

# MEDIA STUDIOS

## SEMESTER 1 2019

### BATTLE OF THE SKETCHES

Smashing the patriarchy one LOL at a time

### THE CAPITOL: RECONSTRUCTING THE MAGIC

Capturing the stories of this iconic creative space

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Image from  
istock

# BATTLE OF THE SKETCHES

## Smashing the patriarchy one LOL at a time

“We call on feminism to engage openly and playfully with humor and irony as weapons of choice.”

Willet, Willet and Sherman 2012, *The seriously erotic politics of feminist laughter*, *Social Research* 79 (1): 227.

## STUDIO PROMPT

How is sketch comedy crafted, and how can it be leveraged for social change?

## DESCRIPTION

In 2019, we find ourselves in an interesting place in history. The continuing momentum of the #metoo movement and the perceived rise of female representation on our screens, has seen commentators describe this cultural moment as the dawn of a new era.

Yet the optimism of 2017, where it seemed the power structures were crumbling, may have been short lived. The backlash against Gillette’s ‘We Believe’ advertisement, which calls toxic masculinity to account, has seen mass boycotts of the brand, even as the number of women dying at the hands of men rises. This year the World Economic Forum estimated that, at the current rate, it will take another 217 years for women to achieve equal pay. So far, not so funny.

So – what role does comedy have to play in the feminist agenda? Willet, Willet and Sherman suggest it might offer “one way to confront and detoxify the stereotypes and to joyfully re-appropriate the energy and eros from systems of domination” (2012: 240). This screenwriting studio aims to put this theory into practice. We will focus very specifically on one form – sketch comedy – and the medium widely credited with recent feminist advances – the Internet. Together we will workshop the tools of writing comedy, informed by analysis of our favourite viral sketches. You will create and develop a portfolio of scripts via collaborative methods of crafting comedy, some of which will be produced as final artefacts.

## STUDIO LEADER

Dr Stayci Taylor lectures in the Media and Master of Media programs. She researches storytelling across a range of modes and forms, and brings to this a background in live comedy and screenwriting. The latter remains her main ongoing professional practice, and screen credits include nine seasons of an award-winning bilingual soap and a primetime sitcom, both in New Zealand. She is widely published on her research into screenwriting, script development, gender and comedy. In 2017 she co-edited a special issue of the *Journal of Screenwriting*, which focused on script development, and is currently co-editing two books on the same.



John Gollings,  
Australian  
architectural  
photographer, 2016

# THE CAPITOL: RECONSTRUCTING THE MAGIC

## Capturing the stories of this iconic creative space

“The best cinema that was ever built or is ever likely to be built.”

Robin Boyd, *The Australian*, 24 December, 1965.

“It is unusual to have the chance to work on a project like this that has a bit of magic.”

Chris Casey, *Hutchinson Builders*, 2018.

## STUDIO PROMPT

How can we communicate stories of place through media that incorporates oral history, documentary and digital ethnography? How do we tell the stories of the builders, audiences, filmmakers and funders of the revamped Capitol Theatre?

## DESCRIPTION

Since it opened in November 1924, the Capitol Theatre has had a tumultuous history. It was Melbourne’s most important cinema for many years before its closure. A successful appeal to donors from government, philanthropists, filmmakers and audiences has enabled RMIT University to revitalise this creative space, and it will relaunch in March this year.

