

RHYTHMS + VISIONS : EXPANDED + LIVE

about the live in Live Cinema

a project around a PhD by Toby Harris





THE FUTURE IS NOW

EDISON
SOUND
BY
SOUND







live cinema!

d-fuse 'particle' at USC School of Cinematic Arts [2011]





live cinema! but here's the rub...

d-fuse 'particle' at cynetart [2010]



about the live in live cinema

an ongoing project around a PhD

wherein i build something i love up to knock it down and say we've got it backwards



a contemporary, experimental relation of cinema where improvisation and performance become inevitably intertwined

a common denominator for a wide array of audio-visual experimentation rooted in the performative moment

literature reviewing live cinema

after Holly Willis, Mia Mikela, Michael Lew, and more



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— cinema is used as a cultural reference upon which the works in part rest

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about the live in live cinema

1 building it up





moving image
l'arrivée d'un train en gare de la ciotat





montage

Человек с киноаппаратом



hollywood studios
citizen kane



hollywood studios tv series
citizen kane the prisoner



'Expanded cinema does not mean computer films, video phosphors, atomic light, or spherical projections. Expanded cinema isn't a movie at all: like life it's a process of becoming', i.e. a concept of presence more than it is a material of one kind or another.'

— Gene Youngblood

expanded cinema



'I like to imagine a philosophy of experimental cinema, which emanates from the cinema of attractions and expanded film, and includes the electronic, the computer, the active spectator, sculpture, collage, dramaturgy, narrativity and representation.'

— Jackie Hatfield

expanded cinema



Coined in the mid-1960s by Stan Vanderbeek but with its origins in the experiments of early Twentieth Century avant-garde filmmaking, media-technologies and performance art, Expanded Cinema is a film and video practice which activates the live context of watching, transforming cinema's historical and cultural 'architectures of reception' into sites of cinematic experience that are heterogeneous, performative and non-determined.

expanded cinema

<http://www.rewind.ac.uk>



the crux: what's our claim, if its not expanded cinema



soft cinema

lev manovich in "outside the box", a documentary by seth thompson



<ilze, a thousand browser windows,
and the london riots>

<computational culture>



F

44

16bit

11

performing digital media

vj clip for *spark 'context is everything' [2003]

PAL

0

d





performing digital media: a film in realtime

screenshot for rbn_esc_16_1_av [2006]





a peer to the film format

d-fuse 'endless cities' at BFI imax [2008]





Matthias Kispert, 6' with hat

a peer to the film format

d-fuse 'endless cities' at BFI imax [2008]



about the liive
in liive cinema

2 propaganda!



live cinema documentary

"an experimental documentary about a contemporary arts practice"



