

# AUDIOVISUAL INTERPRETATION OF REALITY

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CHARLES UNIVERSITY PRAGUE

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# ROLE OF AUTHOR



# THESIS

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**EVERY FRAME IS FULL OF DATES**

**WE CAN READ IT AS A TEXT**

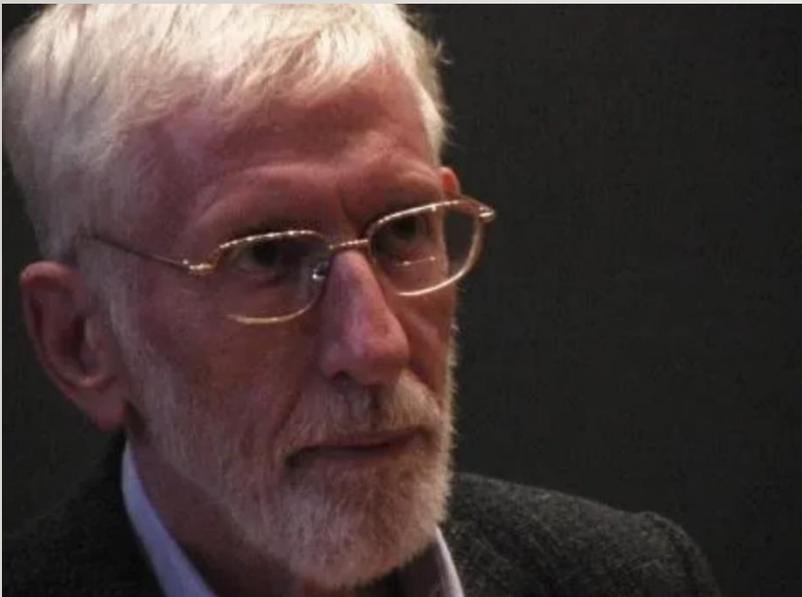
(IN GENERAL MEANING)

# FRAME AS A MEANING FIELD – SEMIOTICS

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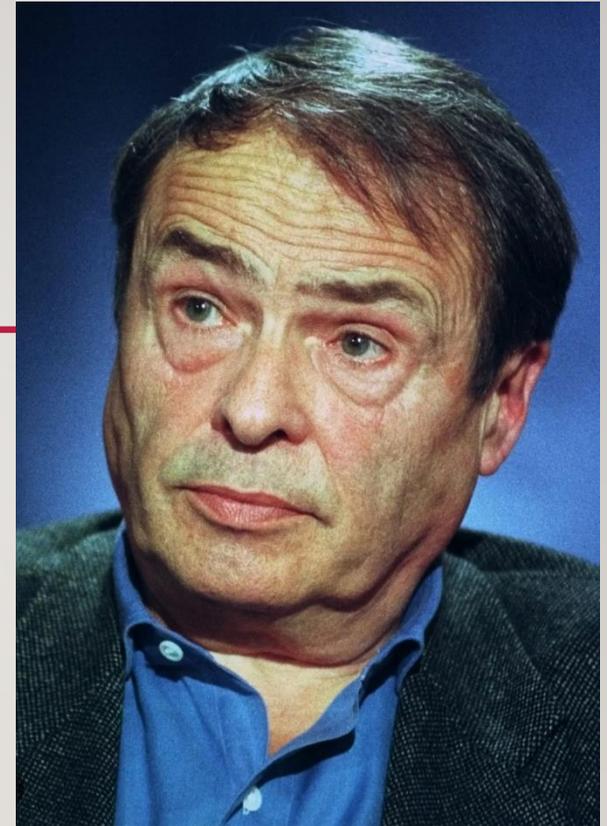
**Pierre Bourdieu** – **The Theory of the Field**

sociology, connected with the society and economical capital



**Norman Fairclough**

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



# FRAME AS A MEANING FIELD – SEMIOTICS

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**PRAGUE LINGUISTIC CIRCLE** (FROM 1926, OFFICIALY 1930)

BASED ON STRUCTURALISM



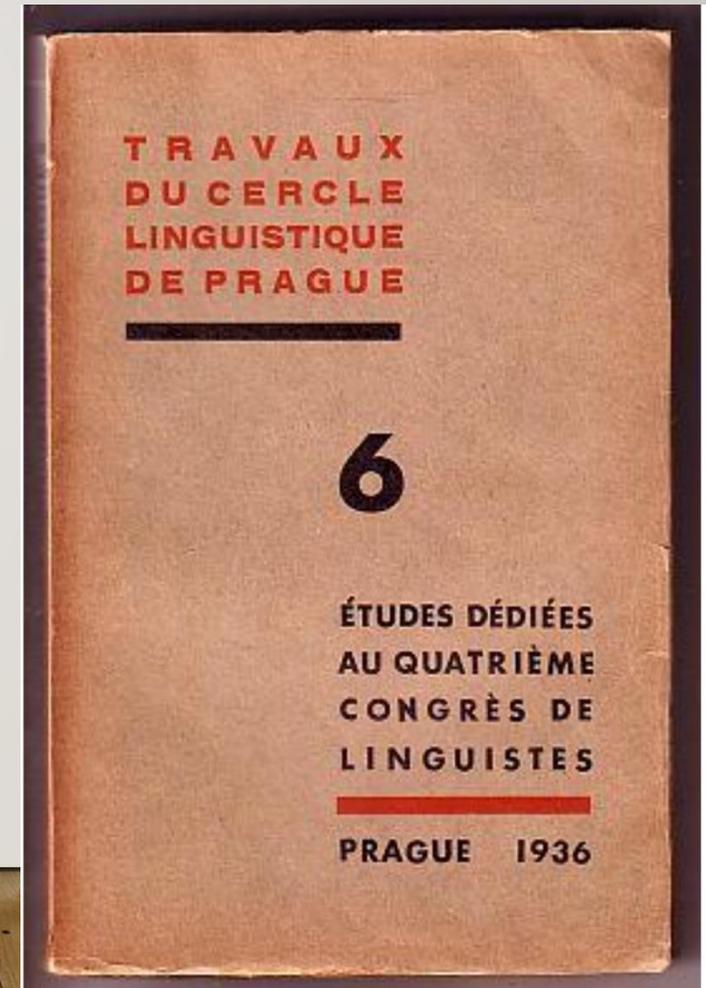
**Vilém Mathesius**



**Roman Jacobson**



**Jan Mukařovský**



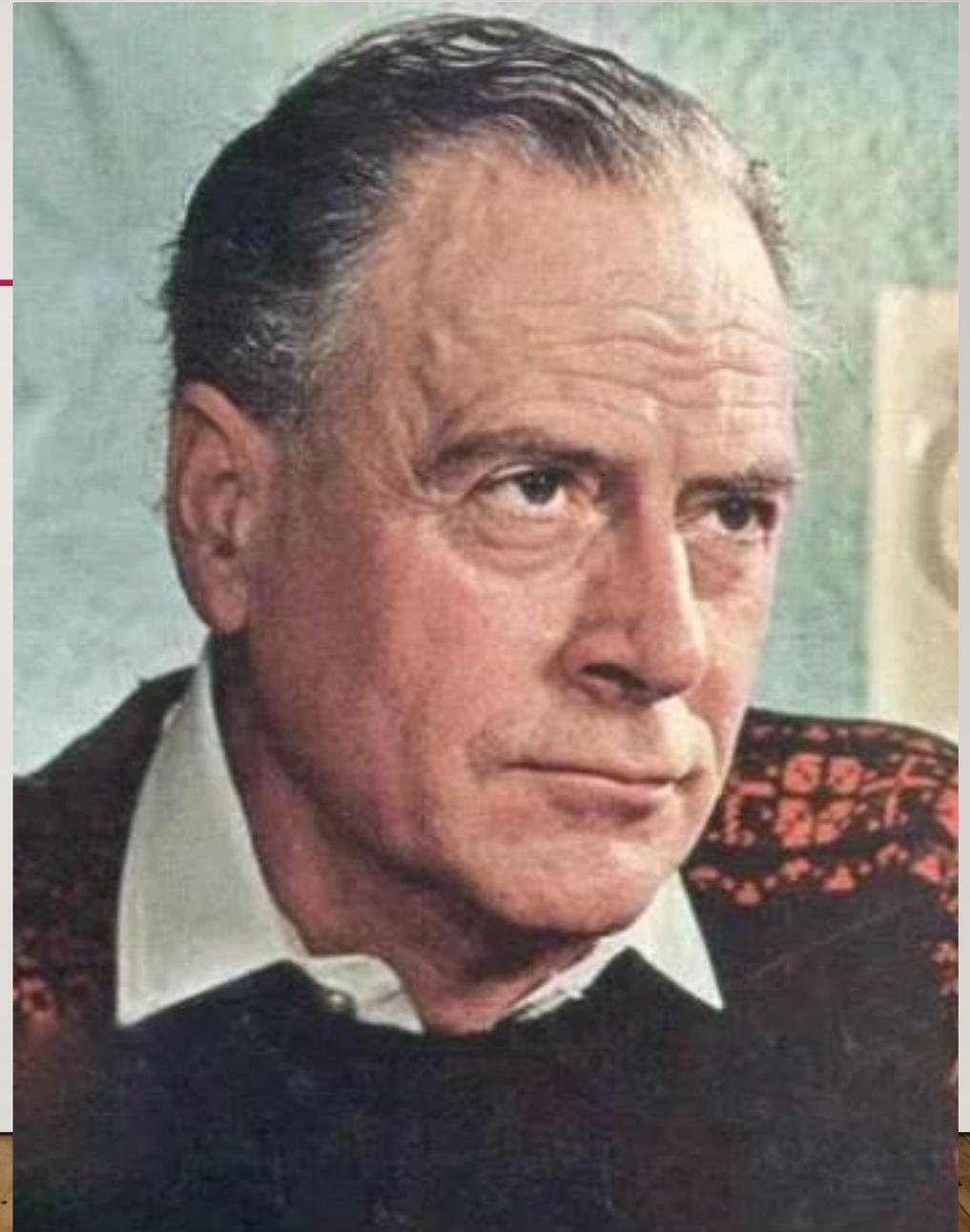


# THE TORONTO SCHOOL

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**MARSHAL MCLUHAN (1911-1980)**

**A technological determinism**



# THE TORONTO SCHOOL

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**MARSHAL MCLUHAN (1911-1980)**

