

The Future of Cinema's Historicity

Technology and *Sinngebung*



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'we are historical beings first, before we are observers of history, and only because we are the former do we become the latter' (Dilthey 1992).

1. first hand experience – individual

“Every process of original constitution is animated by protentions that emptily constitute what is coming as coming, that catch it and bring it towards fulfilment.” (Husserl, 1991:54)

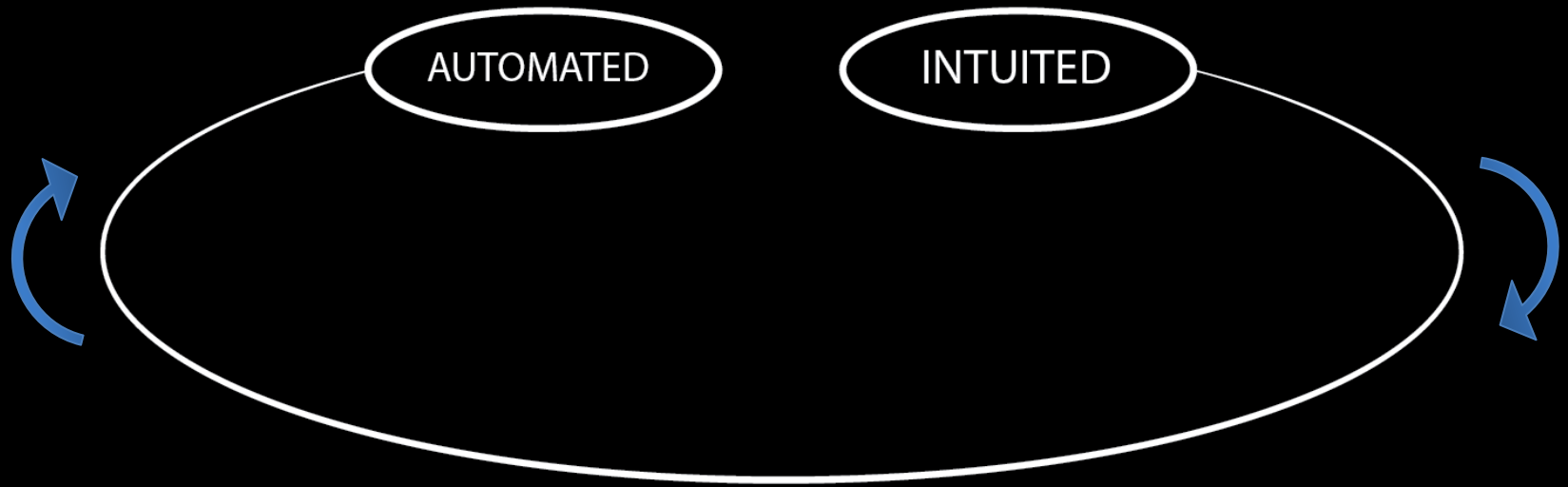
2. sedimented tradition – cultural / technological

lacks - the self-giveness individuals cognitive processes

obscures - anonymous, tacitly functioning intentional structures

“The euphoria one feels at the editing table is that of a sharpening cognitive focus and of a ludic sovereignty, grounded in that deep gratification of a fantasy of infantile omnipotence open to those who, since 1896, have played, as never before in the world's history, with the continuum of temporality and the logic of causality”

