> HYBRID (A/V) THINKING

TODAY

- Mapping Intermedia
- Hybrid Audiovisual Thinking + Composition
- Workshop: Intro To Audiovisual Software (MaxMSP Focus)
- Intro Sketchbook Assignment

IMCA 220 | Intro to Critical Intermedia Practices | Mondays | 13:30 PM to 17:30 PM

MAPPING INTERMEDIA

- *Review of foundation reading*
- *Group activity*
- *Intro to the Map of Intermedia*

Foundation Reading

FRIEDMAN AND DÍAZ, INTERMEDIA, MULTIMEDIA, AND MEDIA (2018)

authors

- **Ken Friedman** - Fluxus artist exploring conceptual structures, language, and performative instruction-based formats and professor of design theory, design science and research methodology
- **Lily Díaz** - Artist and professor of new media focused on anthropology, design, heritage, human-computer interaction and new media

keywords

- intermedia
- multimedia
- new media
- media history
- technological approaches

main argument

- Intermedia is distinct from multimedia and new media



Figure 5 *Intermedial Object #1* by Dick Higgins. © Archives Ecart, Genève.

4 Histories Of Intermedia

1. 1950s-60s intermedia + concept art (Higgins, Flynt, Friedman)
2. Intermedia as conceptual frame for art + social life, acceptance of intermedia into academic system
3. Intermedia as consequence of post-industrial society, the knowledge economy, and rapid technological change
4. Intermedia as a new medium of communication and delivering information

3 Directions for Intermedia

1. **Multimedia approach** - engagement with new audiovisual and information technologies
2. **Event scores and concept art** - emphasizing simplicity, minimalism, and conceptual exploration often in line with spiritual or philosophical questions
3. **Happening + performance art** - ephemeral experience, participation, engagement, the body, and movement

Intermedia Vs. Multimedia Vs. New Media

INTERMEDIA

New hybrid art forms from the combination of media Examples:

- Happenings / participatory art
- Audiovisual art
- Video performance
- Sound / code / visual poetry
- Kinetic / cybernetic sculpture
- Installation
- Art-science (Bio art, collaborations)

MULTIMEDIA

Any of the possible mediums combined at the same time to communicate, teach, inform, and entertain. Often focused on computer technologies for delivering image + sound Examples:

- Expanded cinema
- Immersive environments
- Interactive experiences
- Video installation
- Theatre

NEW MEDIA

Emphasizes emerging, cutting-edge or controversial technologies of the time Contemporary examples:

- Computation arts
- Cybernetic + robotic art
- Virtual reality + games
- Net art
- AI / algorithmic art

Questions Or Comments?

> WHAT DID YOU LEARN?

> WAS THERE ANYTHING NEW OR SURPRISING?

> DO YOU AGREE OR DISAGREE WITH THE AUTHOR'S PERSPECTIVE?

> DID THE READING MAKE YOU THINK ABOUT ANYTHING SPECIFIC OR BRING UP NEW QUESTIONS?

