Project 03 (due: 3/29/2016)

Experiments in Space and Motion

After the exploration of continuity and montage strategies – creating meaning through temporal relationships between images – this project will give you the opportunity to also explore spatial relationships between moving images. We will explore the creative use of greenscreen studio environments and chroma-key compositing (replace a portion of an image with a new image based on color hues) for new experiments in motion and space. Feel free to use any of the techniques learned in this class so far (the use of the digital video camera, found footage and editing strategies) and combine them with this new technique to create meaning. The examples in the resources section of this document should give you a context for how artists have used chroma-key compositing in their work and they may be inspirations to think about what you would like to explore in your work. Since compositing is already a more advanced post production technique requiring a more complex physical setup for your video shoot you may want to explore possibilities for collaboration in this project.

Key points:

- Create a video that is conceptually based on the idea of chroma-keying or image compositing. The meaning of this work should emerge from interactions between different moving image layers.
- The maximum length of this video should be around 2:00 minutes.
- The format of the video should be an H.264 mp4 file with 29.97 fps, full HD resolution (1920x1080) and 320kbps AAC encoded sound.
- Along with the video file turn in a written project description (2 paragraphs) that covers the following points:
  - Title of your work
  - What is the idea behind the work?
  - How does the arrangement of the video layers and their spatial interaction express meaning – what do you want your audience to take away from the experience?
  - Are there any other aspects that inspired/motivated your work or can be used to contextualize your work (for example other artworks, social/political/cultural/environmental/economic issues)?

Artist Examples

- See the course reader REWIND, Program 5: performance of video imaging tools (we will have artist presentations on a few of these work on March 22)
- Peter Campus, Three Transitions, 1973
  
  https://www.youtube.com/watch?v=Ar99AfOJ2o8
• Hermine Freed, *Art Herstory*, 1974
  [https://www.youtube.com/watch?v=3vC1y6fLLY0](https://www.youtube.com/watch?v=3vC1y6fLLY0)

• Zbigniew Rybczyński, *Tango*, 1980/81
  1982 Academy Award for best animated short film
  [https://vimeo.com/90339479](https://vimeo.com/90339479)

• LaBeouf, Rönkkö & Turner with fine art students from Central St Martins college in London, #INTRODUCTIONS, 2015
  [https://vimeo.com/125095515](https://vimeo.com/125095515)

  See this work in reference to #IAMSORRY:

  In the #INTRODUCTIONS segment starting at 00:10:05 the artists reference ideas of “comment” and “feedback”, in this context see:

  o Original: Shia LaBeouf, *Just Do It (Joshua Parker’s segment from #INTRODUCTIONS by LaBeouf, Rönkkö & Turner)*, 2015:
    [https://www.youtube.com/watch?v=ZXsQAXx_ao0](https://www.youtube.com/watch?v=ZXsQAXx_ao0)

  o Remixes: harnaSSS, *+1 Shia Every 3 seconds*, 2015:
    [https://www.youtube.com/watch?v=oTz93Y-qq0](https://www.youtube.com/watch?v=oTz93Y-qq0)
  warjunkie56, *New Shia Every .1 Seconds for 10 Seconds*, 2015
    [https://www.youtube.com/watch?v=XDE0EOEjP7iU](https://www.youtube.com/watch?v=XDE0EOEjP7iU)
  Dillon Becker: *I'm sorry Shia, I'm afraid I can't do that*, 2015
    [https://www.youtube.com/watch?v=loeZ-9ct0Q](https://www.youtube.com/watch?v=loeZ-9ct0Q)
  boogie2988: *FRANCIS GETS MOTIVATED BY SHIA LEBEOUF*, 2015
    [https://www.youtube.com/watch?v=NRaUjbZuOY](https://www.youtube.com/watch?v=NRaUjbZuOY)
  Annoying Orange, *Shia LaBeouf Motivates the Kitchen*, 2015
    [https://www.youtube.com/watch?v=DdGetnDJKcG](https://www.youtube.com/watch?v=DdGetnDJKcG)
  WTFBrahh, *Shia LaBeouf VS Jean-Claude Van Damme*, 2015
    [https://www.youtube.com/watch?v=qZLsneMXjw](https://www.youtube.com/watch?v=qZLsneMXjw)

  And also in the context of “comment” and “feedback”:


**Student Work**

• Chris Capen, He Chen, Chen Cheng, Mike Chen, *Living Gallery*, 2015

• Betzie Ajsivinac, Eva Flick, Savannah Mick, Yao Xiao, *Intersecting Shapes*, 2015
Technical Resources

- Tips for setting up shots for chroma-keying

- Creating a green screen key using Ultra Key (Adobe Premiere CS 5.5)
  [https://helpx.adobe.com/premiere-pro/atv/cs5-cs55-video-tutorials/creating-a-green-screen-key-using-ultra-key.html](https://helpx.adobe.com/premiere-pro/atv/cs5-cs55-video-tutorials/creating-a-green-screen-key-using-ultra-key.html)

- A closer look at Ultra Key
  [https://larryjordan.com/articles/premiere-pro-green-screen/](https://larryjordan.com/articles/premiere-pro-green-screen/)

- Working with a garbage matte and Ultra Key:
  [https://library.creativecow.net/articles/devis_andrew/Premiere-Pro-CS6-Basics_98/video-tutorial](https://library.creativecow.net/articles/devis_andrew/Premiere-Pro-CS6-Basics_98/video-tutorial)

- Overview: Keying in After Effects

- Adobe TV: Chromakeying in After Effects