

Shadows of Time: Content creation for the Performance art installation

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Department of Design

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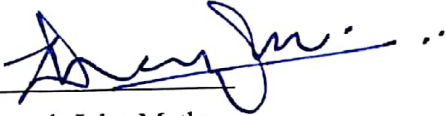
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Approval Sheet

This thesis entitled – **Shadows of Time: Content creation for the Performance art installation** by **Aparna R.T** is approved for the degree of Master of Design from IIT Hyderabad.

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Guide



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This is to certify that the work entitled "**Shadows of Time: Content creation for the performance art installation**" is a bonafide of thesis work by **Aparna R.T** under my supervision for his/her M.Design degree.

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Dedicated to my parents.

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Abstract

Shadows of Time is a non-linear narrative video installation which would be used as a backdrop for the larger performance event. The content creation for the performance was undergone a series of process to achieve the style which was decided by the team. The installation will showcase only the photographs of architectural details of Tombs which would depict symbolically the different phases of her life such as Hayat Bakshi's timeline, her husband's death, her thoughts about future following her death and finally showcasing the present scenario.

In the process, I explored various style of image processing, methods and processes of film-making, different kind of treatments in order to achieve the required output as per the decided framework. The result is an eight-minute video narrative projection without dialogues along with the composed music and set design. The final installation event would be a collaboration with the performance artists along with other interactive installations contributed by other members in the team.

I Introduction

1.1 Introduction

This work was a step towards understanding the medium, representation of space and the meaning it conveys with respect to a scripted narrative in video art installation medium. A video art which invokes an introspective experience while connecting to the physical structure. Here the installation team, dept of design have decided theme on Hayat Bakshi, and around the structure Qutb Shahi tombs. The initial phase was the discussions and identifying the suitable locations to project. Followed by was the site visit and photographs. Adding to it was the exploration journey on what surface to which it is projected and thereby making a prototype of cube testing the quality of projected images. Since the whole style treatment is restricted to black and white along with grainy effect, I had the chance to explore the black and white, grey and grainy spectrum ranging from black to white and vice versa. While photographing the minute details of Qutb Shahi tombs, I explored various forms, textures, I also explored the liberty of using frames and composition through my own imagination.

The inspiration got from several artists ranging from Nam June Paik, the father of Video Art to the latest contemporary artist such as Bill Viola is highly encouraging to initiate such works.

The final output in the form of video is made up of several elements and details. This project in fact is an exploration of words and images. Here I tried to connect the space with its meaning. For example, the lonely corridor signifies someone is waiting for their loved one's arrival. Or the staircase image from inside is representing someone is waiting for their arrival in other way staircase image from outside creates a welcoming expression. So, in each and every image, there are elements which conveys certain expression.

Even the aspects of photography come into place. Shooting with over exposure, time lapse photography to capture the essence of whole video i.e., the shadows of time was achieved using these techniques. Also, the photographic and post production methods which I have developed to illustrate the whole concept can be seen in the parts of video: time, space and mood. For me, I believe the abstract black and white, grainy, over exposed and dark moving images on my work actually go deeper than the representational images, leading the viewers to an introspective experience.

How to express certain expression in images? How do you achieve within the subject? How can the images be connected to the scripts? How do you bring the visual language in establishing the story, the emotions etc. in the video? These were the challenges I went through throughout making the video.



Figure 1: Installation team with the performance artist

The installation team consists of the following members:

1. Deepak John Mathew (Head of the Dept, Department of Design, IIT Hyderabad)
2. Neelakantan P.K Asst. Prof. (Dept. of Design, IIT Hyderabad)
3. Jayachandran Palazhy (Contemporary Artist)
4. Priyabrata - PhD Scholar
5. Joseph - PhD Scholar
6. Anupam Sarkar - M.Des
7. Sumit Yempalle - M.Des

The thesis “Shadows of time: A video art installation” involved the design/creation of images (technique decided after various studies on creation of images like sketches, paintings, photography, video making etc) to be projected onto a natural environment showing the relationship between the surface and the moving images projected onto it. The decision on choosing locations, choosing which surfaces to project, various experiment with fabrics, the creation of music with respect to the plot as well as the images, the set, mood, the people etc were taken into account for making the video installation. The script is based on the historical events of Hayat Bakshi, the most influential lady of medieval deccan, who lorded over the affairs of Golconda Kingdom first as daughter, then consort and finally as Queen Mother during the reign of three kings of the Qutub Shahi dynasty. The aspect of sound design comes into play , where the script being produced as sound.

1.2 Intention

This is an attempt to create an experience in the performance art installation event. The video is also an archive to the existing old heritage structures which has got their history to unveil.

1.3 Methodology

- Data collection from literary, videos, master film makers work and other resources
- Case studies
- Critical analysis of selected video art works.
- Projection experiments on various surfaces
- Addition of sound design to the images.

II Literature Review and Live Case study

2.1 Overview of video art

Shadows of time touches on several different fields of work, such as media installation work, video installations, performance based installations etc. Also, this paper looks into the important works done by the pioneers and legendary artist in video installation medium.

The artists have been creating the video art in some form since the 20th century. We know of one of the cinema's founding myth, which in 1895, the French pioneers of early film Lumiere brothers screened a projection of duration 50 second, of a train speeding towards the camera and rolling to a stop as it passengers hopped on. The then 19th century audience who were unused to such a moving image experience, interpret it as reality rather than a documentary, leapt out of their chairs in shock and fear that the train would hit them. This was 123 years back, now we don't run away anymore. We live in a world of moving images where we could see it anywhere such as in billboards, in railway stations, waiting areas in hospitals, now days in public park too.

These video arts have been made with several intentions, ideas, content, working styles and structures. If you look at the video installations you could find some artwork address pure aesthetic concerns, where others prioritize content in less formal but still original and more deeply in their personal ways.

We have video artist, to thank for establishing the visual language of the moving image. Nam June Paik, is the very first name we come across when we research on history of video art. Another artist Bill Viola, the new media artist born in New York, who's most of his work addresses the universal human experiences such as Birth, Death and Unfolding of consciousness. "The reason that the viewer responds so strongly and emotionally to some of his installations is due to the intuitive aspects of video art, which invites the viewer to participate in an open-ended dialogue."

Video art these days takes after the movies. Bill Viola creates romantic theatre, Gary Hill writes philosophy texts, and Matthew Barney churns out epic cycles of male initiation and the great white whale. Shirin Neshat has her feminist photojournalism and coming-of-age fables. Unlike them all, Paik carried a TV around like a pet, and he treated video art as one long performance. He never stopped performing. (John Haber, Experiments and Pratfalls).

These art videos could be realist, abstract, conceptual and minimal, figural, landscape or non-representational, two dimensional, sculptural or interactive. When it comes to the process of making a video, the access to the electronic equipment was extremely rare. So, they use the black and white camera and recording deck and also the editing equipment were expensive and the task itself is a laborious process.

When video began being used by artists, its position within the art world was clearly ambiguous. Any production made by an artist with a video camera was considered an art piece within the newly born category of "video by artists". It didn't matter if it was the documentation of a performance, a lyrical vision of reality or the result of electronic manipulation of images; the presence of an artist behind the camera was enough to turn it into video art. (Alonso, Rodrigo, 2005, ISEA Newsletter, # 100).

2.2 Work of Nam June Paik

One can see his mark not just in new media. One can call works of his single- or multiple-channel video, performance or Pop Art assemblage, Minimalist or excessive, installation art or just playing around. He did not aspire to cinematic perfection. He is indeed one of the innovators of video art, began his artistic activities in connection with the German Fluxus artists who, in the late 1950's,

combining elements of music, dance, theatre, poetry, painting and sculpture in their Performance events.



Figure 2: Nam June Paik

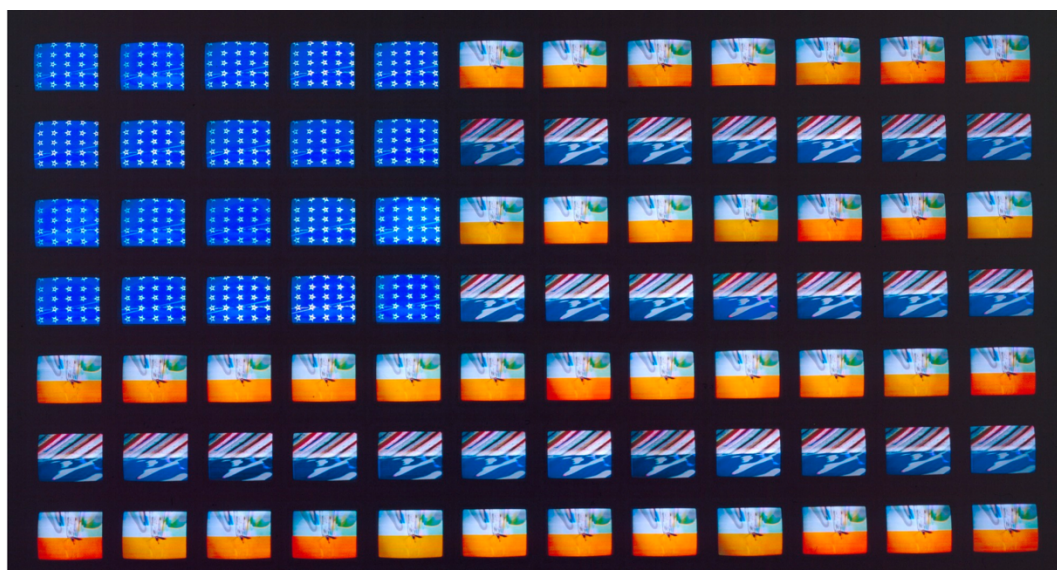


Figure 3: Nam June Paik's installation Video Stills

Paik uses video as his art form to create rapidly moving images that combine to form the pattern of stars and stripes of the American flag. The television sets project a flickering series of

predominantly red, white, and blue images meant to visually engage the viewer who is accustomed to the passivity associated with watching television. Paik emphasizes the pop cultural influences of America, the stars and stripes of the flag, and the television set, while making a metaphorical statement about the dominance of technology in the twentieth century.

The German artist Wolf Vostell and Paik's actions signalled a re-evaluation of the television set as a cultural icon and as a technological product removed from the control of the individual. Their first exhibitions, held in West Germany and the United States, reflect the international dimension of video art's beginnings. They also show how television contributed to the changing dynamic of the arts in the early 1960s, a process that involved a re-examination of sacrosanct visual traditions. One manifestation of this change was the focus on popular culture at large, formalized in painting and sculpture as Pop Art. (John G. Hanhardt. Introduction by John G. Hanhardt, Curator, Film and Video.).

In Paik's journey through self-discovery, he explored the interaction of his art with sound, lights, and with the audience. His works became more like a performance. For example, in one performance Paik came on stage and threw beans against the ceiling above the audience and into the audience. He then took a roll of toilet paper and hid his face with it and started to unroll it while crying softly. Then Paik pressed the paper to his eyes to wet the paper and then suddenly screamed while throwing the toilet paper out to the audience. At this same moment two tape recorders would turn on with sounds of radio noise, women screaming, children noises, classical music, and electronic sounds. He would continue the performance while spraying shaving cream on his head, face, and dark suit. The performance ended with him jumping into a bathtub on the stage and then emerging, all soaking wet, to play the piano.

Paik's interests then shifted from performance to television. It's at this time that SONY introduced the Portapak. The portapak was the first portable video and audio recorder. This was the turning point in Paik's career – using this portapak he became an international celebrity due to his creative and entertaining works of art. The portapak would allow Paik to have moving images in his artworks. Paik was able to purchase a portapak with a grant from the JDR Third Fund of the Rockefeller Foundation Asian Cultural program. Paik also supported himself by working for the State University of New York at Stony Brook as an artist-in-residence. Soon after, he took a position in the video department at the California Institute of the Arts and finally ended up as a Professor at the Kunst Akademie in Dusseldorf Germany (1979-1996). Paik worked with various media: videotapes, televisions, performances, writing, and image-processing. In 1971, inspired by Charlotte Moorman,

the cellist, Paik took 3 television sets and stacked them up, added some cello strings and got Moorman to “play” the cello. Paik’s favorite medium and the one he is most known for using is the television.

He felt it was a performance object. Using television sets, radios, wire, and metal, Paik made Robot statues. The televisions would display images using single or 2-channel video and often would play music. Many of Paik’s works were large scaled installations that required multiple monitors. He created these grand scaled artworks by using a video wall. A video wall had monitors programmed with individual pictures that together made up one continuous image spread across all the monitors.

2.3 Work of Bill Viola



Figure 4: Video Artist Bill Viola

He is one of the leading video artists in the world. He received his BFA in Experimental Studios from Syracuse University in 1973. His works focus on universal human experiences. He travelled places to develop different projects. He learnt Zen Buddhism in Japan. Music is a big part in his work. His wife is working closely with him as an executive director of Bill Viola Studio.

He is currently being shown across Norwich as part of this year's Norfolk & Norwich Festival. Several of his works are collected in the Sainsbury Centre for Visual Arts (SCVA), while two other non-gallery locations are exhibiting single pieces. The exhibition is entitled Submerged

Spaces', referencing the underground locations in which the works are housed; the SCVA exhibits a few pieces (including Catherine's Room and Ascension) in its subterranean gallery, while Quintet of the Unseen is being shown in the 'Undercroft' - a cavernous, unused space once deployed as a storage facility for market stall-holders bins - while a crypt in the Cathedral Close is the setting for Visitation.

Taken as a whole, the various installations demonstrate Viola's range - from his quiet study of basic human behavior, through the slightly sinister works that deal with despair and death, to the grandiose spiritual symbolism of Ascension. Equally, the exhibition highlights the large thematic and technical strands that run through all of Viola's art. On the technical side, there's the consistent use of sharp high-definition video, the super slow-motion, the single-shot static camera and various aesthetic mainstays. Thematically, it's all Big, Human concerns like birth, death, consciousness and, er, Buddhism. The consistency with which Viola employs these techniques allows his detractors to accuse him of narrowness, simplicity and a reliance on cliché, while the very same austerity draws equal and opposite praise due to its overtones of something like authenticity or purity.

Like any prominent artist, Bill Viola has a great deal of talent and, of course, a few failings; rather than rethread the same old criticisms levelled at him, I want to explore a particular aspect of his work that interests me. Viola's connection to painting (Renaissance painting in particular) is well established and I thought that Submerged Spaces gave a good account of his equally nuanced and heavy-handed appropriation of the great masters.

Viola emerged as a video artist in the wake of Bruce Nauman, at a time when everything still had to define itself in relation to painting. Abstract Expressionism's rock stars had given way to the self-critical, monastic Minimalists who, by many accounts, drove modernism (and possibly painting) down its formalist dead-end. Conceptualism's early pioneers nevertheless still hung things on walls, exhibiting textual paintings that, while radical in their critique of aesthetics, were still tentatively attached to its conventions (even if just as a means of enabling dialogue). An increasingly radical Conceptualism eventually brought about the disintegration of the art-object and, often, an art-world insularity that strongly resembled that of the late modernists they attempted to overcome.

It is in this context that Viola developed his approach to making art. What defines him as an artist is his duality of progressive technical experimentation and traditional spirituality/romanticism; he understood the need to move beyond the drawing-painting-sculpture triad that had so dominated Western art for centuries but, equally, favored a continuity of the spirit in which the great masters had approached the production of great art. Viola thought that all the most interesting artists would

naturally be drawn to new technologies, but he wanted to produce technically ground-breaking videos that could stand up to Titian or Caravaggio as unmistakably powerful works of art; Michelangelo in HD.

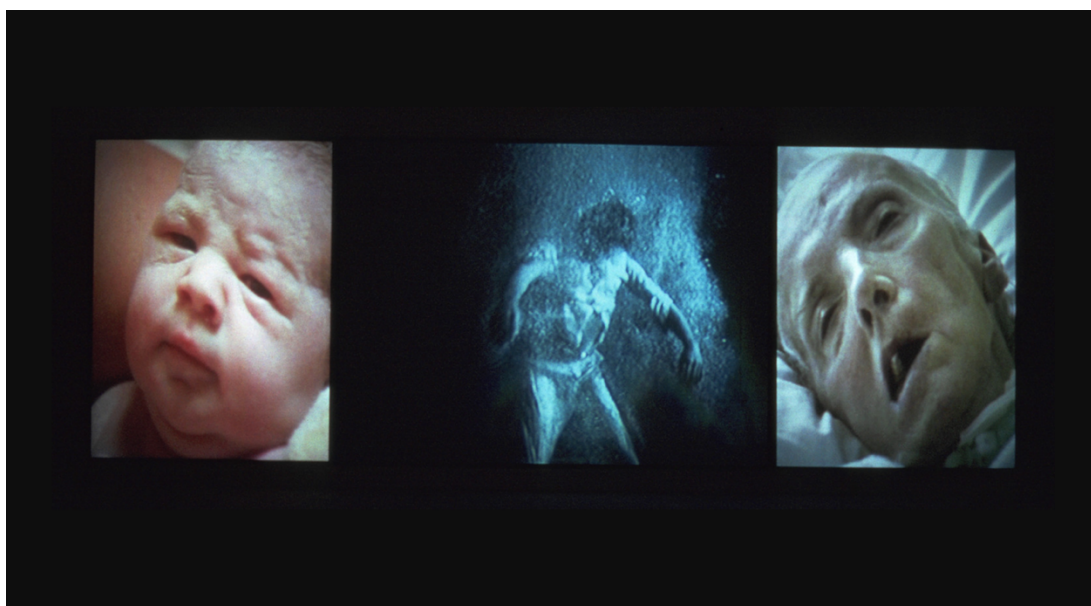


Figure 5: Stills from Bill Viola's video art (Source: Author)

His works focus on universal human experiences- birth, death, the unfolding of consciousness and have roots in both eastern and western art as well as spiritual traditions, including Zen Buddhism, Islamic Sufism and Christian mysticism. The Tone of Being Bill learnt about sound when he was told to just look out the window and listen. Not to anything in particular but to the world in general. The sounds of the cars and traffic outside. The trees swaying in the wind, the people talking etc. And that's when he knew that he wanted to work with sound and the feeling that creates when doing video art. He also talks about how he got introduced to video art and he mentions something that I found really interesting. He says when he was younger, and raindrops fell onto his glasses, he took of them off and just as he was about to wipe them he saw a car drive by in the lens of the glasses. "Right here in these little drops I saw like 15 little cars. Each one was a refractive lens that the water drop had contained and this to me was a miracle". He tried to reproduce that effect when he got home using his camera. It led him to create his first installation piece 'Migration' in 1976.

