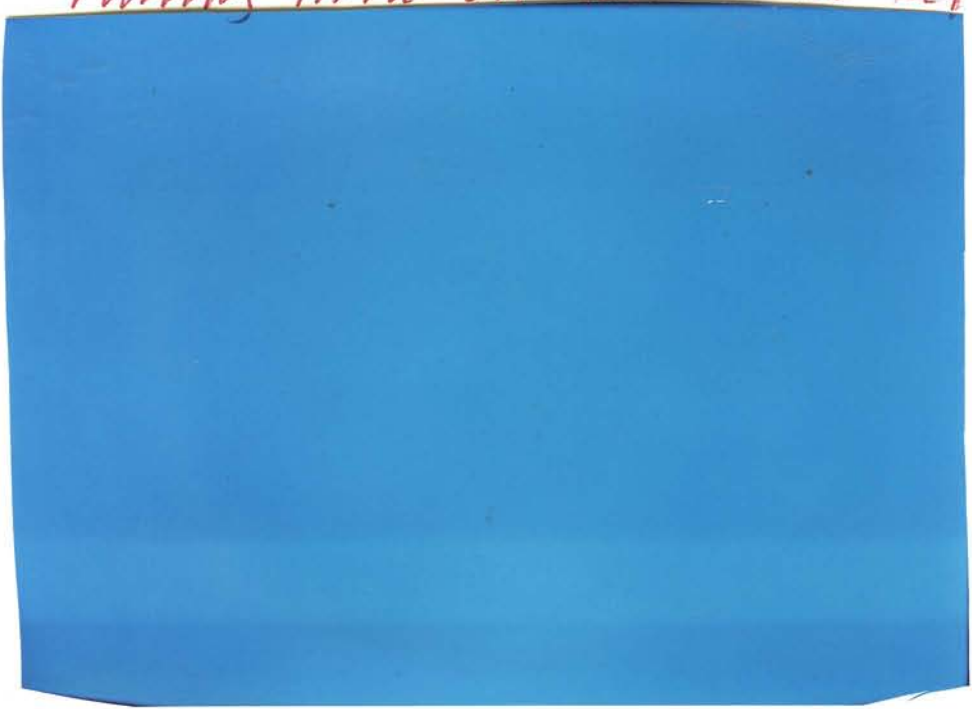


Possibly caption? - written comment,  
kicking thru - or make a la Reflection.

SEE  
AMENDMENTS:  
OCT 10 / 89  
DA.



Quotes,  
extracts  
from writings  
etc.?

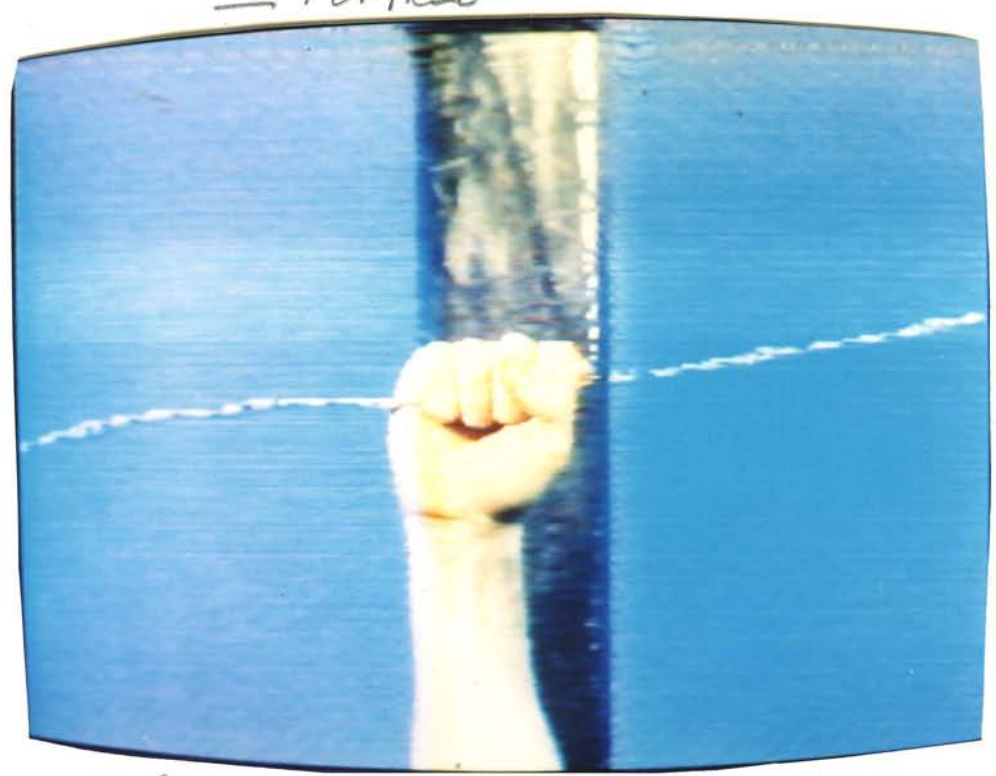
Area of  
development  
post industrial  
landscape +  
"montage"

Interruption - Blue - as 'puncturation'  
& background to channels

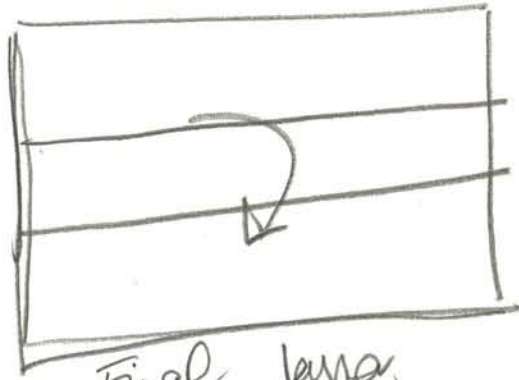
↳ To wide area of reflection -  
camera panning/tracking ← →

CH  
②

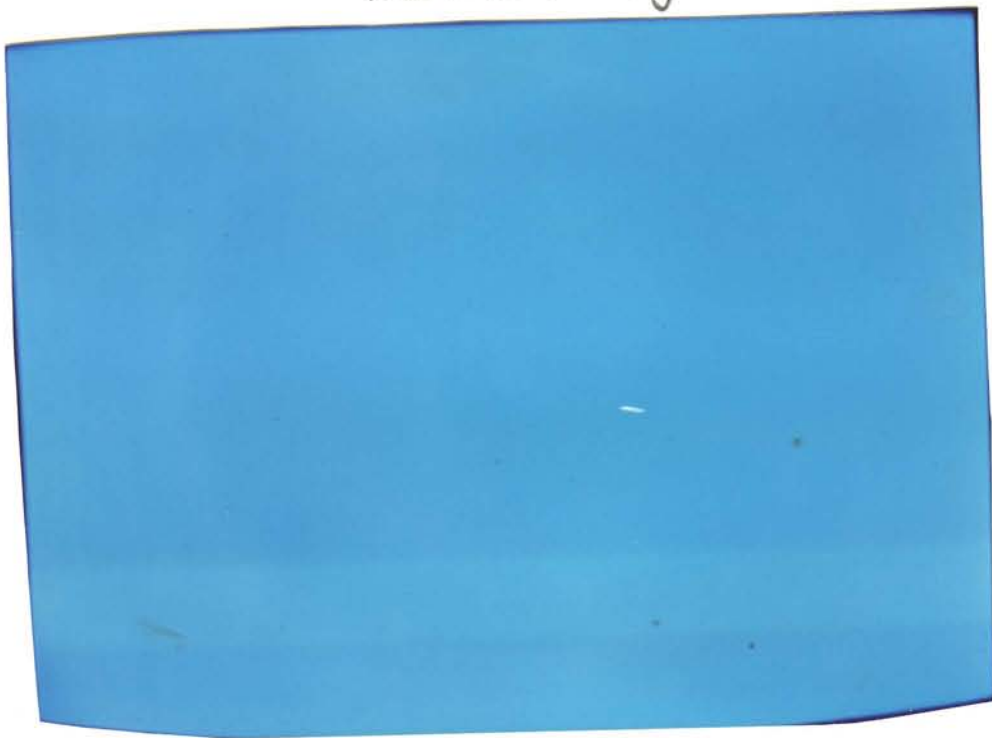
— TUMBLE —



Fist clenched, grip against Blue  
back drop.  
→ re-shoot against teal  
in Rostrum.



Final layer,  
tumbles to  
Bwe  
momentarily



— Bwe backup,  
to on dup, with generated  
'Utopia Animalia' —



Part #3

Welcome to 'D' topic - 'State of the Art'



Re-note:  
img actual  
location h  
around  
Singapore  
R/W + color  
Meaning  
Hans  
city gate  
in

Build up from BAO,  
via use of at-ats of images



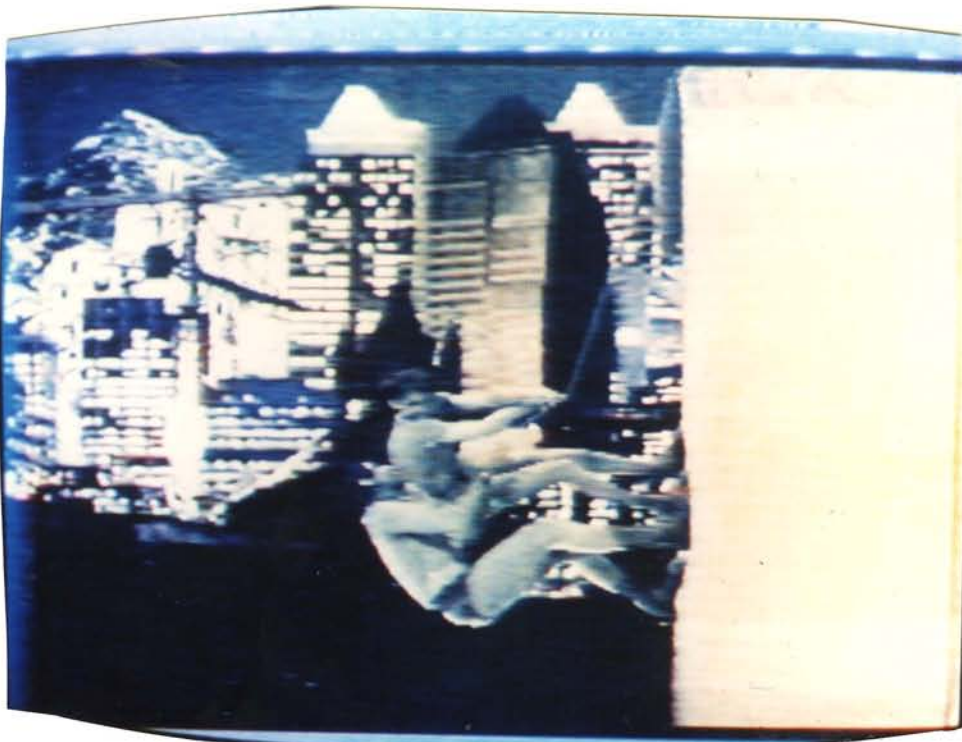
Dominant aspect,  
Interplay  
content more  
any?



Objects to at this,  
around, h + at of frame.



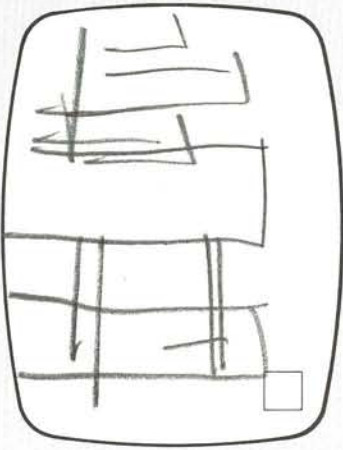
Hands, gripping, grasping, gesturing  
Bottom pushing etc...



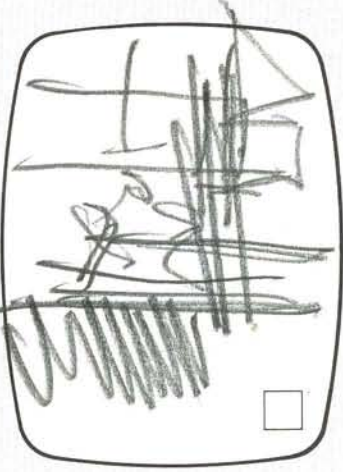
Possibly inc also images of  
'tourists' in Utopia/Hyper real

PART #3: STATE OF THE ART - UTOPIA ANIMATION

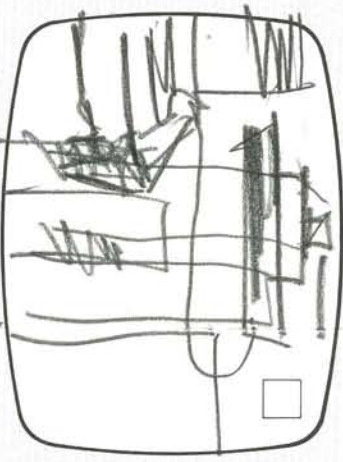
Video Storyboard



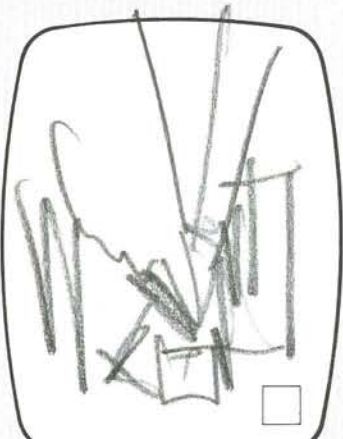
Message pictures  
up - give it  
width/depth



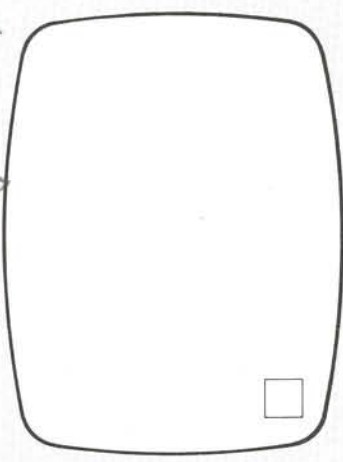
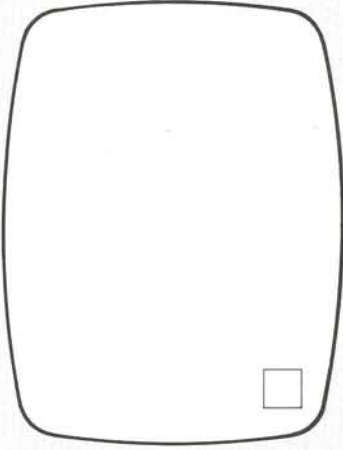
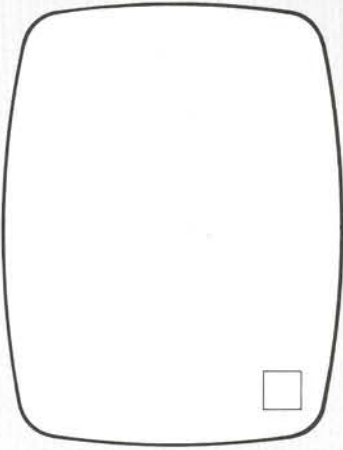
animate sequences  
with two the  
scenes



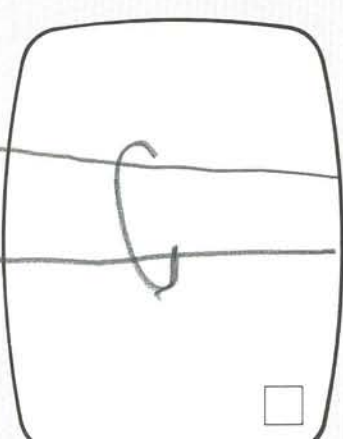
object adds  
two, and  
scenes →



with. Below,  
more getting  
reference



go as far as  
possible



transition to  
the blue.