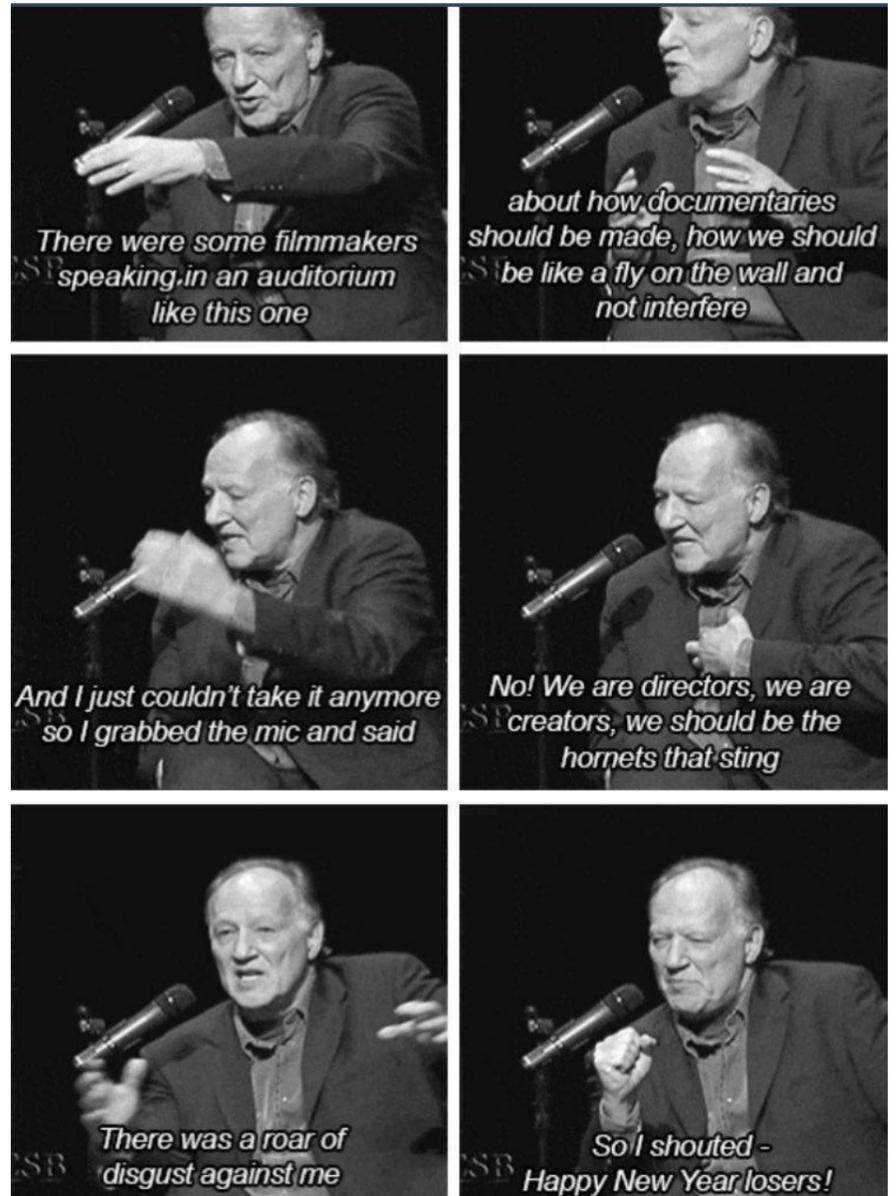
The aim of this studio is to capture the stories of people whose lives have been touched by the Capitol as members of the audience, filmmakers, architects and philanthropists. Studio participants will explore the history of the theatre as a centre of screen culture as well as speculate about its future possibilities in contributing to Melbourne’s creative and cultural industries and the life of the city.

Through the methods of oral history, digital ethnography and television studio production this studio will create work that can be distributed via an online portal that tells the story of what The Capitol has been, what it is today and what it can be. The work might include short films, archival interviews, podcasts or digital narratives according to the requirements of the material and the interests of students.

## STUDIO LEADER

Mark Poole is a writer and director who recently completed a practice-based PhD on screenwriting via the production of a documentary utilising oral history methods. Mark has written and/or directed many works for film and television and is the chapter head of the Australian Directors’ Guild, Victoria. Last year he led a team of RMIT students to produce a two-hour documentary on the 2018 Australian Directors’ Guild Awards, which was broadcast on Foxtel.

Zoë “Kenny Logouts” Quinn, Tweeted 2nd January 2016, "I love Werner Herzog more than I love most things", @UnburntWitch, <http://twitter.com/unburntwitch/status/68349548628466483>



# DEMAGOGUES, DOUBTERS AND DOUCHEBAGS

## The voice-over in documentary film

“...voice-over narration is... arguably the most blatant example of intervention on the part of the documentary filmmaker. As de Antonio sees it, narration is a fascist act that proclaims a film’s didacticism... However varied the use of narration has been... the overriding view is that the documentary voice-over is the filmmakers’ ultimate tool for telling people what to think. This gross oversimplification covers a multitude of differences...”

Bruzzi, Stella (2006) *New Documentary*, 2nd Edition, Routledge, New York, pp46–50.

## STUDIO PROMPT

In what ways can we experiment with documentary convention and use the voice-over as something more than a purely functional tool?

## DESCRIPTION

Direct Cinema pioneer Robert Drew famously dismissed voice-over narration as “something you do when you fail”. But beyond the poles of having no voice-over at all or trotting out the much-maligned voice-of-god, film-makers adopt an endless variety of challenging, often experimental, approaches to the non-diegetic spoken word. From snarling narration dripping with irony, to the fumbling confusion of the film-maker who pretends to know nothing, the voice-over remains a potentially razor-sharp tool.

Documentary studies scholarship has tended to conflate the concept of “voice” with perspective or viewpoint, often for quite useful ends. But in a recent important work Maria Pramagiorre and Anabelle Honess Roe argue forcefully for giving more consideration to “the ways that documentaries attend to and exploit the attributes of voice by paying attention to the sonic principles, audio techniques and structural choices that filmmakers employ in their documentary treatment of recorded voices” (see *Vocal Projections: Voices in Documentary*, Bloomsbury Academic Publishing, 2019).