2.4 Video installation of Artist Vipin in Kochi Muziris Biennale

Petrichor (smell of earth) a video installation by Vipin Dhanurdharan is a 36-minute-long work of him personally collecting pots of water from the mud-ridden channels of Mattancherry area in Kerala. He works with first edition of Kochi Muziris biennale. The work was first presented during an art show called Mattancherry, which took place at URU Art Harbour. The video also offers an interesting cross section of the region's distinct urban landscape. Shot in real time, comments from the general public, as they watch Vipin's seemingly odd practice, forms an integral part of the project. He believes documenting this issue is necessary. He has tried to document the canals of Kochi, especially those in the Mattancherry region, Kerala. He is an artist who critically engages with his surroundings through a varied array of artistic practices. The video ends with Vipin laying a bed on top of the large tanks of water that he has collected from across the locality and decorating it carefully with a beautiful bedcover and fluffed up pillows. He lays on top of it, curls up and falls asleep, only to slowly float away on a boat. "I see it as the Kochi we live in right now. We live in this ornate and decorated world while the old one stands brimming and sturdy below us," he says. I stare at the red print as I walk away from Petrichor. It is not the fresh smell of rain that lingers, but the water flowing in from an old and forgotten world.

This video is an archive of an act that he has performed over the last two months. He tried to record the stagnant canals flowing through Fort Kochi and Mattancherry and their surroundings. This work began with conversations with people who have memories of these canals from their childhood. He stated that "I've been told about how there used to be goods traffic through these canals, and how they were so clear that you could see the fish at the bottom, how people had learned to swim on these canals, and how a present ground used to be a pond. These are the space I wish to archive for an art show about Mattancherry. We can deal with big problems by first solving smaller problems that are right in front. many friends have helped me create this video. I thank my Mattancherry friends for showing me that there are new ways to many places."

This video installation has got no definite narrative structure, the output is a result of the artist interactions with the local people in Mattancherry, who recounts these canals as large water bodies that once facilitated trade and transport within the region.



Figure 6: Stills from Video and screening of video installation



Figure 7: Posters for the Installation

2.5 Hakanai : Video installation

Hakanai is a choreographic performance for a dancer moving in a volume of moving images. In the Japanese language, Hakanai defines what is impermanent, fragile, evanescent, transitory, between dream and reality. A very ancient word, it evokes an elusive matter associated with the human condition and its precariousness, but also associated with nature. It is written by conjugating two elements, the one that designates the man and the one that designates the dream. This symbolic collage is the starting point of this score for a dancer meeting images, creating a space at the fringe of the imaginary and the real. The images are animated live, according to physical models of movement, to the rhythm of a sound creation also interpreted live. At the end of the performance time, the digital installation is open to spectators.



Figure 8: Hakanai Performance image (Image Source: Author)

Inside a cube fashioned from translucent veils, a dancer takes a visual journey into a 3D space between dreams and reality. Hakanai is a digital solo performance from Adrien M / Claire B. The choreographed performance installation combines video projection mapping, CGI, and sensors to dynamically respond to the movements and proximity of its performer. Its visuals and sounds are generated and animated live, offering a uniquely different performance for each and every iteration.

To create interaction they used sensors, graphic tablets, and controllers to manipulate the images while observing the dancers. So, it's like a puppetry, a digital puppetry. Regarding generating visuals, they take inspiration from nature. They observed how things move in the world, how a leaf of a tree can fall in the autumn. The process is at first observing, then remodeling, tries to find a mathematical equation on a physics level at the right approach and then write with the imagination of motion. Because according to them the motion gives emotion. and they also try to write shows with this imaginary.



Figure 9: Public interaction with the Hakanai Set (Image Source: Author)

III Conceptual Frame work and form Based decisions

3.1 Initial Concept

The idea of conducting an event inside the IIT academic building where the collaboration could happen between the performing artist and the installation works from design department. This was taken forward and started discussing about how we can conduct the event and what all elements we could including. The contemporary artist Mr. Jayachandran Palazhy agreed to this idea and further steps were taken to develop this from its embryonic stage. The idea of creating a background visuals for supporting the movement arts, the composing of music, the space where whole setup can be created were discussed. And I was directed mainly to the creation of content for the backdrop of Contemporary performance. While others in our team was assigned the task of composing music, interactive installation, collection of materials for the installation, making of prototype with the materials collected , screens, projector etc.

3.2 Site Identification for the performance

Initially Amphitheatre area in the A-block of IIT Hyderabad Campus was selected by the team which was perfect in terms of setting up the video installation as well as for the audience viewing experience.



Figure 10: The initial site identified for installation

Right after the discussion with artist Jayachandran with setting up the space, he changed the site location to the ground floor courtyard which finally would serve the purpose for the vent as well as for the utilization of space for the performance. Below are the final multiples locations selected for the installation to set up in the ground floor, Academic Block.

Layout

Identified Spots



Figure 11: Layout of identified locations in ground floor (Source: Author)



Figure 12: Courtyard with Vertical fins space for the performance



Figure 13: Square facade in Ground floor Academic Block



Figure 14: Courtyard wall, Ground floor, Academic Block



Figure 15: Courtyard in Academic Block

3.3 Scripts for Video art

The script which was the catalyst for the creation of images were given by the guide. I should structure the scripts and complement with the content I was intending to create. The scripts demand certain images to express or to deliver the theme to convey. This was the one of the challenges I faced while content creation process. Apart from image creation, when you think of creating the content out of an architectural structure, it is better to take each sentence in the scripts and then try to bring a meaning on it. The scripts have resonance for the video to happen. I started from the scripts and then developed into my own thoughts of expressing the time from the captured images.

3.4 Theme evolution

The theme was evolved during the initial phase where Hayat Bakshi, the powerful lady of the deccan. The site selected was Qutb Shahi tombs located close to the famous Golconda fort in Hyderabad. Since the site allotted for me was the tombs, I could study and relate the architecture side of it with the video am making. The advantage was that one could fully explored and immersed in the patterns and elements of the tombs in detail. Since I have tried the ways of creating content through superimposing the old Golconda paintings and identifying the patterns, drawing over to the rastered image of Qutb shahi tombs in Autocad to extract the patterns, Creating conceptual art in digital drawing related to the old history . Finally the tool for which the content has to be created were decided and I was ready to explore the site with photography as a tool.



Figure 16: Tomb of Hayat Bakshi Begum



Figure 17: Photographs from Qutb Shahi Tombs

3.5 Image Treatment Style

The images captured were to be treated in a different style and not in a normal photograph as the video was telling a history. The history should showcase some element of fear. So I decided to treat it accordingly. I have used Adobe Photoshop for the process in order to achieve the noise grainy effect in each images which were taken in Black and white. The treatment style was discussed and decided by the team and I carry forwarded the processing and making of it. Images were blurr intentionally and some of them were taken over exposed and under exposed in order not to get a complete picture of present instead what we want to showcase is the past.

IV Explorations and the process

The process undergone in creating an art piece is very important, it includes the scribbles, brain storming, treatment, prototyping, drawing, testing etc.

4.1 Initial Sketches

When I was asked to start creating the content for video which would be the part of the larger installation and performance, I started thinking of visuals which could compliment the script. Hence

the initial ideas were put in the form of scribbles or sketches taking into account of Site. That was sketches which comes into my mind when I looked in the performance perspective. (Fig.18-25)

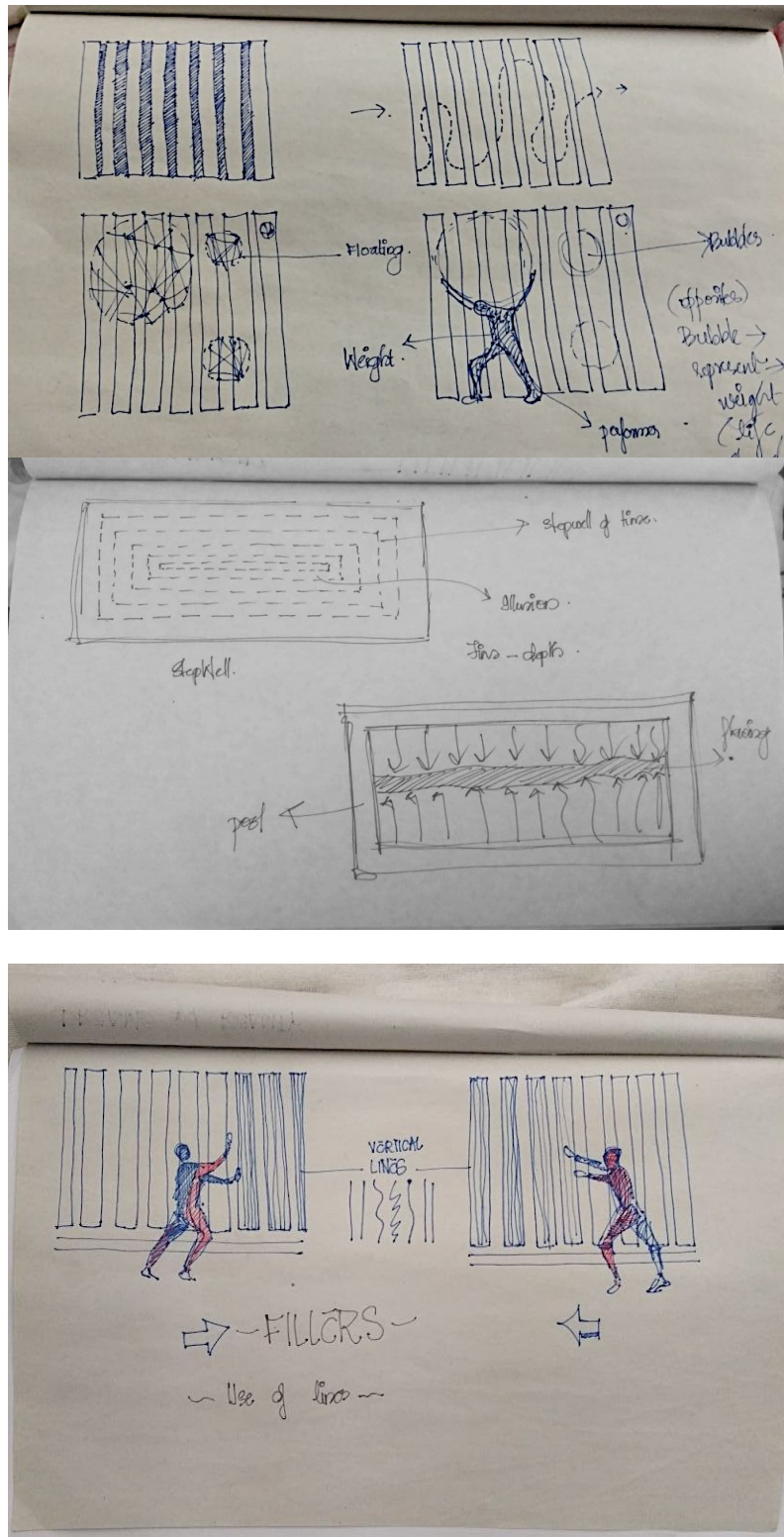


Figure 18: Initial sketching scribbles

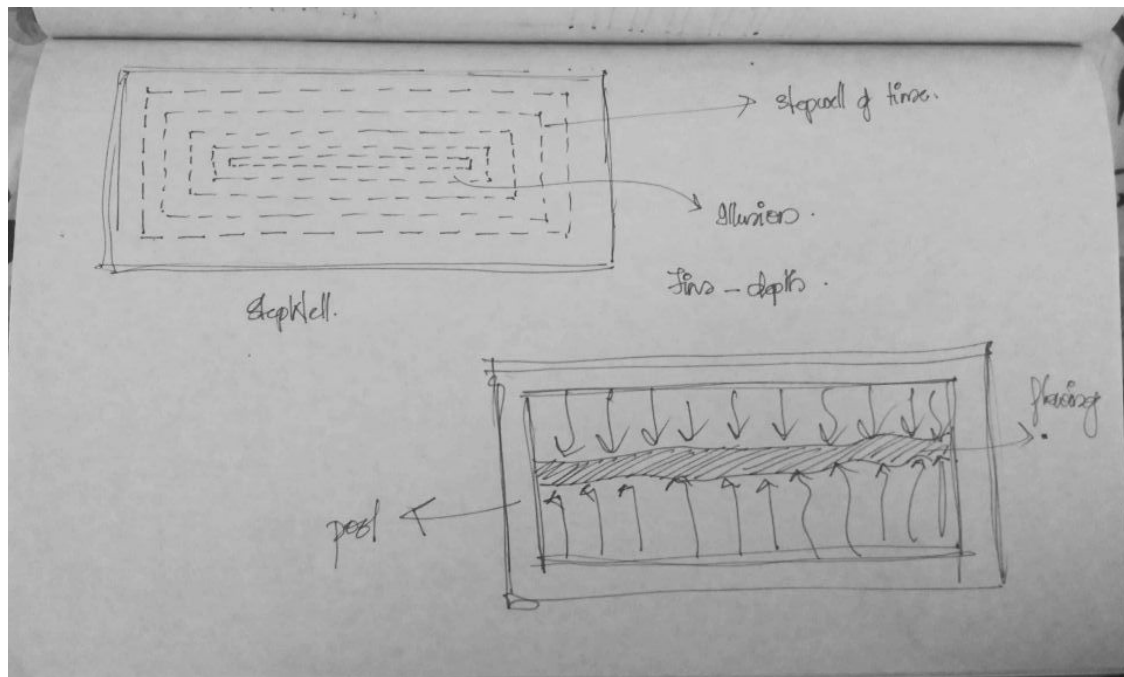


Figure 19: Initial scribbles for content creation (Source: Author)

