



Ben Hirt

Cinematographer | Editor | Designer | Animator | Filmmaker

A man with a beard, wearing a grey t-shirt and dark shorts, stands in the center of a gallery. Behind him is a long wall of eleven large, vertical, rectangular panels. The panels are arranged in a row, each a different color, creating a rainbow gradient from left to right: light green, medium green, teal, blue, dark blue, purple, magenta, red, orange-red, orange, and yellow. The man is standing on a dark grey carpet. A white text box with the word 'Overview' is superimposed over the man's chest. Below it, another white text box contains a list of topics: 'Education | Professional Career | Personal Work | Pedagogy'.

Overview

Education | Professional Career | Personal Work | Pedagogy

Rhode Island School of Design RISD

BFA in Film/Animation Video



NEW YORK CITY

- Motion Graphics
- Television [DP, Editor, Producer]
- Photoshop Retouching
- Teaching



Personal Work

Documentary Film



Personal Work

Video Installation

PASSAGE OF TIME

The passage of time and its perception is subjective to the individual. The future becomes the present, then the past.

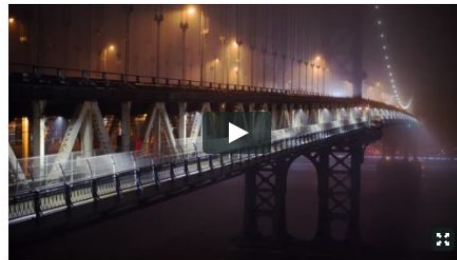
Although technology has enabled us to measure and synchronize time in a chronological manner amongst ourselves, a definite concept of time remains unknown.

This exhibition explores the passage and perception of time through a variety of video installations.



bridge 1.0

[HD VIDEO 1920*1080 24FPS 1MIN LOOP]



bridge 2.0

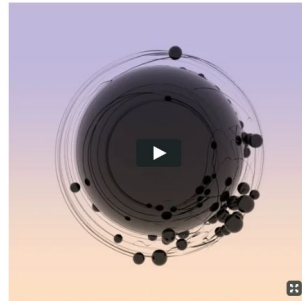
[HD VIDEO 1920*1080 24FPS 1MIN LOOP]

Personal Work

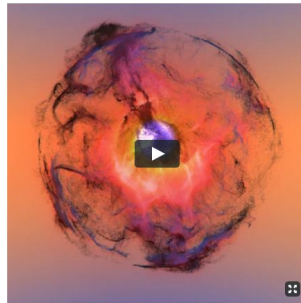
3D CGI



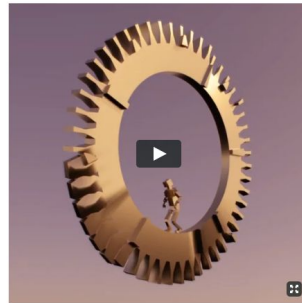
#01 | cubes



#02 | spheres



#05 | solar wind



#03 | copperman

Personal Work

Photography

SONDER, AND IN THE ABSENCE OF

[SONDER: The realization that each random passerby is living a life as vivid and complex as your own]

SONDER, AND IN THE ABSENCE OF is a photography project about the phenomena of unawareness, prejudice and intolerance when encountering individuals and their complexities.

The photographic series embraces the notion of absence within each composition. Each passerby is photographed with a temporal delay in juxtaposition to others and then composited back into the frame. All passer-biers are therefore unaware of one another, as they never encountered each other in reality.

Time is highlighted by the presence of light that defines a single moment, characterizing the background. The background is photographed in a blank and neutral state, without any passer-biers in the frame. The background serves as a referential space that connects all passer-biers, yet is unaware of their presence in itself.

As the viewer is under the impression of witnessing one unaltered moment in time when viewing each composition, the deception is revealed by text, describing the conception and process of the piece. Once aware of the misrepresentation each composition portrays, the viewer can no longer neglect their assumption. A more differentiated approach in observation and analysis is required by the viewer. In contrast to the passer-biers within each of the compositions, the viewer receives the opportunity to question and reflect on their own surroundings, presence and interactions with others.



MONTAGE 01 | 6475 X 4343 | NOVEMBER 2018 | NEW YORK CITY

- 
- A man with a beard, wearing a grey sweater with a black and white geometric pattern, is leaning over a table. He is pointing at a photograph on the table. Two students are sitting at the table, looking at the photograph. The student on the left is a woman with dark hair, wearing a black top, and holding a blue water bottle. The student on the right is a woman with brown hair, wearing a black top. The background shows a window with blinds and a white wall.
- Rhode Island School of Design
 - Department of Film/Animation/Video
 - Intro to Computer Animation
 - University of the Arts Philadelphia
 - Department of Graphic Design
 - Photographics 1
 - Columbia University
 - School of Journalism
 - Design & Animation

Teaching

Pedagogy

- On customising the learning experience for large student numbers
 - How can we facilitate each student and their unique learning experience in order to maximise their creative output and outcome.
 - How can students foster a personal- and creative understanding of their own educational journey [taking on responsibility]?
 - How can education enhance a more customised learning experience when implementing a pedagogical approach?