about the **live**
in **live** cinema

2 knocking it down





1970~1990~2010

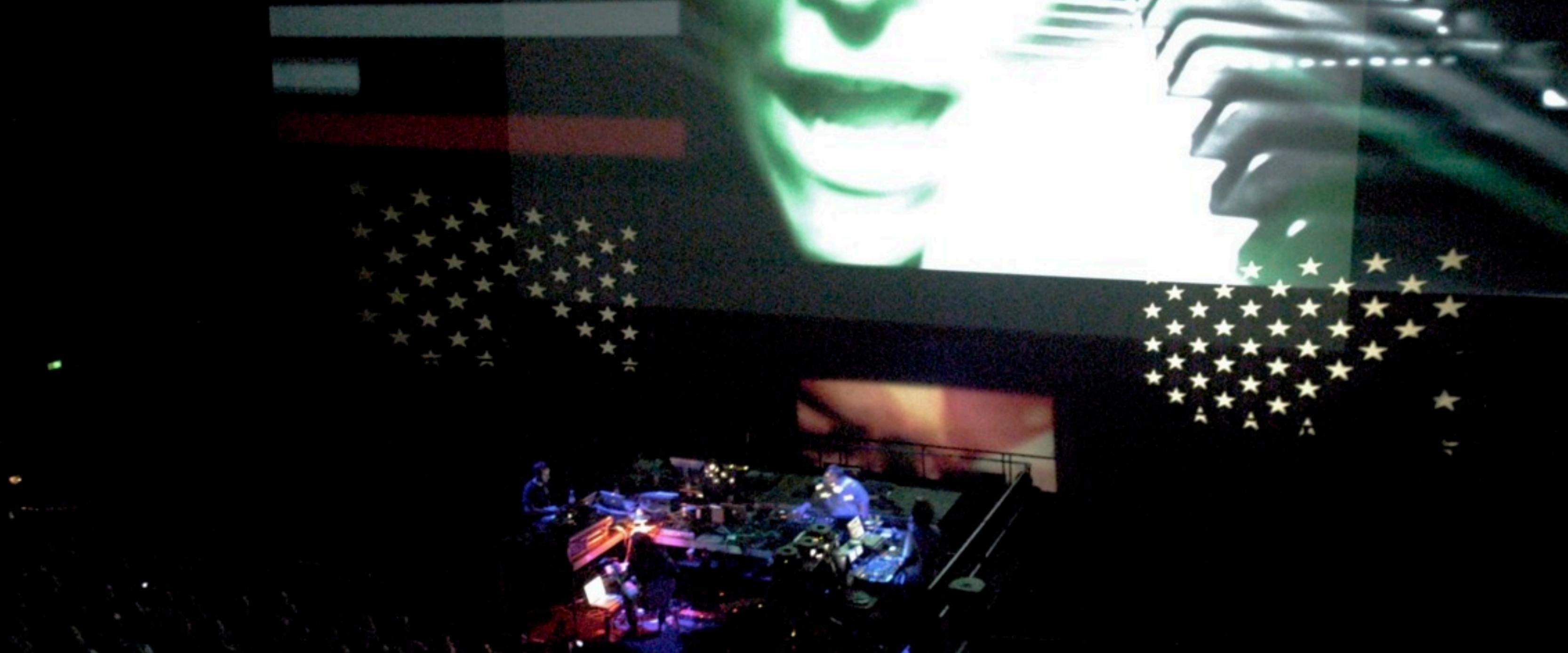
the inevitability of live cinema, the smack of technological determinism





if not technological determinism, then what?





lets look at the work on stage

what kind of work is happening in front of us? what does this add?





lets look at the work on stage

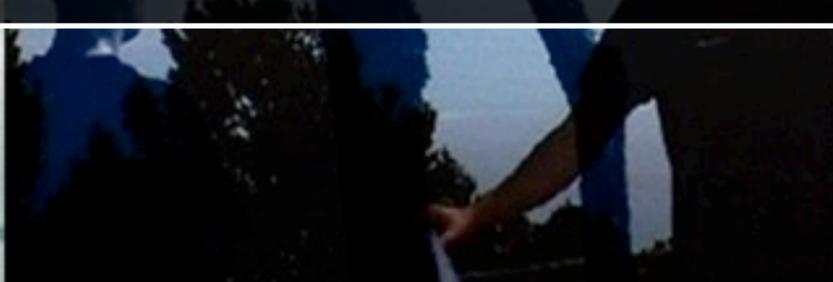
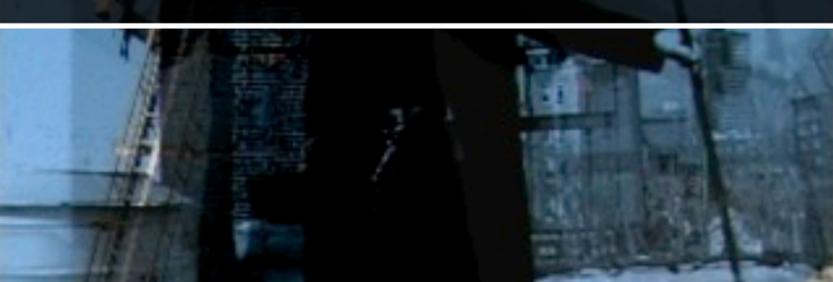
digital media \neq instrumentalism, instead an opaque mastery as scenographic silhouette

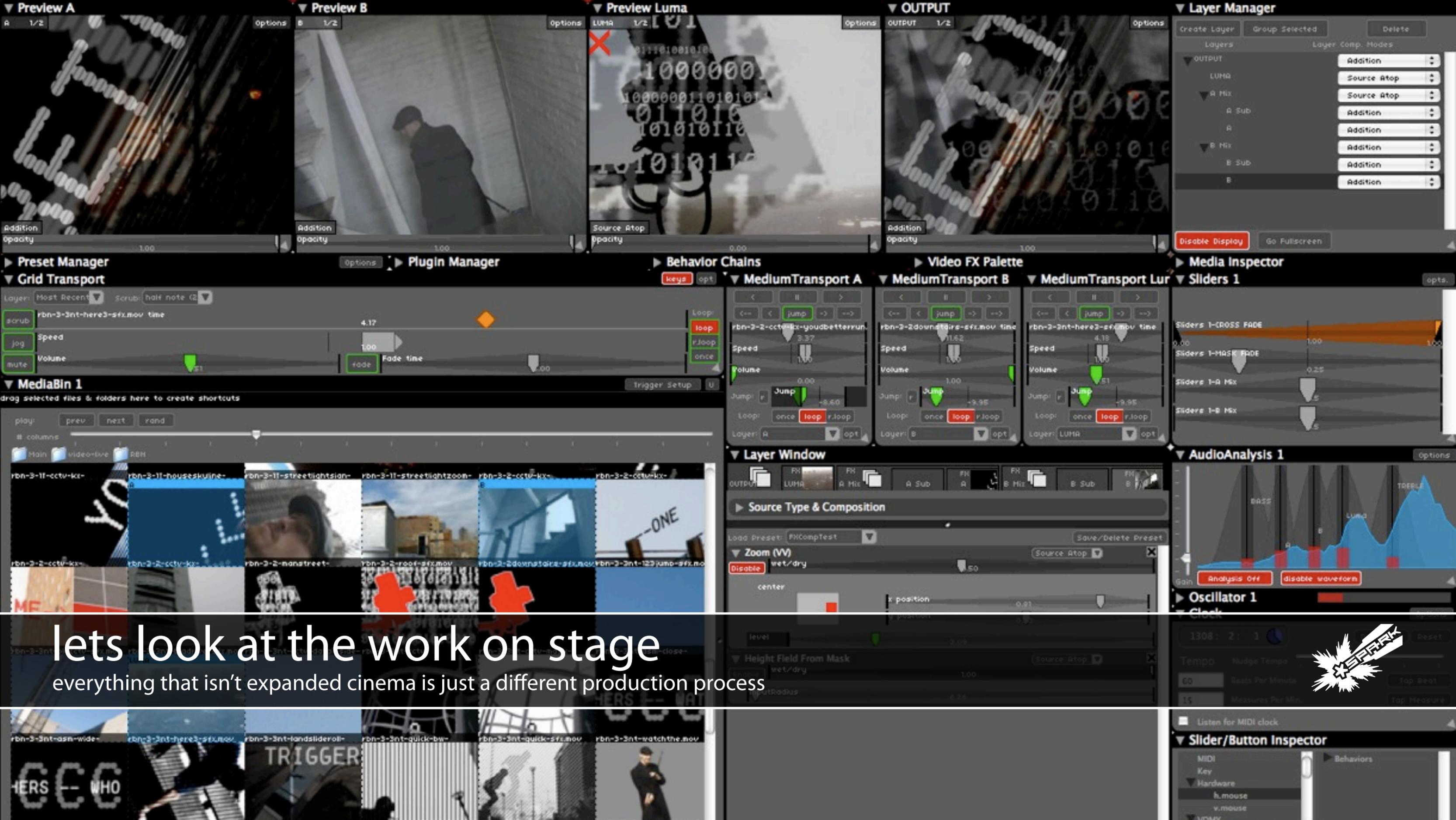




lets look at the work on stage

everything that isn't expanded cinema is just a different production process





lets look at the work on stage
everything that isn't expanded cinema is just a different production process



the rub: in terms of a/v , the more effective, the less live

from the practitioners i know (what man hours per hollywood cut?)





we're back to the gig in LA



about the **live** live cinema

3 so just what is liveness?
a quick critique of the topic



3 .1 pressing play

the awkward and unanswerable in media based and mediatised performance





the infamous fader sweep

100% heresay, btw



ARE



robots, literally





its like countless thousands watching..





a music video



...but we had a good time!



