



AS OF A NOW

An immersive 3-D Film/Mapping Experience

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Not the Special Occasion (as Smokey Robinson sings of)

But the day

to day

always

continuous exercise of

astounding grace.

- Imamu Amiri Baraka

PAST | PRESENT | FUTURE

As of A Now (AOAN) is a film projection project which is 3-D mapped on to a “vacant” West Baltimore row house using audio visual narratives, soundscapes, animation and AR artifacts which reference the city’s Black denizens, material culture, and the now vacant building’s former inhabitants. The 10-minute film imagines and stories of the occupant’s past, present, and future. The images are projected to assert the idea that these spaces are not neutral, but rather imbued with the cultural potency and residue.











TONE/LOOK



The haunting, ethereal, dream like sequences in the film have been developed by TNEG's Sayeed and Jafa using proprietary frame rates and other speed and image manipulation techniques. These images will be mapped on the building surface to give the appearance of a view the subjects engaged in daily tasks. The poetics of their quotidian life, the regularity, and simplicity is a version of Black Life which is not generally depicted in mainstream film. The beauty of the non-dramatic domesticity that involves, love, strife, and care, highlights the familiar. It is this slice of humanity that I offer as a refusal of subjugation and misrepresentation. This expression, for me, is a radical confirmation that Black *Life Matters*.







HAPPY BIRTHDAY TO YOU







STORY



Baltimore's history and its impact on contemporary culture is emblematic of much of Black and urban America. Black Baltimore's history of self-determined unapologetic residents who were limited via redlining and race covenants, is ripe for visual storytelling and uncovering a sordid and exclusionary history in the context of ascendance. The projection will follow a day in the life of three Black working class families across eras and a multiplicity of familial and community interactions. We will peer into rooms and situations and snippets of storylines already in play. The voyeuristic story will jump back and forth through time via the POV of the main character, a boy who both exists and does not exist in all three periods and families unable to commit to any of the three but thoroughly "of the time" in each plane.

















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WHY



I am inspired by the work of artist and “anarchitecture” creator, Gordon Matta Clark who demonstrated that the theory of entropy applies to language as well as to the physical world, and that language is not a neutral tool but a carrier for societal values and a vehicle for ideology. Similarly, buildings are not neutral but rather the repositories of a city’s ethos and cultural memory. Clark looked at the issues of non-sites and abandoned buildings and literally split apart and sliced them in to a cross-section view with a chain saw. I am also influenced by artist Doug Aitken whose body of work ranges from photography, print media, sculpture, and architectural interventions, to narrative films, sound installations, and live performance, which comment on provocative cultural and social situations. The scale and public-ness of his outdoor work (buildings, trains, underwater) have inspired me to map an entire building with AOAN. This building is sited at the intersection of impended gentrification and the recent demolition of 12 block public housing project. AOAN counters these attempted erasures and explores both immutable Black culture and the impermanence of its physical manifestations.

TNEG takes as its foundational premise that a black cinema capable of matching the power, beauty and alienation of black music is possible. The aesthetic and narrative choices I am making hinge on this proposition.

Black Baltimore’s landscape and generational narratives, sealed my desire to re-present and highlight this existing beauty Baltimore’s enduring aesthetics and sublime chaos is endlessly inspirational and perplexing. This is my departure point for AOAN and the “mundaneity” visual narrative.





We need walls like damp sheets which lose their shapes and wed our psychological fears...To find for each person those umbilical cords that put us in communication with other suns, objects of total freedom that would be like psychoanalytical mirrors

-Gordon Matta Clark





VISITOR EXPERIENCE

Imagine a cross-sectioned (x-ray) view projected onto the building façade depicting vernacular life, movements, and the ways people conduct familiar rituals such as family care, gathering, grooming, mourning, conflict, and celebration. These voyeuristic vignettes are designed to humanize spaces that are otherwise considered blighted and void of life. The meditative images help the public re-imagine their meaning and give voice to the existing communities that are familiar yet sacred and celebrate their evolution over time. These are stories of fugitivity and introspection, of familial exchange, and private withholdings. The 145-year-old art of projection in combination with AR technology is able to turn spectators from passive bystanders into active participants. AOAN expands the use of film projections on buildings as a form of public sculpture. I am using , animation, hand cut illustrations, soundscapes, and AR alongside the 3-D mapping images . Through these film “dissections”, I hope to encapsulate and highlight what preceded the leaving and what still remains.





