SPACE IN INTERMEDIAL ARTS

ELO-E5518 - (L01) Tila mediavälitteisessä taiteessa, 01.12.2020–15.01.2021

4 WEEKS WITH CHANGING THEMES, READINGS,ASSIGNMENTS AND DISCUSSIONS

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1st WEEK AIMS OVERVIEW

WE WILL DISCUSS A FEW "ARHAEOLOGICAL" EXAMPLES AND NOTIONS IN DAYS OF PRE- AND EARLY CINEMA, AND FAMILIARIZE WITH SOME OF THE DISCUSSIONS THAT HAVE CHANGED PERCEPTION & CONCEPTION OF CINEMA AND ITS ROLES – AS SOMETHING THAT IS *MORE THAN A DEPICTION OF REALITY*.

THE WEEK'S ASSIGNMENTS WILL TACKLE THESE THEMES – THROUGH FINDING & DISCUSSING EXAMPLES THAT RELATE TO *SPATIALITY* AND YOUR OWN INTERESTS. FURTHER, THE TASK IS TO MAKE SOME (MEDIATED) DEMONSTRATIONS BASED ON THESE CASES OR EXAMPLES – OR FURTHER IDEAS THAT DEVELOP DURING THE WEEK.

Cinema (and cinematic space) in relation to some of its most influential artistic predecessors
in performance, sculpture, painting, photography and dance.

What kinds of links and crossovers with other arts
– in avant-garde and experimental work, and in later experiments and means of intermedial expression – can we find?

Pre-cinema + early cinema practices (and later on proceed all the way to the more recent digital and immersive cinematic practices), and discuss what impact these "techniques" and technologies have (and have had) on cinematic expression.

How intermediality, as both a creative method and an interpretative paradigm, might be understood in relation to production designer's practices – and further, in considerations of what cinema is, has been and can be.

WEEKLY SCHEDULE (subject to changes)

1. COURSE WEEK_____ *Archaeology: magic, early cinema, 'optical unconsoius'*
Tue 1.12. at 10–13   Introduction + first assignment
Wed 2.12. at 13–14   Intermediary check-up + feedback discussion 1
Thu 3.12. at 13– 14   Check-up + feedback (NB. Tanja Bastamow's Virtual Production course's end screening in Odeon at 9–12)
Fri 4.12. at 13–15   Wrapping up + bridging towards next week's theme/s

2. COURSE WEEK_____ *Mediality, intermediality, senses*
Tue 8.12. at 10–13   Second week introduction + assignment
Wed 9.12. at 13–14   Intermediary check-up + feedback discussion 1
Thu 10.12. at 13– 14   Intermediary check-up + feedback 2
Fri 11.12. at 13–15   Wrapping up + bridging towards next week's theme/s (introducing the theme/s)

3. COURSE WEEK_____ *Cinematic architectures, mediated spaces*
Tue 15.12. at 10–13   Third week introduction + assignment
Wed 16.12. at 13–14   Intermediary check-up + feedback discussion 1
Thu 17.12. at 13– 14   Intermediary check-up + feedback 2
Fri 18.12. at 13–15   Wrapping up + bridging towards January continuation

J O U L U T A U K O

4. COURSE WEEK_____ *Immersivity and cinematic environments*
Tue 12.1. at 10–13   Final week introduction + assignment
Wed 13.1.   TBC
Thu 14.1.   TBC
Fri 15.1. at 13–16   Course wrap-up + conclusions