In this studio we will experiment with documentary voice-overs. We’ll record our own and we’ll mangle those of others. Perhaps we’ll realise the sheer scale of the question, while identifying at least some of the possibilities of this under-appreciated aspect of documentary film.

## STUDIO LEADER

Liam Ward has taught in the RMIT Media program since 2004, after spending several years working as a video editor. His research practice focuses on questions of documentary form and documentary politics. In 2017 he finally finished his project-based PhD, with the production of a 50-minute documentary on the radical history of Chinese workers in Melbourne.



*Threads* (2018)  
Sophie Langley

## ENTANGLED MEDIA

**An exploration of storytelling using multiple modalities**

“[T]angle is the texture of the world ... beings do not simply occupy the world, they inhabit it, and in so doing - in threading their own paths through the meshwork - they contribute to its ever-evolving weave”

Tim Ingold (2011), *Being Alive: Essays on Movement, Knowledge and Description*, p.71

### STUDIO PROMPT

How might we craft stories that weave in various modalities – sound, vision, text – to see connections in new ways?  
How might entangled media storytelling help us tell new kinds of stories in the face of massive shifts like climate change or social and technology changes?

### DESCRIPTION

Tangle as texture suggests there is a beautiful messiness to being in the world – and also to making media work about it. The idea that we are all threading our own paths also hints at the importance of context. It points both towards thinking about the relationships between things (people or otherwise), and between different textures of media making work (vision, sound, research, writing).

This studio will involve an inquiry into multimodal narratives, and a practical exploration of how to craft such media work. We will develop a critical appreciation of the affordances of different media and how they might be used in conversation with one another. We will begin to consider the relationship between the material of particular stories, the process of creating or collecting material, and the ways in which that material might then be crafted. We will look at, listen to, and immerse ourselves in different modes of media; develop an inquiry; and collect material through various media forms towards that inquiry. We will make many smaller works of entangled media, seeing what patterns emerge, and crafting larger media work from those patterns.

The methods of collaboration and production will be designed as we progress through the semester.

### STUDIO LEADER

Sophie Langley is a fiction and nonfiction writer, sonic essay maker, photographer, sketcher and PhD candidate at RMIT. Her work is interested in the ways in which different types of knowledge, storytelling and media can be entangled to make new kinds of stories, particularly in response to some of the most urgent issues of our times, such as climate change and social and technological changes. Her PhD project uses an entangled essaying approach, blending various media modes and ‘creative’ and ‘academic’ writing to explore embodied and material knowledges for patients in medical encounters. She has been teaching at RMIT for the last few years.



*Jiro Dreams of Sushi*,  
(2011, dir. David Gelb)

## FOOD ON FILM

### Culture, aesthetics and politics

“We need documentary. We need it to help interpret the world. We use documentary. We use it as artists, as viewers, and as activists to help us imagine new ways to engage with the world. We rely on documentary, in all of its eclectic variety, to record, trouble, explain, reveal, and share lived reality and our plans and hopes to transform it.”

Alex Juhasz and Alisa Lebow, *Beyond Story: A community-Based Manifesto*, World Records volume 2, 2018

### STUDIO PROMPT

What experiences can we create when we invite the audience to affect the things we make in real time? What is the role of the audience in making the meaning of what they see and hear – in both traditional, static forms – and using responsive technologies? How do we create work for unpredictable results?

### DESCRIPTION

Food brings people together. But underneath this common belief lies deeper and sometimes darker truths about our intriguing obsession with all things food.

Food is everywhere. On screens it manifests through Instagram posts, pay-per-view binge eating, celebrity chefs with dubious employment practices, depictions of rare and gross foods that make our stomachs turn, and armchair travel through exotic locales and their cuisines. The times we live in also see a scarcity of food for many members of the population, and excess and waste for others. But how deeply do we really think about something so ubiquitous?

Food on Film brings together documentary and food studies to explore representations of food and its relationship to culture, waste, social justice, consumption, activism, privilege, sustainability, art and humour. Throughout this studio, you will experiment with a range of documentary styles and approaches, making a series of short film projects that interpret and interrogate your relationship to food as well as its place within contemporary culture, politics and economics. This studio combines practical documentary workshops, readings and watching with critical food studies and, more than likely, some kind of eating. Underpinning Food on Film is a strong emphasis on experimentation and learning through reflective documentary practice as well as the curiosity to delve into the unexpected joys and hard truths of food industries.

### STUDIO LEADER

Kim Munro is a documentary filmmaker, educator, writer, and sometimes musical performer. She is nearing the end of her PhD, which focuses on experimental documentary forms, voice and listening. She has been teaching filmmaking for the last ten years at RMIT and Swinburne and has made documentary projects that have screened in film festivals, on television and in art galleries. She has published scholarly articles on documentary and participatory practices, interactive, multi-linear and virtual reality works, sound and listening and the essay film. She likes to cook and is also very fond of kale.