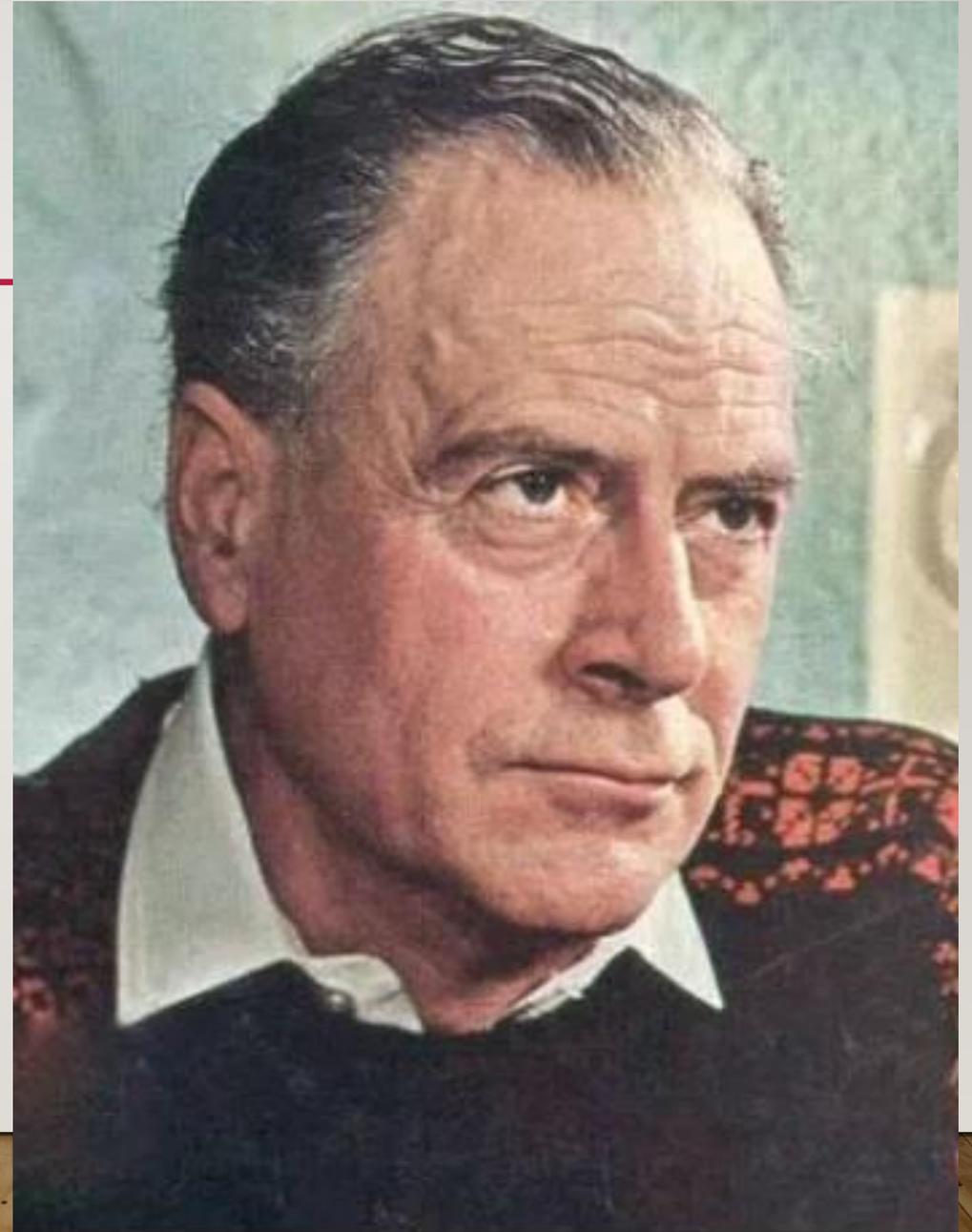
**A technological determinism**

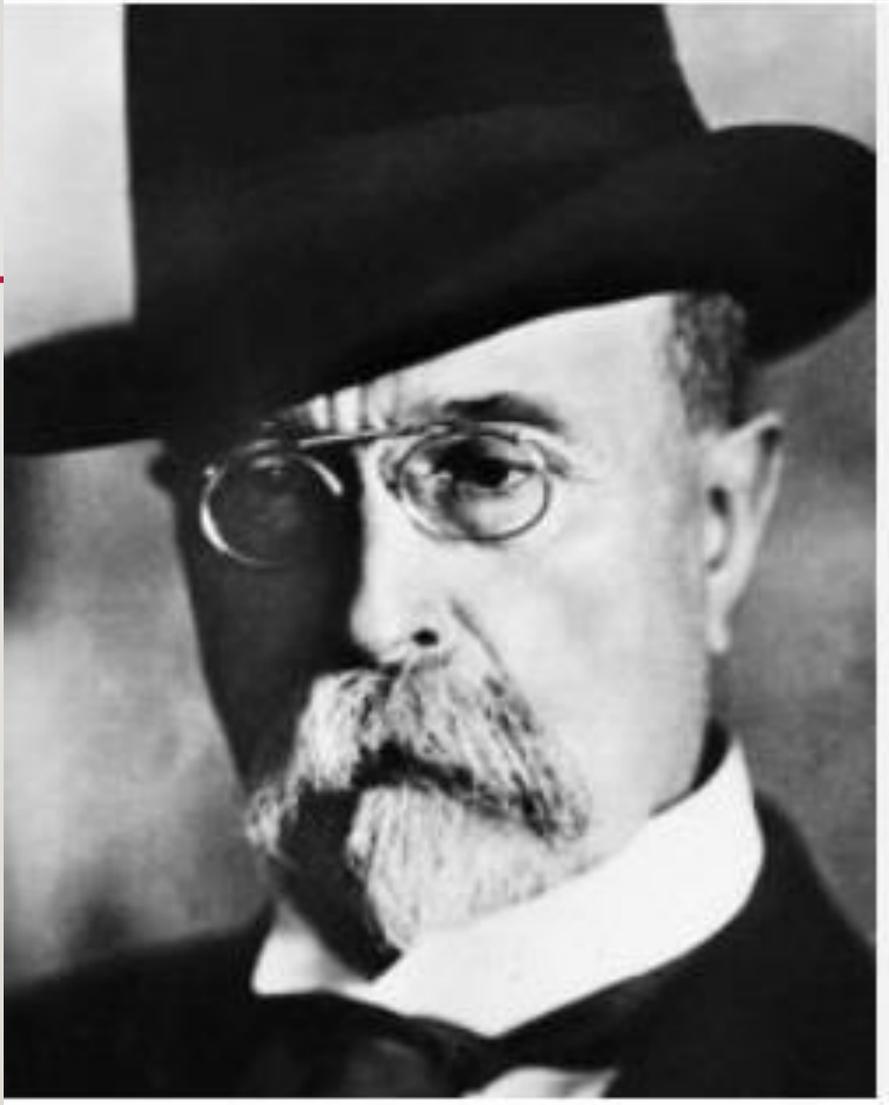
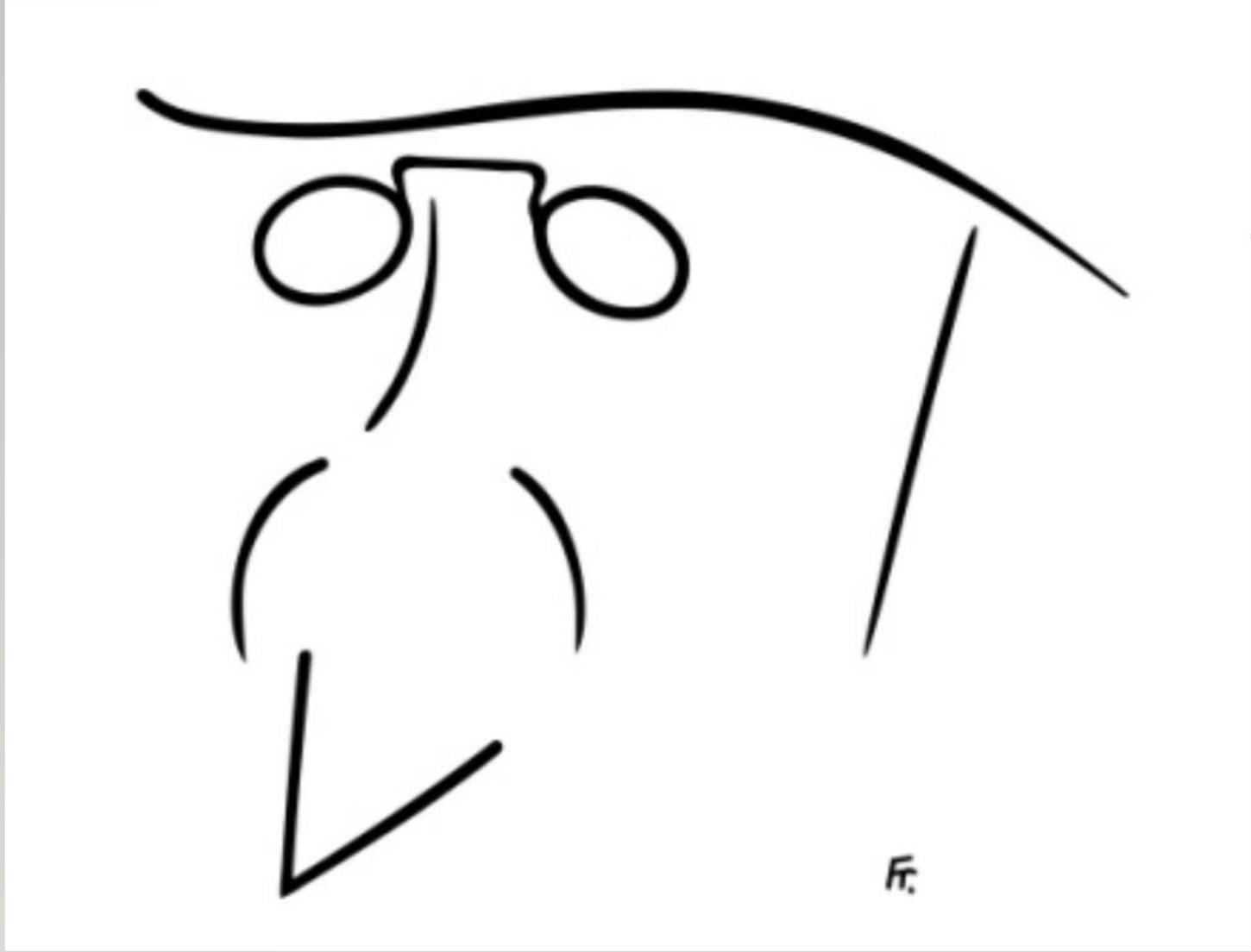
**Hot and Cold Medium**

**(the amount of dates in the medium  
and need to add the dates by  
the recipient to have THE WHOLE)**

**COMPARISON**

**ROLE OF THE SUBJECT**





# THESIS

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

EXERPT I

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# *Annie Hall*

director: Woody Allen

© 1977, United Artists

USA

annie hall



# **TWO APPROACHES IN ART HISTORY AND THEORY**

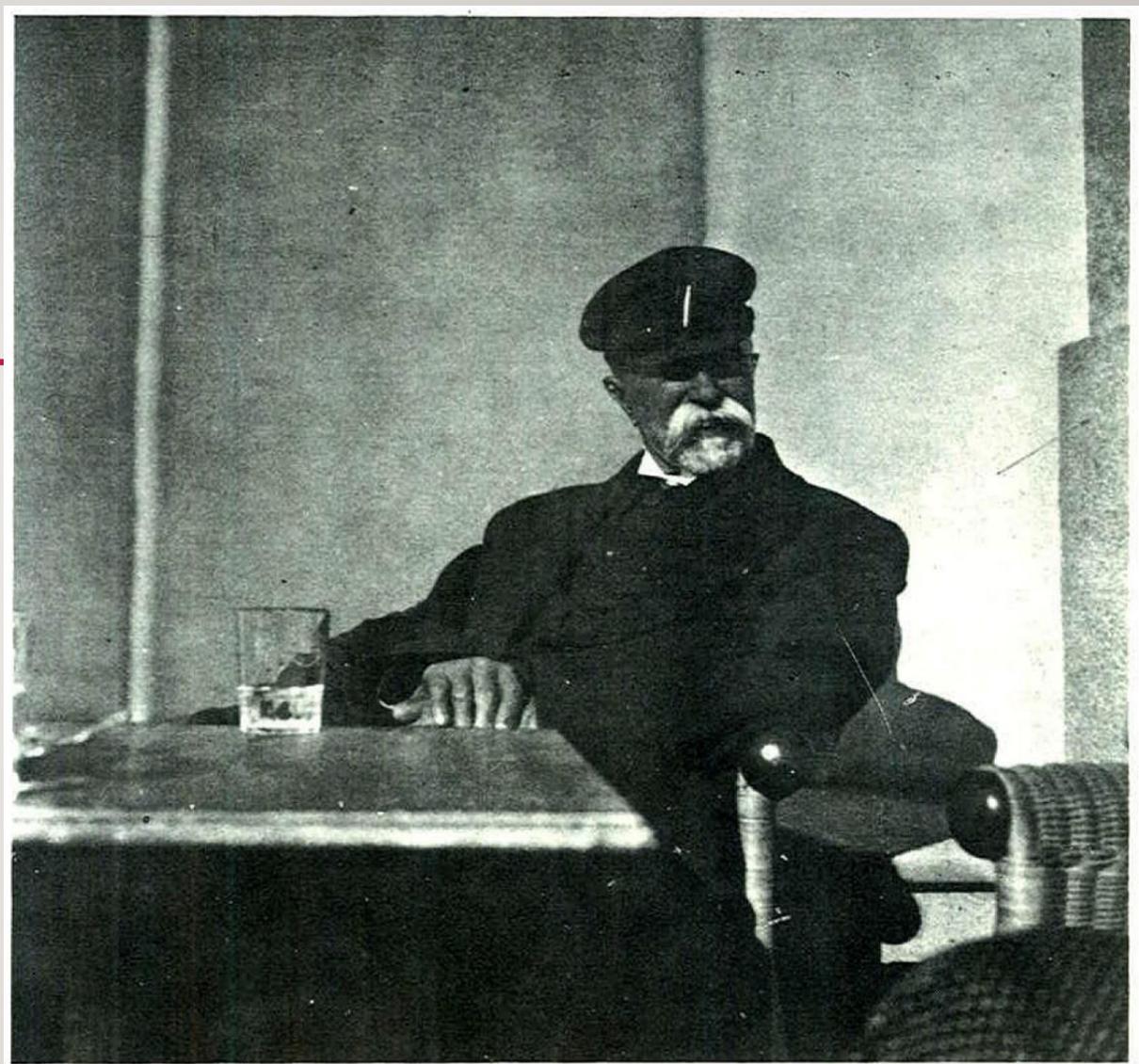
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**IT IS A FIGHT FOR CONTEXTES/FIGHT  
OF CONTEXTES**

