

In the Space of a Day

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Abstract

Situated at the intersection of cinema, art and architecture, my thesis addresses the role of movement, time and duration in contemporary video practices. My thesis includes video and video-installation projects that are produced within fixed limits of time and very often in collaboration with others. Oscillating between academic enquiry and creative studio practice, I employ a combination of self-reflexive, collaborative and performative methodologies to investigate the potential of camera movement and editing in articulating contemporary ideas of time and duration. Working in sites of transit, my thesis also addresses the potential of architecture as both an active and passive agent, constantly moving between the foreground to the background of the narratives of transit, time and movement.

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Introduction

My research and practice investigate the multi-layered question of time and duration in relation to cinema, video and art practices. This thesis situates my video practice within a framework of artistic, discourses and theoretical ideas. From this interdisciplinary platform, I engage with video production processes that include performative, collaborative and structural methods.

My video practice includes an exploration of the boundaries and limits of editing in its ability to not only structure and organize, but also to liberate time in moving images. I approach editing from multiple perspectives, informed by my research of specific editing techniques. I investigate and employ both conventional and alternative editing methods in my projects, from the use of continuity editing to the development of editing software applications. As a cinematographer, I engage with the camera in a physical and personal way to explore the potentials of camera movement in enabling the creation of new and multiple temporalities within my work.

Within the thesis, I create a series of time-based works in order to consider the question of fixed duration through different contextual frameworks. This consideration includes the articulation of time and movement in relation to bodies in space and the tension between real-time, filmic and viewing time durations. Specific attention is paid to the employment of the long take and of the loop. These are situated in terms of my interests in sites and infrastructures of transit and travel. In summary, my body of work strives to offer new interdisciplinary approaches to the

articulation of time and duration in contemporary video practices.

My culminating exhibition is comprised of three major video projects, each dealing with the question of time and duration in a particular way. *OnRoute (Searching for Ken Carter)* is a collaboration with Ryan Ferko and Parastoo Anoushahpour that reflects on the relationship between time, travel and collaborative methods of filmmaking. Working within a fixed duration, *OnRoute (Searching for Ken Carter)* explores the potential of highway 401 and its rest stops as a cyclical narrative structure, and the use of cinematic troping of time through editing and camera movement. *There is a Woman Texting in Front of Dark Horse* narrates the everyday life of a busy intersection. The video utilizes different and at times contradictory temporalities as it moves between continuity editing and disruptive techniques. *Go-Around* is a project that creates a mechanism for seeing an airport's waiting areas through an interplay between waiting and anticipation. Digital video in the form of durational panoramic loops is interrupted by computer-generated montage, resulting from a live data feed of airport traffic information. *A Double Self-Portrait* is a double-channel video installation that deals with the tension between cinematic and photographic time.

In my theoretical framework, through the consideration of relevant theory and artistic influences, I will elucidate how different media, discourses and theories have influenced my consideration of time, duration and movement in my video practice. In the methodology section, I consider my studio practice and research

processes during the course of producing my thesis. By highlighting earlier projects, I unpack the development of the ideas and methods at work in my final projects.