

Bibliotekarstudentens nettleksikon om litteratur og medier

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Sist oppdatert 14.03.24

Om leksikonet: https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf

Eksperimentell film

(_film, _sjanger) Også kalt avantgarde-film og kunstoffilm. Vanligvis foregår produksjonen av slike filmer uavhengig av de store, gjennomkommersielle filmstudioene. Lave produksjonsomkostninger enn vanlige filmer gir regissørene større kunstnerisk frihet, samtidig som en regissørenes uavhengighet kan lede til marginalisering (Parkinson 2012 s. 91). Eksperimentelle filmer blir sjelden vist på vanlige, kommersielle kinoer, men i gallerier, filmklubber og lignende.

“The clue is in the term ‘experimental’ – something using new ideas and untested methods or materials whilst introducing a radically fresh approach and promoting subsequent innovation.” (Remy Dean i <https://medium.com/signifier/michael-snow-a-different-wavelength-4decec00d60c>; lesedato 05.12.23)

Filmene lages utenfor det industrielle produksjonsapparatet og med andre hensikter enn å tjene penger (Henzler og Pauleit 2009 s. 96). De skapes ofte av ikke-profesjonelle regissører, fremmer en radikal subjektivitet, har en ukonvensjonell form, opphever vanlige framstillingsmåter og bryter tabuer (s. 97-98).

“While labels like ‘fringe’, ‘material’, ‘structural-materialist’, ‘formal’, and ‘poetic’ served the aesthetic and/or political agendas of the critics and filmmakers who used them, ‘underground’ suited the anti-establishment politics and lifestyles of the 60s ‘counterculture’ that also provided a sizable and appreciative audience for ‘underground films’. Historically, however, ‘avant-garde’ and ‘experimental’ have been, and continue to be, the most common labels. [...] In the end, all of these nomenclatures avant-garde, underground, experimental, modernist, independent, share some sense of outsideness, of marginality, of independence.” (William C. Wees i <https://www.eupublishing.com/doi/full/10.3366/film.2004.0022>; lesedato 03.01.24)

“Experimental film is often non-narrative and avant-garde. It is made to explore the boundaries of film and push the limits of what is considered so-called normal filmmaking. Experimental films often use unconventional techniques such as animation, found footage and non-linear narrative structures to create unique visual

experiences.” (<https://www.citylit.ac.uk/courses/introduction-to-experimental-film>; lesedato 05.12.23)

“A non-commercial motion picture that seeks to present a unique and personal vision by abandoning narrative storyline and realistic portrayal of the world outside the cinema to explore the expressive possibilities of the film medium itself, usually by the use of unconventional techniques (example: *L’Étoile de Mer*, a surrealist film by Man Ray). When images of the real world are employed, their meaning may be altered by placing them in an unexpected context. The annual Ann Arbor Film Festival is devoted to showing experimental and independent films. Synonymous with avant-garde film.” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

“Experimental movies are a testament to the boundless possibilities of cinema. They invite us to question our perceptions, embrace ambiguity, and venture into the unknown.” (Emilia Romagna i <https://medium.com/@cineporto/mixing-genres-the-world-of-experimental-movies-0be435bc1933>; lesedato 05.12.23)

Filmene skaper på kunstneriske måter “brudd, irritasjoner, motstand og synshindringer” (Manuel Zahn i <https://nachdemfilm.de/issues/text/experimental-filme-als-filmvermittelnde-filme>; lesedato 05.12.23). Det rettes oppmerksomhet mot selve mediet og hvordan filmene er skapt (på tysk: filmenes “*Gemachtheit*”) og dermed forstyrres konvensjonelle måter å se film på og tilskuernes illusjonsønsker (Manuel Zahn i <https://nachdemfilm.de/issues/text/experimentalfilme-als-filmvermittelnde-filme>; lesedato 05.12.23). Filmens *hvordan* (framstillingsmåten) står i et spenningsfullt forhold til filmen *hva* (det framstilte).