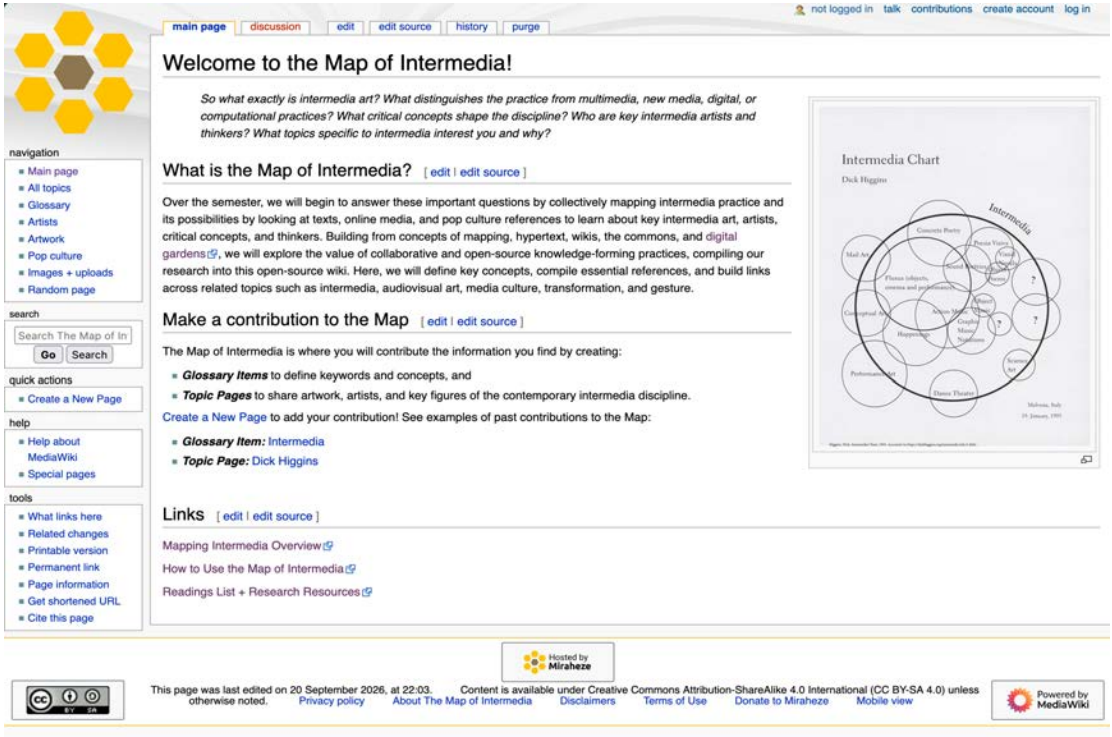
Your Turn!

1. Assemble in your reading groups
2. Create a summary of your assigned reading following this guide -->
3. Share with the class.

READINGS

- **Group 1** - Burnham, Systems Esthetics (1968)
- **Group 2** - Parikka, Materiality Grounds of Media Culture (2015)
- **Group 3** - Youngblood, The Artist as Ecologist (1970)
- **Group 4** - Leroi-Gourhan, Technics and Language (1993)





The Map Of Intermedia

HYBRID (A/V) THINKING

- *What is audiovisual perception?*
- *Brief background / history of audiovisual art*
- *Fundamentals of audiovisual composition*
- *Activity: Shared audiovisual experience*

Perceiving + Sensing

WE RARELY PERCEIVE THINGS WITH JUST ONE SENSE, THEY ARE OFTEN INTEGRATED

- What are some ways we sense and perceive?
- What parts of the body are active in our sensing?

Seeing + Hearing Together

AUDIOVISUAL ART IS FUNDAMENTALLY ROOTED IN IDEAS OF PERCEPTION + SENSING

Our eyes and ears allow us to perceive our surroundings:

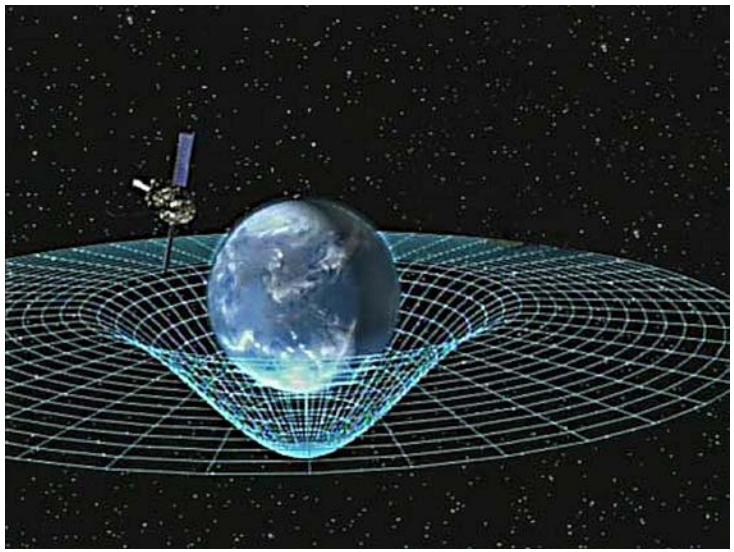
- space
- depth
- movement
- position
- distance
- temporal processes

In general: Close connections between visual and auditory elements tend to heighten our perceptual awareness and sense-making abilities, while asynchronous stimuli weakens our sensations and ability to make sense of things.

Can you think of examples where:

1. Syncopated sight + sound produce a jarring, confusing, or negative response?
2. Synchronous sight + sound produce a comprehension, attentiveness, or other positive response?

