

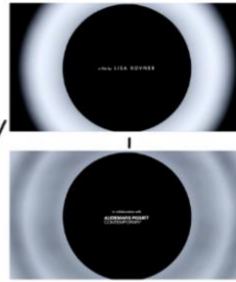
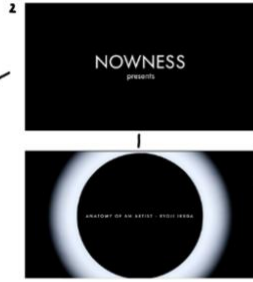
STORYBOARD - NARRATIVE PLANNING

EXAMPLE:

① Anatomy of an artist: Ryoji Ikeda



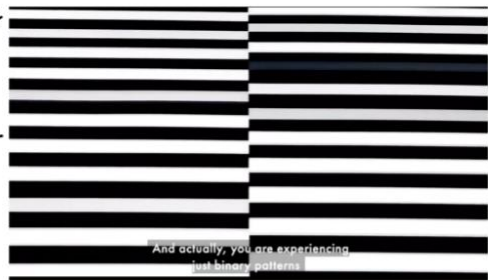
- video immediately starts off showing artist's works and defining his subject matter
- acts as introduction to the video capped off by opening credits (title, makers of video, etc.) [00:00-00:46]
- each artwork captioned with title and year of production
- sound sets bold tone, very loud and skittish, but sound breaks guide the placement and duration of footage / cuts



- uses multiple credit shots, not all info needs to be on single screen, just hover on each shot for a moment then cut away - offers a nice buffer between intense sound → silence → video duration sound



- jumps into his subject matter / medium (data), how he manipulates it for artistic outcomes, and then what the conceptual motivation of the work is



- discusses the work and what is being seen on screen
- essentially conducts a visual analysis cum artist statement
- outlines the formal properties of the work that form the visual / auditory counterpart to the conceptual inquisition
- [00:46 - 02:01]



- starts talking about the influences that guided his practice / modalities
- with each new segment, sound shifts slightly, then plateaus for that segment
- this creates a nice subconscious rhythm to tap into that structures the chapters / chronology of the narrative



- provides context of the time, place and culture that informed the making of the work
- edited in the same style as when his works are shown / discussed
- this provides tonal and rhythmic consistency throughout and provides a comprehensive link to how the influences fit into his practice
- [02:02 - 02:34]

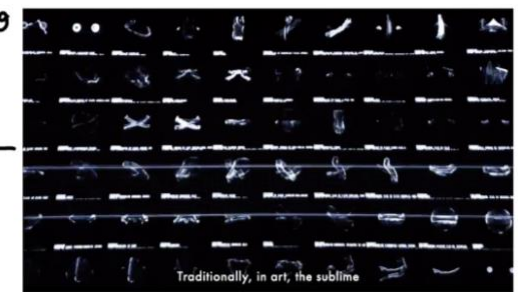


- explains aims of work and how he executes these aims within his chosen media
- discusses the process behind the execution of his works and shows process images that constitute his planning
- gives insight on the unseen elements that go into making the work and how many invisible layers are stacked and form part of the final outcome; this highlights parts of the work that may be missed if viewed without context



[02:35 - 03:23]

[ANATOMY OF AN ARTIST: RYOJI IKEDA CONT.]



- grounds practice within an art discourse
- explains how these ideas have been approached historically within art, and how his approach differs
- [03:24 - 03:35]



- speaks to viewer engagement and accessibility
- discusses what the viewer's capacity is in terms of reading and experiencing the work
- [03:40 - 03:55]



- closing credits again stretch over multiple short text screens, avoids overload of information / monotonous long text shots
- clear, simple, concise
- [03:56 - 04:17]

ADDED NOTES:

- Sound

- very effective
- aided in maintaining interest and focus throughout
- was loud and noticeable during intro, then became subtle, but still impactful, for remainder of video
- jumped well between short, repetitive mechanical sounds for more dynamic works, and longer, slow ephemeral soundscapes for works of the same time
- employed thoughtful moments of silence, too, that felt like they let the viewer catch their breath where needed

- Shots

- was heavily focused on artworks, no shots of the artist / narrators were shown at any point
- due to digital nature of work, good editing tapped into the capacity to cut and style shots to communicate the tone of each work effectively
- subject matter consisted solely of artworks (installed and isolated), influences (see earlier note for expansion on this), process sketches and brief instances of text

- Narrative Structure

- 1 introduction
- 2 opening credits
- 3 concept and medium
- 4 visual analysis
- 5 influences
- 6 aims
- 7 process
- 8 art discourse grounding
- 9 viewer engagement
- 10 closing credits