AUDIOVISUAL TRANSFORMATION

This Week

- Digitization + Glitch + Analog Video
- Our First Studio Project! Transformation
- Digital AV Transformations

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

Hailey Guzik

2026-09-28

ANNOUNCEMENTS + REVIEW

- *After-hours access form*
- *Map of Intermedia check-in*
- ***Sketchbook documentation example***

Map Of Intermedia

THANKS FOR ALL YOUR A GREAT CONTRIBUTIONS!

A few reminders:

- Submit your page to Moodle! There are currently pages with no owners
- Submissions should include 2 separate pages
- Remove unused headers provided in the template if you don't need them

Questions:

- What was difficult or unclear? Let's improve this process together!
- What would make it easier?

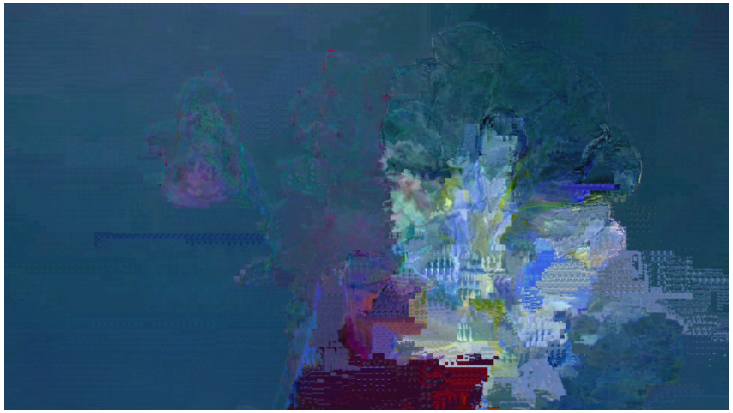
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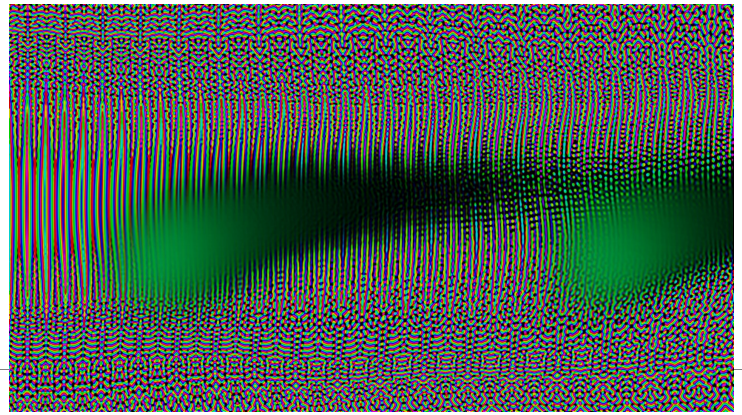
*Extension granted until the end of the day **today** (Sep 28 11:59 pm) to double check your submissions and make the necessary corrections.*

glitch + analog video workshop

5 STATIONS (EV 6TH FLOOR)

1. Analog suite
2. Video feedback
3. Mixers
4. Databending in audacity
5. Datamoshing in Live Mosher





INSTRUCTIONS

15 minutes per station

- In groups, you will go around to each station and follow the activities presented.
- Benoit will be there in the Analog Suite and Production Studio.
- I will be floating around to help out where needed.

TRANSFORMATION PROJECT

Critique Nov. 2 + Documentation Due Nov. 6

Assignment Description

> *Working in pairs, create **a single-channel audiovisual work no longer than 5 minutes** in duration that responds to the idea of **transformation**. Thinking about transformation as a site for collaboration, you will choose an action word and pair it with a subject of your choice.*
>
> *The work you create should hybridize moving image and sound, exploring transformation across the audiovisual domain, making use of **at least** one audiovisual technique covered in class (ie. transformation, color-tone systems, montage, collage, digitization, data conversion).*
>
> *Feel free to make use of any analog or digital tools and equipment explored to date in class, sketches, or on your own. Depending on your action word, you might reimagine transformation as a process for collaboration, make use of digitization or data conversion techniques to transform the analog or physical into digital material, or consider how best to capture, interrupt, or leave trace of a transformation. Your work should consider how your chosen action word can be harnessed intentionally to form a critical or poetic perspective that reflects on a specific personal, social, or political issue. Your work will be presented in peer critique on the project due date.*

Find complete details of the assignment on the website!

Activity: Pick Your Pairs!

INSTRUCTIONS

1. Write down 5 action words from this list that interest you.
2. Go around the classroom to your meet your classmates and compare your chosen words.
3. See what words you have in common to pick a partner for your project.
4. Once you've chosen a partner come write your names down on the board up front.