Technology

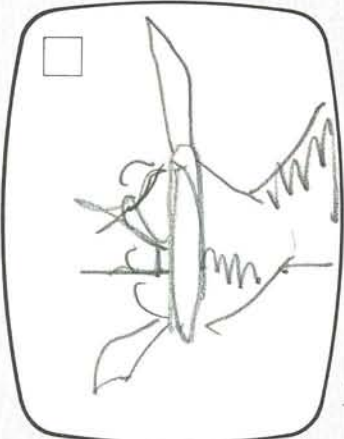


Sound Bleep, buzzes etc  
flashing lights etc -

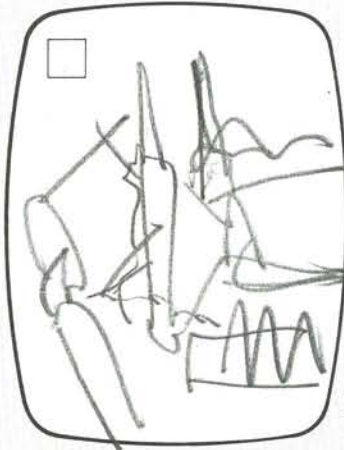


Flip to  
Blue end  
of montage

PART # 4: STATE OF THE ART: UTILITY



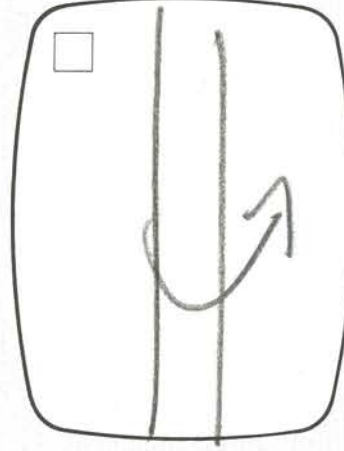
Hand holding  
pen over  
document



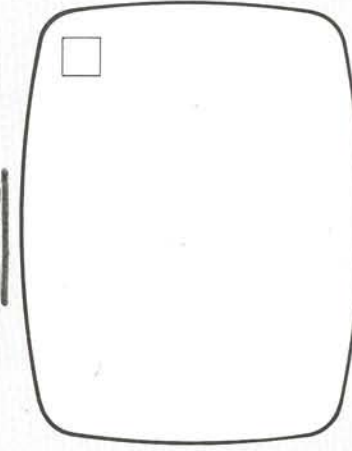
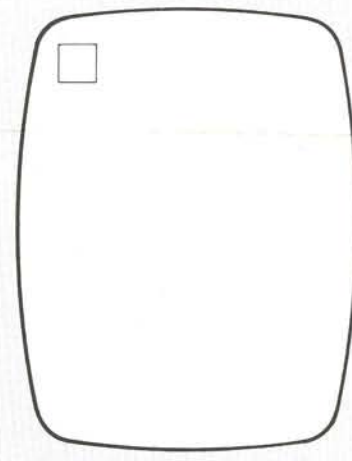
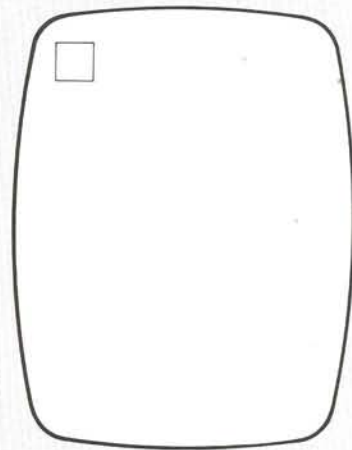
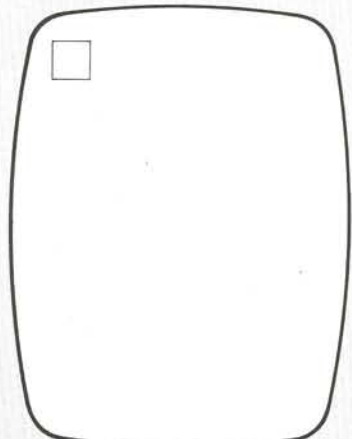
If graphic the  
same, b/gnd  
changing -



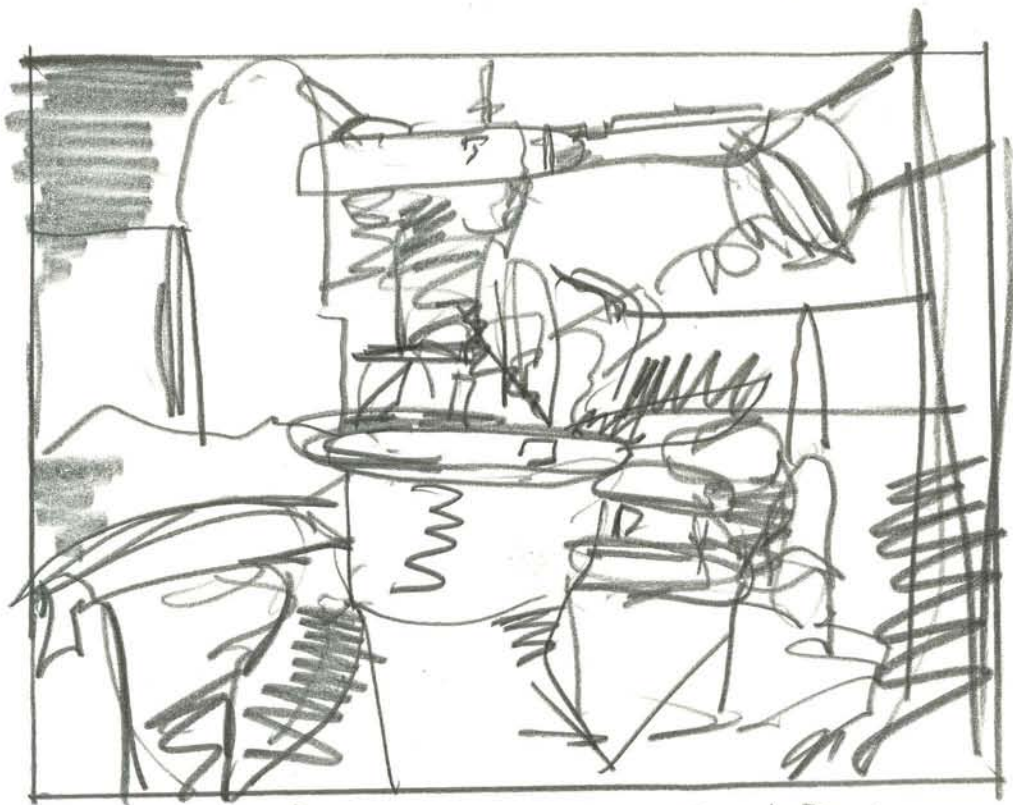
Again multi-  
sensory  
aspect explored



end in  
Tumble to  
- ishe -



Four sets of horizontal lines for notes, one set under each storyboard panel.



Multi-generational bird  
up against "Blue" background -  
SWISS Army knife utility → Absorbability

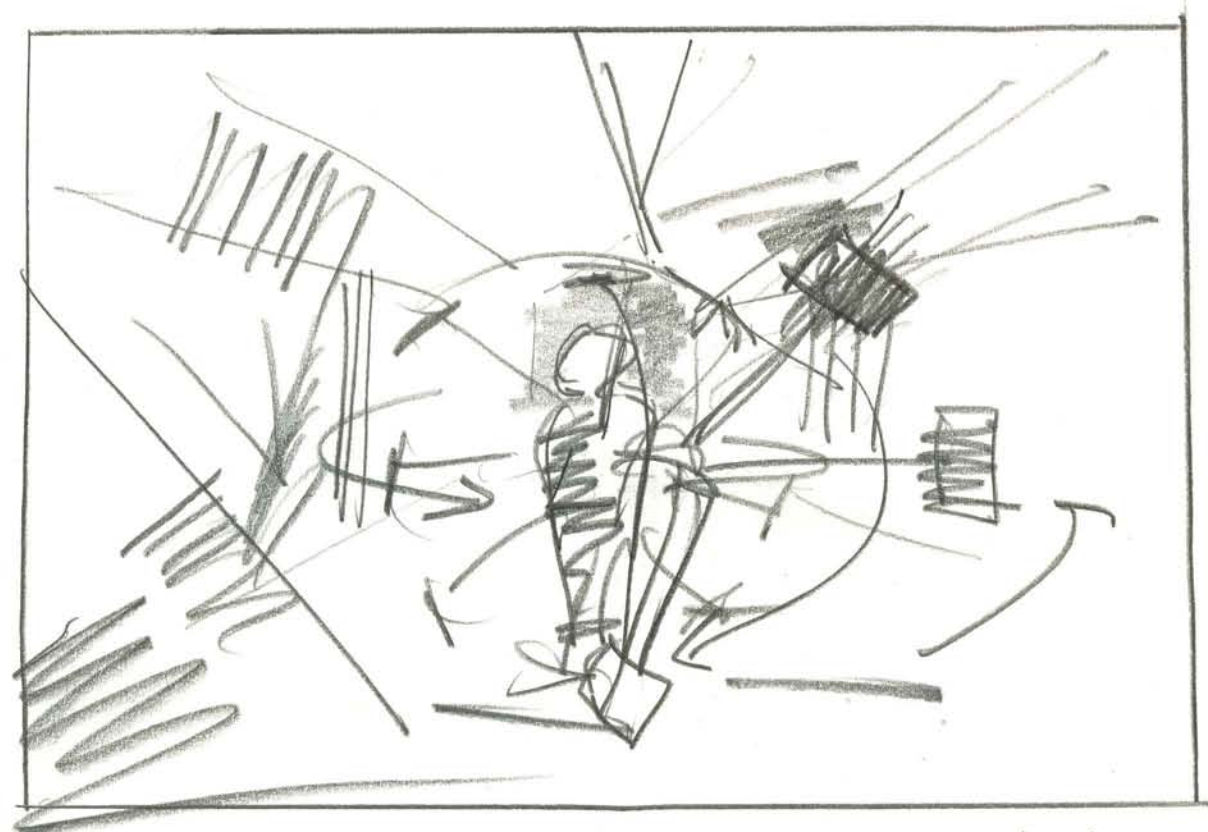


Part # 5,

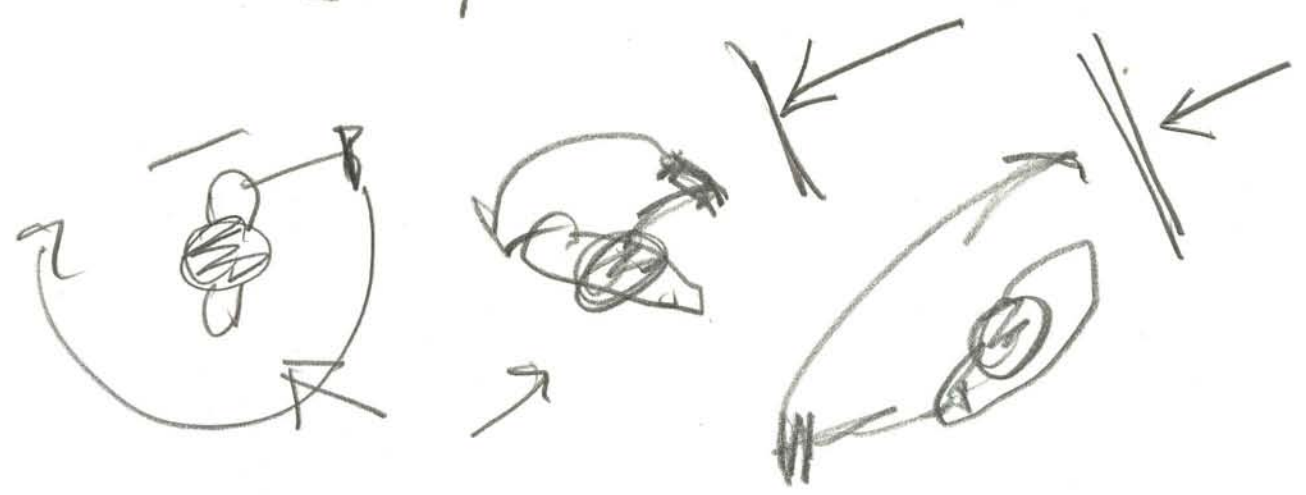
Disunity / Labour

figure welding a hammer  
in the factory space -

LIVE ACTION.



viewpoints around subject constantly  
shifting/changing; C/V's, B.C.V.



Sledgehammer style —

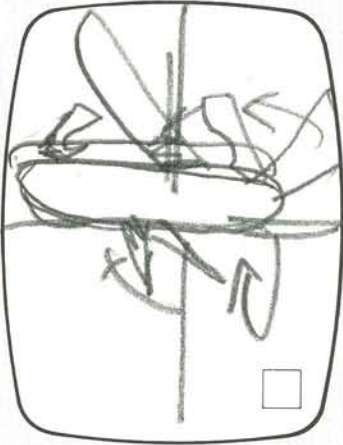


Hammer finally  
welded in the middle  
of the ship

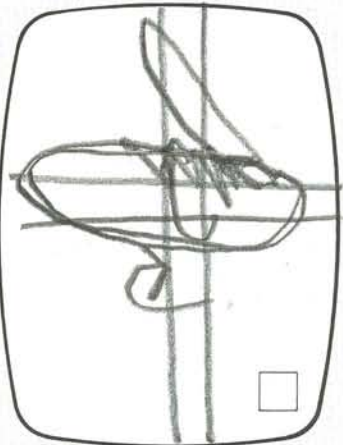
Camera - number of different portraits - all  
shots will be "locked" off.