I mange eksperimentelle filmer skaper filmskaperne bevissthet om filmspråket: “a kind of game emerges, one that asks us to form expectations not only about story action but about editing and the *mise-en-scene*” (Bordwell og Thompson 2007 s. 403). Jo mindre “kjøtt” fortellingen byr på, desto mer “skjelett” (eller filmatiske funksjonmåter) viser den fram. Formen er en stor bestanddel av innholdet (Henzler og Pauleit 2009 s. 107).

“Experimental movies are a playground for filmmakers to break free from conventions, pushing the boundaries of storytelling, aesthetics, and the very definition of film itself. [...] Experimental movies are characterized by their willingness to defy convention and embrace the unconventional. These films often eschew linear narratives, traditional characters, and plot structures in favor of exploring the pure essence of visual and auditory experiences. In doing so, they challenge viewers to engage with cinema on a deeper, more abstract level. [...] At the heart of experimental cinema lies a fascination with abstraction. Filmmakers in this genre frequently employ non-linear narratives, surreal imagery, and avant-garde techniques to create a sensory experience that defies easy interpretation. These films encourage audiences to let go of preconceived notions and immerse

themselves in the world of abstract storytelling.” (Emilia Romagna i <https://medium.com/@cineporto/mixing-genres-the-world-of-experimental-movies-0be435bc1933>; lesedato 05.12.23)

Mange av filmene setter spørsmålstegn ved bilders referensielle funksjon (Bódy og Weibel 1987 s. x). Noen eksperimentelle filmer blir kalt “episke filmer” – episke i Bertolt Brechts betydning av ordet: Filmene henviser til seg selv som fortalte, slik at seeren blir “sittende utenfor” handlingen og reflektere.

Eksperimentelle filmer vil vanligvis gi publikum en mer aktiv intellektuell rolle enn i tradisjonelle filmer (Parkinson 2012 s. 91). Det brukes ofte audiovisuelle fremmedgjøringsteknikker, og en uvanlig kronologi som bryter illusjonen om virkelighet. Narrative koder blir dekonstruert, slik som i engelske Laura Mulvey og Peter Wollens *Riddles of the Sphinx* (1977).

“Experimental films also frequently build their images around a preexisting sound track. Some filmmakers have even argued that abstract cinema is a sort of “visual music” and have tried to create a synthesis of the two media.” (Bordwell og Thompson 2007 s. 269) Eksperimentelle regissører tar ofte i bruk helt nye filmteknikker, eller holder fast ved teknikker som filmindustrien har forlatt (Parkinson 2012 s. 91).

Blant betegnelsene for eksperimentelle filmer er “strukturell film” (Henzler og Pauleit 2009 s. 97). Den amerikanske filmteoretikeren P. Adams Sitney skapte i 1969 denne betegnelsen for filmer som “setter strukturelle elementer i skapelsesprosessen i sentrum for en estetisk undersøkelse” (s. 97). Den kanadiske regissøren Mike Holboom etablerte på 1900-tallet begrepet “fringe film” om eksperimentelle filmer og andre filmer som ikke ble kinodistribuert (Henzler og Pauleit 2009 s. 99).

“Filmmaker Len Lye was working with written poetry moving in space in films dating back to the 1930s. His films are experimental, each featuring a different interaction of motion, color, letters, words, music, filtering effects, collaged imagery, and effects particular to the physical media Lye was working with, such as scratches made directly onto the celluloid film. What is remarkable about such films as *Trade Tattoo* (1937) is not that their effects seem strange or dissimilar to contemporary audiences, but rather that they seem so familiar. His films look like contemporary video art, extensively processed on the computer. A number of Lye’s films look as if they might have been produced last year. But the layering, filters, and kinetic text effects were all produced by Lye in the 1930s, using analogue processes.” (Rettberg 2019 s. 130)

