

Barbican Workshop

VIDEOMONTAGE

Handwritten signature: Dan

ATTENDANCE

General introduction of ourselves and the work of Gorilla Tapes and how 15 to 20 People. and our involvement with the work of John Heartfield came about.

LOCATION

Gorilla Tapes was formed in 1984 by Jon Dovey, Tim Morrison Kingsway College to develop innovative approaches to the use of Video Sans Walk, documentary and dramatic forms. Gorilla Tape's first production Clerkenwell, "Days" pioneered and developed the editing style and London, "Scratch Video".....etc.

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An outline of the workshop will be given and what is hoped to be Art Faculty [Sands Walk] the time available. The workshop Group and the Milson Baylis gain a familiarity with each other and locate areas of Tel: 071-278 0541.

Robin Gale of the historical and contemporary use of Photomontage
Ian Mitton
Tel: 071-253 5710.

1...Heartfield, AIZ, and other exponents of Photomontage.

Video

2...TV Advertising, Billboard Advertising, Posters, Postcards,

John Francis [Home: 071-359 3189.]

Claire Grey [Extn.257]

Amena Patel [Extn.257]

the above will be presented and screened. The leaders guide the group through a critical analysis of image grammar Tel: 071-278 0541.

Some technical work may be done at this point in order to test the appropriateness of different conventional approaches, and to allow the Visual Material members to develop a suitable range of technical skills - the Group is re-created as a production team.

VIDEO/FILM

is introduced to formal and informal techniques for the invention of ideas. The leader/s demonstrating their own

Art in the Third Reich approaches to idea formulation. This gives

Death Valley Days confidence to the workshop Group by showing them that

Cologne Workshop "creation" is not something that materialises out of thin

Holsten Ads be reached through an improvisational (but logical)

Invisible TV the subject matter.

Koyaanisqaatsi

Media Show group has become familiar with the mechanisms of improvisation

Yellowhammer Ads tion, the subject matter for the exercise is decided

Zygosis and an outline of the work to be produced is drawn up.

GRAPHIX

workshop will put into practice some of the "Deconstruction" and

"Montage" practices and critical approaches associated with

British Legion Posters tage work. The workshop will take a critical look

Heartfield Photos Political Propaganda and Advertising. By using Video and

Klaus Staeck Posters & Postcards will explore how these images and

Lynx Posters made and will go on to development visual alternatives and

Royal Marsden Posters tive use of humour, shock and juxtaposition will

Yellowhammer "Today" Posters in their use will be carried out by the

group.

VIDEOMONTAGE continued.

INTRODUCTION

General introduction of ourselves and the work of Gorilla Tapes and how the film Zygosis and our involvement with the work of John Heartfield came about.

".....Gorilla Tapes was formed in 1984 by Jon Dovey, Tim Morrison and Gavin Hodge, to develop innovative approaches to the use of Video in both documentary and dramatic forms. Gorilla Tape's first production "Death Valley Days" pioneered and developed the editing style and techniques of Scratch Video.....etc."

An outline of the workshop will be given and what is hoped to be produced by the group in the time available. The workshop Group and the leader/s will gain a familiarity with each other and locate areas of common ground.

Discussion of the historical and contemporary use of Photomontage techniques:

- 1...Heartfield, AIZ, and other exponents of Photomontage.
- 2...TV Advertising, Billboard Advertising, Posters, Postcards, Videomontage.

Various examples of the above will be presented and screened. The leaders guide the Group through a critical analysis of Image grammar with reference to the potential content and style of the group's idea. Some technical work may be done at this point in order to test the appropriateness of different conventional approaches, and to allow the individual Group members to develop a suitable range of technical skills - the Group is re-created as a production team.

The Group is introduced to formal and informal techniques for the invention of ideas. The leader/s demonstrating their own improvisational approaches to idea formulation. This gives encouragement and confidence to the workshop Group by showing them that "creative inspiration" is not something that materialises out of thin air - it can be reached through an improvisational (but logical) analysis of the subject matter.

Once the Group has become familiar with the mechanisms of improvisation and ideas generation, the subject matter for the exercise is decided upon, and an outline of the work to be produced is drawn up.

This workshop will put into practice some of the "Deconstruction" and "Montage" practices and critical approaches associated with Heartfield's Photomontage work. The workshop will take a critical look at current TV, Political Propaganda and Advertising. By using Video and simple montage editing the group will explore how these images and messages are made and will go on to develop visual alternatives and criticisms. The effective use of humour, shock and juxtaposition will be discussed and experiments in their use will be carried out by the group.

VIDEOMONTAGE continued.

The group will seek to devise and produce an informative and innovative piece on a factual subject. Ways will be sought to develop images and sound that intrigue, engage, excite and challenge. Ways will be sought to get the most out of the equipment available, whatever the level of technology. In particular, we will develop the use of simple matte techniques to lead into the creation of montage within the frame as well as from picture to picture.

They will be encouraged to experiment: they may use conventional techniques out of context, or they may reject conventions altogether, however, they must ensure that the production retains the ability to hold the viewers' attention and that their statement does not get obscured by preoccupations such as the indiscriminate use of special effects or the use of impenetrable language.

At this stage in the workshop, the grammar of Montage should have become a flexible tool for the Group, rather than a restrictive, conventional practise. The leaders maintain a very close watch over the production process, providing technical help, advice and a highly critical (but encouraging) overview.

The Group must complete the production process in time for a pre-arranged public screening. According to the circumstances, the Group and the leaders may discuss the work with the audience and record the feedback.

Option

Video Aesthetics: A two hour seminar with screenings that offer something of the the history, theory and practice of video production. In its short history Video Technologies have come to dominate moving image culture, yet the medium has resisted aesthetic definition. Using screenings, lecture and discussion the seminars work through a profile of the qualities that distinguish video from other media. Both Video Art and commercial video practices are explored, from the early days of independent art works in the 70's to the present day. The sessions will also look at how we make critical judgements about video works, especially looking at the language of "Special Effects". Sessions can conclude with a special look at of new technologies in moving image production, examining the interface between computers and video.

The Law: Copyright, Protest & Propaganda.

GRAPHICS

British Legion Posters

Heartfield Photos

Klaus Staeck Posters & Postcards

Lynn Posters

Royal Maraden Posters

Yellowhammer "Today" Posters