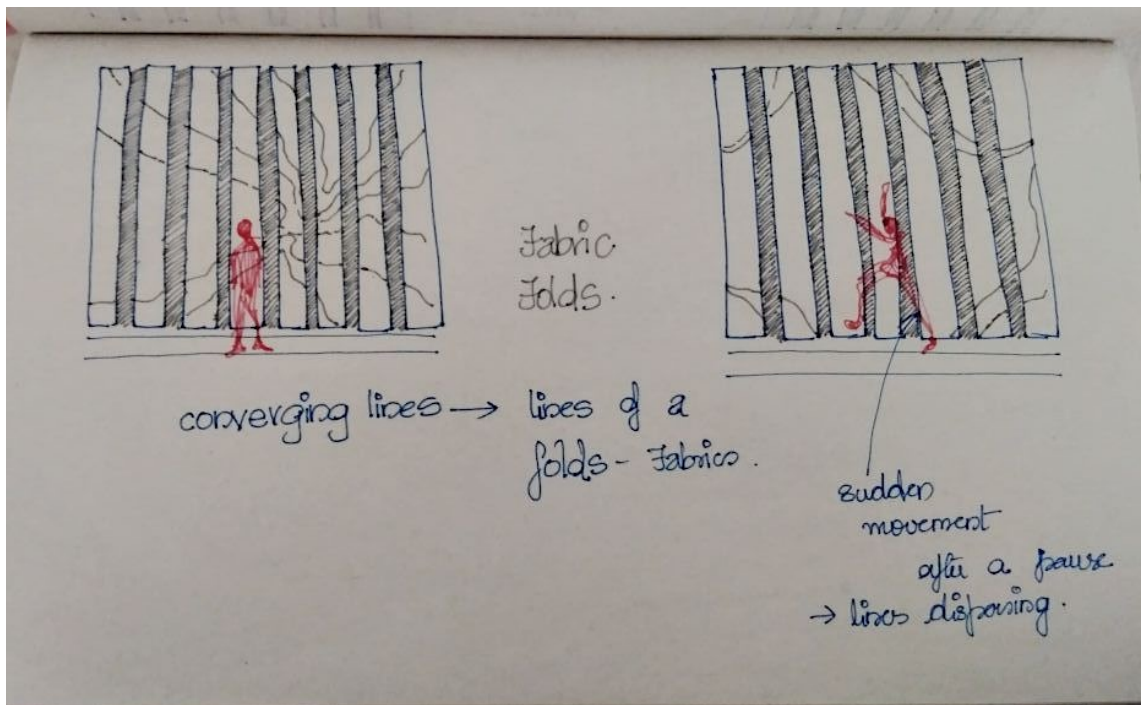


Figure 20: Initial scribbles

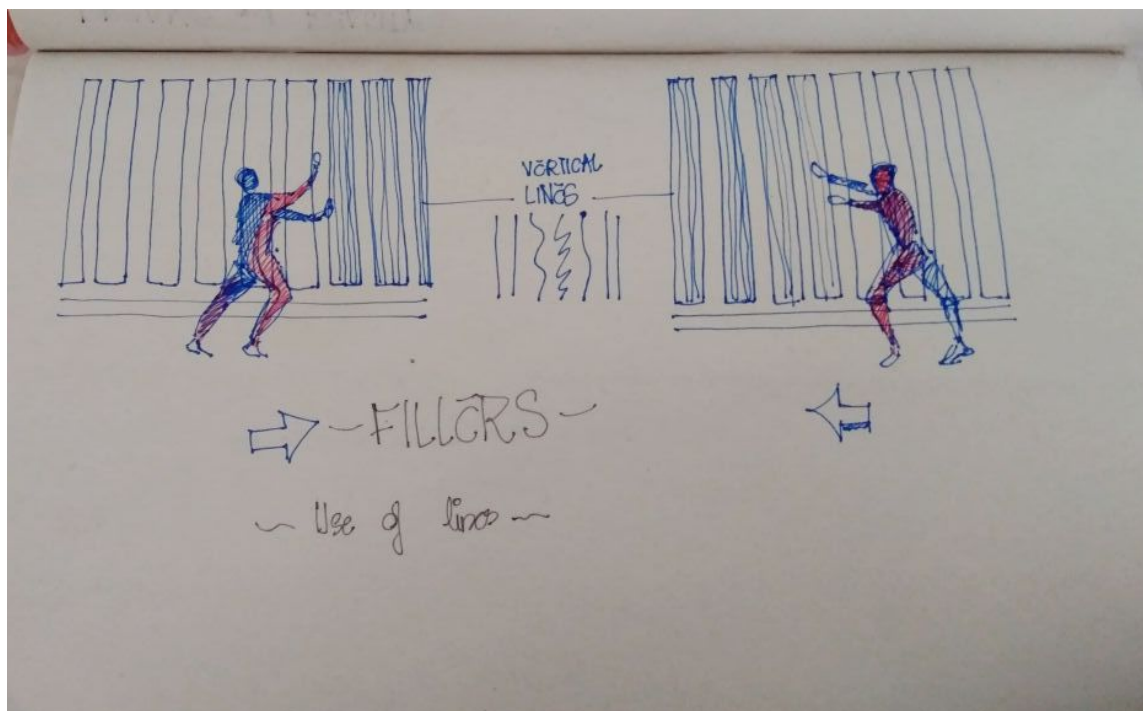
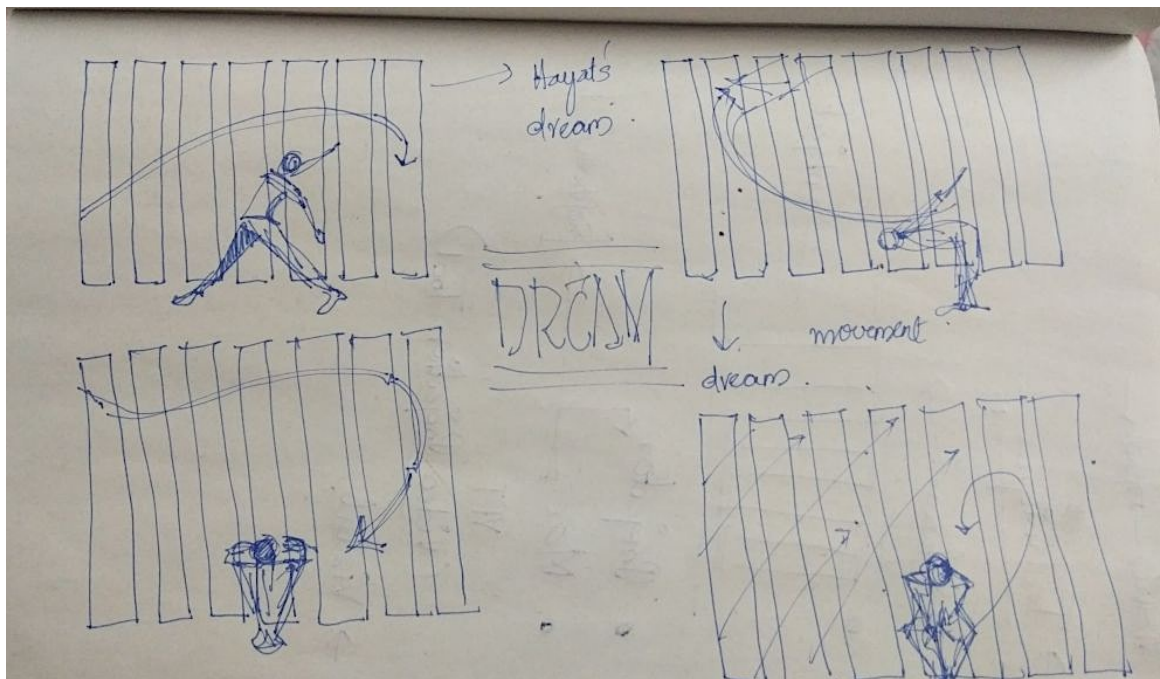


Figure 21: Initial scribbles

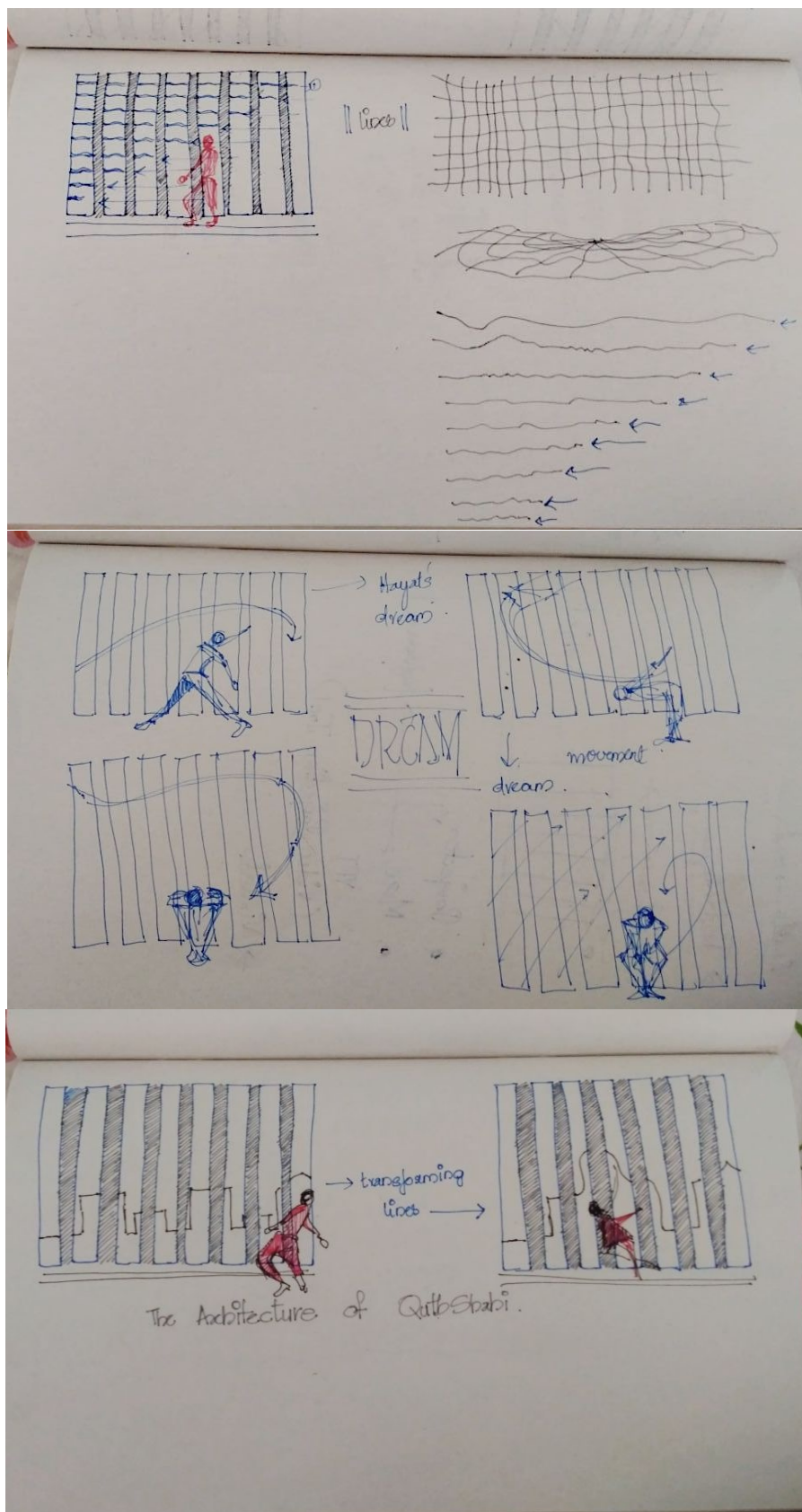


Figure 22: Initial Scribbles

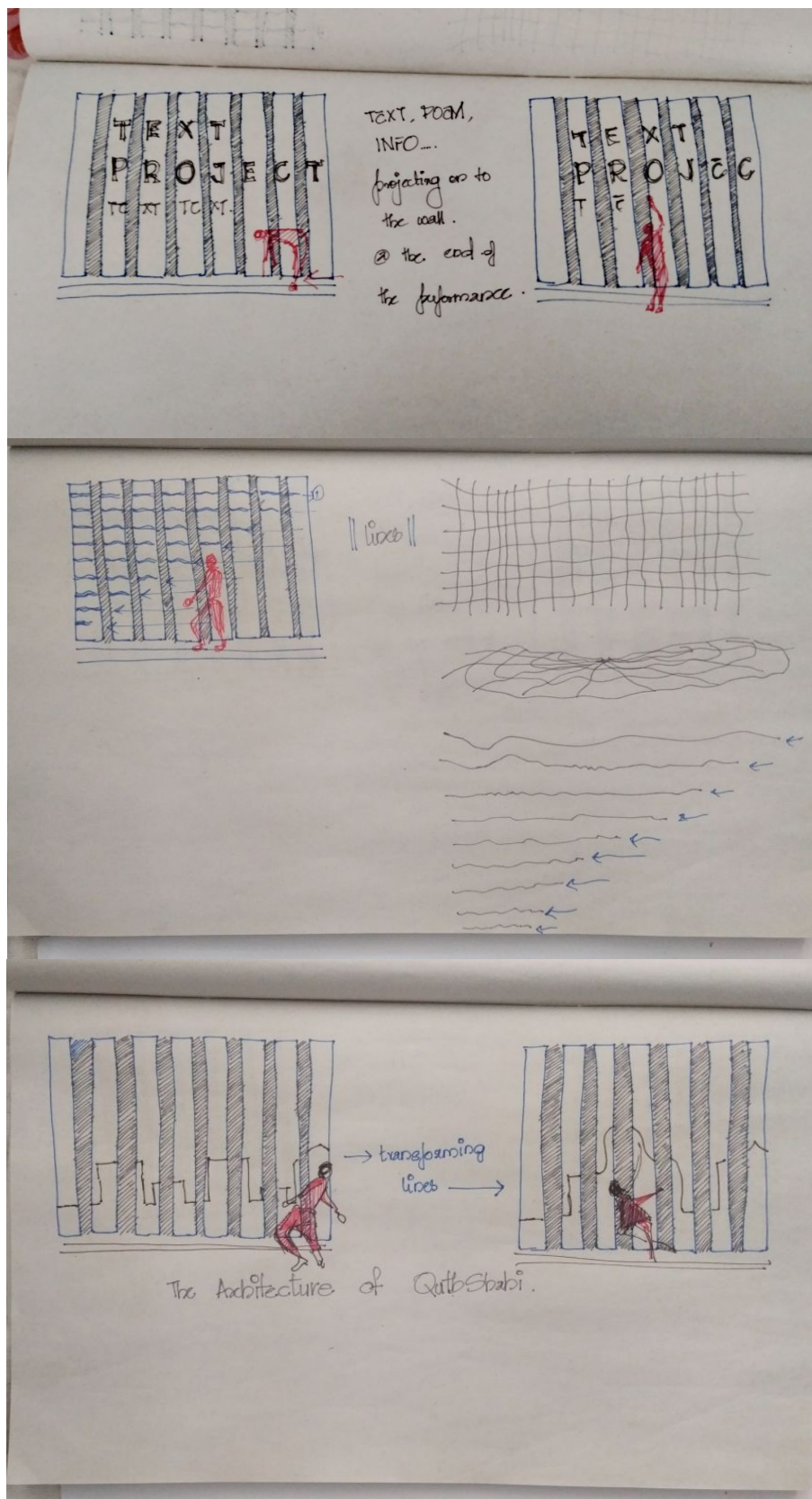


Figure 23: Initial Scribbles

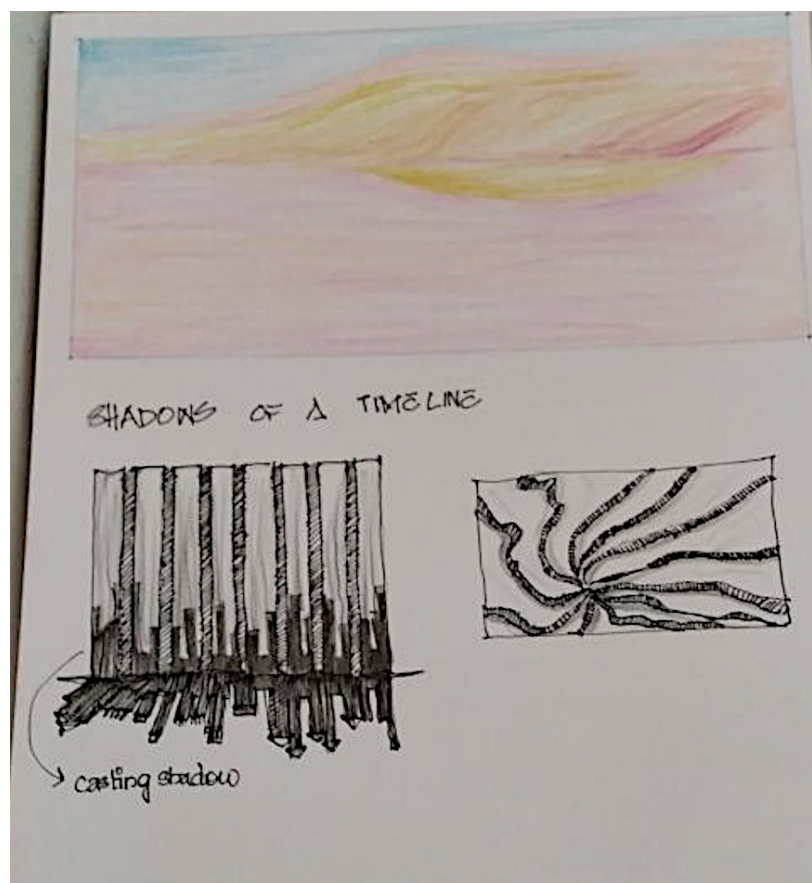
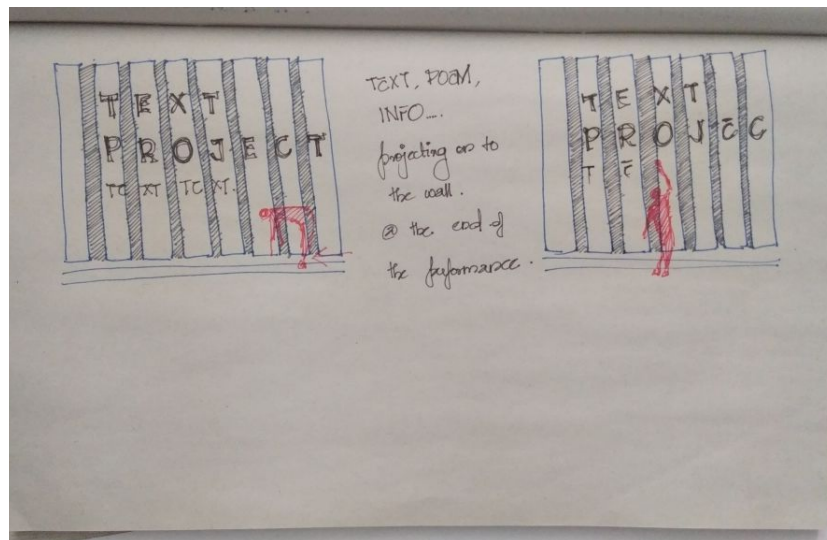