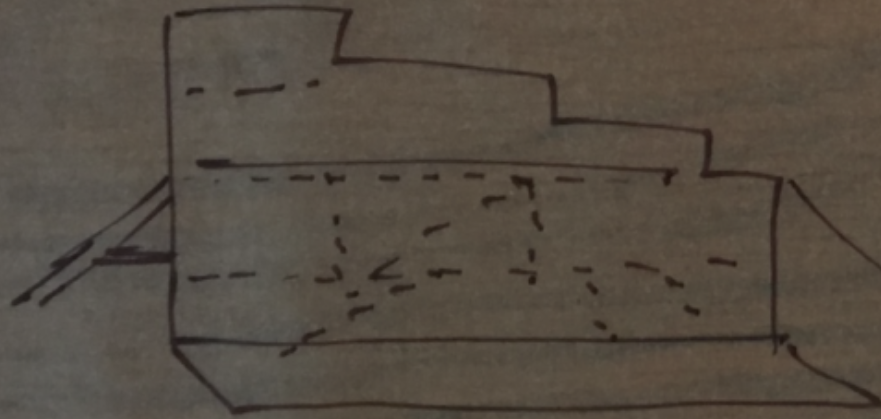
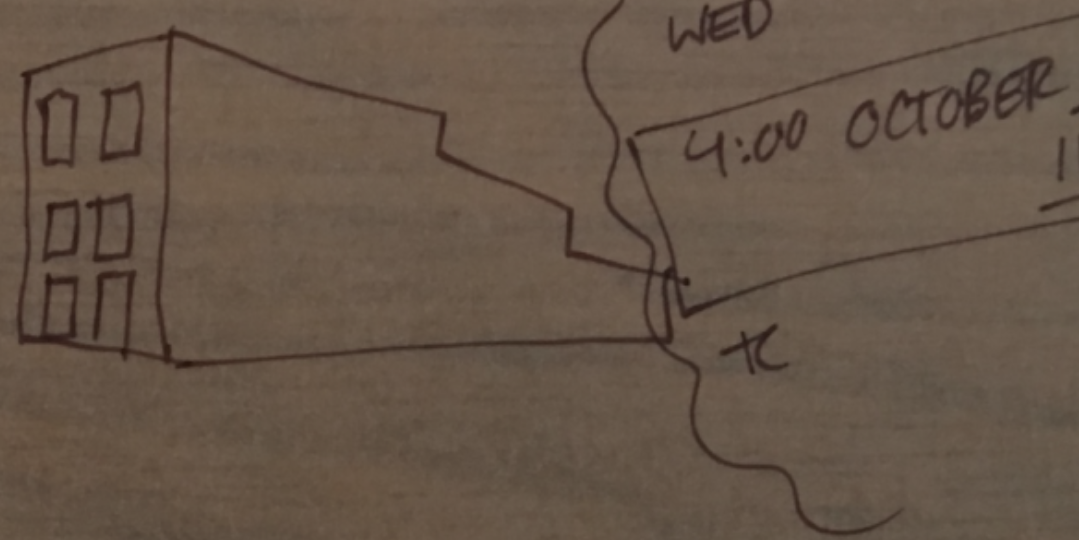
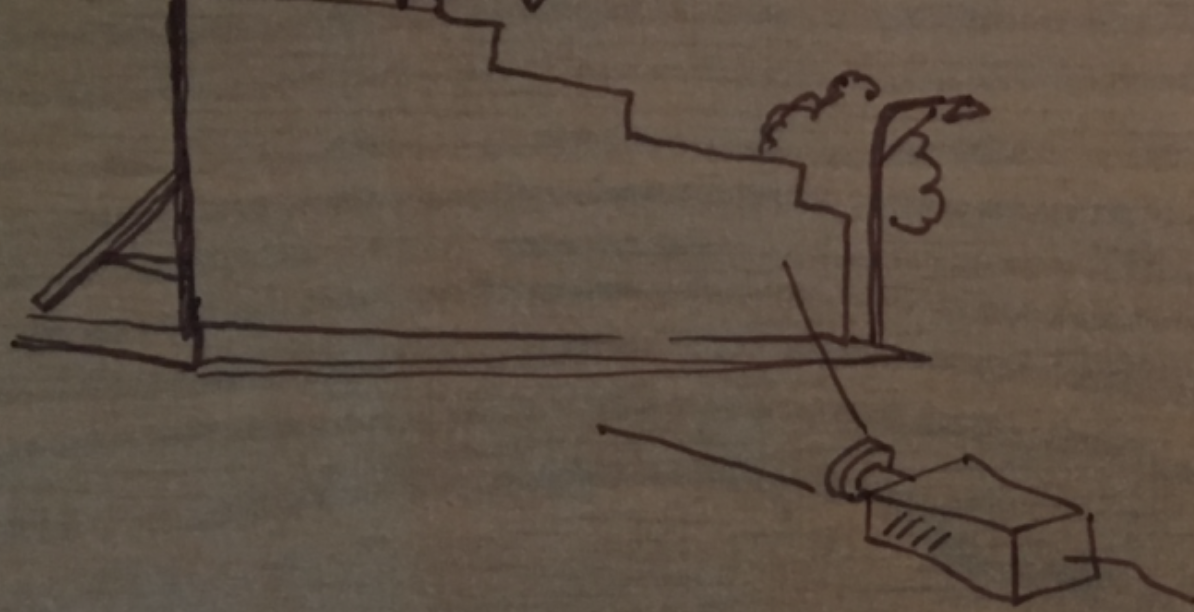
FRONTIER