3 .2 "we're going for the x"
a disconnect in our stated intent as an audience



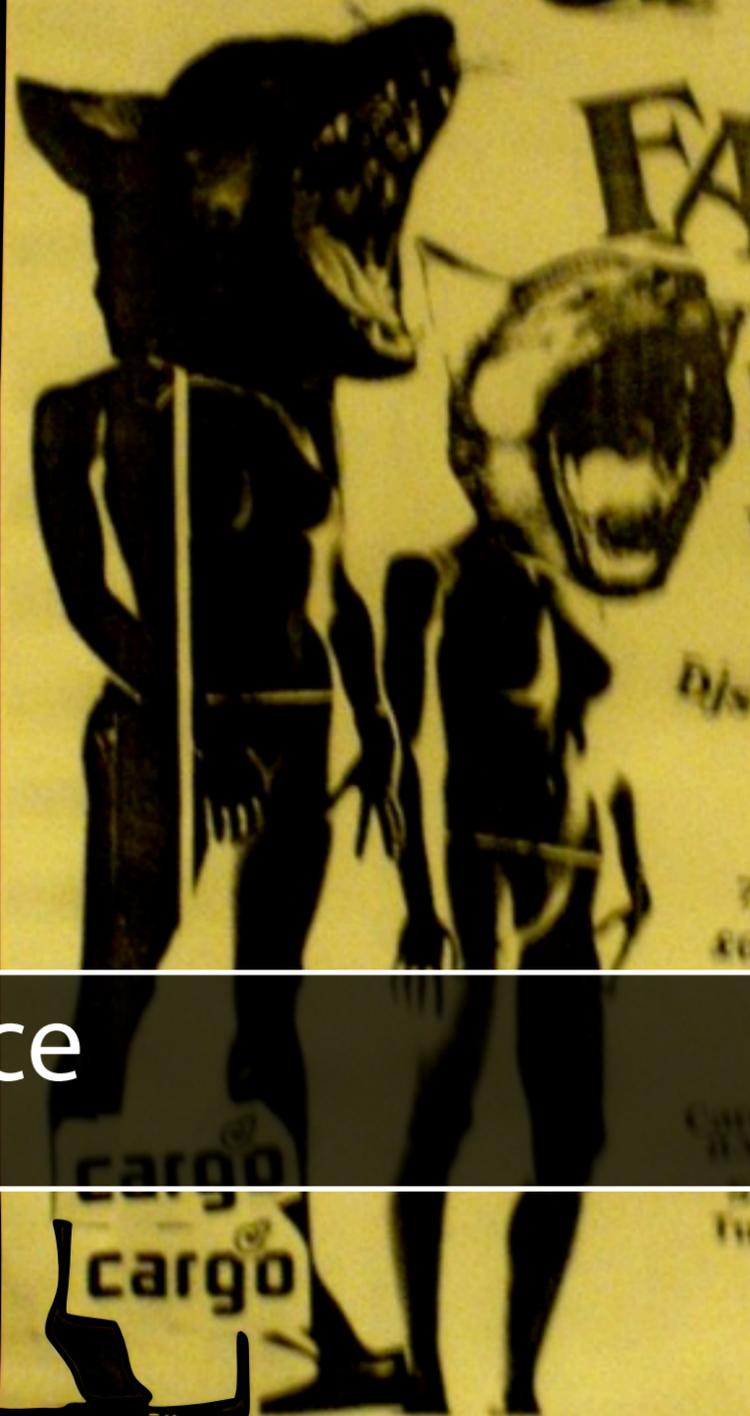
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the music experience

performance to the audience





the football experience
performance, but not to the audience



3 .3 a closer look at the audience





what street performance can tell us



A complex set of interactions is constitutive of street performances:

- between the performers,*
- between the performers and the audience,*
- among members of the audience.*

Performers must manage these interactions to create a performance space, build their audience and elicit payment.