Figure 24: Initial Scribbles

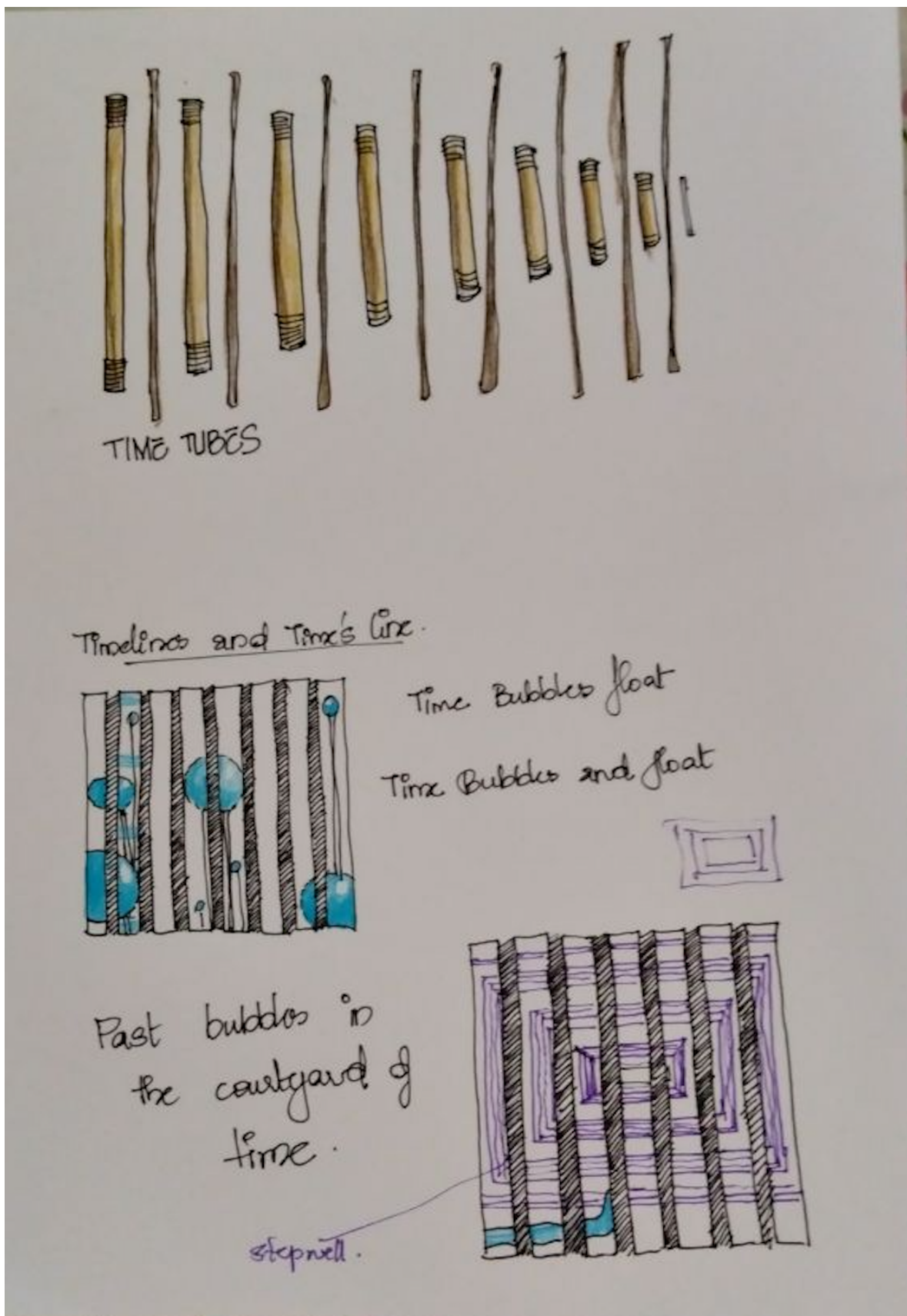


Figure 25: Initial Scribbles

4.2 Digital Drawings

Then come up with digitizing, so I used the software to manually draw and create images, which would finally produce as a video. Hence, I straight away took the images into Autodesk Auto Cad to draw out the patterns in The Qutb Shahi Tomb Structure. I got stuck there when I thought of transforming these cad files to make it animated.

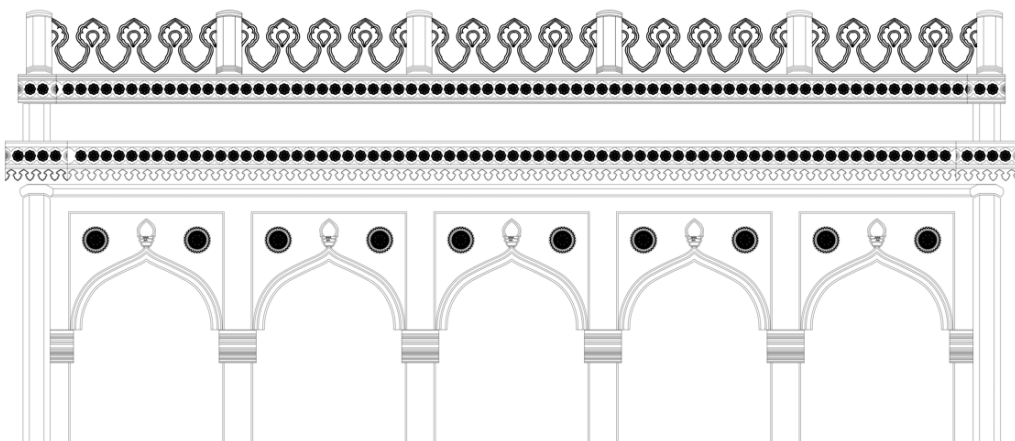
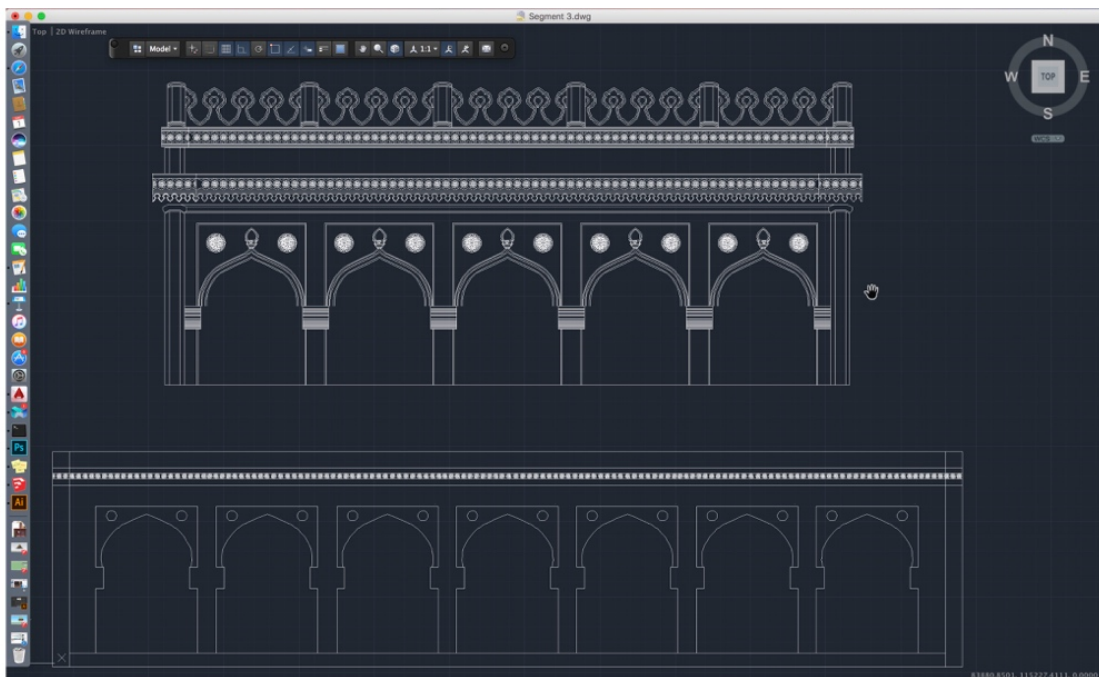


Figure 26: Cad Drawings of Patterns in Qutb Shahi Architecture



Figure 27: Digital Drawing Exploration with concepts

Below work is a simple idea when I came across the Golconda painting by artist Riza Abbasi. Abstracting shapes, Lines, Curves (elements of art) from these paintings and creating a pattern which can complement the performance.

Patterns Inspired from **History of Qutb Shahi**



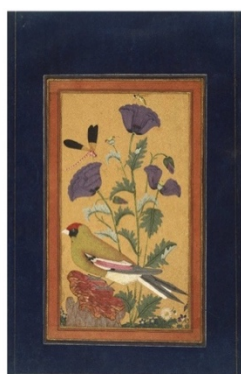
Inspired from original species



Lines, curves, Shapes, Colour



pattern depends on context (Pattern interaction with the performer performing)



Golkonda Painting - Finch, Poppies, Dragonfly, and Bee India (Deccan, Golconda), 1650-1670 Opaque watercolor and gold on paper Overall



This painting depicts elements of nature, all of them inspired by real species but rendered in a fanciful palette of intense colors. The bird perches on a fabulous rock that comes straight out of **Persian painting traditions**. The use of jewel tones in the painting suggests that it was made in the southern Indian region known as the Deccan, possibly in the state of Golconda. Both the poppy and the dragonfly show up in many Deccani paintings as emblems of the seasons. Bird and flower subjects were not terribly popular in either India or Iran before the sixteenth century, when Mughal emperors commissioned botanical and ornithological studies from their court artists. This painting departs from the Mughal type with its surreal colors and its combination of species; the latter aspect is closer to Persian paintings that were in vogue in the early seventeenth century, especially those made by the artist **Riza'Abbasi**.

Figure 28: Exploration from Old painting

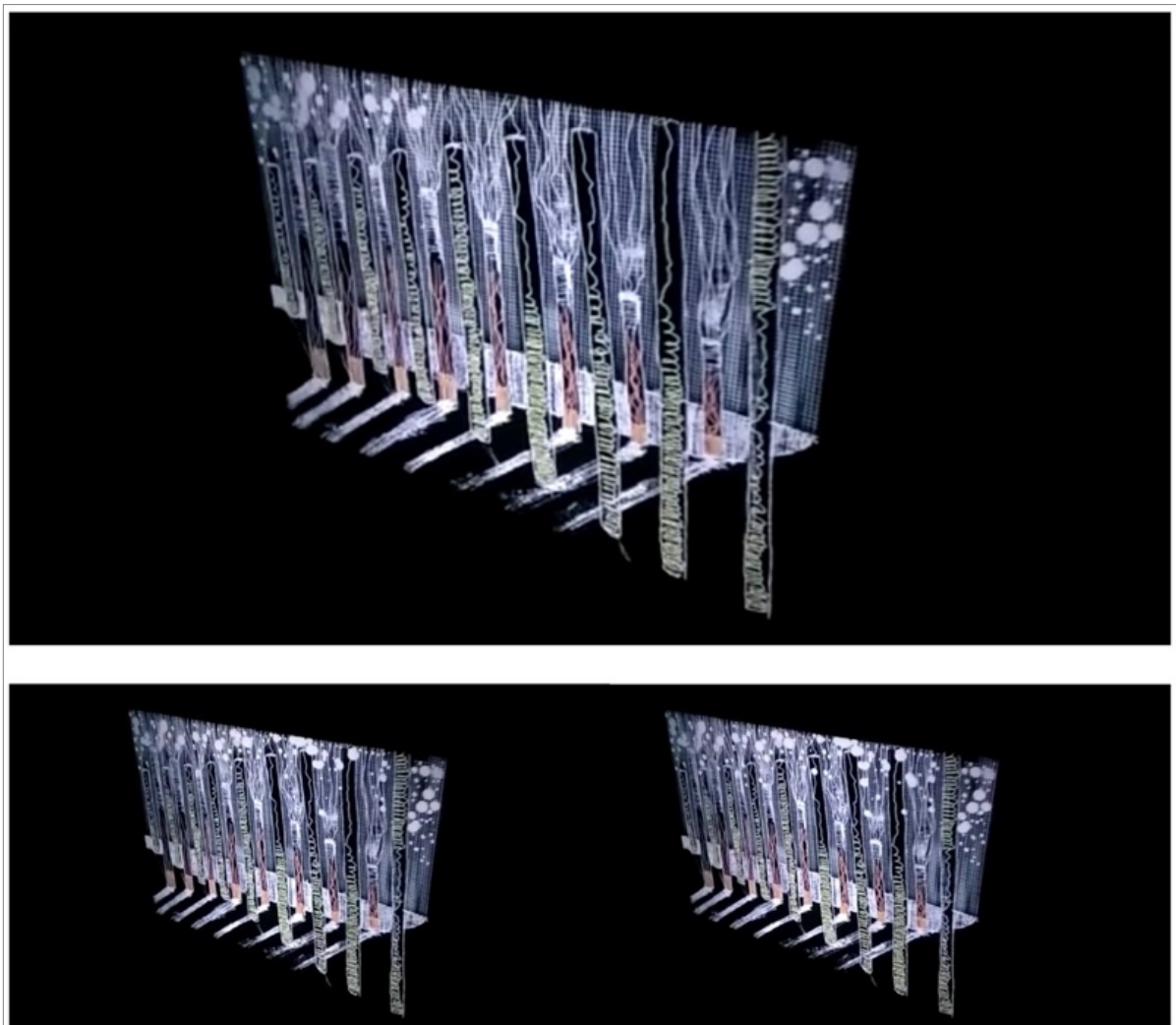


Figure 29: Digital Drawing initial explorations2 (Image Source: Author)

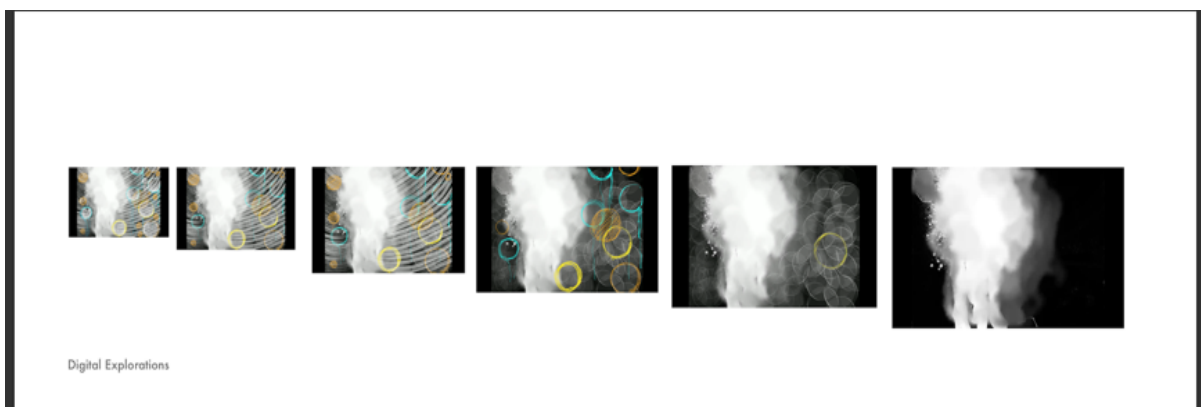


Figure 30: Digital Drawing initial explorations3

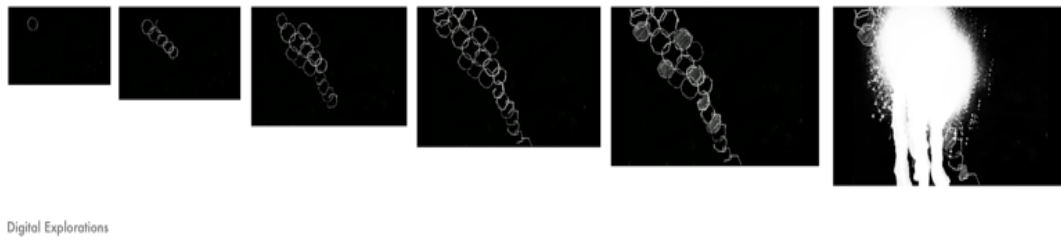


Figure 31: Digital Drawing initial explorations4 (Image Source: Author)

