Like the early cinematic city symphonies and a spin-off from emergent photography, stereoscopic photographs were the new media of the early 20th century. Stereoscopic photographs of the city and its landmarks captured the architectures of public space and transported this to the intimacy of parlor entertainment. Through perceptual play these technologies documented a city physically transformed. With the speed-up of motorized transport, the dominance of the arcade and the meticulous placement of objects in their shop windows, new ways of looking were configured by the body. There was a pre-reflective need to make perceptual sense of these cluttered, layered, blurred and reflective environments that contained no ‘real’ horizon line. In manifesto-like register Dzigo Vertov captures this urgency:

Radical necessity, precision, and speed are the three components worth filming and screening. The geometrical extract of movement through an exciting succession of
images is what is required of montage. (Dziga Vertov, 1922 p. 8 Kino Eye: The Writings of Dziga Vertov)

What happens when re-animating these images a century later using digital technology? Does this intervention respond to the current clamor around VR, AR and Mixed Realities that allegedly further morphs the relationship between private and public space? The proliferation of moving image screens further layer these environments to the point of pattern recognition. This 15 minute video presentation enlists Marshall McLuhan’s Third and Fourth of Law of Media Effects: What does the medium retrieve that had been obsolesced earlier? What does the medium reverse or flip into when pushed to extremes?

This experimental video contextualizes and extends the visual effects already available in a previous seven minute work: Empire (see https://vimeo.com/86643995 password: dirk@deakin.edu.au)

The gaps produced by these interventions deliver flicker, shock and afterimages force a process of pattern recognition on the eye.

• Author(s) Biography (200 words each):

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His filmography is partially documented at: