

AUDIOVISUAL INTERPRETATION OF REALITY

PROF. MARTIN ŠTOLL, MA, PHD.

DEPARTMENT OF MEDIA STUDIES

CHARLES UNIVERSITY PRAGUE

JJM00 I

HTTPS://DLI.CUNI.CZ

1. Authenticity - main value

Shared materials represent different forms of authenticity.



Rothman William: Eternal Verités

Mark as done



Keith Raniere Conversations

Mark as done



The Power of Authenticity: Mike Robbins at TEDxGreenbrookSchool

Mark as done



Authenticity - Tiffany Alvord (Official Video) (Original)

Mark as done



Walter Benjamin: Art, Aura and Authenticity

Mark as done



TASK No 1

Mark as done

2. Where is the Truth?

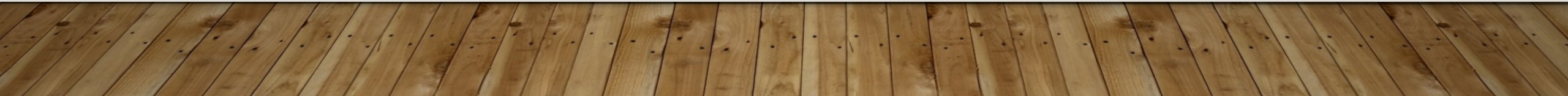
This group of tasks is concentrated on the truth as a principle of motivation videos, feature films or docudramas, and news.

INTERPRETATION OF A FRAME

PROCESS OF **PERMANENT COMPARISON** WITH

Your **experience** of spectator
(formal frame and method of expression)

Your **experience** of human
(senses, psychology, internal life)





