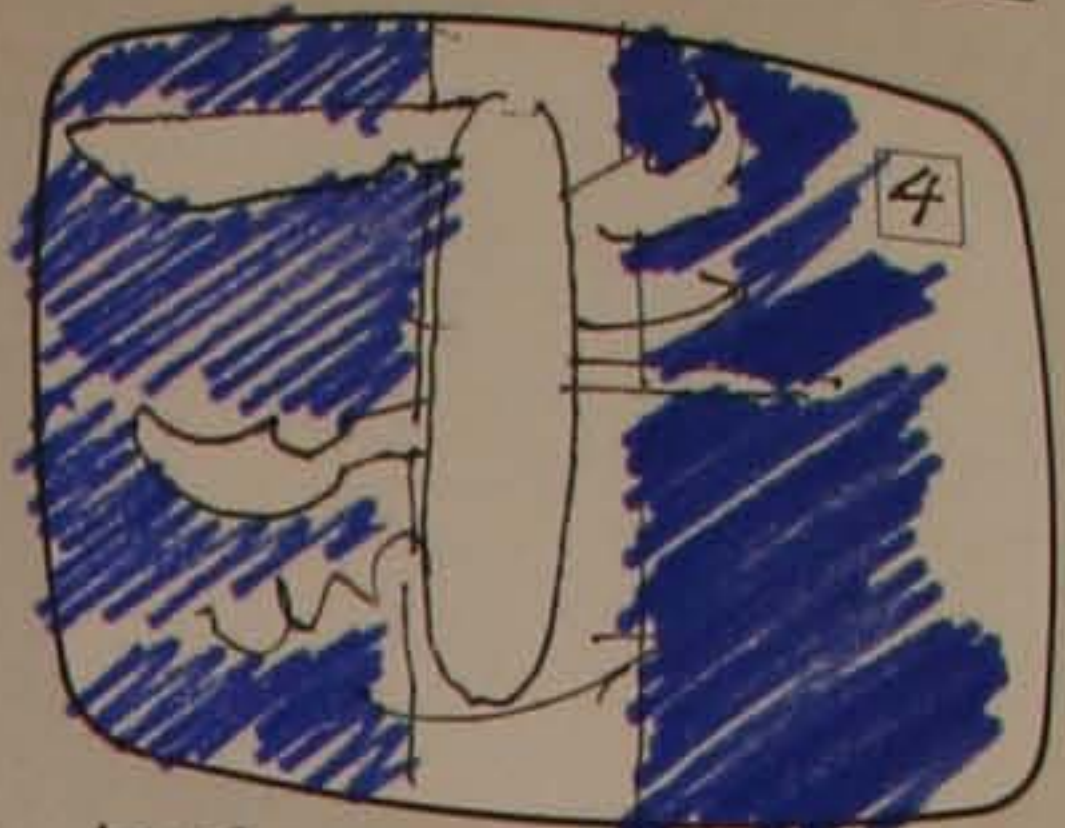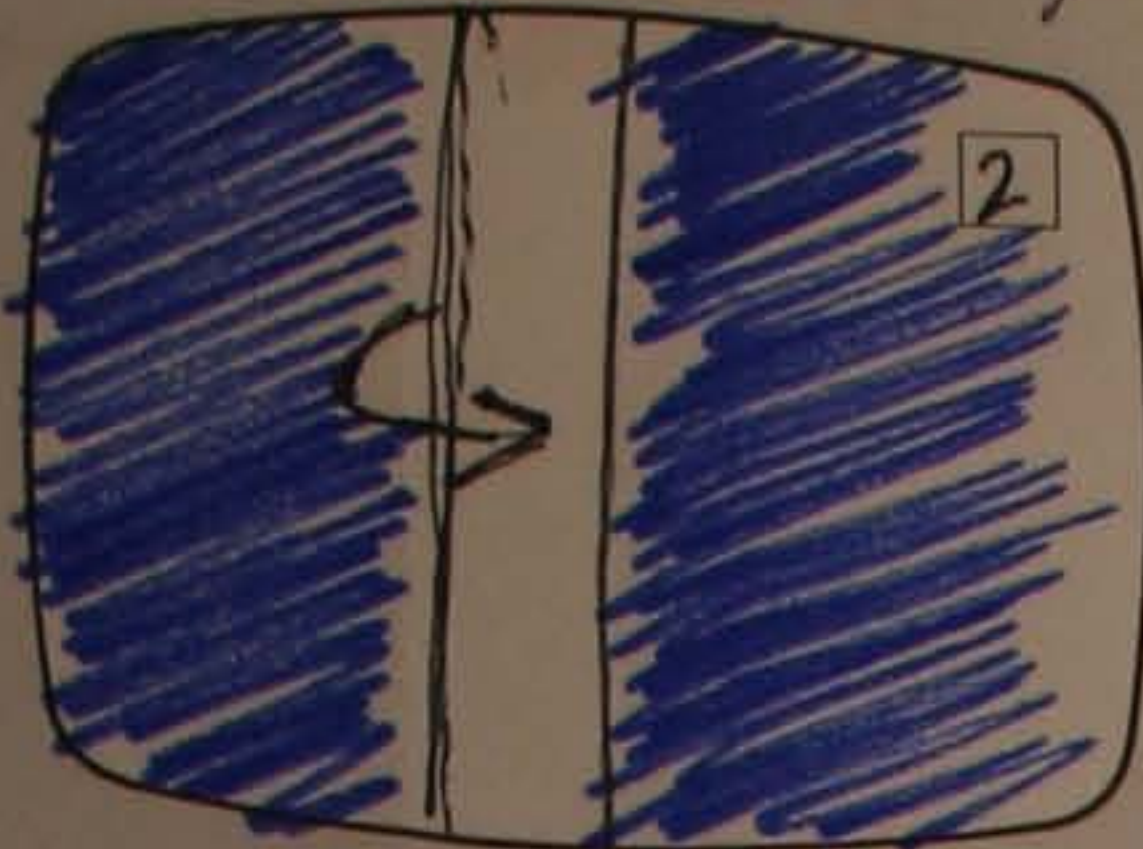   directions. (key)
                           - completion   of CH I & CH II

4) 4th cut.   hyper mix of 1 & 2 above, flips & tumbles,
              for ⟷ ↕ etc for 3rd CHANNEL OF
                                   VISION.

In shot, aiming to get all the jiggery pokery, gimmickry and whatever else at of ar systems — all the irrelevances & things which cloud any serious works.

"State of the Art 1" - Central screen/combo.

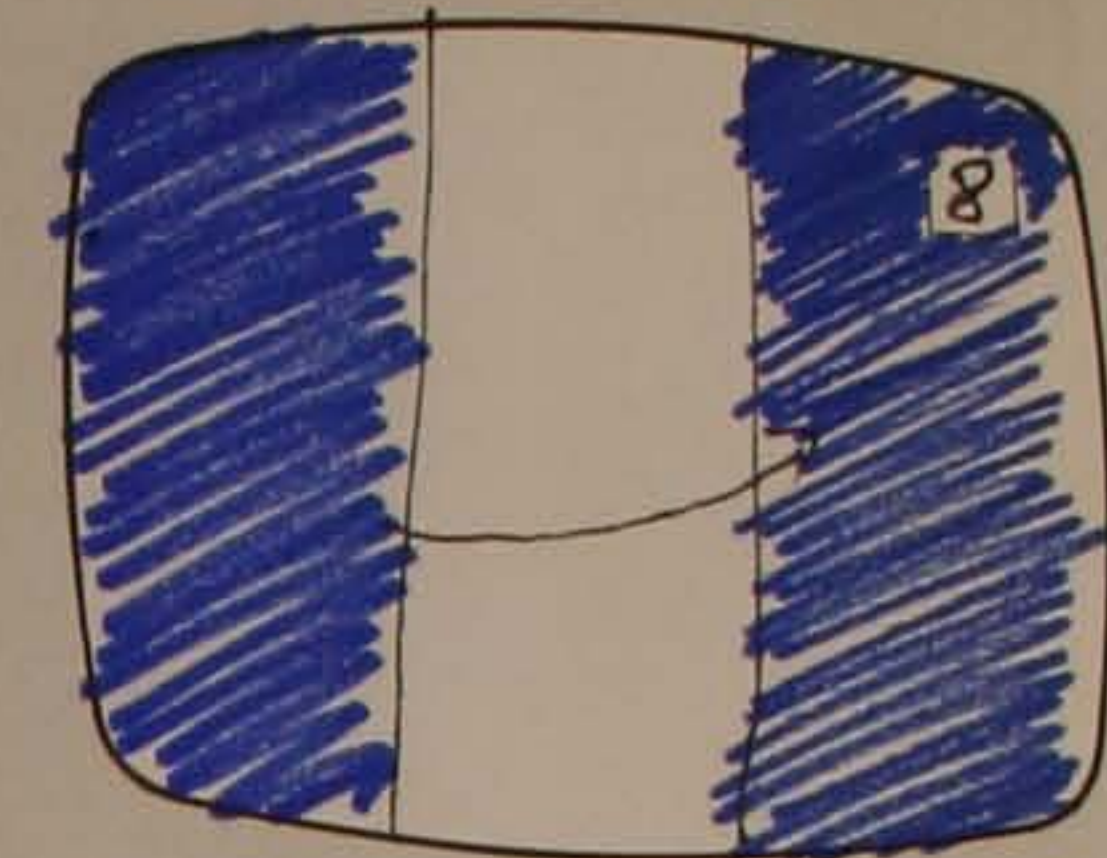|			
1	**2**	**3**	**4**
Start in the Blue.	Movement around reveals Swiss Army knife model, against blue background! NB - If possible same "blue".	Blue background change revealing that sources behind	Knife remains prominent in foreground, key
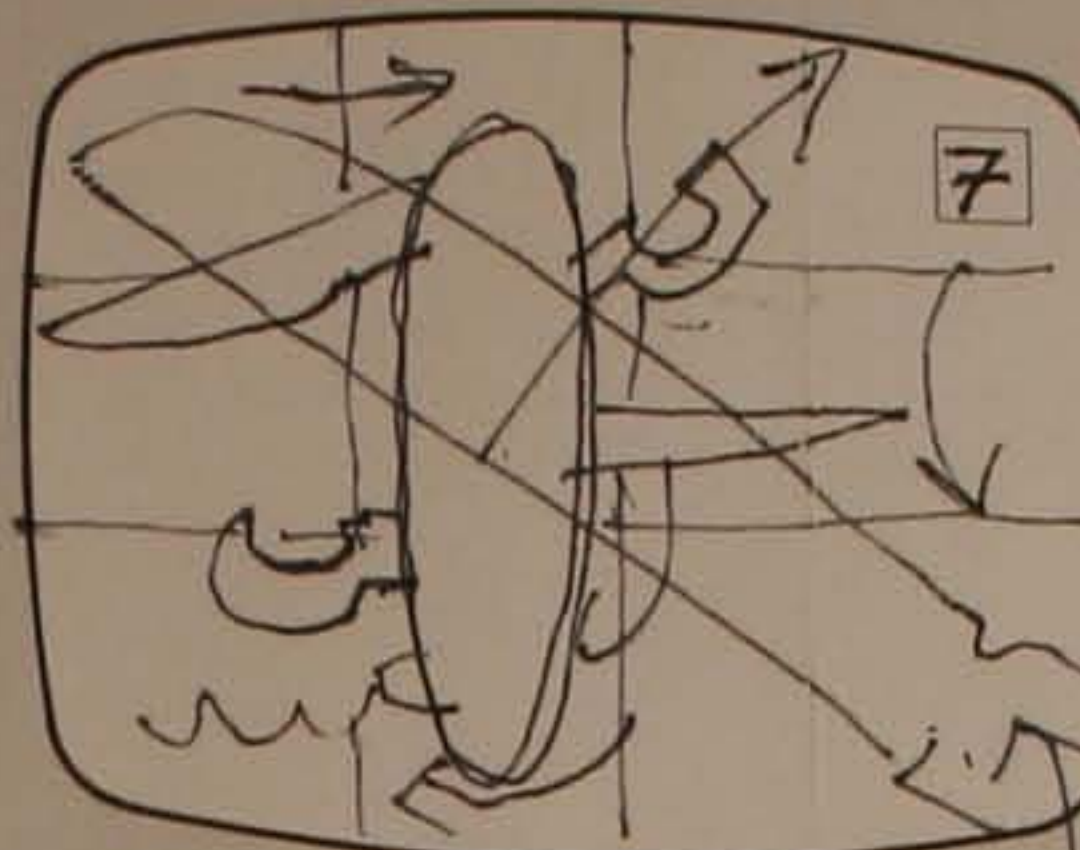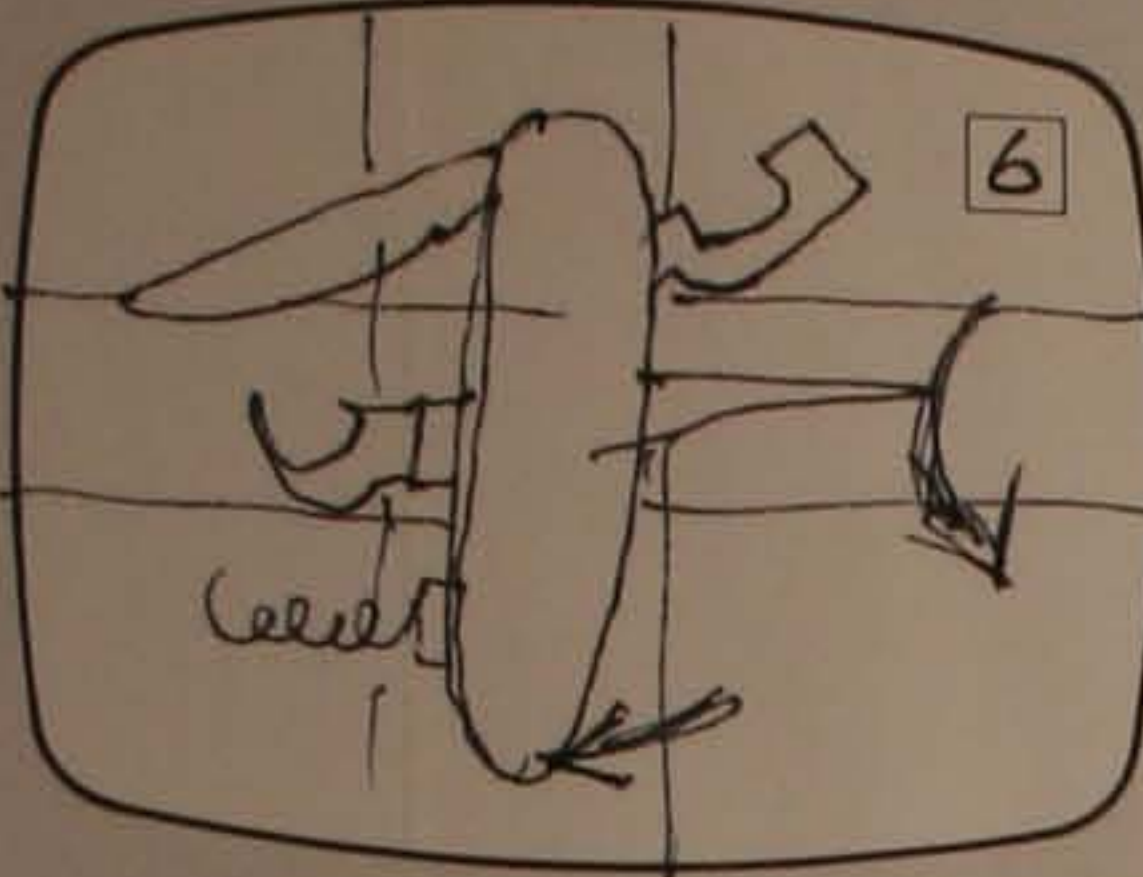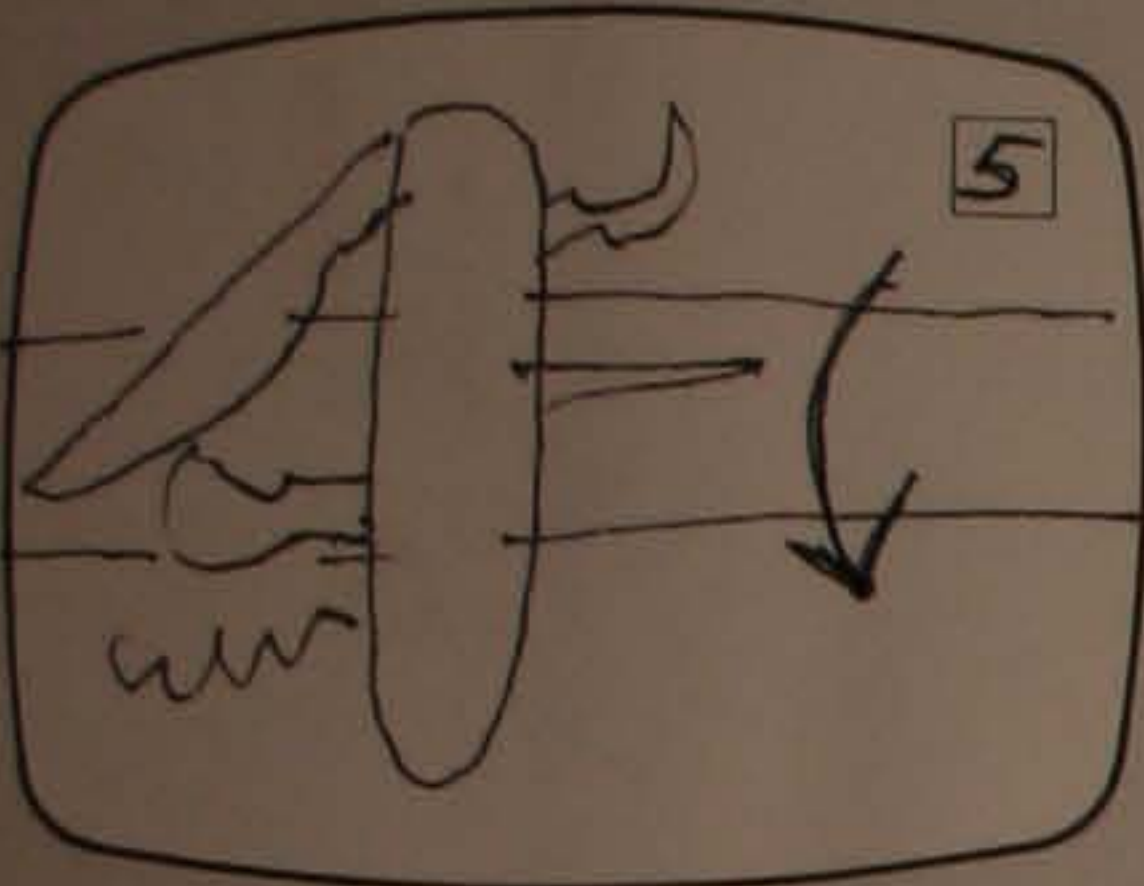
5	**6**	**7**	**8**
Swiss Army knife stays as prominent foreground image	combination flip & tumble of image.	Composite mix of imagery, props, tumble land foregrounds. Confusion & chaos. big blades	Entire combination mixing ending up again with blue tumbling/flying a X & revealing blue