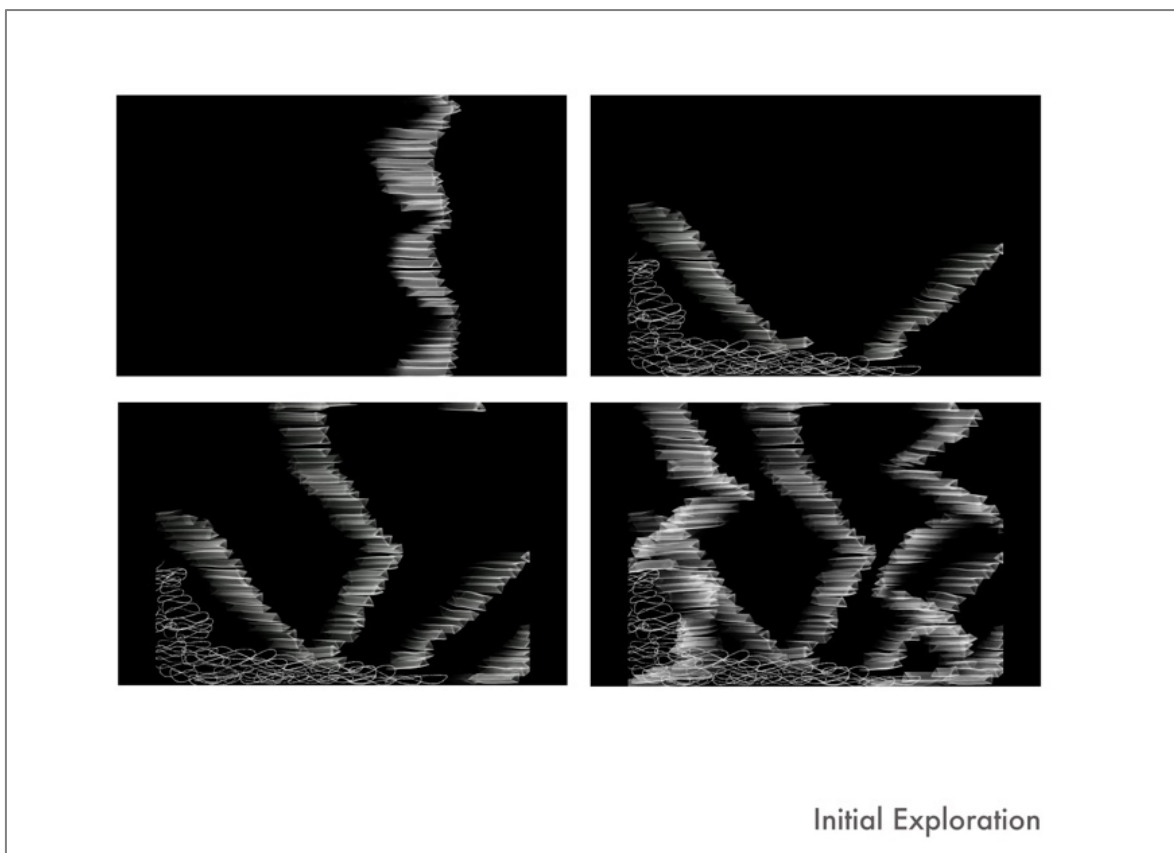


Figure 32: Digital Drawing initial explorations5 (Image Source: Author)

4.3 Sample videos



Figure 33: Digital Explorations in Site (Image Source: Author)

4.4 Experiment with various surfaces

After exploring with digital drawing making, and I believe I didn't get a satisfactory output I changed the direction a bit. The tool or the technique I used was photography. Then next step was to go to The Qutb Shahi Tombs in Hyderabad and to capture the images of certain meaning. During photographing the images, you could actually get connections through the images you have clicked. You try to connect it with the text, thus the relation between the word and image has begun during the process. I should say the best experience I have had during photographing in the site. I believe whatever the technique we chose with its conjunction with meaningfulness will get a work of art.

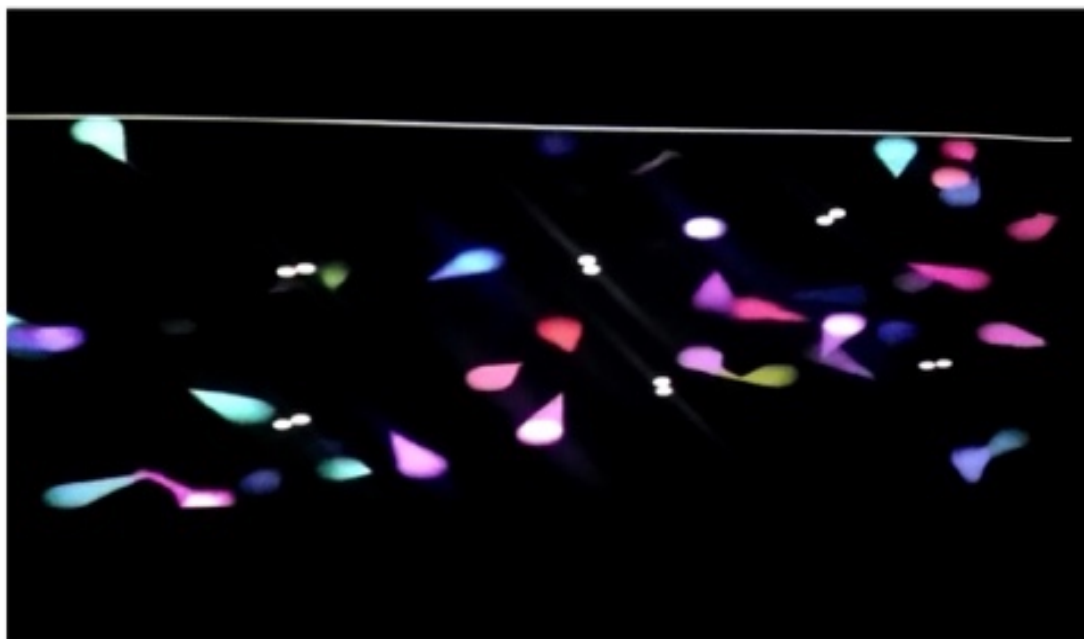


Figure34: Projection on metal mesh



Figure 35: Projection on metal mesh (Image Source: Author)

Here I was trying to make an installation out of cpvc pipes and with tulle fabric (Fig 36). Since the structure was bending and identified that with the projector it was less visible, I had to drop the idea of making the frame and move onto next ways of projection



Figure36: Sample prototype using tulle fabric and cpvc pipes



Figure37: Projection on ground



Figure 38: Projection on to the ground

4.5 Site Visit

Qutb Shahi Tombs located in the Hyderabad, Telangana state is now undergoing conservation phase. It is a monument of historical importance. There are 7 tombs including the tomb of Hayat Bakshi. The tombs are built according to Hindu Persian architecture. The images I captured looks into details of it architectural elements where one would miss out otherwise. The photographing the minute details was a great learning, you could connect the space and time and you sort of try to manipulate and create your way of storytelling.



Figure39: photographs from Qutb Shahi Tombs

4.6 Under exposed images

In order to achieve the required output what I had in my mind, I had to play with over exposure and under exposure, you will get an image which has that incompleteness as same time the style you want to showcase in order to convey certain mood can achieve through this photographic technique. Some of the image captured are out of focus, some are just a closeup of particular element, the wide angle shot, high angle etc. Here I used Nikond7100 with 35mm lens throughout the process. The camera lens kept constant and changing the exposure value to high and low. I also avoid taking the full architecture of the structure, such that one could easily identify which architecture structure it is by seeing the texture, patterns, details of the tomb.



Figure 40: Photography experiment with under exposed

4.7 Sorting of collected photographs

After the photographic work has completed, then the next step was to put everything into display and to observe each image and then select the images which have the potential to go into next stage. The image displayed and been discussed and finally set a number of images to next stage which includes the treatment or processing of image. Below are some of the sorted photographs captured.

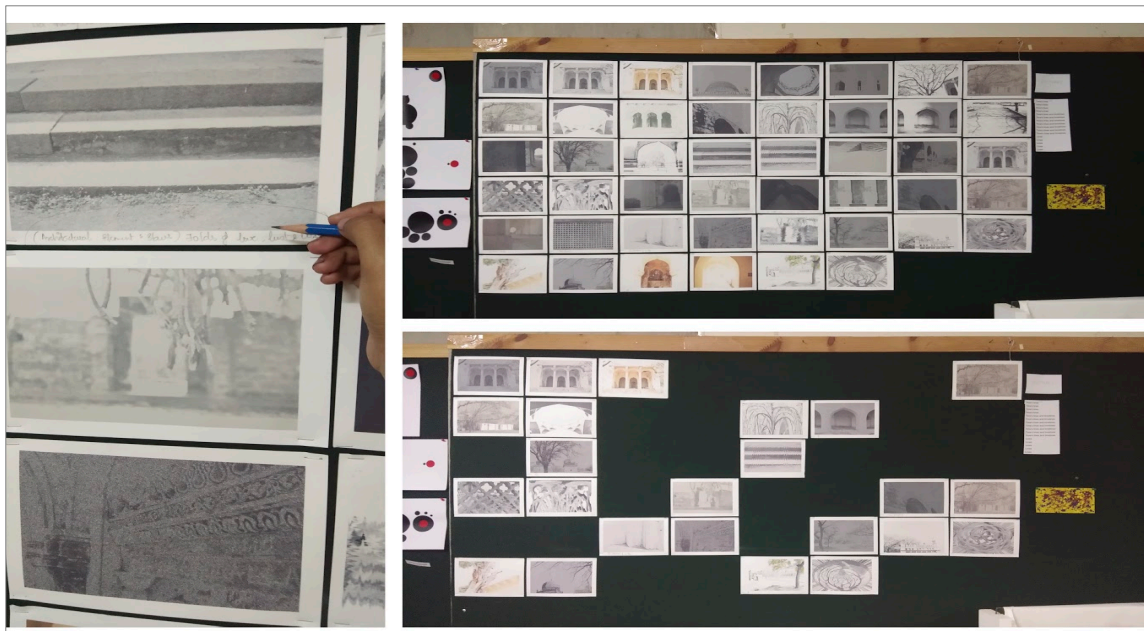


Figure41: Display of sorted photographs from the stack



Figure 42: Photographs captured from Qutb Shahi Tombs



Figure 43: Photographs captured from Qutb Shahi Tombs



Figure 44: Sorted photographs of Qutb Shahi Tombs

4.8 Script classifications

Along with the initial scripts, I tried dividing the plot in to five sections:

- (i) Hayat Bakshi's Timeline
- (ii) Her Husband's Death
- (iii) Her thoughts about future
- (iv) Her death
- (v) the present scenario

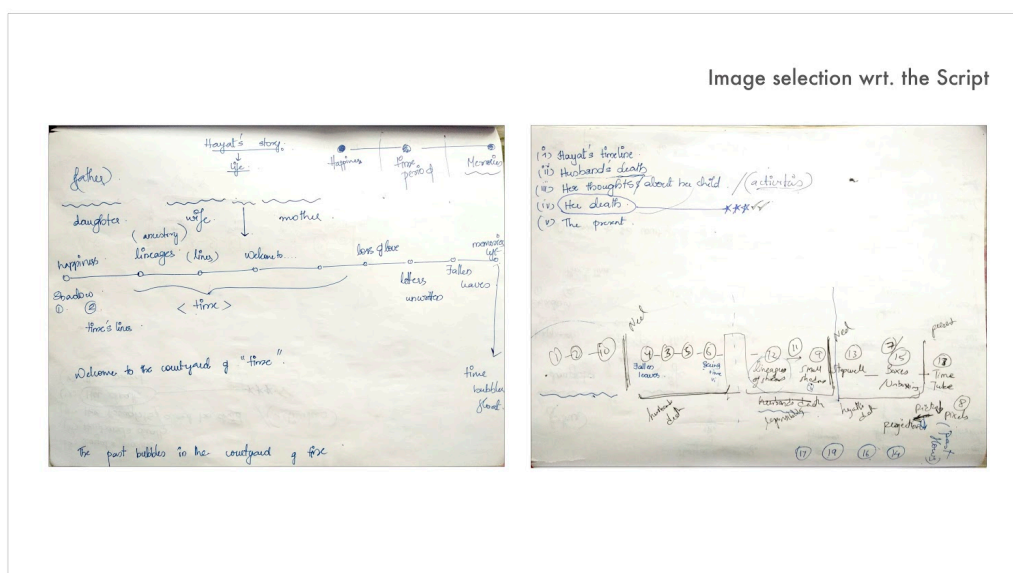


Figure 45: Classification of Script under five titles

4.9 Treatment of images

When sorting is done, the next step was to treat in a manner which should achieve the graininess effect in order to showcase the history of the structure. Hence here we have to deal with the space and time. The images must have a certain meaning. The images were taken in black and white since it has been decided by the installation team during the first meeting held at January 2018. I used Photoshop CC 2018 for the processing of images.

Image treatment. The photographs are converted into Black and white, over exposed and under exposed to achieve the required result which will be processed in Adobe Photoshop Software. Next step is to add monochromatic effect to the photograph as per the decided framework.

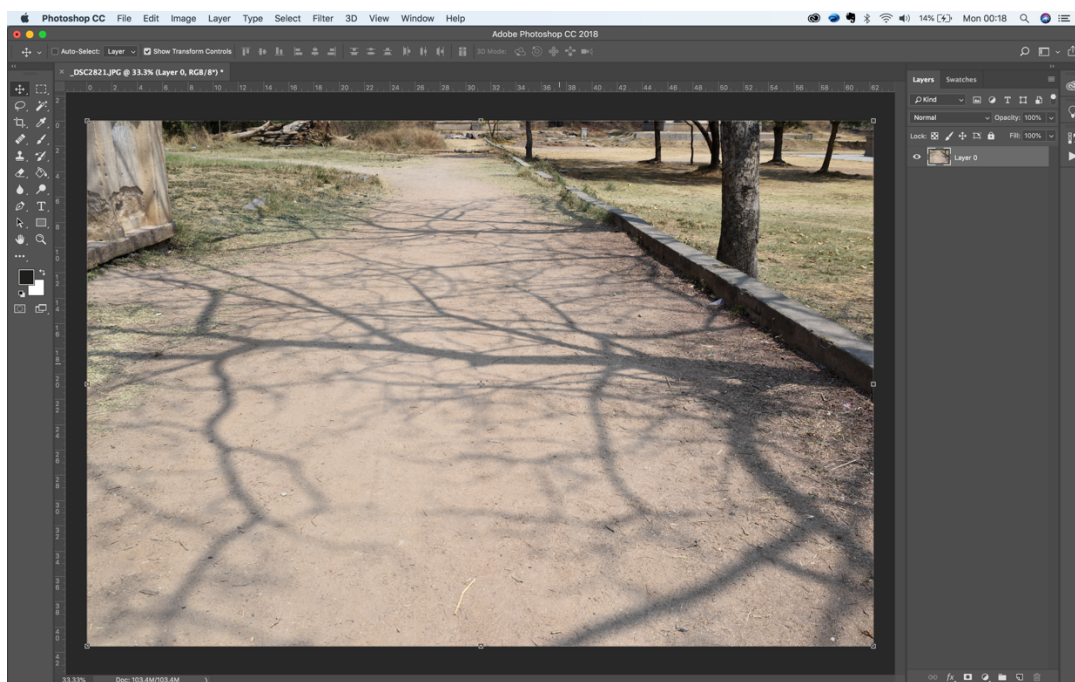


Figure 46: Image processing step1

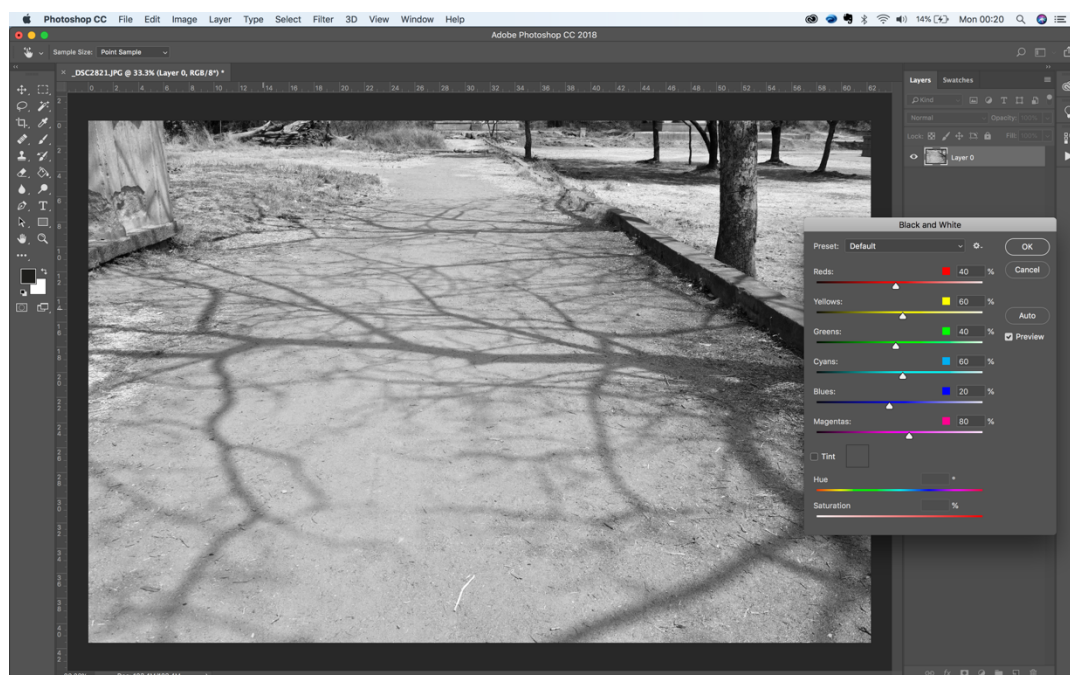


Figure 47: Image processing step2

Next step is to treat with noise effect into each image in Adobe Photoshop software. Filter> Noise> Add noise.