PART # 6: STATE OF THE ART -

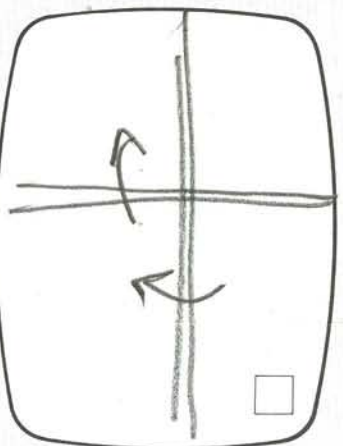
Video Storyboard



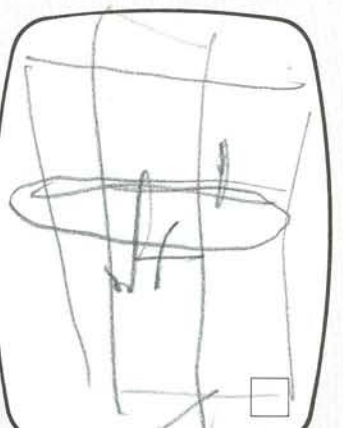
large model  
cross Army pump,  
10/11/73



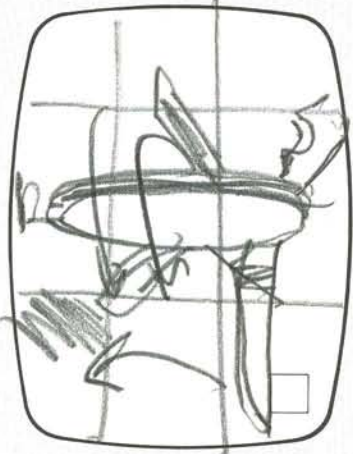
large blades  
moving all around  
sea pup timber  
side



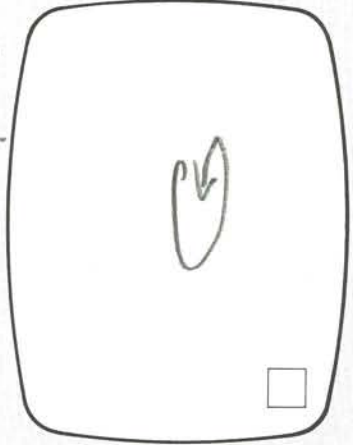
change to  
channel  
wave wave  
wave



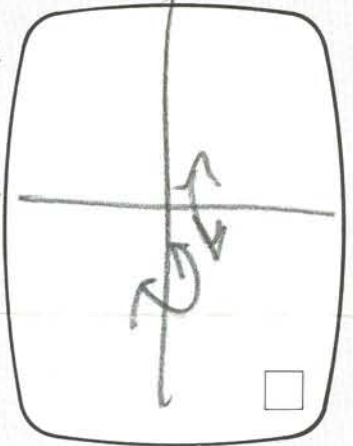
wages/paraglider  
or sea/ventral  
at various stages



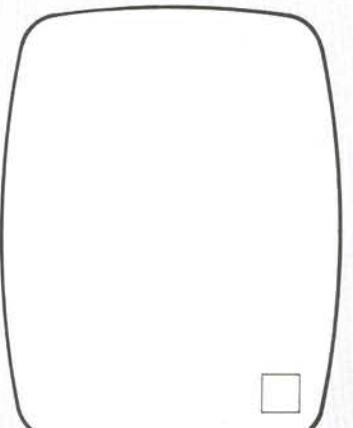
knife rotary -



channels



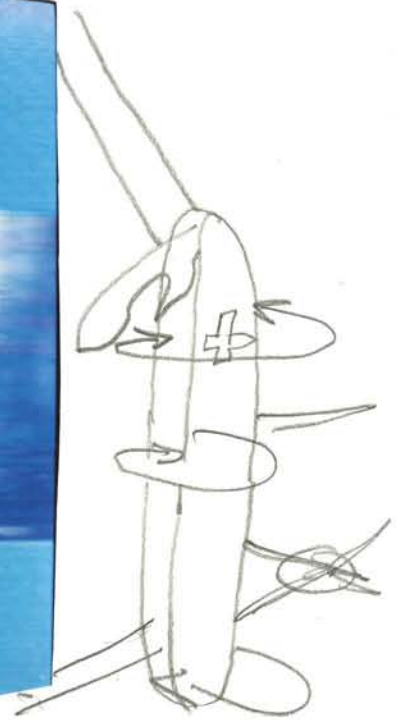
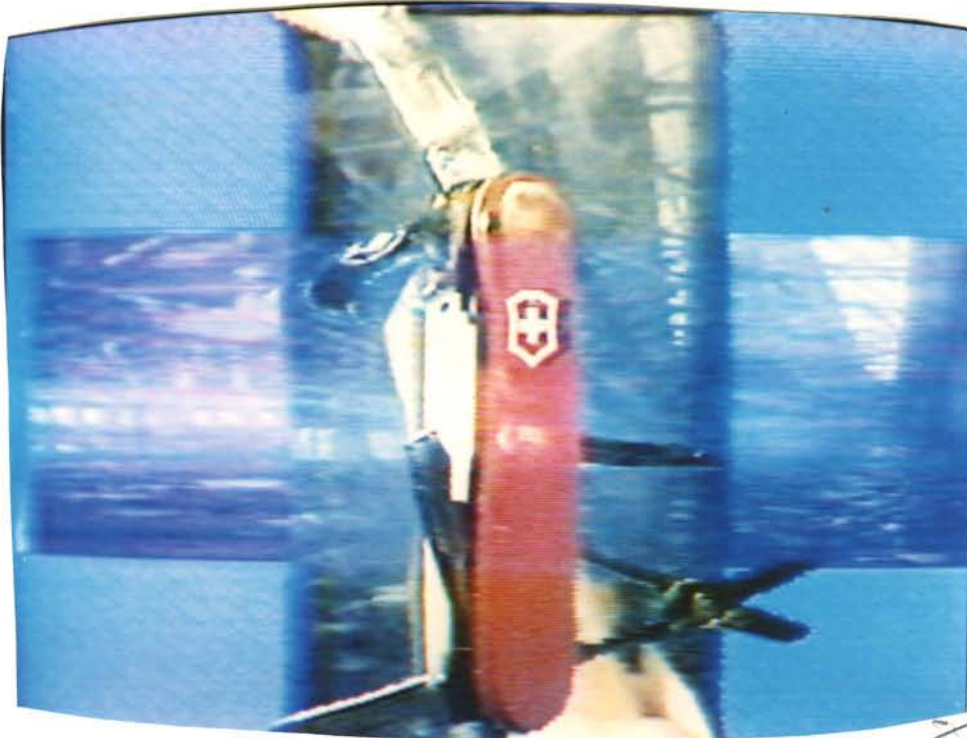
Fine Timber



CM

- FLIP - Reveal

①



SWISS ARMY KNIFE ROTATING  
AGAINST BLUE BACKGROUND

CM

④

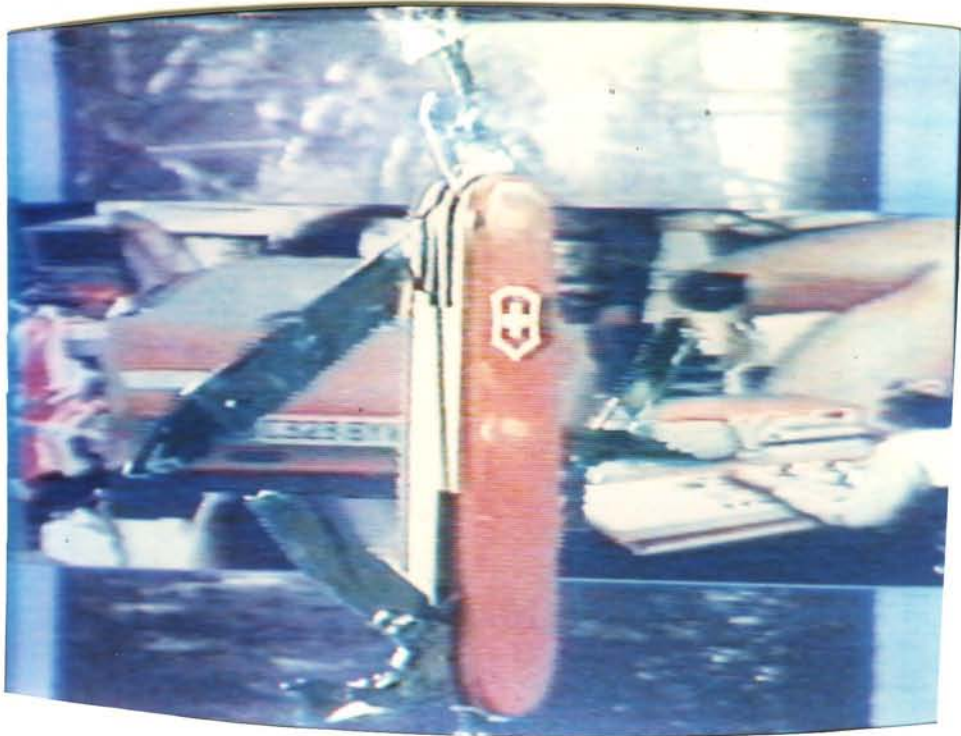
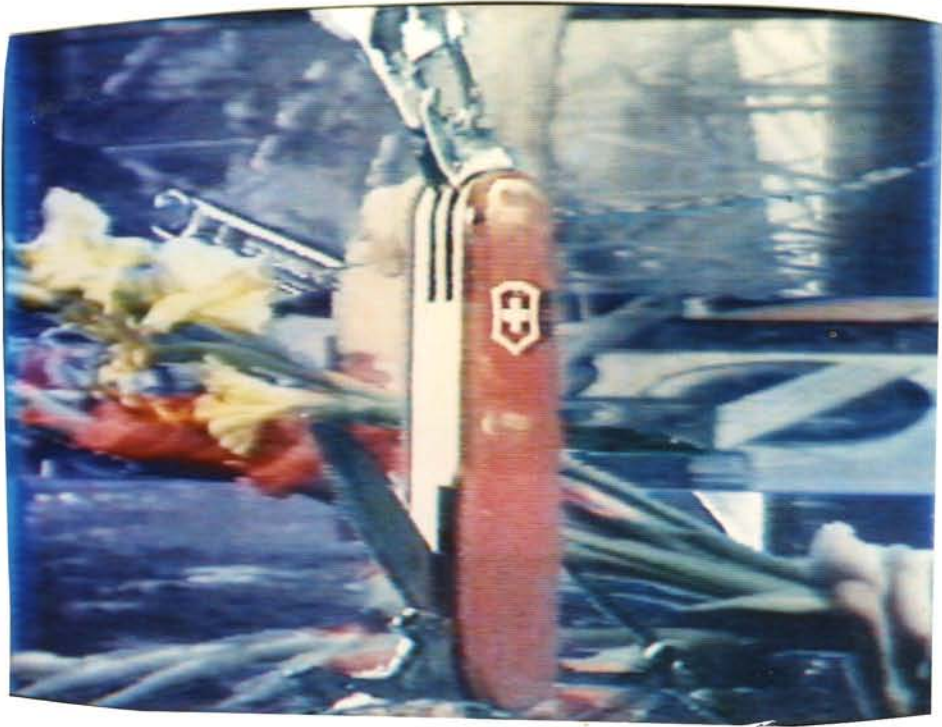
- PIP - CITYSCAPES, VIEWS OF 'UTOPIA'

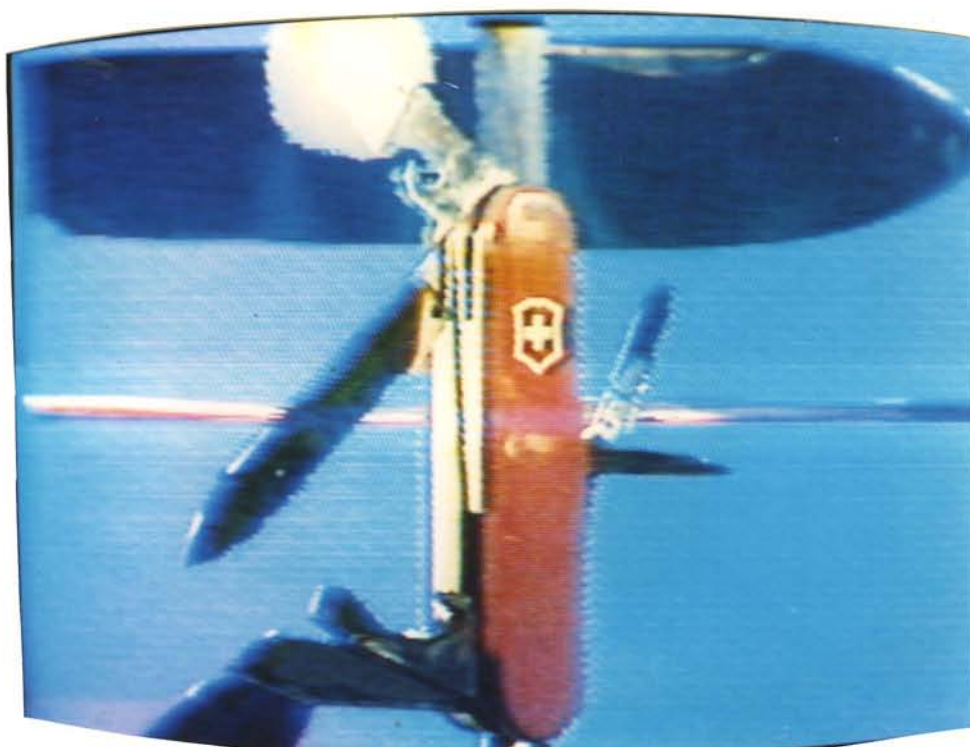
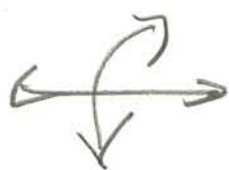
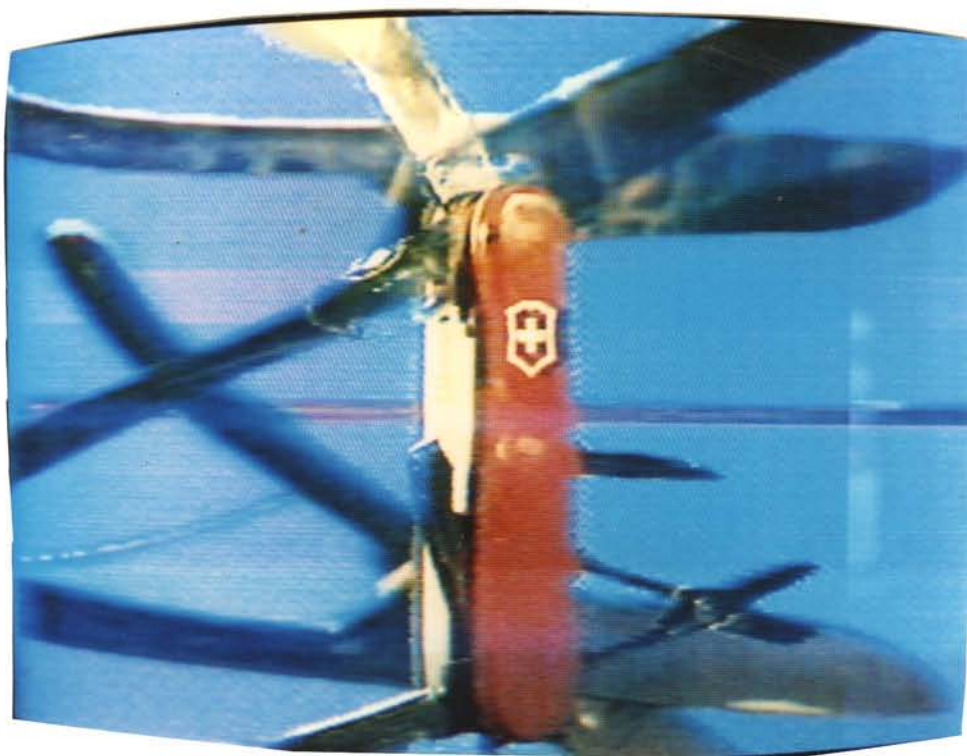


live with /  
 montage  
 i.e. montage  
 from New  
 Archive -  
 shot last  
 summer (2011)

- MONTAGE BUILDING UP -



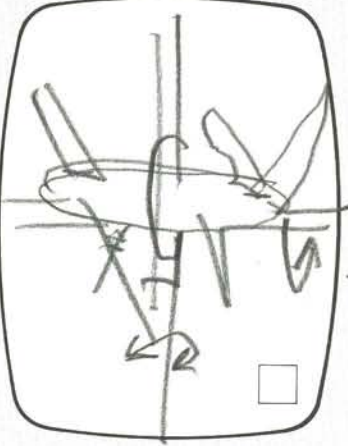




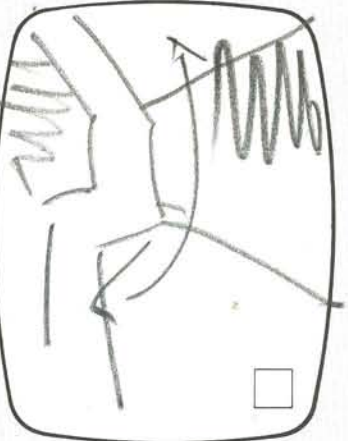
Rotations are seen  
change directions thru-out

PART 46 / CONT.

