

Course title: BARK – From Sound To Entity

Course instructors:

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Course code:

B-KH-201-CS-2-262701-01 ; M-KH-201-CS-2-262701-01 ; M-KH-E-201-CS-2-262701-01

Course description:

BA + MA

BARK — From Sound to Entity is an experimental animation course exploring how sound can transform into movement, form, presence, and eventually a strange emerging entity. Students begin with a self-selected sound and translate its rhythm, intensity, and structure into a short abstract animation. The works are then exchanged and reinterpreted through free association, allowing unexpected entities and events to emerge. Through Key Sentences and Image Maps, these associations develop into visual sequences and entity studies. The course focuses on experimentation, translation, reinterpretation, and the unexpected meanings that emerge between sound and image.

Application

Number of participant: 12

Schedule:

Day 1 — SOUND

Sound design workshop with József Iszlai. Students explore sound as material through listening, recording and sound-design exercises, focusing on rhythm, texture, intensity and transformation. Each student creates a short sound piece that becomes the starting point of the course.

Day 2 — SOUND → ABSTRACTION

Students translate their sound into a short abstract animation using a reduced visual language. The focus is on rhythm, movement and transformation rather than character or narrative. At the end of the day, the animations are shared and exchanged.

Day 3 — ABSTRACTION → ENTITY

Each student receives another participant's abstract animation. Through free association, drawing and visual experimentation, they reinterpret the work and search for an emerging entity, presence or behaviour within it. The day is dedicated to experimentation and entity development.

Day 4 — ENTITY → KEY SENTENCE → IMAGE MAP

Workshop with Kangmin Kim. Students develop their emerging entity through a simple 3–4 sentence Key Sentence and create an Image Map: a continuous visual sequence exploring actions, transformations and possible events.

Day 5 — ASSEMBLY & PRESENTATION

Students select, edit and arrange the materials created throughout the week. Abstract animations are assembled into a collective screening, while Image Maps, entity studies and process materials are installed in the space. The course concludes with an open studio-style presentation and collective reflection.

Outcome:

Students develop an experimental entity through a process of translation and reinterpretation. The final outcome consists of an original sound piece, a short abstract animation, entity studies, a Key Sentence and an Image Map. The works and process materials are presented together in a collective final presentation.

Prerequisite for completing the course

Active participation throughout the course, completion of the daily exercises and development process, and participation in the collective final presentation.

Course recommendation

It is for you if you enjoy experimenting with sound, movement and visual association; if you are interested in strange, ambiguous or non-conventional forms of animation; and if you are curious about what happens when another person reinterprets your work.

It is not for you if you mainly want to develop a conventional narrative, polished character design or a finished short film. The course values experimentation, process, exchange and unexpected results over technical perfection.

Links:

Norman McLaren, Points, 1940

<https://www.nfb.ca/film/points/>

Norman McLaren, Synchrony, 1971

<https://www.nfb.ca/film/synchrony/>

Oskar Fischinger, Wax experiments, 1921-26

<https://vimeo.com/54587174>

Oskar Fischinger, Study nr 7, 1931

<https://vimeo.com/916146524>

Readings:

Robert Russett & Cecile Starr: *Experimental Animation: An Illustrated Anthology* (1976)
recommended