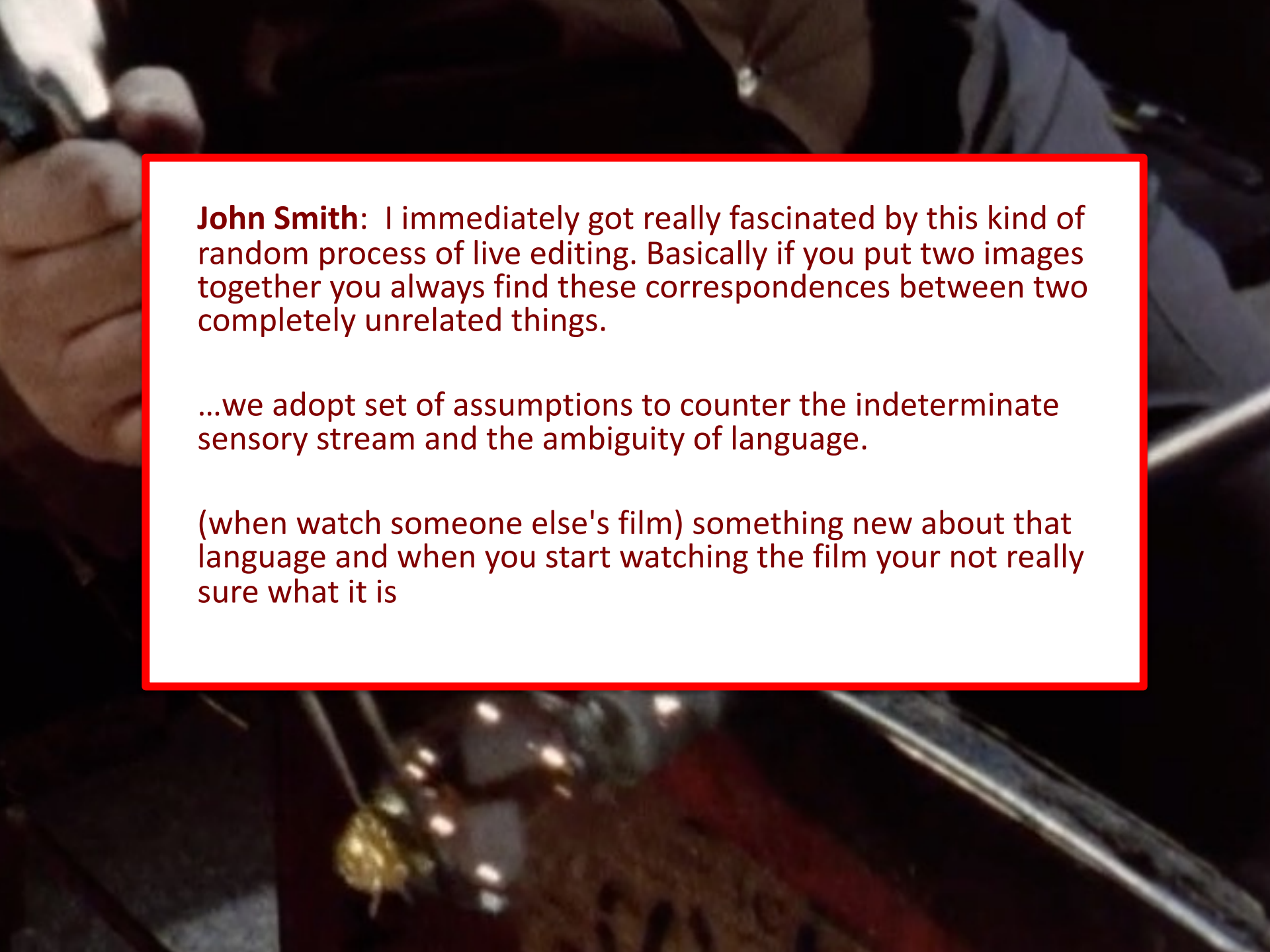
(Laura Mulvey, 2007)



“we shape our tools and then our tools shape us”
(McLuhan, 1965)



Slow Glass (1988-91)