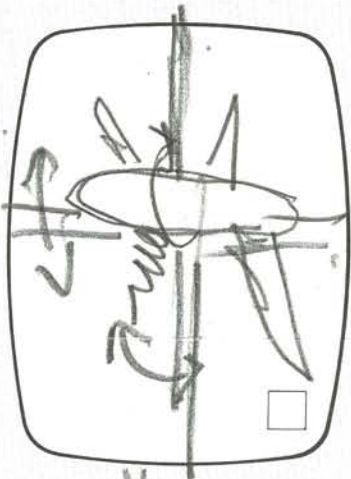
Video Storyboard



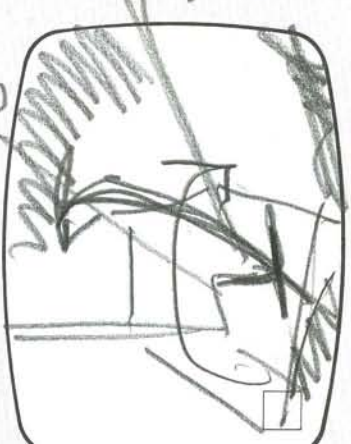
Tipping trucks  
starting  
sequences.  
start to be  
interrupted by



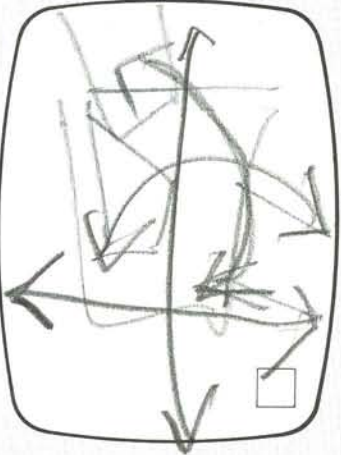
the within  
camera with  
Physical Trip  
+ 'Tumble'



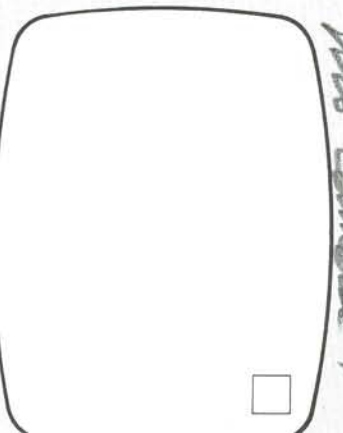
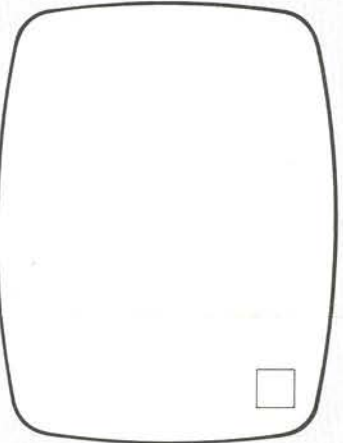
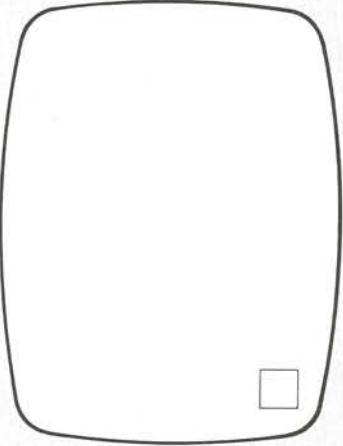
of the  
camera



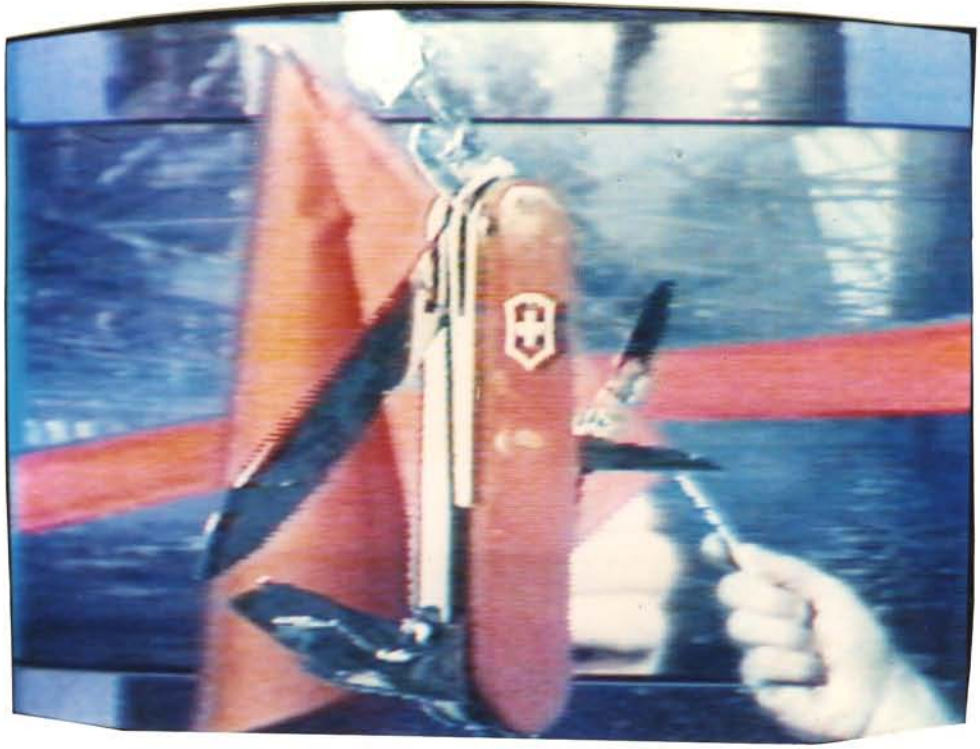
the scene  
take control/  
trips/trouble sta-  
no camera



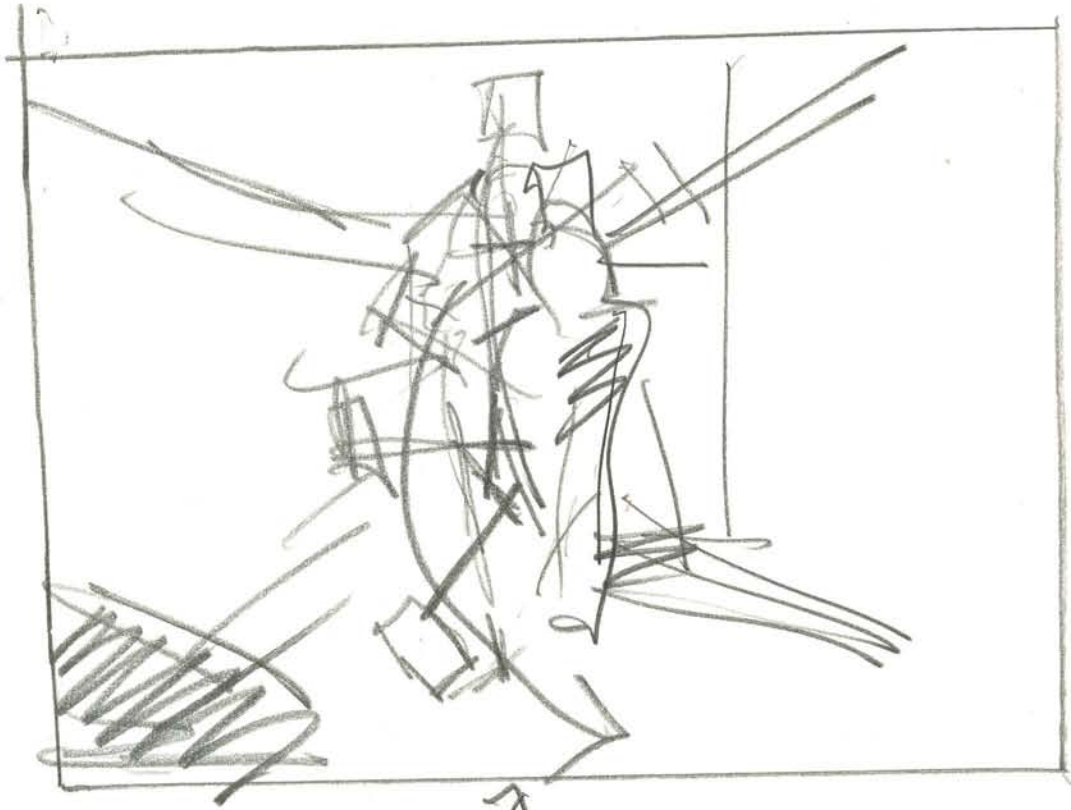
British up  
with 1 camera  
- 0 words



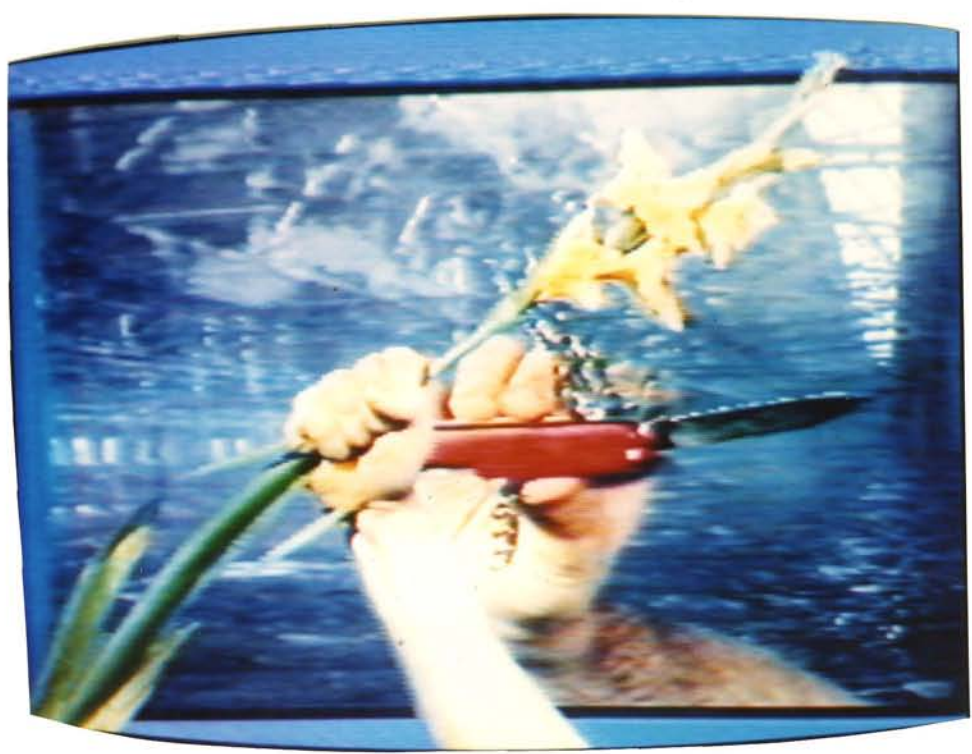




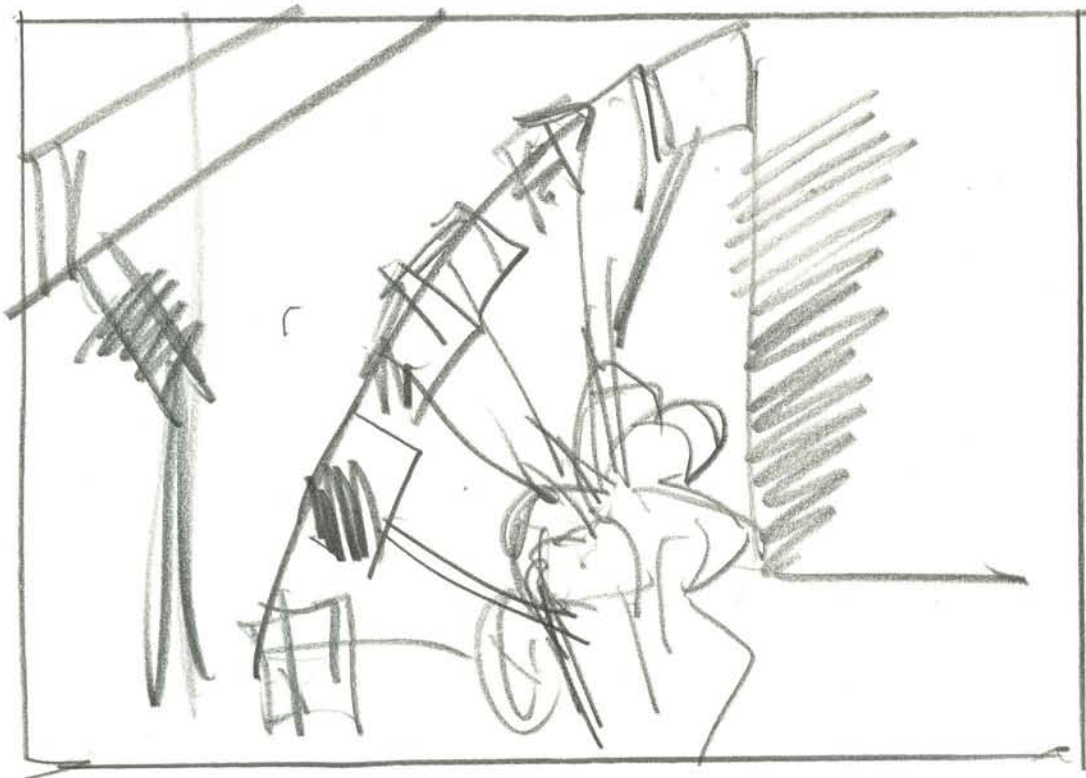
PART #7:



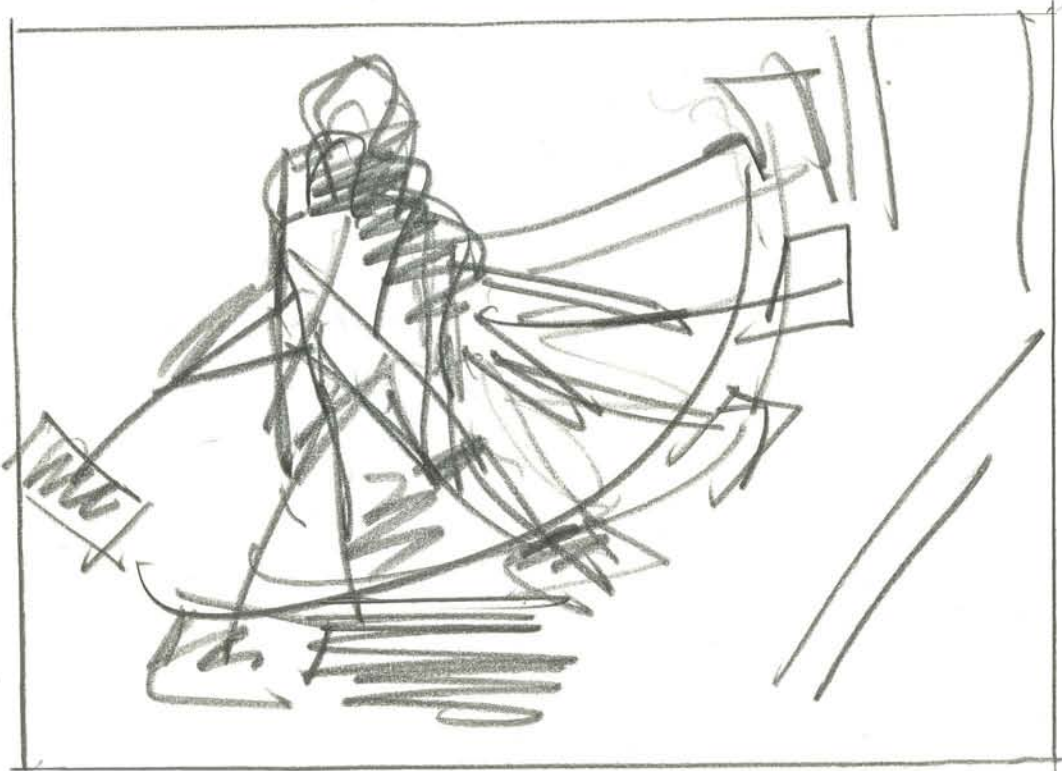
hammer  
figure moves in direction  
of wings



→ continues over to reveal "hammer"

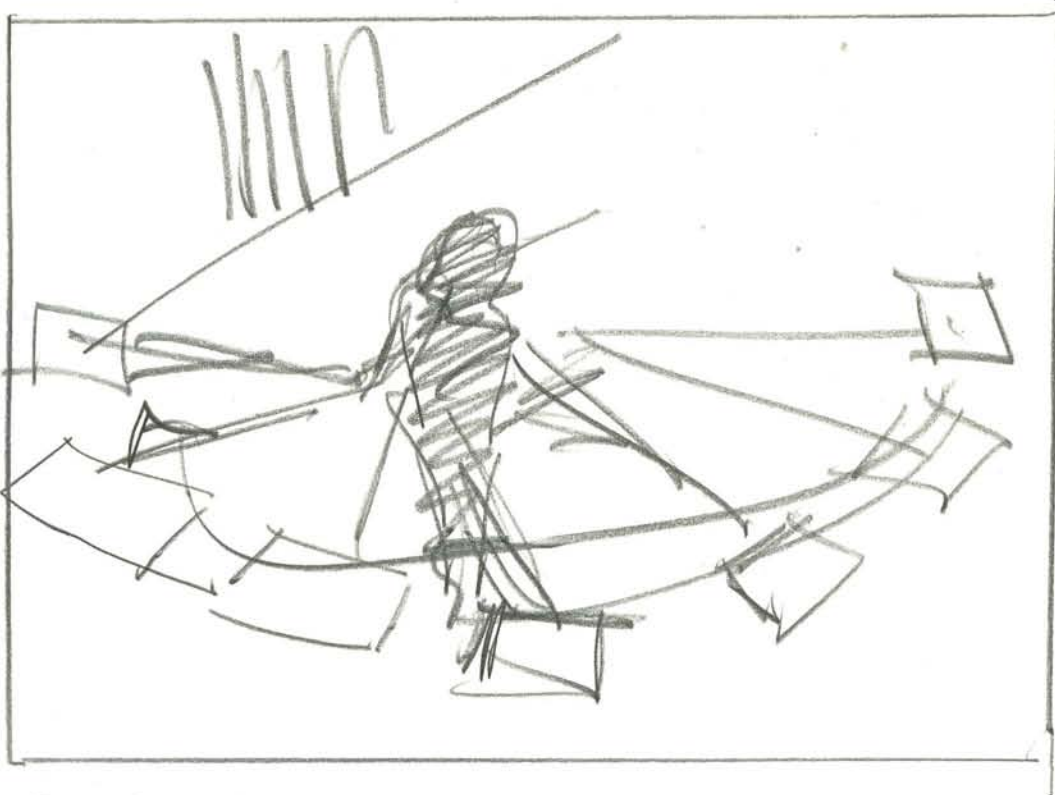
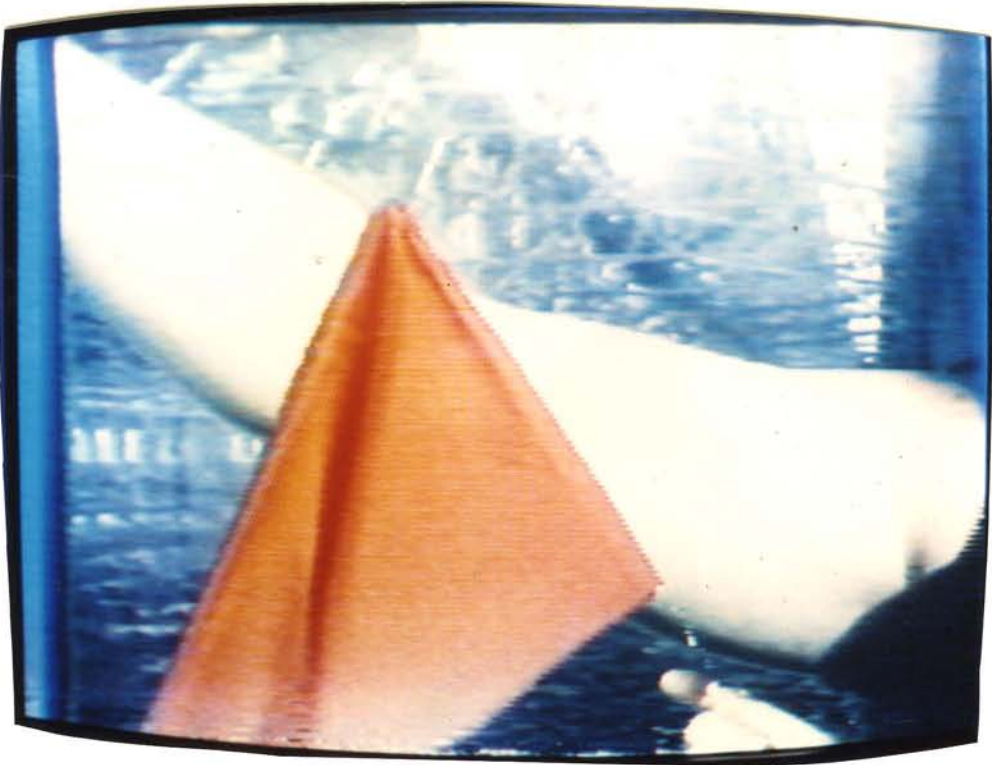


Flammarion again wobble  
to directia of Effect



again, hammer in the  
Dialectic of Philosophy

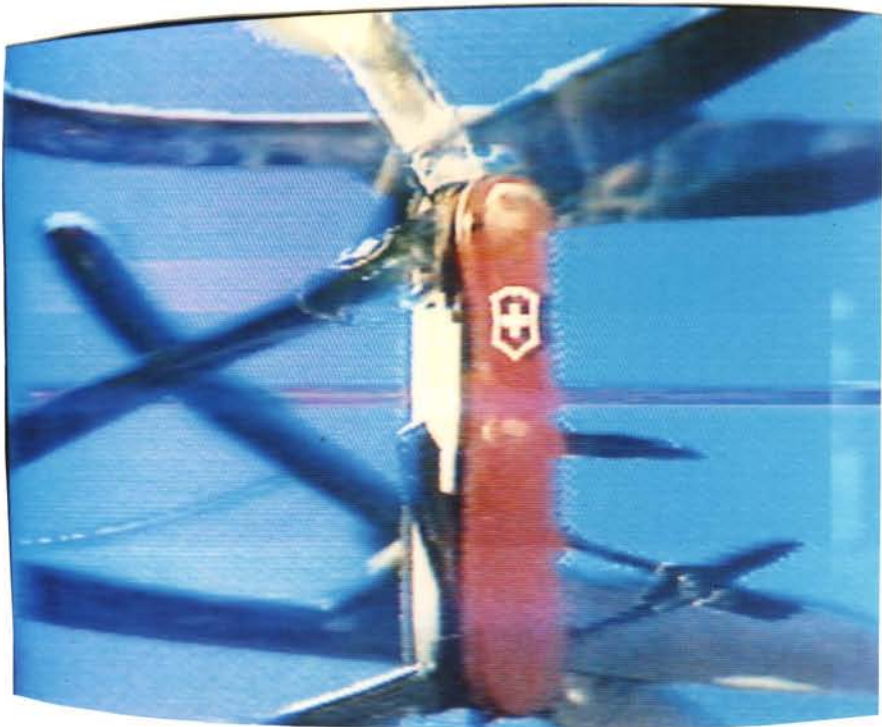
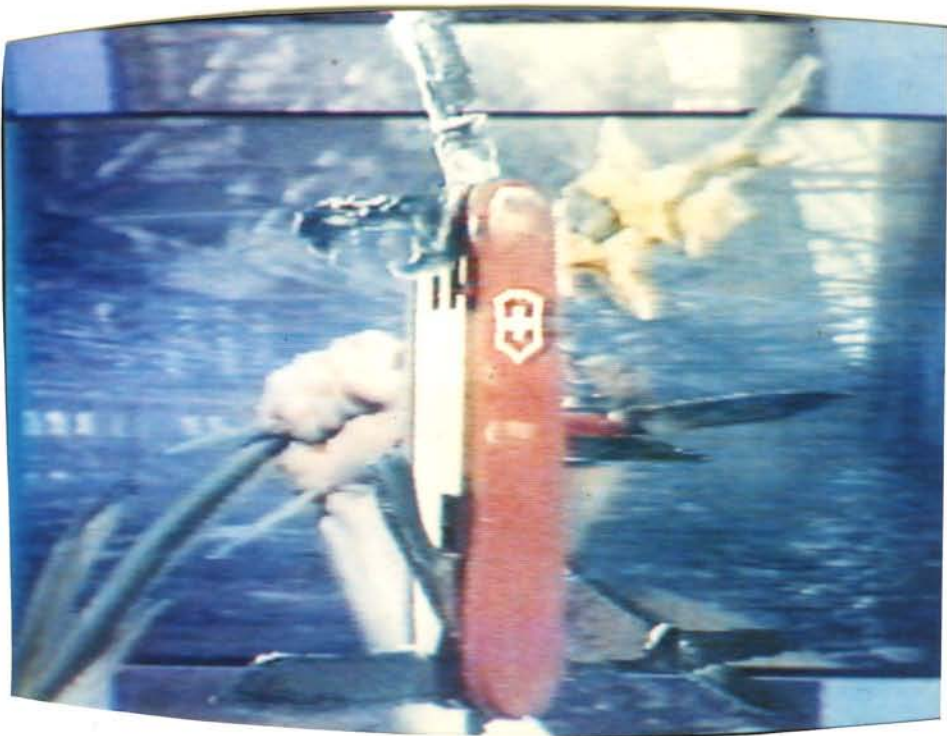




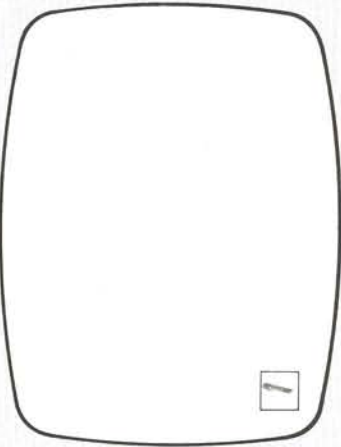
DIRECTION OF EFFECT



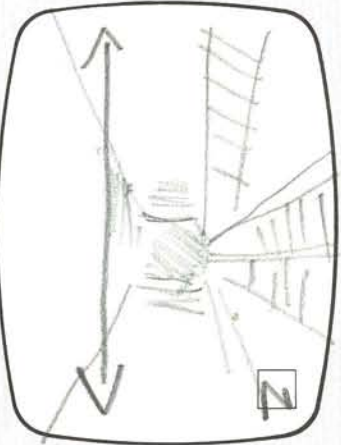
N.B ALWAYS RETURN TO THE HAMMER  
MAN



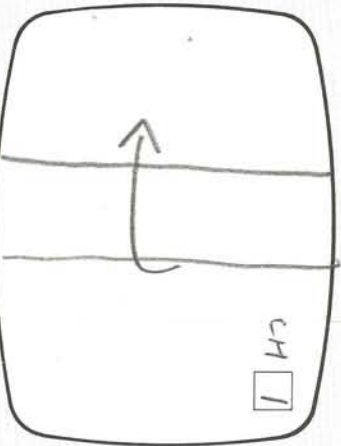
STATE OF THE ART / DIAGRAM PART 1: MOVEMENTS



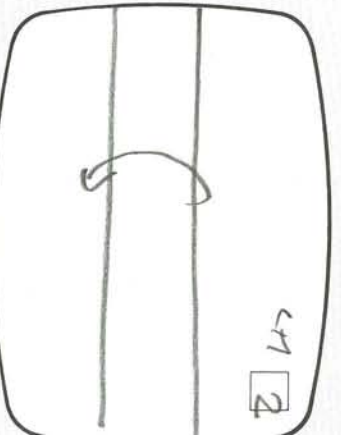
FROM BLUE /  
RECURRING colour  
BLUE, THRU-OUT -



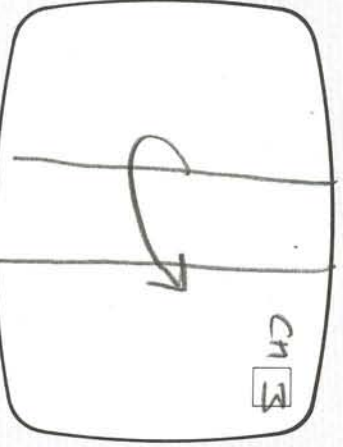
FADE THRU TO  
PRIMARY / LIVE LOCATION  
CAMERA / DEATHING /  
- PAUNING MOVES - /  
PADS OUT TO BLUE



- RIP -  
REVEALS LARGE,  
MODERN / MECHANICAL  
SWISS ARMY KNIFE  
ROTATING THRU 360°  
TO BLUE

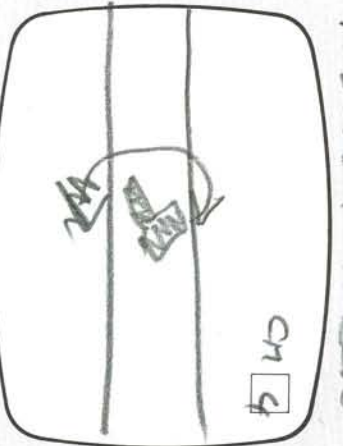


- TUMBLE -  
FAST LENGTHING  
BARBED WIRE  
SET AGAINST THE  
BLUE - TO BLUE



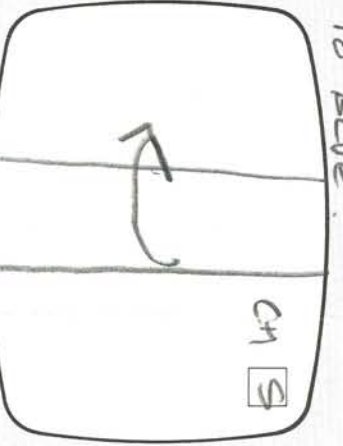
- FLIP -

HAND HOLDING SWISS  
ARMY KNIFE / AGAINST  
BLUE -  
TO BLUE



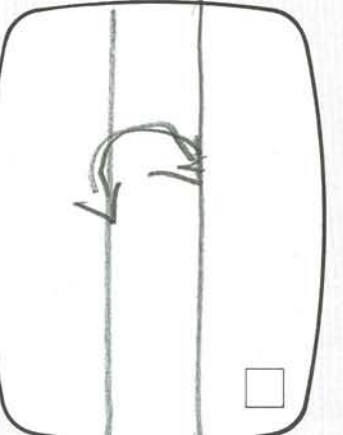
TUMBLE.