En “flicker film” er en “type of experimental film in which the filmmaker explores visual perception and cognition by the rapid alternation on the screen of images in black and white or color, each of which appears very briefly, sometimes in a single

frame. The term is derived from the title of Tony Conrad's art film *The Flicker* (1964) that caused a furor at the 1966 New York Film Festival. Not recommended for viewers susceptible to photogenic epilepsy, hallucinations, or migraine (some titles carry medical warnings)." (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

"Direct film" er lagd uten kamera. Et eksempel er amerikaneren Stan Brakhages *Mothlight* (1963), en fire minutters film lagd ved å lime møllvinger på den fysiske filmen (Henzler og Pauleit 2009 s. 108). New zealenderen Len Lye sin fire minutter lange *Free Radicals* (1957/79) oppstod ved å male på den fysiske filmen. Andre direkte-filmer har blitt til ved at film har blitt endret i kjemiske prosesser, eventuelt at de har blitt gravd ned eller utsatt for bakterieangrep. Slike filmer er også produsert av det tyske kunstnerkollektivet Schmelzdahin (Henzler og Pauleit 2009 s. 109).

Den tyske filmregissøren Walter Ruttmann grunnla i 1919 sitt eget filmselskap i München. Der arbeidet han blant annet med den eksperimentelle fargefilmen *Lysspill: Opus I* (1921), som besto av 10.000 fargede bilder (Günter, Hirasaka m.fl. 1999). Ruttmann karakteriserte denne filmen som "Ekspresjonisme i bevegelse. En rus for pupillen, men ingen menneskefilm" (sitert fra Günter, Hirasaka m.fl. 1999). I 1930 lagde Ruttmann "filmen" *Weekend*, der det bare brukes lyd, uten noe visuelt.

Amerikaneren Stan Vanderbeeks *Science Friction* (1959) "uses stop motion animation of still photographs to convey images of politics and science in the nuclear era. The advancement of science allows man to do things he never would have been able to do without, for good or bad. Politicians are either behind the scenes manipulating those scientists or are using that science for their own goals, primarily in the space race. Everyday items and people are projected upwards – many in the form of rockets – followed by iconic structures, such as the Empire State Building, the US Capitol, the Washington Monument, the Eiffel Tower and the Kremlin, being rocketed skyward as visual representations of that race into space." (https://www.imdb.com/title/tt0306050/plotsummary?ref_=tt_ov_pl; lesedato 22.05.18)

Amerikaneren Andy Warhols *Sleep* (1963) viser en mann som sover i fem timer, og hans *Empire* (1964) viser Empire State Building fra soloppgang til solnedgang (Boneva 2015 s. 18-19).

Kanadieren Michael Snows *Wavelength* (1967) varer i 45 minutter. "Filmed over one week in December 1966, edited and first screened early the following year, *Wavelength* was not Michael Snow's first film but the groundbreaking work that catapulted him out of the painter's studio, where it was shot, into the international avant-garde. The film was recognized on sight as having resolved in a perfectly integrated and remarkably efficient form the emerging desire among experimental filmmakers for simplicity and directness of cinematic expression, and for making

imaginative use of the specific properties of the medium. [...] He describes the film as “a summation of my nervous system, religious inklings and aesthetic ideas.” The spine of the film is its famous zoom from a fixed camera position facing a wall with four tall sash windows. Over the course of the film, the angle of view narrows until the frame is filled with a black and white photograph of waves pinned up between the middle two windows. Other features of the room, in which four events involving people take place, are sloughed off. The spectator is led to concentrate on this central element, the photograph – it has been there all along – until the image is washed out and the film comes to an end.” (Martha Langford i <https://www.aci-iac.ca/art-books/michael-snow/key-works/wavelength/>; lesedato 05.12.23)

Snows *Wavelength* “both alludes to and refuses the conventional “suspense” of Hollywood thrillers, as if he were stretching a single Hitchcock dolly-shot into a 45-minute zoom. The multiple refusals of Hollios Frampton’s (*nostalgia*) – of plot development, of movement in the shot, of closure – suggest a mocking critique of conventional narrative films.” (Stam 1992 s. 24) Snows film < -> (1969; filmtittelen er denne dobbeltpila, men filmen blir også kalt *Back and Forth*) har et svært bevegelig kamera.