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

# **+ CONTEXT OF THE AUTHOR**

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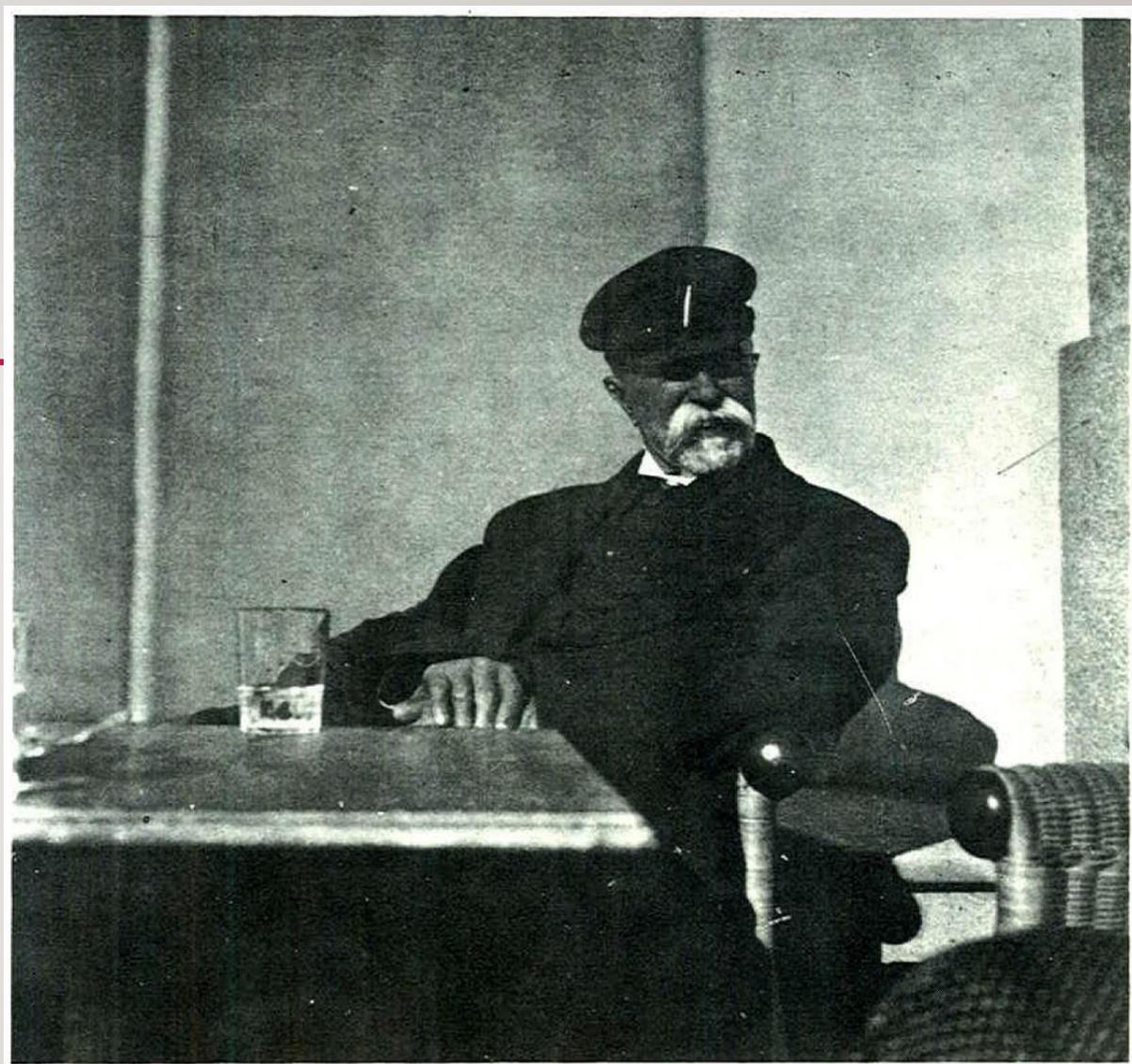


**TOMÁŠ GARRIGUE MASARYK**

# + CONTEXT OF THE AUTHOR

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Karel Čapek (1890-1938)



**TOMÁŠ GARRIGUE MASARYK**

# + CONTEXT OF THE AUTHOR

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**Karel Čapek (1890-1938)**



**JOURNALIST**

**COLLUMNIST**

**ESSAYIST**

**THEATER DRAMATURG**

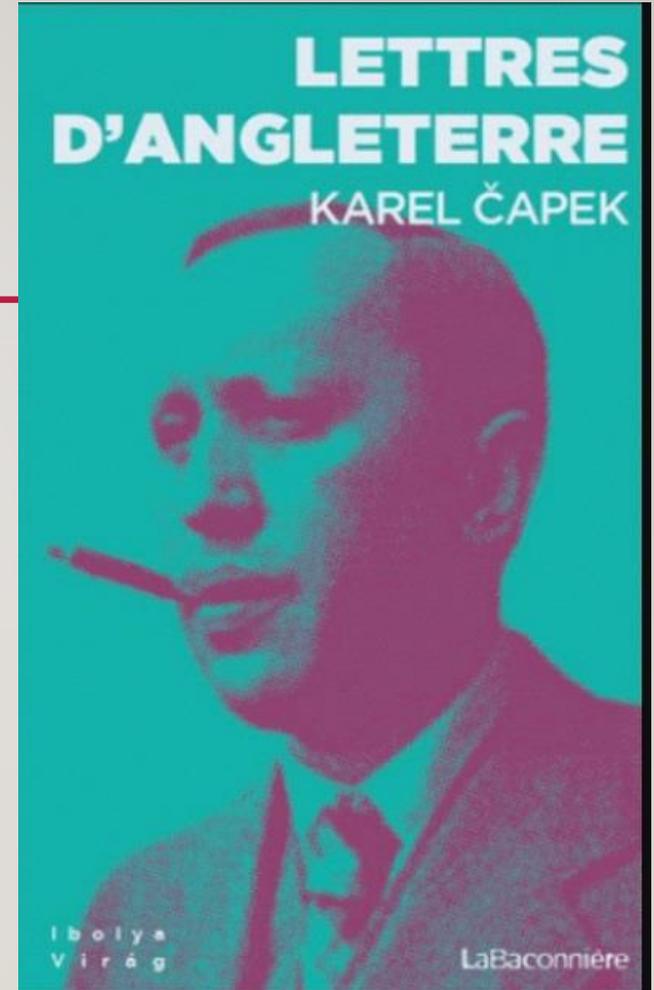
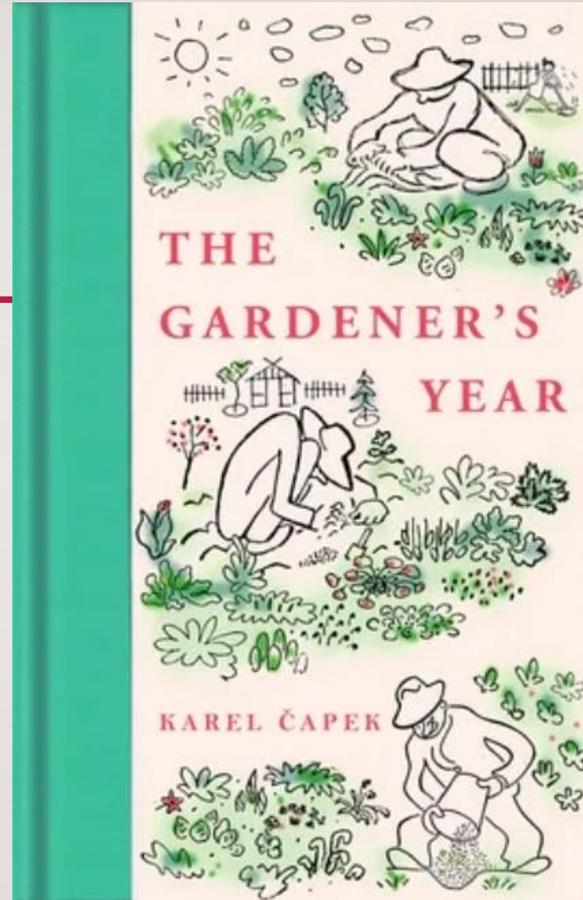
**THEATER DIRECTOR**