intermediality

A generic term for phenomena at the intersection between different media,

or crossing their borders, or for their interconnection, typically in the context of digital media.
The term emerged in the 1990s, but usage beyond this basic concept varies greatly.
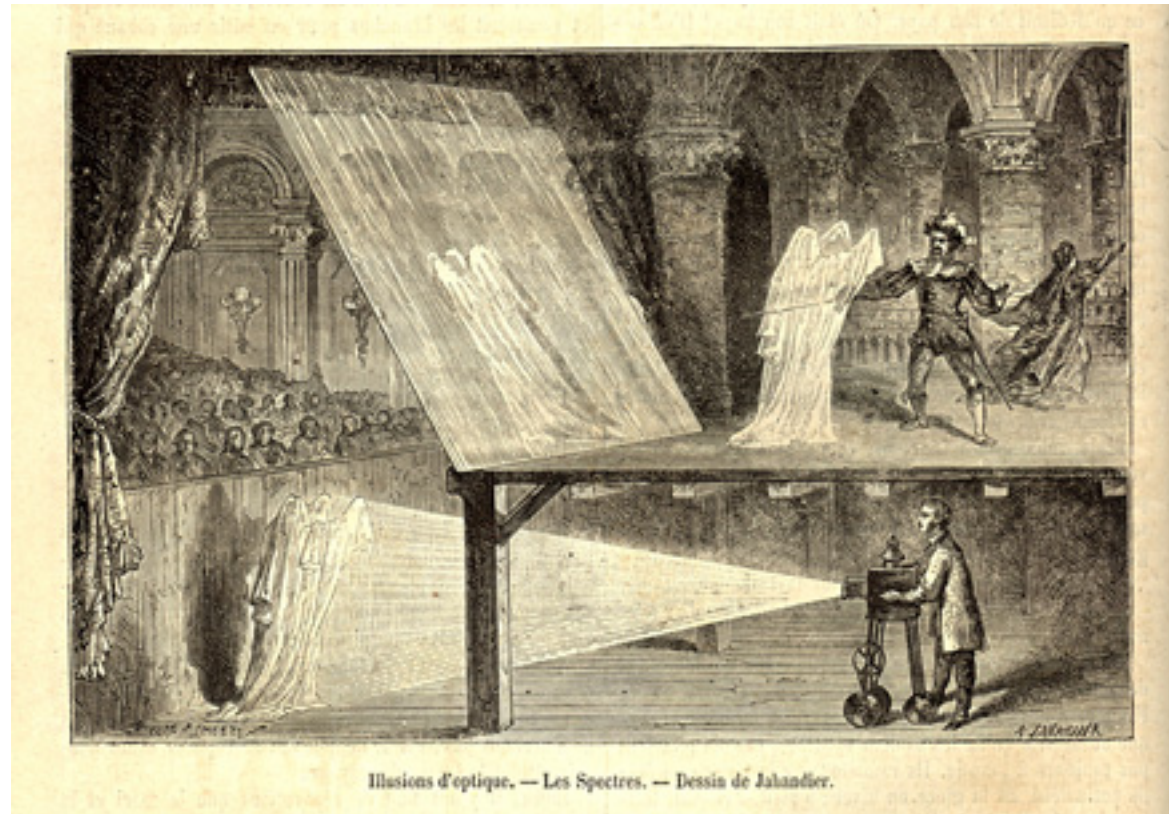
Close terms:

convergence; hybridization; multimedia; multimodality; multiplatform; transmedia forms.

A DICTIONARY OF MEDIA & COMMUNICATION (2 ed.)
Chandler, Daniel and Munday, Rod 2016. *A Dictionary of Media & Communication* (2 ed.). Oxford University Press.

1st WEEK'S THEME: ARCHAEOLOGY

magic, phantoms, tricks, uncanny

Illusions d'optique. — Les Spectres. — Dessin de Jahandier.

PEPPER'S GHOST, NAMED AFTER J.H. PEPPER, FIRST DEMONSTRATED IN 1862.
"A BRIGHTLY-LIT FIGURE OUT OF THE AUDIENCE'S SIGHT BELOW THE STAGE IS REFLECTED
IN A PANE OF GLASS PLACED BETWEEN THE PERFORMER AND THE AUDIENCE."

optical toys, kinetic toys

ZOETROPE

PHENAKISTOSCOPE

Early cinema

"the cinema of attraction"

cinema that directly solicits spectator's attraction (T. Gunning 1990, 58)

CHARACTERISTIC MEANS AND METHODS

single image

still frame, fixed frame, static camera

performance-orientedness (close connection with theatrical means)

spectacle

screen space as tableaux

EARLY CINEMA
single image

– concentrated effort put to multiplying
"intra-frame possibilities"

– attention to graphic composition

– taking into account "choreographic
elements" (later when multiple
simultaneous images were used in
cinema)
  –> rise of new "cinematic language"

>>When the first genuine movies, made by the Lumière brothers, were shown in Paris in 1895, Georges Méliès, a professional magician and manager-director of the Théâtre Robert-Houdin, was among the spectators. The films were scenes from real life having the novelty of motion, but Méliès saw at once their further possibilities. He acquired a camera, built a glass-enclosed studio near Paris, wrote scripts, designed ingenious sets, and used actors to film stories. With a magician's intuition, he discovered and exploited the basic camera tricks: stop motion, slow motion, dissolve, fade-out, superimposition, and double exposure.>>

