

Hypercine

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Experimental project about hypermedia and cinema

Hypercine project is being developed by Jane de Almeida and Cicero Silva, with partnership of Technology and Digital Media Faculty of PUC/SP. It has as one of the objectives the creation and study of a new language which stems from cinema and hypermedia fusion.

About the parataxis within the cinema

Many authors were interested in disentail cinema from literature to establish an autonomy of the cinema as art and theorized about the subject. Eisenstein is known by his proposal of ideogramatic assembly, which doesn't follow the most traditional patterns of linear assembly, as Pasolini proposes a cinema of poetry instead of a traditional cinema to which he denominates "cinema of prose".

Before them, Dziga Vertow introduces in his *Kino Glaz (Cinema Eye)* the project of radical independence of cinema language related to literature and theatre, proposing assembly and filming without help of script, filming sets and intertitles.

Sonorous cinema put together motion image and sound with the resources of photography, plastic arts and musical tracks, all of them specially elaborated for movies or recorded from a preceding execution. A project about which Adorno is going to argue concerning to a cinema as Total Work of Art realization (*Gesamtkunstwerk*), previously glimpsed by Richard Wagner. However, historically most of cinematographical production tailed the literature, prioritizing the point of view of the teller and keeping the capitular novelistic plot, which maintains the suspension (of the "déjà connu", evidently) until final revelation.

Many experiences within the cinema tried to break up with the most evident contiguity, by offering a cinematographical text which proposed the cut of linearity, and consequently of the utterness. The most known cinematographical movement, after revolutionary russian cinema, was the "*nouvelle vague*" through two central names: Jean-Luc Godard and Alain Resnais. Films like *Pierrot le fou*, *L'année dernière à Marienbad* and *Providence*, among many others, caused surprise and anguish because they didn't complete the sense for the spectators. Many significant chains are possible throughout that kind of cinema, and not throughout that one peviously given by the movie. It's about to offer an assembly which privileges the paratactical language, without the most common hierarchies of

cinematographical contiguity, chiefly the Hollywoodish one. Later, authors like Alexander Kluge (*The power of feeling, The rebellion of past against present*) and even Godard in his second phase (*Histoire du cinema* or *Jean-Luc Godard by Jean-Luc Godard*) presented their ideas, which can be considered theoretical thoughts, throughout image fusions.

Hypermedia language

These proposals are an approach to that which most recently has been thought since computer advent: the hypertext and the multimedia. Taking in account the proper differences, mainly about those related to interactivity and to environment, many aspects are common among this kind of cinematographical proposal and the hypertext and the multimedia: the nonlinearity, the usage of means (voice, word, sounds, images) in a non illustrative manner, the fragmented image, the *a priori* nonsense, the repetition as a resource of surprise etc.

This research will stem from the aspects which are the foundation of a hypermedia within the perspective of hypertext discourse. Being established the fundamental criteria, will be done a survey of movies, or privileged sequences within the movies which take in account such aspects. Insofar as criteria are established, it will be done also a more accurate clipping about the object to be surveyed. Thus, authors, kinds of movies and dates in which they were produced will be better defined.

This survey should be presented through hypermedia, in a CD-ROM and DVD format, searching the same aspects previously described and trying to think about concepts, images and sounds to cause new meetings among them and the receiver.

Proposals

Among several possibilities, the Hypercine should be elaborated within the following perspectives:

a. Assembly exercises:

1. To research within cinema history, movies which are close to the proposal of hypermedia and hypertext: nonlinearity, usage of means (voice, word, sounds, images) in a non-illustrative manner, fragmented image, immediate nonsense, repetition as surprise resource etc. To edit and assemble sequences showing the parataxis power of selected movies.

2. To research repetitions of images within more traditional movies emphasizing the “clichês” of the most contemporary cinema.

b. Hypercine

To film sequences from a predefined script which proportionate infinite assemblies and interactive chains in its projection.

1. Experience: Project **Memory**: to be presented in 2002, July at the Aesthetic and Hypermedia Seminary.

Expected Results

About experiences: Research will contribute with the areas which study new technologies raising concepts and cinema thinkers' preoccupations, besides experiences already done by authors. So, it will be able to raise a theoretical and practical historicity of previous proposals in front of junction of sound and image within cinema. Further, it will be able to help interested people to think cinema in front of new digital Medias and new technologies in the attempt of interaction among projected images and spectators.

It is waited that the work approximates the conceptual universe of cinema of hypertextual discourse proposed by new technologies. Its presentation through hypermedia will permit experimentations of conceptual proposals which will be discussed within the research.

About the Hypercine **Memory**: An innovator aesthetical experience which discusses cinema languages and hypermedia.

Link: www.witz.com.br/hipercine