**PLAYWRIGHT**

**WRITER/NOVELIST**

# + CONTEXT OF THE AUTHOR

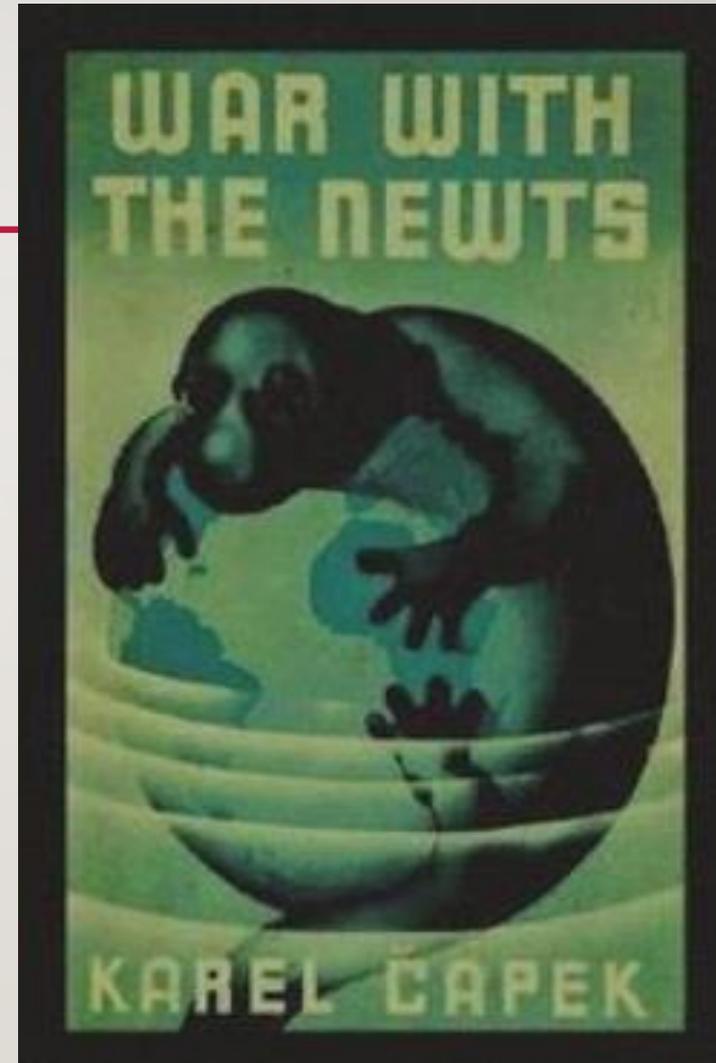
Karel Čapek (1890-1938)



# + CONTEXT OF THE AUTHOR

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Karel Čapek (1890-1938)

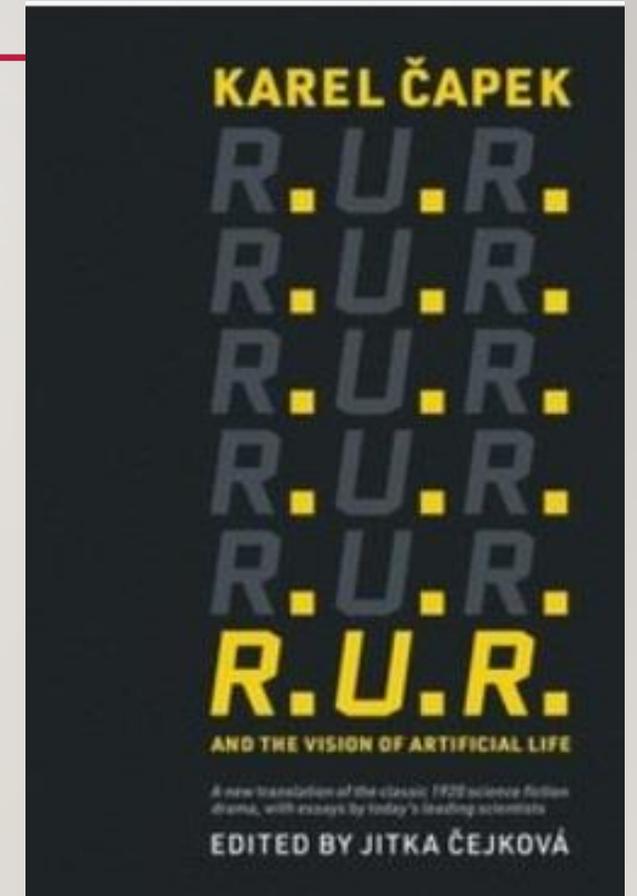
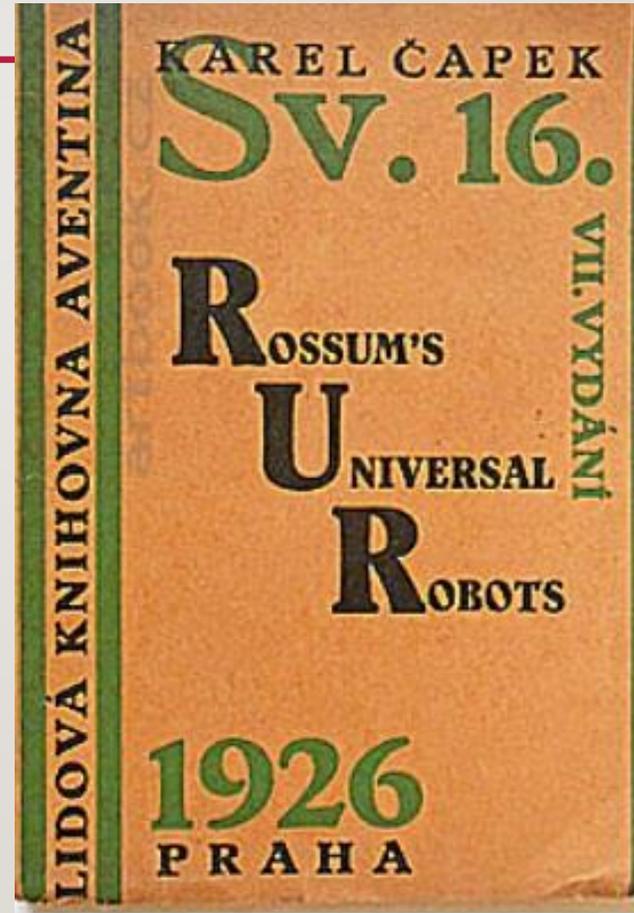


# + CONTEXT OF THE AUTHOR

Karel Čapek (1890-1938)  
Josef Čapek (1887-1945?)



