

Registration form: registering an animation project to the Mifa 2014

File no.: 000959

Original title: Renai no Daikyoun / Banquet of Love / Grande fête de l'amour

Project leader: Haruka Mitani - haruka.mitani@gmail.com

w/ Michael Lyons - michael.lyons@gmail.com

Mrs Haruka Mitani acknowledges to have read the regulations for the Mifa, Call for Projects and agrees to comply with all the conditions set by CITIA.

Write the date along with the required handwritten statement "read and approved", then sign your name.

Statement "read and approved":

Date: Jan 27, 2014

Signature: Haruka Mitani
Michael Lyons

What next?

Please send the following elements:

- 1 or 2 examples of the full file in paper format, carefully prepared and bound, in English and in French (except for English speaking candidates who are unable to translate their paperwork into French)
- 1 digital copy of the paper file (1 English version and 1 French version: except for English speaking candidates who are unable to translate their paperwork into French), according to the following conditions: accepted formats CD-Rom, USB key or transfer site, maximum size 50Mb, saved on 1 PDF for the whole file:
 - copy of online registration
 - synopsis (summary of the story) in no more than 250 characters
 - statement of intent or description of the project (origin, atmosphere, message, references etc.): max. 1 page
 - storyboard
 - graphic elements: backgrounds/sets, characters, model sheets, etc.
 - CV of the author(s)
 - 2 photos (1 horizontal, 1 vertical) illustrating the project (for possible publication on the CITIA website and in communication media): 1920 pixels x 1080 pixels, 300dpi, RVB, jpeg/tiff/eps/psd
 - transfer of rights statement if subject is taken from a work that already exists
 - a project progress report, explaining the project's development, eventual contract commitments and expectations
 - a signed and dated note confirming that the project has not been pre-purchased by a TV channel

Send everything (signed registration form and additional paperwork) postmarked before 3rd February 2014, to:

CITIA / Mifa, Géraldine Baché,
c/o Conservatoire d'art et d'histoire,
18 avenue du Trésum, BP 399
FR-74013 ANNECY CEDEX, FRANCE

Synopsis
Renai no Daikyouen (Banquet of Love)

Insects in their final moments chatter noisily, displaying extravagant colors and patterns. This work was created by Haruka Mitani and Michael Lyons to celebrate the 100th anniversary of Norman McLaren's birth. The soundtrack was created optically.

A digital file containing these documents is available at the private link:

http://www.kasrl.org/annecy_renai.pdf

questions may be addressed to:

michael.lyons@gmail.com

Description of Project Renai no Daikyouen (Banquet of Love)

This work was created by Haruka Mitani and Michael Lyons to celebrate the 100th anniversary of Norman McLaren's birth.

Insects in their final moments chatter noisily, displaying extravagant colors and patterns. It is their great feast of love. And they speak even by means of light! What should they regret, when they could die the next day? That is why you must shine, O luxurious Life! Shine, O gold, emeralds, sapphires and rubies! There circulates the vital essence that gives colour and energy to the humble place of these humble creatures, flapping their wings in a last-ditch effort.

The work was made by scratching and painting directly on overexposed 8mm film. Powder and transparent lacquer were also applied, then more layers of paint. This lends a quality of depth to the diverse colours. The soundtrack was created optically using an original system, developed for this project, which we call 'The Octopus'. Light sensors on the projection screen respond to the changing patterns in the film to control an analogue synthesizer. The film itself acts as a visual score.

This artwork is motivated by the interest in two technologies which some may, at first glance, consider to be obsolete: 8mm film and analogue modular synthesis. While most amateur and much commercial moving image production has shifted to an entirely digital workflow, some artists continue to be interested in film. The reasons for the appeal of film are not straightforward and not always clearly understood by the artists themselves, but it is certain that film entails a distinct working process that affords tactile intimacy differing from a digital workflow. Direct film techniques include painting and scratching patterns onto an exposed film by hand and this allows lyrical, painterly expression. Likewise, patching an analogue synth by wire and tweaking the sound with knobs offers a tactile process that strongly differs from the experience of programming a computer, even using visual languages. More controversially, some have claimed that film offers visual qualities that would be difficult to simulate digitally and that the physicality of analogue synthesis offers a rich indeterminacy not easily attainable with digital synthesis.

