“the past must be lived so that the present can be seen.”

http://loriemerson.net/archeological-media-lab/
Future Cinema
(past)
Étienne-Jules Marey
Motion studies
(1880s)

“His revolutionary idea was to record several phases of movement on one photographic surface.”
Étienne-Jules Marey
(1882)
Photographic gun
The Man with the Camera
experimental 1929 silent documentary film, with no story and no actors, by Russian director Dziga Vertov, edited by his wife Elizaveta Svilova.
"The film Man with a Movie Camera represents

AN EXPERIMENTATION IN THE CINEMATIC COMMUNICATION
Of visual phenomena
WITHOUT THE USE OF INTERTITLES
(a film without intertitles)
WITHOUT THE HELP OF A SCENARIO
(a film without a scenario)
WITHOUT THE HELP OF THEATRE
(a film without actors, without sets, etc.)

This new experimentation work by Kino-Eye is directed towards
the creation of an authentically international absolute language of
cinema – ABSOLUTE KINOGRAPHY – on the basis of its complete
separation from the language of theatre and literature."
Stan Brakhage
*Mothlight*
(1963)

http://www.youtube.com/watch?v=XaGh0D2NXCA
Jan Svankmajer –
*Meat Love*
(1989)

http://www.youtube.com/watch?v=UQkWrZw05P4
Jean-Luc Godard
*Film Socialism*
(2010)

The entire film accelerated to 1.5 minutes as a trailer on youtube:
http://www.youtube.com/watch?v=oLuWoz9OpqU
"We once believed we were auteurs but we weren't. We had no idea, really. Film is over. It's sad nobody is really exploring it. But what to do? And anyway, with mobile phones and everything, everyone is now an auteur."

Jean-Luc Godard
http://www.guardian.co.uk/film/2011/jul/12/jean-luc-godard-film-socialisme
FUTURE CINEMA
The Cinematic Imaginary after Film
Curated by Jeffrey Shaw and Peter Weibel

16 November 2002 - 30 March 2003
ZKM Karlsruhe | atria 8 & 9, Media Theater
2 Tendencies
(according to Jeffrey Shaw)

1. Passive: photo, film TV
2. Interactive: new-media
Jeffrey Shaw, «Corpocinema», 1967

“This was an expanded cinema performance presented in a series of open-air performances in Rotterdam and Amsterdam in 1967. The basic structure was a large air-inflated transparent PVC dome onto which film and slides were projected from within... Fire-extinguishing foam was sprayed over the entire inner surface of the dome, building up an opaque white projection surface. As the foam dripped off the dome, the projected image disintegrated [...]”

http://www.medienkunstnetz.de/works/corpocinema/
Jeffrey Shaw
*The Legible City*

“Visitors to ‘The Legible City’, created at the Institut für Neue Medien in Frankfurt/M., are seated on a stationary bicycle and ‘move' through streets projected onto the surface in front of them. In contrast to those of a normal city, the streets here are literally legible, lined not by buildings but by letters. On their passage through the city, cyclist-visitors can pursue various narrative threads, accumulating their own history of the city. On a small display on the handlebars is a map of the city on which the cyclists can plot their position. Between 1988 and 1991 Jeffrey Shaw created three versions of ‘The Legible City’: Manhattan, Amsterdam and Karlsruhe. The Manhattan variant was one of the very first interactive installations, today regarded as a key work of the genre.”
“Though it is still early in the process, one can identify some of the focal features of this emergent domain of the digitally expanded cinema. The technologies of virtual environments point to a cinema that is an immersive narrative space wherein the interactive viewer assumes the role of both cameraperson and editor. And the technologies of computer games and the Internet point to a cinema of distributed virtual environments that are also social spaces, so that the persons present become protagonists in a set of narrative dis-locations.”

http://www.zkm.de/futurecinema/index_e.html
Jeffrey Shaw

*Movie Movie*

(1967)

«This expanded cinema performance was specifically created for the Experimental Film Festival in Knokke-le-Zoute (Belgium 1997). It took place in the foyer of the festival building, with the audience sitting on the stairs and balcony. Three performers (Jeffrey Shaw, Theo Botschuijver, Sean Wellesley-Miller) dressed in white overalls first brought in the inflatable structure and unrolled it on the floor. Then it was gradually inflated while film slides and liquid-light show effects were projected onto its surface. The architectural form of this inflatable structure was a cone with an outer transparent membrane and an inner white surface. [...] In the intermediate space between transparent and white membrane various material actions were performed to materialize the projected images. This included the inflation of white balloons and tubes, and the injection of smoke.