ACTION WORDS

#compress #erode #dissolve #decay #freeze #accumulate #trace #erase #scan #redact #overwrite #translate #encode #decode #corrupt #archive #fragment #loop #glitch #mirror #invert #iterate #rotate #pivot #scale #stretch #blend #deterriorate #alter #convert #mutate #transmute #morph #chop #transfigure #stitch #transfer #shift #repair #adapt #expand #copy

or decide on your own as a pair!

EVERYONE NEEDS TO LEAVE TODAY WITH A PARTNER FOR THIS PROJECT!

Collaborative Approaches

DECIDE TOGETHER HOW YOU WILL APPROACH COLLABORATION IN PROJECT WORK. THERE ARE MANY WAYS!

How will your collaboration shape the work you make and contribute to your concept?

Possibilities:

- Exquisite corpse / Call + response - create a piece, pass it off to the other who builds upon it
- Live improvisation / jamming - record sessions of jamming together then edit that into a final piece
- Collaboration feedback loops - one person makes a draft, the other edits it, cycling back and forth until you reach a consensus that it's finished
- Score or instruction -based collaboration (drawing on fluxus/intermedia) - write a lose set of instructions or constraints for one another, then interpret them freely.
- ***++++ come up with a collaborative approach that suits you!***

Artwork Requirements

1 AUDIOVISUAL WORK

due nov. 2nd

- 3-5 minutes in length
- Audio + video must be used
- Record your own footage/sound, or make use of found footage, or personal archives.
- Enact your chosen action word through material or technical process.
- Choose a subject or represent your idea more abstractly - a subject can be a person, object, material, sociopolitical concept, it's up to you!
- Work with techniques and ideas we've covered in class from workshops and Mapping Intermedia, but you can also pair these ideas with what you already know!

You will produce 1 file containing video + sound:

- Video: Maximum 1080p, H.264 video codec, 16: 9 ratio landscape format
- Sound: Stereo (Or mono applied to stereo)

More Considerations

PRESENTATION FORMAT: AN AUDIOVISUAL SCREENING!

- **Projector:** 1080p, 16 : 19 ratio, landscape format
- **Speakers:** Stereo surround
- You will bring your audiovisual as a file to class on critique day.
- We will do a screening of everyone's works with a short discussion period after each piece.
- **No installation equipment for this project.** *A projector and speakers will be provided day of.*

DOCUMENTATION + SELF-REFLECTION

due nov. 6th

- 1 PDF per student submitted to Moodle outlining the conceptual + technical details of the project
- Short self-reflection on the collaborative process and the project itself
- **We will cover this more extensively in October before it's due**

Helpful Tips

IDEA/CONCEPT FIRST - TECHNICAL PROCESS SECOND!

- Get inspired by the critical concepts, artists, or movements we are exploring in Mapping Intermedia
- Draw on personal shared experiences or passions
- Then ask: What audiovisual forms and techniques best represent your idea?

GET HELP IF YOU NEED IT!

- Make use of equipment and facilities available to you!
- Book an appointment with me if you need guidance on your concept, approach, or technical process.
- Book an appointment with Benoit to discuss equipment or use of specific facilities.

SOFTWARE/TECHNICAL APPROACHES

- You can work with any software or approaches that work for you
- Don't limit yourself to only MaxMSP
  - We are learning skills in the software now to lay foundations for the next studio project that will be **interactive**
  - *What other software do you know?*
  - *Does your concept lend itself to analog workflows?*
  - *What techniques can you borrow from Intermedia practice that we've uncovered in Mapping Intermedia?*

HOW CAN YOU USE MAXMSP, IF AT ALL?

- Transform Audio or Video with achievable MaxMSP effects
- Don't worry about having a "live/real-time system"
- Record out your materials and work with a timeline-based software if that's what you prefer!

Brainstorm: Audiovisual Sources

WHAT KINDS OF AUDIOVISUAL MEDIA CAN WE MAKE USE OF?

Do any come with considerations before we use them?

- ie. appropriation, ownership, rights & permissions

Review Of Useful Tools

EQUIPMENT

- Cameras + tripods
- Sound recorders
- Your phones (in landscape!)

