

DAI KOJIMA

MAKING OF A DREAM

The video *You Can Have It All* was created as a result of an experiment I did with my classmates at Teachers College, Columbia University during fall semester in 2003. The purpose of making this video clip was to simply play with medium and meaning, more specifically, photographs and the stories they carry.

The images were derived from digital photographs taken by Geoffrey Barrett, a friend of mine. Before I used them in the video clip, I asked him to explain where the pictures were taken, who else was there when he took the pictures, what he thought about the object he was capturing, and what he thought (at the time of the interview) of the images. As I listened to his stories about the pictures, I gave them short titles (e.g. "Dream", "The City", "Red"). Then I borrowed those pictures and assigned random numbers to them on my computer. Then the pictures were put in a sequence with numerical order (e.g. 1-100). They were imported into Apple's iMovie in the same order, but I only included the first 30. I played a slide show of those images and watched it over and over again. Then I made changes to the images using Adobe's Photoshop and put transitions between them in iMovie. In some frames I inserted title of the picture. I played the sequence along with a music track by Yo La Tengo ("You can have it all").

After the video was made, I showed it to my class asking what they thought the images meant to them, and what kind of stories they could think of. Every one of them had different ideas and thoughts, but none of them said it made no sense. It was when I told them how I made the video they showed strong reactions. Following is a written comment by one of the audience.

Whose video is this? The viewer's? The composer's? The providers of photographic or musical content? The software company's? Wherein lies the narrative and how effectively does this composition convey it? There is no narrative. Why do we seek narrative? When we are presented with media are we prepared to accept that there is no narrative?

Does the presence of "media" imply that narrative exists? Are we afraid to admit that we don't understand? Why are we afraid to speculate that there *is* no meaning/narrative? In a monastery the existence of God is pondered constantly, but anyone who asserts that he isn't there will be ostracized.

Do found objects or images gain or lose meaning when transposed into a new form/experience/sequence/media? How many times can this transformation happen during an artist's process? Is it like photocopying a photo and photocopying the photocopy infinitely? No, meaning and articulation are steadily lost. This process is more like animal reproduction where some traits are passed down from the parents and other traits appear inexplicably.

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I showed it to Geoffrey and asked the same question. His reply was that he felt like he was seeing “[his] dream in [my] head”.

AFFILIATIONS

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