

## *The Waiting Room User's Manual*

The *User's Manual* is an offering: a way in which to consider these works as transient engagements with media culture, rather than fixed products. It includes information about each project in *The Waiting Room*, as well as a set of prompts. These prompts provide context for the work, as well as practical exercises to try: reference points from which one might create new versions of the work. *The User's Manual* is an intertwining of my studio and teaching practices—a manifestation of the ways in which making and teaching are increasingly, irremovably, coalescent.

Thank you for using *The Waiting Room*.

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13.

## **APOPHENIA #4**

2013

archival inkjet print on sintra, 45"x60"

*LG Accolade VX5600, accidental image, digital enlargement*

Find something banal that is also captivating and elevate it: serve whatever you feel the needs of its proper mediation might be. Consider and re-consider the familiar, the mundane, the simultaneous magnitude and triviality of the everyday. Whatever you find, are you captivated by what it *is* or *might be*, or rather by its unrepeatable form? Does your project return it to its source of reference, or rather further its abstraction? Do you judge it to be out of place, or rather in its perfect place? Find an *unimportant* thing and fictionalize, expound on, document, aestheticize, or simply reposition it. Offer it as a dialogical starting point.

12.

## **ART PULL (The Cosby Show)**

2014

archival inkjet print on cintra, 30"x40"

Choose a *virtual space* to enter, explore, investigate, and mine for unique forms and cultural artifacts. What forms and details do images, sounds, or memories of the space make accessible to you? Explore, for instance, the White House during a press briefing, the home of a foreign family in a news broadcast, the clicks, buzzes, and dins of the atmosphere during a live-music recording, or even your recounted details of a memorable dream. Mine this *noise*: extract, compose, and aestheticize it. Think of your virtual mode (the screen, your headphones, your memory) as a window onto an expansive catalogue of cultural forms, each ripe for interpretation and misuse. Create a project that engages with these details—these *mined* artifacts of the peripheral, unintended narrative—to invent new contexts and juxtapositions. Find an incidental detail from a virtual space and impose on it a fiction.

1.

## **FUGUE #11 ([Dis]continuity)**

2015

digital video, 2minutes30

Watch a film. Decipher what might be its *most integral* characteristic, whether a technique, location, or particular narrative. Re-edit the film, manipulate it, or express it in some way, which removes this integral characteristic. Try to make this removal as seamless, filmic, continuous as possible. Try it both with films you enjoy and ones you don't.

2.

## **AT THE WALL**

2013

digital video, 1hour12

Choose a mass public event that has been mediated and produced into a single linear narrative. First, consider the event as one big sensational body. Then, think of it in as many parts, iterations, and interpretations as you can, rather than as a single narrative. Think, in a sense, about what is off camera: all the hotdogs, for instance; the daydreaming; the shoe tying. Making a list might help. Categorize and divide each of the shot types that weave together the intended narrative of the event. Consider the specificity of tight shots, the ambiguity of the crowd. Then, think about how, for fleeting moments, collective attention rests strangely, impossibly, together. The ball leaving the bat, for instance, clearing the wall, and landing in the hands of a single individual: one of 11 million, in the case of this famous game, either present or watching on television. Both the pitcher and the hotdog eater gaze at the same point in space. That's it, I suppose—I just think that's significant. Divide these shots up, juxtapose them, and let their meanings and usages become new.

11.

## **ONE DAY'S DIALOGUE**

2015

digital video, 6minutes55

*actors: Eben Kling & Jonathan Stockton, script by Aaron Frigard*

Spend a day location scouting. In fact, do this all the time. It is better, though unorthodox, to do this without any narrative, scene, or other use in mind. Just scout locations. Make an archive. This might seem similar to something like landscape photography, but somehow it's not. Consider the conditions that draw your attention to one location or another: lighting or time of day; objects within the space; how tired, distracted, or inspired you might be. Gather these locations and think about them—revisit them—for years and years and years. Draw from them as from a reservoir for various purposes. *Self-appropriate* them. Offer them to the needs and wants of new products and ideas. As you revisit them and revisit them, savor each layer of fiction that naturally—as in some profound phenomenon of perception and personal history—settles into their forms.