The intention of this work was to transform the conventional flat cinema projection screen into a three-dimensional kinetic and architectonic space of visualization. The multiple projection surfaces allowed the images to materialize in many layers, and the bodies of the performers and then of the audience (many of whom spontaneously jumped in naked) became part of the cinematic spectacle.[...]

«MovieMovie» was also a complex and innovative acoustic event structure. The Musica Elettronica Viva was closeley involved in its scenography, creating an intense and loud density of electronic sounds that were interactively modulated by the musicians via a spatially distributed sound amplification system placed both outside and inside the inflatable structure.»

(source: Jeffrey Shaw – a user’s manual. From Expanded Cinema to Virtual Reality, Anne Marie Duguet/Heinrich Klotz/Peter Weibel (eds.), Ostfildern 1997, pp. 70f.)
Jeffrey Shaw, Agnes Hegedues and Bernd Lintermann.  
*ConFIGURING the CAVE*  
(1996)

“ConFIGURING the CAVE is a computer based interactive video installation that assumes a set of technical and pictorial procedures to identify various paradigmatic conjunctions of body and space. The work utilises the CAVE technology stereographic virtual reality environment with contiguous projections on three walls and the floor. The user interface is a near life-size wooden puppet that is formed like the prosaic artists' mannequin; this figure can be handled by the viewers to control real time transformations of the computer generated imagery and the sound composition.

ConFIGURING the CAVE is constituted by seven differentiated pictorial domains. Movement of the puppets body and limbs dynamically modulate various parameters in the image and sound generating software, while particular postures of the puppet cause specific visual events to occur. Most significantly it is the action of moving the puppet's hands to cover and then uncover its eyes, which causes the transitions from one pictorial domain to the next.”

http://www.jeffrey-shaw.net/html_main/frameset-current.php
CAVE
Computer Automatic Virtual Environment

“The first CAVE was developed in the Electronic Visualization Laboratory at University of Illinois at Chicago and was announced and demonstrated at the 1992 SIGGRAPH. The CAVE was developed in response to a challenge from the SIGGRAPH 92 Showcase effort (and its chair James E. George) for scientists to create and display a one-to-many visualization tool that utilized large projection screens. The CAVE answered that challenge, and became the third major physical form of immersive VR (after goggles 'n' gloves and vehicle simulators). Carolina Cruz-Neira, Thomas A. DeFanti and Daniel J. Sandin are credited with its invention.”

http://en.wikipedia.org/wiki/Cave_Automatic_Virtual_Environment
Jeffrey Shaw and Bernd Lintermann

*Cupola*

(2004)

Immersive Digital Media Installation

“The world of cinema is being radically transformed by the new digital recording and visualisation technologies, and one of its salient features is the creation of highly immersive audiovisual experiences. The intention here, as in all forms of art, is to create for the viewer a heightened sense of physical and emotional engagement in the work. In Jeffrey Shaw’s media art practice over the last thirty years he has explored various types of immersive strategies. One milestone was Heavens Gate (1987), where a projection on the ceiling and a large mirror on the floor created a state of vertiginous suspension between the real and reflected image planes. The digital trompe l’oeil of its video content revealed the awesome contemporary view from space down onto the planet Earth, inverting the ecstatic Baroque gaze upwards to the heavens.”

http://www.icinema.unsw.edu.au/projects/cupola/project-overview/
interactive immersion
Jeffrey Shaw

EVE (Extended Virtual Environment)
(1993)

“EVE is a research and development project initiated at the ZKM Karlsruhe in cooperation with the Forschungszentrum Karlsruhe. It encompasses the conceptual and technical development of a new form of interactive immersive visualisation environment and virtual-reality apparatus. In the centre of a large inflatable dome, two video projectors are mounted on a motorised pan/tilt device (e.g. robot arm) which can move the projected image anywhere over the inside surface of the dome. The two video projectors present a stereo pair of images - the viewers wearing polarising spectacles can see the projected imagery in three dimensions.

One of the visitors to EVE wears a helmet (or a «miner's lamp») with an attached spatial tracking device that identifies the position and angle of his head. This controls the positioning of video projectors so that the projected image always follows the direction of the viewer's gaze. In this way the viewer can move the picture frame over the entire dome surface and interactively explore the computer-generated virtual scenographies which are presented there. A joystick also allows the viewer to control his forwards and backwards movement in the surrounding virtual space.