En annen svært eksperimentell filmskaper er amerikaneren Paul Sharits.

Ytterligere eksempler på eksperimentelle filmer:

Dudley Murphy og Fernand Léger: *Mekanisk ballett* (1923-24) – “Shapes of objects (a round hat, vertical bottles), direction of movement (the swing, the shiny ball), textures (the shininess of both the ball and the bottles), and the rhythms of the objects’ movements and the changes from object to object will be qualities that the film calls our attention.” (Bordwell og Thompson 2007 s. 359)

Willard Maas: *Geography of the Body* (1943)

Maya Deren: *Choreography for Camera* (1945)

Ken Jacobs: *Little Stabs at Happiness* (1960)

Stan Brakhage: *Dog Star Man* (i flere deler, 1961-64) – en slags kosmisk allegori ut fra historien om en tømmerhugger og hans hund

Alain Resnais: *Last Year at Marienbad* (1961) – personers ulike minner vises som alternative gjenfortellinger av en historie

Chris Marker: *Moloen* (1962; *La jetée*) – en slags science fiction-film som består nesten utelukkende av fotografier som vises etter hverandre

Ken Jacobs: *Tom, Tom, the Piper's Son* (1969) – bruk av en gammel stumfilm til å lage en annen film

Ernie Gehr: *Serene Velocity* (1970) – zooming og kutt mellom scener fra en kontorgang gir en hypnotiserende følelse

Yvonne Rainer: *Film About a Woman Who ...* (1974) – spesielle, overraskende kombinasjoner av lyder, bilder og filmsekvenser

Godfrey Reggio: *Koyaanisqatsi* (1982) – sivilisasjonskritikk i et delvis dvelende og delvis hektisk filmspråk

Derek Jarman: *Blue* (1993) – alt vi ser er en blå skjerm, mens stemmer og lydeffekter dreier seg om Jarmans erfaring med sykdommen Aids

Peter Howitt: *Sliding doors* (1998) – to ulike handlinger spilt av samme skuespillere er kryssklippet gjennom filmen

Guy Maddin: *My Winnipeg* (2007)

Ukrainsk-amerikanske Maya Deren lagde fra 1943 den eksperimentelle filmtrilogien *Meshes of the Afternoon*, *At Land* og *Ritual in Transfigured Time*, tydelig inspirert av surrealistiske filmer og psykoanalyse (Bódy og Weibel 1987 s. 44-45). “Maya Deren and Alexander Hammid, *Meshes of the Afternoon* (1943) (13 minutes) [...] It is hard to think of a more mysterious film than *Meshes of the Afternoon*, a dreamscape that is replete with haunting and cryptic images: a flower that transforms into a knife, a woman who pulls a key out of her mouth, a hooded figure with a mirror for a face. Deren influenced just about every American experimental filmmaker who came after her, prompting Stan Brakhage to call her “the mother of us all.” Note: When *Meshes of the Afternoon* was originally released, it was completely silent, but in 1959 a musical score by Deren’s third husband, Teiji Ito, was added.” (Justin Remes i <https://cupblog.org/2020/04/05/ten-masterpieces-of-experimental-cinema/>; lesedato 05.12.23)

Amerikaneren James Whitney lagde i 1955 filmen *Yantra*, en visuell meditasjon over skapelse og entropi (Bódy og Weibel 1987 s. 36). Hans film *Lapis* (1963-66) handler om individualiseringsprosessen, *Wu Ming* (1976) om vannets strømmer, og *Kang Jing Xiang* (1982) om luftens “transcendens” (s. 36). Amerikaneren Jordan Belson ca. 15 filmer, bl.a. *Allures* (1961) og *Fountain of Dreams* (1984), ble inspirert av Belsons yoga-meditasjoner og psykedeliske trance-tilstander (Bódy og Weibel 1987 s. 37). Belson brukte ofte polymorfe fargestømmer som beveger seg i sirkler rundt en midte, og slik skal visualisere den meditative konsentrasjonen.