Playing With Space + Time



> HOW CAN WE WORK WITH AUDIOVISUAL PERCEPTION TO CREATE EXPRESSIVE WORK?

- synchronization
- harmony
- rhythm
- coordination
- proximity
- +++

WHAT IF WE BEGIN TO INTENTIONALLY DISRUPT EXPECTED PERCEPTUAL PATTERNS?

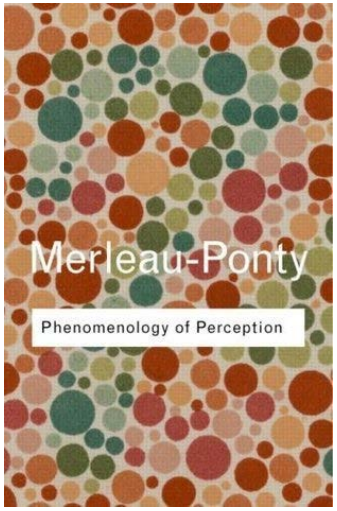
- chaos
- randomness
- glitch
- syncopated rhythms
- uncoordinated
- distance
- ++++

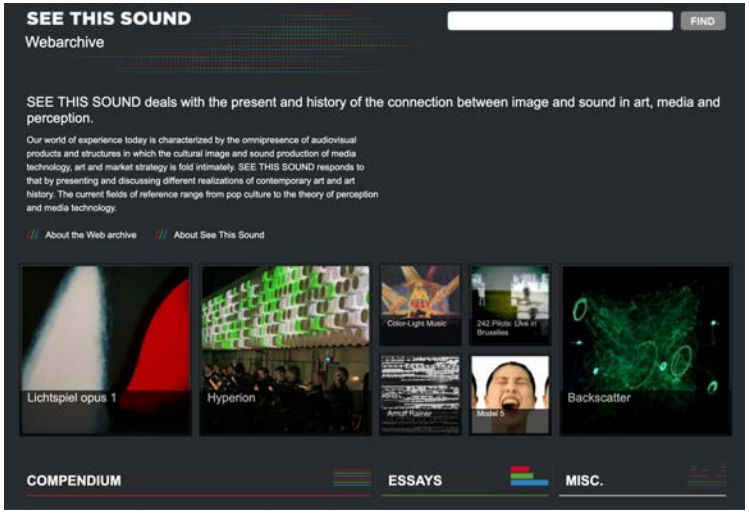
Audiovisual Perception

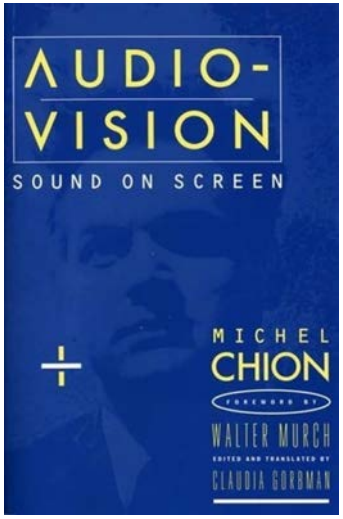
>> AN APPROXIMATE DEFINITION

- Perceiving your surroundings in a way that combines vision and hearing simultaneously
- Often hand-in-hand processes that are difficult to separate
- Typically a subconscious process - we take it as is.
- Our brains can often fill in the gaps between sight + sound. Familiar objects + approximations of visual or sound elements often give us enough context to associate their forms to a specific object (abstraction)

Some Recommended Literature





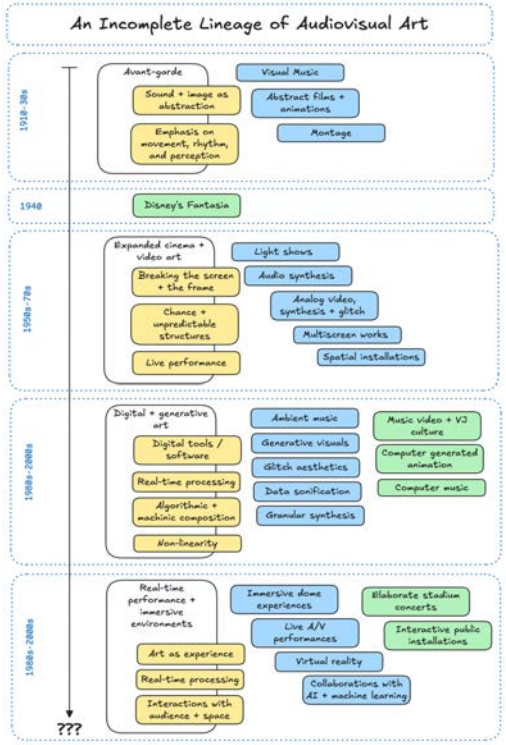


1. Maurice Merleau-Ponty, Phenomenology of Perception (1945)
2. See This Sound: An Audiovisual Compendium
3. Michel Chion, Audio-vision (1990)