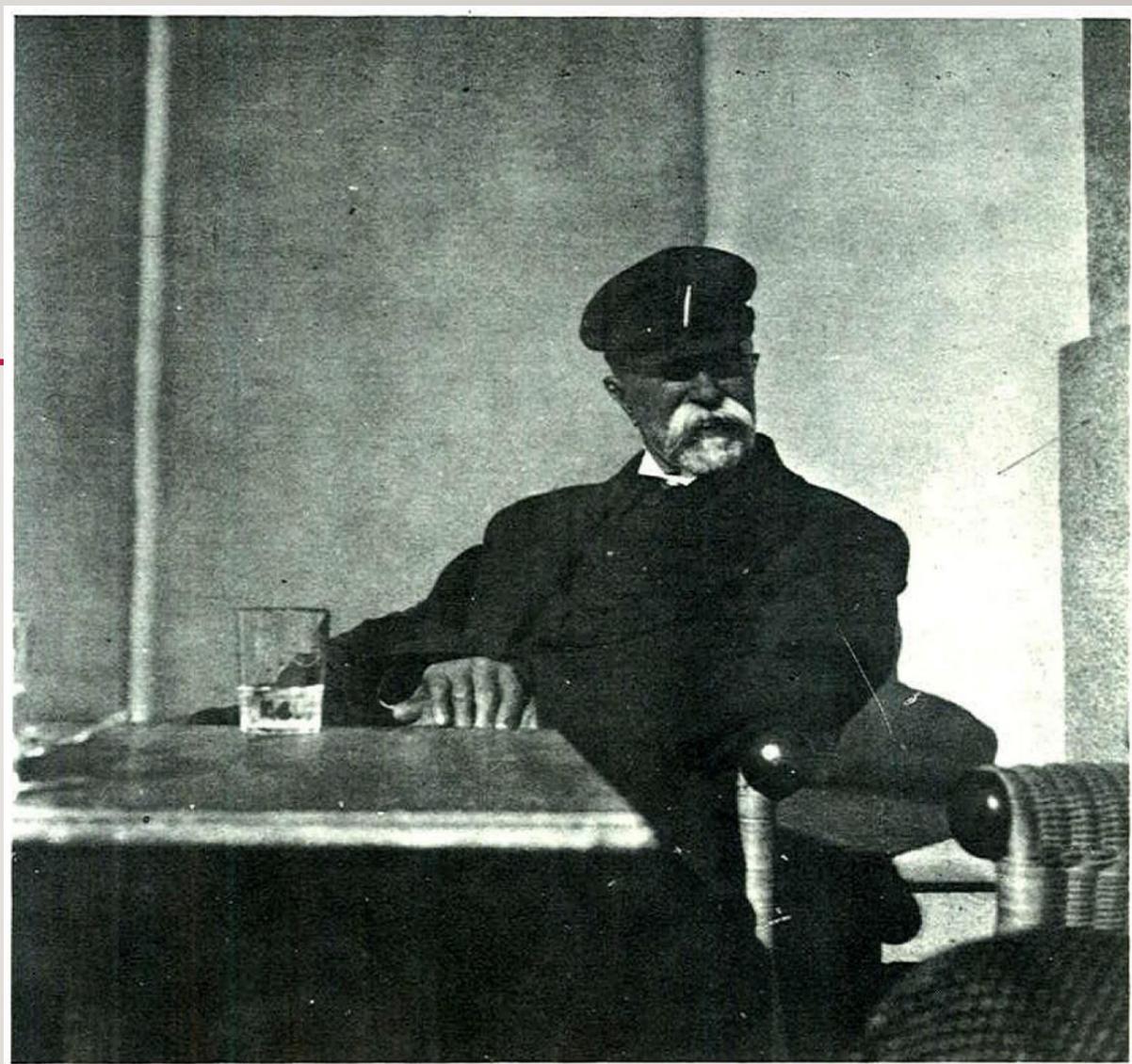
# ROBOT



# + CONTEXT OF THE AUTHOR

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Karel Čapek (1890-1938)

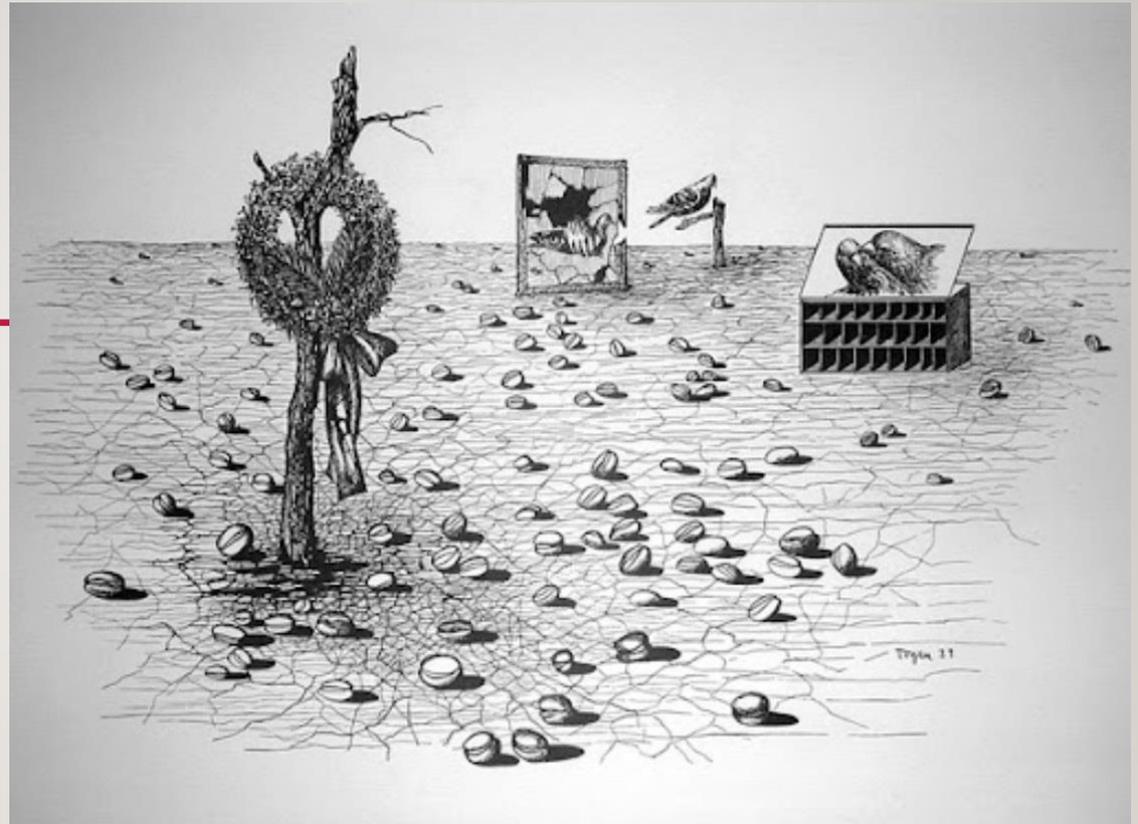
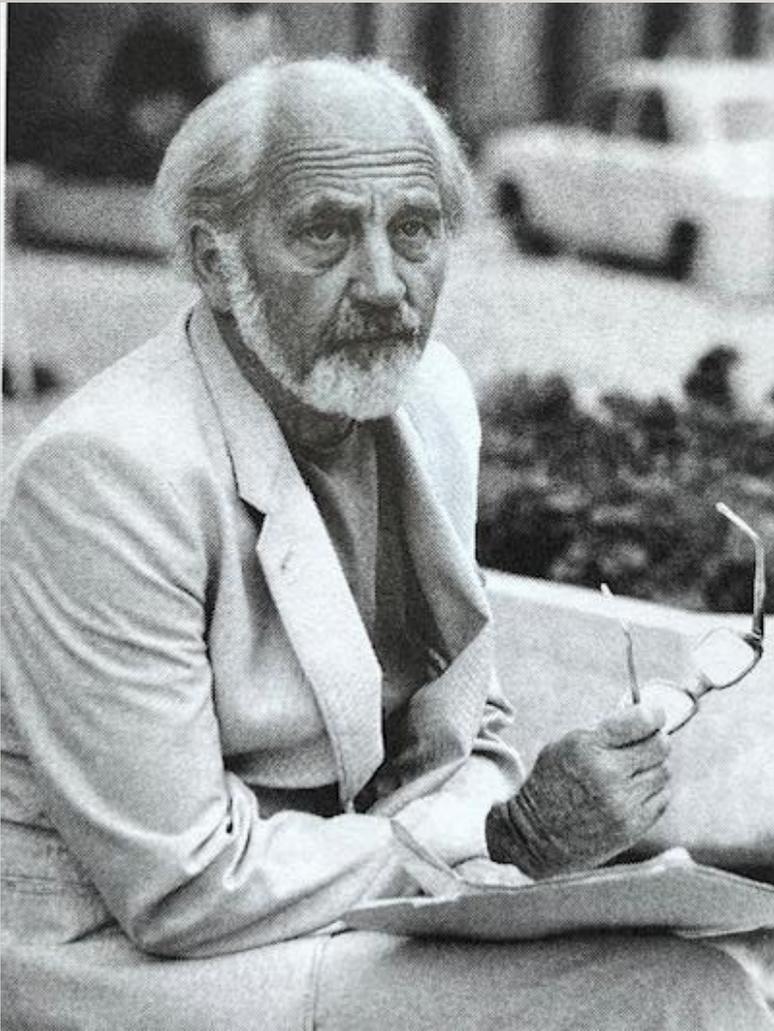