— Colombine Gardair

what street performance can tell us

current research at interaction, media and communication, QMUL



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3 .4 performance theory



rock music is **Studio Production** authenticated by **Live Performance**

(and that isn't how it started)

Philip Auslander

Liveness: Performance in a Mediatized Culture



rock music is Studio Production authenticated by Live Performance

live cinema is Studio Production authenticated by Live Performance?

Me, after Philip Auslander



From a general perspective one might argue that with the digital revolution of the 1990s, questions concerning the function of our sensorial organs and the way our psychic apparatus processes and interprets the signals received by our senses gained a new urgency and relevance. This happened mainly because the new digital technologies provide radically enhanced possibilities to construct, manipulate and alter what we consider as our reality.

— Jan Rohlf

'invites us to seek some semblance of stability and groundedness, often in the body and in events that enact a kind of hybridity, being at once constructed and yet entirely "real" and unique'

Holly Willis



Online liveness — *Social co-presence on a variety of scales from very small groups in chatrooms to huge international audiences for breaking news on major websites all made possible by the Internet as an underlying infrastructure.*

Group liveness — *The “liveness” of a group of friends who are in continuous contact via their mobile phones through calls and texting.*



To adapt Watzlawick's famous dictum: you cannot not react to each other.

Performances are generated and determined by a self-referential and ever-changing feedback loop.

A new dichotomy has emerged between live performance constituted by the bodily co-presence of actors and spectators and the autopoietic feedback loop and mediatised performances which sever the co-existence of production and reception.

Erika Fischer-Lichte

The transformative power of performance: a new aesthetics



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~~*A new dichotomy has emerged between live performance constituted by the bodily co-presence of actors and spectators and the autopoietic feedback loop and mediatised performances which sever the co-existence of production and reception.*~~

...this isn't going to date well

Erika Fischer-Lichte

The transformative power of performance: a new aesthetics



Something interactional happens when we are together as performer and audience — liveness — which facilitates successful performance to perform various operations in which 'the spectators do not merely witness these situations; as participants in the performance they are made to physically experience them'

— My reading of Fischer-Lichte

Erika Fischer-Lichte

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The transformative power of performance: a new aesthetics



Heightened social-spatial environments — events not strictly speaking or entirely live, such as cinema, public presentations and gatherings etc.”

***Social or embodied construction** — physical and mental awareness of your neighbours was inevitable, with such intersubjective relationships spinning an intriguing net of age and generational tension within the audience and between the audience and the stage.”*

***Heterogeneous construction of empirical audiences** — audiences are real, intricate, always different.*

Matthew Reason

Theatre Audiences and Perceptions of 'Liveness' in Performance



The emerging definition of liveness may be built primarily around the audience's affective experience

— Auslander, 2011

performance theory » audiences and interaction



3 .5 me, lecturing, right now



about the **live** live cinema

4 building it up again





who doesn't know this scene

but past the flashiness, what is its role in the film?



proposition one: access to potential



proposition two: access to process

...performer's instrument to groupware





whether teaching or djing



proposition three: know thy audience..



