

Transgressing the “Field”

Notes on the Dialectics of Enlargement in Live Cinematic Events

Dr Michelangelo Paganopoulos
Global Inquiries and Social Theory Research Group, Faculty of Social Sciences
and Humanities, Ton Duc Thang University, Vietnam
michelangelopaganopoulos@tdtu.edu.vn ORCID ID: <https://orcid.org/0000-0003-3249-3842>
Web of Science Researcher ID: [C-7374-2019](https://orcid.org/0000-0003-3249-3842)

- **“Expanded cinema”**: to open up the “horizons beyond the point of infinity [...] We must move from oceanic consciousness to cosmic consciousness” (Youngblood 1970, 136).

- To-expand' aesthetically denotes “an explosion of the frame outward towards immersive, interactive, and interconnected forms of culture.
- Technological enlargement of the field of representation in many sites that interact with each other.
- Opens the distribution of the senses and sensible beyond the separation of objective and subjective perceptions and experiences.

- Experiencing the *Happening*
- Live, Improvising, Interactive,
Collaborative, Open-Ended
- Fluid – *Synthetic multimedia*
- Achieving *a self- metamorphosis* by
participating and transgressing material
reality -as in ritual performances

How the dialectics of convergence and enlargement
take place via
3 overlapping syntheses

- Organic and non-organic (machine) extensions of the senses / Intermedial and kinaesthetic technologies
- Polyphonic *correspondence(s)* [...] to these happenings and interventions
- Creating live and *phantasmagoric* (but elliptical) World picture(s) of specific locations

Intermedial technologies and settings

- The live connection of various technologies and human interactions and interventions into the performance that make the *Happening* to happen/ create new realities out of **re-sensibilisation** of the perception of participants.
- Transgressing the material/immaterial dichotomy via technological extensions of body and body as means of communication and collaboration live on and off stage. Intermedial technologies offer “**gateways** to the performance”.
- Intermediality derives from Theatre studies and refers to the “the staging [...] of media, for which theatre as a hypermedium provides pre-eminently a stage”, by “involving a “The affect of the work of art lies in the *experiencer*”.