10.

## **FUGUE #1 (Furniture Music)**

2014

digital video, 4minutes22

Use a time-based medium, such as performance, video, sound, or a combination, to juxtapose two different versions of narrative time. Try to evoke a sense of simultaneity—a sense of holistic, causal sequencing. For ideas, think about your own sense of perception: the ways in which it toggles between consciousness and unconsciousness, attention and distraction, progression and daydreaming. Think, for instance, about filmic devices such as establishment shots, or the editing structures of climactic scenes. Think about expectation.

3.

## **SENSE OF SELF**

2014

digital video, 20 minute loop

Take an imposition, whatever *imposition* might mean to you, and stay with it: *extend* it; complicate it. What sorts of empathy might arise from this extension? Whatever the subject or material, find the juncture on which fluidity might be maintained. Produce a work that, to some degree, may be inserted back into the space of the imposition, maybe even mistaken for it.

4.

## **935 Survivors**

2015

digital video, 42minutes

Watch a popular television show and count the number of cuts. Keep in mind that every cut is a labor on the eyes, mind, and perception of narrative meaning: an unconscious labor to *keep afloat* within the story; to obliterate the last thought in the interest of the next. Then watch a single shot of something unstructured for the same duration of time. Feel the boredom, the openness, the vacillation from concentration to distraction and back again. I'm not saying one's good and one's bad. But they're very different. Make a project that somehow addresses their differences and yields a visceral audio-visual experience.

9.

## **14IDs**

2012

sound & video collage, 12minutes14

*14 ID photos converted into sound files and collaged.*

*Each image emerges and fades with its correlated sound.*

Compose a self-portrait that engages a physical, material, or *indexical* representation of yourself. This project should not be symbolic: should not be an explanation or portrayal of your likes and dislikes, hopes and dreams. Rather consider mediation: various representational forms of *you*. Create a composition, with whatever tools or materials, that analyzes, transforms, celebrates, disrupts, or aestheticizes the information. Create, in a sense, a new form of *identification*.

8.

### **FUGUE #3**

2014

digital video loop, projector, screen, oscillating fan,  
contact microphone, amplifier

Create a project that assembles disparate materials. Try, for the sake of experiment, to avoid random or arbitrary juxtapositions, but rather find the attributes of the materials that are unexpectedly similar. Compose them in a way that emphasizes these conceptual, formal, or material similarities.

5.

### **FUGUE #2**

2014

digital video, 3minutes45

Experiment with sound and video capture as two separate processes. Employ syncing and non-syncing tactics to push and pull notions of perceptual reality: variously *fictionalize*, in a sense, to experiment with perception. Do these tactics, as well as your choice of subject, have a sentimentalizing effect? A stilted, frustrated, or discontinuous one? Can you ultimately control these effects, or are they too subjective? Regardless of your work's subjective effects, try, as you compose, to create a space of *concentration*.

6.

### **FUGUE #4 (1-2-3-4, 2-3-4-5)**

2015

digital video, 2minutes16

*sound sample: BSO, Don Quixote (fantastic variations, Op. 35), Strauss*

Pick any algorithmic pattern, as simple as, for instance, *four steps forward, three steps back*, and impose it onto a piece of material that you wish to *extend*. Does your programmatic imposition mechanize your subject, or rather make its humanity *more* accessible through your extension? Impose your pattern on any number of time-based processes, even those as rudimentary and everyday as *walking*. What does your algorithmic conditioning *reveal* about the material or practice, or does it simply make it *ambiguous*? Does it slow perception, perhaps enlighteningly, or frustrate it, perhaps irritatingly? Do something for which your actions rely on a system, the results of which are indeterminate. Carry it out and then consider its virtues.

7.

### **FUGUE #7 (Sky Sports)**

2015

digital video, 2minutes12

*tape loop by Eben Kling*

Watch a broadcast of a live event. Choose an active (as opposed to static) camera shot and isolate it throughout the broadcast. Consider the hand that moves the camera: the instantaneous, consecutive moments of reflex, homing in, settling on, and finally representing. That's all, just appreciate this job: this repetitious swaying of the camera; this bobbing of the eye that is the tilt shot.

*The  
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