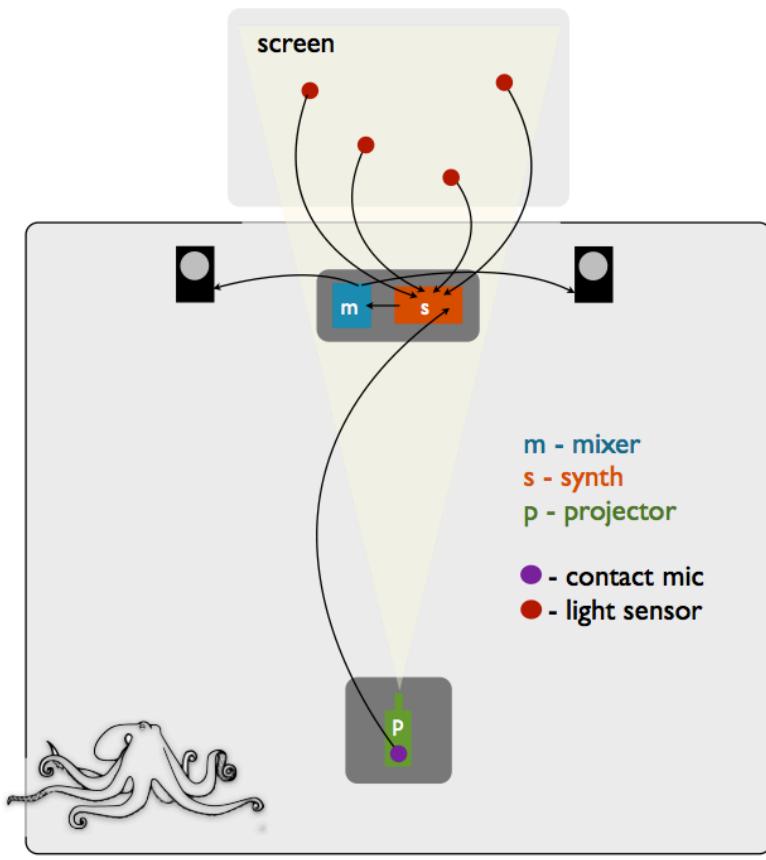
With this project we propose to examine the aesthetic issues surrounding the continued use of non-digital audio and visual media. While the artists are deeply involved with digital practices, we also recognize the beauty of the pre-digital era: the sounds of projector and richly varying sounds of an analogue synth, the tangle of wires on a modular patching bay, the deeply complex textures and tactile feel of film, and would like to share this appreciation with festival attendees.

A video demonstrating the process by which the soundtrack of the film was made may be viewed online at the following link:

<http://vimeo.com/79488015>

Audio/Visual System
Renai no Daikyouen (Banquet of Love)

The following diagram and photo illustrate the system used to make the optosonic soundtrack for the work.
A video demo is available at: <https://vimeo.com/79488015>



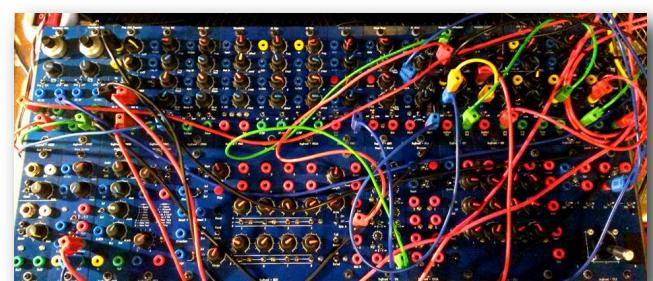
'Octopus' optosonic synthesizer



Direct 8mm filmwork
'Banquet of Love'