Cerise Howard introducing *Ecstasy* (dir. Gustav Machatý, 1933) at the Czech and Slovak Film Festival of Australia, Melbourne Town Hall, 2018. Photo: Peter Bratuskins

# THE FESTIVAL EXPERIENCE

## Conceiving and mounting a film festival

“Listen, anybody who has a film festival has the right to show what they want.”

Abel Ferrara ([www.azquotes.com/quote/986320](http://www.azquotes.com/quote/986320))

## STUDIO PROMPT

To what ends do we launch and sustain film festivals, with what means, and driven by what motivations?

## DESCRIPTION

The purpose of this studio is to steep students in all that constitutes film festival culture, leading to the formation of small collaborative groups to stage film festivals in miniature on campus.

The hows, whys and for whoms of festivals will be extensively probed, from the festivals of the international A-list circuit to boutique local offerings. To what extent are international, national or regional film festivals exercises in soft diplomacy, or even propaganda? Do they strive to serve audiences both diasporic and cinephilic? Or are they more driven by the imperatives of the marketplace? What about festivals nominally pitched at other communities, e.g. minoritarian identities?

This studio will explore how festival programming can differ from, or intersect with, that of commercial exhibitors, repertory cinemas and not-for-profit film societies, and will consider the manifold ethical and practical considerations when determining what makes it into a program, and under what rubrics. And whether staff even get paid! Branding, promotion, partnerships, contra deals... Guests, awards, jurors... Q&As, panels, workshops, conferences...

Running a festival, no matter its proportions, is a consuming undertaking. This studio will prime students for a film festive future. Participants will be assisted to forge industry networks and will blog about their experiences as an audience member, and as a producer, of film festival experiences.

## STUDIO LEADER

Cerise Howard is a co-curator of the Melbourne Cinémathèque who co-founded the Czech and Slovak Film Festival of Australia and was its Artistic Director from 2013-2018. A co-founder also of *tilde*: Melbourne's Trans & Gender Diverse Film Festival, she has long been engaged with international film festival culture, whether reporting for *Senses of Cinema* on festivals from Abu Dhabi to Ukraine, reporting for a festival's own daily newspaper in Karlovy Vary, participating in FIPRESCI juries or in programming and staging festivals in Australian cities.

As a critic Cerise can be heard on 3RRR's *Plato's Cave*. She is a member of the International Jury Board of the East-West: Golden Arch Awards, launched in Moscow in 2018.



*Wooden Mirror (1999)*  
Daniel Rozin

# LIGHTS, CAMERA, (INTER)ACTION

**Exploring the creation of interactive media art with sound and video**

“Telling purposeful stories is interactive. It's not a monolog. Ultimately, purposeful tellers must surrender control of their stories, creating a gap for the listener(s) to willingly cross in order to take ownership.”

Peter Guber, Forbes interview, 2011.

“We didn't need a special word for interactivity in the same way that we don't (yet) need a special word for people with only one head.”

Douglas Adams, *How to Stop Worrying and Learn to Love the Internet*, The Sunday Times, 1999.

## STUDIO PROMPT

What experiences can we create when we invite the audience to affect the things we make in real time? What is the role of the audience in making the meaning of what they see and hear; in both traditional, static forms, and using responsive technologies? How do we create work for unpredictable results?

## DESCRIPTION

In all art, there are at least two people involved in deciding what gets experienced, and what that experience means: the artist, and the audience. As both our culture and technology have developed, audiences have gained more control, and become more aware of their agency in their aesthetic experiences. They have learned to turn pages, sing along, change channels, press buttons, touch, gesture, and speak at art and media, and expect ever more in response to these actions. At the same time, artists have gained more tools, and an awareness of audiences'

changing expectations, and audience agency has become more and more part of the art work – another domain for creativity.

In this studio, we will explore both what the audience's agency is and means, and develop practical skills for integrating a variety of media, and making them responsive. Beginning by developing skills in the interactive media program Max (© xCycling74), we will experiment with what happens when we add interactivity into our existing mix of visual, sonic, and literary creative skills, and explore the kinds of meaning we can generate with them, sharing our discoveries, and critiquing and iterating our ideas.

## STUDIO LEADER

Dr Camille Robinson is a musician, media artist, researcher and educator. He has a diverse creative practice, and has made interactive art, instrumental music, songs, sound art and sound design, independently and to commission for clients in film, theatre, dance, and museums. Camille has taught interactive art, sound editing and design, and music composition, history and theory, at the VCA, Melbourne Polytechnic, Collarts, and RMIT.



New Zealand Broadcasting Corporation (NZBC) filming one of its first broadcasts (<https://commons.wikimedia.org/w/index.php?curid=51248336>)

## NOW, THIS

### Fake news and fact checks

"Great power rivalries play out in many arenas, but in the crucial aspect of communication, the competition to define what is and is not 'fake news' is one of the most visible to global publics."