AUDIOVISUAL HISTORY + ARTISTS

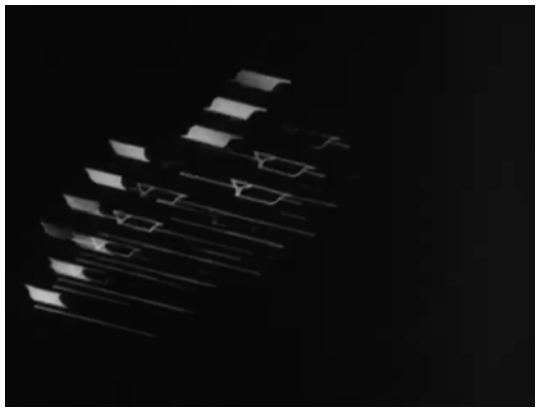
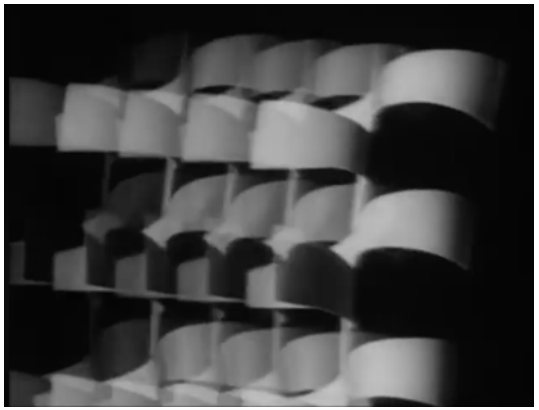
- *Lineage of Audiovisual Art since the 1900s*
- *Examples of artists from each era representating specific artistic concerns*

AV History


An Incomplete Lineage of Audiovisual Art
1910-30s
Avant-garde
Sound + image as abstraction
Emphasis on movement, rhythm, and perception
Visual Music
Abstract films + animations
Montage
1940
Disney's Fantasia
1950s-70s
Expanded cinema + video art
Breaking the screen + the frame
Chance + unpredictable structures
Live performance
Light shows
Audio synthesis
Analog video, synthesis + glitch
Multiscreen works
Spatial installations
1980s-2000s
Digital + generative art
Digital tools / software
Real-time processing
Algorithmic + machinic composition
Non-linearity
Ambient music
Generative visuals
Glitch aesthetics
Data sonification
Granular synthesis
Music video + VJ culture
Computer generated animation
Computer music
1980s-2000s
Real-time performance + immersive environments
Art as experience
Real-time processing
Interactions with audience + space
Immersive dome experiences
Live A/V performances
Virtual reality
Collaborations with AI + machine learning
Elaborate stadium concerts
Interactive public installations
???

Mary-Ellen Bute, Rhythm In Light (1934)

AVANT-GARDE - VISUAL MUSIC


Sound + experimental animation

Disney's Fantasia, 1940

SYNCHRONIZED ANIMATION + SOUND



Michael Snow, *Wavelength* (1967)