3 Types of Live Correspondences

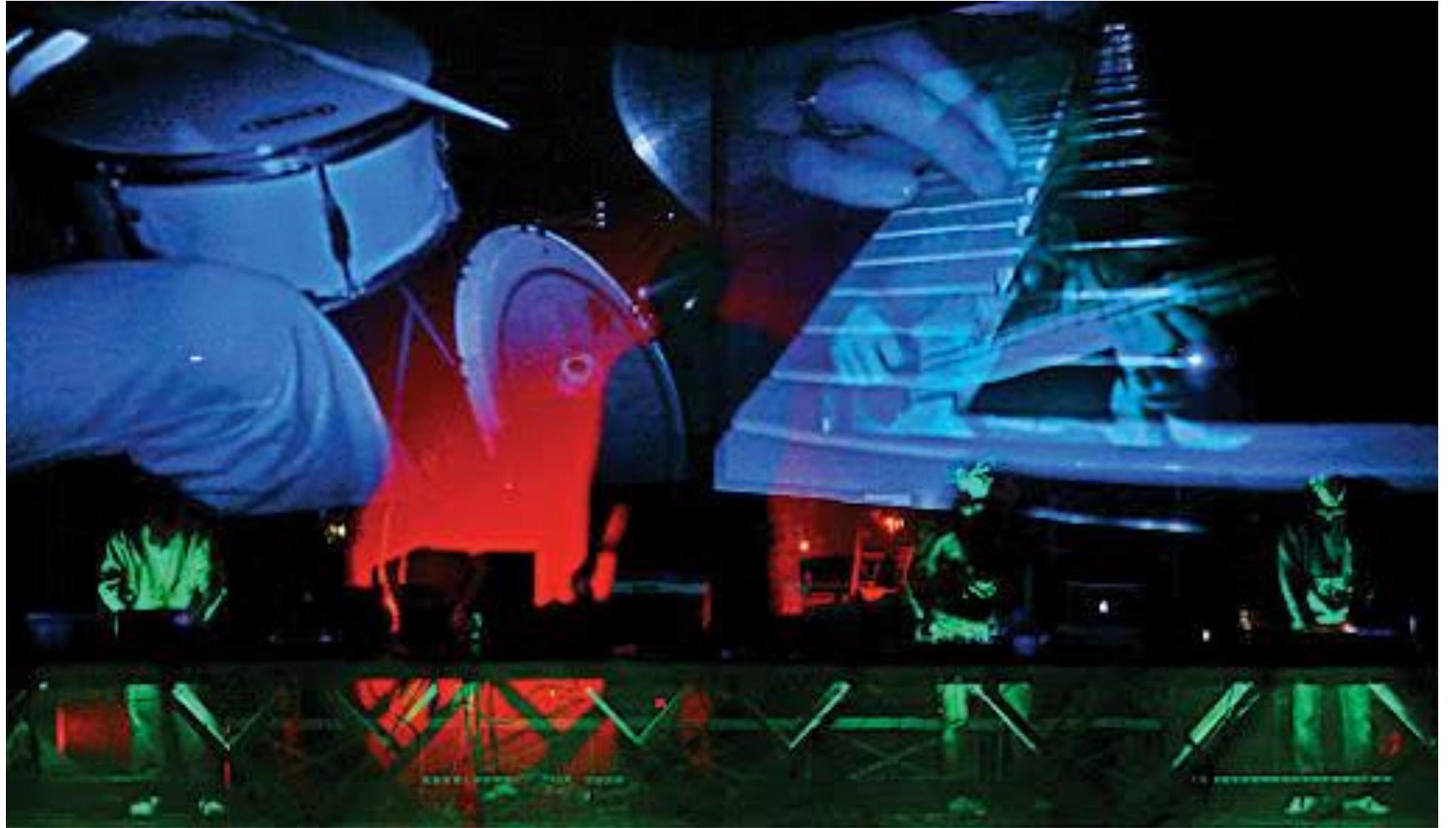
- Correspondences between performers via universal languages such as music (*Supereverything**) and dance movement (*Invisible Cities*)
- Correspondences between various technologies and software between them as well as between the performers, the audience, and the setting.
- Correspondences between members of the audience on and off stage using mobile phones and/or changing positioning during and after the performance

The World Pictures of Kuala Lumpur in *Supereverything** and Venice(s) in *Invisible Cities*

- Immersive and highly engaging living and transparent *mise en-scène*
- Space (and the ethnographic field) are socially expanded via participation and correspondences. Space is “a social product”, a “tool of thought and of action [...] a means of control, and hence domination” (Lefevbre)

- Intermedial technologies make space as a kind of living and interactive 3-D fluid *bricolage* of a hyper-real and transparent augmentation of realities of social spaces, which interpenetrate one another and/or superimpose themselves upon one another.
- Distribution of senses } Distribution of places

















- *World Picture* : An elliptical picture of the world that hides more than it shows (Heidegger)
- Theatre and its *Double*: the effigy of reality (Antoine Artaud)
- *Phantasmagoria*: the commodified, undisrupted series of dream images set within urban spaces (Walter Benjamin)
- *Daydream* : A metaphor for immensity & hyper-real enlargement (Bachelard and Baudrillard). A hyper-real illusion of continuity and unity in an otherwise fragmented world.

For Marx & Engels the material conditions of History give birth to and control ideas and ideologies (including philosophy and the arts). Yet, the emergence of new audio-visual technologies result to the reversal of this process, as they allow ideas and ideologies to dangerously intervene and interpret the material conditions of the “field”, the setting, the effigy of reality of the Absolute “world picture,” as disconnected from the real means and modes of production and consumption.