EARLY CINEMA
still frame

– frame = shot = scene
(common model)

– frame as enunciator –>
(call for attention) *LOOK!*

– frame for emphasising a
unified, single viewpoint of
action

– frame for lifted attention
to the "intra-frame"
elements such as
movement

– frame = splice
(continuity-effect in tricks
and magic)
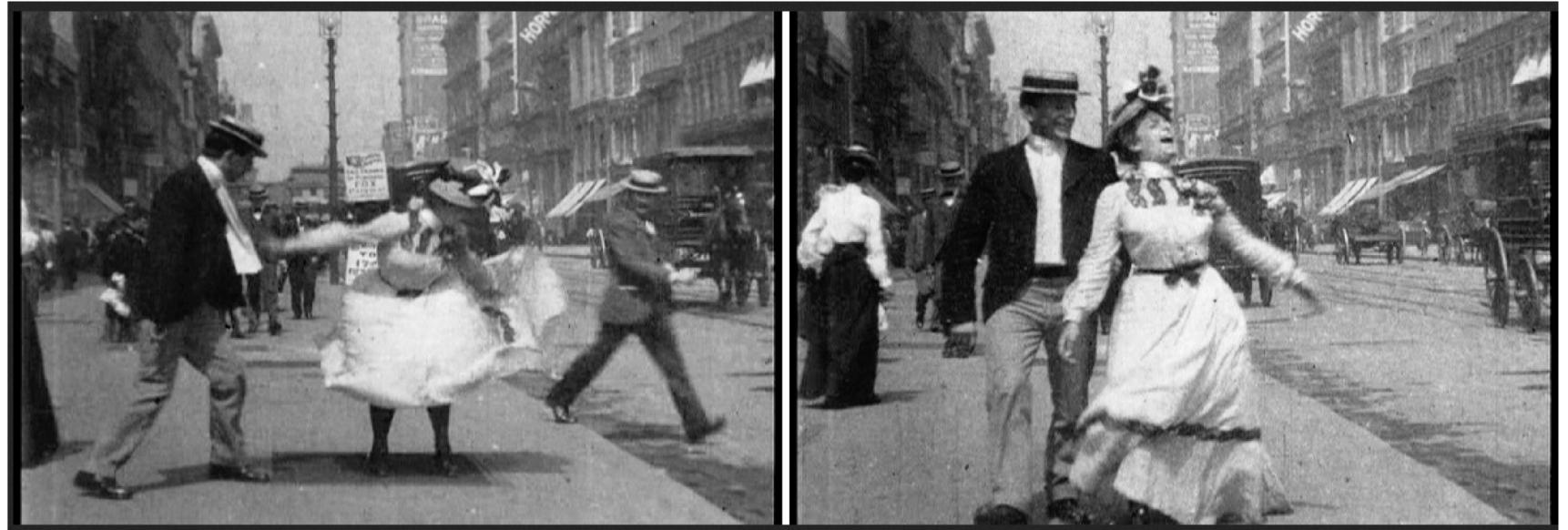
>>*On a warm, sunny early afternoon nine blocks north of Fourteenth Street in New York, "What Happened on Twenty-Third Street, New York City," Edison, 1901, Edwin S. Porter and George S. Fleming, was a "scripted actuality" film (much like our reality shows today, though not technically scripted. (Here,) "non-actors" are "guided" by the directors (--). The two main characters are actors, the man in straw hat, and the woman wearing a full skirt, deliberately walk over a grated steam vent in the sidewalk. The "proto-Marilyn" stops over the gust and, in a half-hearted attempt at modesty, tries to subdue her billowing skirts. The unscripted part comes not more than two seconds after she passes the vent when a man who had just watched the event while stepping off the curb into the street apparently shouted or whistled at her, hence the look over her shoulder and hearty laugh at her "admirer" and his "commentary."*>>

EARLY CINEMA
performance

– emphasis on whole-body performance

– emphasis on spatial relations between bodies

– emphasis on exploring screen space arrangements (+ bodies and movement)

THE CABINET OF DR CALIGARI (1920)