TO LIVE ACTION /  
PERFORMANCE / THRU  
IN PRIMARY / DEATH  
ENVIRONMENT



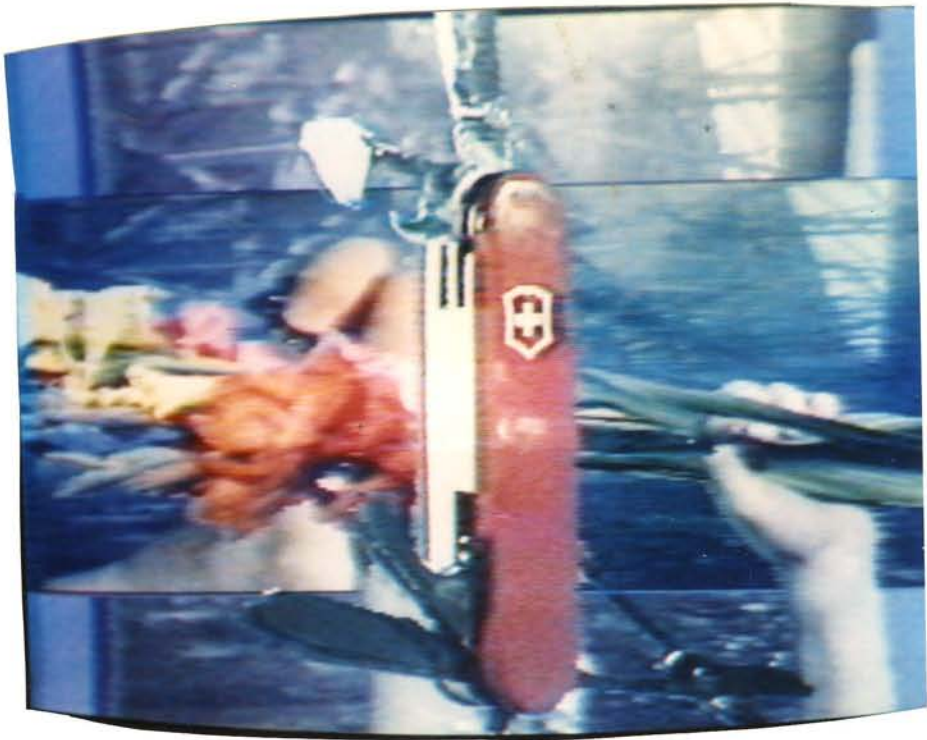
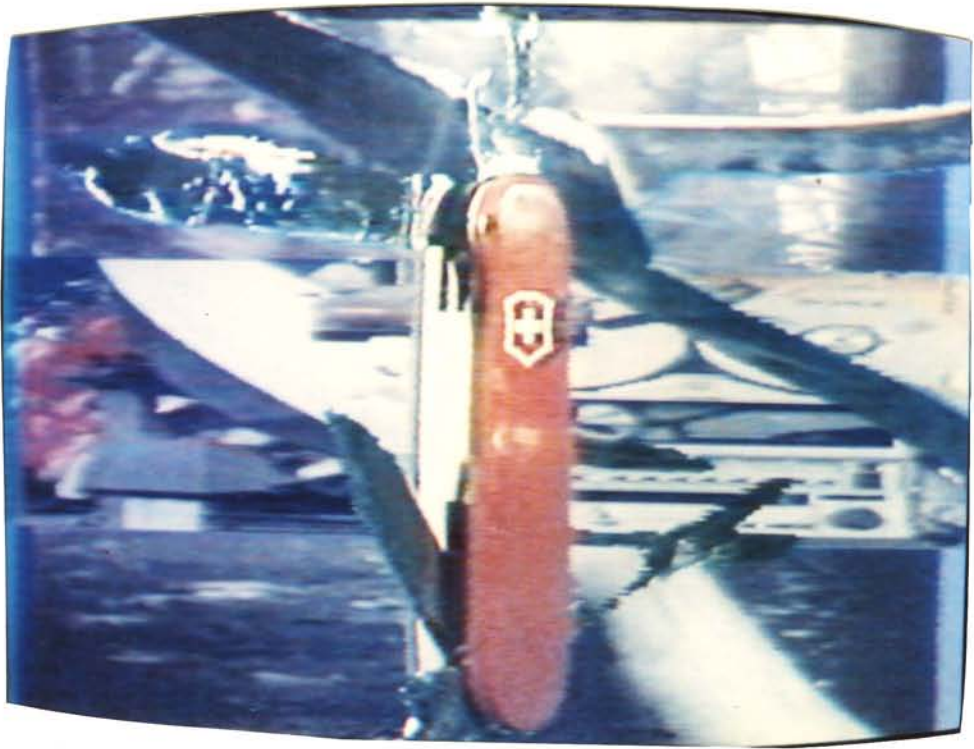
FLIP

CITY SCENE MONTAGE  
SEQUENCE -

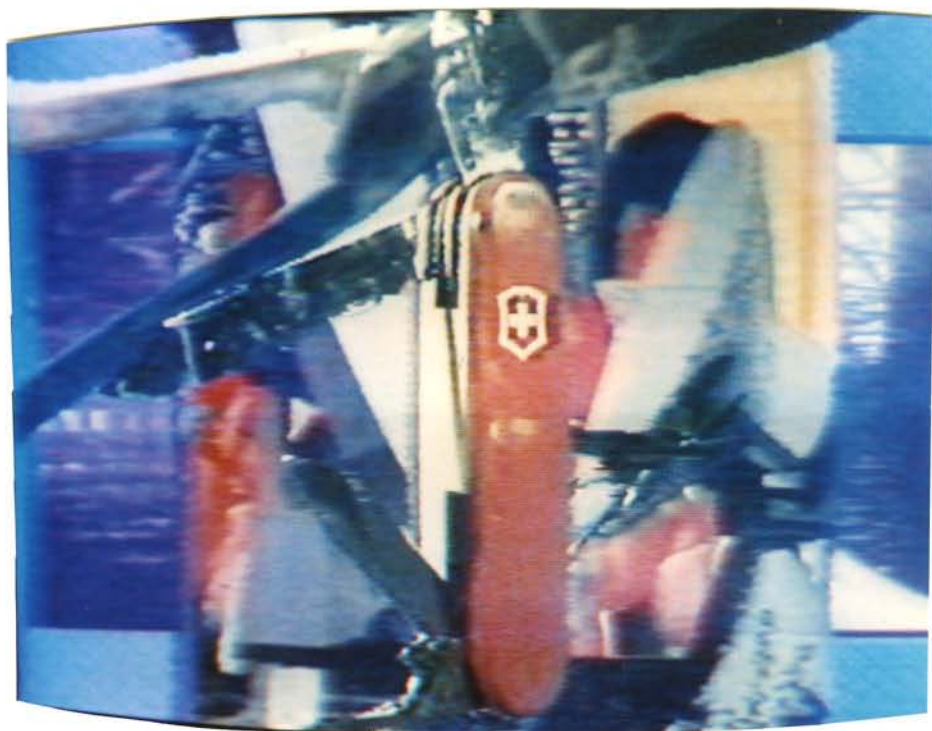


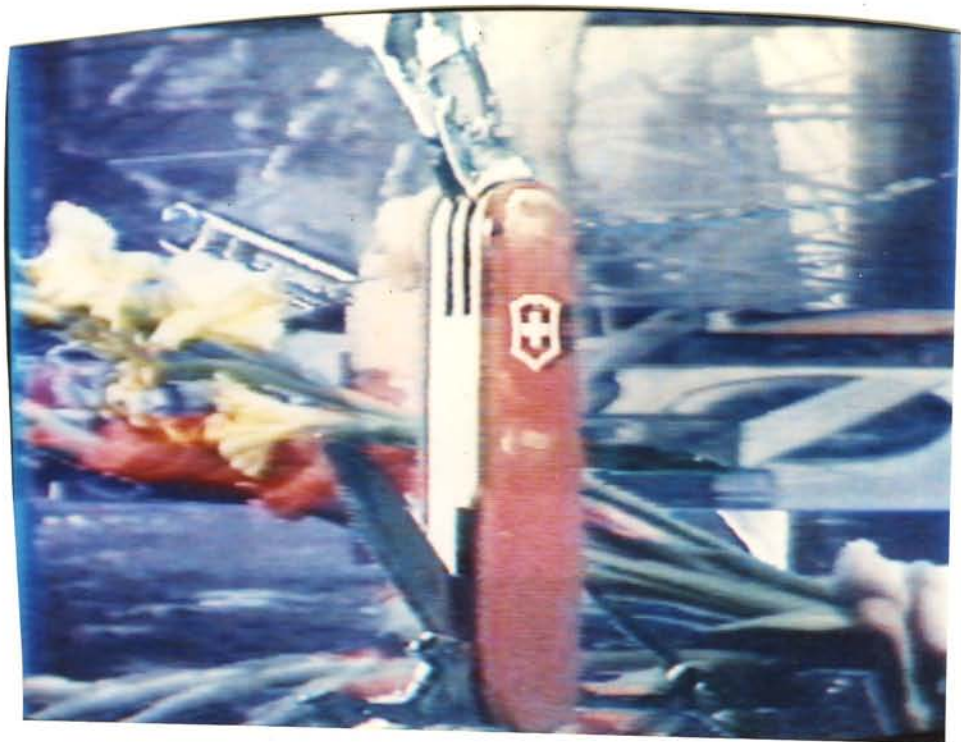
TUMBLE

TO PRIMARY  
UNIT

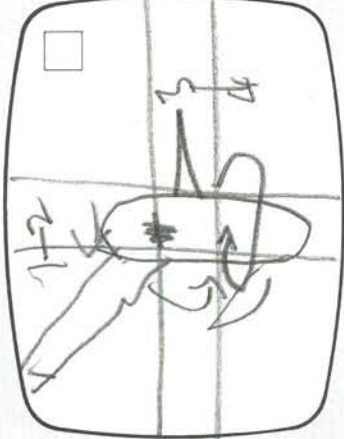




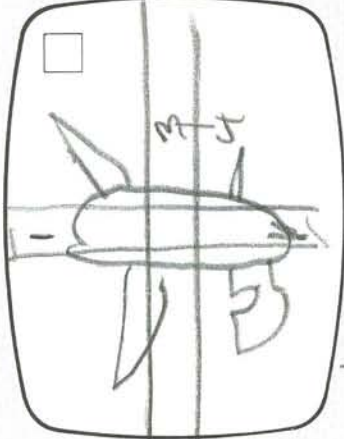




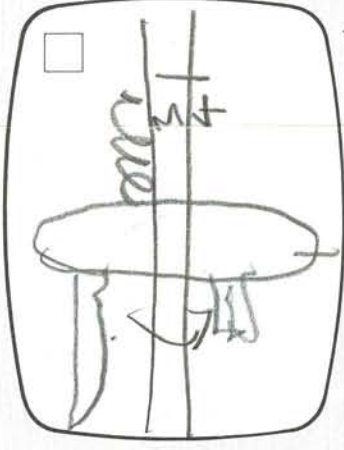
STATE OF THE ART #8: BREAKDOWN



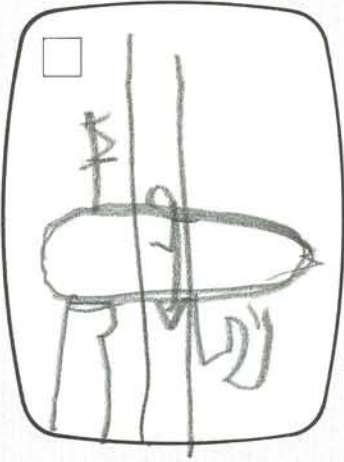
FROM MULTIDIRECTIONAL STATE THRU TO BREAK-JOIN/BREAK-UP



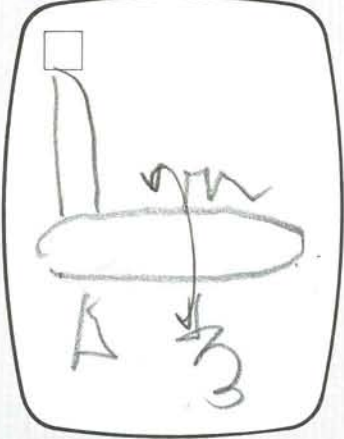
Knife becomes symmetrical? Arm, Hammer etc comes from it?



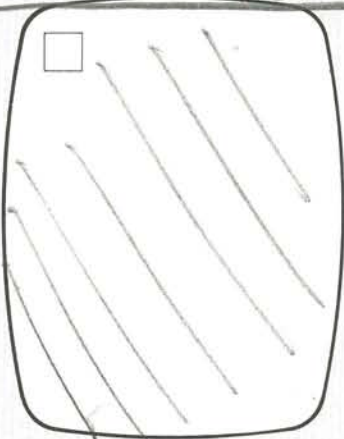
- Unbanded factory leather, where change comes from



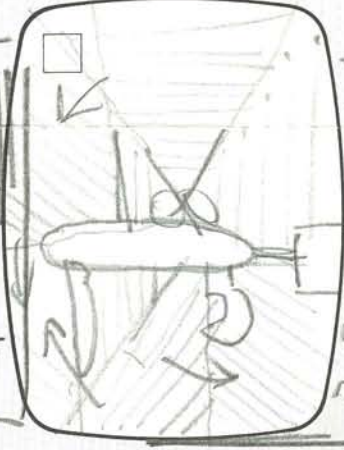
KNIFE ROTATING



KNIFE ROTATING AGAINST BWC.

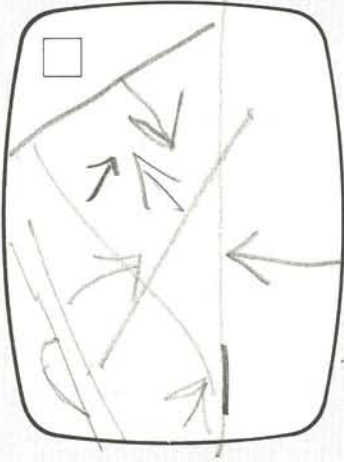


BWC - LEAD



- fine option

Possibility instead of flipping / thin big wiper? Conversely with wiper? different direction wiper as if acting from layers of wipers

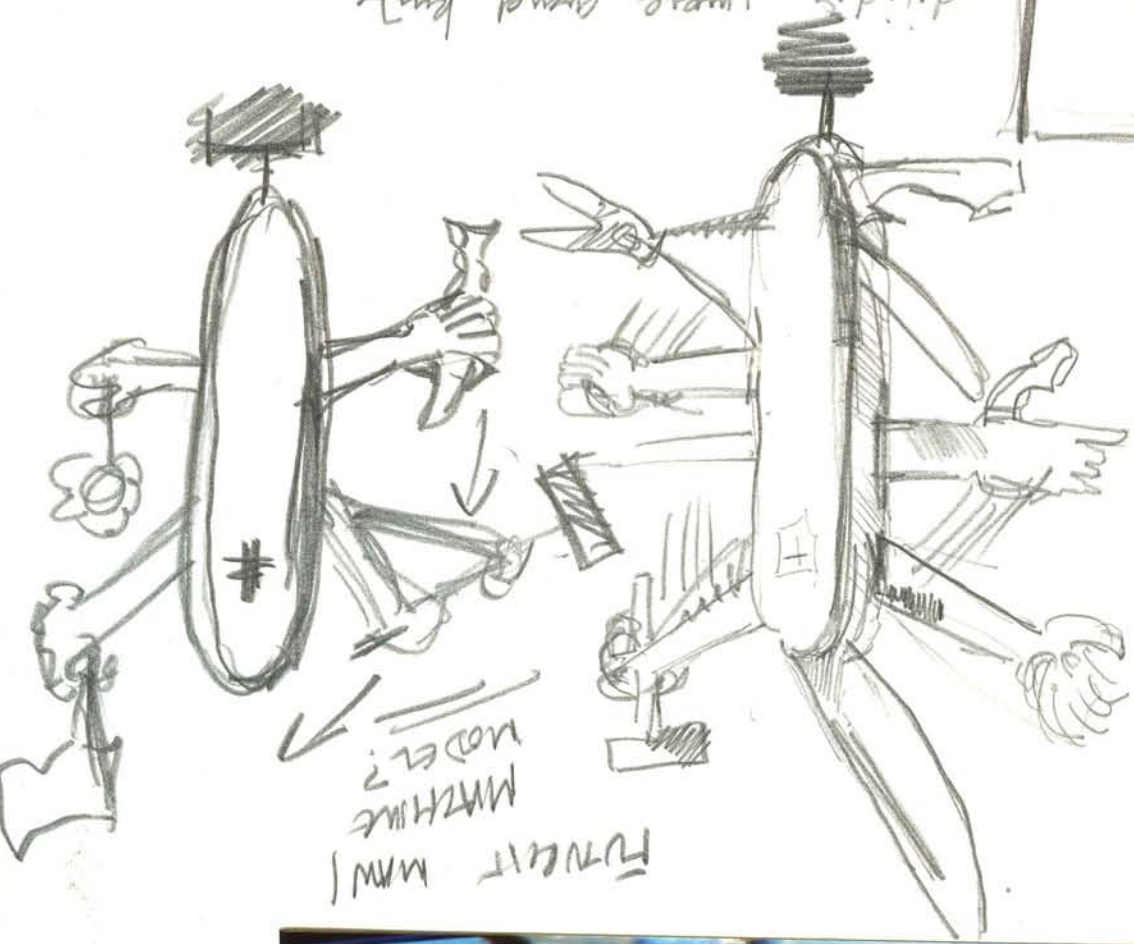
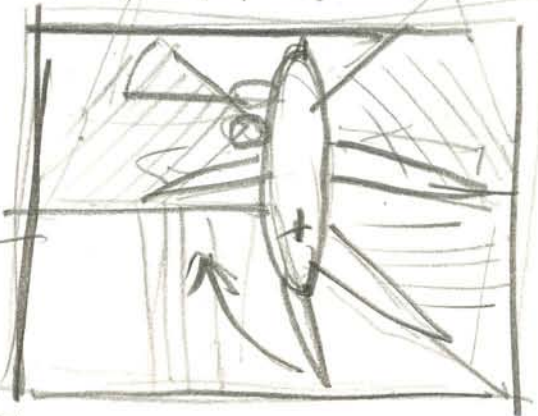


wiper as well as flip / thin wiper?

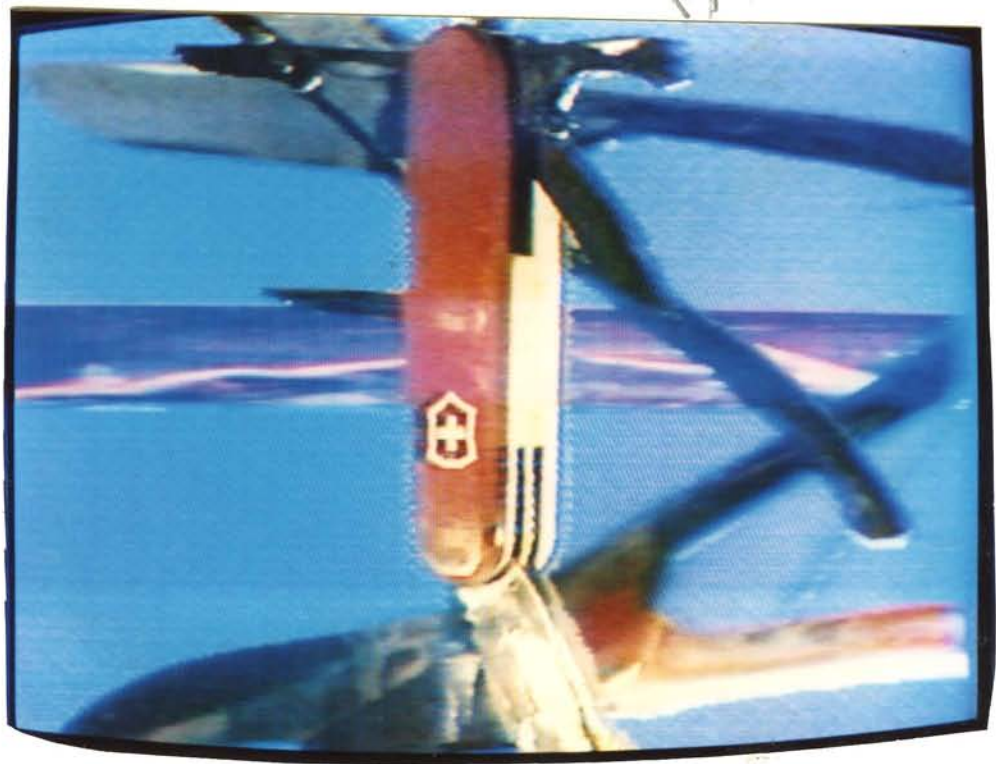
N.S. High Stage  
wipes  
kitchen Tow  
Rags + handles

Kindly large animal prints  
in fine stage?  
wipes etc.

wipes in various directions



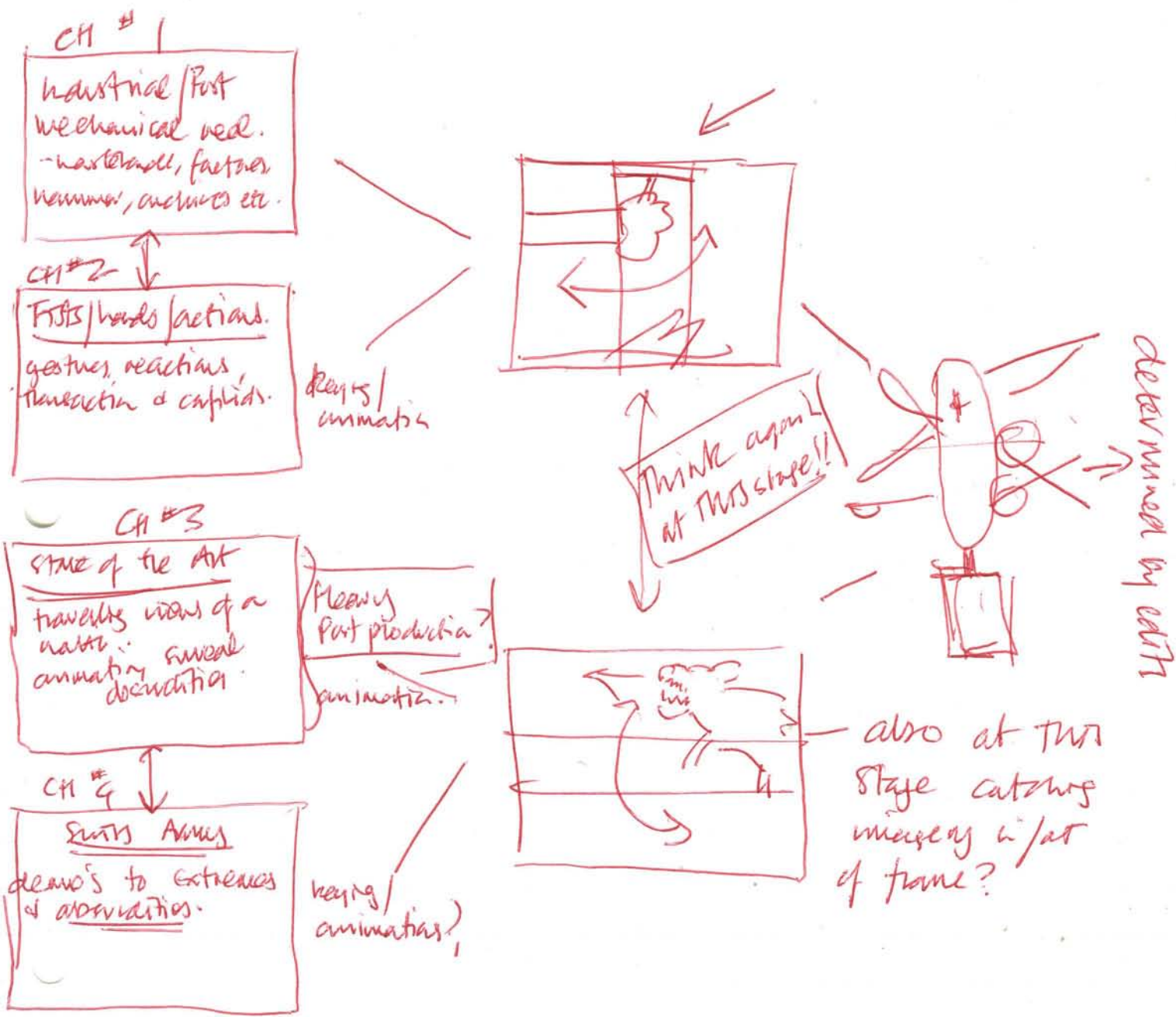
FUTURE MODEL  
MATCHLINE  
MODEL?



Re-train (leeds) 10<sup>th</sup> OCT '89

## Channels (State of the Art)

- ① Post-industrial settings (red - wastelands, empty & abandoned factories, archive images?)
- ② First blending: gesture, actions, re-actions & transactions & conflicts.
- ③ Swiss Army knife "utility" to absurdity? extreme? demo's - reaching points of ridicule, absurdity.
- ④ "Physical" "tape". Hammer character (related to ①) using sledge-hammer, working in different contexts  
— hard hitting, dense
- ⑤ "State of the Art tape" - city travel, a view of a nation  
— animation,  
multi-dimensional elements  
— The body - male/female? raised forms?



Put together cut-tapes 1-4 as above.  
material. channel by channel work.

constant - inter-play between on-line & off line.

## Channel #1

Tramshed - ① Performance/action by a character with a  
Planter(?) - location shot / in around Tramshed.

② (Further factory footage) wasteland material et al.  
machinery/mechanical movements in circles etc (?)

③ Archive Footage - old factories the Industrial Part.

- ~~scheme type~~ ④ "All I'm after is a good time - all the  
rest is just propoganda" - Saturday night  
& Sunday morning"

Need to shoot:

⑤ more of factories etc, de-industrial,  
re-industrialized parts of Scotland  
Glasgow, steel-works, Clyde(?)

- Tramway footage

→ (gather) - Archive material (see w/chap)

# Notes on Material Channel

#1

Iron + Steel      Black/white is white, realst+rain

①

Hammer is Black-(draw) - circling choreographed movements, different angles etc.

② Other archive - B+W from VHS/U-matic sources.

③ Archive B+W - from V-matic.

④ Translated compared "shots" (+ draw factors) stills "Tarkovsky" like in their quality.



## Chanel #2

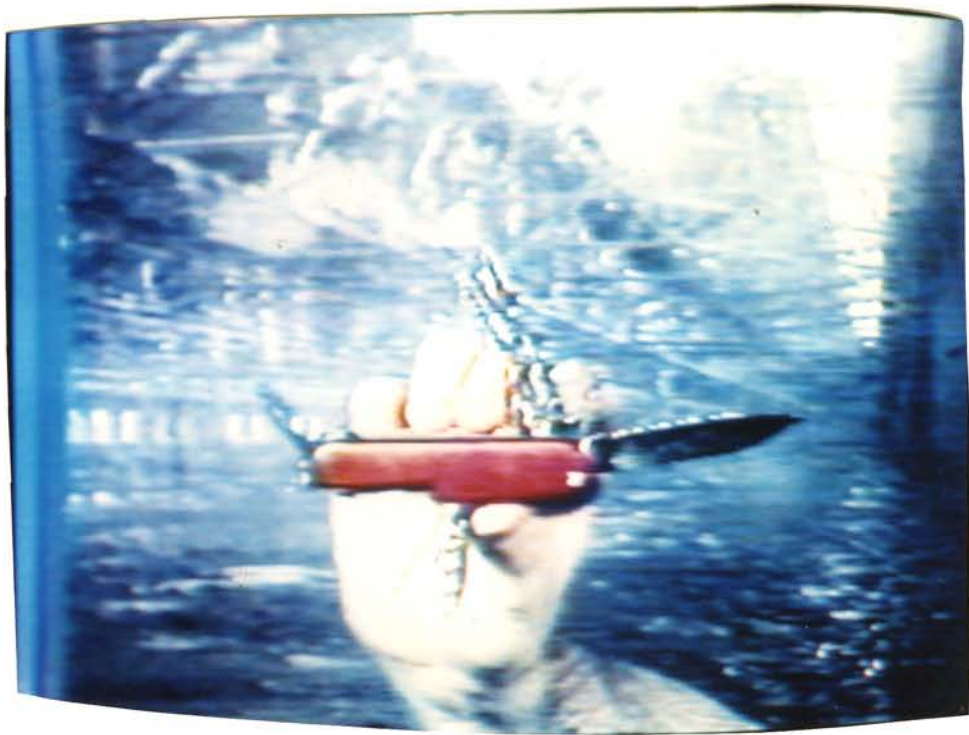
Take a look at these hands!

Re-shoot entirely under Rostrum conditions,  
gestures, actions, re-actions, transactions & conflicts,  
+ games with objects etc.

inc heart being pumped!

To be shot: All material under Rostrum conditions?