of the

FRONTIER



THE
**GUYVER
OOK**
MAY
30



ALL THE LINES
PROJECTED ...
IN SEPERATE
LAYERS

LAYERS:

- WALLS (OUTLINE)
- ELISSA/R
- FIGURES (LIVE)
- ELISSA AD
- BACKGROUND
- DEP



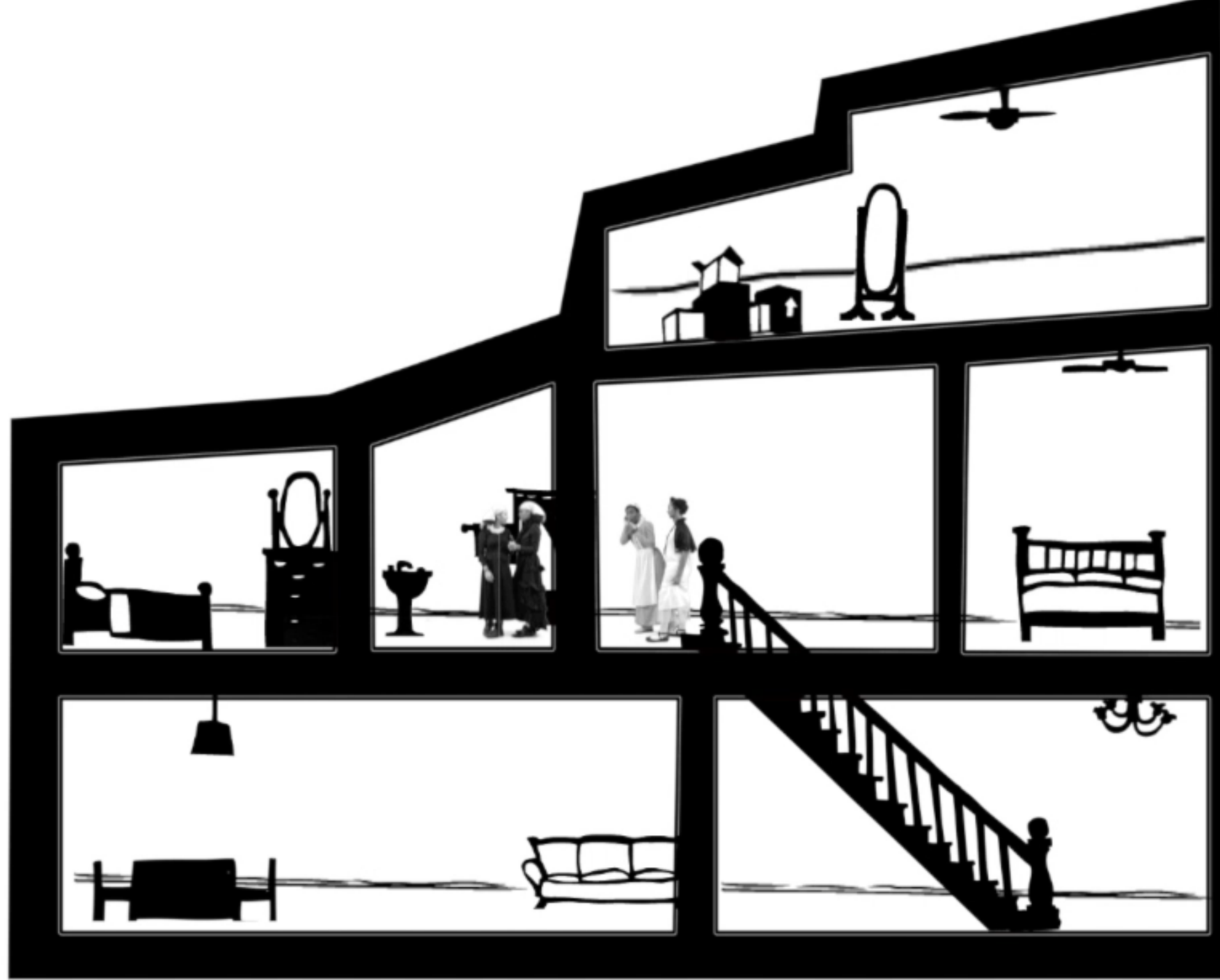
Rough Study Model



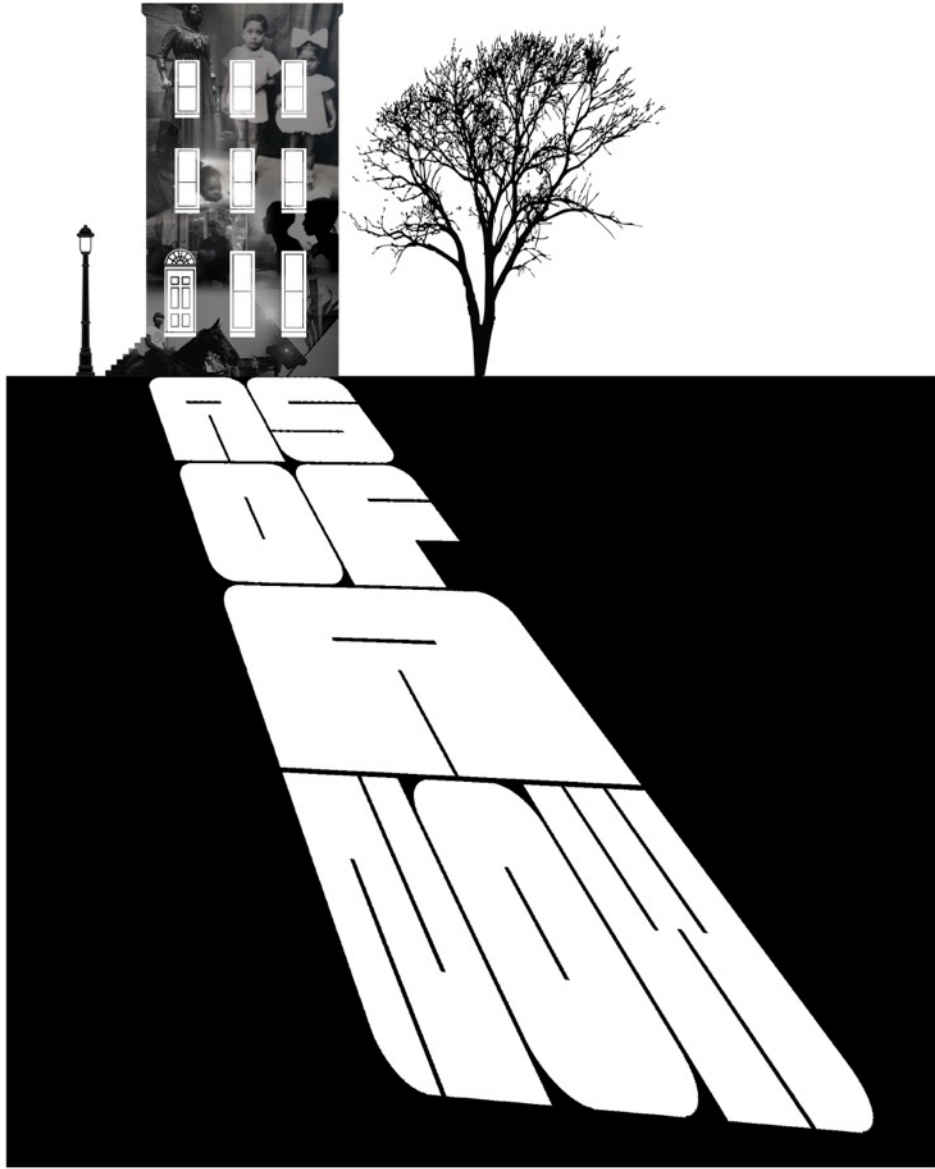




Back projection tests







Thank You.