ENCODING + FILE CONVERSION

- Handbrake
- Adobe Media Encorder
- VLC

SOUND EDITING

- Audacity 4
- Adobe Audition
- DAWs - Ableton, Reaper, etc..
- VCV Rack- Virtual modular synth

PHOTO + VIDEO EDITING

- Adobe Suite
- DaVinci Resolve
- Avidemux - fun old school effects

GLITCHING

- Audacity v 3.0 - Databending
- Live Mosher - Datamoshing
- Analog equipment - Feedback
- Scanners

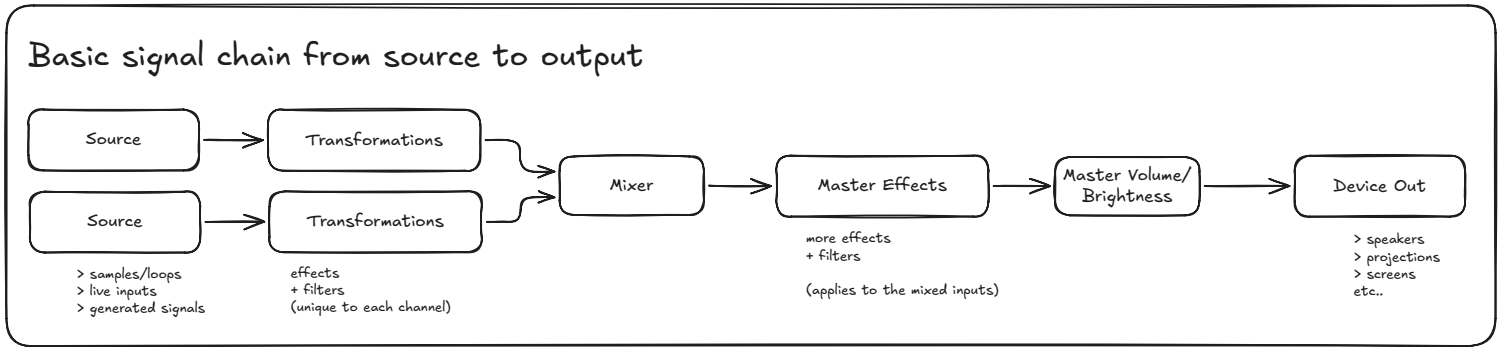
CREATIVE CODING

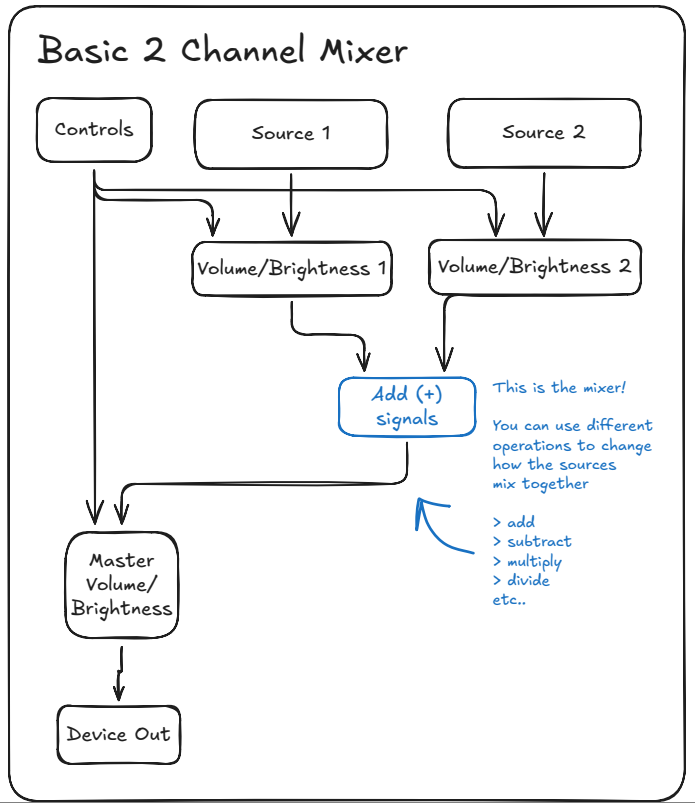
- MaxMSP
- TouchDesigner
- Processing
- and so on.....