In 1993 (MultiMediale 3, ZKM Karlsruhe, Germany), 〈The Virtual Museum〉 (1991) was adapted for presentation within EVE. In 1995 (MultiMediale 4, ZKM Karlsruhe, Germany) a new work titled 〈The Telepresent Onlookers〉 linked the movement of the interior video projectors to a stereo pair of video cameras mounted on another pan/tilt device situated outside the dome. As a result the exterior scene could be reconstituted within the dome, allowing the viewers inside to be vicariously telepresent in the space outside.”

http://www.medienkunstnetz.de/works/eve/images/4/
narrative immersion
Jeffrey Shaw and David Pledger
_Eavesdrop_
(2004)

“Part game, part real-time filmmaking, part spectator sport, Eavesdrop provides new experiences of interactivity. Presented in a 360-degree purpose-built cinematic environment, ten people are forever doomed to repeat nine minutes of their lives. The user becomes the director who navigates through the screen and narrative space to reveal the secrets embedded in the interconnected stories.”

http://www.acmi.net.au/sensesurround_eavesdrop.aspx
small cinemas for mobile phones
GPS Film is a new way of watching a movie that's based on the viewer's location. The system is a new media artwork from Scott Hessels and is released as an open source application that runs on any GPS-enabled mobile phone or PDA.

GPS Film invents a new form of film-viewing experience by using the place and movement of the viewer to reveal the story.

The first film made specifically for the system, Singaporean filmmaker Kenny Tan’s “Nine Lives” is a chase comedy of mistaken identity that unfolds as the viewer explores nine neighborhoods in the island’s downtown.

View the brand new trailer (requires Quicktime plug-in)

[High-Resolution]
[Low-Resolution]
“As a kid in the 1960’s, I was the first player generation—I had eight-tracks, cassettes, reel-to-reels, walkmans, and of course television. I’m interested in how a machine that changes the recording, assembling, presenting, or context of film can radically change the experience and the ways that stories are told.

The GPS Film artwork puts a new tool out there to let film be put together in a way that’s unique to a mobile culture.”

Scott Hessels

GPS Film

(2008)
combinatorial
“Max Bense would later use the term «generative aesthetics,» which was to be understood as «the compound of all operations, rules and theorems through whose application to a quantity of material elements able to function as signs can deliberately and methodically generate in the latter aesthetic states (distributions and/or arrangements).»”

Cybernetic Aesthetics and Communication
Claudia Giannetti

http://www.medienkunstnetz.de/themes/aesthetics_of_the_digital/cybernetic_aesthetics/5/
Jeffrey Shaw
*T_Visionarium*
(2003)

set within AVIE, or the Advanced Visualisation and Interaction Environment. AVIE is the world's first 360 degree stereoscopic projection cinema

360 degree cinema
300 videos
interactive
KORSAKOW: Dynamic Storytelling

http://korsakow.org/

An engine for creating your own combinatorial film.
augmented reality
A short futuristic film by Eran May-raz and Daniel Lazo. This is our graduation project from Bezaleal academy of arts.

https://vimeo.com/46304267
auto-generative cinema

“complete consequence of algorithmic generation”
Jeffrey Shaw, 2011

http://www.cityu.edu.hk/cityu/video/presidentLecture/20110506_Prof_J_Shaw.htm
back in time again
to a few pioneers
(of mashups and augmented architecture)
Chris Marker

*La Jetée*

(1962)

http://youtu.be/1WXMp5BHZ_o
Gary Hill

*Electronic Linguistics*

(1977)

visual representation of sound

https://vimeo.com/5499417
Valie Export
*Concrete Computer Display*
(1990)

Raum-Text-Installation, variable Länge, s/w
„Im Lichte des Monitors“, Kunstverein Horn 1990
Ken Feingold
*Purely Electronic Sleep* (1980)

news, ads, tv: montage
Networked Performances
(remote intimacy & live alienation)
“Telematic Dreaming» (1992) turns a bed into the support of high-resolution images that might show a partner, intimately alive although being thousand kilometers away. The light-intense projection of the other results in a remarkable suggestion which turns the touch of the projected body into an intimate action. Sermon aims at expanding the senses of the user, while it is obvious that the other cannot really be touched but that only swift, decisive, possibly tenderly reactive movements can experience the suggestion of touch—a moment of contemplation, as many users observed. The synaesthetical, sensual impression lets the hand and the eye fuse, and it is this effect that characterizes this work as well as the works to come in the following years, in collaboration with Andrea Zapp.”