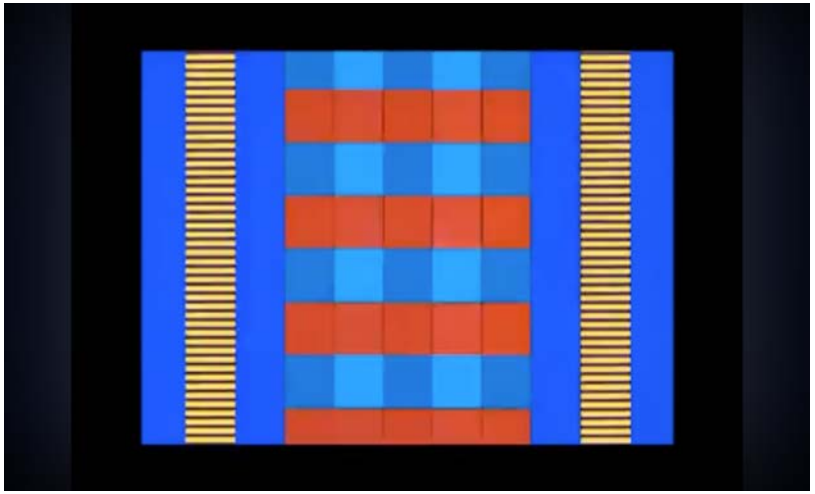
STRUCTURAL CINEMA



Transposing of acoustic frequency and wavelength to the cinematic realm, counters the gradually increasing frequency of a sine wave with continual shifts in a camera zoom lens

Norman McLaren, Synchromy (1971)

AUDIOVISUALS



Synchronization of image and sound

Lillian Schwartz, Mutations (1973)

COMPUTER-GENERATED AUDIOVISUALS





Pipilotti Rist, Ever Is All Over (1997)

Immersive video installation



Laurie Anderson, *United States I-IV* (1983)

AUDIOVISUAL PERFORMANCE



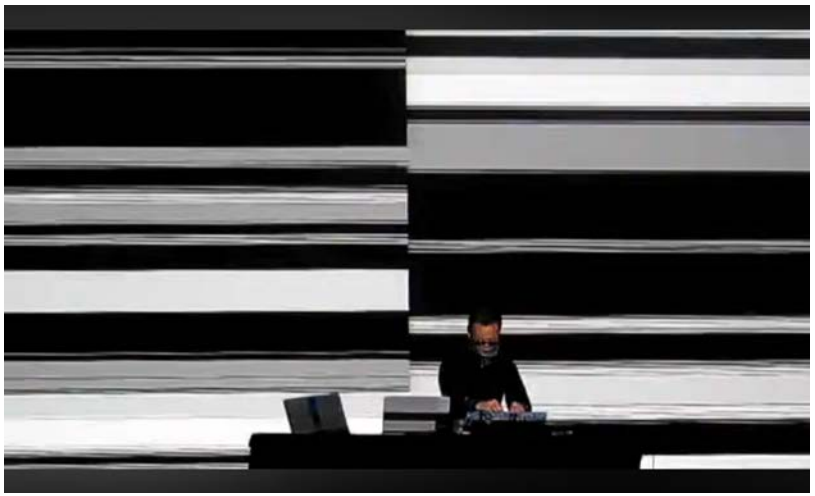
Nam June Paik, Gold TV Bhudda (2005)

VIDEO INSTALLATION

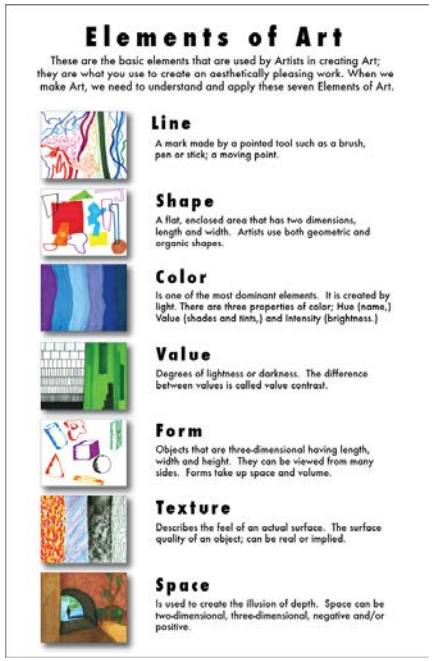


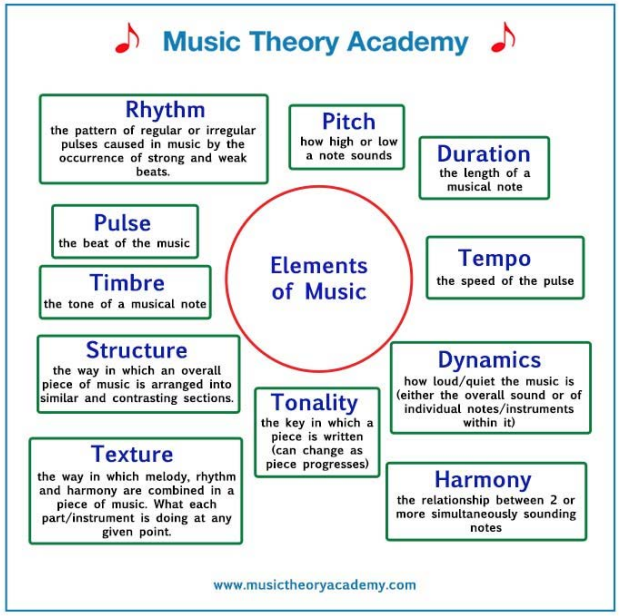
Ryoji Ikeda, Data.Matrix (2010)

