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Dynamic Abstraction

Live Cinematic Experiences for Theatres, Planetariums, Galleries and Public Spaces by Paul Fletcher

Year: 2018, 55 mins
 Streaming, DVD/Streaming - NTSC/PAL
 Code: PF-Dynamic

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Animation can be seen in the intersections between art and commerce, narrative and abstraction, motiongraphics, story, movement, stasis, consciousness and gestalt, public, shared and private contexts, large-scale projections, handheld, wristwatch, t-shirt screens, active, passive, interactive, audience as artist, singular visions, collaborative and relational processes, good oldfashioned distributed authorship and more. It is these "tensions between elements of narrative and abstraction, stillness and movement, sonic melody and texture, between the wish to shake or disturb the senses and to relax or calm the mind that I feel animation is primed for exploring. (Paul Fletcher) See images here

Intangible. 00:06:14

The tangible benefits of watching this film may be in accepting the value of the vague and abstract, allowing feelings and new ideas that seem to appear from 'nowhere' and which can produce useful or interesting changes in mood and perspective.

The Drive to work. 00:03:23

The compulsive Drive to Work, to make and do things, the literal drive along roads to work. **An audiovisual filmic composition** originally design for three window projection in facade of **Zagreb Museum of Contemporary Art. A linear filmic version** of this work which was originally designed for a site specific installation at the Zagreb Museum of Contemporary Art, MSU.

Dreams of Plants-Simultaneity 00:07:14

If plants communicate or influence each other maybe they have dreams too.. what would they look like ? Ideas of simultaneous diversity dense intricate collage of digital and analogue media. The interconnectedness and interplay between of all things and all moments past present and future the seen and the unseen the microscopic individual and universal.

Theoretical Background: Our own human consciousness has become to be at the forefront of much contemporary philosophical, scientific and artistic enquiry. Related to this interest is the comparison and consideration of different forms and levels of consciousness which appears to be uncovering more and more evidence of the symbiotic, interdependence, of all elements of ecosystems, social and cultural systems. From 1970's experiments in playing music to plants, recent Ted Talks, BBC documentaries, National Geographic magazine, science fiction to scientific journals to the published findings of respected anthropologists and environmental scientists there are many reasons to pause for thought about the interconnections of all life on earth and the questioning of an exclusive ownership on consciousness and communication just by humans. So given this backdrop or zeitgeist this project aims to engage plants and humans in imaginative exchanges of ideas and expressions using the provocation " **if plants could dream what would they dream of what would their dreams look like and sound like ?**

Moonlit Mind 00:03:42

A simple, short mostly relaxing exploration of visual music patterns, and forms inspired by moonlight reflected in pools of water, fog arising from lakes early in the morning, digital interruptions, and the chemistry of the brain.

Organic Machine Aesthetics. 00:15:31

Organic Machine Aesthetics started off as a live modular semi-improvised film performance or live cinema event. It was at least partly inspired by the attraction/repulsion of a flickering faulty fluorescent, the self organising complex structures built form single audiovisual cells and simple waveforms.

Two of the earlier versions of this work were, **Organic Chaos**, and **City Symphony/Noise Poem**. **Organic Chaos** is a continuing exploration of abstract live cinema potentials and possibilities. The film explores the 'machinic' in tightly synchronised sound and abstract moving image. Mechanical like rhythms are produced as building blocks that produce both moving image patterns and sound synthesis. These building blocks are used in making pre-composed/eg pre-recorded larger patterns or units that stand on their own or can also be used in semi- or totally improvised "live" composition in audiovisual performance or "live cinema" contexts. Live performance versions of the work also explored gestural interfaces and integration of acoustic and electronic sound sources as triggers or controls for the video image.

"Organic Chaos" - version 1

Live video improvisation recording based on a set of sound and video cycles and layers dynamically chosen, mixed, pitched and sequenced in realtime - first performed at The Bridge Hotel Castlemaine as part of the Fringe Festival March 16, 2015. In the live performance set up junk percussion is played and the sound from this also affects some of the layers and loops to create specific visualisations of sound with distortions color and timing or sequence changes"

Compartmentalisation -00:10:52

an extensive re-working of Mysterious Space, and other film work since 2014.. Visually re-composed within new multi frame -'compartments' alluding to psychological strategy of 'compartmentalisation' needed for dealing with complex issues, such as life. The film attempts to breakdown the single square frame of once normal/standard film projection - influence by the ideas of **Peter Greenaway** and work of local peers **Sabrina Schmid and Dirk De Bruyn**. Mysterious Space is an audiovisual construction of, or metaphor for, an imagined space of thought, of human interactions and feelings, the feeling of the process of navigating social and cultural structures and spaces. The 10 minute Compartmentalisation version productively extends and allows time for the development and reflection upon moods and energies hopefully revealing compartments of mysteries and wonder or simple fascinations.

Sensory Space. 00:08:14

A series of films Mysterious Space, Moth Ra Space, Liquid Connections and other experiments were culminated in this ultimate incarnation of the attempts to create an indefinable non-cartesian space of geometry thoughts and feelings.

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