

PHILOSOPHY. From the introduction of perspective to the first televised with the technology of visual communication enables massively different interpretations of the world in both form and content. Because visual narratives are ingrained so pervasively and deeply in our civilization, we subconsciously borrow the eyes of our technology, and soon begin to "see" things that we were not able to even imagine before the permeation of that particular technology.

This is the symposium between Man and Machine. While we design machines as extensions of ourselves, we also take on the functions of our machines as if they have taught us new abilities, embedded us with new programs.

The "MCam" was conceived as a product of frustration and fascination for the medium of cinema and its close association with technology. Nowadays, the general audience forgets that color and sound on film used to be an innovation, an added bonus to the realism of black and white silent films—that the documentary genre and close-ups used to be considered experimental. Technology conveys experiences that are then injected into our psyche. In a sense, technology is the "eye of today."

Of course, this was once not the case.

The revolution of cinema is instigated by technological and ideological progression working on the same level. The revolution of cinema is an ongoing process, and will stay alive as long as civilizations stay alive. But, with the advent of technology, now sitting at the tip of the pyramid of our way-of-life, I wonder why cinema has shied away from technological reinventions. Why are we so fixated on the resolution of our images, the fidelity of sound recordings, the size of our rectangular projections, the realism of our 3D rendered dinosaur models, and so on, as opposed to the horizontal expansion of more ways to deliver unique experiences?

By all means, we are familiar enough with the syntax of technology to realize this expansion. A handful of visual media artists, such as Jeffery Shaw and Luc Courchesne, have already created artworks that explore the realm of new cinematic modes. Still, these works exist in galleries and academic circles, unknown to the general population. Strangely enough, the horizontal expansion of cinema is left in the dark now more so than ever. As a result, cinema, as we know it, is still a restrictive medium, exclusive to those with large funding for 35mm format film, high-definition cameras (and their costly editing facilities), and the conglomerate studio system.

Documentary pioneer and Kino-Eye filmmaker Dziga Vertov believes that in order to break free from the shackles of this restricted medium, we must use the camera to show what our eyes cannot see, and thus bring about new ways of visual communication. If all aspiring filmmakers today are given the tool to design their own unique storytelling vocabulary through collecting information invisible or inconceivable by the rest of the world, massive amounts of new visual languages can potentially develop in ways unimaginable to the contemporary audience. This tool aims to encourage experimentation, erudition, individuality, change, and challenge. It is not a product or commodity, but a concept.

A PROPOSAL BY
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MULTI-CAMERA



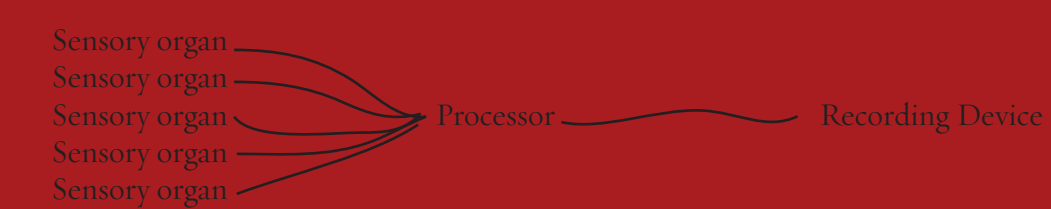
LIKELY CONSTRUCTION:

MY GRAND GOAL IS TO CONSTRUCT NEW MEANS OF VISUAL/AUDITORY/SENSORY NARRATIVES.

