

Panel B1

Auditorium

Education and Animation II



Joe King

Rock, Paper Scissors. Expanded Forms of Animation, its Use Within Live Stage Production and the Role of Research Knowledge Exchange within Live Projects

Using the recent project between the Royal College of Art, Peter Gabriel, Sting and Real World Productions as a case study, this paper explores an exchange of knowledge between academic research into aesthetic development and industry to create an innovative live music production with audiovisual technology.

In May 2016 the Royal College of Art entered into a project to develop the concept and visual content for the Peter Gabriel and Sting US tour.

Designing visual content for a total of 15 screens over a short production period and being able to ensure that content for each section could be responsive to an inconsistent time frame formed part of the aesthetic and technical challenges involved. The visuals consisted of an unusual set up of 14 portrait style screens and one super wide header style screen. The challenge was to design a coherent, flexible, visual exploration of both Peter and Sting's songs that has a unique visual theme that runs through the one and a half hour show. A team of ten consisting of two staff and eight students from 3 disciplines - Animation, Visual Communication and Interactive Experience Design - developed the work over a period of one month plus one weeks development in situ.

This paper discusses the knowledge exchange value of the project and will go through the methods of its development, the creative innovation used and its aesthetic outcome. Traditional methods were used, but reinterpreted for this expanded animation project. The difference between more traditional linear, short film or music video production and the new technical challenges of creating visuals for a live show that formed part of the research for this project will be explored. The contribution made by the RCA team included bringing more of a coherent narrative and developed conceptualization of the visual elements of the show than may be experienced in many commercial productions.

Biography

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Joe King is an award winning artist filmmaker living and working in the UK. He is also a tutor on the Animation Programme at the Royal College of Art. Joe has worked in arts education for the past thirteen years supervising at masters and research levels. He has been a guest lectures at a number of international colleges, spoken at international education conferences and has been awarded a visiting professorship at Jilin University China.

Before concentrating on his own moving image practice Joe was a director for Slinky pictures, directing commercial work including advertising, directing music videos as well as producing visuals for live performances for bands such as U2. Joe's personal films have been nominated for, and won prizes including Jerwood Moving Image Award 2008, SXSW Film Festival (USA 06), Ann Arbour Film Festival (USA 06), Hull International Film Festival (UK, 06) Festival du Nouvea Cinema, Montreal (Canada, 06), 25fps (Croatia, 06). He is a founding member of folk-projects and often works in collaboration with co-founder and fellow artist Rosie Pedlow.

Originally studying animation his work now spills over into multi-media works that operate in tandem with or as an adjunct to moving image, playing freely with and between the spaces of site, screen and gallery.