



International Open Electives | 16-27 January 2017

A series of two week long multi-disciplinary workshops to challenge the student participants to creatively engage in design and construction of 'artefacts' (tangible/ intangible) that traverse the boundaries of space and time.

Let There Be TIME

IOE17013

MAXIMUM SEATS 15
AHMEDABAD CAMPUS

OVERVIEW

In the beginning Lumiere cinematographe captured the movement and the space. And the space was without narrative, and incoherent; and primitiveness was upon the face of the screen. And the genius of Melies(s), Porter(s) and Griffith(s) moved upon the stuffy interiors of the Studios and Nickelodeons.

And They said, Let There Be TIME: and there was TIME.

And Pudovkin(s) and Eisenstein(s) saw the TIME, and it was good; and Chaplin(s), Bunuel(s), Resnais(s), Figgis(s), Tykwer(s), Nolan(s) divided the TIME from the ordinality and cardinality.

TIME is a many splendor thing, especially in cinema, ceaselessly evolving numerous ingenious ways of its creation/representation. The workshop would study the PRAXIS of the cinematic form in relation to everything TEMPORAL with the representation of the personal, inter-personal, experiential and philosophical nuances in a Diachronic and Synchronic interactivity, towards the construction of cinematic narrative/s.

OBJECTIVE

The workshop would capture the essential TEMPORALITY of the CINEMATIC process by:

1. Discoursing how Cinema, representing the singular instant of chance and ephemerality in the face of the increasing rationalization and standardization of the day, participated in the structuring of time and contingency in capitalist modernity with its essential paradox: temporal continuity conveyed through "stopped time," the rapid succession of still frames or frozen images.
2. Demonstrating how cinema re/created, re/presented, interpreted or projected time like no other medium could, with the TEMPORAL being both the Motor and Index of accomplishment.
3. Defining the aspects & dimensions of Cinematic Time.
4. Executing TEMPORAL constructs, as well as, TEMPORALIZATION of the SPATIAL and SPATIALIZATION of the TEMPORAL through a number of calibrated exercises.
5. Making a few TIME-themed short films to envision and articulate the compendium of the TEMPORAL in cinema.

METHODOLOGY

To remain true to the tactile nature of the media the workshop will follow the Methodology of PRAXIS around the cardinal techno-aesthetic aspects through:

1. Classroom lecture-demonstrations to elucidate, identify, define and theorize the essential discourse/s.
2. Screening and analysis of selected/ relevant portions of film text/s.
3. Screening and analysis of canonical and other important/relevant films (evening session).
4. Hands-on techno-aesthetic lessons involving Shooting, Editing etc.
5. Making Presentations & Calibrated Exercises with extant and self-generated materials/rushes involving Shooting, Editing etc.
6. Making a few 3 to 5 min. long live-action Film (by applying all the structural principles learned during the course).

MISSION SPECIALIST(S)



GAUTAM CHAKRABORTY

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A freelance filmmaker, prolific teacher and multidisciplinary scholar with more than 25 years of experience, now living in Kolkata has done PG Diploma in Cinema majoring in Film Editing from FTII, Pune between 1989-92. He also acquired two diplomas on 'Educational Audiovisual Media Programme' and 'Training for Trainers' respectively from Master Europeo in Gestione di Impresa Cinematographica e Audiovisiva, Magica (an European Union recognized Institute), Rome in 1999.

Ever since he has been teaching in several premier institutes of India including FTII, NID, IIMC, worked with numerous national and international clients, making/directing commissioned and corporate Audio-Visual Communication Materials like documentaries, commercials, spots, compilations or presentations. He has also written scripts and other media & communication –research & documentation materials. He has edited, written and worked as a consultant for a number of award winning documentaries and feature films – in film, video or digital format/platform.