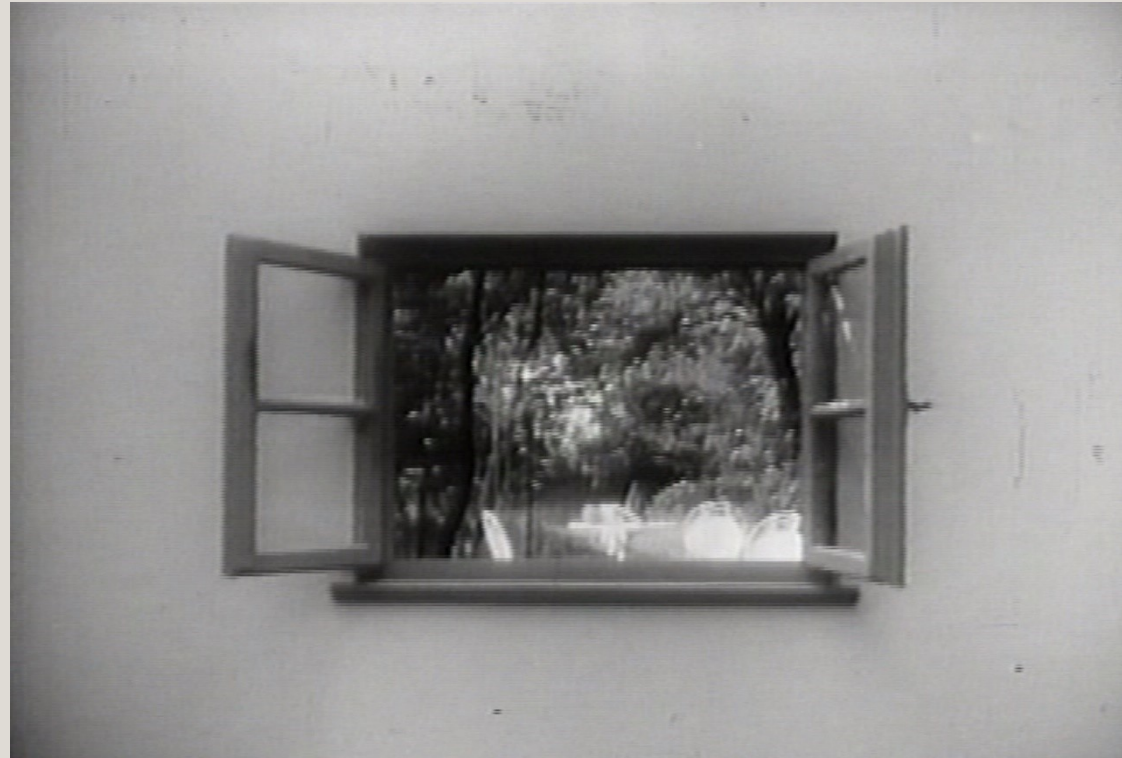
THESIS

**MULTI-LAYERED REALITY DOES NOT
FIT INTO THE MEDIA**

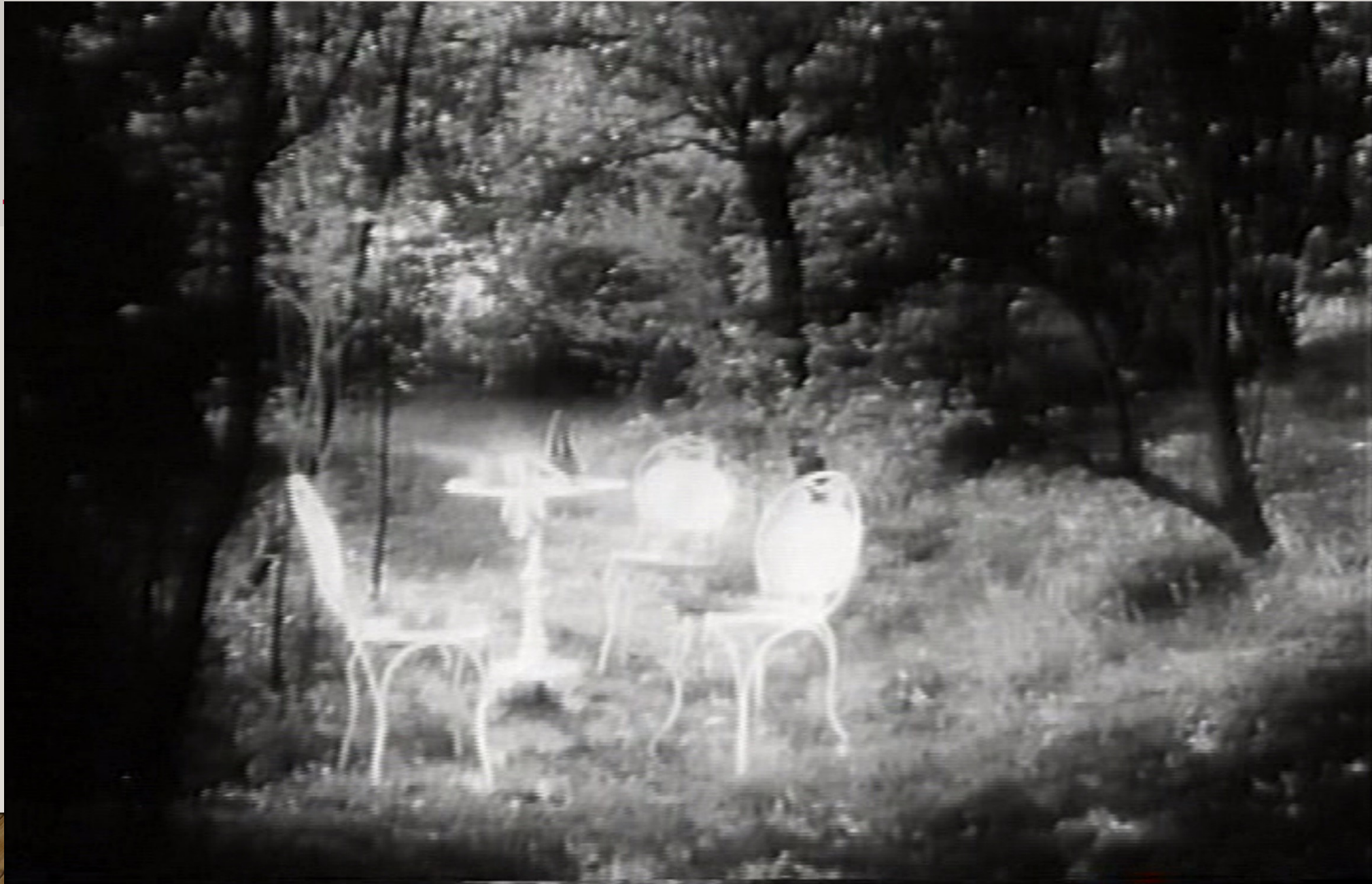
SOMETHING WILL ALWAYS BE MISSING

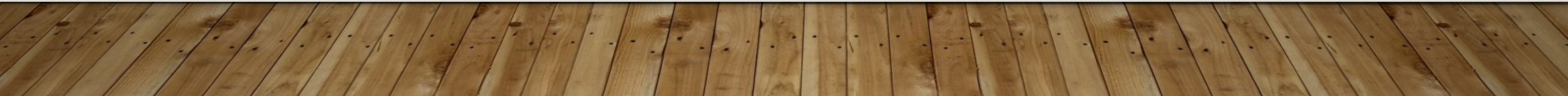
WHAT?

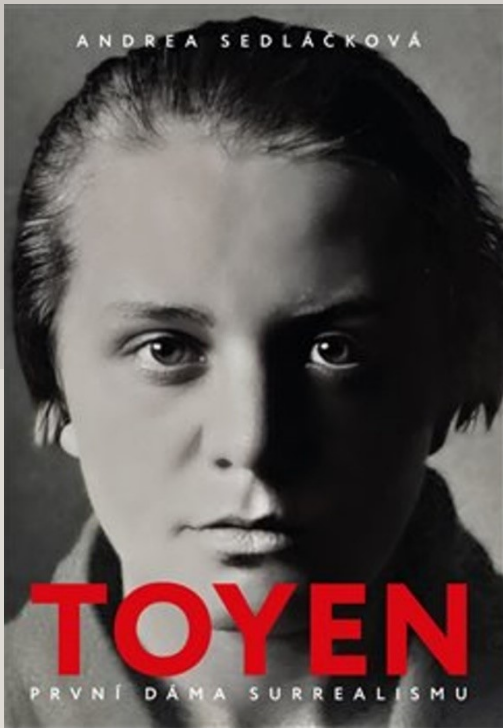
BUT THIS IS HOW WE SEE THE WORLD THROUGH MEDIA