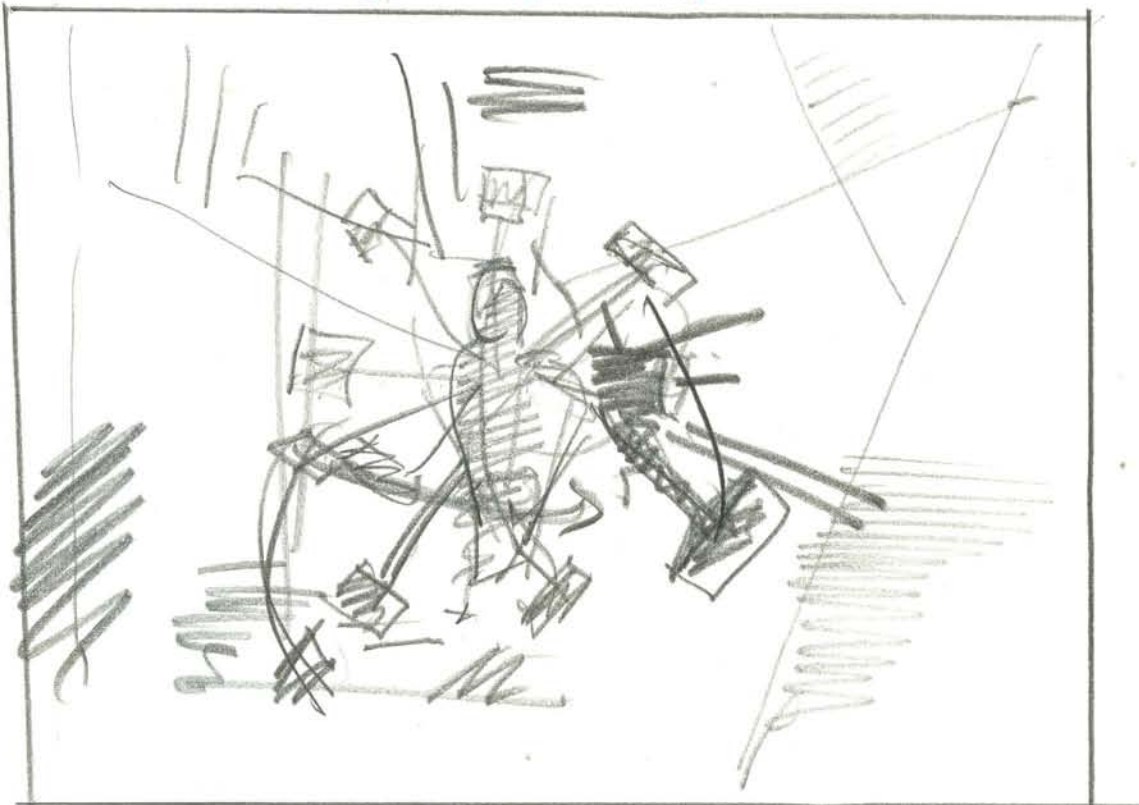
Rehoot  
SWISS-ARMY  
material with a  
BIS-knife



↑  
Animated  
hand /  
margin

HAND HOLDING SWISS ARMY  
KNIFE, SET AGAINST "BLUE" BACKGROUND

← Part of industrial channel



HAMMER FIGURE WIELDING  
SLEDGE HAMMER IN BUT  
CIRCULAR MOVEMENTS.

Channel #3

"Jungle Land"

→ after the original proposal.

"state of the Art"

somewhere between heaven, hell  
→ ~~also in~~

GB as a Theme-park, hyper-real state.

use: All material from the "journey" thru GB in 88'  
eq:1 (cut into high-band in Dundee)

city-montage from "El-dorado" shoot - assembled in  
a dynamic, exciting way cut, dissolve continually, travelling,  
moving, changing directions(?)

→ Animation/live action tableaux — maybe need to re-shoot  
some specific compositions from in and the city?

→ Heavy matte treatments - 10 collages?

Tanists? - characters using caricature?

Need to shoot

(depends upon existing to hand material)  
→ static "city" shots from animation/Mattine  
treatments(?)

cont Frank's wife - husband / lo - hi edit of other material  
in Dundee(?)

-Collage/montage

images or Mattine @ Pulman?

also feature: Red shirt, Sniper(?) agent(?)

## Character #3

Let the imagination take over.

The city of the past, present & future, a place where there's heaven, hell, human, Sadiem etc.

Gotham City a New Dawn,  
Beit at the end of the street,  
Therempaths & tomits - - -

→ constructed from 2 elements

a) Constantly changing, cutting/dissolving sequence made  
a the "journey" in 88' and also scenes in/around  
Ghesgon.

b) Specific live-actra, animation, combinations, surrealit  
tableaux, view a a city...

→

## Channel #4

Utility tape: demo's to absurdity - with a Swiss-Army knife @ Pulman (in costume)

- Big knife, different applications / uses / purposes, reaching a point where order turns to chaos & beyond

shoots: re-shoot entire sequences @ Pulman to 1" or Betacam on costume material?

## OTHER RE-SHOOTS

- Mechanical "Swiss Army-knife" - with Ken Baekgaard, without light problems? - Betacam?

OR Send Happy "H" the tape and get him to do a "retake" job? (more hassle than it's worth?)

## Notes on Knives:

→ Mechanical knives at some point will be replaced by it's "digital" counterpart (in the next latter stages)

- so digital example doesn't really make an appearance to the next's concluding stages (Final climax)

## on structure:

develop next channel by channel, stage by stage - allow for experimentation in the site

Off-line between various On-line stages.

AI to supervise "digital" side - Animatiz Dan + supervise shooting, produciz off-line.

COMPARISON: Middle 90' - Premier in Georgia

DURATION: - whatever it takes, depending upon flow of action etc, but audience should not go away with the sense of having seen somebody a "breeze" - they should go away having seen them through.

Each "channel": approx 3-4 minutes of material.

## FLIPS + TUMBLES?

USED: PRINCIPALLY AS LINKS - COULD MAYBE USE  
"WIPE" AS ANOTHER OPTION IN THE WORKS LATER STAGES,  
AS IF KNIFE CUTTING THRU LAYER-UPON-LAYER OF  
IMAGES? (MORE SUBTLE-LESS PROBLEMS WITH "KEYS".

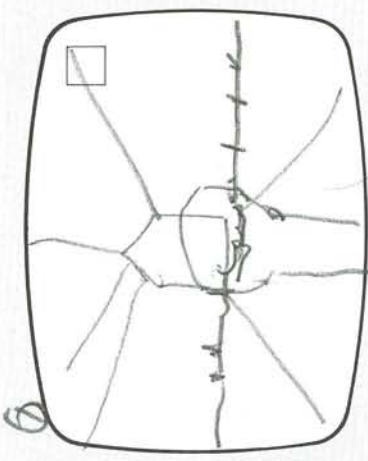
ON FLIPS + TUMBLES?

DEFINITELY EXPLORE 'WIPE' OPTION IN THE FINAL  
STAGES.

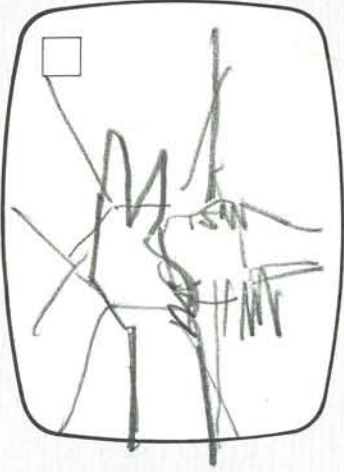
## Captions: Quoted, ?

Comments written into  
the work: similar voices  
& style to "Reflections" -  
readable: important aspect.

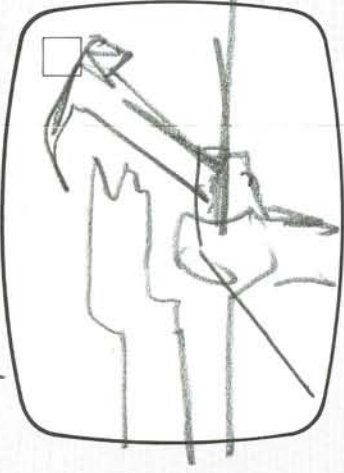
STATE OF THING / 2<sup>nd</sup> : MINUTE 1



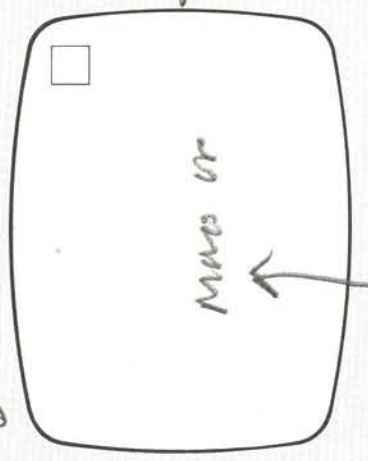
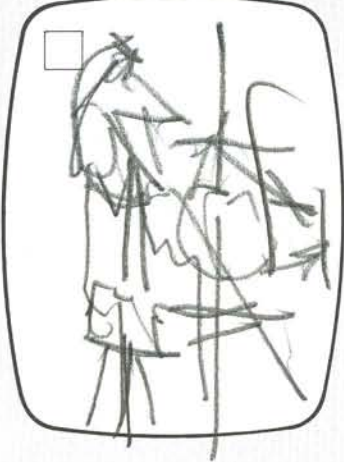
SET MARCHET  
DERELIIT  
BACKDROP / BOND UP  
MIN-GRIDENTATION  
MANTAL  
0



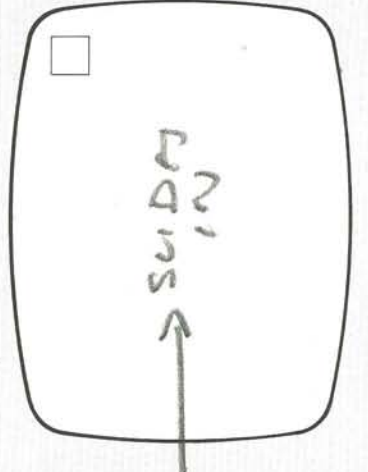
BUILD UP,  
ANIMATE EACH  
MOVEM IN



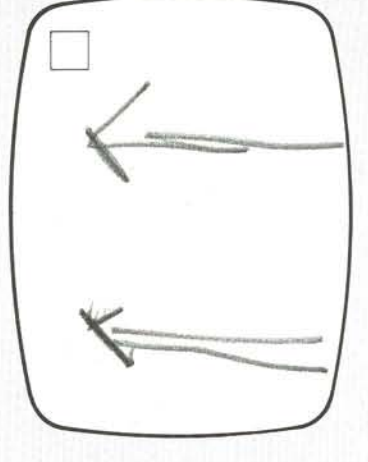
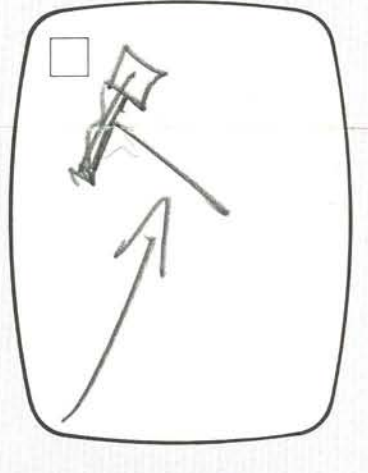
ANIMATE 'MARS'



BACKGROUN  
STATIC  
THRU - OUT -



SLIDING  
IN

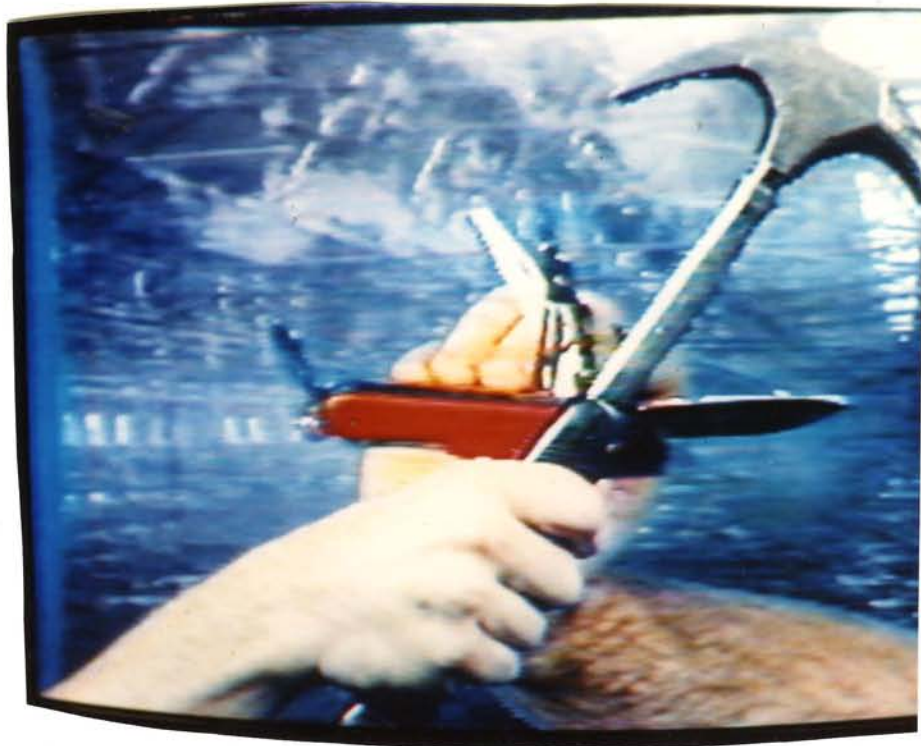






examples of hands  
&  
grips against area of  
derelictia.  
— movement is "animated"





eg's of  
grips - Freedom + restrictions

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gestures, Actions  
& grips.  
all building up.

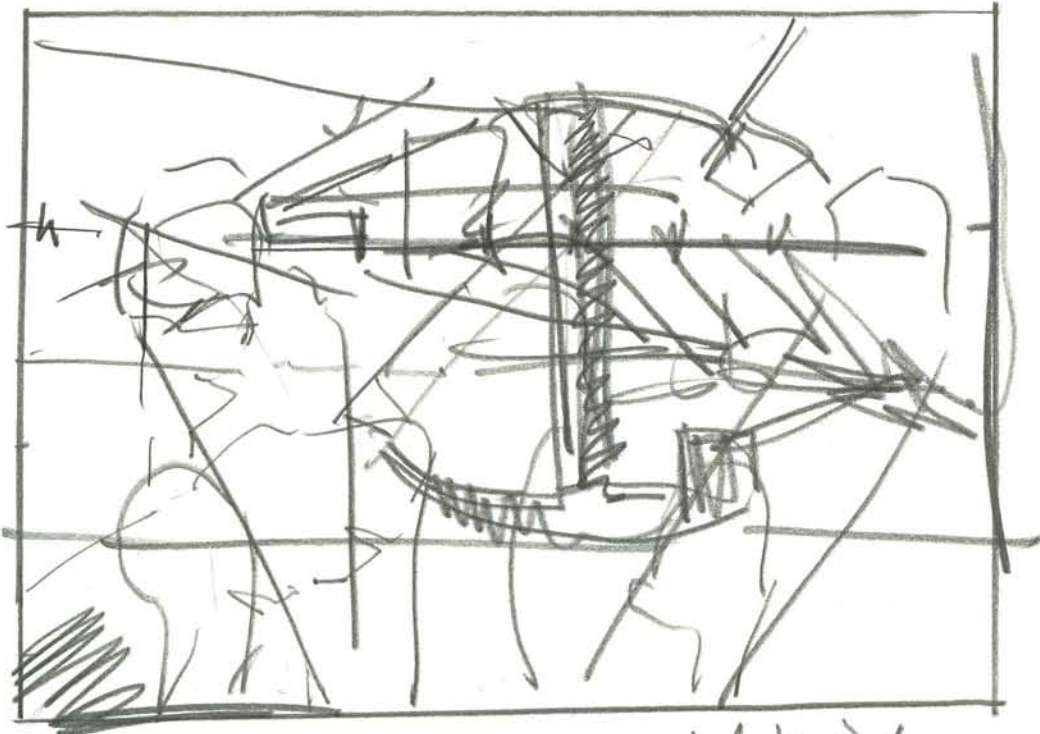
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Movement / animated /



Montage - build up maces / arts / dresses



How manage void build,  
multi-generational passes -