Brian McNair, *Fake News: Falsehood, Fabrication and Fantasy in Journalism*, 2017, p.22

### STUDIO PROMPT

Within a media landscape that is increasingly permeated by live news coverage (via both traditional broadcast technologies and new media technologies), what is the importance of fact-checking and what are the possibilities for presenting a fact-check in a visually creative manner?

### DESCRIPTION

In the so-called 'post-truth' era, the need for careful and considered fact-checking has become more important than ever. Various forms of broadcast, print, and online media have sought ways to combat and engage with accusations of 'fake news'; this drive towards accountability and factual accuracy is not new, but has perhaps taken on a new sense of urgency. Fact-checking, which aims to present an objective assessment of a claim or story, holds not only politicians and public figures accountable, but media institutions as well. Everyone, from news presenters, to late night hosts and comedians, to social media users, performs fact-checking in a variety of ways. In a media landscape consistently permeated with live and breaking news coverage which we can access through various of screens and sources, it becomes more important than ever to consider how and why we fact-check.

Through reading, viewing, discussing and practical work, this studio will explore both the challenges and necessities of fact-checking. It will explore the history of the term 'fake

news' and the ways the meaning attached to this term has shifted, particularly over the past decade. This studio will make use of the multi-camera television studio space as well as pre-taped single camera segments in order to explore ways of creatively and efficiently presenting a fact-check story. Responding to a brief from the RMIT ABC Fact Check team, students will work in small groups in order to research, pitch, and ultimately present a series of prototype Fact-Check stories to be filmed in the RMIT TV Studios.

### STUDIO LEADER

Ruth Richards is a PhD Candidate in the School of Media and Communication at RMIT. Her research interests broadly span animation, film, and television studies, with specific focuses including emerging forms of live media, late night TV and news satire, and feminist film and television studies. She has previously run studios in live television production and comedy news production.



*F FOR FAKE* (dir.  
Orson Welles, 1973)

## REAL TO REEL

### Self directed non-fiction project

“Every aspect of filmmaking requires choice. The selection of the subject, the shooting, editing and length are all aspects of choice.”

Frederick Wiseman, Toronto Film Festival 2002.

### STUDIO PROMPT

What are the various applications for non-fiction materials and, from a production standpoint, what creative and technical challenges arise whilst capturing the real world?

### DESCRIPTION

In recent decades, non-fiction media practice has expanded from traditional documentary production to a wider sphere that encompasses transmedia, the essay film, VR, podcasting, and branded content. In Real to Reel, students will engage in a variety of studio activities (including screenings, discussion, practical exercises, reflective tasks and media production) to explore the various ways in which non-fiction materials can be arranged for different outcomes and audiences.

The first half of the semester finds students engaging with various approaches to capturing the real world. In class, students will respond to the work of practitioners such as filmmakers Frederick Wiseman and Molly Dineen and photographers Eve Arnold and Martin Parr in a series of in class exercises. Along the way, students will evaluate and improve their media production skills.

The second half of the semester finds students working in small groups to devise, produce and edit a major work (such as a short documentary of 5 minutes duration, a promotional video, a photo essay, a podcast, an electronic press kit (EPK), transmedia experience or some other approved activity). Whilst the studio content and class exercises will focus on non fiction video production and photojournalism, there is scope within the unit to create a radio/audio or transmedia artefact as part of this unit.

Students are encouraged to bring a laptop to all classes with video editing software they feel comfortable using. Closed ear headphones are also recommended for the second half of semester.

### STUDIO LEADER

Rohan Spong has worked as a sessional academic at RMIT for over eight years, across a range of diverse classes including music video production, broadcast media, and documentary studies. When not feverishly drawing diagrams on the campus' whiteboards, Rohan has devised, shot and directed three acclaimed feature length documentary films: *Winter at Westbeth* (2016) and *All The Way Through Evening* (2012) and *T is for Teacher* (2009). His film work has screened theatrically in cinemas in Australia, New Zealand and the USA, been broadcast on ABC and STUDIO, and appeared at festivals worldwide including MIFF, Sydney Film Festival, DOC NYC, and the Library of Congress in Washington, D.C. *Winter at Westbeth* has also recently been acquired for national US broadcast by World / PBS network.



RMIT students conducting a live to air radio interview for RWAV at Triple R studios

## ROOM WITH A VIEW

### Live to air radio as a site for collaborative production and distribution

“Radio can be said to have certain characteristics, but the evidence suggests that radio is what history says it is: it has no essence since it has already taken, and continues to take, different forms. Radio is what it is at a given time, in a given context of use and meaningfulness.”

Tacchi, 2000, 292.

### STUDIO PROMPT

How does the practice of context-specific live-to-air radio production inform how we present audio narratives compared to pre-recorded material?

