



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.

The Moment of Inception: A look at the concept of time through the image

IOE17017

MAXIMUM SEATS 20
AHMEDABAD CAMPUS

OVERVIEW

Photography is one of those rare mediums that manages to capture in the photograph — a moment in “present” time — and yet when viewed in the future, out of context, that same image can be seen differently — with a sense of nostalgia. Can one take an image that when photographed represents the “present” but can also be seen as the “present” in a future time? That is, can we accurately predict the future with photography (or film)?

These sorts of conundrums are at the heart of the workshop and students will be challenged to create a body of images that explore this relationship between the present and the future, as well as the past. That is, students will explore how and why certain photographs look timeless while others look dated and if it is possible to “cheat” time.

OBJECTIVE

The objective of the workshop is to look at image making from different perspectives. Not just as a “snapshot” or the “decisive moment” (Cartier-Bresson) but also as something that is either a “predictor” of “a future” or an archive/record of the past — or both.

Students will try to imagine a future so precisely — through the photographs they take — that when viewed in the future, the same image that was taken in the past, looks like the “present” and not like a pastiche of a future as seen in the past — that many sci-fi movies don’t manage to accomplish. Alternatively, can one “predict” that a certain image would become “dated” in the future. In this sense, can some images make us “travel back in time”(nostalgia) while others don’t make us do that? Looking at period films and photographs — that were shot after the period the images try to depict —students will explore the idea of looking back — to try and recreate the past (based on today’s perspective of that past) and if that past represented from a future vantage point is accurate and easier to represent than the future.

Understanding how technology and the way the image looks can most often not belie its age.

METHODOLOGY

This workshop will be primarily based on discussions, film and photography viewings. Students would get time to make their own images that reflect the topic of the workshop. This would be followed by in-class critique and further discussion.

The workshop is intended to be a starting point for students to create a new body of photographic work that represents this paradox of time and the image.

As part of the research phase, students would be shown science fiction and other movies and images — that were created in the past to reflect what the future could be about. Films such as Metropolis, 2001: A Space Odyssey, Her, 1984 and many others will be viewed and discussed at length.

What were the motivations behind these films? What sort of future were these films trying to represent and why? When viewed these films in the “present” time do they seem to accurately depict that future which is now the present or even the past? Can we ever accurately depict the future through film and photography? Additionally, we will also look at some “period” films which are looking at the past from a future standpoint to discuss if they can accurately depict the past.

MISSION SPECIALIST(S)



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Ishan Khosla works in photography, graphic and object design. After returning from the United States where he completed an MFA in Design from the School of Visual Arts (New York) and worked for several years — Ishan started Ishan Khosla Design in 2008.