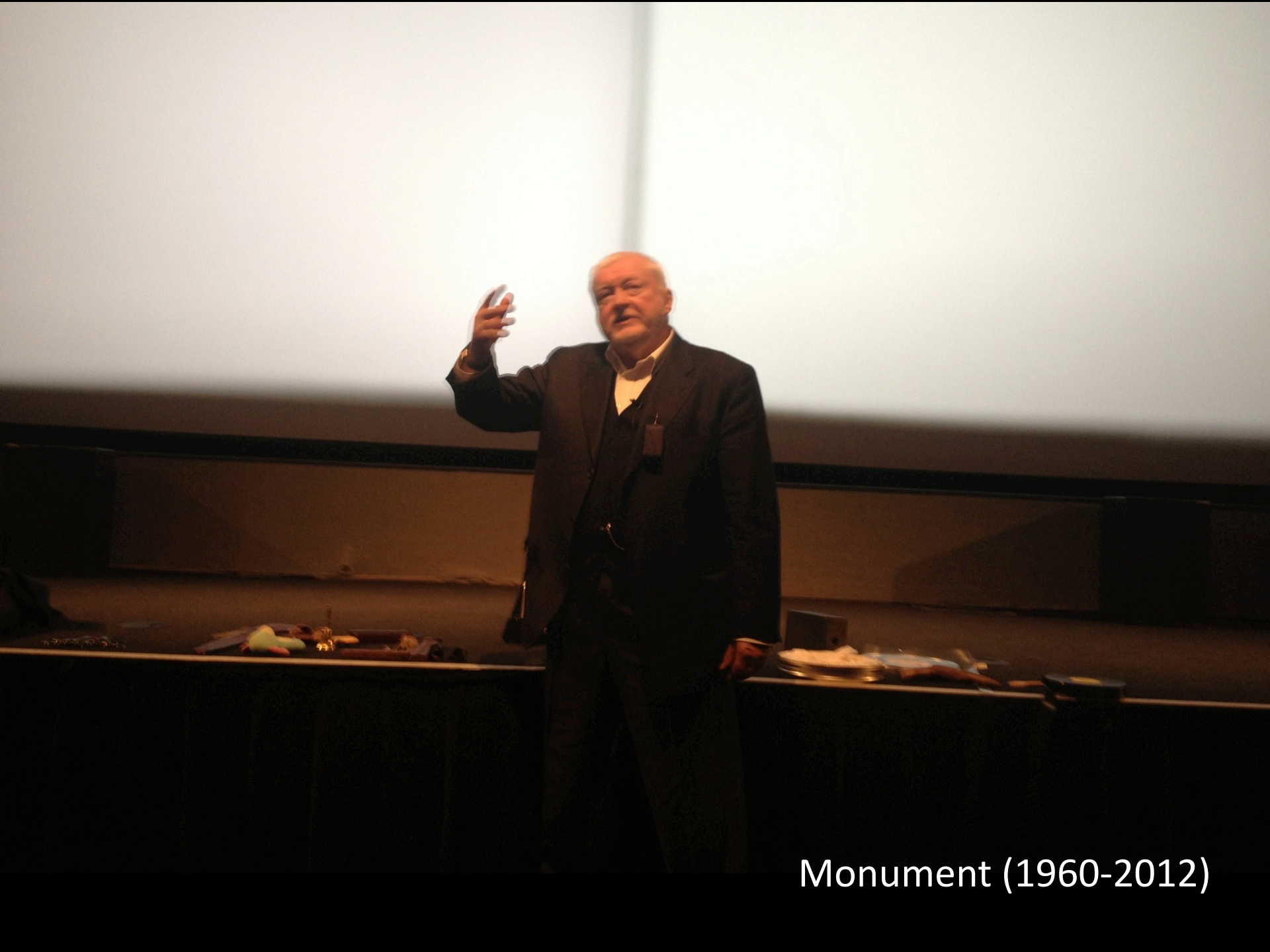


John Smith: I immediately got really fascinated by this kind of random process of live editing. Basically if you put two images together you always find these correspondences between two completely unrelated things.

...we adopt set of assumptions to counter the indeterminate sensory stream and the ambiguity of language.

(when watch someone else's film) something new about that language and when you start watching the film your not really sure what it is