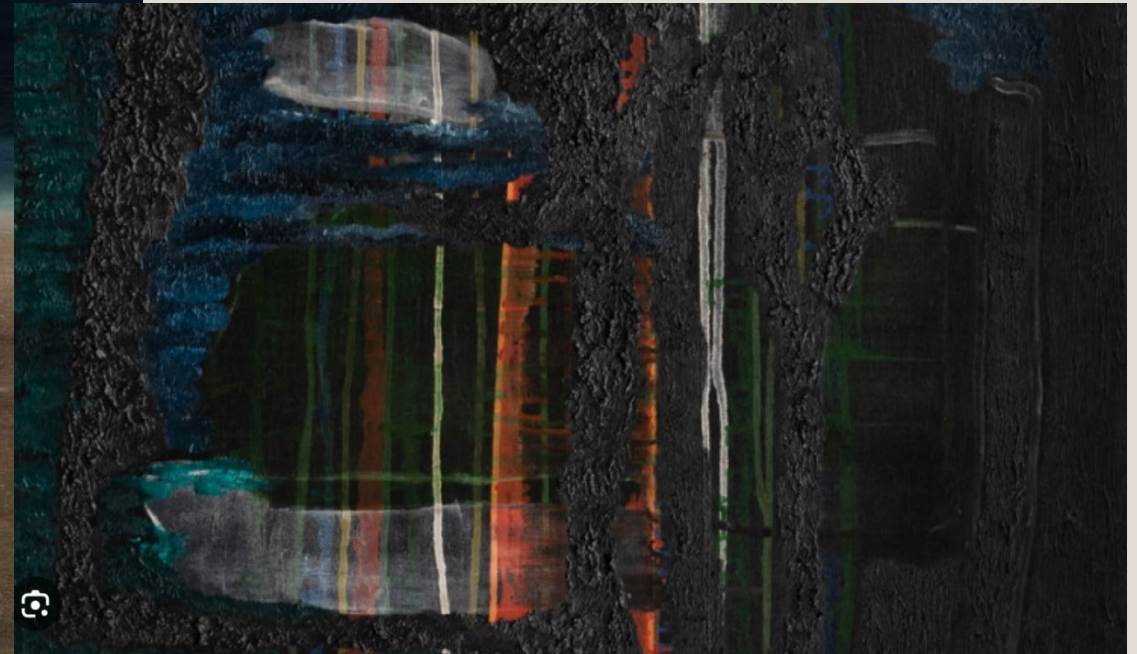


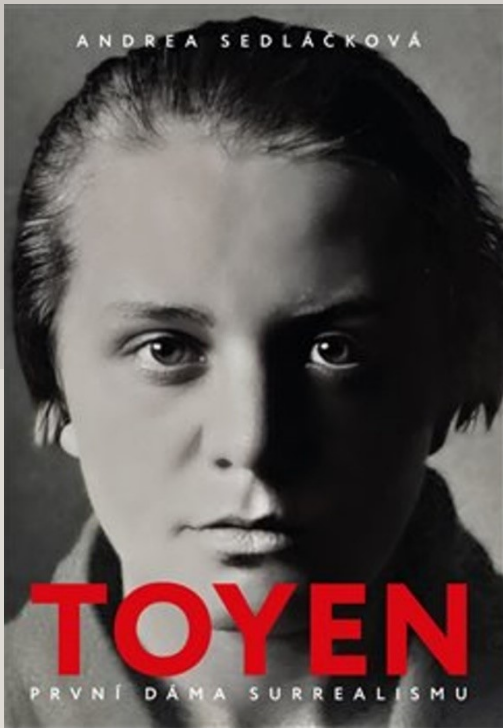




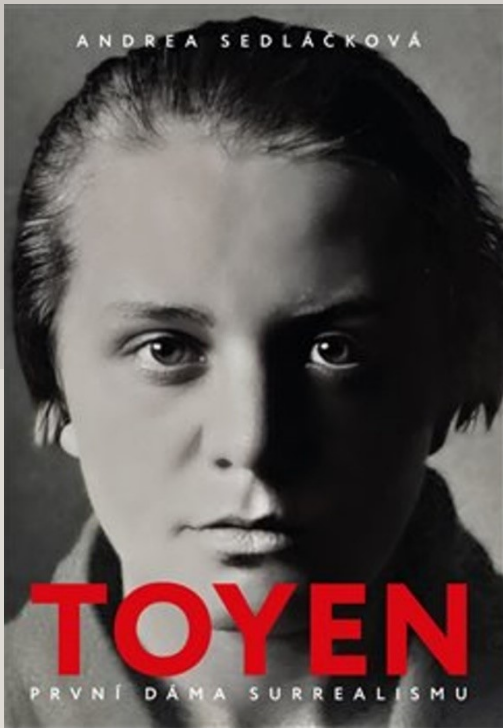
TOYEN (MARIE ČERMÍNOVÁ)

(1902 PRAGUE-1980 PARIS)





Česká surrealistická skupina, 1935, Karlovy Vary (André Breton, Jacqueline Breton, Karel Teige, Jindřich Štyrský, Toyen, Paul Eluard).



TOYEN (MARIE ČERMÍNOVÁ)

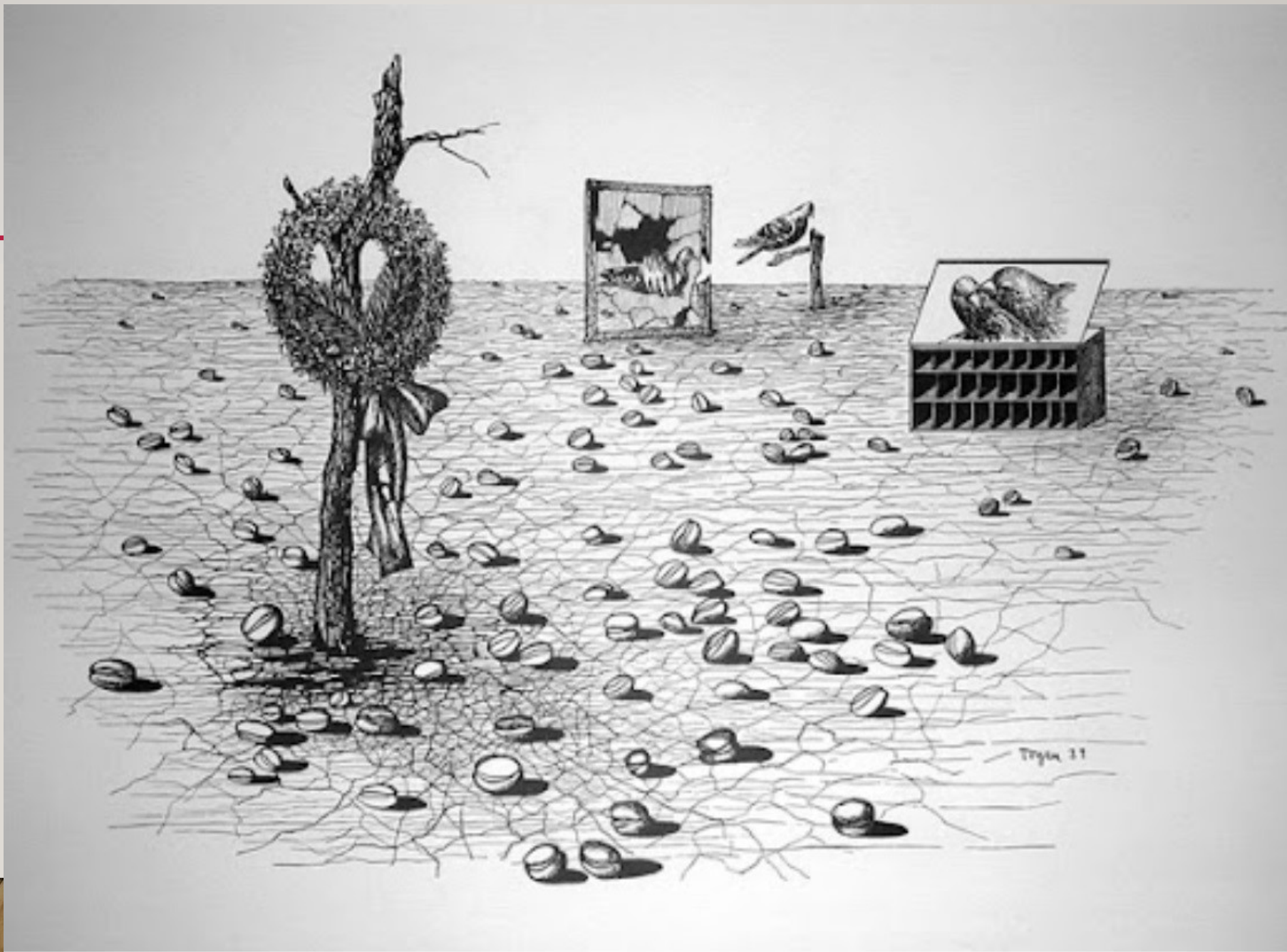
(1902 PRAGUE-1980 PARIS)