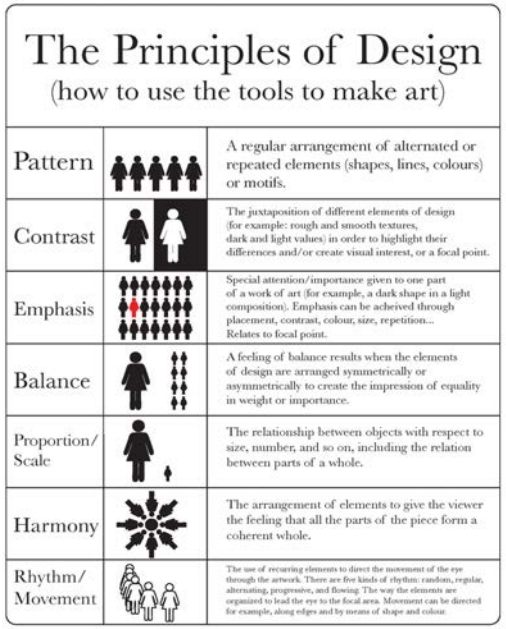
DATA SONIFICATION + GENERATIVE AUDIOVISUALS



Basic Visual + Sonic Elements + Principles Of Design







Elements of art via Printable templates free; Music Theory via eecop.org; Principles of Design via Printable templates free

WHAT IS AUDIOVISUAL COMPOSITION?

1. *If we know what elements make up visual and sonic composition* ***separately***
2. *And now understand "audiovisual" to be a* ***hybrid*** *medium/form*

Example Of How Visual + Sonic Elements Combine To Produce "Audiovisual" Composition

Category	Visual + sonic elements (Together)	Compositional result
Shape	Shapes/gestures/motifs/dynamics	Structure/form
Colour	Pitch/tone	Timbre/texture
Time	Rhythm/movement	Momentum/direction
Space	Location/place	Spaces/site

Suggested audiovisual composition categories from: Harris, Composing Audiovisually (2021) p. 80

Defining Audiovisual Composition

- to arrange, combine, and put together sound and image
- neither sound or image is subservient to the other
- sound + image do not NEED to be produced simultaneously, although they often are
- sound + image does not NEED to be produced in "real-time" for it to count as "audiovisual"
- or even by the same person
- it is effectively collaborative in ethos
- to consistently think about both the sonic and visual components of the work as a cohesive whole
- does not need to apply solely to non-narrative experimental audiovisual work, it can also apply just as much to film and music
- audiovisual composition can take as many forms as there are ways to combine visual + sonic elements
- there are no hard or fast rules about how to combine things. experiment with your own systems and approaches - thats where the most interesting things will emerge!

Activity: Shared Experience

INSTRUCTIONS:

1. Split into your groups and select one of the audiovisual works we just looked at.
2. Find it online and watch it together.
3. While doing this, individually write down three words that describe the sound, visual materials, and how the two relate to each other (or not).
4. Now look at the words together. Note the similarities and differences.
5. Discuss as a group - why did you choose these words?
6. Watch the work again and repeat the exercise, this time choosing from the collective set of words the one you find most appropriate for each of the categories.
7. If you choose a different one, be prepared to discuss with the group, after the second showing, why you changed your word.

ARTISTS/WORKS:

- Mary-Ellen Bute, Rhythm in Light (1934)
- Michael Snow, *Wavelength* (1967)
- Norman McLaren, Synchromy (1971)
- Lillian Schwartz, Mutations (1973)
- Pipilotti Rist, Ever is All Over (1997)
- Ryoji Ikeda, Data.matrix (2010)

Activity taken from: Louise Harris, Composing Audiovisually (2021)