**TOMÁŠ GARRIGUE MASARYK**

# + CONTEXT OF THE AUTHOR

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- The relationship between Čapek and Masaryk, the political situation and the development of First Republic
- Čapek suddenly brings his context of man, personality, author, life and death
- **PHOTOGRAPHY BECOMES SYMBOLIC. IT'S BECOMING ICONIC.  
GENERALISATION**
- Photography has more value for Czech/Slovaks than for anyone else...



*What was the author trying to do?*

*Distress (Úzkost)*

# EXERPT II

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## *I wasn't allowed to post this Mukbang*

director: Nicholas Perry

© 18. 2. 2021

Youtube

# AUTHOR'S SOLUTION

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**ART BEGINS**

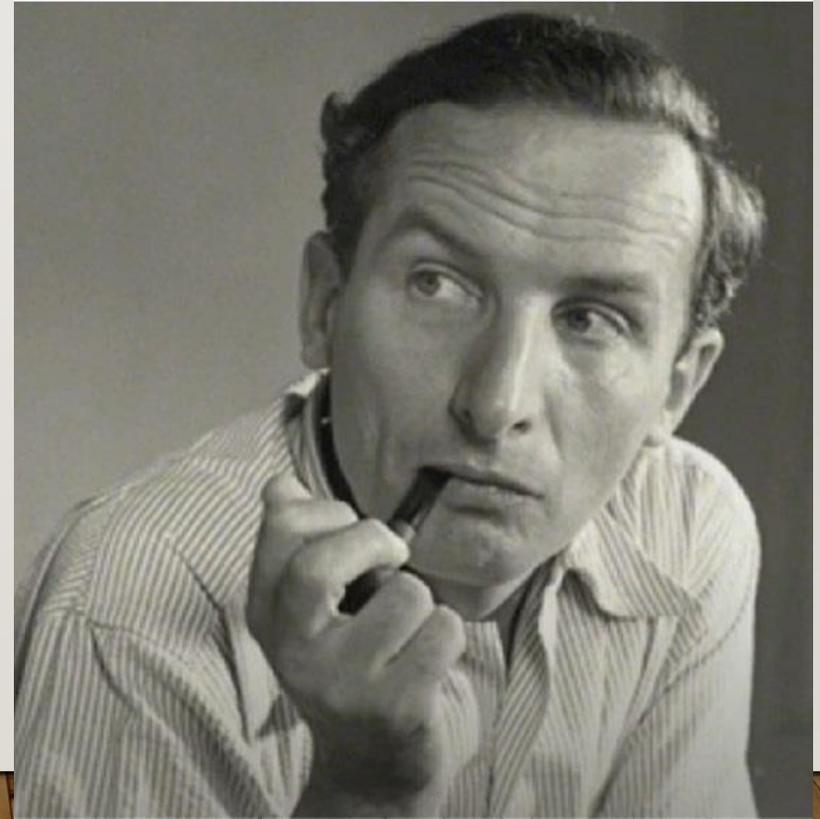
**WHERE**

**MECHANICAL IMITATION**

**ENDS**

**Rudolf Arnheim (1904-2007)**

(formalist film theory)



# FRAME AS A MEANING FIELD – SEMIOTICS

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**PRAGUE LINGUISTIC CIRCLE** (FROM 1926, OFFICIALY 1930)

BASED ON STRUCTURALISM



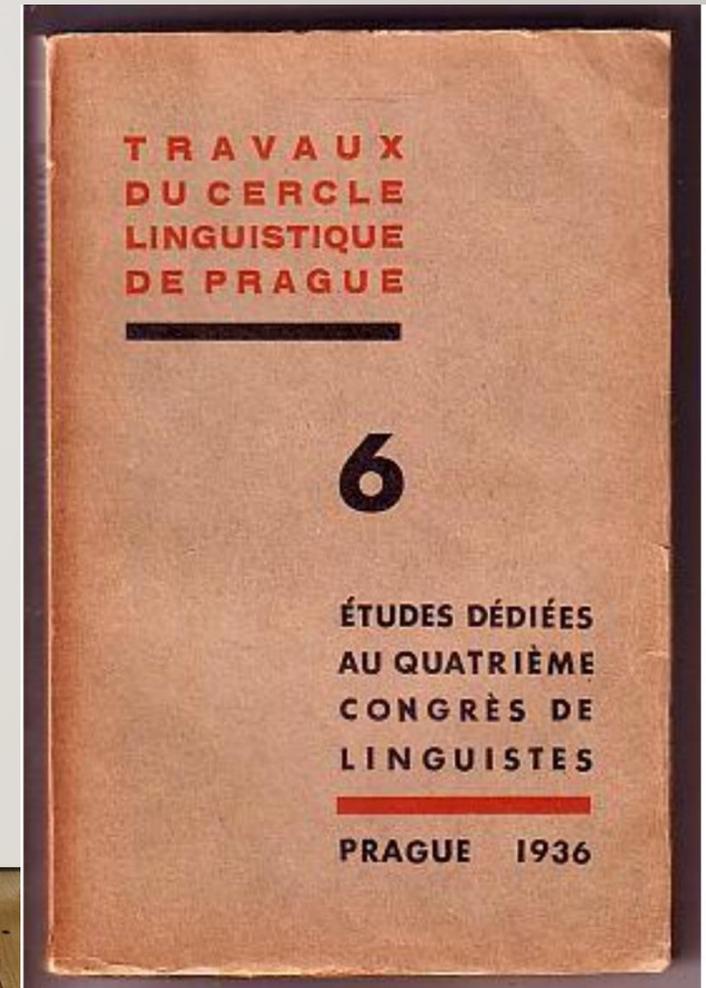
**Vilém Mathesius**



**Roman Jacobson**



**Jan Mukařovský**



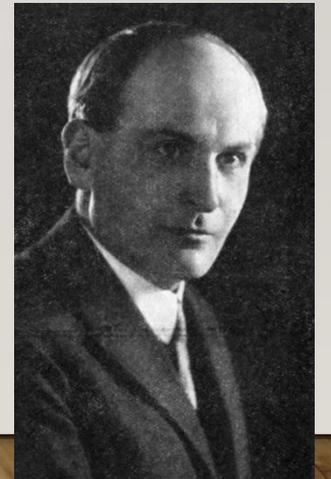
# AUTHOR'S SOLUTION

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## SEMANTIC GESTURE

The principle of shaping meanings and meaning (e.g. discursive, aesthetic, symbolic), by which **author combines elements of his work into a meaningful unity**, and which re-induces perception.