ANDREA SEDLÁČKOVÁ

TOYEN

PRVNÍ DÁMA SURREALISMU



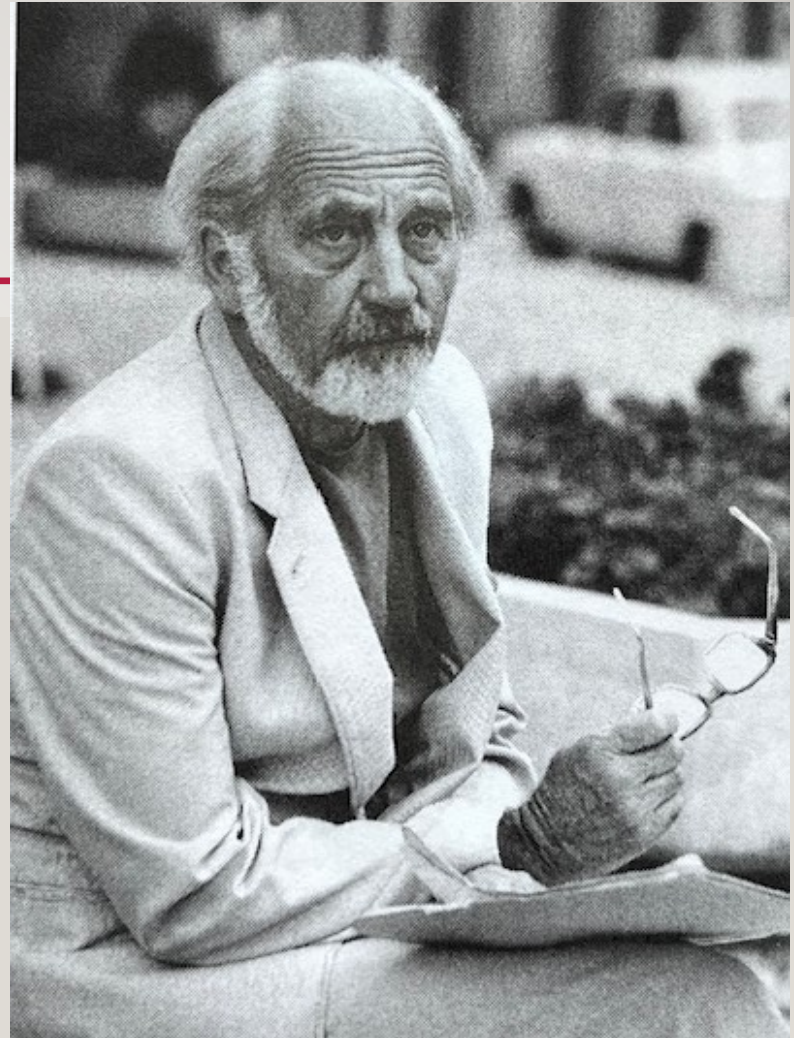
EXERPT I

Distress (Úzkost)

director: Zdeněk Kopáč

© 1966, Krátký Film,

National Film Archive CZ



WHAT DID WE SEE?

- **Did we learn anything about the life of Toyen?**
- **Was her work professionally evaluated in any way?**
- **Did any experts colleagues, friends speak in the film?**

WHAT DID WE SEE?

- Did we learn anything about the life of Toyen?
- Was her work professionally evaluated in any way?
- Did any experts colleagues, friends speak in the film?

So what did we learn from the film?

Did the film touch you in any way?

What genre was it?

WHAT DID WE SEE?

A REFLECTION OF TOYEN WORK-WORLD-EMOTION

A FILM ESSAY ON TOYEN WORK-WORLD-EMOTION

ATTEMPT TO EXPRESS TOYEN WORK-WORLD-EMOTION

BY TOOLS OF AUDIOVISUAL LANGUAGE

AN INTERPRETATION OF TOYEN WORK-WORLD-EMOTION

(The interpretation can be as effective as the artist's work itself.)

THESIS I

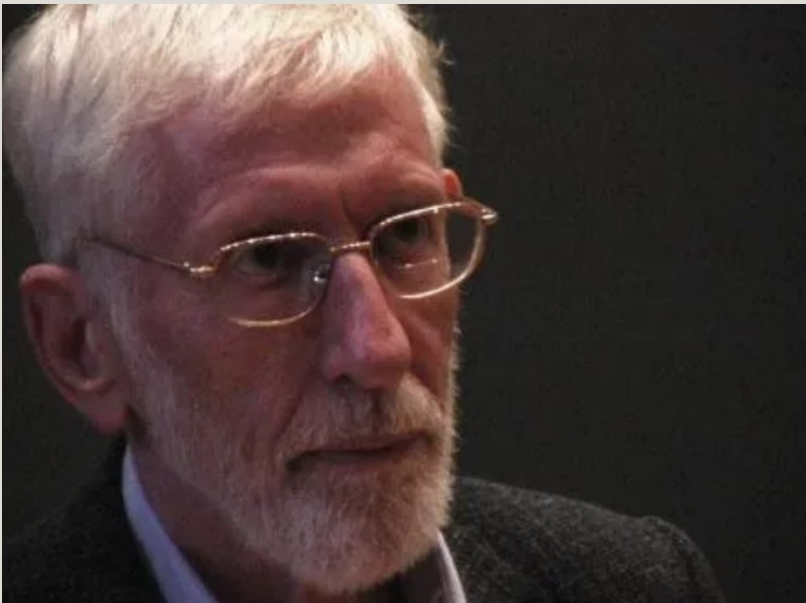
WE ARE STILL WORKING WITH THE **FRAME** IN THE MEDIA

- FRAME AS A TECHNICAL PARAMETER
- FRAME AS OBJECTIVE CONDITION OF CREATION (production, weather, but also economic or political assignment, also the framework of institution)
- FRAME AS A DEFINITION OF THE TOPIC (problem)
- FRAME AS A MEANING FIELD – SEMIOTICS

FRAME AS A MEANING FIELD – SEMIOTICS

Pierre Bourdieu – **The Theory of the Field**

sociology, connected with the society and economical capital



Norman Fairclough

(linguistic) **Critical Discourses Analysis (CDA)**

FRAME AS A MEANING FIELD – SEMIOTICS

PRAGUE LINGUISTIC CIRCLE (FROM 1926, OFFICIALY 1930)