STATE OF THE ART. Industrial City Sand
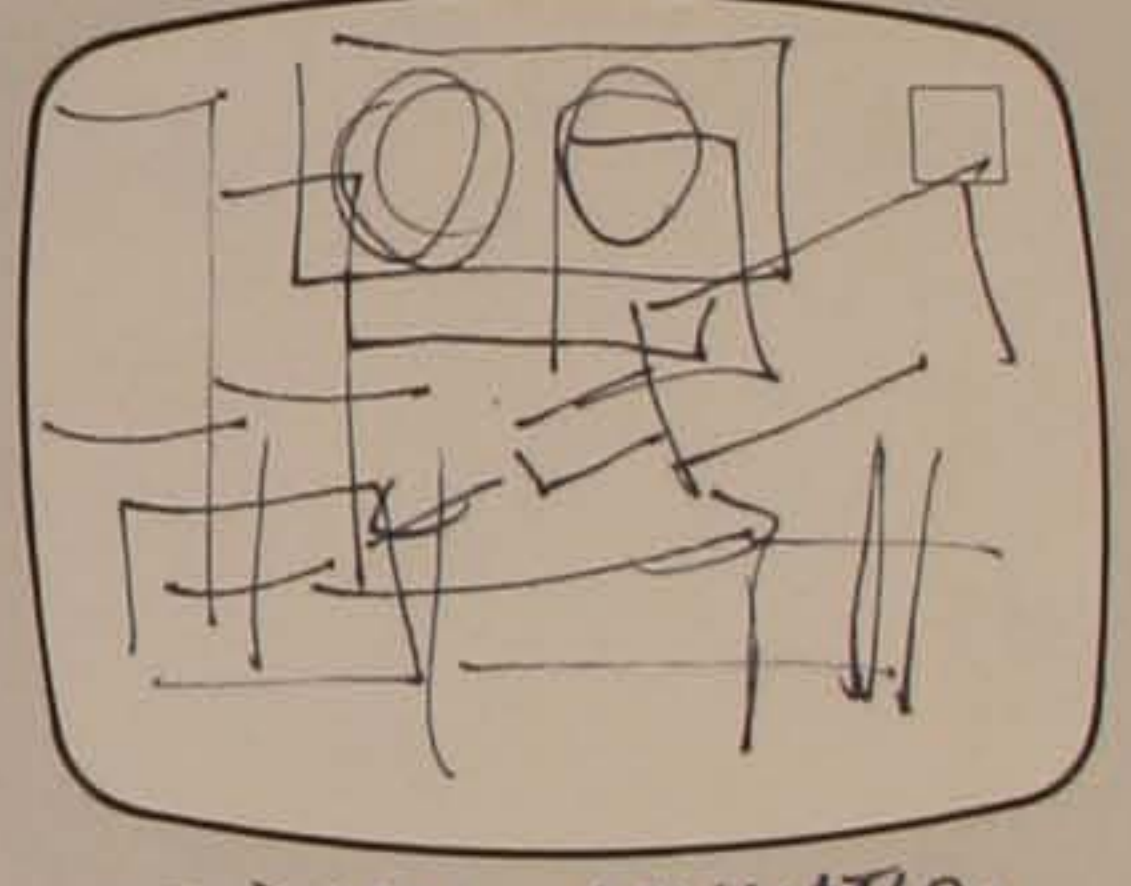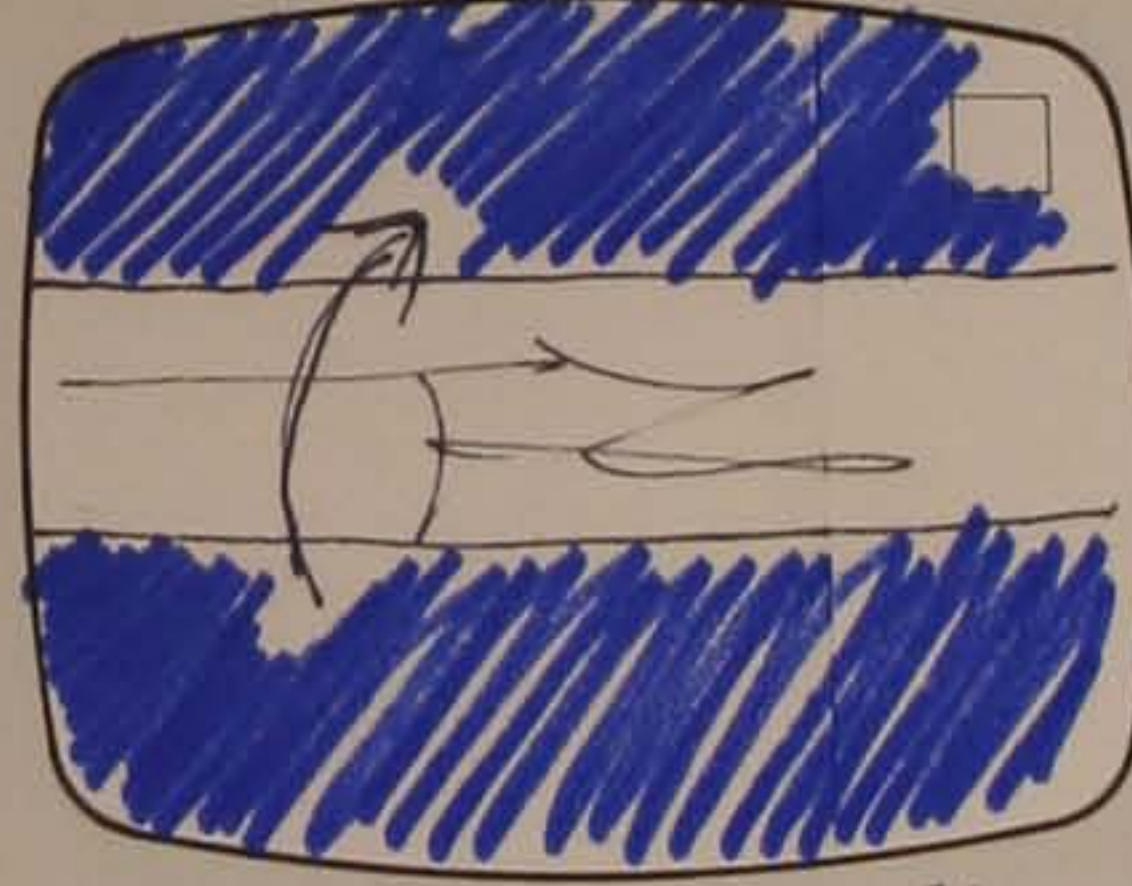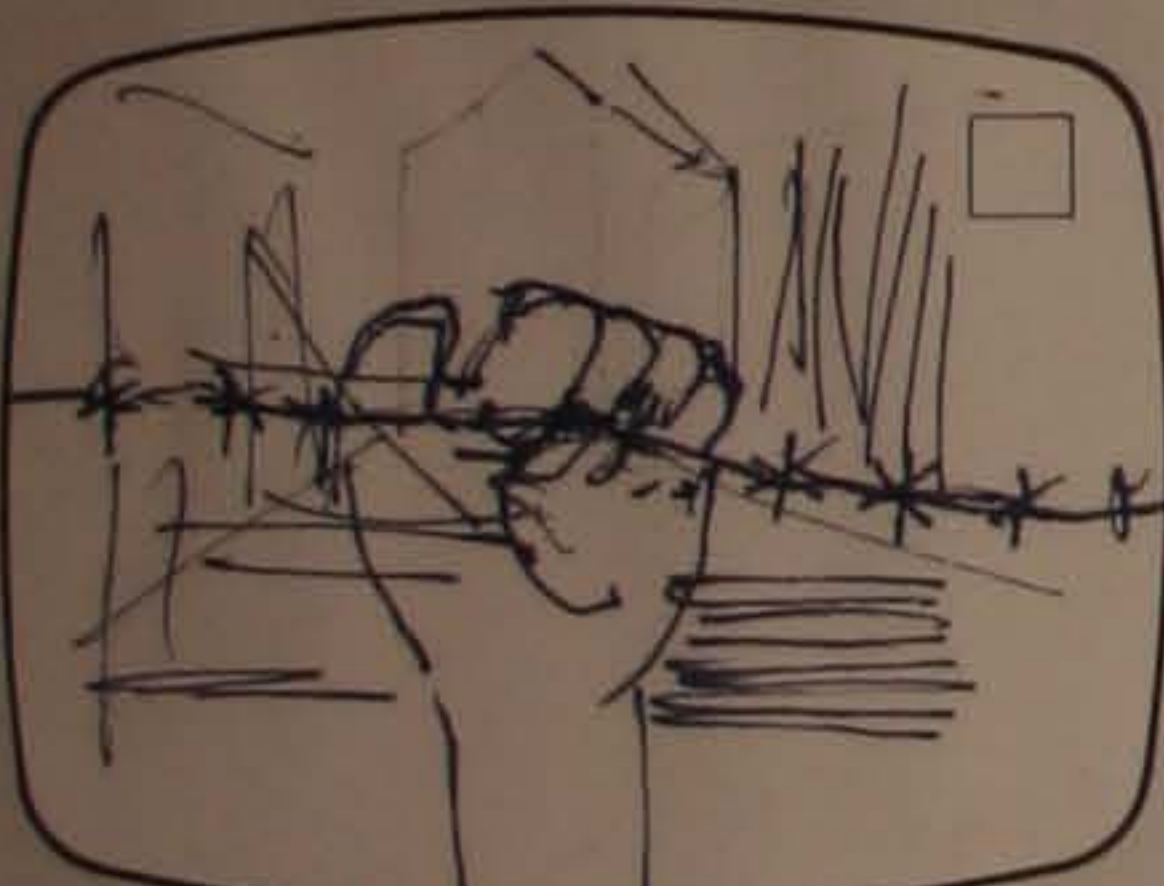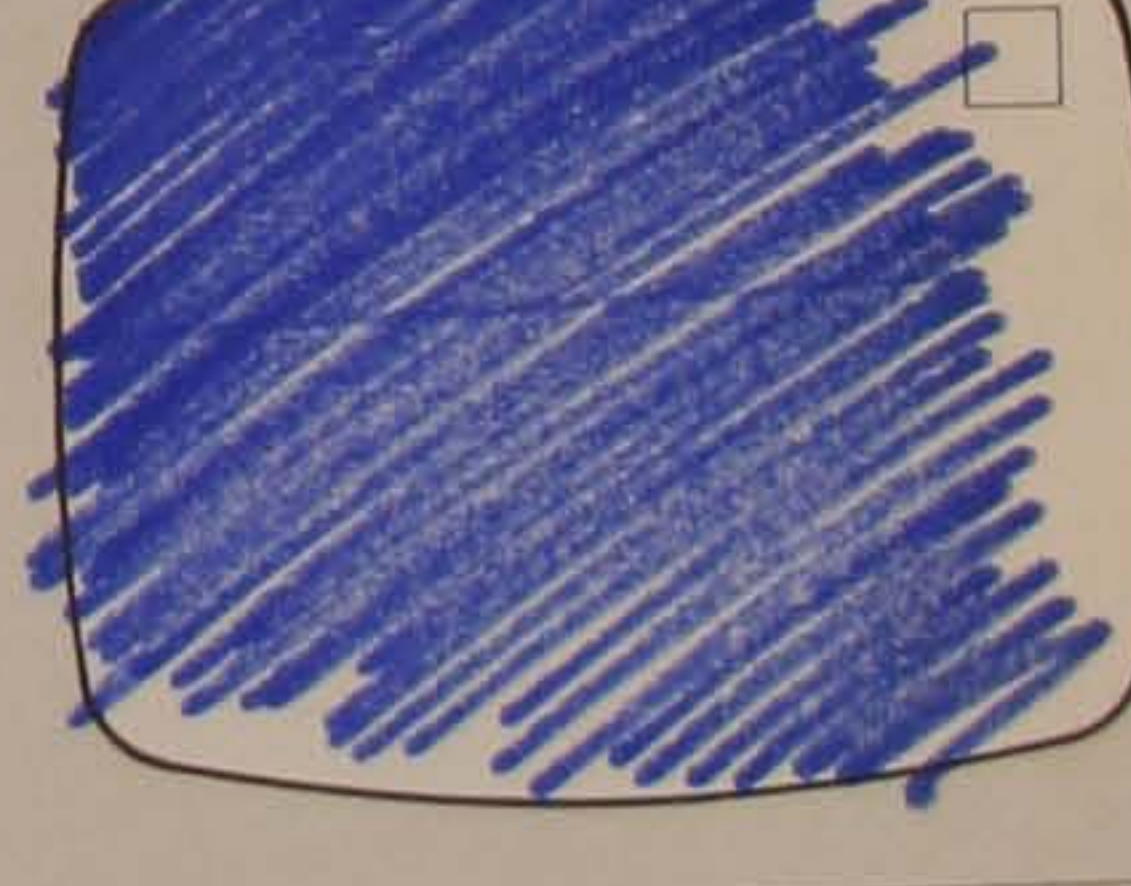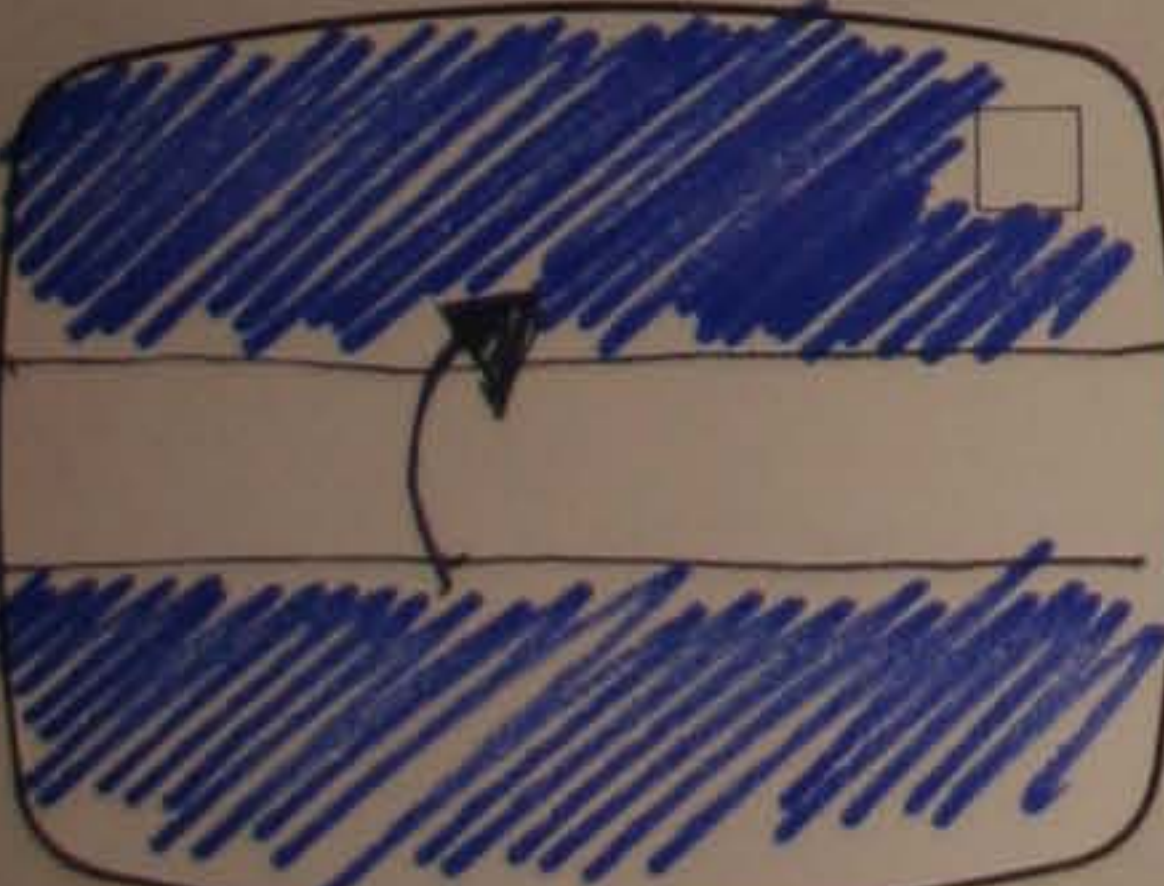
|			
FROM BLUE. Abandoned factory unit, key over hard ethic "shots"	Rapid "America ads" style, hands coming in from different directions.	Image tumbling to the Blue to "reveal" fantasy Utopia views.	UTOPIAN ANIMATION Sequence

BIG BLADES.