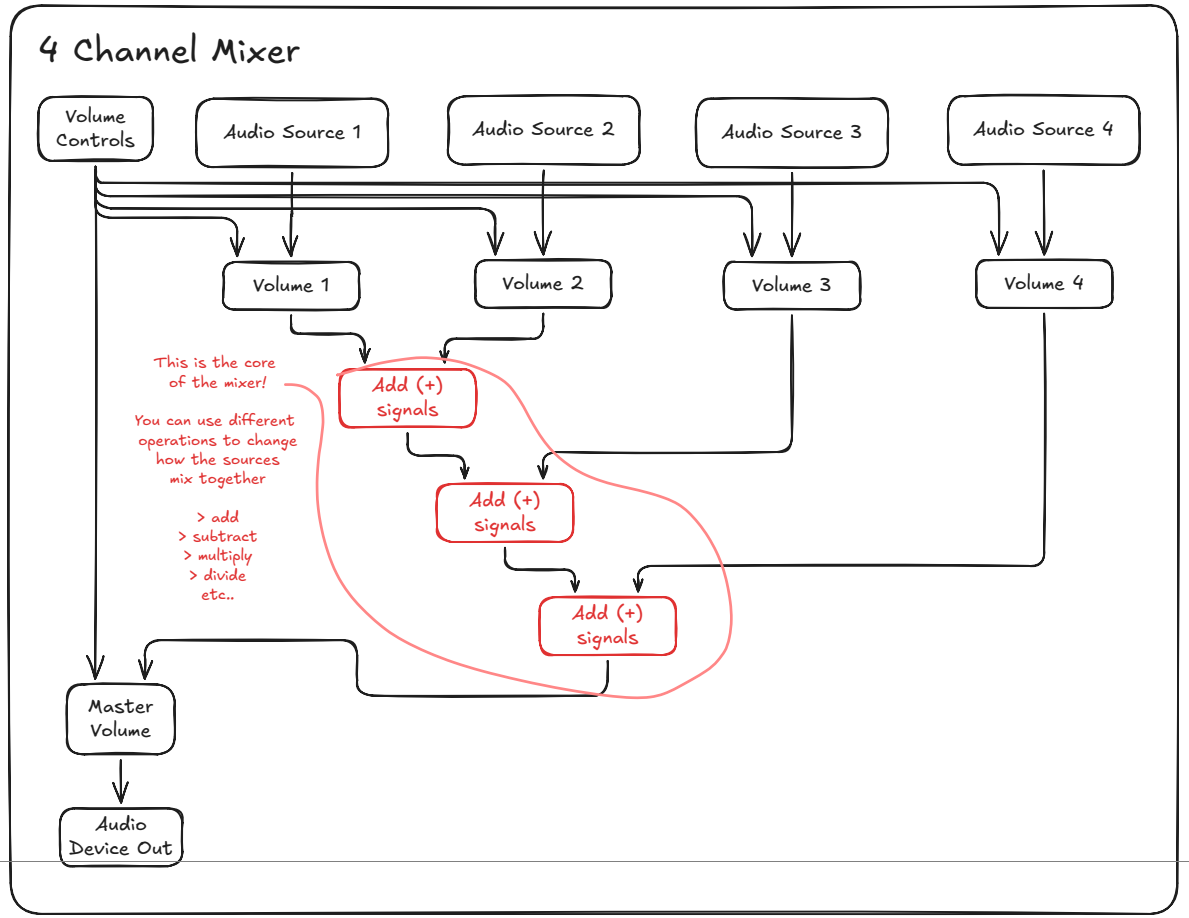
AV TRANSFORMATIONS

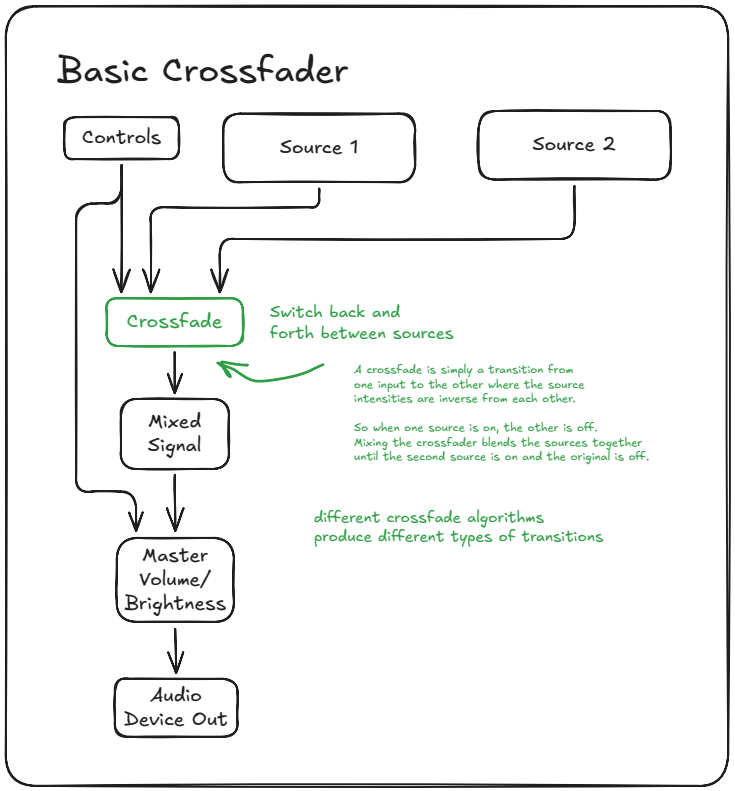
- *Audiovisual "signal" chains*
- *The guts of Mixers + Crossfaders*
- *Some MaxMSP*

