

The pacing then becomes swift and sudden when the stack crashes down all at once. The repeated action of stacking the objects and starting over when they fall creates a rhythm in the performance much as repeated phrases do in a musical score. When an action is repeated, it naturally takes on greater importance. In the case of *Movimiento*, we anticipate the rhythmic, repeated fails.

In Massachusetts interdisciplinary artist Georgie Friedman's video *Rising Tide*, the scene changes slowly yet repetitively (Figure 9.5). The video shows a landscape with mountains in the background and choppy ocean waves in the foreground. Over several minutes, the water rises, eventually covering the landscape completely. The frame then switches to another landscape, the ice cap of Antarctica, with the ocean again in the foreground. Again, the water takes over the landmass.

This scene repeats over and over, highlighting the urgency of the sea levels rising. Friedman writes, "In *Rising Tide*, water from the Antarctic Sound digitally rises above Antarctica's icy mountains. The video progresses through three landscapes, each with a decreasing amount of snow cover. As the water slowly rises, it visually turns valleys into bays, mountains into islands, and the Antarctic Sound into open ocean."<sup>4</sup> In the second image in Figure 9.6, you can see how the artist uses this same video as a site-specific



**FIGURE 9.5** Georgie Friedman, *Rising Tide* (video still), 2017. Digitally layered 4K video (no audio), 30 min. Courtesy of the artist.

**FIGURE 9.6** Georgie Friedman, *Rising Tide*, site-specific video installation on existing architecture, City Hall, Boston, MA, October 2017. Courtesy of the artist.



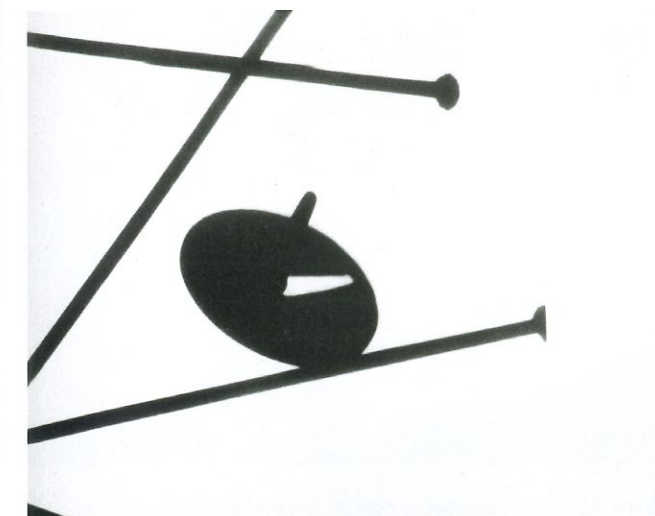
installation projected on the side of a building. The video serves as a premonition and warning of rising sea levels.

### Transitions

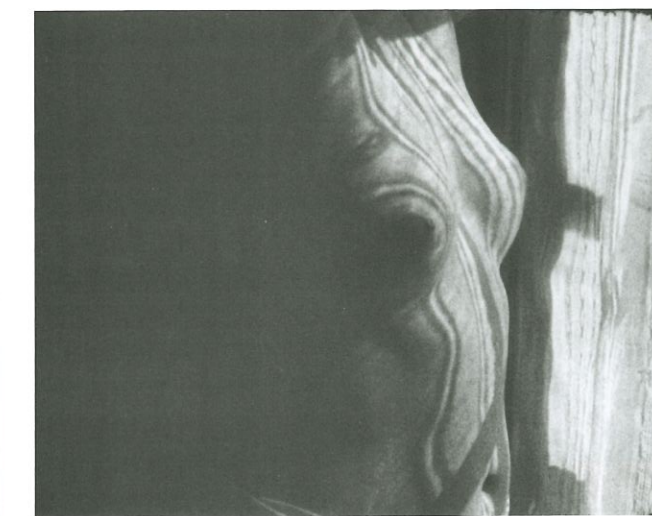
**Transitions** in time-based art describe the way one moment or action moves into the next. You've seen this happen in theaters when the lights go down or the curtains swing closed at the end of an act. In television or movies, transitions are sometimes created when one scene switches to the next or the camera leaps to another angle. In old cowboy movies, movie directors used the classic transition, "meanwhile back at the ranch . . ." to signal the transition from one scene to another.

In American artist Man Ray's *Le Retour à la Raison*, patterns of light shift abruptly on the screen (Figure 9.7 and Figure 9.8). As Ray explains, "I have finally freed myself from the sticky medium of paint, and am working directly with light itself."<sup>5</sup> A viewer might recognize some patterns as identifiable objects, such as pins, fairground lights, or a twirling sculpture. Other obscure patterns rush, animated, through the format or remain still for a beat or two. The film ends with a sudden transition to a woman's nude body caressed by shadows (Figure 9.9). These erratic sequences of images add to the surrealist quality of visual experience. As with many surrealist intentions, a variety of dreamlike feelings are created for the viewer: confusion, surprise, curiosity, recognition, and loss of recognition.

**FIGURE 9.7** Man Ray, *Return of Reason/Le Retour à la Raison* (film still), 1923. Black and white film, 2 min. Centre Pompidou, Paris.



**FIGURE 9.8** Man Ray, *Return of Reason/Le Retour à la Raison* (film still), 1923. Black and white film, 2 min. The Museum of Modern Art, New York.



**FIGURE 9.9** Man Ray, *Return of Reason/Le Retour à la Raison* (film still), 1923. Black and white film, 2 min. The Museum of Modern Art, New York.