TUMBLES reveal "WORK ETHOS" STUFF	FURTHER REVELATIONS HAND MOVING OBJECTS, FAST CUTS	AND A TUMBLING SWISS ARMY "Blades" keyed over whole sequence as a reference point	TO THE BLUE.
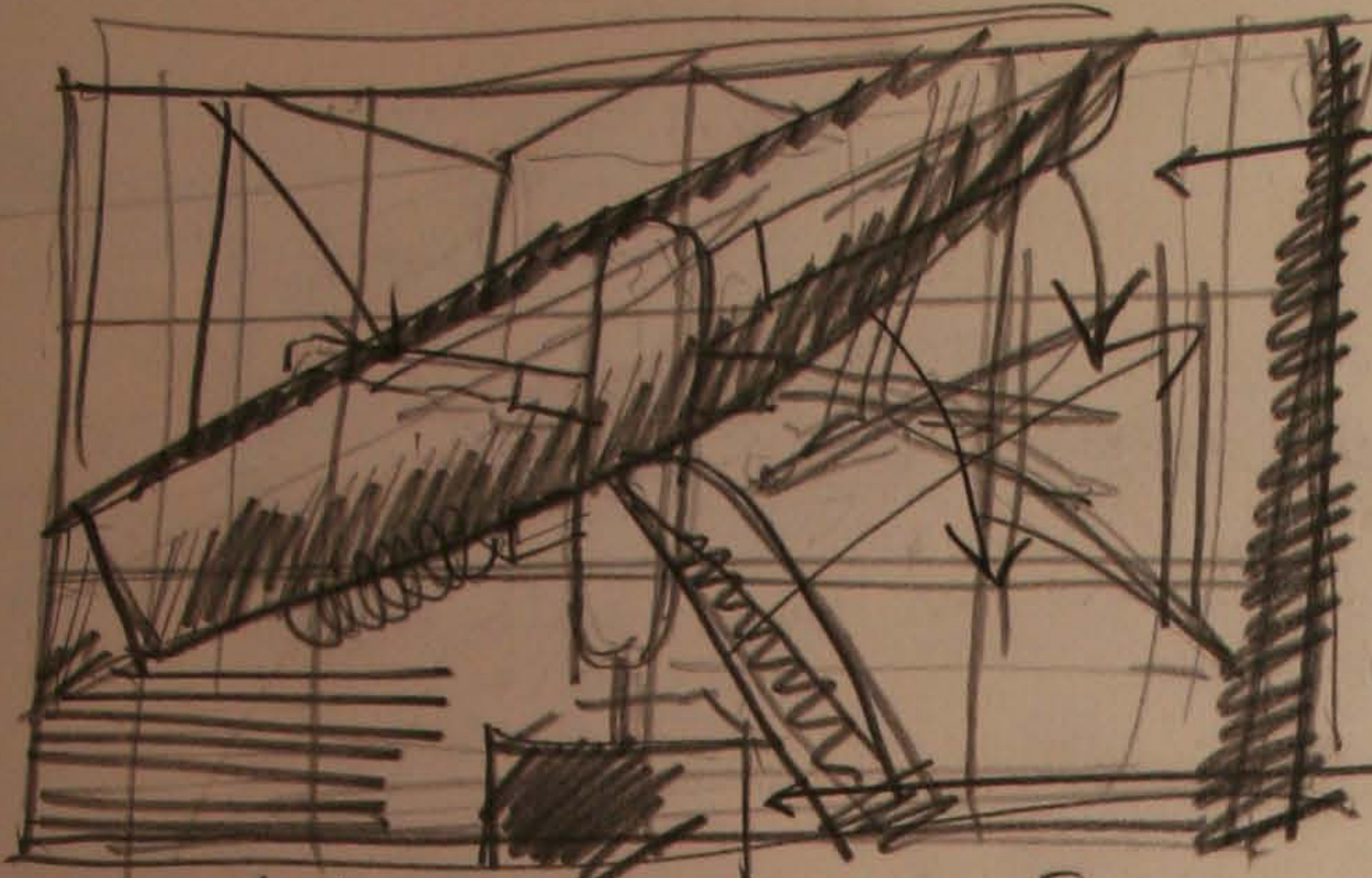
B/G, either
Empty, derelict
warehouse or
a void.

SHOOT AGAINST
C/KEY SCREEN
C/KEY, MATMENT?

Multi-layered,
o/lay movement,
images of blades
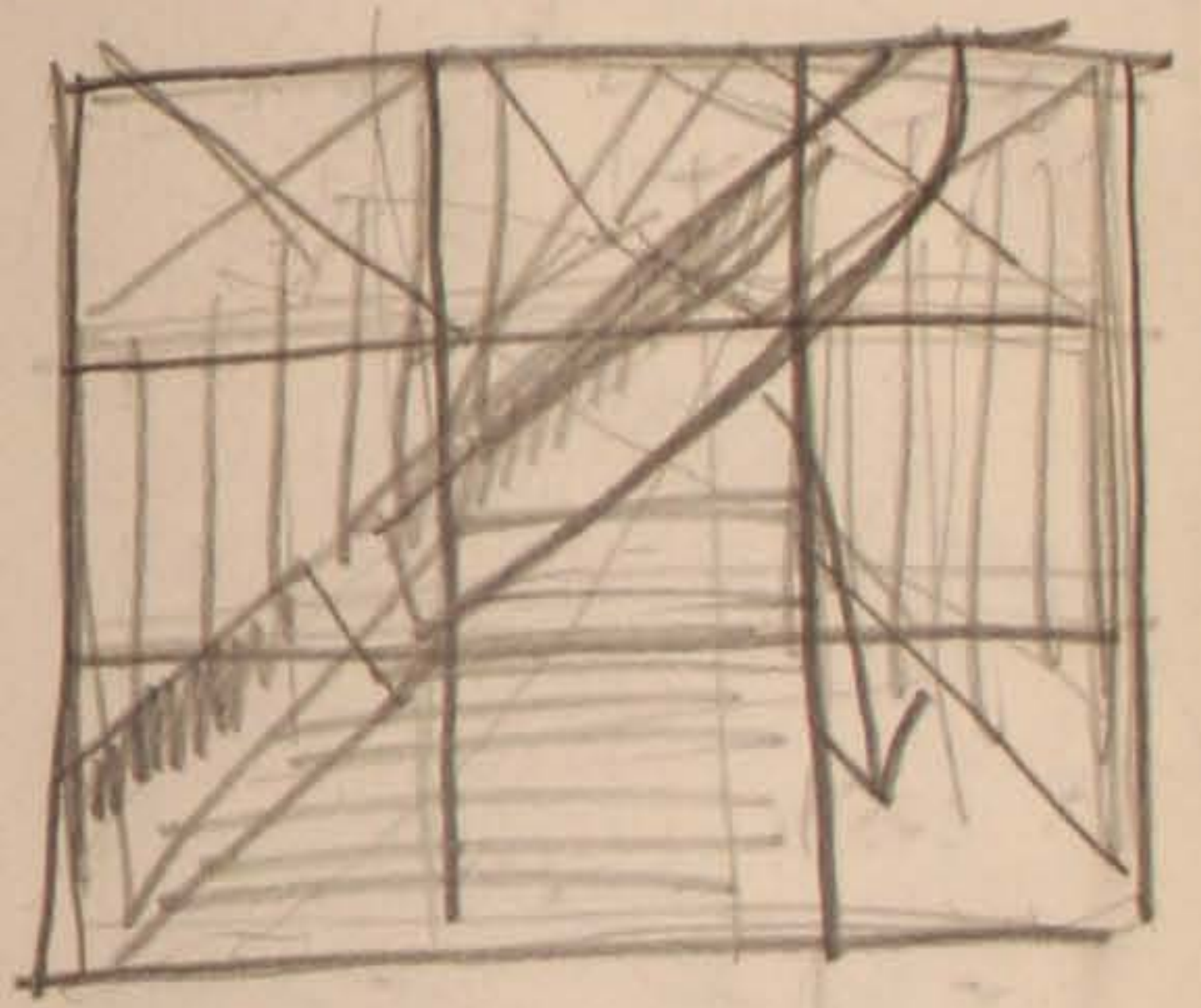at thru, screen,
use wipes etc.

5th element, functionalism,
very well shot, but "V-tility" style
shots of the knife being used to
perform a number of different
functions.

Build up layer of images.
o/lays, + wipes only.

Sources# - OPTIONS ① single same - down to how image is split over
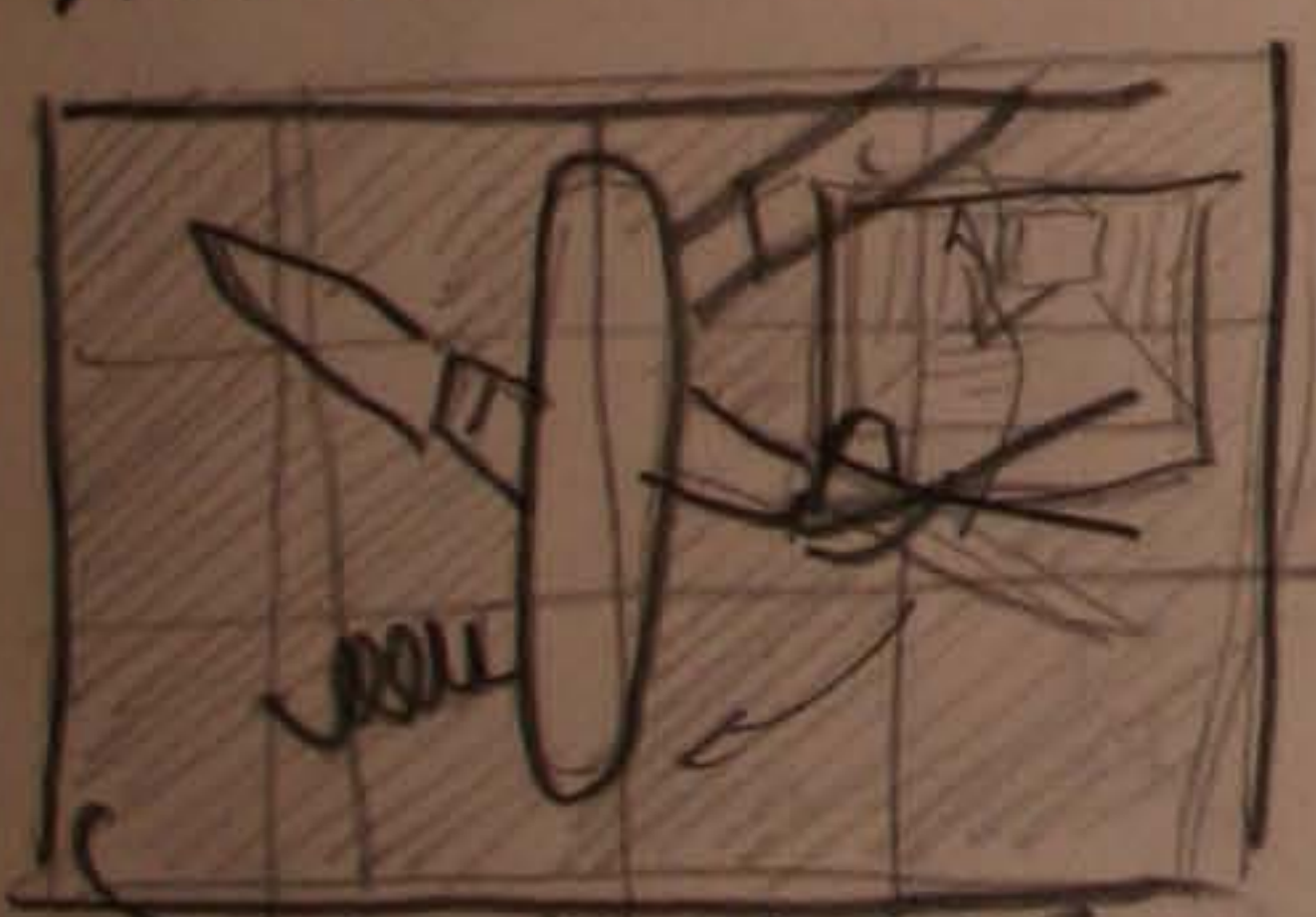all the screens.

② | A void tape.
   | A utility tape,   } inc "survival"
   | A functional tape   } "aspect"
   | A dereliction tape

single same
tape - down how to
how the piece is
divided over screen

→ A void & softs.

Blue
B/ground.
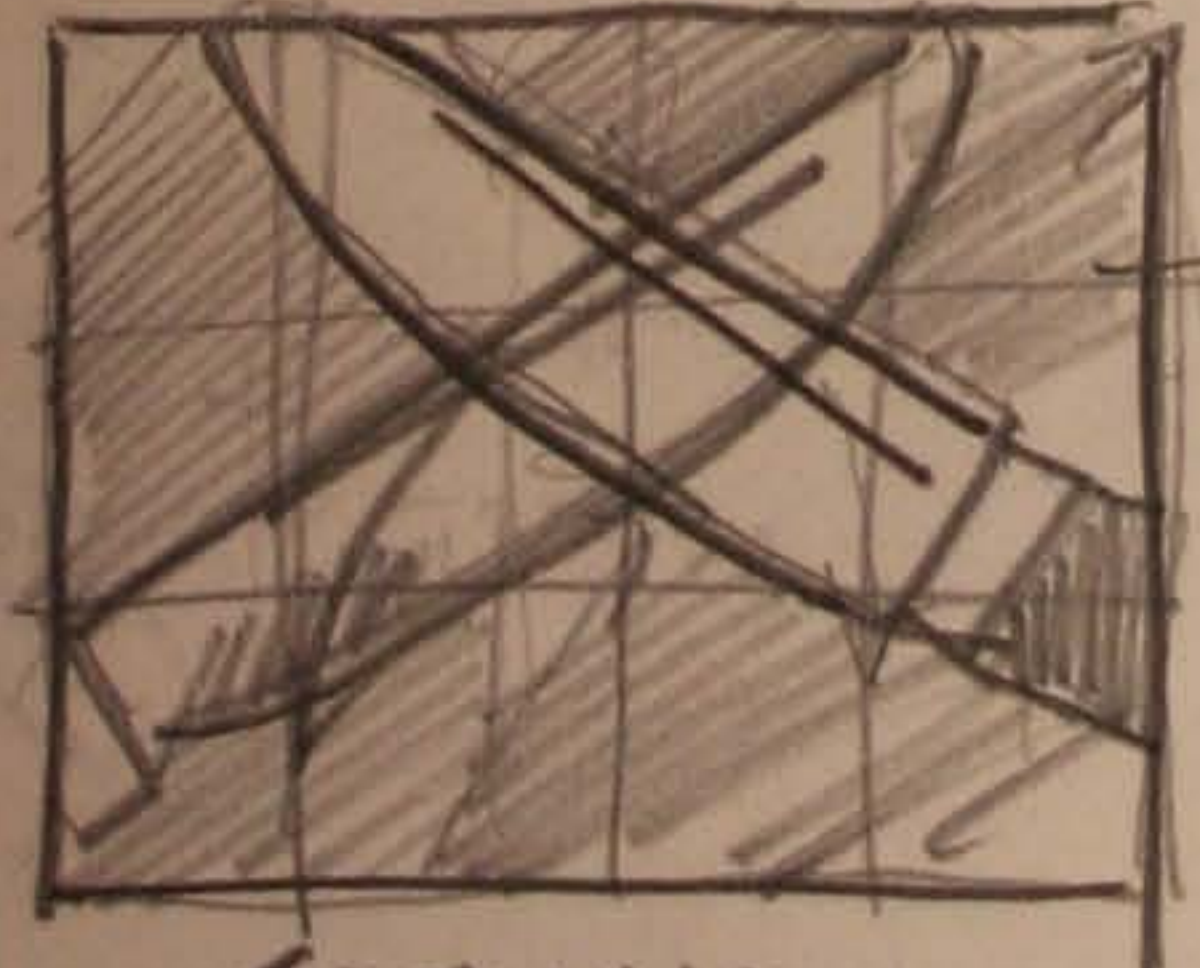
◄ TENSION ►

cutting thru a
piece of wire
rope.

> B/W
Video 8mm
material?