### DESCRIPTION

The shift to digital modes of production and distribution, and the emergence of hybrid sound-based forms has presented challenges that many believed radio would not survive. To do so, radio practitioners have been forced to change their relationship with their listenership and adopt collaborative methods to enable multi-platform approaches to their content making.

This sort of collaborative radio production is not in itself a new concept. For ABC radio producer John Jacobs ‘the creation of media that involves a group has always had the potential to be a co-creative process’. Jacobs compares film and TV productions with their ‘higher budgets, larger editorial quality expectations and associated constraints and hierarchies of creative control’ with the ‘small teams, low budgets and fast turnaround of radio, leaving more room for flat structures and co-creative ways of working’. For Jacobs, collaborative or co-creative radio production is simply ‘good practice’.

In this studio you will work in small groups to produce radio for different distribution platforms.

You will produce:

- live radio, the medium’s most visceral form, through the program Room With A View with our project partner 3RRRFM.
- content for online distribution across multiple platforms
- pre-recorded radio content in the form of interviews and features.

Through these activities you will use technologies that enable co-located and distributed production to gain industry-relevant skills in research, interviewing and narrative. Working with others on these projects will provide opportunities to develop understandings of the individual within the group and enablers in collaborative production.

### STUDIO LEADER

Sam Cummins is a radio producer and broadcaster who specialises in music-related broadcasting. He is the Music Interviews Coordinator at 3RRRFM, Australia’s largest community radio station. As well as broadcasting on a variety of music and talks shows on Triple R, he is also co-host of a music criticism radio show/podcast called *Analysis Paralysis*.



Image from *The Handmaid's Tale*, Episode 201 (2018, Hulu)

# SCI-FI, SUPERHEROES AND THE SUPERNATURAL

## Contemporary issues of society and identity in speculative fiction media

“Whenever we try to envision a world without war, without violence, without prisons, without capitalism, we are engaging in speculative fiction.”

Walidah Imarisha 2015, *Octavia's Brood: Science Fiction Stories from Social Justice Movements*.

“Speculative fiction can also be a space to imagine the worst, to think about what could be if current inequalities and injustices are allowed to continue.”

Sami Schalk, 2018, *Bodyminds Reimagined: (Dis)ability, Race, and Gender in Black Women's Speculative Fiction*

## STUDIO PROMPT

How can media works involving sci-fi, dystopian, utopian, superhero or supernatural elements be used to provoke thought about the challenges that we face (or the hopes that we have) for our society?

How can a personal or political issue be explored effectively in these genres, whilst creating an engaging and entertaining experience for audiences?

## DESCRIPTION

Can movies and TV shows in ‘non-realist’ traditions such as sci-fi, dystopian, utopian, superhero and supernatural genres be more than escapism or distraction from our world's problems, but rather a site for grappling with issues we face?

Together we will identify speculative fiction media works that may do this and discuss themes within them (e.g. oppression and gender in *The Handmaid's Tale*, impacts of technological acceleration in *Black Mirror*, Indigenous-Australian experiences and identity in *Cleverman*). We will analyse how themes and ideas are communicated in the works with attention to writing, cinematic image, editing and sound.

We will discuss our own concerns and interests; and brainstorm ways in which we may explore these in new speculative fiction media works. We will pitch each other ideas and offer them up for further discussion and development. Preproduction pieces such as mini-bibles, motion storyboards, or test scenes will be developed. Working iteratively and following on from this, media works will be produced in the form of trailers, short films or web videos.

## STUDIO LEADER

Dr Alan Nguyen is a writer and director working across television, film, theatre, comics and new media technologies such as extended reality (XR). He has penned scripts for SBS Television, Melbourne Theatre Company, Matchbox Productions and December Media. He was virtual reality (VR) designer for a videographic opera and has edited two augmented reality (AR) comic book anthologies. He is currently writing for two SBS-commissioned television shows: a ghost story exploring intergenerational legacy and trauma; and a science-fiction series imagining experiences of asylum seeking in the future.



Will and Garrett Huxley – *Under Pressure* (David Bowie Tribute), 2017.

# SCREENING FASHION

## Figuring fashion within the moving image and vice versa

“To me style is just the outside of content, and content the inside of style, like the outside and the inside of the human body - both go together, they can't be separated.”

Jean-Luc Godard.

## STUDIO PROMPT

How can the language of the moving image be used to challenge, question or become fashion itself?

## DESCRIPTION

This studio is a collaboration between Media and Fashion students. It will explore the expanding relationship between fashion and the moving image. In this studio students will create a 2-5 minute video that will be entered into the A Shaded View of Fashion Film Competition.

Throughout history fashion and film have gone hand in hand. Recently there has been a shift where fashion designers are choosing to work with the moving image as a medium to communicate concepts and collections. Similarly, filmmakers and video artists are embracing fashion within their work as a creative response to figuring bodies, colour and movement in digital space, or as a narrative tool. The digital becomes the material and vice versa.