>>*The set design and labrythian plot explores the world of mind control, imagination, and murder, and pushed the art of film making in the realm of psychological fear and fantasy. Director Robert Wiene and designers Hermann Warm, Walter Reim, and Walter Rohrig undoubtedly created a world that has influenced numerous film noir and horror directors throughout the last ninety years.>>*

EARLY CINEMA
spectacle

– cinema as series of
display for attraction

– appreciation of the
amazing technocal
capabilities of visual
apparatus – camera,
projector

– showing the camera's
unique way to show
reality that human beings
do not experience with
bare eyes;
close-up, reverse motion,
multiple exposures…

Cecil Hepworth: *How It Feels to Be Run Over,* cirka 1900
https://www.youtube.com/watch?v=iJiZEVrA5wg&feature=youtu.be

EARLY CINEMA
screen space as *tableaux*

– *diegesis* – imaginary narrative space, into which spectator enters and travels, + psychologisation (*diegesis* -> style of narration which presents an *interior view* of the world)

– showing the camera's unique way to show reality that human beings do not experience with bare eyes; close-up, reverse motion, multiple exposures…

Un Chien Andalou (1929)
>>Luis Buñuel and Salvador Dalí intentionally made a film that had no rational or logical connection from one image to the next.>>

Eugene Atget:
Coin de la Rue Valette et Pantheon [1925]

Along with new technical modes of reproduction (and optics) authenticity, uniqueness, proper (one) place became questionable

Digital technologies have amplified these questions, made them more complex, and brought new ones.

WALTER BENJAMIN'S ESSAY
>>*The Work of Art in the Age of Mechanical Reproduction*>>
(written in 1935–36)
hYps://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm

>>Before Atget, the human face and body were the primary subject matter of photography. He banished people from photography and with them the last vestiges of cult value in the medium. His photographs of a deserted Paris were like the scenes of a crime, W. Benjamin noticed. Atget's photographs provided no ground for contemplation. The everyday objects of ordinary experience were revealed as strange and unsettling.
In this way photographs acquired the first traces of political significance, that all was not as it appeared at first glance. As Benjamin put it in "Little History of Photography" (1931), Atget "looked for what was unremarked, a forgotten, cast adrift. And thus such pictures . . . work against the exotic, romantically sonorous names of the cities; they suck the aura out of reality like water from a sinking ship."">>

Close-ups /slow motion in film shows:

Close ups:

- extends space
- Explores/shows precise details of familiar objects/places

Slow motion:

- extends movements
- Reveals familiar objects in entirely unknown movements

The film and the guidance of the camera:

- introduces us to unconscious optics more than the naked eye
- fluctuate our moods

- Unconsciously penetrated space (by the naked eye) is substituted for a space consciously penetrated by man (by the camera)
- (p.332)

inspired by WB

"Beyrouth in Negative" (2015, Super8mm, 10") was created as an objet trouvé, found on the shores of the collective unconscious, dream-like images that (--) belong to an unconscious universe, a realm of inverse images. My intention and challenge was to film the unrepresentable relationship I have to the city, inherited stories and memories of places – an invisible past that we all seem to share. How can such a past and its images be filmed? How can the collective unconscious be accessed in the medium of film? Dream-like images form ephemeral relationships that can neither be represented visually in a stable image nor captured intellectually in one narrative. But what could be a third way, a different medium through which the collective unconscious can be made "speaking"?

Inspired by Benjamin's concept of the "optical unconscious," I treated my camera as an inverse recording device, exploiting a feature of old super8 inverse negative ("positive") film roles. In this way, I made an inverted reality visible and literally brought "to light entirely new structures of matter" (Benjamin, 2008, 37). The distorted abstraction generated through 'negative' light relates to the split between my own gaze and the camera eye. By using the technique of black and white reversal and isolating particular objects in the frame, an "optical unconscious" view of Beyrouth came to the fore – a view that resonates with my own unconscious relationship with the city, that is, a conflictual, dysfunctional one, yet one of close attachment.