↓
into a
void of
softs.

use only one same, but
create the illusion that it's
more than one same
                    → via o/lays, sources
                         etc.
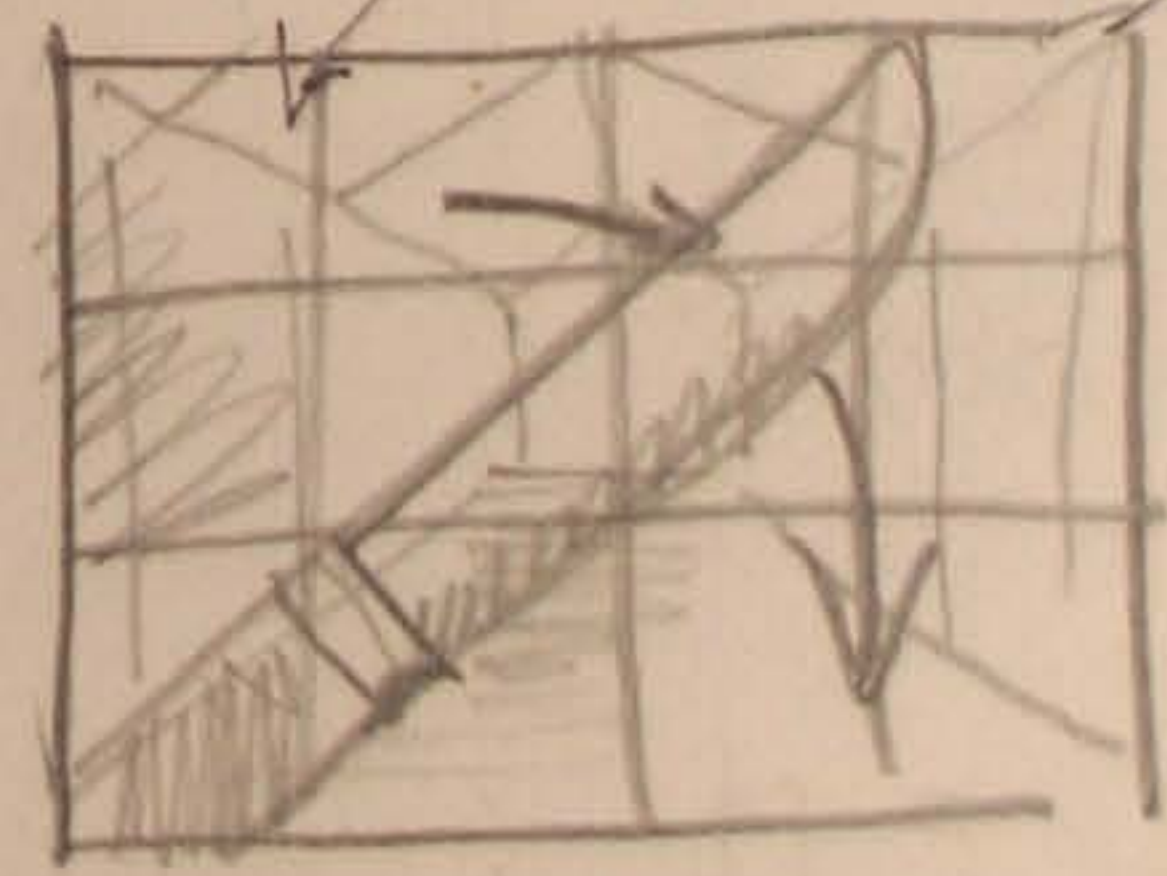
Sound: heavy "Industry"

ORDER
PACE

TIME

RHYTHM

CONFLICT

CONTRADICTION

HARMONY.

COMPOSITION

CONFUSION.

CHAOS.

CONFLICT.

TAPE NUMBERS

0 — Animation.

1
2   CUT TAPES
3
4
5
6.

7
8   COMPOSITE EDIT
9   MASTERS.

STROBE BIG KNIFE
+ BLADES CUTTING THRU
IMAGES
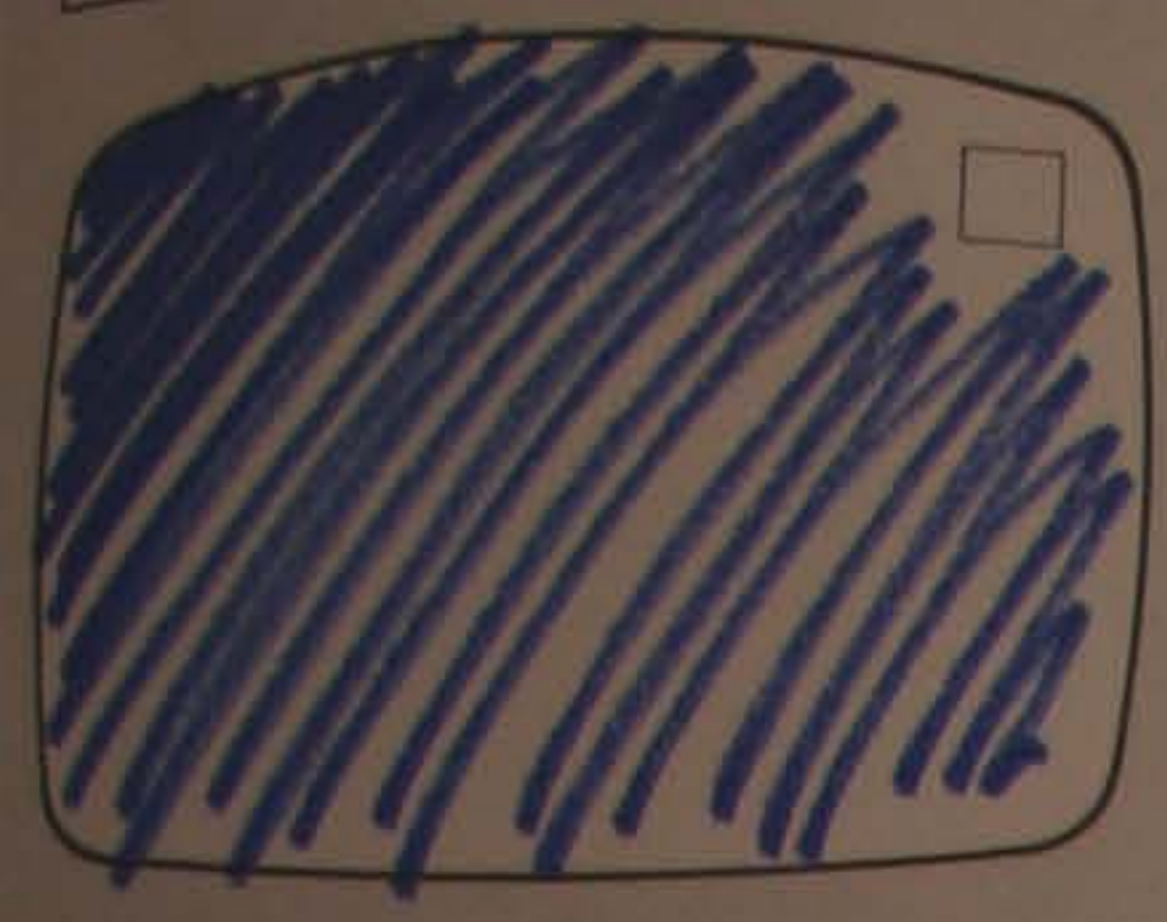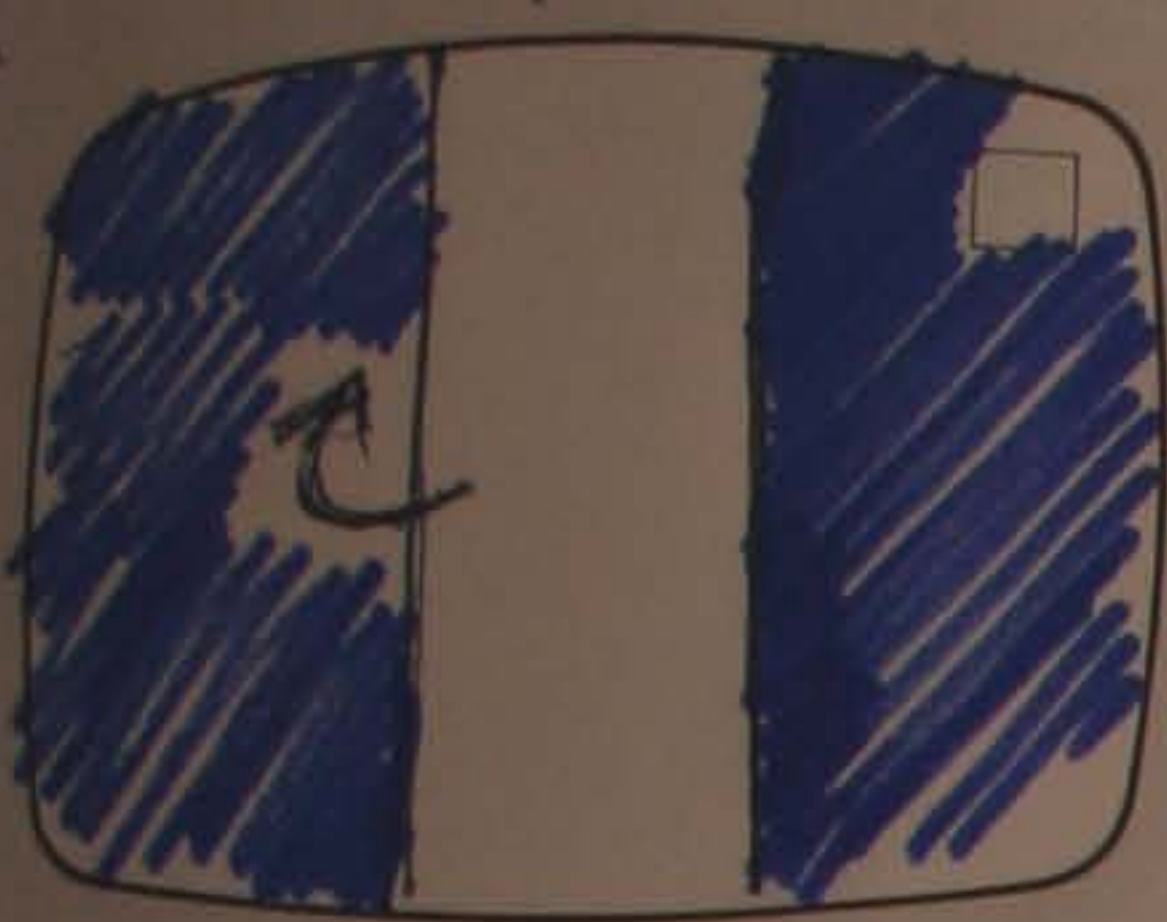
FROM THE BLUE
A conception of purity / A VOID.
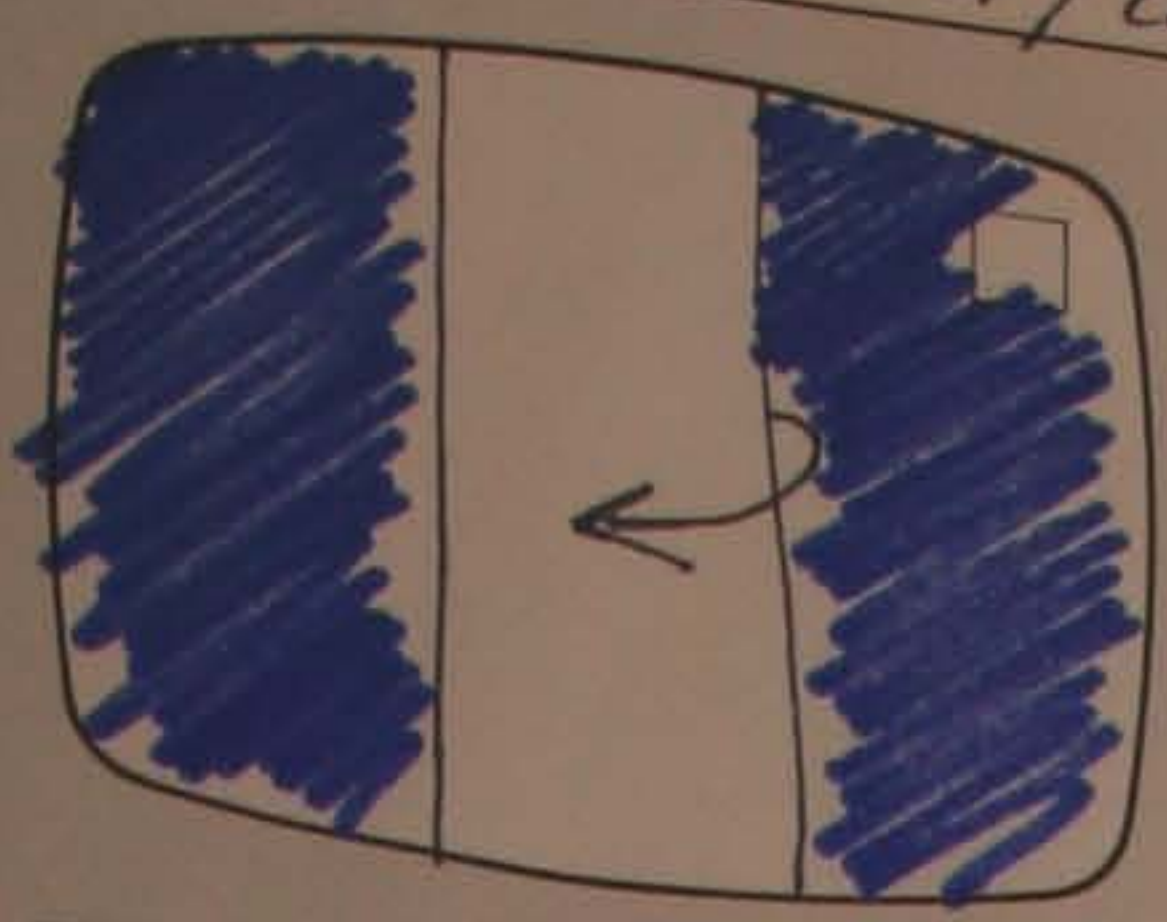
FLIP FLIP AROUND REVERS MARBLE BACKGROUND

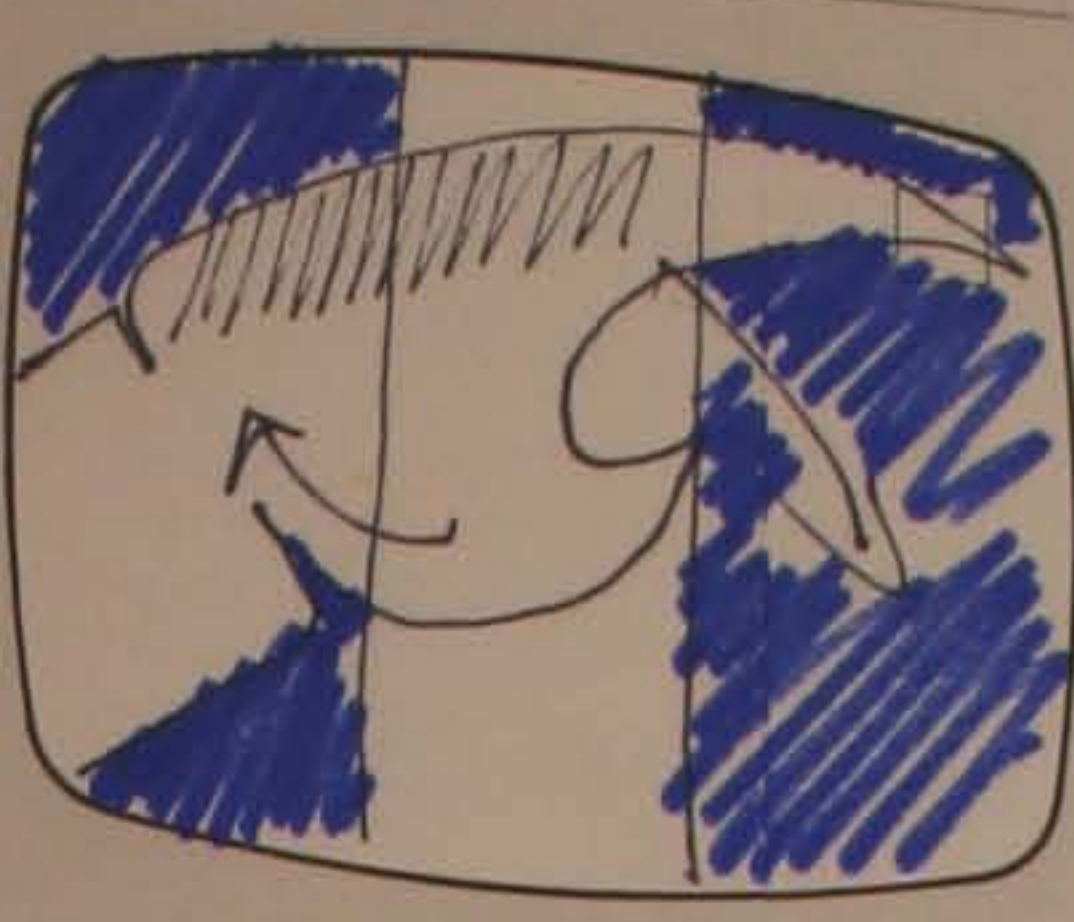Hand moving in and time an extra Blade is revealed.
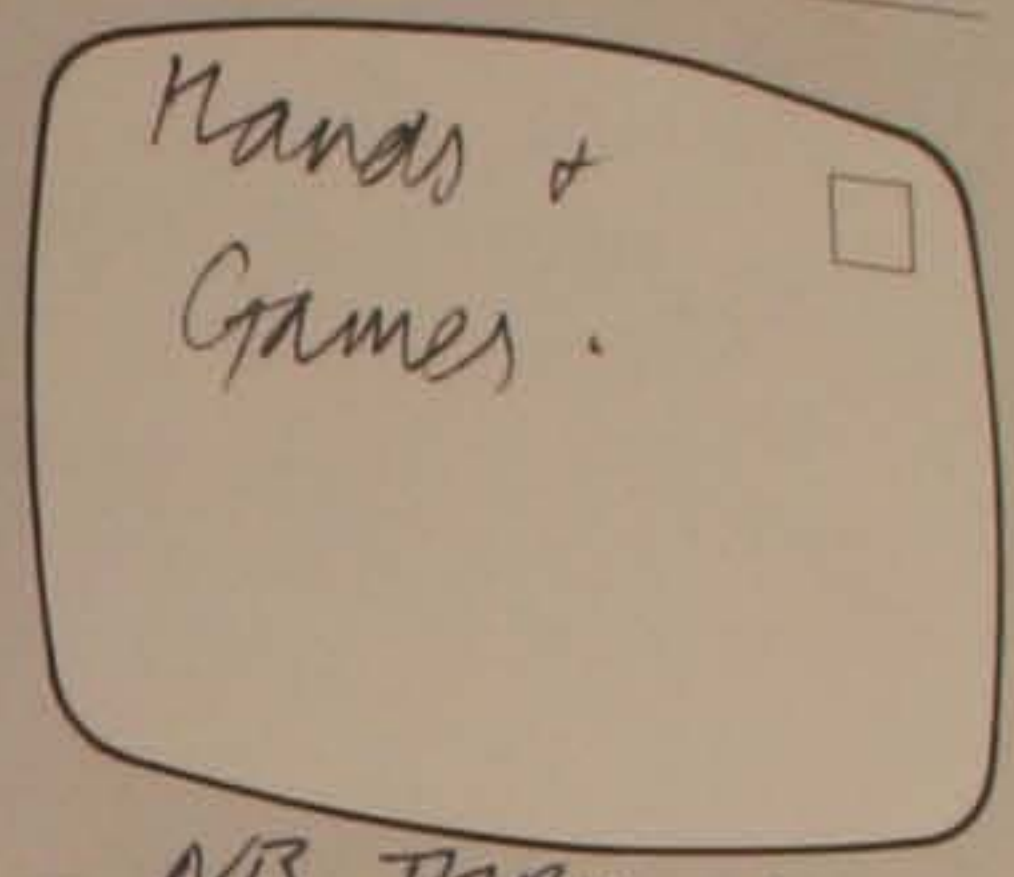
Action.
occasia a blade crashes thru

more arand

ABSURD
Demo, RIDICULOUS images / camera images etc.
textured background.