“Bruce Connor pulls footage from travelogues and newsreels to create a sweeping image of the destruction of civilization in *A Movie* [produsert i 1958] [...]. Within

the experimental mode, such scavenged work are often called *found-footage films*.” (Bordwell og Thompson 2007 s. 355)

Hva som binder sammen filmsekvenser i en eksperimentell film kan variere: “In films such as *Anticipation of the Night*, *Scenes from Under Childhood*, and *Western History*, experimentalist Stan Brakhage uses purely graphic means of joining shot to shot: Continuities and discontinuities of light, texture, and shape motivate the editing.” (Bordwell og Thompson 2007 s. 251) Brakhages *Mothlight* (1963) ble lagd ved at han festet insektvinger, blader og gress direkte på celluloiden.

“In the case of Brakhage’s wonderfully inventive two-and-a-half minute film *The Garden of Earthly Delights* [1981] [...] the filmmaker’s process of painstakingly assembling collage-like arrangements of mountain-zone vegetation, including seeds, flowers, leaves, and blades of grass from nearby his Colorado home, directly onto the 35mm filmstrip. The result is a flickering kaleidoscope of visual intensity by which viewers are drawn in to the very act of seeing the light of projected “nature,” not from the panoramic distance of a “magisterial gaze,” but as if we were caught in the midst of the teeming, animated intensity of living process itself.” (Adrian Ivakhiv i <https://www.uvm.edu/~aivakhiv/GreenFilmCrit.pdf>; lesedato 08.04.23)

“Occasionally, we find an experimental film organized by categories, as in Peter Greenaway’s *The Falls*, a mockumentary tracing, in alphabetical order, information about a disparate group of people named Fall.” (Bordwell og Thompson 2007 s. 356)

“Norman McLaren, *Synchromy* (1971) (7 minutes)[:] To create this exuberant abstract film, McLaren photographed striated cards with colorful lines on them and placed them onto the film’s soundtrack to produce a series of specific pitches. McLaren then placed these same cards onto the film’s visual track, thus creating a precise synchronization of sound and image. The result is an orgy of color and sound, an exhilarating experiment in cinematic synesthesia.” (Justin Remes i <https://cupblog.org/2020/04/05/ten-masterpieces-of-experimental-cinema/>; lesedato 05.12.23)

“The theme-and-variations principle is clearly evident i J. J. Murphy’s *Print Generation* [1974]. Murphy selected 60 shots from home movies, then re-photographed them over and over on a contact printer. Each succeeding duplication lost photographic quality, until the final images became unrecognizable. *Print Generation* repeats the footage 25 times, starting with the most abstract images and moving to the most recognizable ones. Then the process is reversed, and the images gradually move back toward abstraction [...]. On the sound track, the progression is exactly the opposite. Murphy rerecorded the sound 25 times, but the film begins with the most clearly audible version. As the image clarifies, the sound deteriorates; as the image slips back into abstraction, the sound clarifies. Part of the

fascination of this experimental film derives from seeing blobs and sparkles of abstract color become slowly defined as people and landscapes before passing back into abstraction. The film also teases us to discover the overall formal pattern.” (Bordwell og Thompson 2007 s. 357). “With it, Murphy sums up concerns that have marked independent filmmaking since the late Sixties: intrinsic film structure and personal diary. [...] The film begins with glimpses of a series of shimmering red points of light which, through succeeding generations, begin to reveal the definition of a figure or an object. The sparkling reds – actually the last vestige of light held by a tiny crystal of emulsion – transform into whites, then the shock of blue-green is discovered, separating next into blue and green and combining for secondary colors in what by now is a recognizable representation. [...] Once the images are brought up to full color, the movie heads back toward abstraction. A viewer, having built a picture from an abstract pattern of dots, now must literally choose what is seen, whether to hold memory’s trace of the representation or swim into the dancing crystalline waters of emulsion.” (<http://canyoncinema.com/>; lesedato 28.09.12)