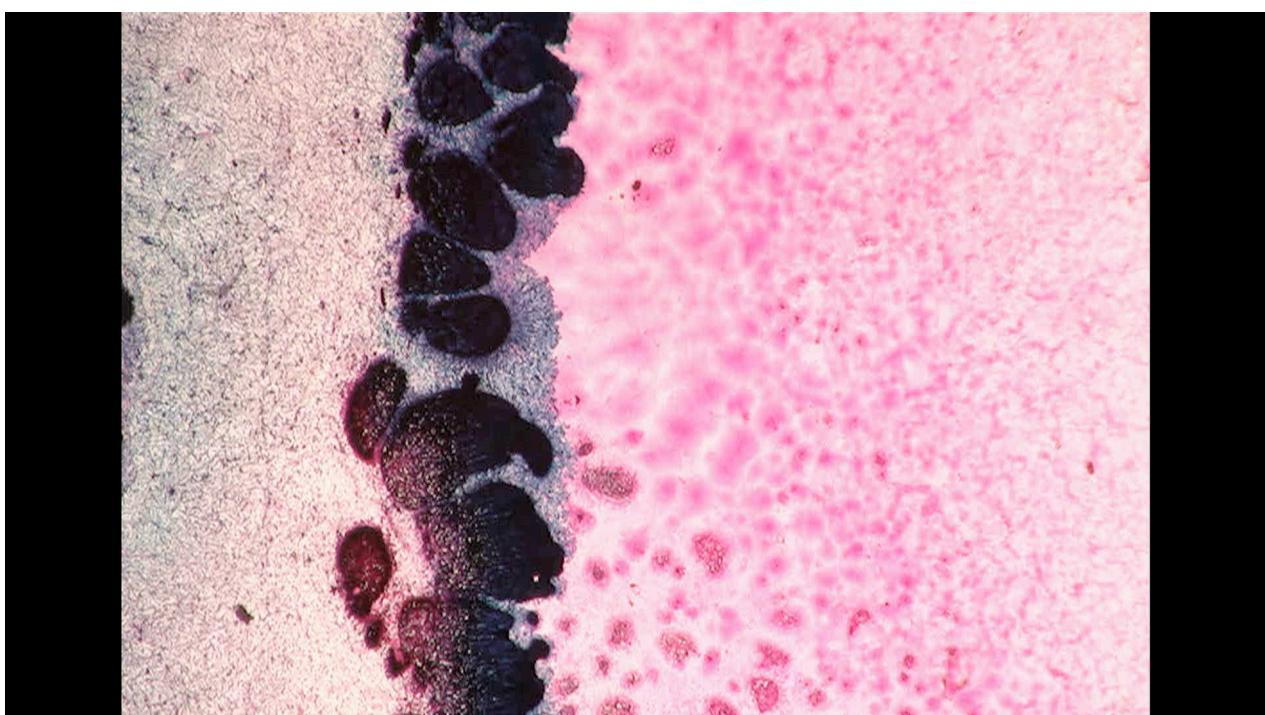


Setup used to make
optosonic soundtrack



Analogue Synth
Patching bay

Photos
Renai no Daikyoen (Banquet of Love)



Artist Biographies

Haruka Mitani is an independent filmmaker based in Kyoto Japan. She comes from a traditional Kyoto lacquer-ware crafts family. She received a university degree in Image Arts and Sciences from Ritsumeikan University.

Filmography/Exhibition History

- Caffenol (2012) - 8mm handmade short
 - Selected for screening at MUFF'13, Montreal Underground Film Festival
- Metamorphose (2012) - 8mm handmade short
 - Selected for screening at MUFF'13, Montreal Underground Film Festival
 - Selected for screening at Image Forum Japan 2013 and nominated for an award
- Ugomeki (Wriggle) (2012) - 8mm handmade short
- 312 Goshitsu (Room 312) (2013) - Video art
 - Exhibited at the 'Lost Spaces Exhibition' 3F Project Room, Kyoto, in 10/2013
- Renai no Daikyoen (Banquet of Love) (2014) - Direct film
 - Audio-visual media art in collaboration with Michael Lyons

Michael Lyons is a Scottish/Canadian media arts and sciences researcher and academic based in Kyoto, Japan. He has conducted research and lectured at universities and institutes in Canada, France, Germany, Switzerland, the U.S.A., and Japan. His work has been presented at many international conferences. He is co-founder of the International Conference on New Interfaces for Musical Expression which is the leading music technology research event held annually. He is currently a Professor of Image Arts and Sciences at Ritsumeikan University in Kyoto, Japan.

Renai no Daikyoen (Banquet of Love)
Legal Matters

Regarding the legal circumstances of this work, I hereby attest the following:

1. This film makes no use of material from a previously existing work.
2. The project is complete.
3. There are, at present, no contractual commitments regarding the work.
4. The project has not been pre-purchased by a TV channel or any other such entity.

Signed, Haruka Mitani

Michael Lyons Jan 27 2014, Kyoto

Michael J. Lyons
Independent Media Artist

and,

Professor of Image Arts and Sciences
Ritsumeikan University
Kyoto, Japan