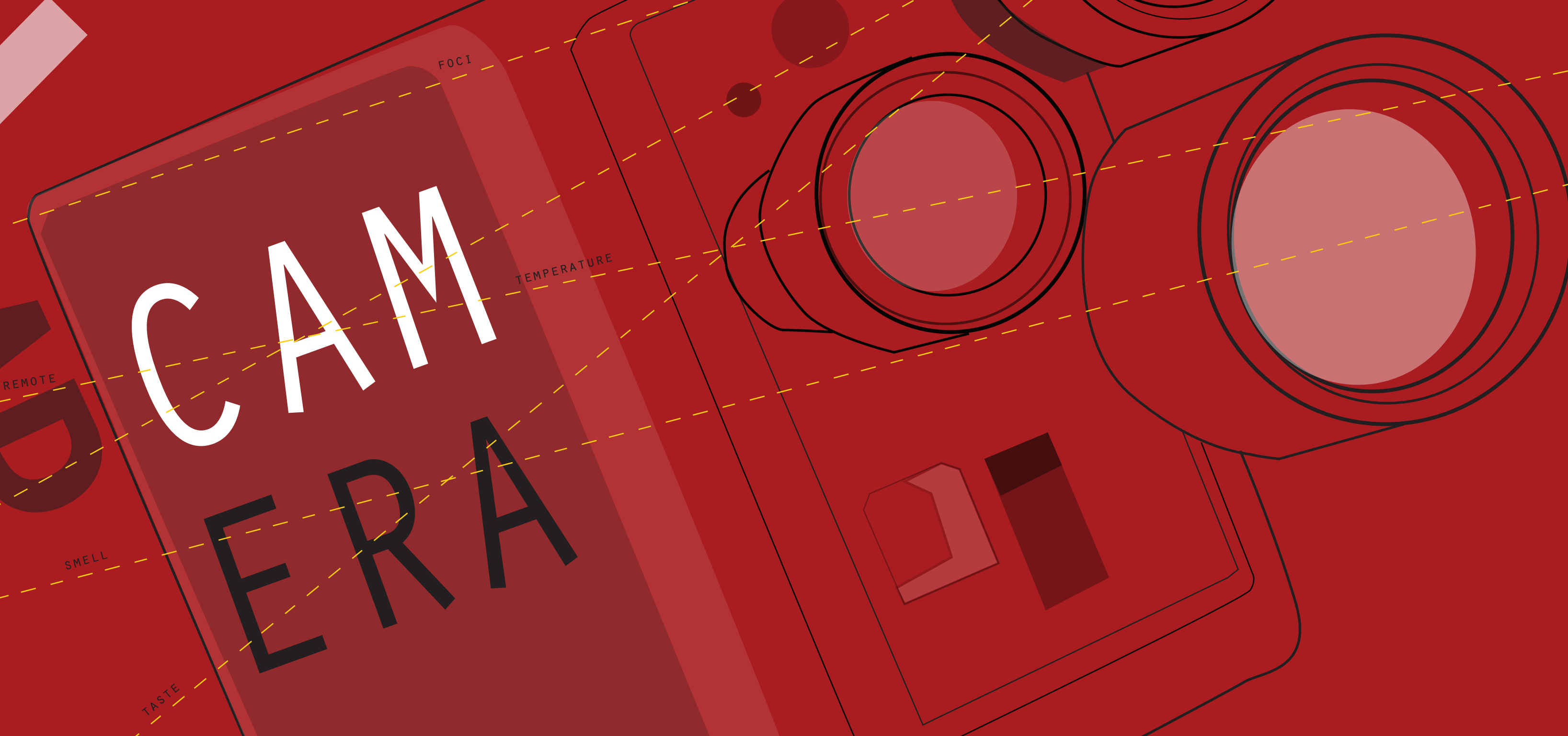
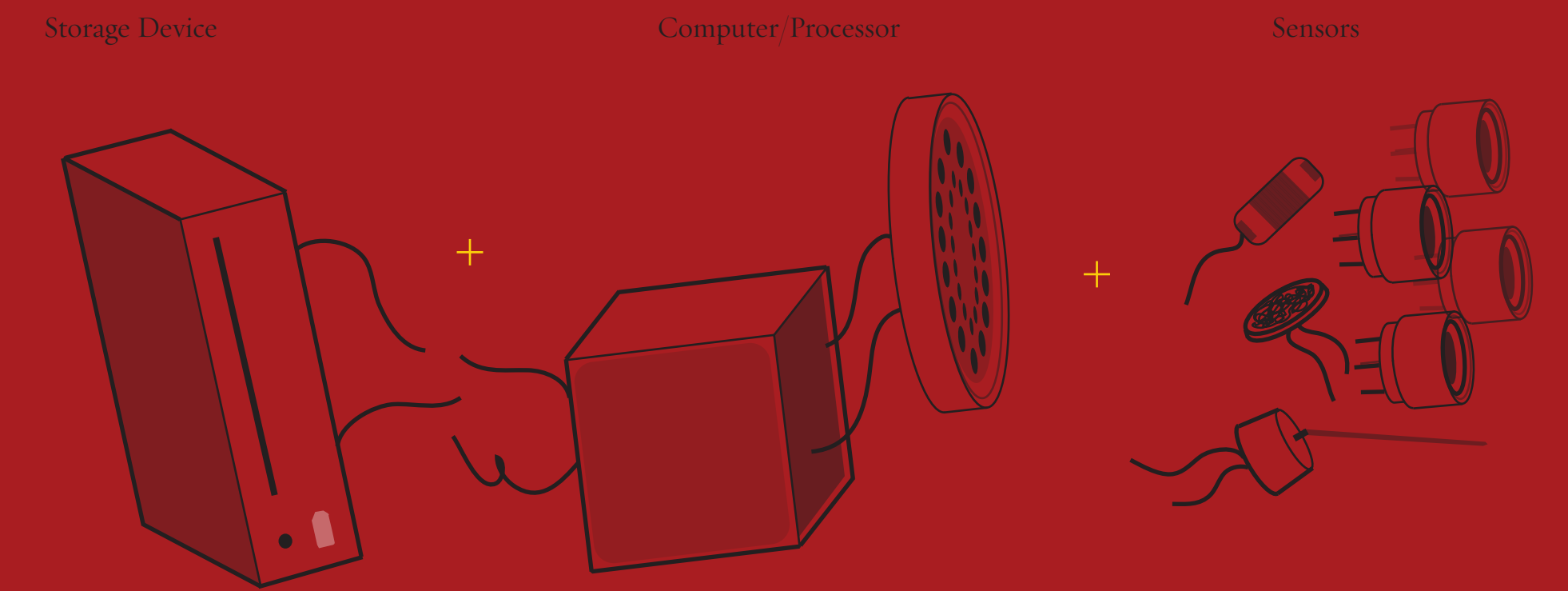
In a traditional camera, there is one track of information:



I aim to develop a new type of modular camera modeled after the human anatomy:



Most importantly, the various sensory components of this modular camera can be added, removed, combined, and created by the individual user. The information gathered by this camera can be utilized in an infinite amount of settings: interactive, immersive, theatrical, web, etc.



"...WE HAVE TO EMERGE FROM THE CUSTOMARY CIRCLE OF ORDINARY HUMAN VISION; WE HAVE TO LEARN TO CAPTURE THINGS WITH THE CAMERA OUTSIDE OF THIS CIRCLE. THEN THE USUAL MONOTOMY WILL IMMEDIATELY DISAPPEAR, AS WE SHALL SEE OUR REAL LIFE, NOT ONE MADE UP OUT OF PROPS, BUT WE SHALL SEE IN A WAY IN WHICH WE HAVE NOT YET BEEN ABLE TO...THE KINO- AND OHTO-EYE MUST CREATE FOR THEMSELVES THEIR OWN POINT OF FILMING, NOT IMITATING BUT BROADENING THE USUAL CIRCLE OF VISION OF THE HUMAN EYE."

- "WHAT THE EYE DOES NOT SEE," OSIP BRIK, "CHEGO NE VIDIT GLAZ"

APPLICATION - DOCUMENTARY

With every genre comes a set of conventions. The film medium was introduced as the documentary—a non-fiction depiction of real-life event. During the following century, the documentary genre evolved in the forms of propaganda, social exposé, cinema verité, political weapon, satire, education, and IMAX. What makes documentary a unique cinematic genre is its power to construct associable experiences. The fourth wall is readily removed between the media and the audience, as the genre most closely resembles the subjective experience.

So how do we explore the documentary film tradition further and break it out of its current shell?

First, we realize that the human experience is not restricted to a 2 dimensional plane with one track of sound. A quick brainstorm reveals many more possibilities:

- Peripheral vision
- Sound perspectives
- Atmospheric qualities (temperature, pressure, moisture,)
- Smell & Taste
- Physical Interactivity
- Circumstance

The last is the most important and undeveloped. It almost unambiguously the other five in the list. If so, it may be possible to convey the circumstance—a deeply personal condition—through other sensory elements. To achieve this goal, the filmmaker must be able to cater the information s/he captures to a specific circumstance, as all experiences are attributed uniquely via different sensory elements.

APPLICATION - FICTION

Art is a depiction as much as a manipulator of reality. When the zoom lens was invented after WWII, objects of view were transported across the z-axis of a cinematic frame as the separation between the foreground and background became re-defined. Hitchcock took this evolutionary step even further by hybridizing the two processes in Vertigo.

During its nascent years, the zoom was an effect. It even triggered debates of privacy which suggested it as an unnatural element of visual communication. Quickly, it turned into a convention, another word in the growing emotional vocabulary of cinema taken in by the audience on a subconscious level. It suggested importance, secrets, the unusual, and overall, drama.

The fiction cinema is alike the documentary in that it derives from reliable human experiences, except that it creates reality with fragments of reality borrowed from the documentary. While it is impossible (at the moment) for man to fly toward the object of focus like the way a smash zoom does, the human eye can block out irrelevant information and magnify what it wants to examine more closely. One can easily deduce, through this manner of relating the hyper-real techniques of fictional cinema to the brain's capabilities to manipulate experience, that all possibilities for unique communication in the documentary genre can be transferred to the fictional context.