Den franske regissøren Patrick Bokanowskis film *Engelen* (1982) viser “a labyrinthine, Kafka-esque halfworld of chambers and baroque, macabre characters, all connected by a central staircase. Its strangeness is quite unique; a combination of experimental cinema, photography, animation and painting. Visually stunning magisterial images seething in the amber of transcendent soundscapes. *L’ange* creates a world that is visually quite distinct from what we consider “reality,” while providing a wide range of implicit references to it. Through many optical and poetic devices, repetitions and mysterious actions, he explores levels of reality that lie beneath and beyond the conventional surfaces of things. This film should be seen by all magicians, witches, psychic explorers and occultists” (tidsskriftet *Cinematiket* nr. 5 i 2012 s. 41).

“*Koyaanisqatsi* fra 1982. Denne filmen, skrevet og regissert av Godfrey Reggio i nært samarbeid med [komponisten Philip] Glass, har fått noe av en kultstatus som “lyrisk dokumentar”. Den er satt sammen av en serie tablåer, og beskriver en langsom glidning fra majestetisk, uberørt natur til det oppjagede og destruktive storby- og forbrukersamfunnet. *Koyaanisqatsi* (ordet kommer fra hopi-indianernes språk og betyr omtrent “livet-ute-av-balanse”) har verken skuespillere eller dialog; filmen hviler i stor grad på den visuelle underliggjøringseffekten: skyer som fosser av gårde i *time-lapse* og fossefall som drivende skyer i *slow motion*; uventet skjønnhet i morener, uttørket jord, blanke flykropper og et nedrasende boligkompleks (“langsomt som en luksusheis ned i et hav av støv”, for å sitere Tor Ulven). Det er nemlig ikke budskapet som gjør *Koyaanisqatsi* til et interessant stykke filmkunst – det avskyelige ved forbrukersamfunnet har vi fått repetert til det kjedsommelige og demonstrert langt mer subtilt enn her – men den unike sammensmeltningen av musikk, former og farger til en filmatisk ballett, det ødelagte i idyllen og idyllen i det ødelagte, dvelingen ved det vakre og vare på en skakkskjørt klode. *Koyaanisqatsi* er sivilisasjonskritikk med mytiske overtoner;

heller enn et politisk miljøvernperspektiv maner den frem Ikaros' fall, Ragnarok og Kali Yuga.” (*Morgenbladet* 28. mai–3. juni 2010 s. 30)

I australieren Jeffrey Shaws *The Narrative Landscape* (1985) “images are projected onto a large screen lying flat on the floor of the exhibition space. By means of a joystick, the spectator, who stands on a surrounding balcony, is able to interact with the image environment. Specifically, the spectator uses the joystick to pan laterally over the surface of the image and to zoom into and out of a selected fragment of the image. Zooming all the way into an image triggers a “digital transition” to a new image that is experienced by the spectator as a jump from one image “level” to another. [...] *The Narrative Landscape* (like all of Shaw’s computer-aided work) foregrounds the body–brain activity of the spectator as that element which performs the switching of levels and the intuition of virtual totality.” (Hansen 2004 s. 59 og 68)

