

# Locating the mind of the editor

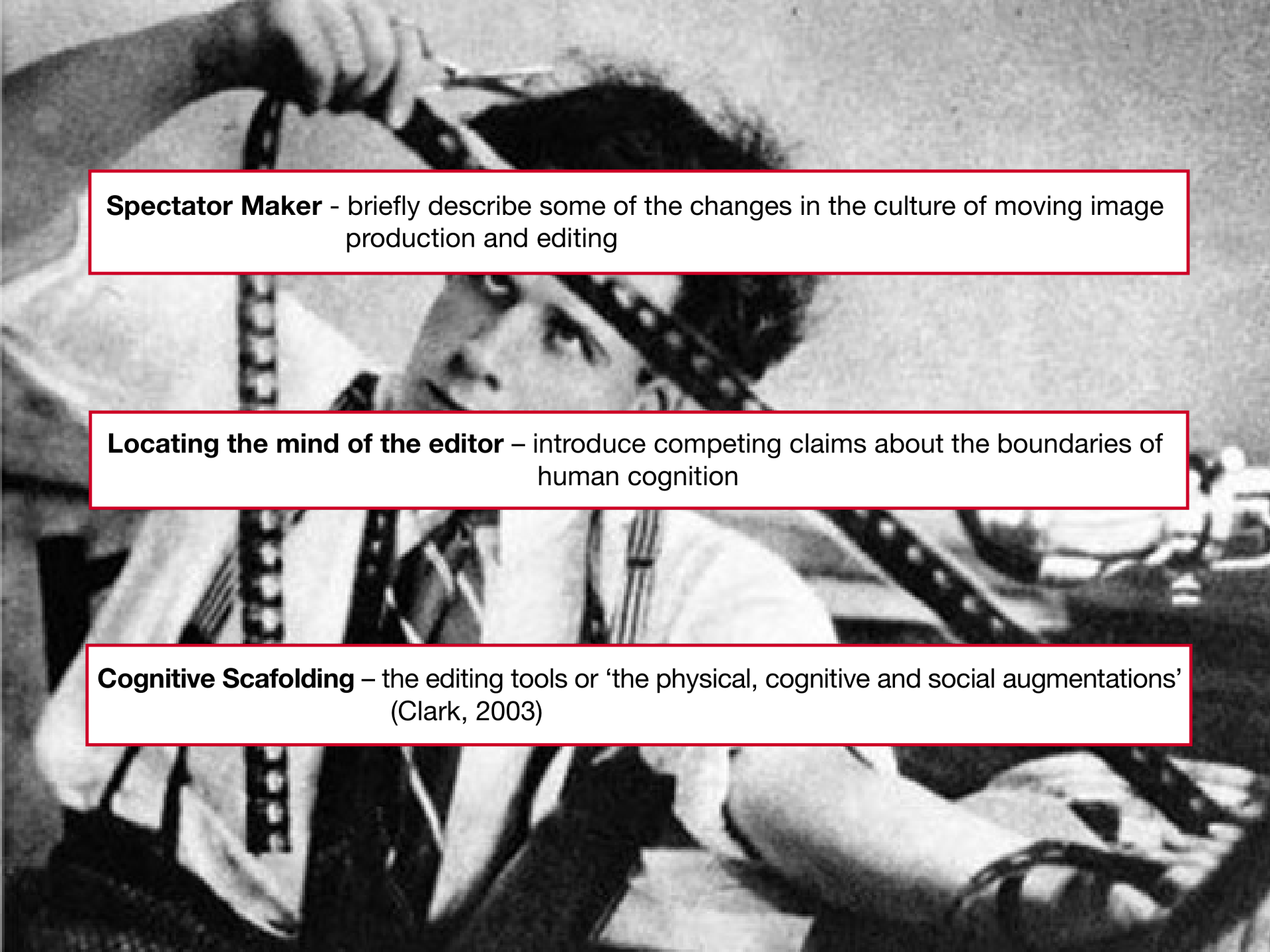
introduce competing claims about the boundaries of human cognition



Christopher de Selincourt

Cardiff School of Art & Design  
London College of Communication





**Spectator Maker** - briefly describe some of the changes in the culture of moving image production and editing

**Locating the mind of the editor** – introduce competing claims about the boundaries of human cognition

**Cognitive Scaffolding** – the editing tools or ‘the physical, cognitive and social augmentations’ (Clark, 2003)



Mary Sheridan



# Spectator Maker

where does 'the human mind stop and the rest of the world begin'? (Clark & Chalmers 1998)