Blades cut Thru and over images.

Hands + Games.

NB. THRU nt need to 'nr' in and confuse sorne references.
- some stages refer to factory unit shot.

① -

Assembling:

- Black & White/Hi-contrast "wasteland" shot.

① Key wasteland/shit heap shot under hands + gestures taper "epic" war ethnic stuff.

② key/cut together demo / knife stuff against flat "marble" background.

③ key/cut together absurd demo's / boys game. against "marble" Background.

- Absurd images to create total confusion + chaos.

② Flip + tumble tapes of surfers - 2(a) with Blades cutting across foreground. NB Rates of Movement Critical.

③ Composite tape with Army knife overlay (final stage)

Sequences also need to switch + change to different channels. But retain movement -

Overall - adar - chaos /ader - duration @ the most partly 3 minutes duration. With flips/punches changing directions and images switching from channel to channel - central area remains as the point of total confusion - from Realism

Point where the technology gets the upper hand, turns 'realism' into ⟩ Abstraction ⟩ Minimalism ⟩

abstraction + vice-versa.

B/Grounds The Blue.(void)

'Stone Surface' - /marble anatomy.

The Wasteland/warehouse.

Edit

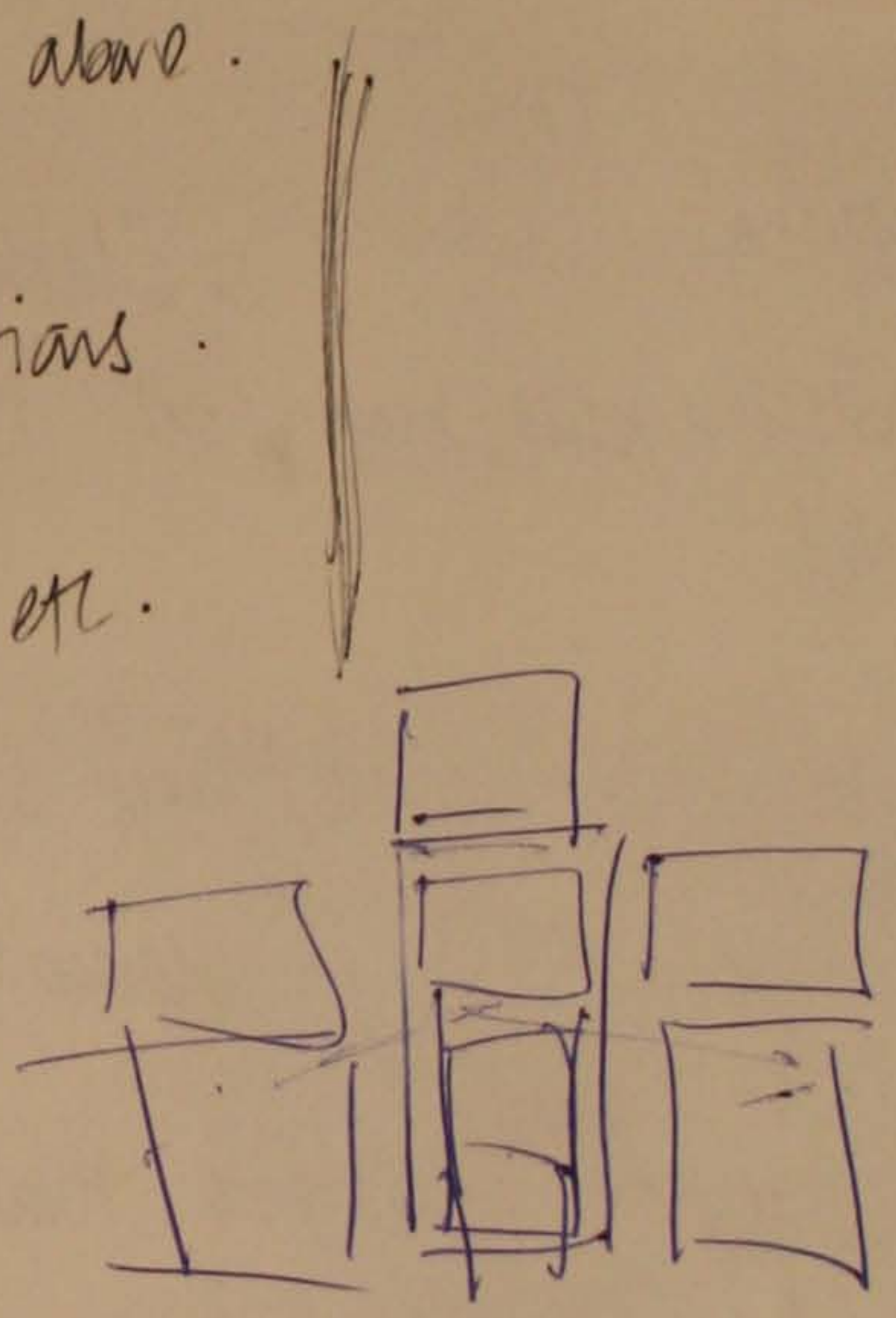Cut #1 - Wasteland Backdrop from Video 8mm - B+W /Hi contrast.

Cut #2 - gestures/grips etc /key arr / above.

Cut #3 - sensible demo's — knife / actions.

Cut #4 - Ridiculous demo's /absurd walls etc.

Cut #5 - Animation.

Cut #6 - Blue Screen.

DAY 1"

① Paintbox Animation
② Cut + key same tapes.   — DAY 2"
③ Intermix overlays.

_____ — DAY 3"
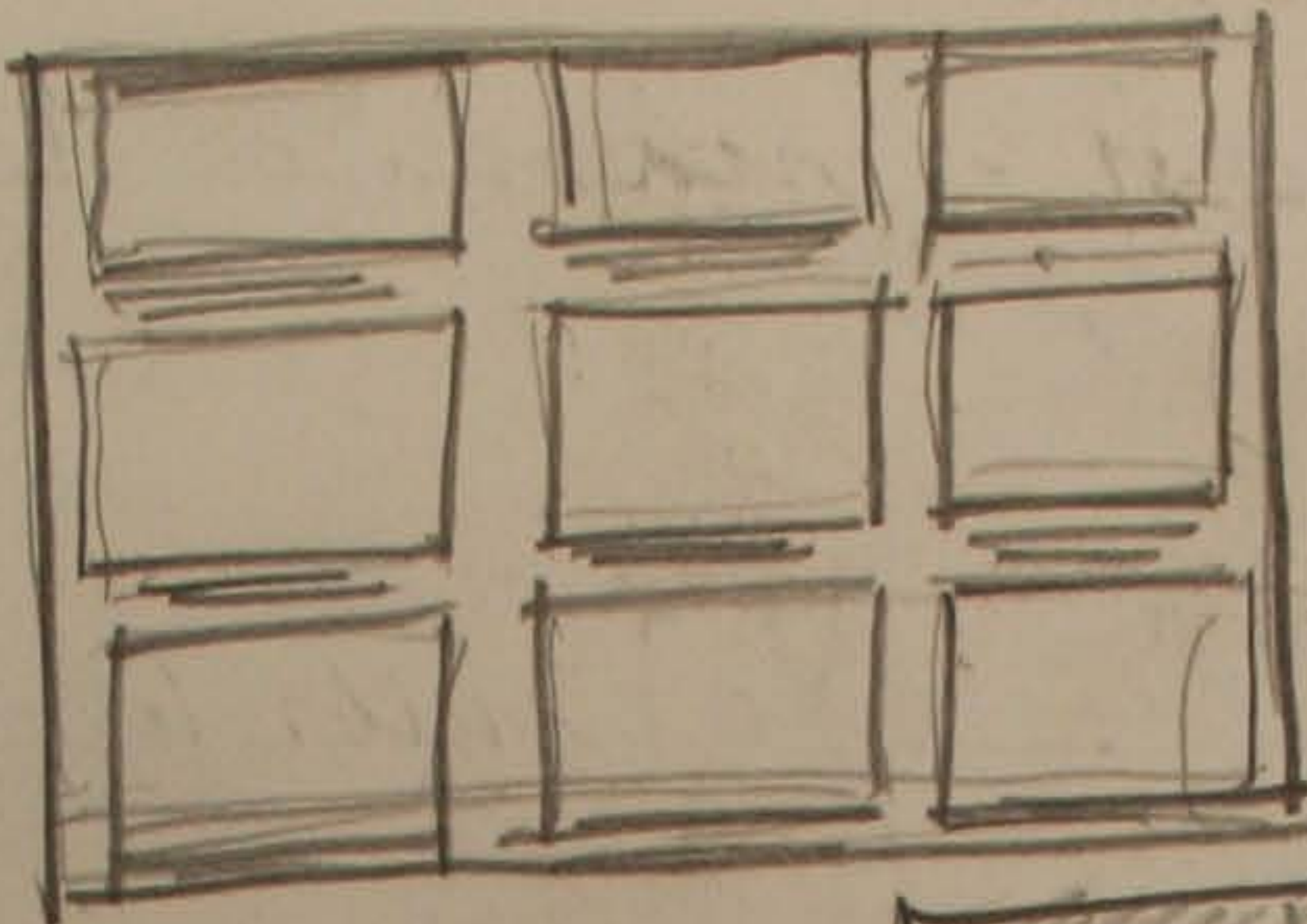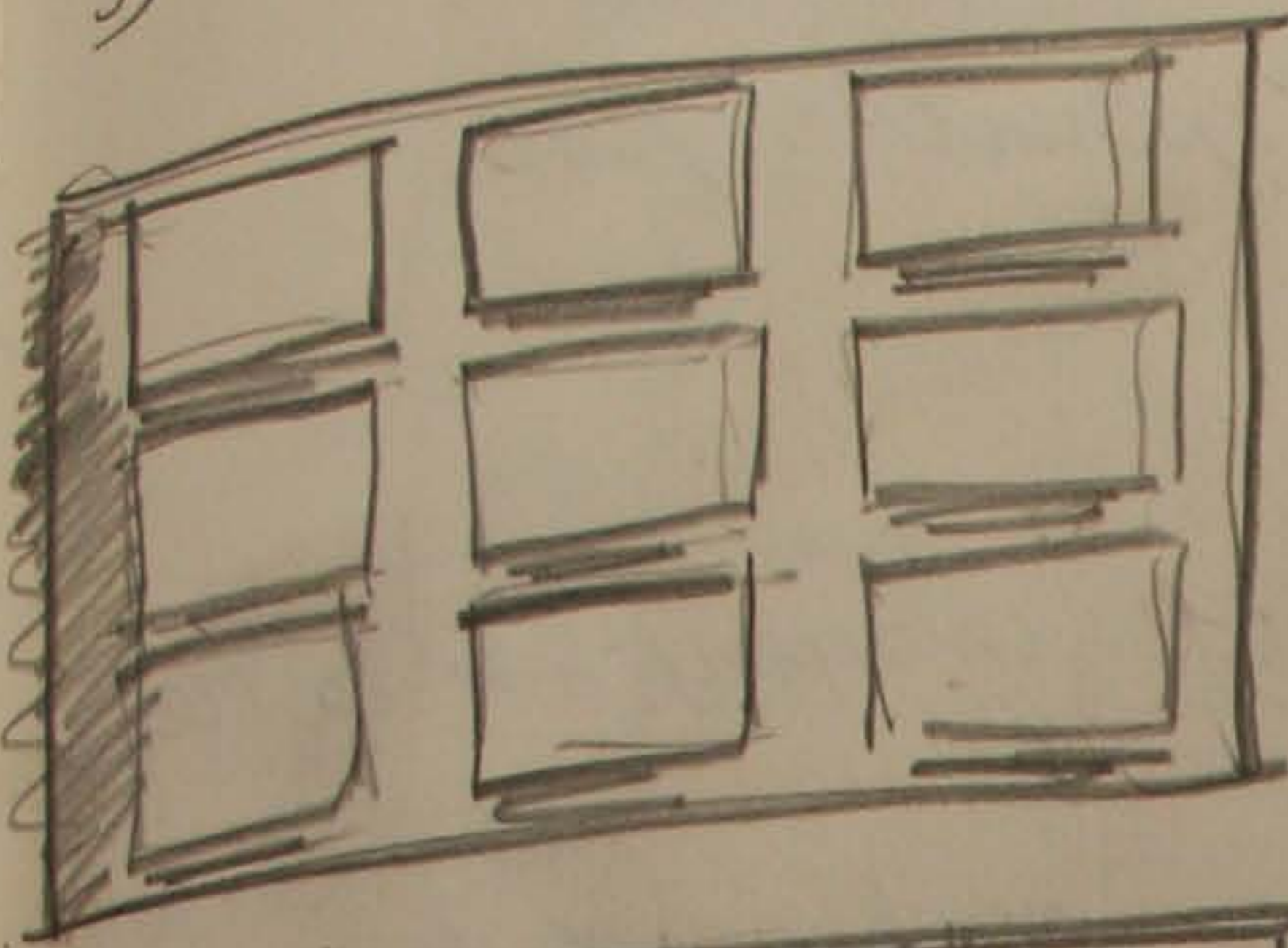Sand copies/durations/installation +

Swiss Army Knife (working title)

Presentation/documentation.

1) Photographs, story board + outline of project ideas
2) Flow of events + separate elements re piece involved.
3) Schedule ideas + Budget

also try
Photocopy

o/lays + cuts.