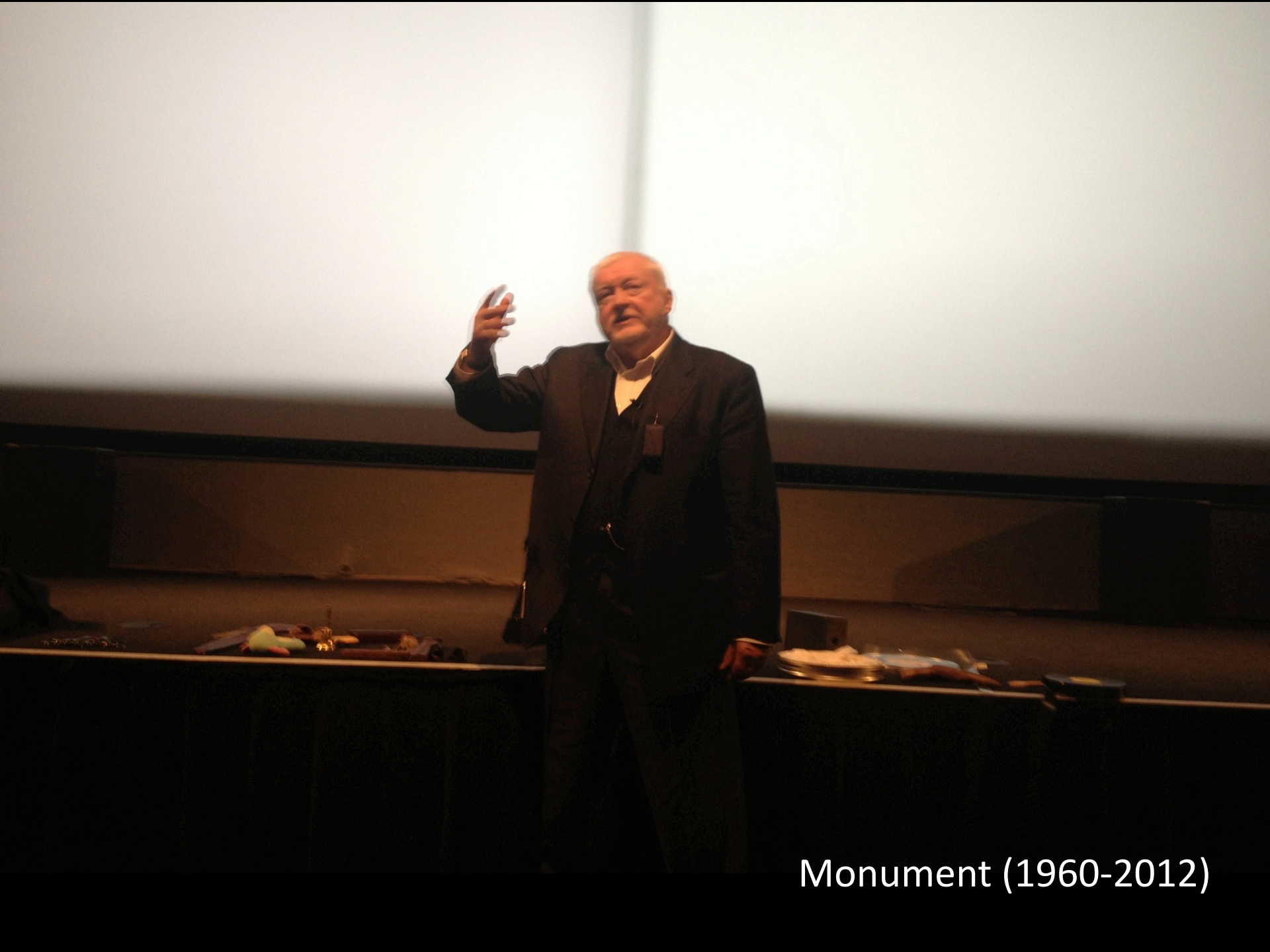




Monument (1960-2012)

‘an unfriendly take-over, that due to economic reasons now threatens to destroy a medium which has its own core, which covers part of the spectrum of conscious memory of mankind’

Peter Kubelka (2012)



Monument (1960-2012)



Max Hattler (2012)