...and be reflexive to it and with it





but what is an audience?





but what is an audience?



proposition four: social organisation

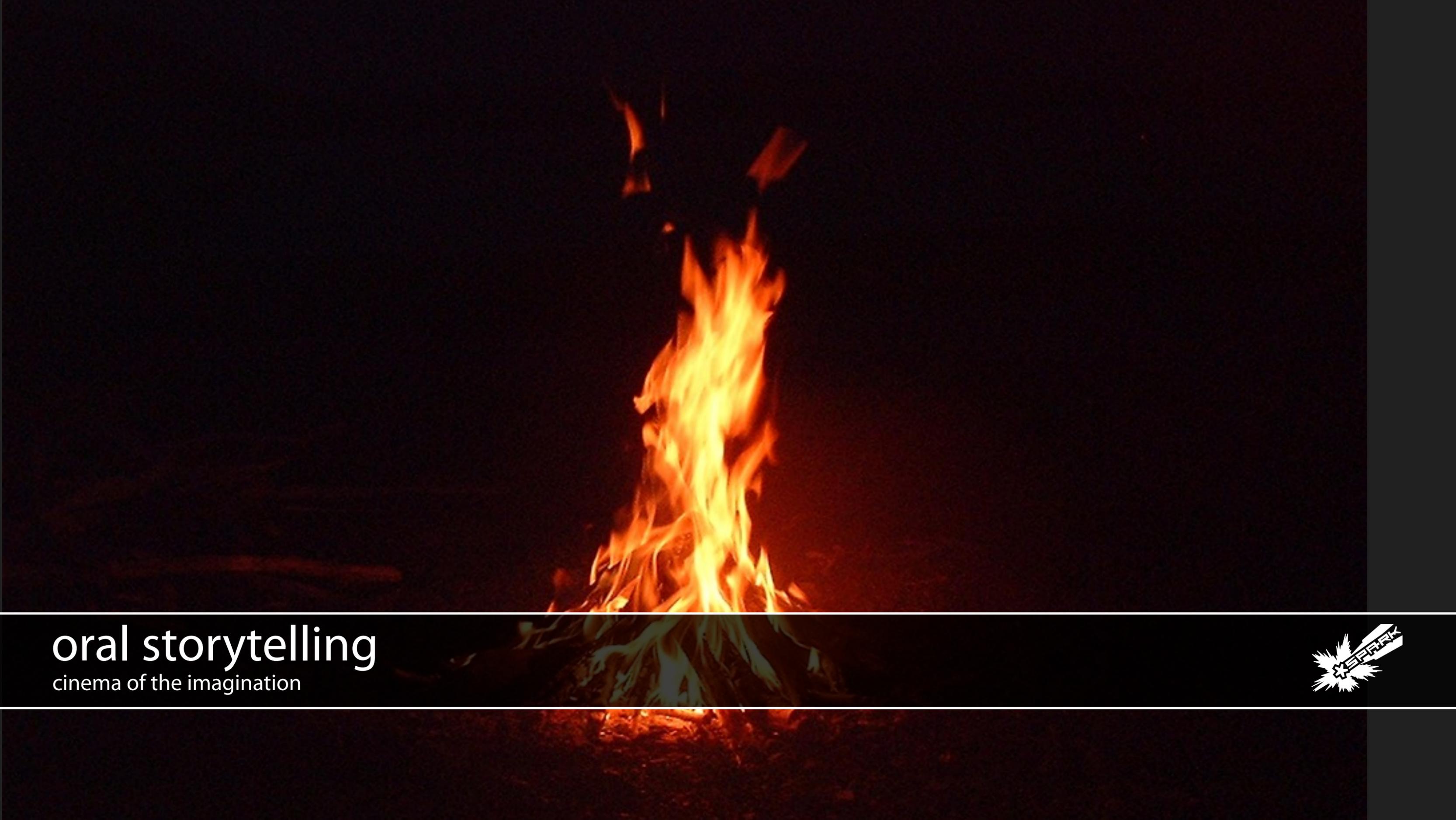
here and now, as an audience. a massive opportunity for innovative interaction design



about the live in live cinema

5 a final thought experiment





oral storytelling
cinema of the imagination



oral storytelling

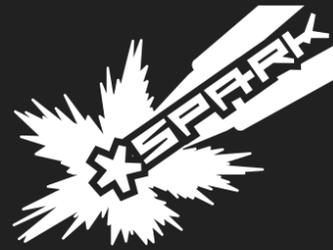
cinema of the imagination



Cinema has always been live. It's a critical fiction.
— *Martin Welton*

a supervisor's final note





thank you - any questions?

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