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Video arts.

Experimental cinema is an artistic practice that combines both the visual arts and traditional cinema.

The experimental filmmaker commonly works on the projected image in a more plastic than narrative way.

It is an art in itself, developing on the margins of the industry and the trading system.

Often aesthetically out of the ordinary, it does not obey predefined rules, but promotes its own expressive codes, its aesthetics and, often, its modes of diffusion. Since the 1920s, he has forged a specific history.

Experimental cinema is a continuation of the artistic work accomplished as part of the historical avant-gardes of the 1920s, such as Futurism, Dadaism or Surrealism, which were multidisciplinary movements.

It seems difficult to define exactly the experimental cinema.

The notion of experimentation, if important, is insufficient in its definition.

Many terms have been used to designate it, from its different streams ("pure cinema", "absolute cinema", "art cinema", "underground cinema", etc.)

One could say that a film is experimental.

Since his creative process is essentially at the level of form.

This often implies that it is designed, if not entirely outside the film industry, at least very frequently at its margins, and regardless of industrial, economic, commercial, script, narrative, etc. concerns.

Experimental cinema often goes against the usual cinematographic norms: in terms of duration, with 25-hour films (Andy Warhol's Four Stars) or 1 / 24th of a second (The shortest film in the world) , by Erwin Huppert, and VII (Very Important Image), by Manuel Gomez or narration (Empire, by Warhol, is an eight-hour film consisting of coils placed end-to-end and framing the Empire State Building)

It can be abstract or figurative, but it frequently looks at the primacy of sensations, especially when, by processes such as the abundance of superimpositions or rapid editing, it is addressed directly to the eye rather than to thought.

This is why, in his expressive practices, he draws on techniques or modes of representation specific to music (such as the Lettrist cinema of Isidore Isou, Maurice Lemaître and Roland Sabatier, or painting (such as films by Stan Brakhage, Len Lye or Leighton Pierce).

The experimental filmmaker commonly works on the projected image in a more plastic than narrative way - of which he questions the material identity by showing the phenomena of appearance and existence (enhancement of the film by erasures or signs drawn on photograms, playing with the projection screen or the black of the room, working on the projector whose speed of movement is upset, etc. That's why the director of photography Jimmy Glasberg wrote in 2002 that this type of cinema uses "the very origin of the image with the camera obscura (dark room) of Leonardo da Vinci or perhaps even with the myth of the cave of Plato."

For the academic Nicole Brenez: "an experimental film considers cinema not from its uses, but from its powers, and it is as much about recalling them, deploying them, renewing them as contradicting them, baring them or limiting them. "

Under the name of experimental cinema we finally regroup currents and schools among which the abstract cinema which tends to the pure graphic cinema, the dreamlike or surrealist cinema, the underground cinema, the structural cinema, and in a way perhaps tardive and anecdotal the Oucipo who with the usual humorous look of potentiality, can very justly consider the whole of experimental cinema as an anticipatory plagiarism.

Contemporary political cinema frequently uses the principles of experimental cinema, and can reach it both by the mode of production and by the formal approach.

To a lesser extent, documentary cinema does the same, especially when it creates a poetic image tending towards abstraction, or when it renews its own rules in direct cinema or free cinema.

The history of experimental cinema, theorized in particular by P. Adams Sitney in the United States, in the 1970s (see note 22), begins with precinema, and runs until today, thus constituting an entire section of cinema seen as experimental.

This parallel cinema, this second cinema, still little known, was, since its split from commercial and industrial cinema, but also with the historical and multidisciplinary avant-gardes (at the time when it was had no lasting and unifying epithet, and where it was attached to these avant-gardes), around the 1930s, almost completely absent from the official "histories" of cinema.

The work of historians and critics led him to enter the Larousse Dictionary of Cinema and the Encyclopædia Universalis in the 1980s and 1990s, while specialized works multiplied.