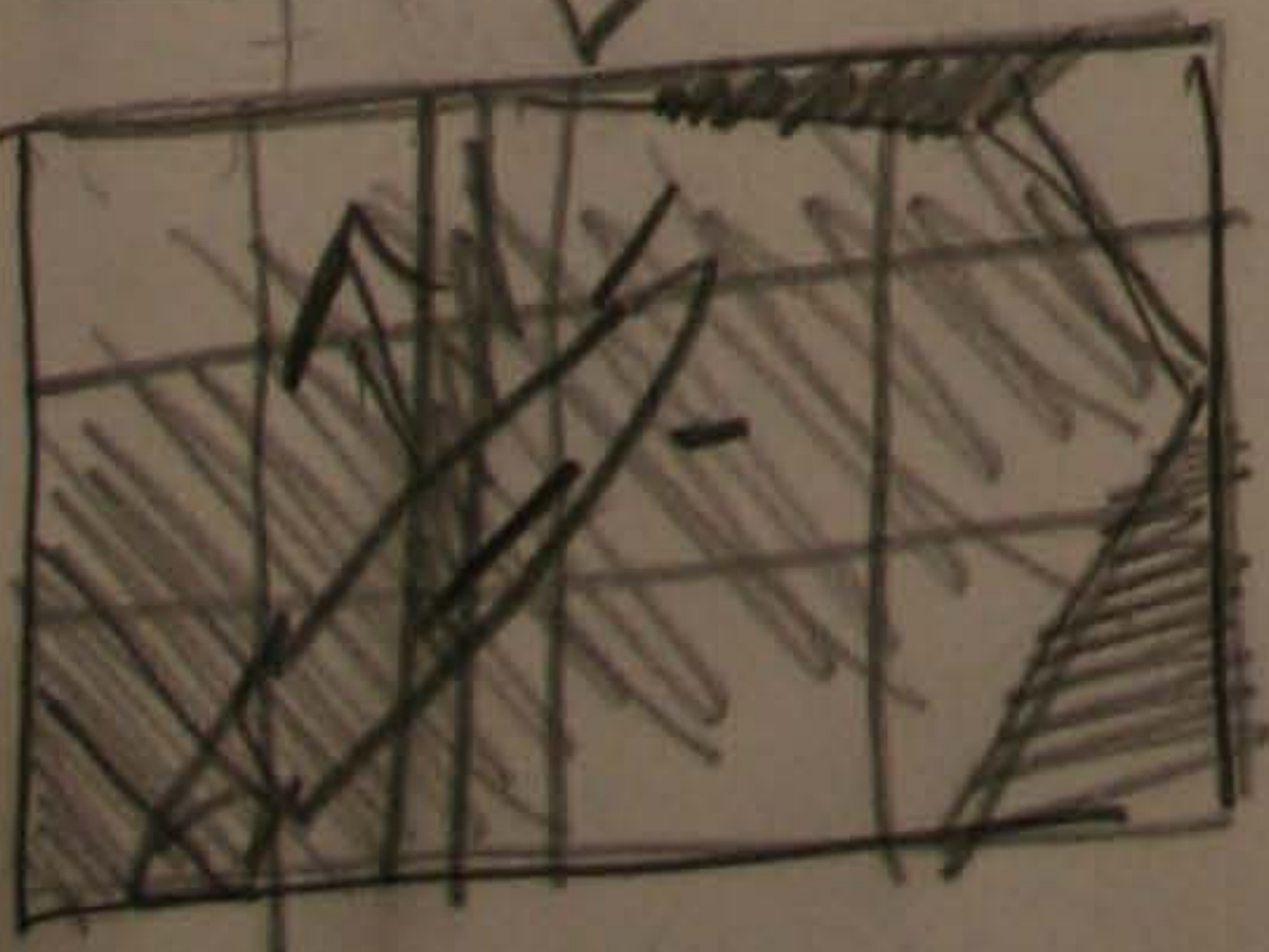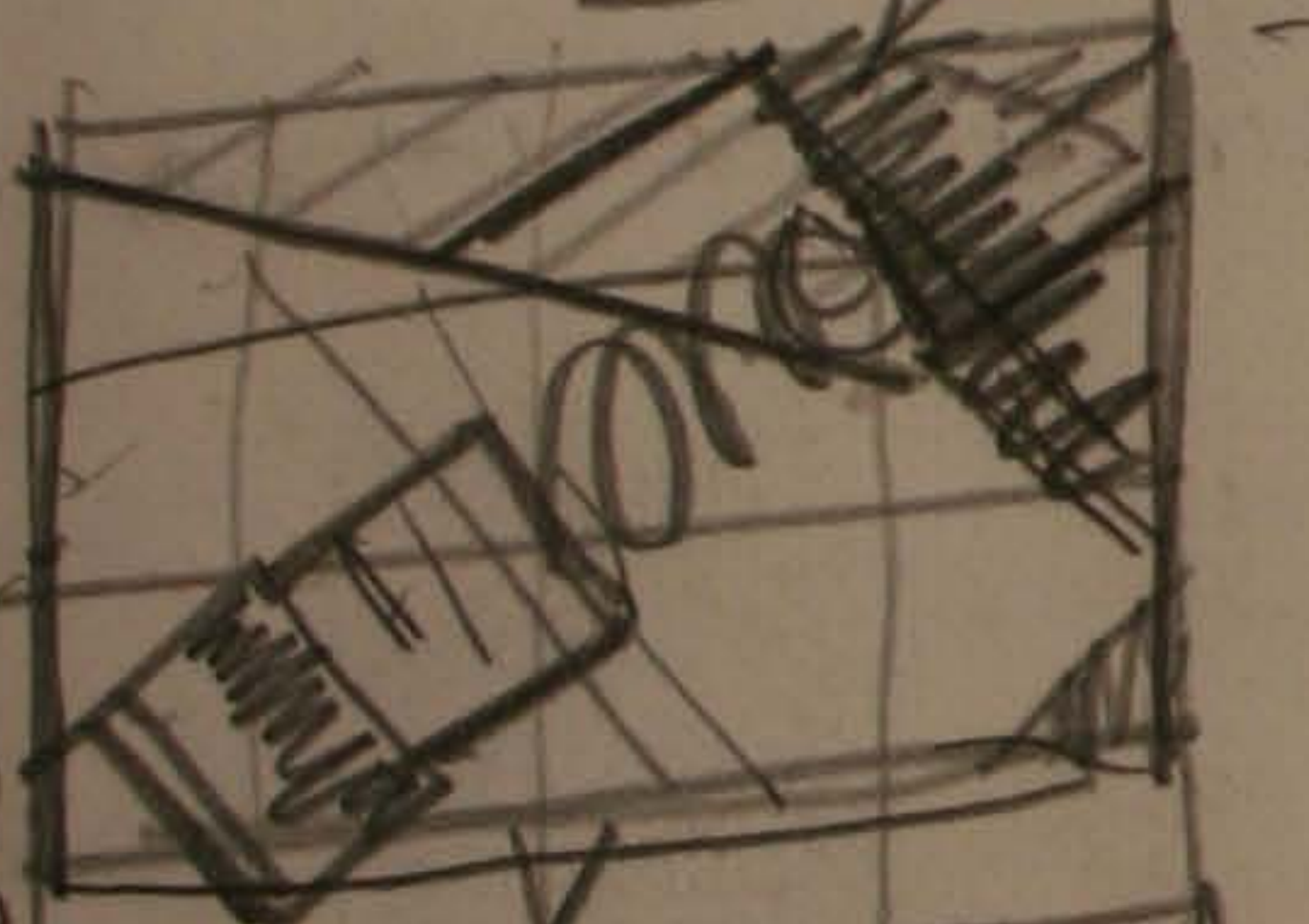Recurring images ⟶
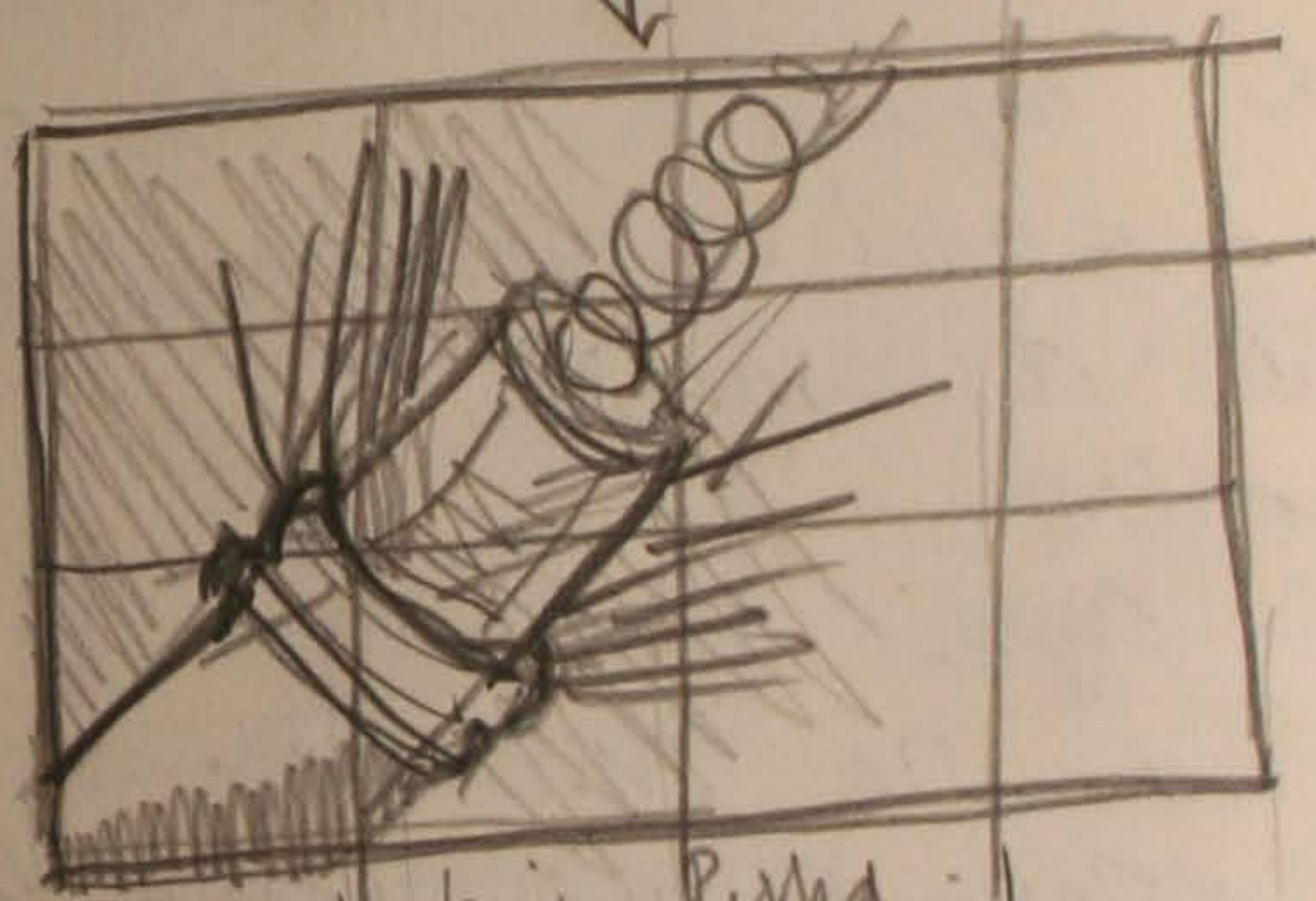
B+W
B/Ground

Army Knife different sizes and perspectives

Warehouse shot from a number of different angles.

Play up idea of tension
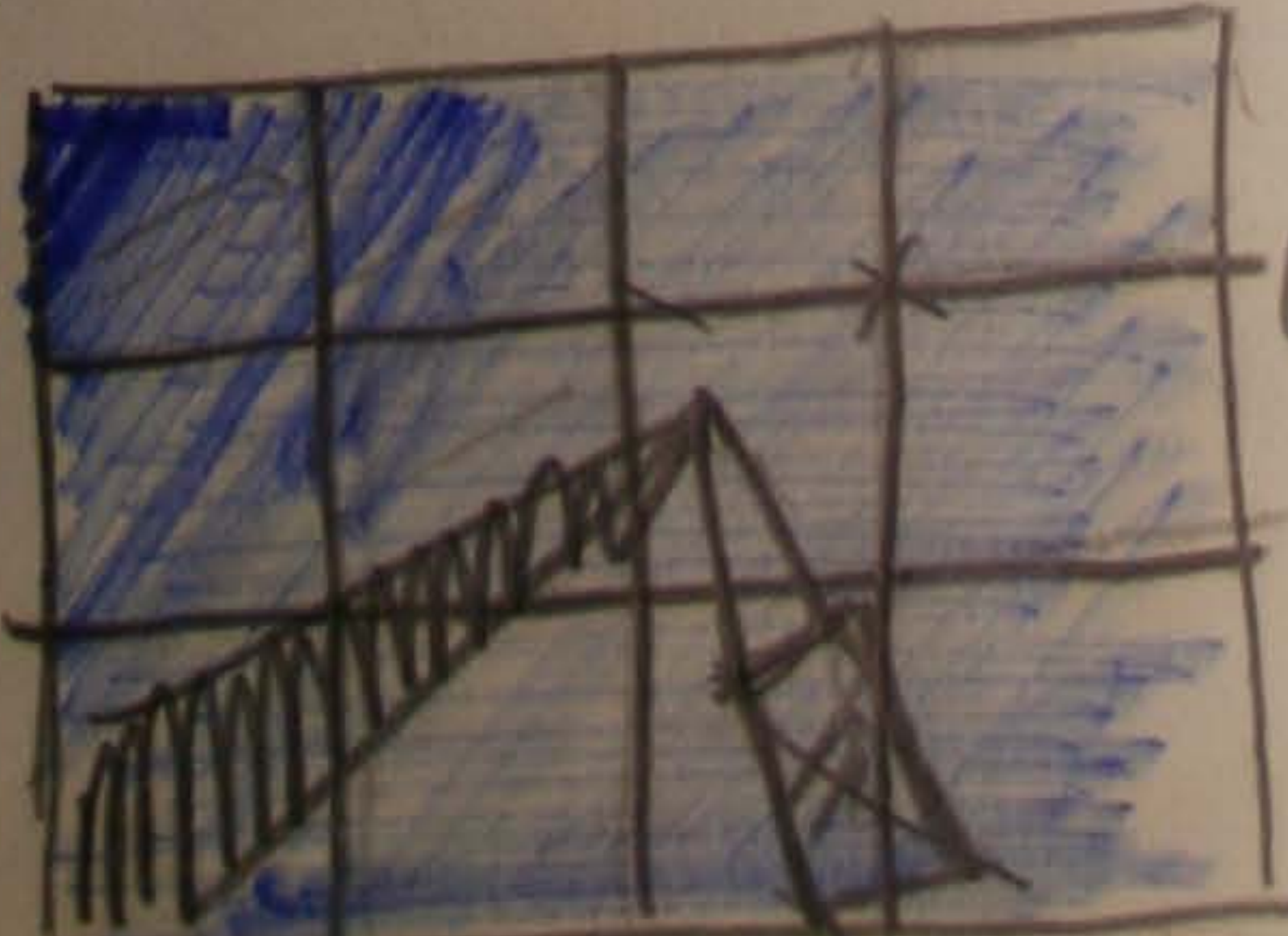
cork being pulled
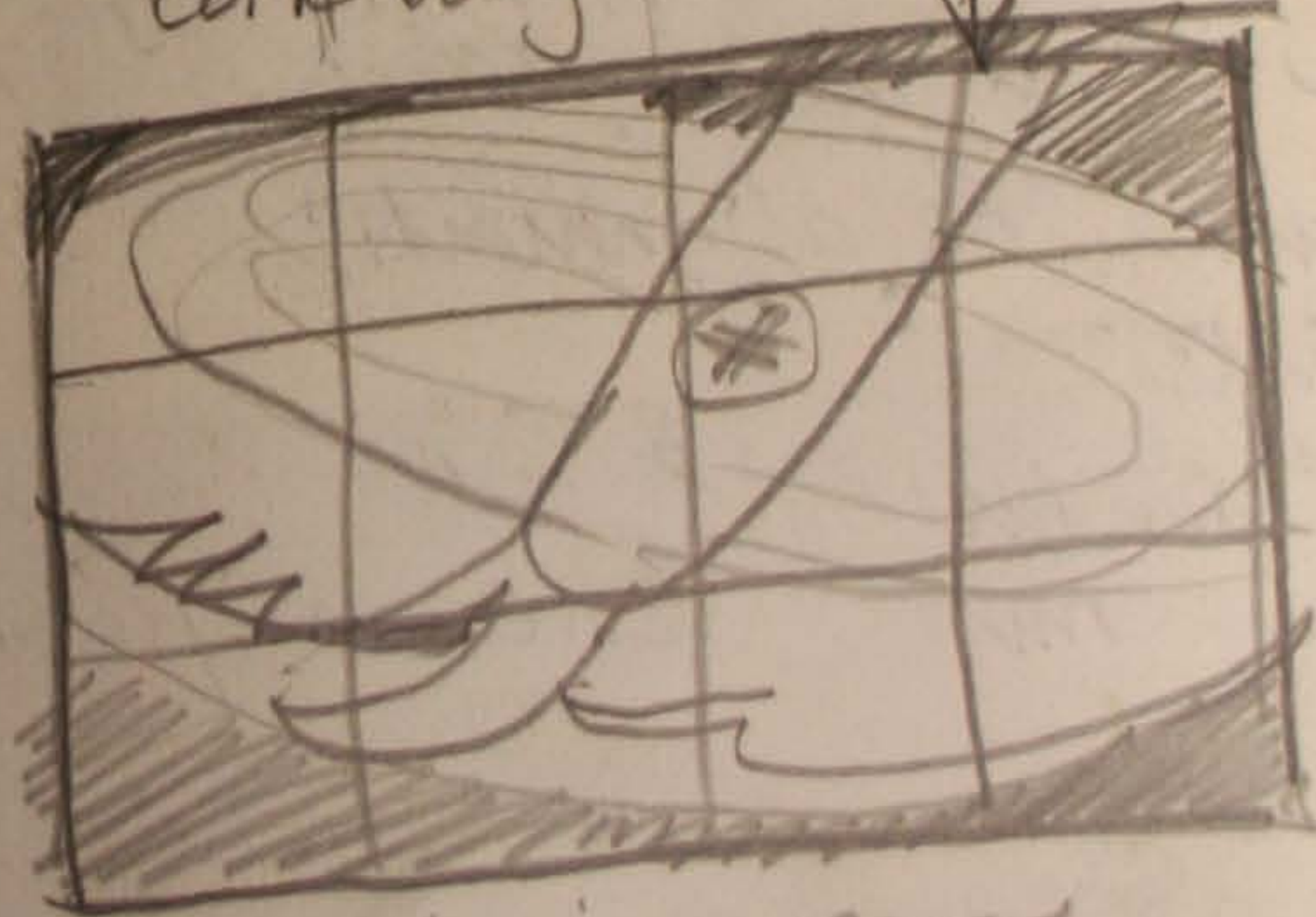
Can being opened

CUTTING FRUIT

into a void of sorts.

Splitting in void

Swiss · Army elements.

Elements.

① Dereliction: empty warehouse/factory, industrial wasteland?

② Utility: images of a functional & useful nature.

③ A void — Deep Blue

④ A functional element — machine in operation/use.

