

# MEDIA STUDIOS

## SPRING FLEX 2021

Please note:

*Due to current COVID circumstances all three studios will be taught completely online for this spring flex semester*

### DECONSTRUCTING/RECONSTRUCTING GENRE

Filmic exercises in the implosion of genre

### DIRECTING PERFORMANCE

Investigating acting performance as a core component on screen

### POETIC VIDEO

Listing the everyday



\**Outer Space*\* (1999), Peter Tscherkassky, Film Still.



\**The Entity*\* (1981), Sidney J. Furie, Film Still

## DECONSTRUCTING/ RECONSTRUCTING GENRE

Filmic explorations in the implosion of genre

“[Genre films] remind me of jazz: they allowed for endless, increasingly complex, sometimes perverse variations. When these variations were played by the masters, they reflected the changing times; they gave you fascinating insights into American culture and the American psyche.”  
Martin Scorsese (2000)

“Genre ... became a critical term as well as a collection of popular categories, and it has since proved to be one of the most useful conceptual tools for understanding popular film as both art and artifact.”  
Barry Keith Grant (2012)

### STUDIO PROMPT

How can the conventions in genre cinema, from iconography and character to visual and sonic elements, be used in a practical sense to make moving image work that builds on these cinematic principles without necessarily being central to the genre canon? Can an applied deconstruction/reconstruction of genre lead to creative revelations?

### DESCRIPTION

This studio uses an analysis of film genres as its starting point to make moving image work that understands but works outside their confines. Research around this studio will be theoretical, conceptual and practical. Through readings, screenings and in class discussion, you will investigate the various elements of different film genres. This will include varying filmic techniques (lighting, framing, shot construction, editing, sound/music), characters,

iconography, patterns, styles, themes and motifs, and also ideological factors such as reactions to socio-political contexts and figurations of gender.

Through practical in-class exercises you will reconstruct visual elements from specific cinematic genres in order to gain a better understanding of how scenes are created to look and feel a certain way. A focussed theoretical reading and a practical understanding of these components will contribute to a number of small film pieces, which utilise aspects of a genre of film in a conceptually rigorous way, while having the option to flip it on its head. The ultimate goal is to communicate ideas relevant to your field of interests in a creative and considered way, using the language of cinema.

The aim of this studio is to give students a fully informed approach to the filmmaking process, which includes historical, ideological and psychological aspects of film criticism, as well as further development in the practical aspects of filmmaking.

### STUDIO LEADER

Cassandra Tytler is an artist and educator. She works across single-channel video, performance, and video installation. She completed her practice-led PhD in 2021 within the Faculty of Art at Monash University. Her research interest lies in video performance as a tool that can create a relational and aware politics of opposition.

Tytler has exhibited in galleries such as The Torrance Art Museum, L.A.; F.A.C.T. Liverpool; Gallery Titanik, Turku, Finland; Harold Golen Gallery, Miami; The Counihan Gallery; Gertrude Contemporary Art Spaces, Melbourne; Metro Arts, Brisbane. Her films have screened in numerous festivals internationally. She has done her live video performances around Europe, and in both Miami and Melbourne.



*Candy Cravings* (2013), dir. Sebastian Bertoli



*Dig* (2016), dir. Sebastian Bertoli

# DIRECTING PERFORMANCE

Investigating acting performance as a core component on screen

“The greatness and ambiguity of art lies in not proving, not explaining, and not answering questions.”

Andrei Tarkovsky (1986/2003)

## STUDIO PROMPT

How do you draw out profound and nuanced performances from actors as a director? How can you build collaborative relationships on set, working together to breathe life into the characters in your story?

## DESCRIPTION

This studio offers a journey of discovery for directors in understanding character, communicating with actors and eliciting rich, nuanced performances from them. It will be a cultivated space where we will explore the imaginative, unexpected and connected work of performance and your role and responsibilities as a director in this space.

Techniques under investigation will include script analysis, script creation, improvisation and character backstory. In this studio you will gain insight into the processes of auditioning, rehearsals and performance.

Often in the filmmaking process there can be a myopic, and often reductive, focus solely on the technical aspects -

at the cost of story and performance. In this studio we will be studying the journey of collaborating with actors to bring the stories you direct to life. Throughout the semester you will experiment, research, practice and discover processes utilised in directing performance.