BASED ON STRUCTURALISM



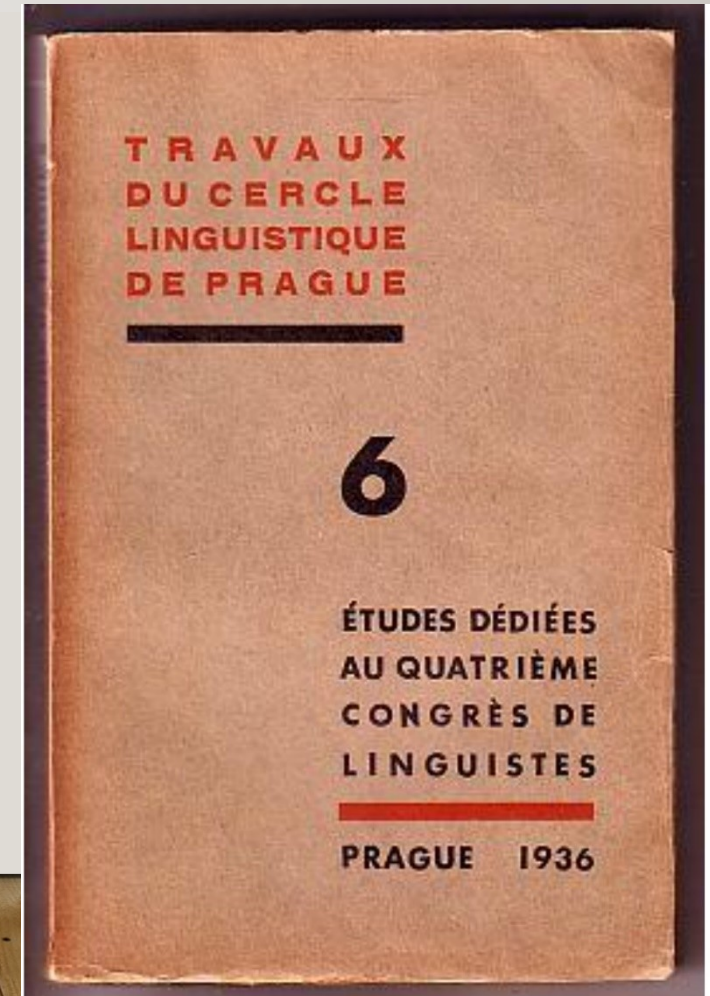
Vilém Mathesius



Roman Jacobson



Jan Mukařovský



THESIS II

EVERY FRAME IS FULL OF DATES

WE CAN READ IT AS A TEXT

(IN GENERAL MEANING)



READING THE TEXT



Technical parameters

(size, format, color, depth of sharpness, angle, photo age...)

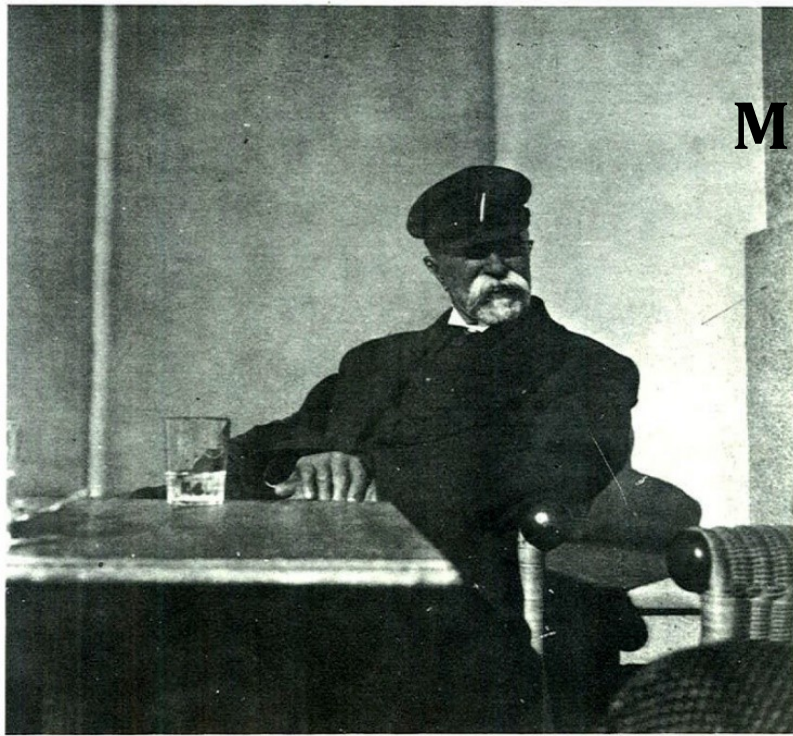
Structure elements

(person, subjects-props, light, composition,

relationship of all these elements together,

signs)

READING THE TEXT



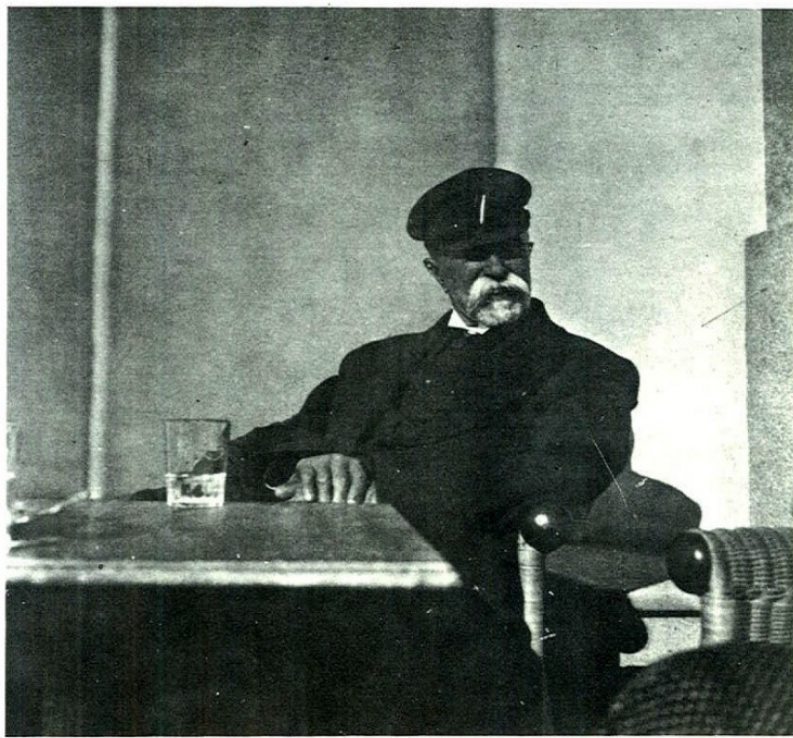
Codes (primary and secondary - genre)

Meaning/significance (joining of meanings, topics)

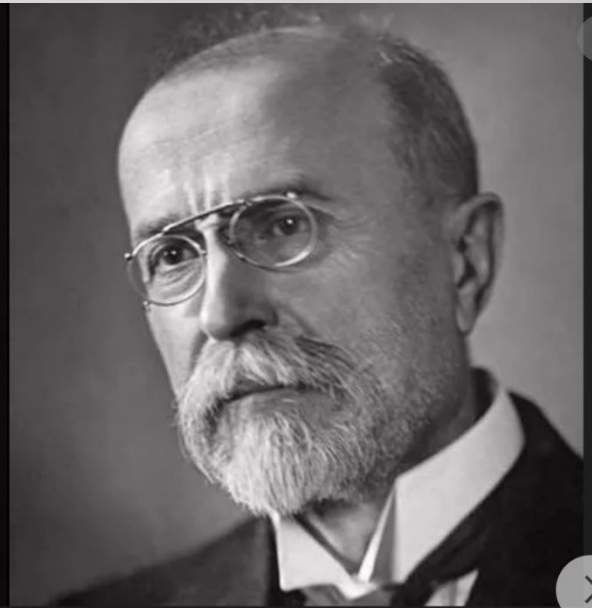
Hard to define values:

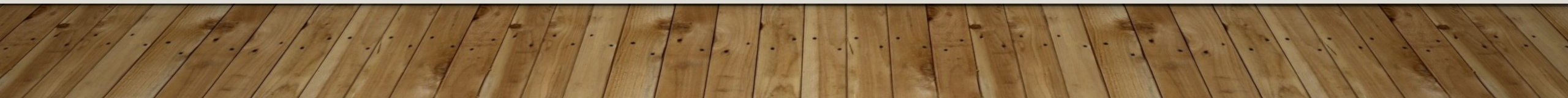
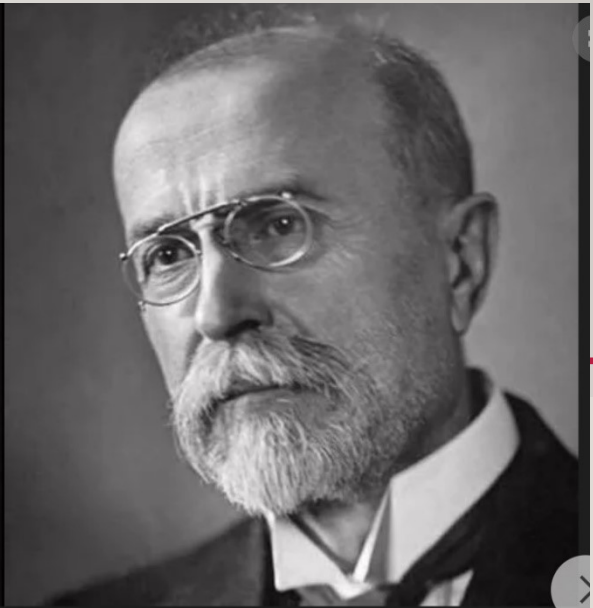
- Share of subjectivity
- Way of expression
- Rate of authenticity
 - Aesthetic value

HOW DO WE KNOW WHO IS IN THE PICTURE?



Signs – comparison with similar ones
(beards, hats, body type, maybe,
attitude, negative comparison
– we don't know anyone else like that)

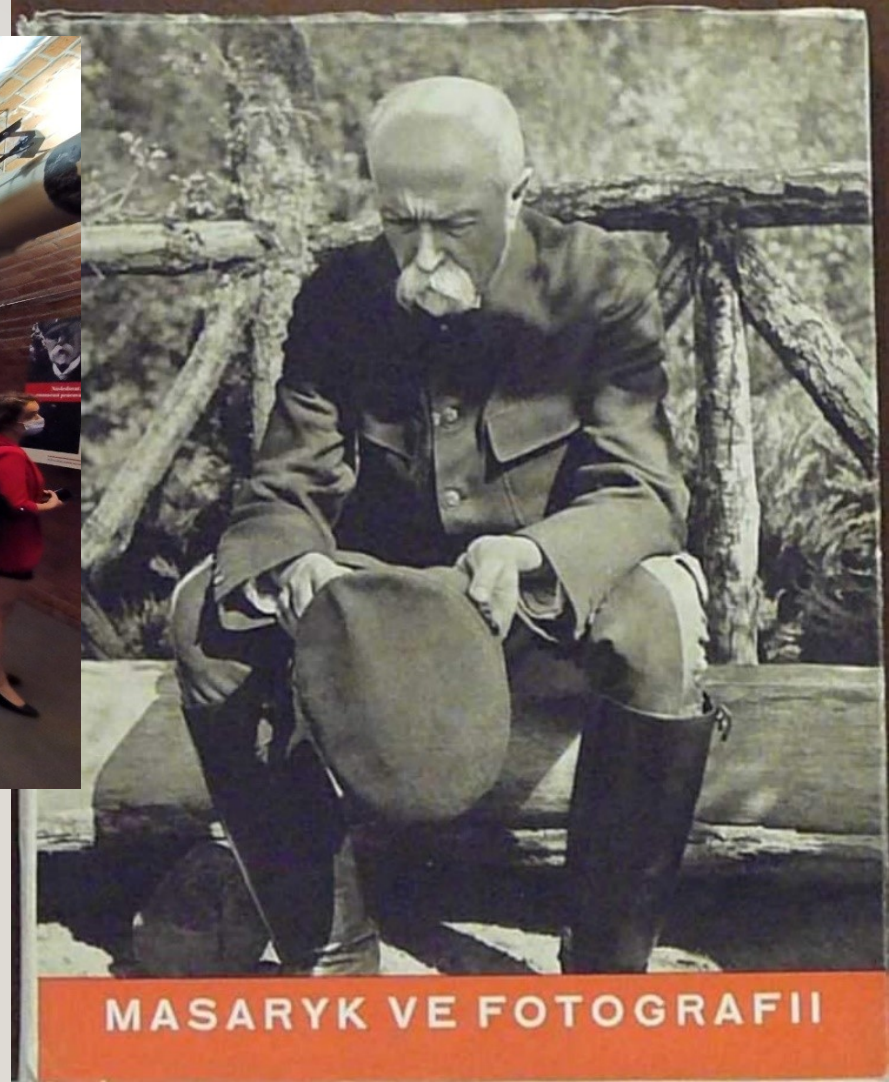
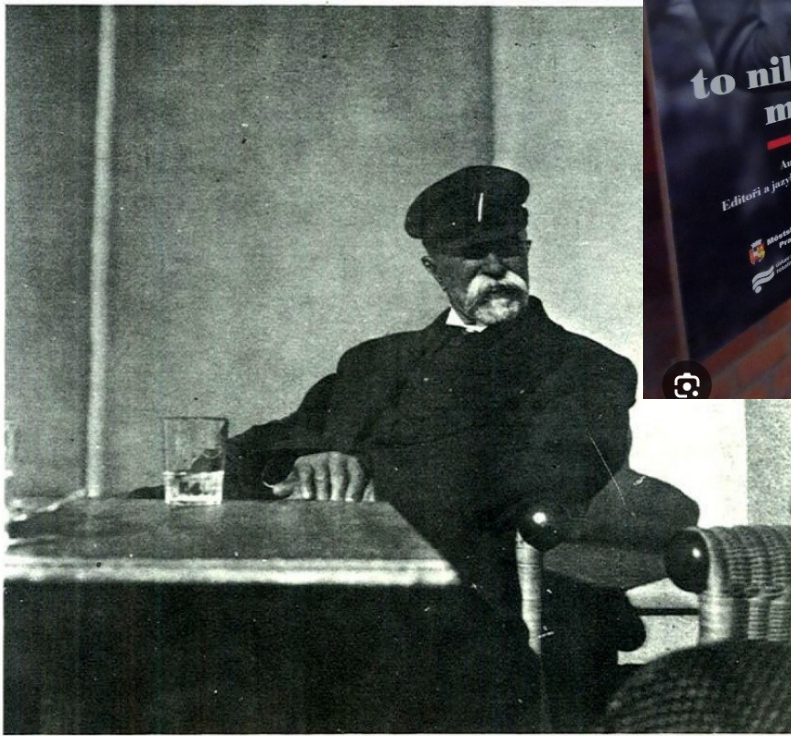


