

MOVING IMAGE AFTER COMPUTERIZATION - EXTENDING TRADITIONAL ELEMENTS OF CINEMA. AN OUTLINE

Lev Manovich

(2003)

1. FRAME / CAMERA / SPACE

panoramic cinema / "total" recording

QTVR, ipix, etc.

Jeffrey Shaw (EVE; Place: a User Manual; Panosurround Camera)

Luc Courchesne

hybrid space: combining best features of 2D lens based and 3D synthetic representations

3-D compositing: film/video mapped into surfaces positioned in a virtual space;
virtual camera moves through this space

Christian Boustani/Alain Escalé: Brugge, Viagem

film/video recordings embedded within virtual space

Jachim Sauter/ARCT+COM, Invisible Shape of Things Past (1997),

computer sets for "The Marlowe, The Jew of Malta" (2002)

Fujihata, Field-Work@Alsace

2. IMAGE

"velvet revolution" in moving image culture (1985-1995)

new visual aesthetics of moving images:

If we define a digital moving image as compositing of various elements created/modified via different methods

live action +

image processing +

2-D animation +

3-D animation +

typography +
generative/procedural image construction +
2D graphic design / motion graphics +
filters applied to any of the above +

we can define a number of visual aesthetics in contemporary moving image culture depending on which method dominates, for instance:

live action (most feature and short film/video)

typography - "motion graphics" ("typographic cinema"): typography becomes an image (After Effects)

3D computer animation (Final Fantasy, 2001; children 3D animated cartoons)

2D graphic design + generative/procedural image construction (graphical music videos using shockwave / Flash - see shockwave.com; algorithmic abstract animation; "Generation Flash")

we can also single out certain sensibilities/styles based on privileging a few of the methods, for instance

"Post-Flash cinema": Web designers bringing their aesthetics to short films:

uses stylilised live action, 2D animation, 3-D animation (flat planes, vectors) + typography, but with 2D graphics design as the dominant code

New imaging / recording techniques: infrared, web cams, GPS, etc.

Financial TV programs
contemporary information workspaces
CNN television coverage of the war
Jordan Crandal
Haron Farocki

3. EDITING / TIME / NARRATIVE

"continuos" cinema (Timecode, Russian Arc) - from montage to very long takes

database cinema (database + metadata + algorithmic construction)

Stan Douglas
Klein/Kratky/Comella, Bleeding Through: Layers of Los Angeles, 1920-1980

Florian Thalhofer - Korsakow Syndrom, Love Story Project

www.LoveStoryProject.com

Sebastian Campion, interactive documentary for Danish Film Institute

switching.dk

Michael Lew (Media Lab Dublin)

www.mle.ie/~michael/research/voodoo

www.thickspace.net

Thompson/Craighead, Short Films About Flying

spatial image - a single image broken into a number of frames

Gance Abel

Peter Greenaway

Mike Figgis

recent TV programs

spatial image - multiple images positioned in space

1960s "expanded cinema"

Gary Hill

Eija Liisa Ahtila

Doug Aitken

Wilson Twins

club culture

real-time improvisation/generation

1960s-1970s video synthesizers / processors

242 Pilots

VJ culture