Tapes

Single save, multi-layered imagery, → to the simplistic or minimal.

multi-layered aspect & simplicity can be enhanced & contradict by the use of the wall, treated here, in many respects as the final "edit-stage" of the project. — allowing images to be split and divided over the whole wall.

Ideas

A reflection on an age, a culture where everything must serve a use — have a function to be of real value, also a reflection on the medium itself.

Taking a status simple and turning it into something else.

Industrial obsolescence,

Functionalism

Sculptural aspect of Piece.

Reflection on the Medium.

The work ethic & An heavy Industrial viewers as opposed to a newer "hi-tech" view of things.

Re-actions, Re-alignments,

Re-mentalize

Design "mentality"? — A comment on an order where everything must serve a function — have a use...

Schedule.

Facilities required: 2 days in studio / key shooting.

1 day location shooting in Glasgow.

1 day Interior / exterior shooting for "functions"

x 3.5 days offline   x 3 days On-line.

State of the Art.
Installation for DJCA' Oct '88.

①

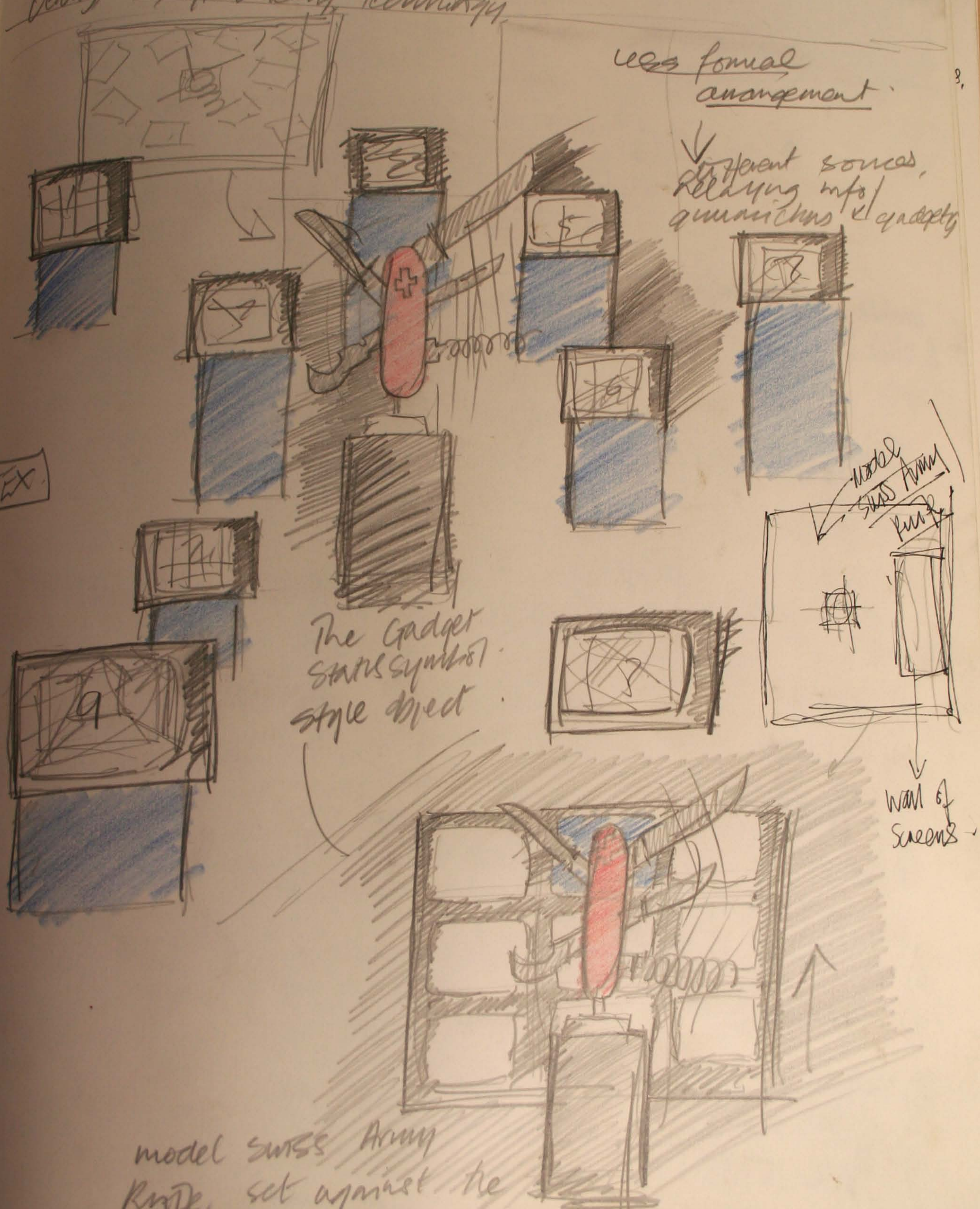utility use, gimmickry, Technology

less formal
arrangement

different sources,
relaying info/
gimmicks & gadgetry

SEX.

The Gadget
status symbol
style object

Model
Swiss Army
knife

Wall of
Screens.

model Swiss Army
knife, set against the
B/ground of all wall.

② Imagery on masters –

different the model "knife" shot & keyed against
Blaina Sauces & the Blue itself.

[Material] : ① Empty factory / warehouse (shot on VHS.
B/W material)

② model knife, moving / details etc

③ actual knife demonstrating it's
functions. correctly then incorrectly
ie; trying to use a fish to open
a tin, cut a piece of wood etc.

include here (somewhere) ←   ④ gadgetry 100's + 100's of images,
A VB40   ranging from edit suites to washing
                                   machines flying / at around screen.

idea to build up layer upon layer of images.   ← ⑤ Physical exercise, pumping iron shots

↳ From the "realist" to the "base" visual / viewpoint

┌─────────────────┐
│ THEME'S BEING   │
│ EXPLORED.   │
└─────────────────┘

Idea to Build layer upon
layer of imagery, in a constantly
moving & having comment
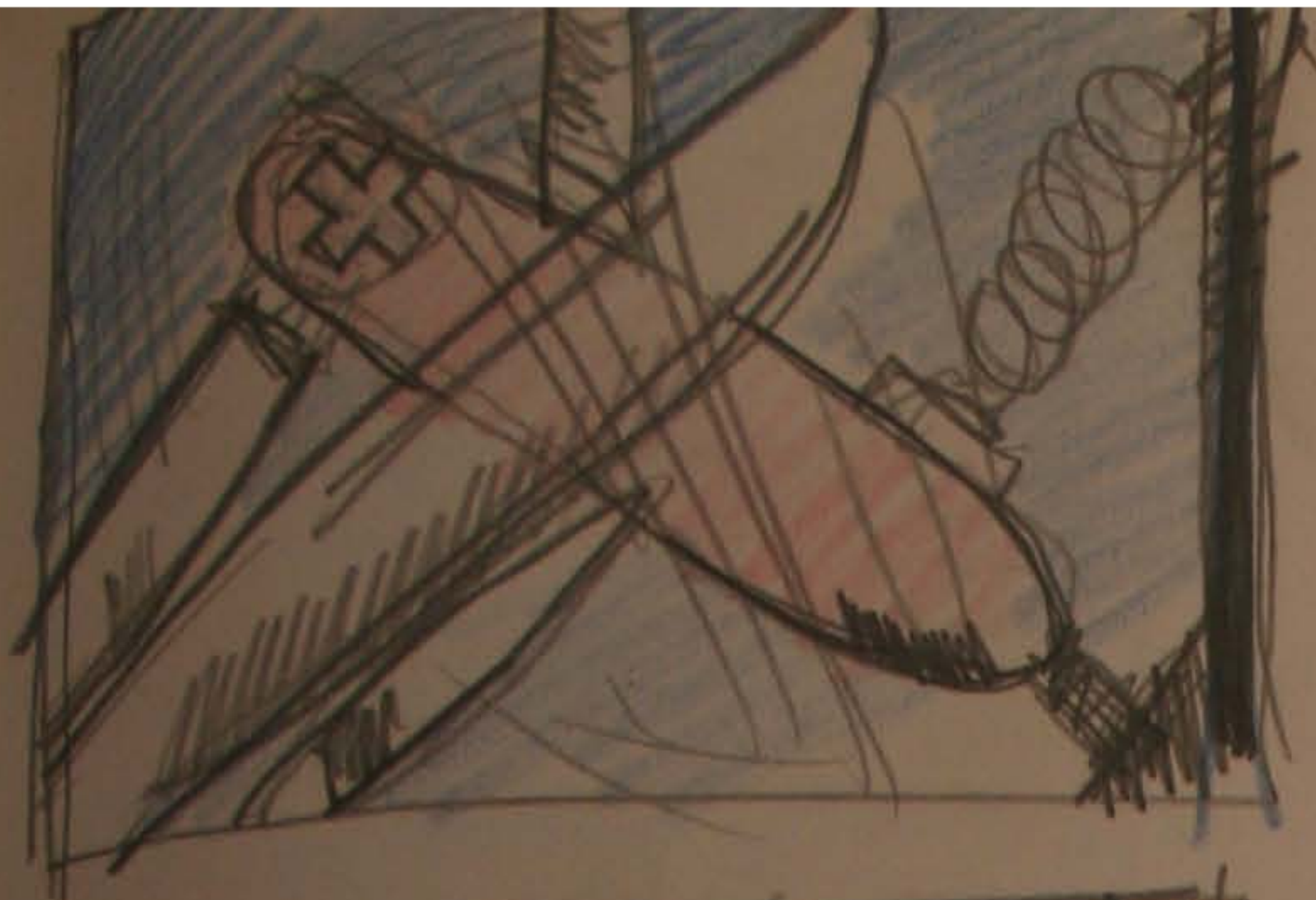on the state of the Art,
aiming for a [TOUR DE FORCE]

gratuitos
far flight   ←
imagery

1) Utility.
2) Usefulness,
3) Redundancy,
4) Idealism
5) Industrial decline
6) Physical work / Performance
7) Gimmicky.
8) Style
9) base visuals –
10) Time

Begin defining actions
and gesture

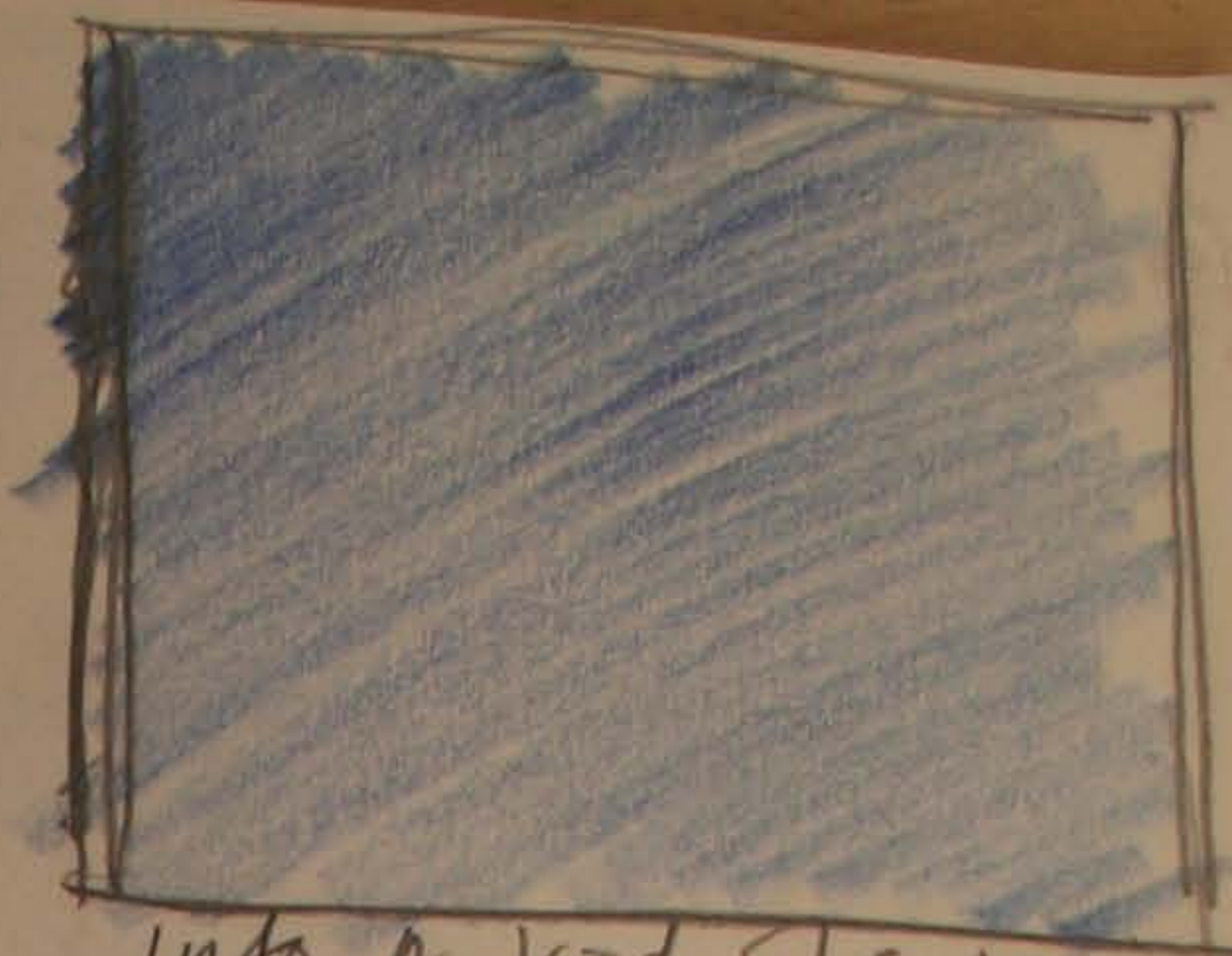Army Knife
Being used to
Play a Record

use as Base
for Sound
track?

- Cower of imagery
  Blurt up an
  over chef

Into a void of sorts.

- Fundiaal element
  against B+W B/ground of
  abandoned factory unit.