This is a studio where collaboration is essential, as students will be working in groups with others from a different discipline. Students will develop their media-production skills through practical and conceptual approaches, making fashion-based moving image work with consideration of garment construction designed for the camera. The aim of this subject is to expand your Design and Media practice, helping you position your work and career development.

All students will need to attend classes at RMIT City and RMIT Brunswick campuses.

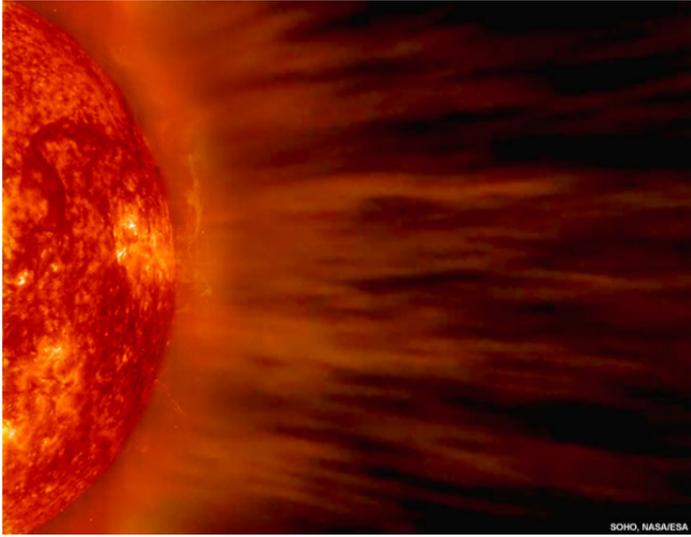
## STUDIO LEADERS

Cassandra Tytler is an artist and educator. She works across single-channel video, performance, and video installation. She is doing her practice-led PhD within the Faculty of Art at Monash University. Her research interest lies in performance of the digital body, and its potential to 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 live video performances around Europe, and in both Miami and Melbourne.

Adele Varcoe is an artist and designer who creates fashion experiences that explore the social affects of fashion, dress and clothes. She brings people together to construct participatory performances that explore the elusive nature of fashion.

Adele has created performances worldwide. Highlights include State of Fashion: Searching for the new Luxury, Arnhem 2018, MONA FOMA 2018, Festival of Live Art at Arts House 2018, The Future of Fashion is Now at Boijmans Museum, Rotterdam and Fashioned Feelings at Australian Centre for Contemporary Art. Recently she completed her PhD, *Feeling Fashion*, in the School of Fashion and Textiles at RMIT.



NASA/SOHO image bank



*Agency Time* (2011, dir. Paul Ritchard)

## SMALL THINGS

**The learning of filmmaking inspired by prompts and guided with constraints**

“When we see a film of 500 shots, we also see 500 films.”

Ruiz, Raul. 2007. *Poetics of Cinema 2*.

### STUDIO PROMPT

Could a different approach to the learning of filmmaking – working through a series of projects inspired by prompts and guided by constraints that investigate different facets of film production – elicit better outcomes?

### DESCRIPTION

Through an iterative cycle of learning, making and reflection you will develop your competency in production techniques and your analytical skills will become more refined.

You will view and analyse others’ work in parallel with planning, shooting and editing small projects in and out of class time. Each project will be inspired by a prompt and/or constraint.

You will develop the technical competencies required to work through each of these projects. This will deepen your knowledge of each of the facets of film production and how they work together. The methods of collaboration and production will be designed as we progress through the semester. There will be time for discussion and feedback back from staff and your peers. Outside of class time you will research, reflect and write on the issues each of the projects gives rise to.

In the second half of the semester you will initiate your own series of film projects that will be small and contained. This is the reverse of the usual film-school model of loading all of your eggs into the last week mega project and smashing them together into a dissipated mess.

### STUDIO LEADER

Paul Ritchard lectures in film production and is a member of the nonfiction lab and the Screen and Sound Cultures group at RMIT University. His PhD is titled *THE RIVER PROJECT A Poetics of Eco-Critical Film-Making* in which he is producing a series of films on rivers. His work is guided by his principle of making film that treads lightly on the landscape both literally and figuratively.

He has made 13 short films, two of which have been festival finalists. He worked on *Matrix Reloaded* and *Matrix Revolutions*.

Paul has also played in many bands during the last twenty years including *Crow*, *Mississippi Barry* and *Odette*.