Oliver Grau

Paul Sermon
Telematic Dreaming
(1992)
“Kurt Hentschlaeger und Ulf Langheinrich have been working together as Granular-Synthesis since 1991

The film is torn, there is no more beginning and ending, and there is no way out either.... MODELL 3 the first Granular-Synthesis live show from 1992-1994 is history now.”
Luc Courchesne
*Landscape One*
(1997)

[https://vimeo.com/5995405](https://vimeo.com/5995405)

“Interactive video panorama using 4 networked computers with touchpads and microphones, 4 laserdisc players, 4 video projectors and four amplified speakers”
MoMA’s second-floor atrium with Pipilotti Rist’s “Pour Your Body Out” (2008)
direct sensory stimulus
for embodied abstraction
Kurt Hentschlager

FEED

Affect
(emotional)
Endoscopic camera footage from inside body projected on floor inside oval space as circular image. Why?

“.. the internal workings of our body are completely foreign to us most of the time”

http://www.bbc.co.uk/radio3/johntusainterview/hatoum_transcript.shtml
Mona Hartoum

*Changing Parts*

(1984)

Duration: 24 minutes

Video

“‘When I was a teenager and we were discussing my future and I mentioned that I wanted to become an artist he (her father) categorically refused to send me to art school, because he said he wanted me to do something that will get me a real job, and that was the end of the conversation.’”

http://www.bbc.co.uk/radio3/johntusainterview/hatoum_transcript.shtml
Mona Hartoum
Misbah
2006-2007
Lantern: 22 13/16 x 12 5/8 x 11 1/4 in. (58 x 32 x 28.5 cm)
Brass lantern, metal chain, light bulb and rotating electric motor

“I'm an outsider looking in”
http://www.bbc.co.uk/radio3/johntusainterview/hatoum_transcript.shtml
Michal Rovner
*Particles of Reality*
(2010)
Bill Viola
*The Crossing*
(1996)

http://www.sfmoma.org/explore/multimedia/videos/9
Guggenheim article: [here](http://www.sfmoma.org/explore/multimedia/videos/9)
Bill Viola
*The Passions*  
(1996)

https://vimeo.com/20073780

Hieronymus Bosch
Bill Viola
*The Passions*
(1996)

https://vimeo.com/20073780
Tony Oursler

*Super Pop (and Not)*

(2012)

Contemporary by Angela Li | GF,
90-92 Hollywood Road, Central, Hong Kong
May. 14 - Jun. 25, 2012

https://vimeo.com/2161618
Feng Mengbo

“... gained international acclaim with his large-scale interactive video game installation called *The Long March*, which was acquired by MoMA PS1 last year. It lifted imagery from *Street Fighter* and *Super Mario Bros.*, combined with propaganda motifs from Communist China.”

Watch:
Ryoichi Kurokawa
*ground*
(2010)

5 HD displays | 5ch multi sound
Duration: 08'00" Loop

https://vimeo.com/31319154
Ryoichi Kurokawa

*ground*

(2011)

3 HD displays | 3.1ch multi sound
Duration: 12'00" Loop

https://vimeo.com/31784326
Ryoichi Kurokawa

ground
(2011)

3 HD displays | 3.1ch multi sound
Duration: 12'00" Loop

https://vimeo.com/28124851
Yang Yongliang
Watch video on Creator’s project:
NOTE:

Blog presentations in 2 weeks:
1min45sec presentations minutes each.
arrive prepared. Have your blogs up to date.

Think about: what this course has taught you,
how you have responded on the blog to readings and lectures.

if you have any questions,
make an appointment to come see me in my office.
QUIZ Results

It was originally marked out of 50 total marks.
But the grade levels were overall too low
so (good news!) it is now out of a total of 45 marks.

Please multiply your grade by 2.222222 to know what percentage it is.
Example: if you get 37/50 then it is really 37/45, so 37 x 2.222 = 82%
Example: if you get 22.5/50 then it is really 22.5/45, so 22.5 x 2.222 = 50%

Highest grade: 82%
Average: 69%

If you got below 22.5, then it is mandatory
that you email me to book a time
to come see me in my office.
THE END