Throughout film history and media theory, cinema has been conceived of as:

**an analogue to mental processes** (Munsterberg 1916, Baudry 1968, Metz 1975)

**a mechnial mind** (Vertov 1984)

**representation of visual thought** (Brakhage 1963)

**thought's mediator** (Gilbert-Lecomte 1991)

**or as an extension of the pysche** (Mcluhan 1962, Perkins 1972)

surprisingly 'very few detailed explanations of cognition and film editing' (Smith 2006)

Expanded Cinema ... it's a process of becoming, man's ongoing historical drive to manifest his consciousness outside of his mind, in front of his eyes.

Gene Youngblood (1970)



video editing in parallel to studies in cognitive science and consciousness studies

**episodic memory**

**event segmentation perception** (Newtson 1973, Zacks, 2003)

**attentional blink** (Raymond et al, 1992)

**inattention blindness** (Mack & Rock, 1992)





**Magisto - free app for automated video-editing and uploading.**



**Oren Boiman and Alex Rav-Acha**

**Computer Vision Lab, The Weizmann Institute, Israel**

**Video and Image Analysis**

**Probabilistic Inference**

**Object and Action Recognition**

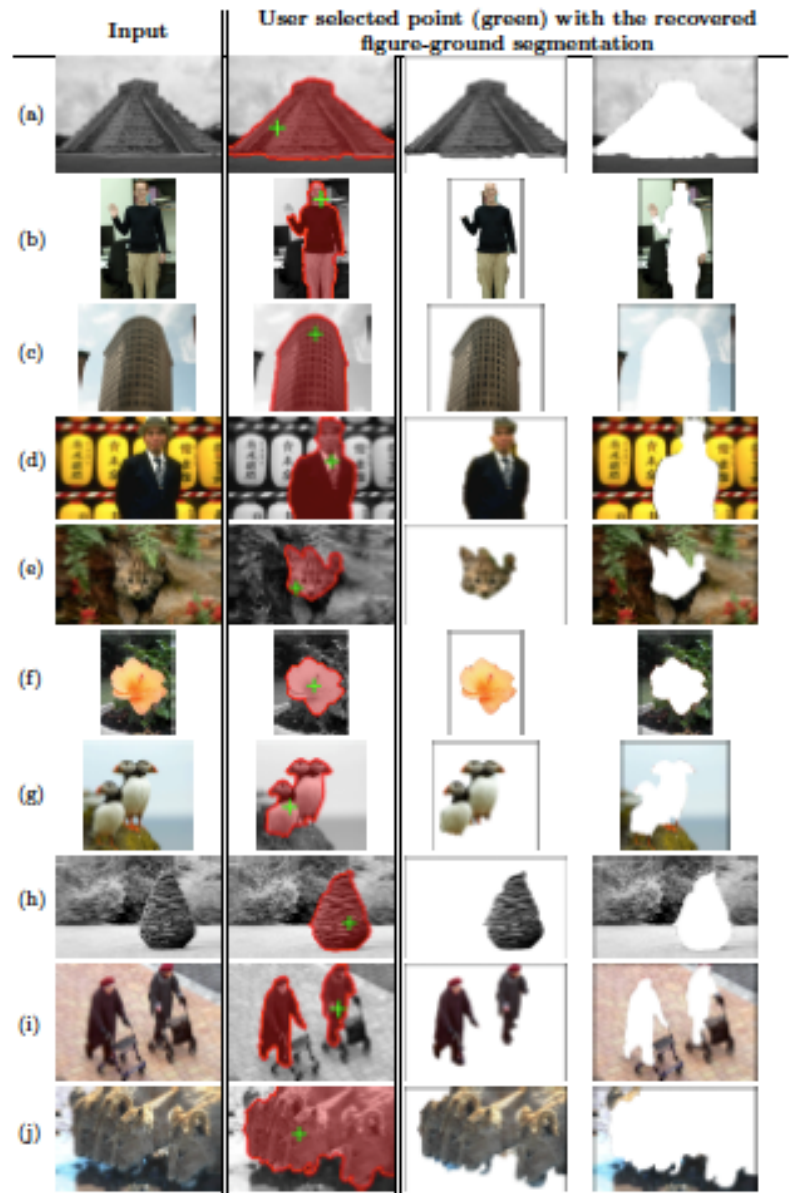


Fig. 10. Examples of figure-ground segmentations.