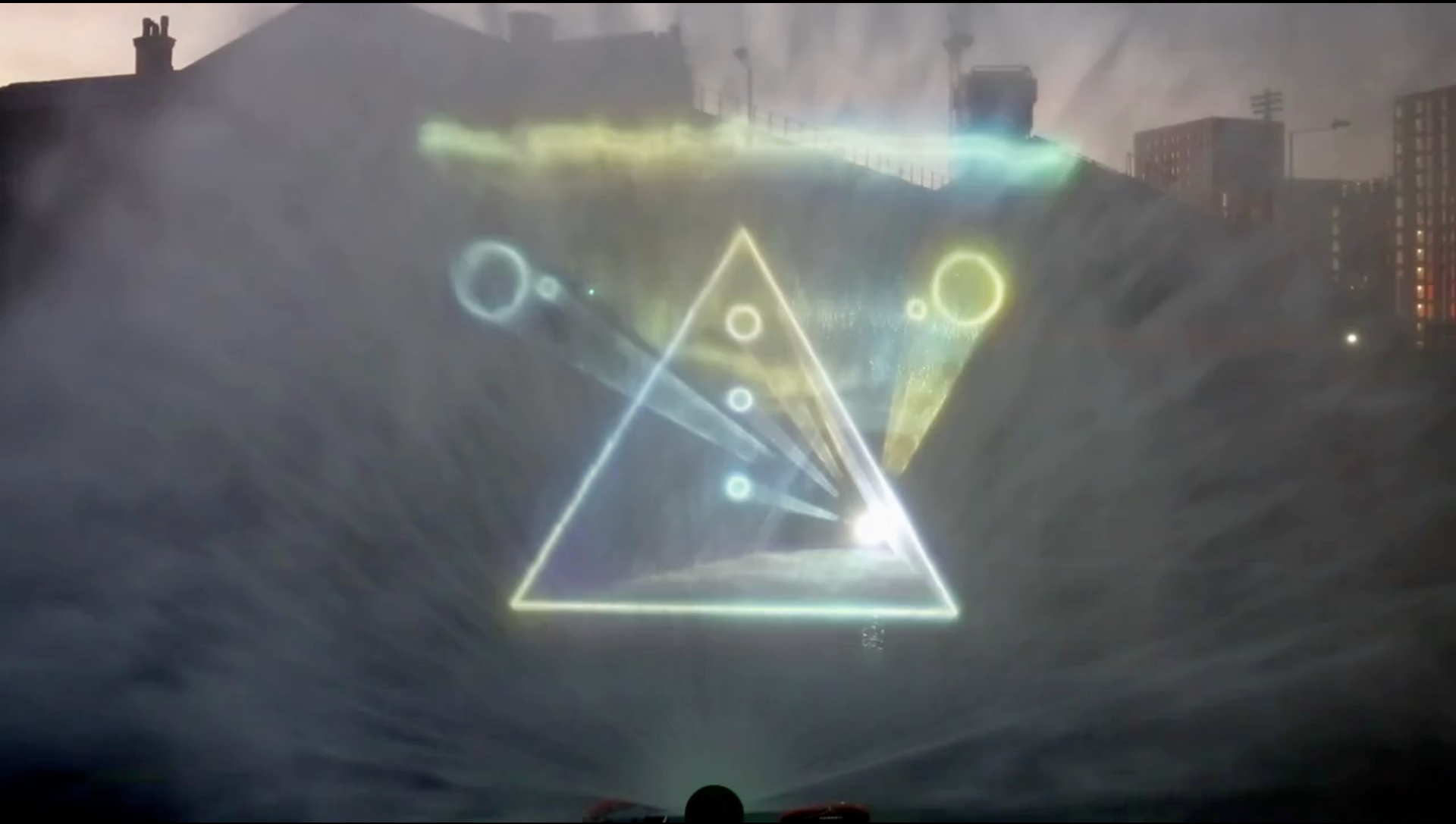
MH: I started doing live stuff maybe seven or eight years ago and at the time I could work of the computer but it was all based on video loops which I would have to create in advance and I could do 'x' amount of things with the and layer them. But I would always be working to a loop structure which now I have tried to get away from.

CdeS: So what has replace the loop?

MH: Well, its kind of infanite parameters. I am doing a gig with a guy this month. I just had a meeting with him this morning. He works with sound loops a lot but we can now refuse to work in that way.