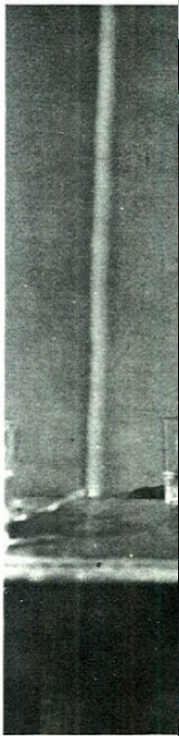


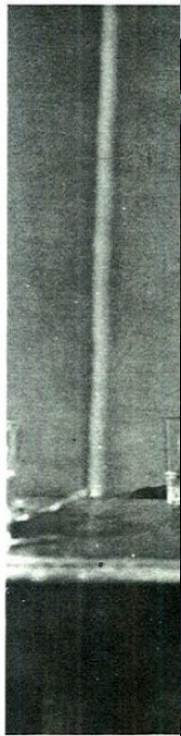
HOW DO WE KNOW WHO IS IN THE PICTURE?

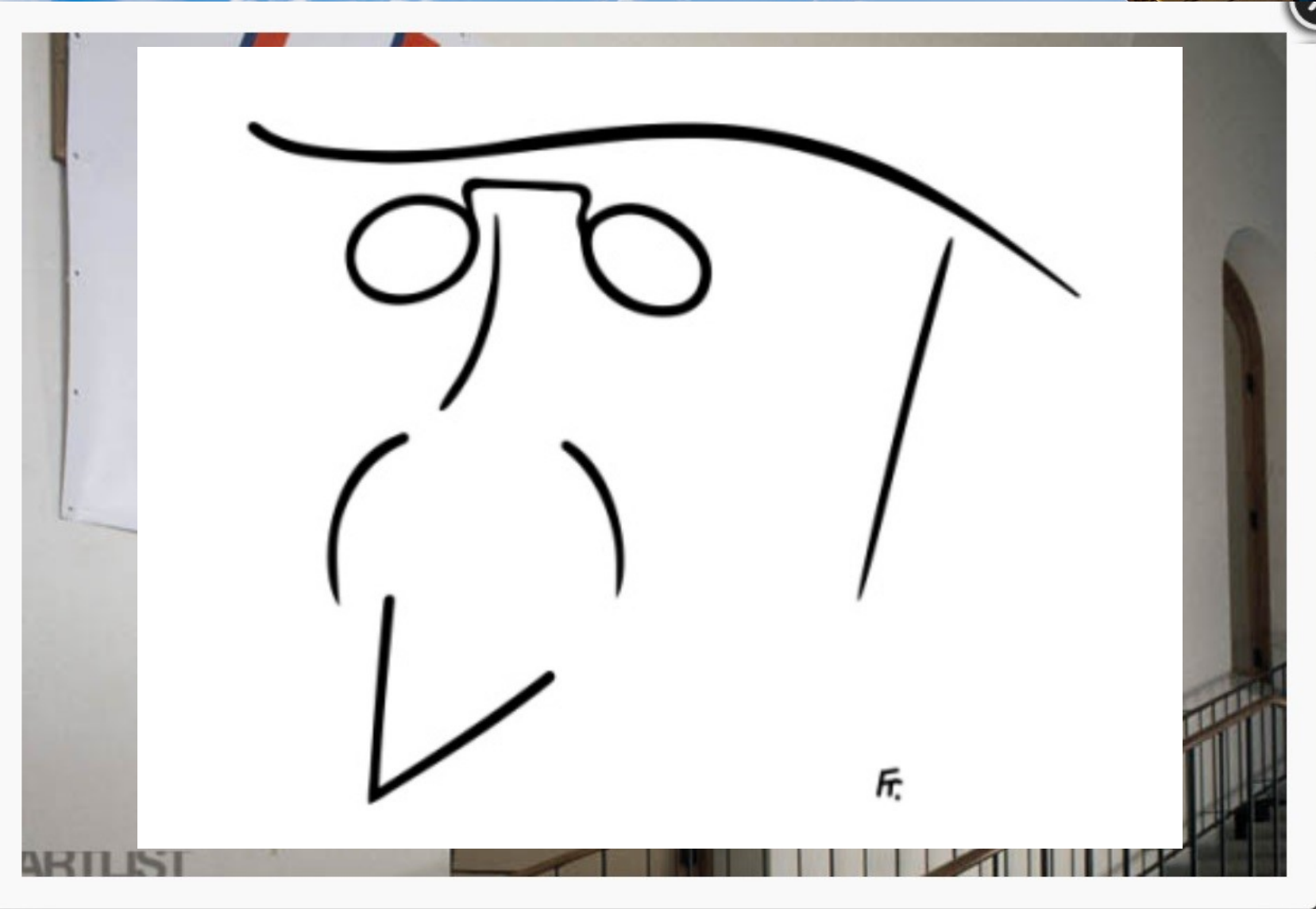
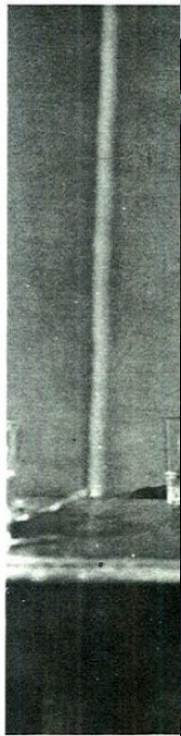


- **Situation** – can it give a hint in this case?
 - **Location** (stamp, official statement placement at Prague Castle etc.)
- **Form of publication** (introductory photo of the exhibition, cover of a book about Czechoslovak presidents...)