The advent of digital technology in the 2000s gives experimental cinema greater visibility thanks, in particular, to new technologies of display and live production that allow extensive collaboration with other disciplines, in the first place, music and dance.

The words "experimental" and "cinema" are directly related, for the first time, in 1930 with the publication of the American magazine.

Experimental Cinema (1930-1934). The emergence of sound cinema and the end of patronage mark the end of the first avant-garde trends in cinema (Dadaism, surrealism or related in the producing countries.) Erik Bulloet writes: "1929 marks a decline of the avant-garde in France and Germany, due in part to the emergence of sound cinema and higher production costs Many filmmakers and artists have turned to documentary or advertising forms, but it is mainly the political climate that is causing concern its future.

But immediately, outside of the founding places (France, Germany, Italy), there appear informal currents, unrelated to any doxa, and which are often the work of activists, amateurs or critics, such as is the case in the

United States: Lewis Jacobs, Robert Florey, James Sibley Watson or Melville Folson Webber. This American current will be reevaluated in the early 2000s

Under the title Unseen Cinema, early American avant-garde Film 1894-1941, which meets a strong critical and public echo.

Spontaneous currents were also born in the 1930s in Poland, Czechoslovakia, Switzerland and Belgium. It is in this last country that is created, in 1949, in Knokke-le-Zoute, the first international festival of the kind, also called EXPRMNTL, which will know only five editions: in 1949, in 1958 - the latter moved to Brussels - in 1963, in 1967 and in 1974, and will be a meeting place for fans of the genre.

In 1952, Hans Richter wrote: Thus a tradition, temporarily interrupted by the European political storms, was taken up by a young generation scattered here and there. It is certain, today, that it will not be broken anymore but that it will go widening. As early as 1951, the Lettrist films of Isidore Isou (Treatise on drooling and eternity) and Maurice Lemaître (The film has already begun?) Are coming back to a certain post-Dadaist tradition (work on the film material that is scratched, lacerated, disjunction of the image-band and the soundtrack), while emerge, in the United States, in the 1940s, a film first qualified as post-surrealist (by Jean Mitry in particular: see biblio) with the works of Maya Deren, Kenneth Anger or Gregory Markopoulos; the last two will become major figures in underground cinema.

In 1958, Stan Brakhage filmed Anticipation of the Night, a film or montage to shooting, inside the camera, the various solarisations, create a visual and lyrical material that breaks with the previous work of experimental cinema.

In the 1960s, categories or genres multiplied: underground cinema, lyrical, structural. P. Adams Sitney will make a map in his book:

The Visionary Cinema (note 22)

This diversity of achievements came together when Jonas Mekas and P. Adams Sitney traveled the world in the late 1960s to present a selection of New American Cinema.

English, Danish, German, French filmmakers, etc., then realize that they are not isolated.

The idea of an international experimental cinema takes shape and form when many books appear in the 1970s. P. Adams Sitney publishes, in 1974, *Visionary Film. The American Avant-Garde* translated into French and updated in 2002 under the title:

The Visionary Cinema: The American Vanguard 1943-2000, which endows this cinema with a history, trends and schools.

From the 1970s, "national schools" will be joined by critics and historians such as, among others, Scott MacDonald, David Curtis, Dominique Noguez, Paolo Bertetto, Xavier Garcia Bardon, Dominique Paini, Yann Beauvais, Raphael Bassan or Nicole Brenez to the historical avant-gardes and categories of contemporary American cinema described or theorized by Sitney (Lyrical cinema, graphic cinema, structural cinema ...)

But other currents (the School of the body, the post-structural cinema, abstract, the film without camera, the extended cinema ...) appear in various countries.

From the 1980s, a dialogue begins with video art and digital art, as developed at the end of the text.

At the post-production level, professional labs are reluctant to develop films that do not rely on standard lighting, development, artisanal lab data - which retrieves editing tables, viewers, etc., abandoned by the big ones. Labs that are gradually becoming video and digital - will be formed.