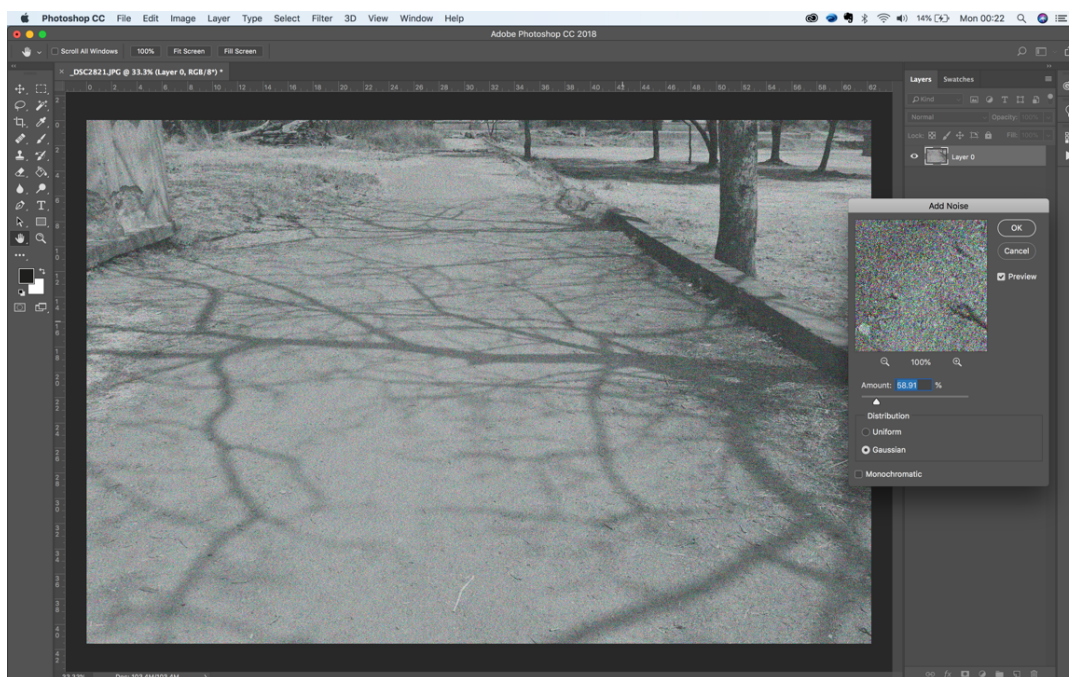


Figure 48: Image processing step 3

Finally the image is to be treated with threshold effect into each image in Adobe Photoshop software which enhance the image.

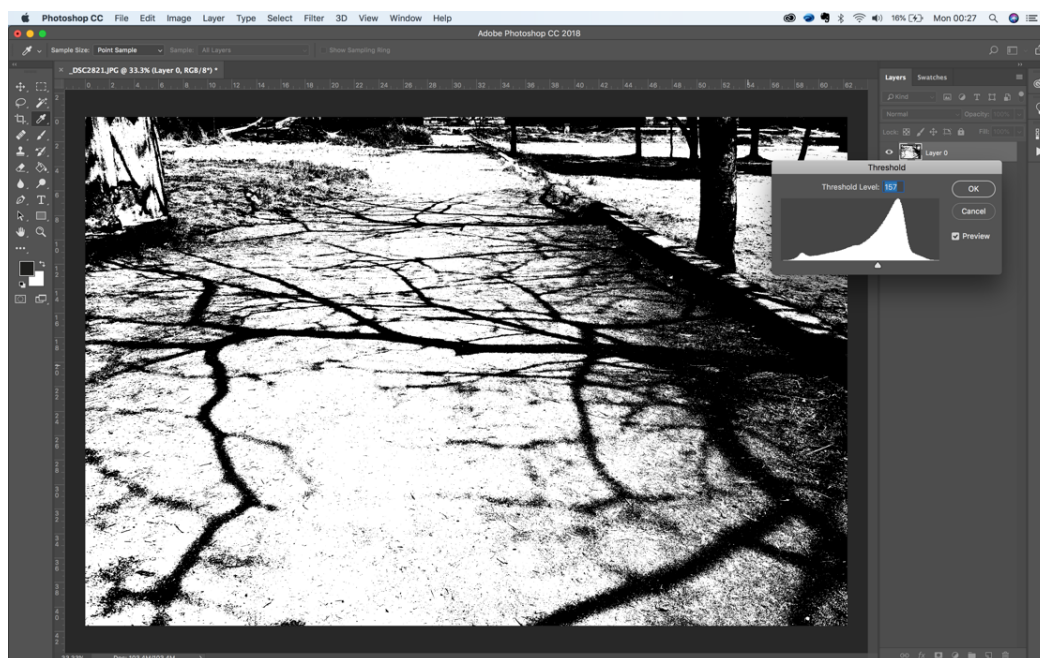


Figure 49: Image processing step 4

4.10 Making of the Video

The images which are processed in photoshop with hundreds of frames for one single image were imported in Premiere Pro CC in order to create the video. The Time of each frame, the speed, the effects, transitions and video effects were the important factor while making the video.

4.11 Music composition

The music was composed by one of the installation team member taking into account of the sound from the construction site, the dictation of scripts etc. Initially I tried the music which I have taken from Emptyset collapse which has been composed by electronic artist Paul Purgas. The project explores the legacy of analogue media, integrating aspects of rhythm, signal processing and spatial recording within the framework of minimalist composition. their work interrogates the perceptual boundaries between noise and music and the potential for both technology and architecture to embed and codify themselves within sound. I have also tried recording the construction work and collaborating with the music the team has composed. Here in this video you would be able to listen to the sounds of construction, tools clinging to stone, the namaz (muslim prayer) sound, the faded footstep sound, wind, birds chirping and indistinct chattering of local Telangana People.

4.12 Video Concept

My work is based on the theme on Hayat Bakshi surrounds the historic story. Here through this video I try to bring the amalgamation of utilitarian space which is the architecture and the non-utilitarian which is video art. I tried to bring a sense of fear and seclusion about the past which should not be treated normally I believe but to manipulate so that the importance of history will not lose. The meaning which is hidden in each and every image will trigger the viewers to connect it into the past, make them to question themselves what they are witnessing. This work is just an action of what I am thinking. This work will try to bring the viewers see the past a bit differently than the linear way of narrating the story. The meaning is generated while treating the sorted photographs. Architecture is the reflection of self, the space The photographs were put it in display and the next process were sorting. The next challenge was to connect these texts with the photographs taken.



Figure 50: Acts of Vandalism in Qutb Shahi Tombs

V Final Output

I chose to make this video art with strict aesthetic strategies like repetition, slow motion, extreme close up, the use of right sound which fills the narrative position etc. I have combined the

original images with the images manipulated which is somewhat distorted and one could see the transformation of an image. Before the content creation process, what I had in my mind was, which way am I going to project? What viewing experience can bring on? This was in my head for a long time until I discovered that creating experience along with giving a viewing experience matters. So, I decided to think of a surface to which it can get projected. I have tried using a tulle fabric sheet, but to the fact that the projector quality itself was less and ended up dropping the idea of using the fabric. Then I thought of using multi screens, I began researching over the art of projection and I came to a conclusion that the effect of using multi screens over the single screen is more, which usually grabs the viewers' attention for much longer time. During the photographed image treatment, I played with bringing light and shadow to certain images, to create a sense of dread and suffocating atmosphere. Since I am portraying the persona of Hayat Bakshi, I wanted to showcase the cloth covered over the tomb as a representation of the character and not by using any human figures. This video is filled with sequence of series of life, death and present.

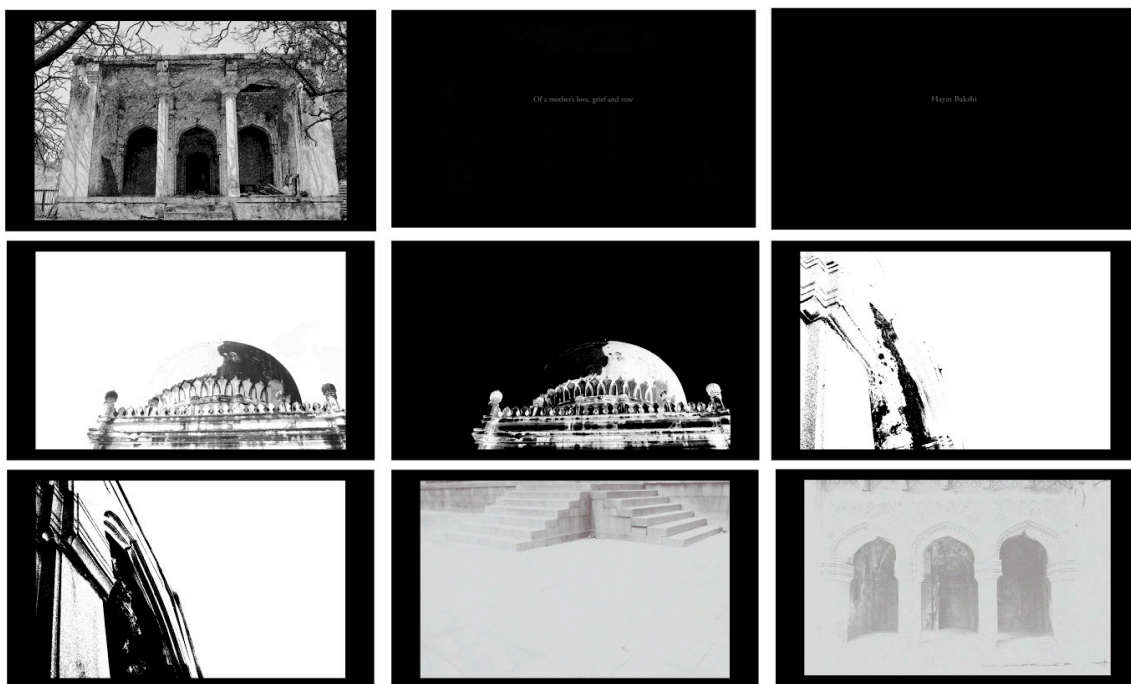


Figure 51: Stills from *Shadows of Time*

Stills from Video: Shadows of a Time /8min



Figure 52: Stills from Shadows of Time

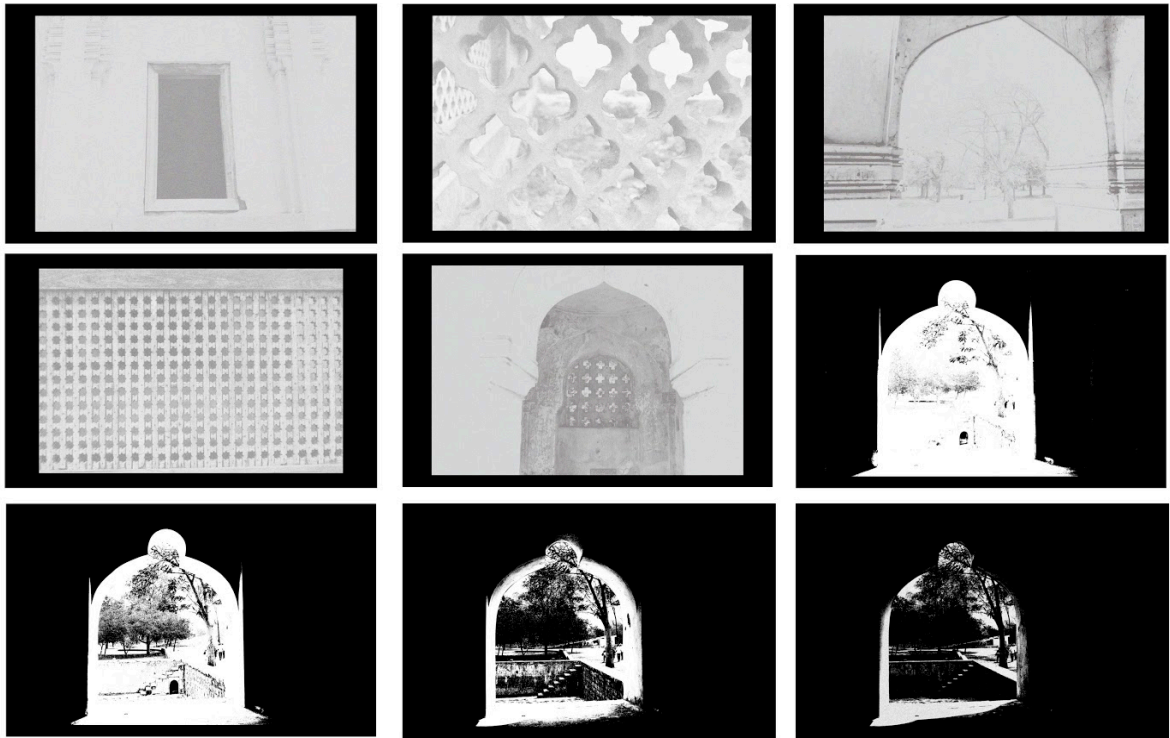


Figure 53: Stills from Shadows of Time

The installation work doesn't stop when the video is made, in fact that is half the work done, the rest is watching it and see what it revealed, it's all in the hands of the viewers. Yet the images also invite us to explore certain formal and compositional elements that keep recurring. I slowly begin to evolve different sorts of languages, I realized that the language of certain architectural forms can express some of the human emotions whether it is happiness, lonely or chaotic. If you look into nature, it changes its behavior every time, it is never the same. Likewise, if you closely watch what an image could convey to you then you could actually communicate with it and feel what it wants to convey to us. Here I was searching for that particular frame, where the elements, the shadows, lights, composition, shapes, form, the camera angle comes into play.



Figure 54: Video projection on Building Facade (Source: Author)

Final Output 2

The initial step was to extract the meaning out of the title ‘Shadows of time’. After brainstorming I tried creating images which connects to the title. The time which is entangled with the past, the present and the future. The tangible and intangible memories an individual keep and cherish throughout his/her life. I started creating the images initially I thought which would go to the story boarding. I began to scribble and paint using water colour medium, the objects , the space, a common man had used in his life. The idea of the whole video is portraying the objects attached to a person's life , here I used the spaces he used, the daily life objects , his room etc. Then comes his absence or disappearance suddenly and nobody knows what happened to that individual and at the end the condition of each object he has once used, the condition of the room showing the differences over a time period, the abandoned building, dog waiting etc has depicted. Here for example I used dried flowers in a vase, stopped watch, spider webs in the ceiling, dusty furniture , electronic gadgets, sketching book etc to portray the mood. The shadows of time is a five minute experimental video

which will look into detail the unnoticed objects tangible and intangible which once were so closed to an individual.