“*I’m Your Man* is a 1992 short film created to showcase Loews Theatres’ interactive cinema technology. Audiences used seat-mounted joysticks to vote between three options in action at six different points throughout the movie. Although the format ultimately failed due to lack of marketing and poor audience reception, *I’m Your Man* was released on DVD in 1998 as part of a second attempt at interactive video. The use of unconventional menus makes the DVD almost impossible to experience on modern computers. Molleindustria took the liberty to rebuild this curious bit of cinema history for online fruition.” (<https://molleindustria.org/IMYOURMAN/>; lesedato 07.12.03) “[T]he DVD movie *I’m Your Man* [...] involves three characters, a villain, Richard, a fool, Jack, and a good girl, Leslie. At one of the branching points the movie asks the spectator if Richard should kill Leslie or seduce her. At another point, the spectator faces the choice of making Jack act like a hero or a coward. By making a choice, the spectator assumes an authorial stance toward the protagonists, since he creates their moral character, which in turn determines their fate.” (Marie-Laure Ryan i <https://www.gamestudies.org/0101/ryan/>; lesedato 07.12.03)

Den skotske kunstneren Douglas Gordons *24 Hour Psycho* (1993) er en filminstallasjon der “Hitchcocks film ble halt ut til å vare et helt døgn og dermed ble en studie i bevegelse og tid snarere enn noen egentlig historie” (*Morgenbladet* 28. november–4. desember 2008 s. 31).

Den engelske regissøren Mike Figgis’ film *Timecode* (2000) viser fire forskjellige historier på lerretet eller skjermen samtidig, hver har altså ¼ av plassen og hver ¼-del viser ulike filmer, men med handlinger som likevel utfyller hverandre. Selv om dette er en radikal bruk av “split screen”, er det ganske mye dødtid på noen av delene (Pinel 2001 s. 48). Filmen(e) varer i over 90 minutter. “Hver dag under innspillingen startet Figgis og hans kamerateam filmingen samtidig, ofte på forskjellige steder, og de stoppet ikke før de nådde enden på de over nitti minutters videotapene. De foretok ingen klipp i handlingen; om en karakter beveget seg til en

ny location, så fulgte kamerateamet etter. [...] Selve historien i *Time Code* er skreddersydd for den spesielle fortellermåten, der vi følger de fire separate hovedlinjene i historien som etter hvert munner ut i hverandre. [...] De fire “minilerretene” i filmen avspiller separate handlinger som likevel utfyller hverandre, så det krever stor konsentrasjon om man skal få utbytte av historien. Det spesielle ved denne typen filmopplevelse er at man vil oppleve den forskjellig for hver gang, avhengig av hvilke av de fire lerretene man til enhver tid ser på. [...] De som har sett *Time Code* har reagert svært forskjellig, alt ettersom de i kinosetene har maktet å bearbeide den overveldende mengden av informasjon.” (*Morgenbladet* 5. januar 2001 s. 10)

En mer tradisjonell film, men der det likevel brukes mye split screen, er spillefilmen *As I Lay Dying* (2013; regissert av James Franco).

Den belgiske filmen *Tomas er forelsket* (*Tomas est amoureux*, 2000; regissert av Pierre-Paul Renders) handler om “an (always off-screen) agoraphobic character in search of cyber-love [...] told in the claustrophobic setting of a near, rather lax, hyper-tech future. The director uses seven different digital cameras in thirteen sets, and communicates with his actors only via monitors and earphones. Director Renders employs a variety of cybercinematic styles to create a cyber-reality which is removed and distinguished from the reality of film by means of acknowledging the digital apparatus used in its making.” (Najmeh K. Mahani i https://offscreen.com/view/digital_reproduction; lesedato 25.10.18)

Amerikaneren Crispin Glovers film *What is it?* (2005) er “en film der nesten samtlige roller fylles av mennesker med Downs syndrom. Filmen har ingenting med Downs syndrom å gjøre per se, men handler om min reaksjon mot kommersiell media og innflytelsen kommersialismen har på kulturen vi lever i, sier han. Glover forklarer videre at filmene hans berører elementer som de kommersielle mediene definerer som tabuer. Men at disse elementene, seksuelle fetisjer, uvøren omgang med ladede symboler som for eksempel svastikaer, er blitt tabuer fordi de kommersielle mediene har definert dem slik. Filmen min spør: hva handler disse tabuene om? Hvorfor er de tabuer? Hva er de? “What is It?”. Derav tittelen på filmen.” (*Dagbladet* 15. april 2009 s. 53)