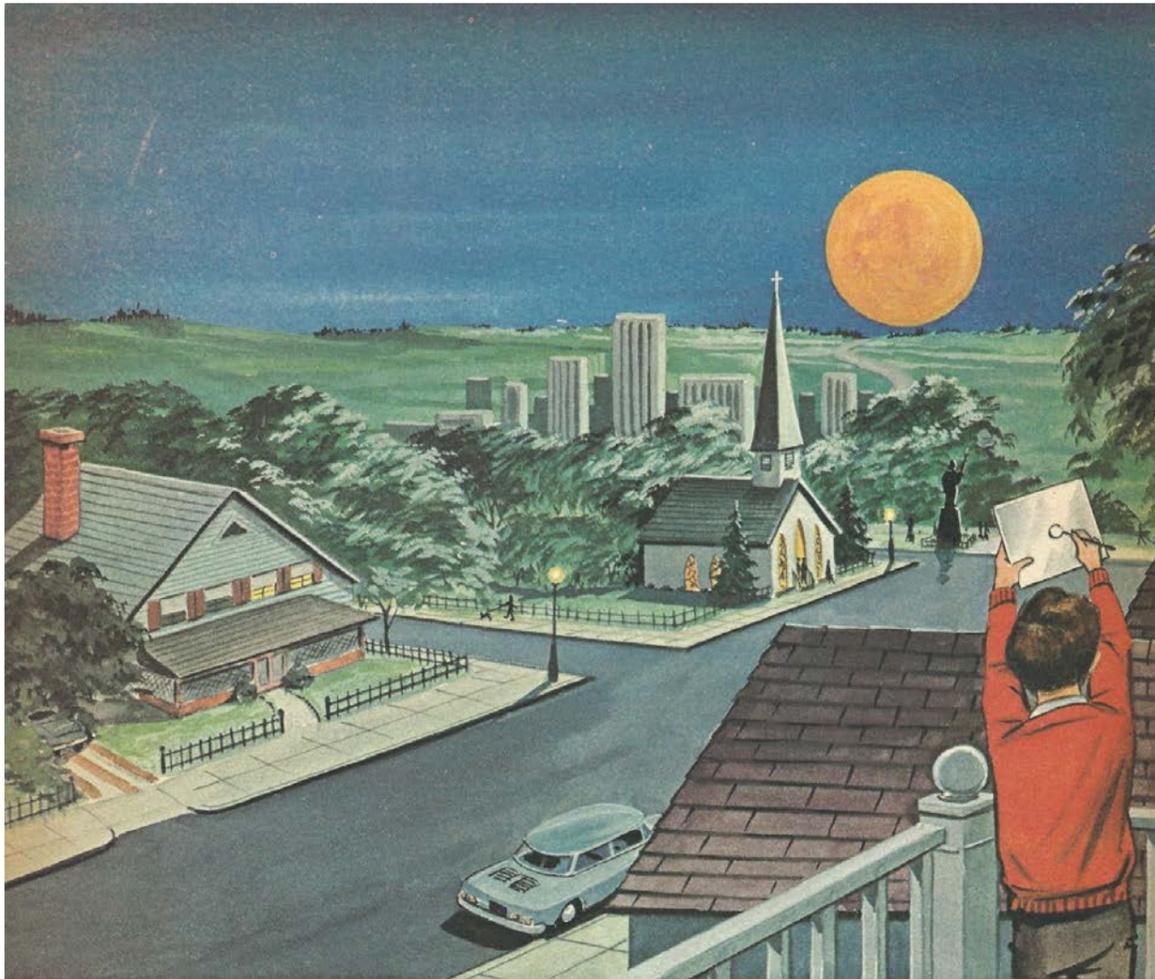


Illustration by George J Zaffo from *The How and Why Book of Light & Colour*, 1963

# TRANSLATING OBSERVATION

**Experiments in actuality, subjectivity and film form**

“You must always write when you want to make a film.”

Chantal Akerman, ‘Bordering On Fiction: Chantal Akerman’s D’Est’ Exhibition, 1995

## STUDIO PROMPT

How can personal observation and experience be translated to the screen in ways not strictly reliant on conventional fiction or documentary approaches?

## DESCRIPTION

This studio is dedicated to experimentation in the development and realisation of film content that sits somewhere between documentary and fiction. A very specific procedure, with writing at its centre, will be applied in the development stage, and the result is likely to lead to idiosyncratic production methods and highly individual short film pieces.

The idea is that an experience or observation is expressed in writing without any need to contextualise or narrate. The emphasis should be on the subjective essence of the observation. The text then becomes a working document that needs to be further translated into a film scene. The scene, or scenes, can take any form, or combination of forms. The objective is to explore cinematic expression free not of structure and discipline but of the conventions of “complete” storytelling, and of the demands typical of much documentary production.

The studio will acknowledge and explore the critical function of writing in the development of a film work (but not necessarily that of normal scriptwriting, or the expression of “objective” research) and offer the opportunity to learn and practice film craft and production methods in the service of a potentially unfamiliar and unpredictable outcome.

## STUDIO LEADER

Robin Plunkett is a cinematographer. He has worked in all capacities in camera departments for more than 35 years.

He also has experience as a producer, director (of non-fiction) and editor. For the last several years he has been teaching elements of cinematography, and film production in general, at the VCA and RMIT.