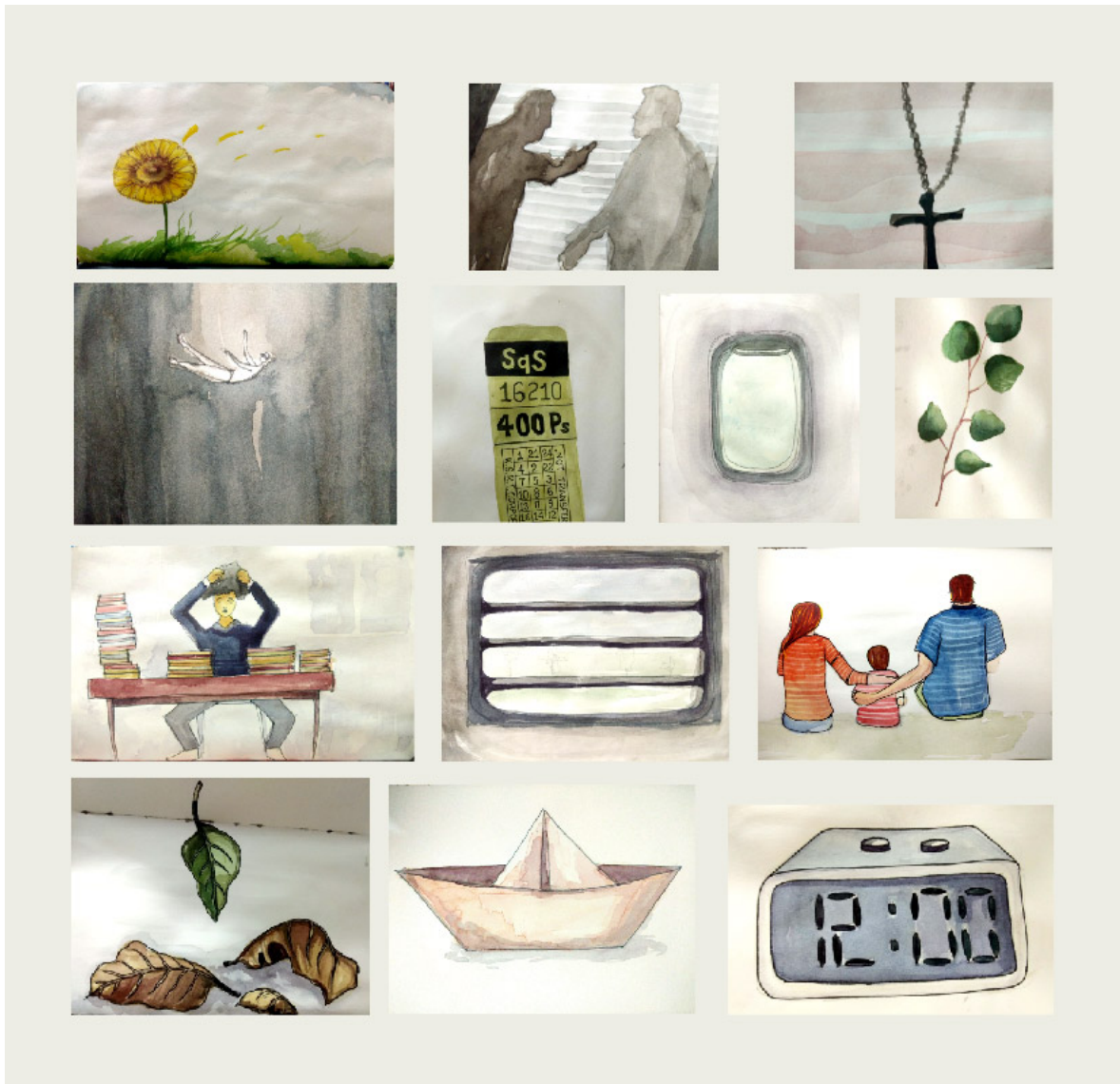


Figure 55: image creation using water color medium

Story boarding for the video

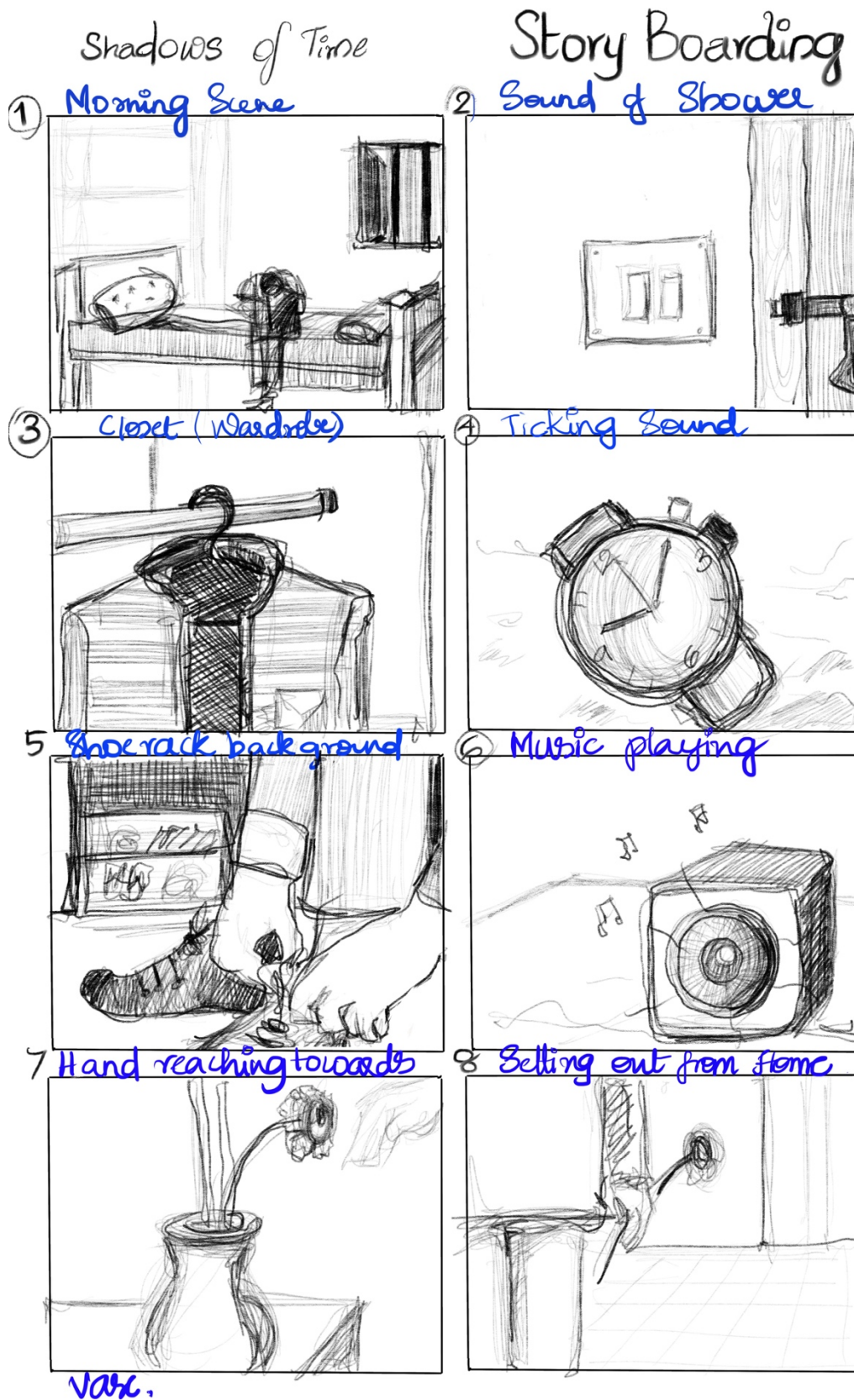
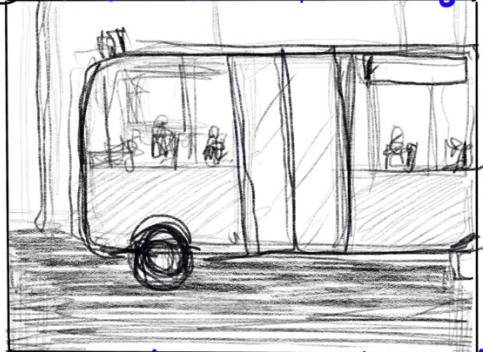
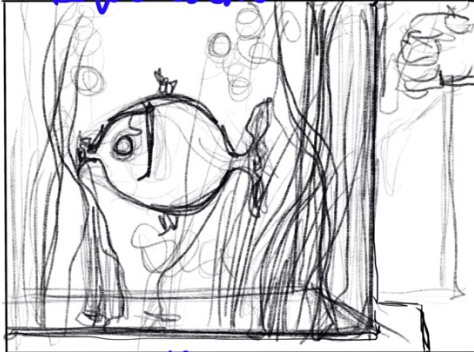


Figure 56: Story boarding 'Shadows of time'

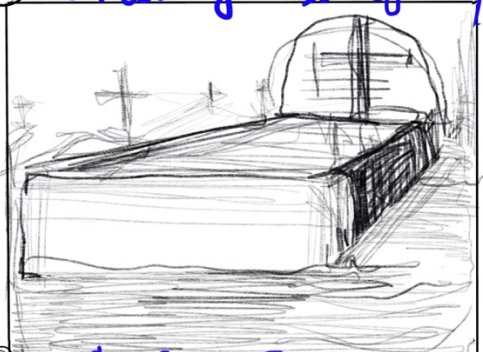
9 Aquarium Scenes 10 Road Scenes / Catching Bus



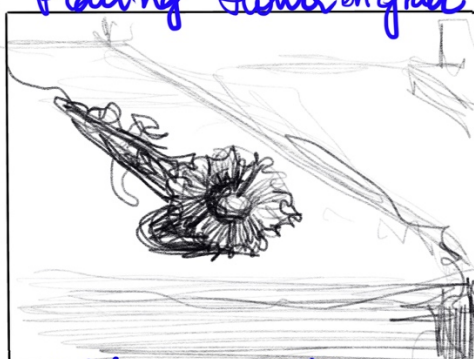
11 Travelling



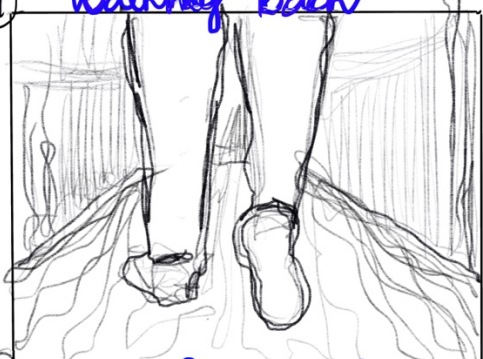
12 Cemetery Background



13 Placing Flower on grave



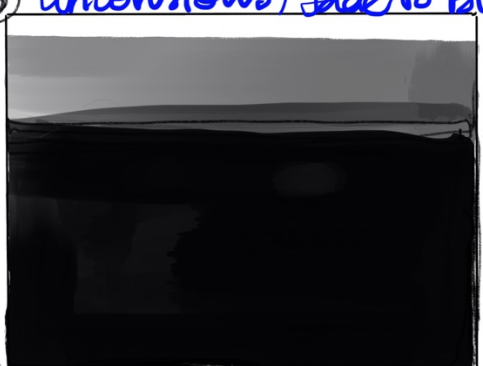
14 Walking Back



15 Mobile Phone falling



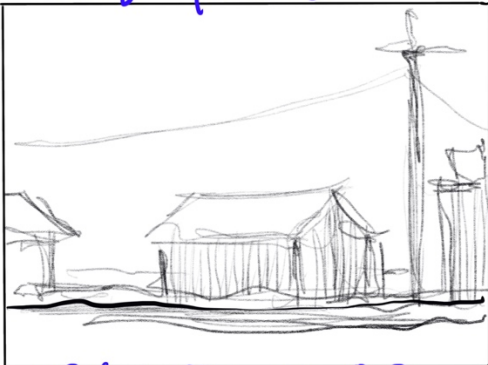
16 Unconscious / Fade to Black



Shadows of Time

Days passed.

17



19

Fish (flies coming)



21

(Dried Flowers)



23

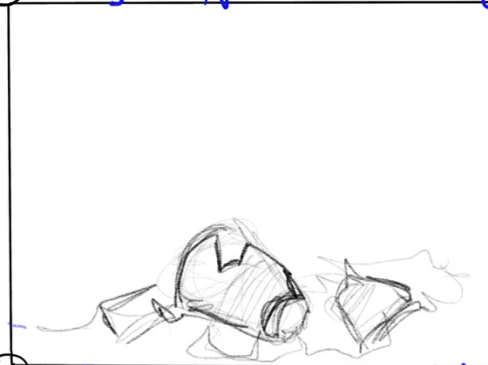
(Room - condition)



Story Boarding

objects / personal changes.

18



20

Torn papers (Job Advt.)



22

(Spider web - Room)



24

Stopped watch



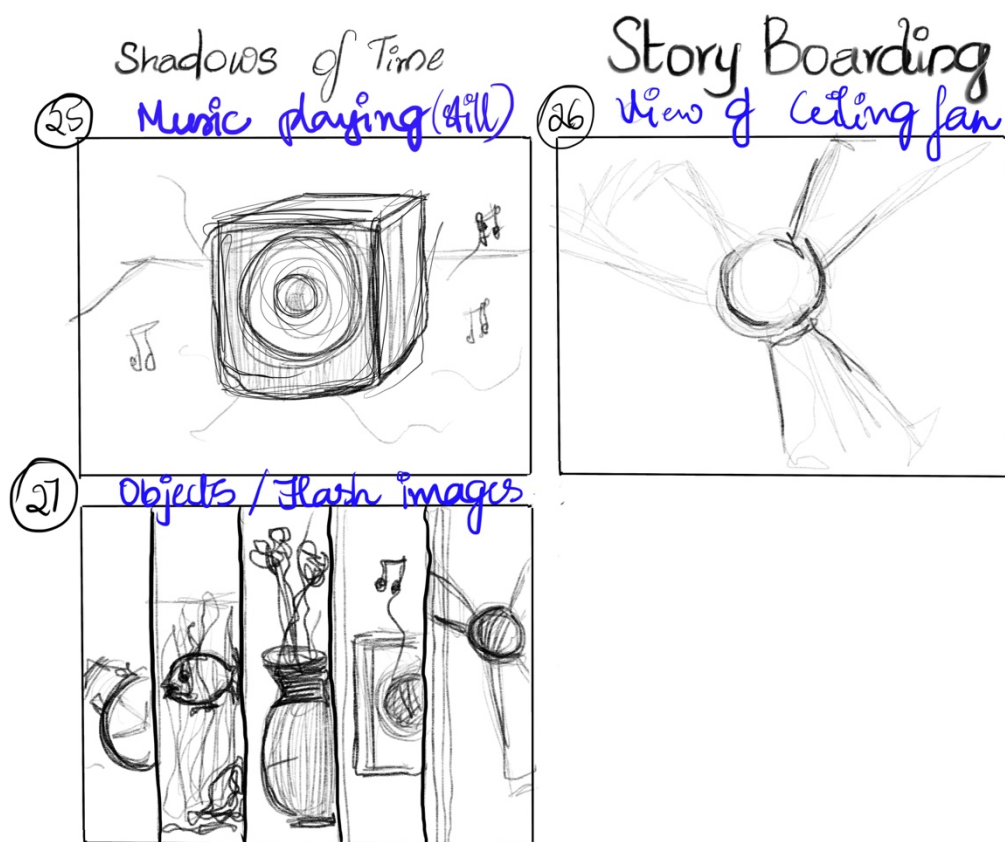


Figure 56: Story boarding 'Shadows of time'

The Concept

The concept behind the narrative is portraying what we see, what we know, what we experienced, which are actually the shadows of what we are told or learnt from one another. This is a 5 minute video which uses the hand drawn water colour painted images animated using animate cc software. The video will depict the images of one's life, past, present and future. This was the Initial idea to portray the tangible and intangible things attached to a common life and his memories with it. Then I started putting it in timeline and started storyboarding (Fig 56).

I started shooting the objects in the surroundings which can represent the idea of shadows of time, the objects which undergone some changes. The idea is to showcase the two different conditions of the same object, the sudden disappearance of the protagonist and an element of surprise at the end.

This video will go through the time period where once he lived and what has happened to him and his possessions and about his future which is unknown.



Figure 57: Trial Shots of objects from surroundings



Figure 58: Trial shots of objects from surroundings

The video editing software I used was adobe Premiere pro cc and below are some of the editing scenes images.

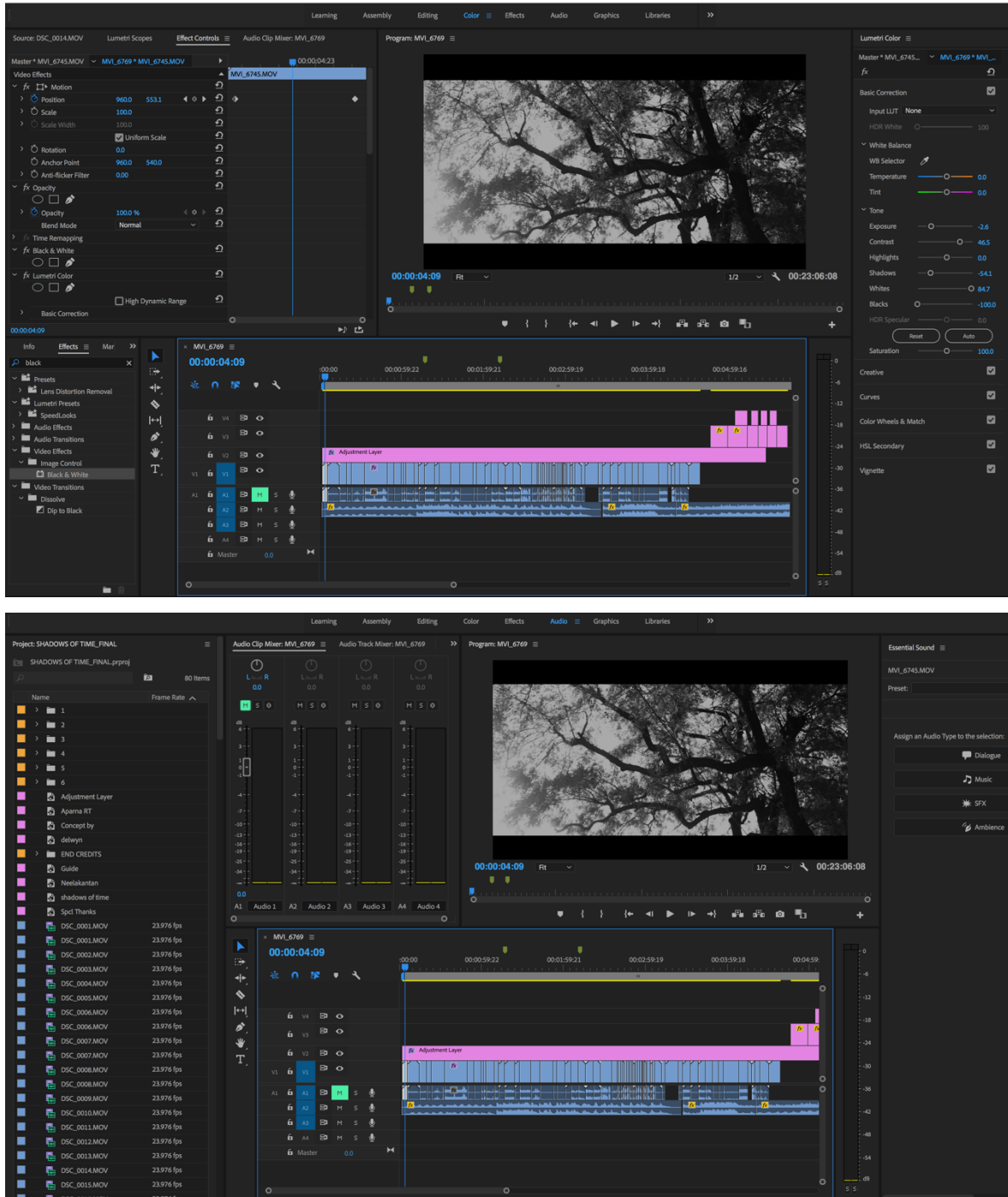


Figure 59: Editing process adobe premiere pro software

The Process

1. Brainstorming
2. Creation of images
3. Story boarding
4. Trial shots
5. Story line
6. Video shooting
7. Sorting footages for editing
8. Applying the transitions and effects needed for the footage
9. Audio editing