beyrouth in negative by mira adoumier
https://vimeo.com/214419564

Oliver Grau

Virtual Art

Virtual Art
From Illusion to Immersion
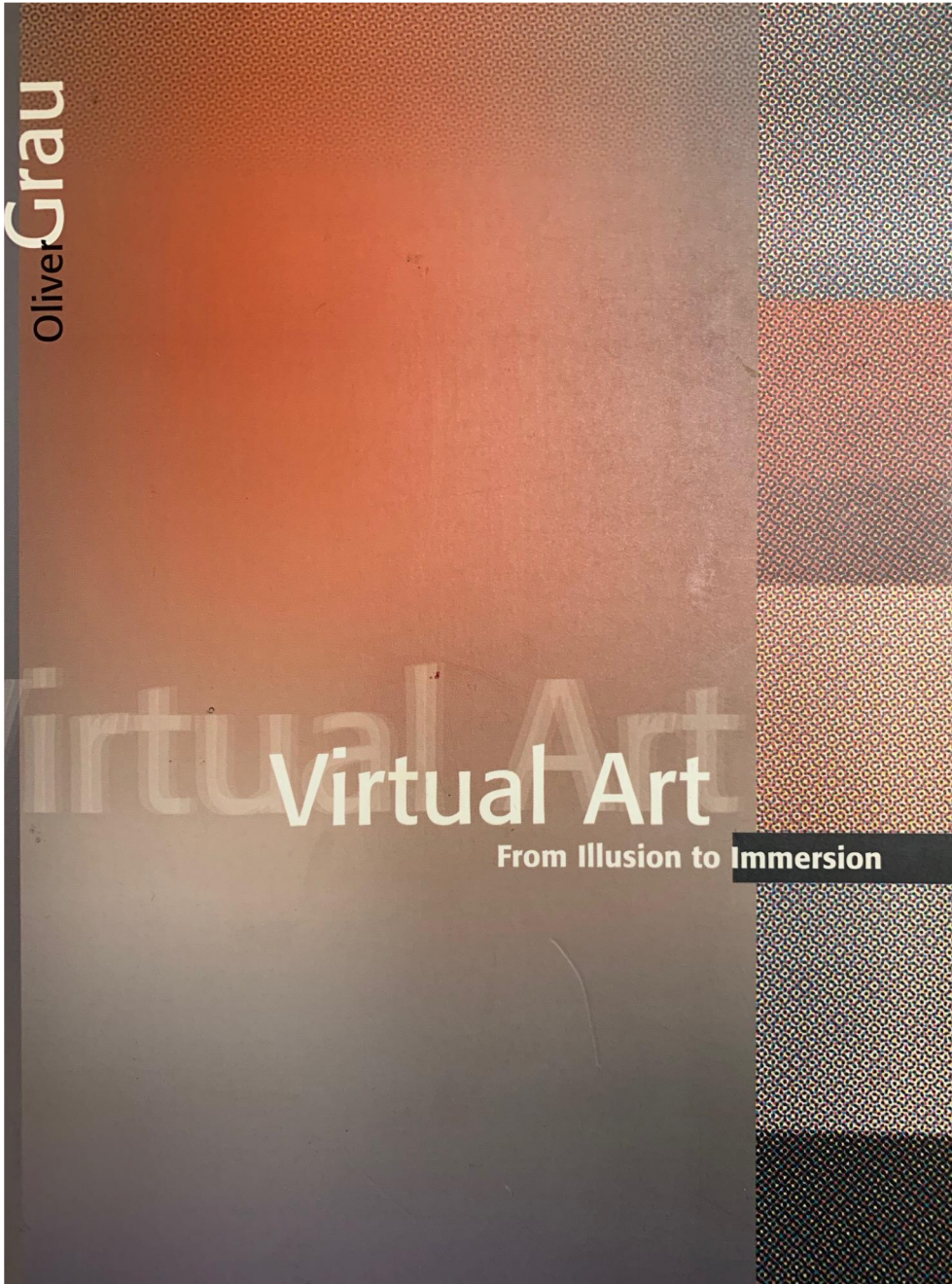
TEXT 1

Chapter 4. "Intermedial Stages of Virtual Reality in the Twentieth Century: Art as Inspiration of Evolving Media."
In Grau, Oliver 2003. *Virtual Art. From Illusion to Immersion*.
Cambridge, Mass. and London: The MIT Press, pp. 140–190.

Contents

"(--) *Grau discusses frescoes, Renaissance and Baroque illusion spaces, and panoramas, which were the most developed form of illusion achieved through traditional methods of painting and the mass image medium before film.*(--)"