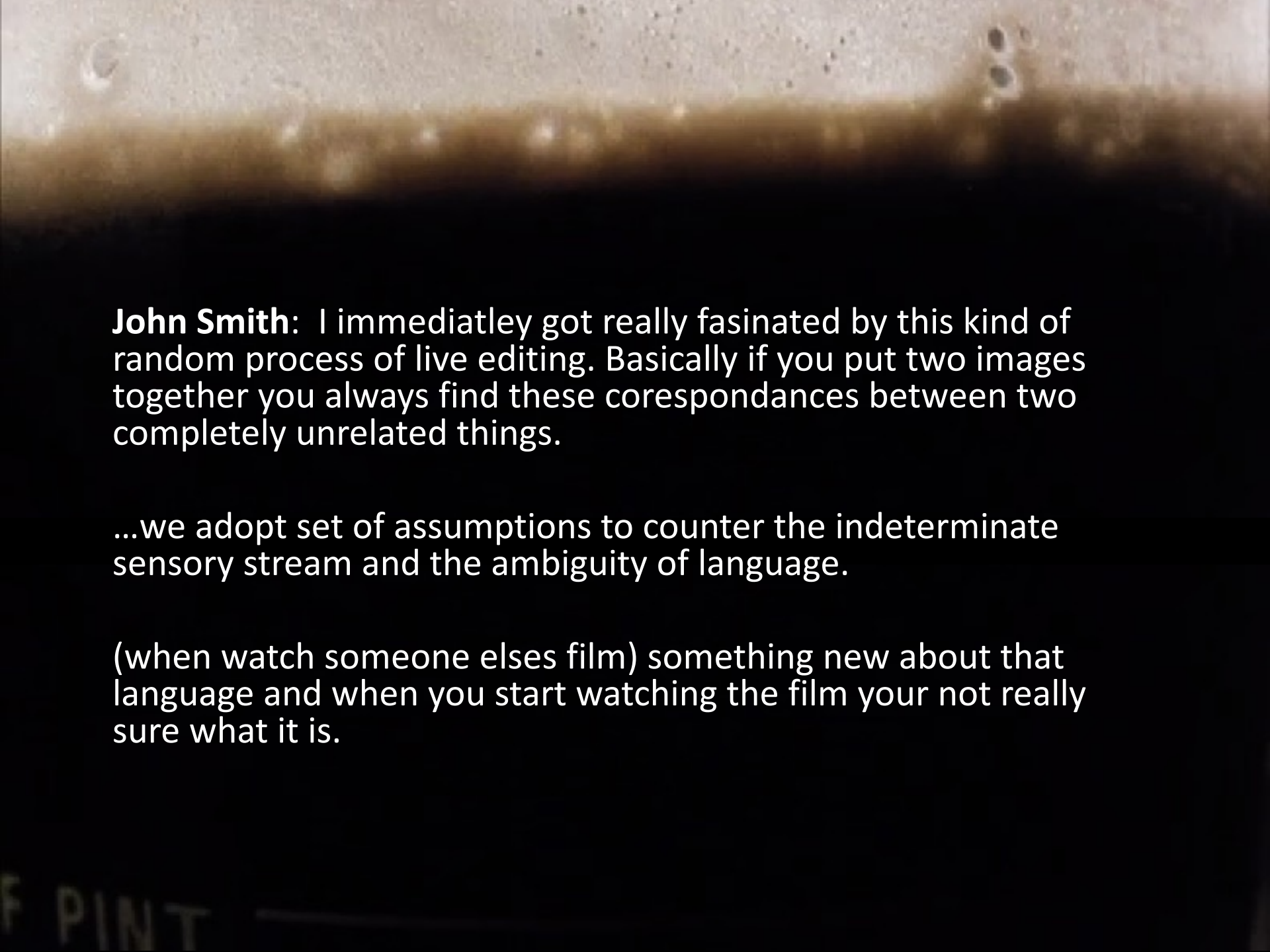
CdeS: So why do you work with VVVV?

MH: It just made sense to go with that. (the software opens up) a universe of parameters which I can then opperate within but in real time. Using graphic shapes I can change speed, direction, position, mirroring, I can run it through filters, I can use digital video feedback - different things to alter the image and to control the performance in real time





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