Video stills from the ‘*Shadows of time*’ (5 min)

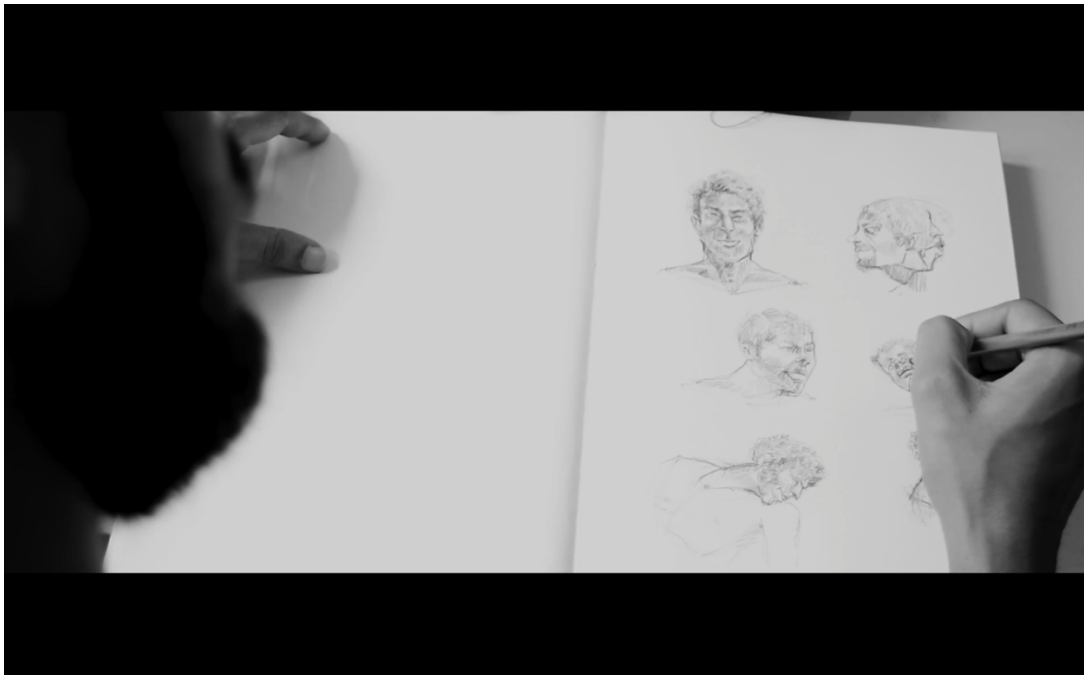


Figure 60: Video stills from 'Shadows of Time'

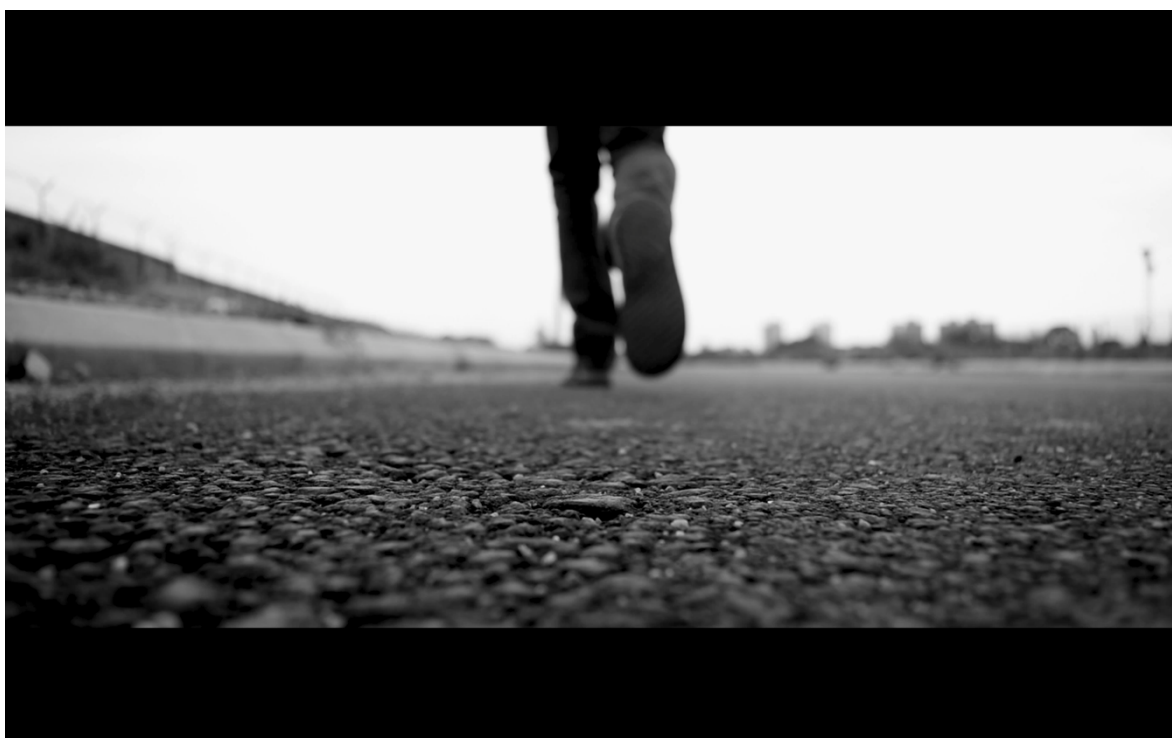


Figure 61: Video stills from 'Shadows of Time'

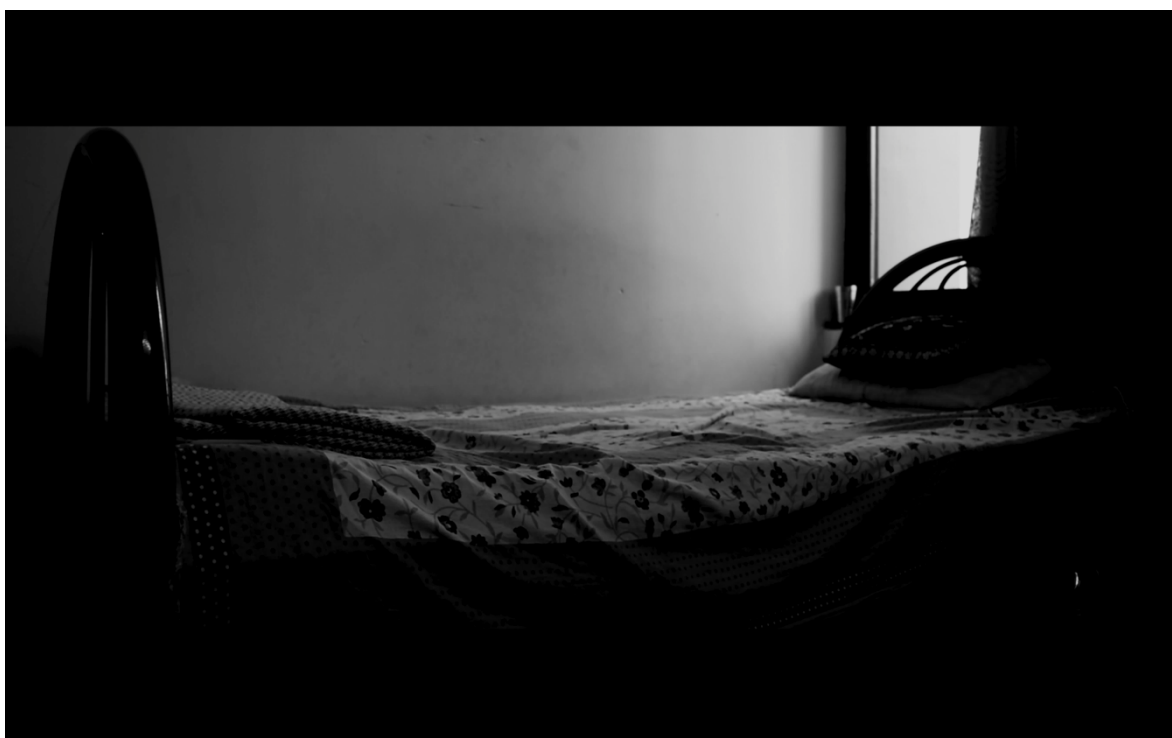


Figure 62: Video stills from 'Shadows of Time'

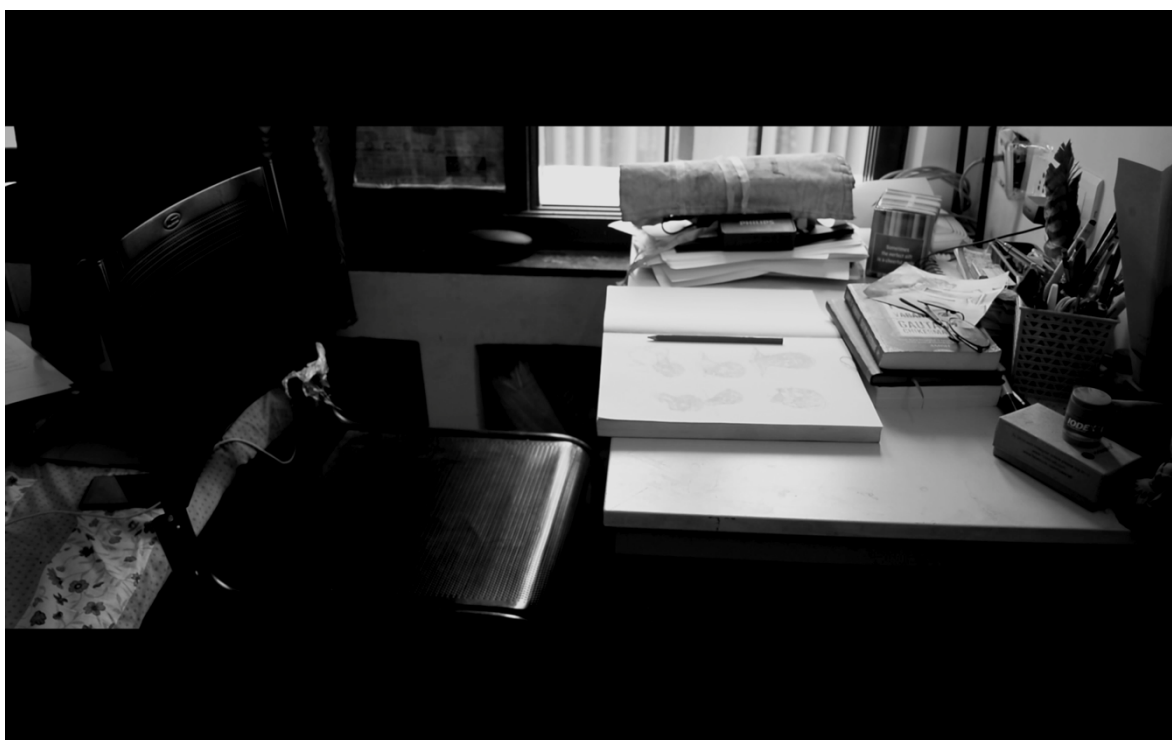
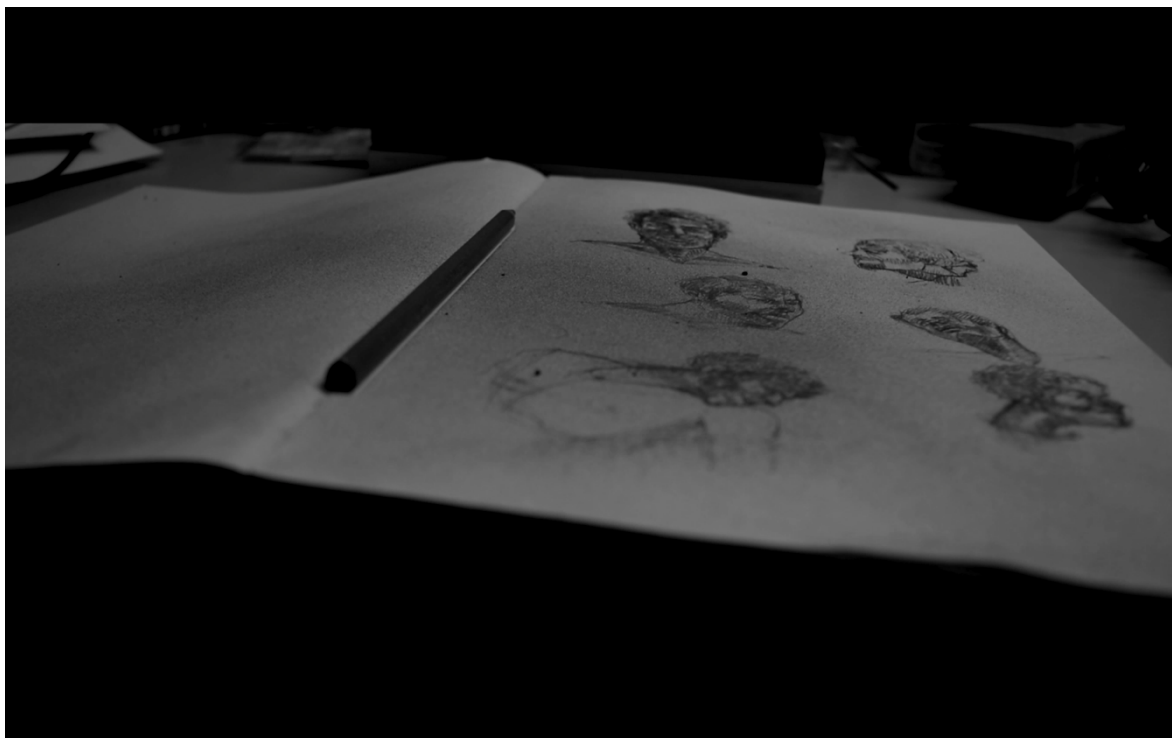


Figure 63: Video stills from 'Shadows of time'

VII Scope or Future Work

The Shadows of time showed the series of still images flashing the images which has got some emotions to convey, but many elements in the whole installation need further treatment in terms of liveliness of images, space in which the video being projected. I would like to undergo a series of experiments exploring different methods of storytelling whether it is abstract or non-abstract way. The study has been an exploration of medium and understanding the making of video installation, there are high chances of extending the installation with integrating new technologies which could be an interactive installation where the participatory installations come into place. There are several techniques can be adopted for video making including photography, sketching and animated gifs. The installation video art could convey more meaning if we enhance it with the art and technology, giving it a concrete position in terms of interaction. It is often the case, however, that authors employ symbols, metaphors, and visual patterns to trigger certain responses. I would like to explore the idea of visual patterns and their language; and further extend the installation to showcase such representations.

I would like to further explore the content creation in portraying and evoking several emotional states, including urgency, excitement, sadness, and tension, and their effect when you think of as a next step in creating the installation interactive.

VIII Concluding Remarks

Since the early sixties, there has been an increase in artists who have been creating video art, either documenting performances or conveying their message or just expression of art. This video stands as an archival with all the emotions in those images. Since the idea of living in a moment we should be aware of the moment, Here I have the records of it, which has series of images captured and its meaning.

We consider images as a broad category consisting of artefacts of the imagination, the creation of expressive ‘forms’. Images are thus not limited to visual images. For instance, the imagery used in a poem or novel, metaphors in philosophical treatises (‘image-thoughts’), actual sculptures or the imaginary space created by a performance or installation can also be considered as images, just like soundscapes, scenography, Architecture. (Remco Roes, Kris Pint. The visual essay and the place of artistic research in the humanities). One last thing I developed from this thesis is a better understanding of Visual Language and culture. The understanding of power of such medium was a great learning throughout researching and creating process. The art helps in enlarging and broadening the cultural discussions and learning beyond the limitations of conventional thinking.

Installation also releases artists from the typical constraints of the art market because most installation art is difficult to sell or collect. So artists worry less about the dollar value of their art and concentrate on the meaning and experiences they are creating. This allows them to return once again to the roots of art — to inspire, transform, rethink, and contemplate the human condition.

IX References

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Appendix

Script 'Shadows of Time'

By Neelakantan P.K
(Thesis Guide)

Shadows of a Time
Shadows of a Timeline

A Timeline
A Time's line

Time's lines
Time's lines and timelines

Lines

Letters Unwritten
Folds of love, lust and loss

Folds of love, lust and loss of fallen leaves

Seeing Time

Viewing Time

Touching Time

Lines and Lineages

Lineages of Shadows

Lineages of Shadows
Only Shadows
Only Shadows of that time

Small Shadows of that time

Small Shadows of that time

Small Shadows

Pixels of Time

Pixelated Time

Step Wells of Time

Boxes of Time

Unboxing Time

Unboxing Timelines

Time Tubes, Time Tubes

Pixelated Time

Concentric Time

Projected Time

Projections of Time

Pictures of Time

Welcome to the courtyard of Time

Time Bubbles float

Time Bubbles and float

Bubbles and floats

Bubbles float in time

Bubbles of time

The Past bubbles in the courtyard of Time