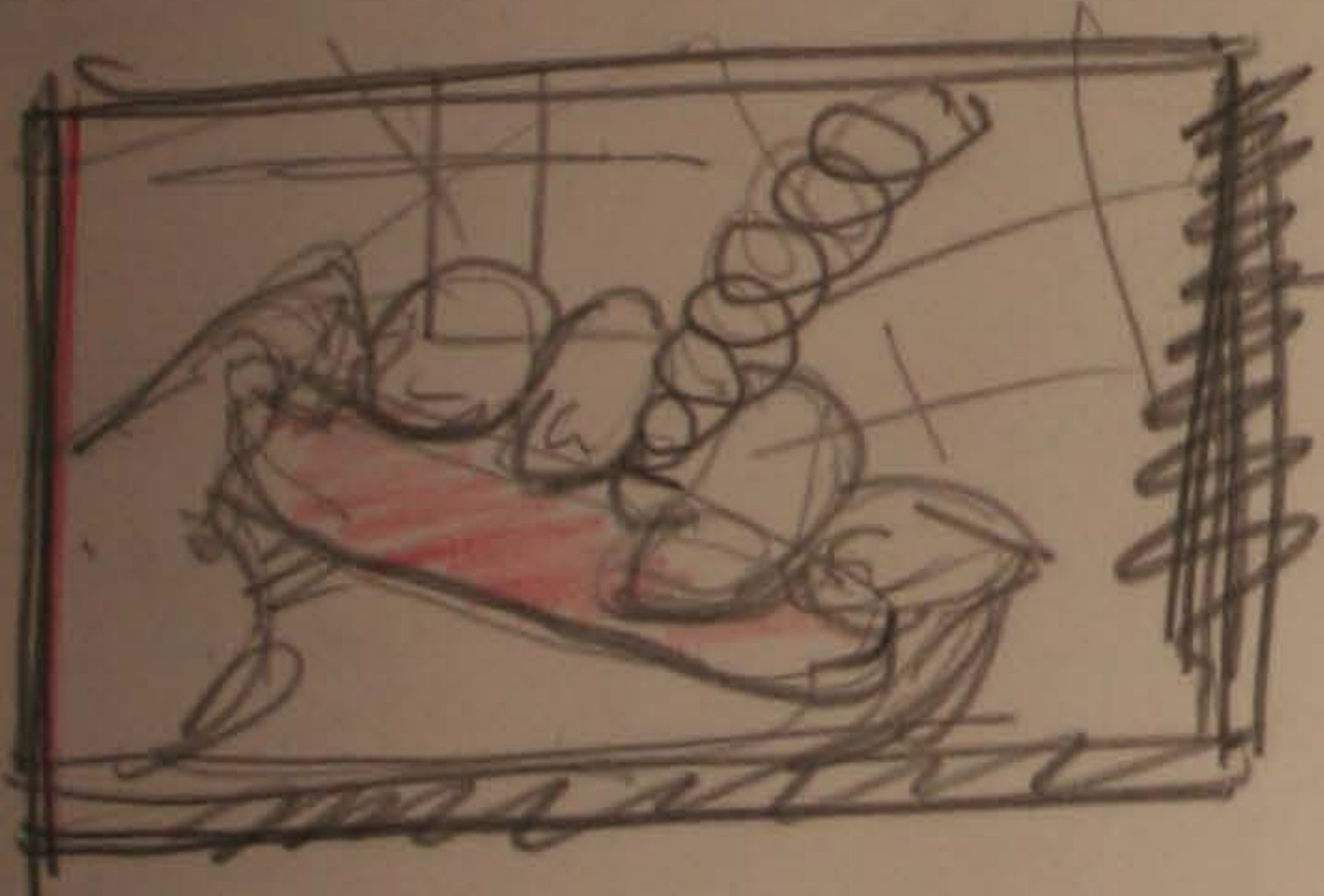(3)
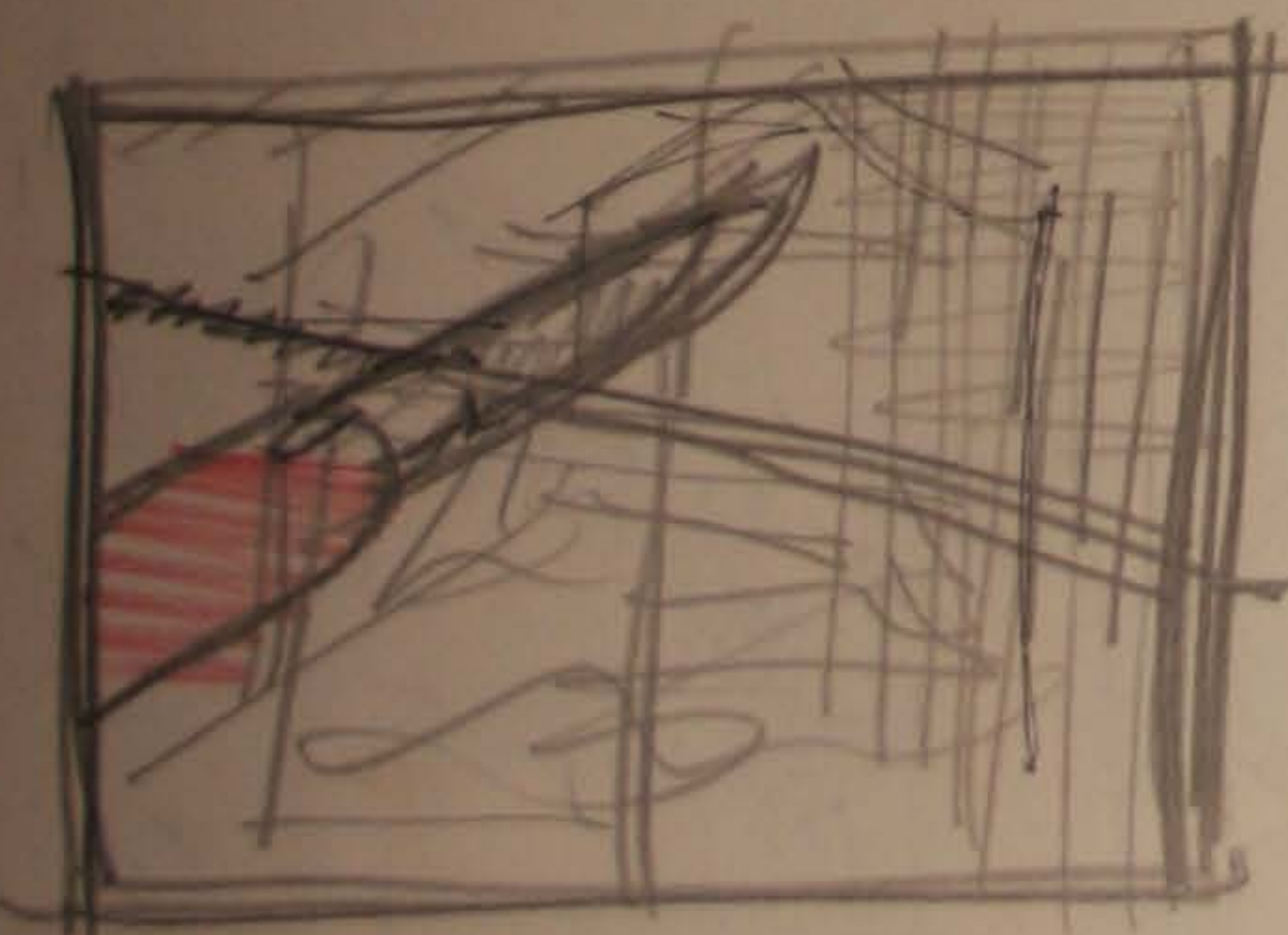
Image constantly flowing /
Being laid a top of each
other, explore ideas relating
to "Mantage".

cutting   Images contradicting +
two red   replacing other images
tapes.   opposition.

- Barrages / mantages of everything
  from washing machines to advanced
  video technology.

- Derelict, abandoned warehouses.

- tension Building / creating + destroying.

→ overall feel - like the imagery in the
  left wing / Right wing sequence of the "cover up,
  Balancing moving, undermining
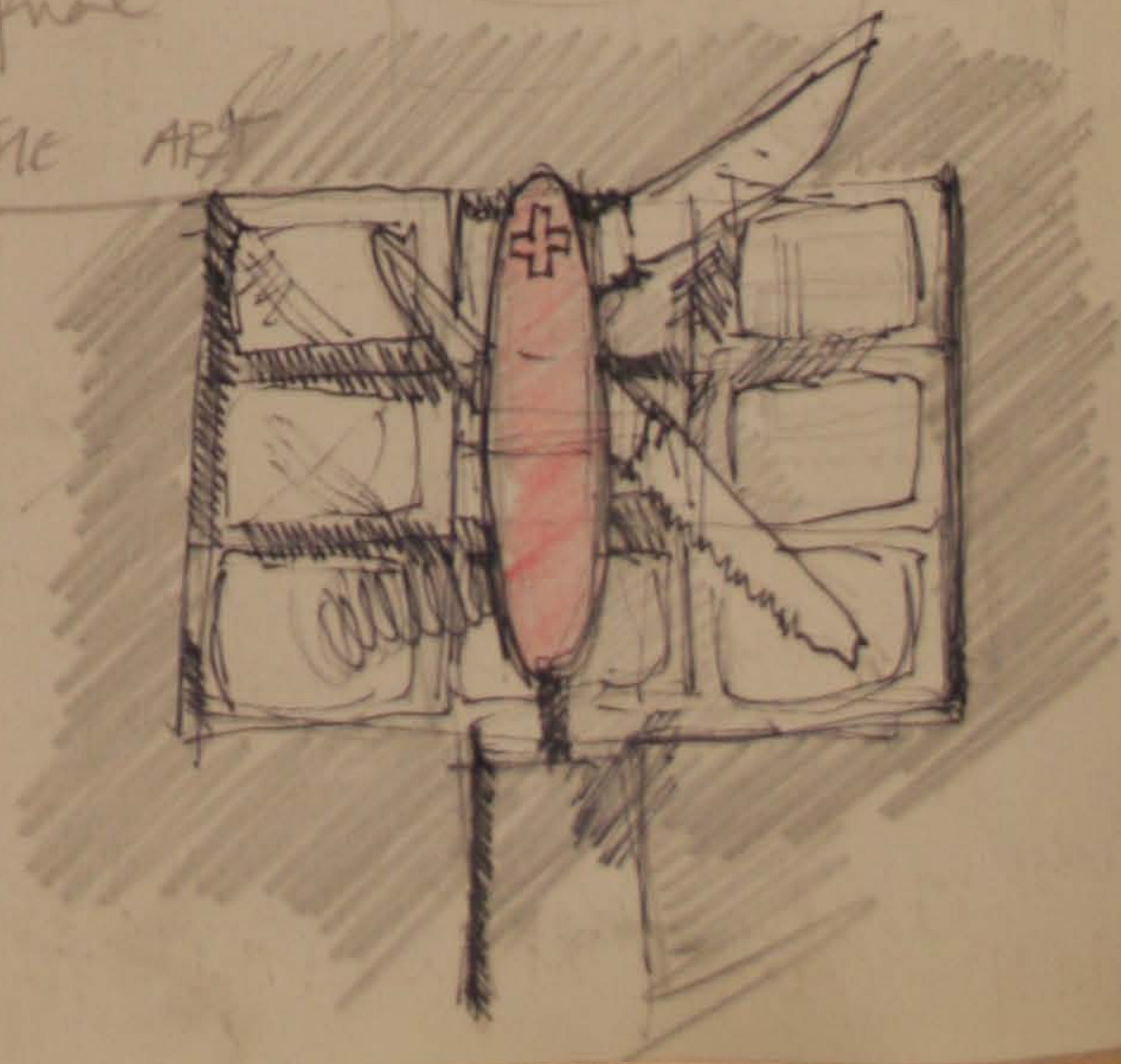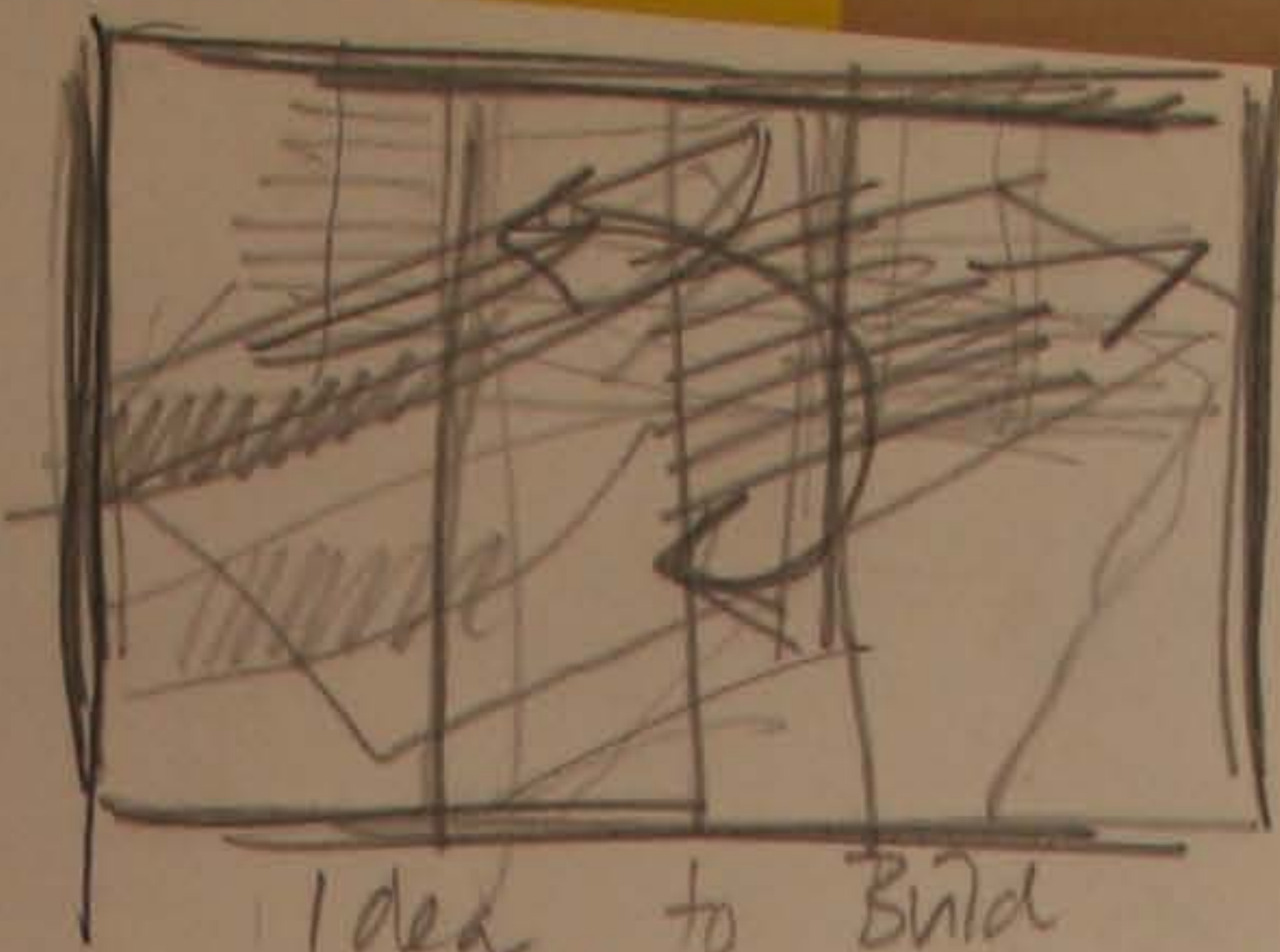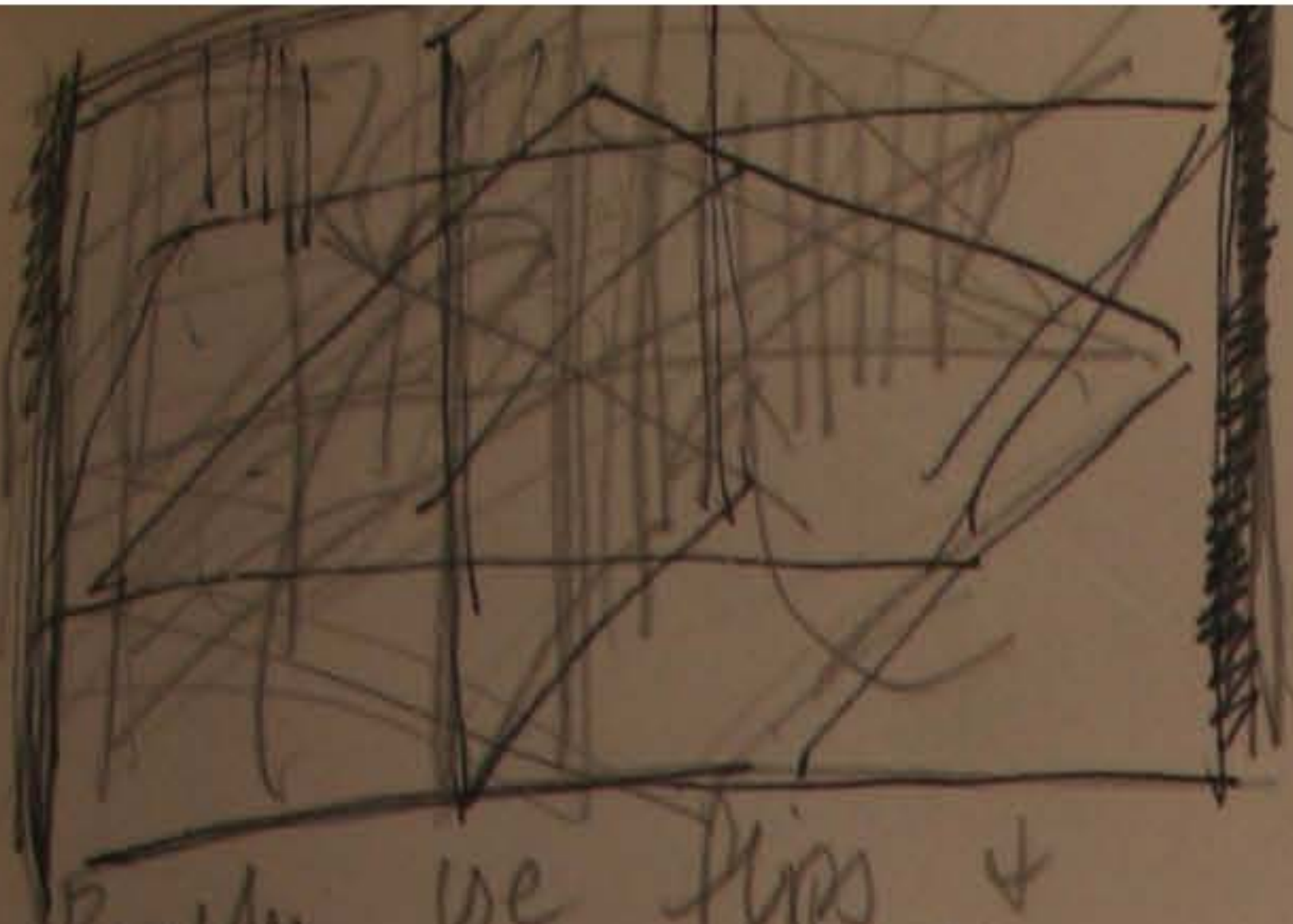 Always going from a void to an Industrial void

Think about
positioning
range.

getting the obsession with gadgetry
out of my/our systems, in one, final
pyrotechnic "tour-de-face"
                STATE OF THE ART
                    COMMENT

Is it needed?

Really use flips &
tumbles to their optimum,
to create layer upon
layer of material, from
the gratitas to the ipt &
pathetic.

Idea to build
up layer upon layer
of imagery

— merge of a clash — time factor,

⑤

Most effect way to do this would be to build up a number of art tapes
then begin to mix them together.

[CUT TAPE 1#] : The swiss Army knife.
against Blue screens / Black screens,
full shot & details.
: arts and dissolves / o/lays.

[CUT TAPE 2#] : Abandoned wasteland / dereliction — empty
warehouse, arts, jarring imagery only.

[CUT TAPE 3#] : Actual demonstrations. & uses of the knife.
Also hands holding   for real — actually working. (survival aspect)
spanners, hammer   oddity / weirdy — ie fish being iso to gear
& spelles   can etc. — surreal elements. / Play re ands
at steel wire — (tension)

[CUT TAPE 4#] : Trash + gadgety tape. — fairlight treatment
fuppy, fuppy "WMISS bangs" of state of the Art
technology flying   awkwardly endlessly around —
really bring in the 'syntheticness' of fairlight
technology.   off air material thrown in here?
everything from TV.'s & cardant — to washing machines

[CUT TAPE 5#] : Physical — hands holding spanners, hammers
sycles, fish, swiss Army knives
hands. — Muscles being pumped up arm / fore-arm
idea to process things to the point of senselessness. and still
try to make a comment