As early as 1966, the London Film-Makers' Co-op, which had just been created, had a craft laboratory in its walls that enabled filmmakers to master most of the stages in the creation and finishing of their works. However, it will be necessary to wait until the 1990s for a real international network of independent laboratories to be set up. In 1992, members of the Metamkine group set up the Atelier MTK in Grenoble to introduce filmmakers to the use of editing and development tools.

A large number of artists' laboratories are formed in France; for example:

L'Abominable in 1996 and L'Etna (1997) for Paris and its region, Mire (1996) for that of Nantes, Ad libitum Cinematographic workshop (1999) in Isère, Burstscratch in Strasbourg (1995) and more recently the Bioskop laboratory in Aveyron.

Many structures of this type practice, today, both film and digital.

International meetings between labs take place on irregular dates.

A university work of 2015 takes stock of the thought of experimental cinema, yesterday and today, through the words and actions of many of its current representatives (broadcasters, critics, laboratories) , its definitions, the functioning of its structures, or the way of turning.

Video-art was born as an artistic expression in the early 1960s, the meeting of visual artists, engineers and TV channel managers seeking new possibilities for using the video medium.

Even though attempts were made in the late 1950s, the official birth of this art was set in March 1963, when Nam June Paik exhibited the exhibition of Music-Electronic-Television at the Parnass Gallery in Wuppertal, thirteen televisions prepared for distortion images.

The magnetic reels or cassettes that originally served as recording media are now almost completely replaced by hard disks or memory cards.

The Filmlabs network now includes 27 independent laboratories, including 9 in France.

The image produced by the camera, recorded or not, can be rendered on a screen called monitor.

Coming from television, video art appeared in the United States and Europe in the early 1960s, and immediately influenced the mainstream of the time, from Fluxus to performance, from conceptual art to minimalism and to sociological art.

In the 1960s, Nam June Paik had the creative gesture of a new artistic trend: Video Art by placing a big magnet on a television.

The cathode ray tube reacts by creating colored distortions and distorted Nixon images.

In 1958, Wolf Vostell created The Dark Room (Das schwarze Zimmer)

collection Berlinische Galerie Berlin, an installation, assembly of materials and televisions, the first work to use the electronic image as an artistic medium and exhibited at the Parnass Gallery in Wuppertal. 1963.

That same year, Wolf Vostell exhibited at the Smolin Gallery in New York the TV installation Dé-coll-age and directed the video Sun in your head.

This new technique will be used from now on to record performances and installations.

As early as 1965, Fred Forest made in France video works on Portapack Sony 1/2 inch (The telephone booth). In 1969, with this same technique, the group Video Out founded by Paul and Carole Roussopoulos gives a word to the forgotten media.

Subsequently, video art became emblematic of the plastic research of the 1980s, during which portable cameras and editing benches became accessible to a wider audience. Bruce Nauman is one of the most successful examples, using the example of Dan Graham to network surveillance cameras at his facilities.

Today, video is a recognized medium in contemporary art.

The perspectives and evolution of video art remain sensitive to technological and computer developments.

The advanced in these fields renew the possibilities of the medium and seem to augur a new wave.

Interactivity with spectators, real or fake "videoholograms", "video jockeys", collaborative works by internet, video mapping or videoconcerts represent the emerging forms of video art.

Video art is therefore undergoing major changes with, in particular, the advent and widespread diffusion of software technologies, and some artists are renewing both the language and the modes of production and distribution of this discipline.

Vidéoformes is an international event dealing with video art and digital cultures in contemporary art, organized by the association of the same name, in Clermont-Ferrand.

Vidéobars.

Since 2008, Videobars have offered artists from here and abroad, with a

strong regional focus, a space for experimentation and encounters with the public that can combine video art with other artistic disciplines (electronic music , etc.)

Posted by [Veronica IN DREAM](#) at 3:45 PM