**Jan Mukařovský**



**REALITY.....FILM REALITY**

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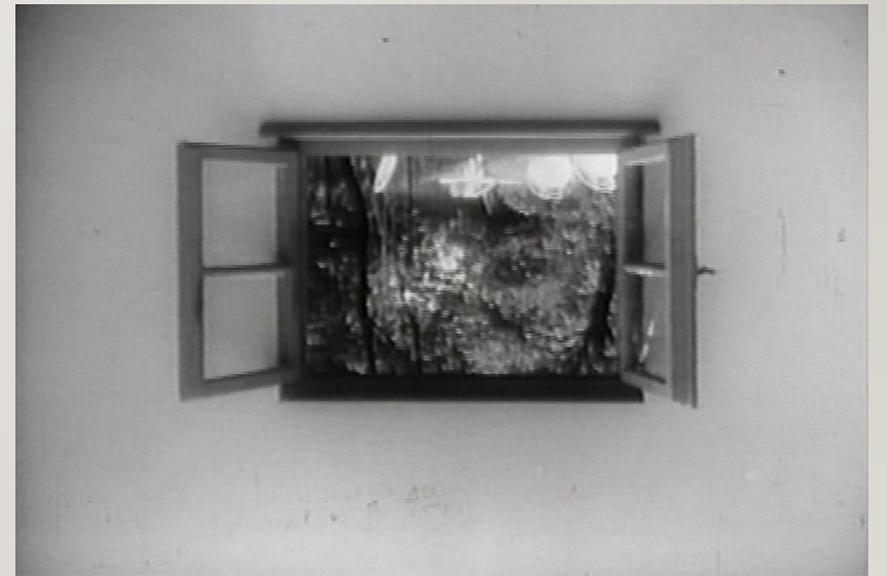
**IMAGINATION  
TRANSMISSION  
TRANSFER  
SHIFT**



**REALITY.....FILM REALITY**

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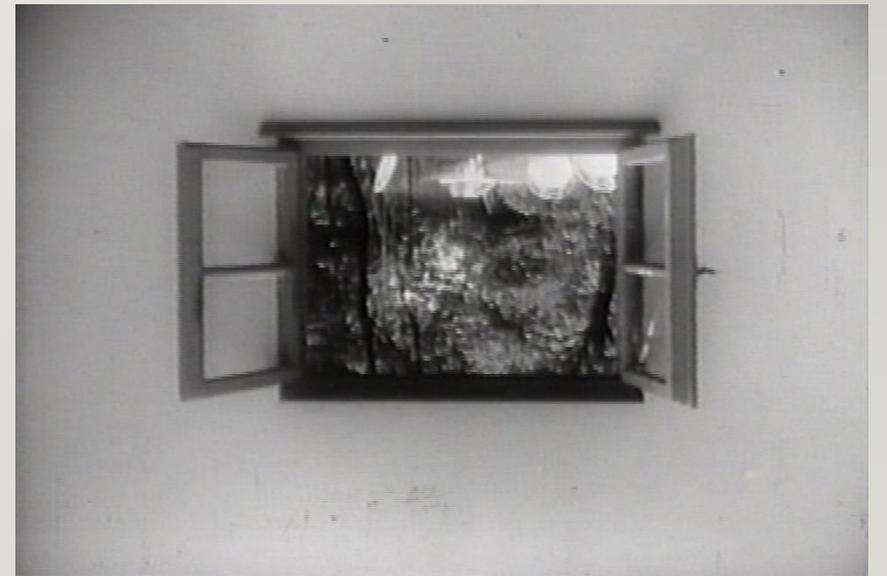
# TRANSLATION



**REALITY.....FILM REALITY**

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**TRUTH.....ART TRUTH**



**REALITY.....FILM REALITY**

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# **AUTHOR'S OBJECT/SUBJECT**



## EXERPT III

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# *The Dictator*

director: **Charles Chaplin**

**(1889-1977)**

© 1940, United Artists

USA



## EXERPT IV

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*Glass*

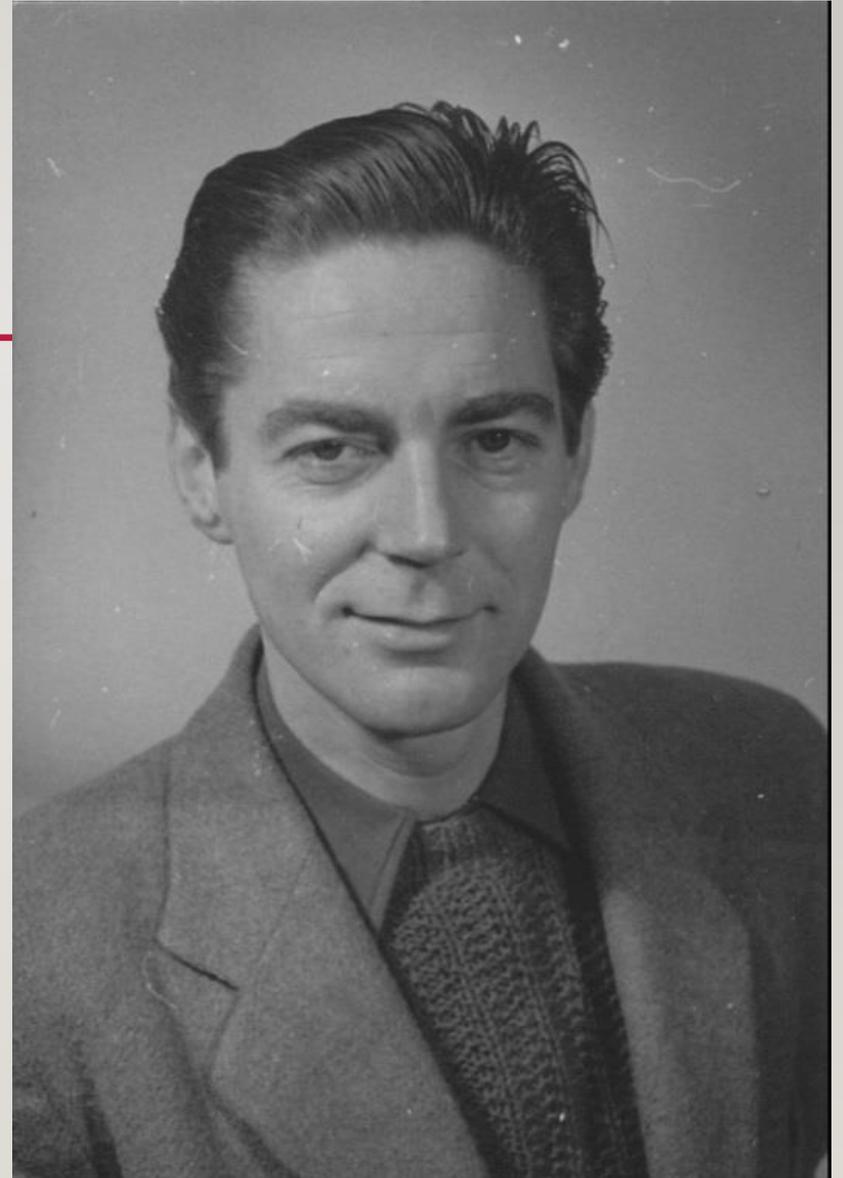
director: Bert Haanstra (1916-1997)

© 1958

Dutch

**Oscar, 1959**

<https://www.youtube.com/watch?v=d3QEpQ9ozVU>



# TRANSLATION OF REALITY AND ITS PHASES:

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- **Preproduction**
- **Production**
- **Postproduction**

# **TRANSLATION OF REALITY AND ITS PHASES:**

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**Preliterary**

**Literary**

**Preparing of production**

**Shooting**

**Editing**

**Postproduction**

**PR a releasing**

**Feedback**

**TWO PROCESSES:**

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**ANALYSIS**

**VS.**

**SYNTHESIS**

# TWO PROCESSES:

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**Preliterary**  
**Literary**  
**Preparing of production**  
**Shooting**



**Editing**  
**Postproduction**  
**PR a releasing**  
**Feedback**



# EXERPT V

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## *The Mirrors of Holland*

director: Bert Haanstra (1916-1997)

© 1950

Dutch

**The Golden Palm Cannes, 1950**