AV Signal Chains




Basic 2 Channel Mixer
Controls
Source 1
Source 2
Volume/Brightness 1
Volume/Brightness 2
Add (+) signals
This is the mixer!
You can use different operations to change how the sources mix together
> add
> subtract
> multiply
> divide
etc..
Master Volume/ Brightness
Device Out


4 Channel Mixer
Volume Controls
Audio Source 1
Audio Source 2
Audio Source 3
Audio Source 4
Volume 1
Volume 2
Volume 3
Volume 4
This is the core of the mixer!
You can use different operations to change how the sources mix together
> add
> subtract
> multiply
> divide
etc..
Add (+) signals
Add (+) signals
Add (+) signals
Master Volume
Audio Device Out


Basic Crossfader
Controls
Source 1
Source 2
Crossfade
Switch back and
forth between sources
A crossfade is simply a transition from
one input to the other where the source
intensities are inverse from each other.
So when one source is on, the other is off.
Mixing the crossfader blends the sources together
until the second source is on and the original is off.
Mixed
Signal
different crossfade algorithms
produce different types of transitions
Master
Volume/
Brightness
Audio
Device Out

NOW ON TO SOME MAXMSP 👀

FINAL REMINDERS...

NO CLASS FOR THE NEXT 2 WEEKs

- *Elections (Oct. 5) + Reading week the following week*
- *Drop-in help session Monday Oct. 5 from 1:30 - 3:30 in the Hybrid Lab*

Your Homework Checklist:

- *Short Moodle activity on **Transformation + Montage** - available Monday Oct 5 1:30 - Friday Oct 9 11:59pm*
- *Sketch #1 - due Oct 9*
- *Mapping Intermedia #2 - Readings - due first class back Oct. 19*
- *Start working on your Transformation Projects - bring a work in progress to class Oct. 19*

Mapping Intermedia #2 - Readings For Oct. 19

2 foundation readings:

- Excerpt from Haraway, "A Cyborg Manifesto" in *Simians, cyborgs, and women* (1991)
- Tuin and Verhoeff, "Trans-, Transing" in *Critical Concepts for Creative Humanities* (2022)

Same groups as last time!

+1 additional reading per group:

- **Group 1** - Coccia, "Transformations" in *Metamorphoses* (2021)
- **Group 2** - Morton, excerpts from *All Art is Ecological* (2018)
- **Group 3** - Russell, "Glitch Feminism and the Genesis of Glitch Body Politic" (Rhizome, 2013)
- **Group 4** - Cárdenas, "Algorithmic Analysis" in *Poetic Operations* (2022)

Mapping Intermedia - Activity Groups

↔ | Options | ⋯

Group 1	Group 2	Group 3	Group 4
Camélia Y.	Brayden R.	Aren d.	Alicia R.
Zéa P.	Nicolas R.	Florence C.	Emmanuel J. V.
Joshua R-I.	Fiona N.	Ahmed S.	Imani P.
Otto A.	Leila S.	Justine M-D.	Callum M.
Mia-Alexandra B.	Eloise L.	Lindsymae C.	

Sketchbook - Documentation Template Now On Website

Name / Student #

Assignment

Course Code

Date

Title of your sketch



Caption: Image that represents the sketch



Caption: Image of the technical process

Link to audiovisual documentation

Reflection

In written paragraph format (max. 1 page) describe the artistic and technical intention behind the sketch. Reflect on the process of experimentation. Use the following questions as a guide:

1. **What was your artistic concept?** - *What is your concept? What is your relation to it, your understanding of it, or your interpretation of it? Do you need to provide definitions of your working concept or describe it's relevance to particular personal, sociopolitical, or artistic concerns for it to be understood?*
2. **What techniques did you explore and why?**- *How does your technical approach respond to your motivations and concept? What technical processes did you use to create the sketch and how do they work?*
3. **Reflect on what you learned.** - *How does your experimentation build on or complement what we've been learning in class? How will this benefit your studio projects? How did your experimentation go? What was challenging? Do you feel like you understand the technique you explored now? How would you like to move forward with it with developing this technique?*

List of References

Indicate any specific class content or links to external sources if you followed a tutorial online or took inspiration from another artwork or artist's work.

Sketchbook documentation guide