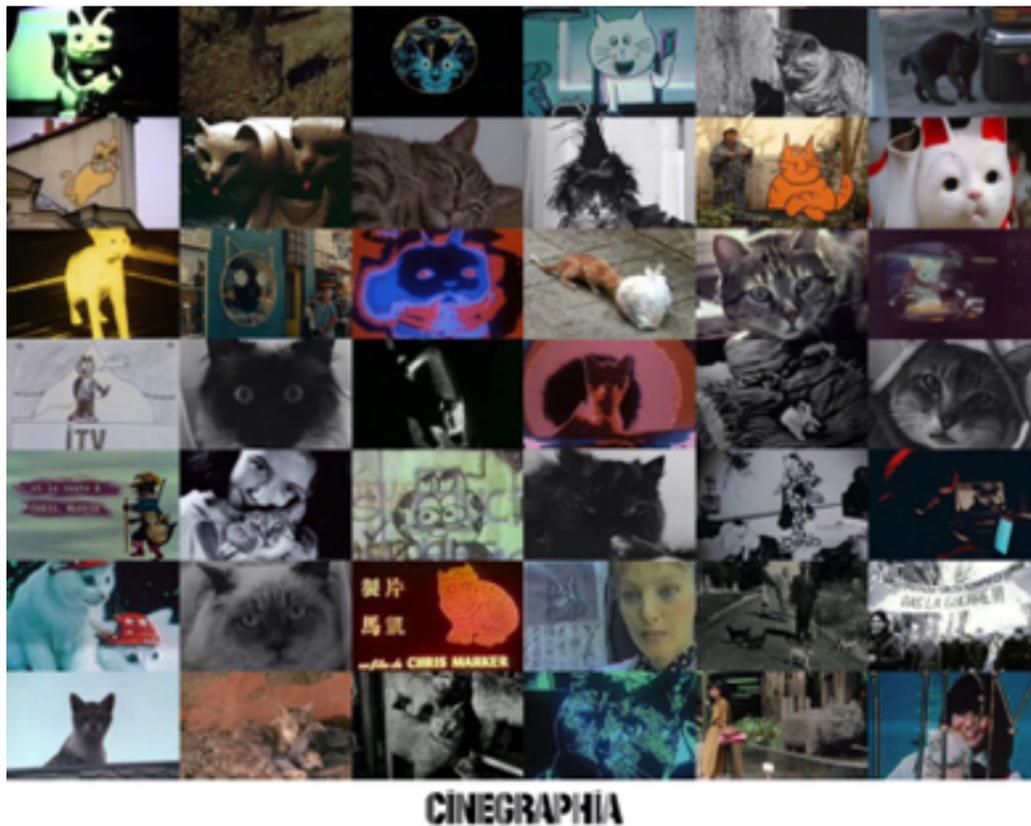
Undertaking a series of experiments and investigations, studio members will broaden and deepen their understanding of directing performance through active and experiential learning strategies both in front and behind the camera.

In the last third of the semester you will initiate your own series of film projects, undertaking practical implementation of strategies we have explored to that point.

Working both in and out of class you will develop a common language, cultivating robust and synergetic relationships with your actors, breathing life into characters and inspiring truly memorable performances.

## STUDIO LEADER

Sebastian Bertoli is a filmmaker and actor. He has a background in directing film and theatre and editing commercial and narrative screen content. For the last 15 years he has worked as an actor appearing in productions by HBO, DreamWorks, Playtone, Bad Robot, Warner Bros Television, ABC, Seven Studios, December Media, Fremantle Media and Gristmill.



“Chris Marker’s Cats,” sourced from <https://cinegraphia.com/post/>

## POETIC VIDEO

Listing the everyday

“A list of ‘things that quicken the heart’. Not a bad criterion I realize when I’m filming.”

Voice-over in *Sunless* (Chris Marker, 1983)

### STUDIO PROMPT

How can the list create poetic video works?

### DESCRIPTION

We tend to make sense of ourselves in the world through story. We edit together events according to cause-and-effect logic leaving so much texture on the cutting room floor. Does this need to craft a story with a beginning, middle and end simplify the richness of our lives? Could what gets left on the cutting room floor capture poetry in the world? In *Poetic Video* you will create media experiences which capture the everyday and potentially unseeable qualities of our experiences in the world. You will experiment with how the practical, personal, poetic, gathering, explosive and infinite qualities of the list will provide a tool to capture such experiences.

Online lists go part way in capturing such experiences as we scroll through videos on TikTok, Instagram, Reddit and YouTube. Social media composes our lives in shifting, never ending and accumulative lists. In *Poetic Video* we will explore this explosion of lists online as a prompt for video production, and see how this could come closer to

capturing the reality of our lived experiences. Further, we will look at how lists have been used in experimental and documentary films to create lyrical works.

In this studio you will have fun exploring poetic video through readings, video sketches and a professionally produced piece. You will leave *Poetic Video* with the conceptual and technical skills necessary to make new media, documentary and experimental video.

### STUDIO LEADER

Dr. Hannah Brasier is a research-practitioner interested in how attuned noticing can be used to engage with the world ecologically. Her experimental interactive documentary films combine the everyday, travel, landscape and environment to create ecologically conscious media. Hannah teaches conceptual studios and cinema studies in the school of Media & Communication at RMIT, and has been doing so for the past seven years.

You can contact Hannah via [hannah.brasier@rmit.edu.au](mailto:hannah.brasier@rmit.edu.au).