THESIS III

BY IDENTIFYING THE PERSON IN
PHOTOGRAPH/SITUATION, WE HAVE
COMMITTED A TRANGRESSION **OUTSIDE**
THE FRAME OF THE PHOTOGRAPH

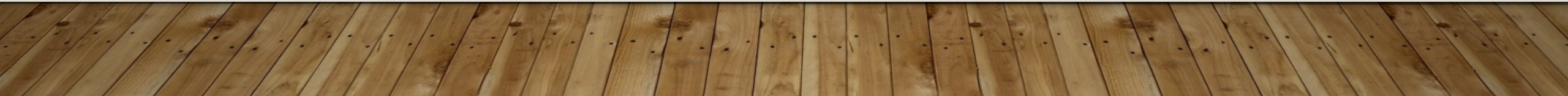
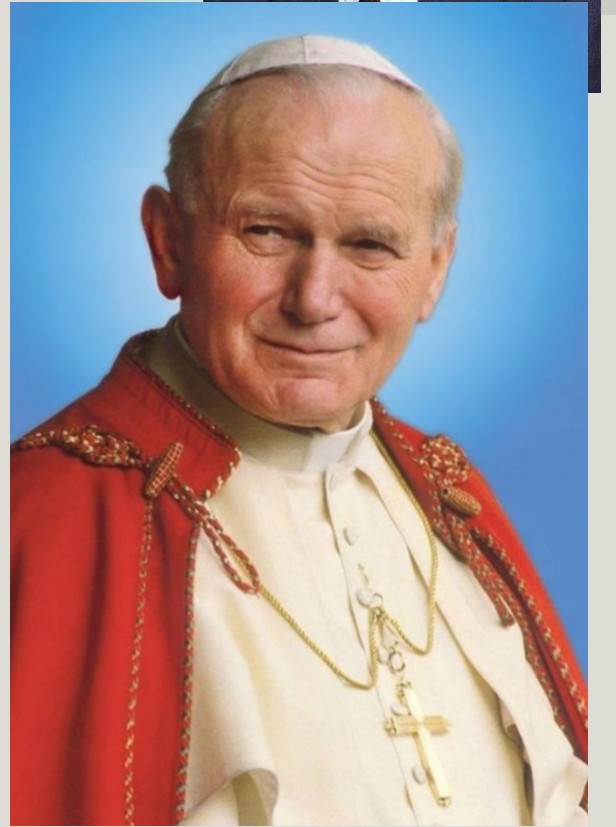
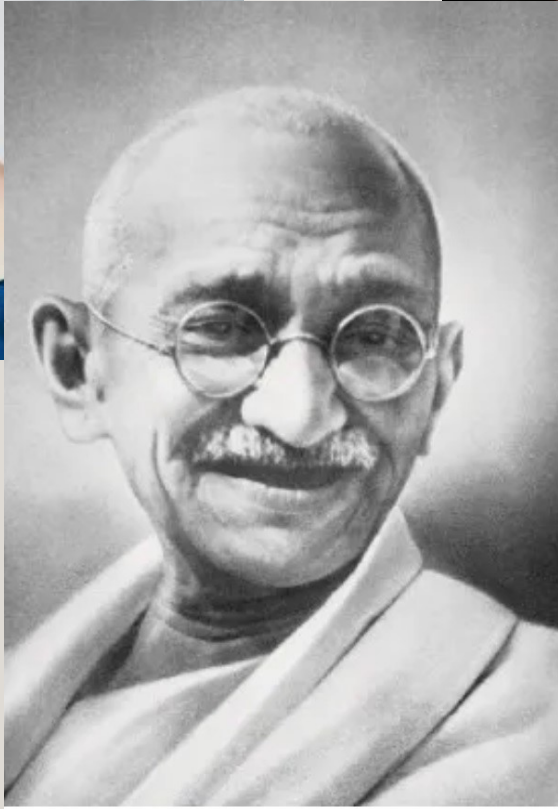
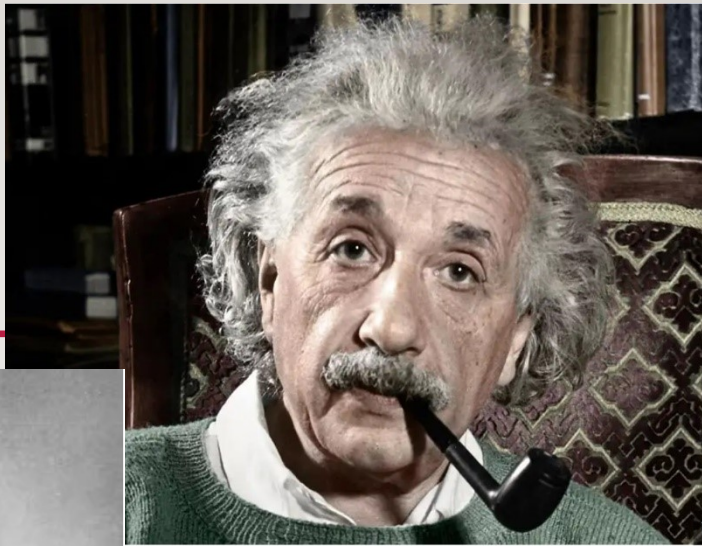
OUTSIDE THE PHOTO FRAME

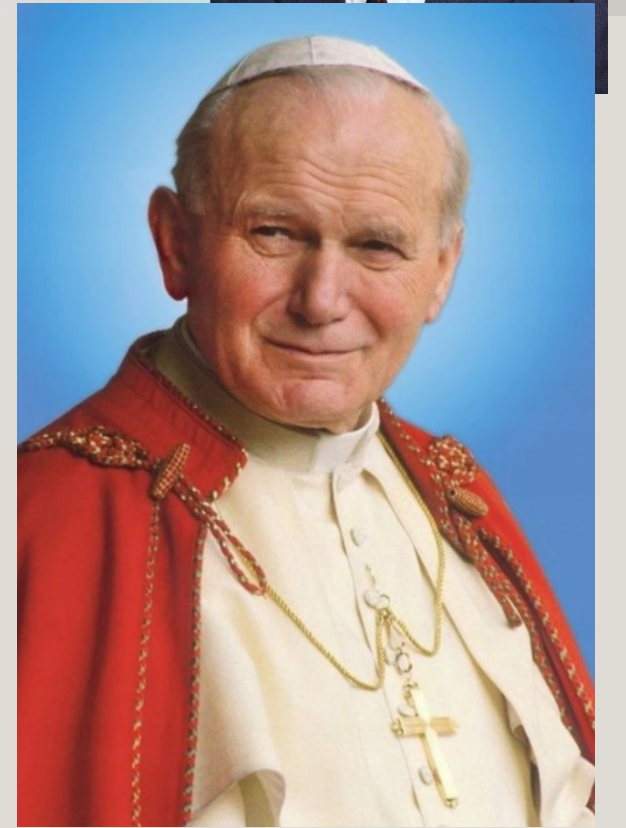
A particular person carries his/her particular context

- Personal history
- Personal characteristics/signs
- Time
- Profession
- Works
- Relationship and ties

=

If we do not identify the person/situation using signs and comparisons, we have no chance to achieve context other than **the general ones**





TWO APPROACHES IN ART HISTORY AND THEORY

- **The works communicates without us knowing other contexts outside frame.
„Good work“is understandaband always effective**

OR/AND

- **To understand the work, we need to know its extra-frameworks contexts**

TWO APPROACHES IN ART HISTORY AND THEORY

**IT IS A FIGHT FOR CONTEXTES/FIGHT
OF CONTEXTES**

**THEREFORE, THE FIGHT FOR DATA
BEYOND THE WORK ITSELF**

EXERPT II

I wasn't allowed to post this Mukbang

director: Nicholas Perry

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Youtube