Den britiske regissøren Peter Greenaway innledet i 2006 et videoprojekt, *Nine Classical Paintings Revisited*, der berømte bilder ble filmet. “Hvordan reagerte egentlig disiplene da Jesus lanserte nyheten om at en av dem ville forråde ham? [...] Greenaway har nemlig fått tillatelse til å trille projektorer, høyttalere og lyskastere inn i Santa Maria delle Grazie-klosteret i Milano. Her vil han, gjennom projisering av levende bilder, dramatisk lyskunst og soniske hjelpemidler, transformere Da Vincis maleri [*Nattverden*] til noe som ligner en film. Blant annet vil han la skuespillere lese inn monologer, som er skrevet med utgangspunkt i tankene de ulike disiplene gjør seg når Jesus forteller at han vil bli forrådt. Hvem vil stå bak udåden? Greenaway hevder denne syv minutters “installasjonen” vil

gjøre maleriet til en narrativ som strekker seg fra Jesu fødsel til korsfestelsen” (*Morgenbladet* 29. februar–6. mars 2008 s. 27).

Den svenske filmregissøren Ruben Östlunds *De ufrivillige* (2008) “kombinerer hjemmevideorealisme med dristige kameraperspektiver i en ubehagelig realistisk granskning av menneskers flokkmentalitet. Hans kommende film er muligens hans modigste til nå. *Play* – som ferdigstilles i god tid før filmfestivalen i Cannes til neste år – blir fortalt i sanntid over fem scener med like mange kameraposisjoner. I filmen zoomes det digitalt inn og ut i de fem oversiktsbildene. [...] Når man skildrer slike hendelser på film, fokuserer man gjerne på det mest dramatiske. Men det jeg ble interessert i, var det som foregikk innimellom, de små detaljene som i seg selv sa veldig mye. Blant annet begynte vi å filme med mobiltelefonene våre, og klaget på at det ikke er zoom på dem. Det var også viktig at vi filmet i sanntid. Slik ble de mest trivielle hendelsene jevnbyrdige med dem som vanligvis oppfattes som de mest dramatiske. Det er noe av denne følelsen jeg forsøker å ta med videre i *Play*, der en gjeng veldig unge gutter raner andre unge gutter.” (*Morgenbladet* 17.–23. september 2010 s. 32)

Den polske regissøren Lech Majewskis film *The mill & the cross* (2010) er “en fest for slitne øyne, en gåtefull og underlig gripende meditasjon over liv og død og lidelse og andre svære begreper, sett gjennom historien om hvordan den hollandske maleren Pieter Bruegel den eldre (Rutger Hauer) planla og malte sitt “Veien til Golgata” i 1564. I åpningsscenen står de som skal bli hovedpersoner i det folksomme maleriet som ventende statister foran det dramatiske landskapet som er bakgrunnen i bildet. Hestene slår i luften med halen. Bruegel går rundt og flytter på dem og forteller og forklarer. Kinolerretet er en kunstners mentale lerret. [...] Dette er en selvbevisst kunstfilm, som kommuniserer med symboler og allegorier. Ordene er få og ofte tvetydige, og forbindelsene mellom scenene har en poetisk snarere enn kronologisk logikk.” (*Dagbladet* 22. desember 2011 s. 44)

DVD-versjonen av Greg Marks’ film *11:14* (2003) gir seeren mulighet til å manipulere med fortellingen, slik at filmens forløp endrer seg fullstendig (Bordwell og Thompson 2007 s. 43).

“*Solar Sight*, regi: Lawrence Jordan, USA 2011, 16mm, 15 min. Paintings and photographs (nature scenes, portraiture, King Tut’s golden mask) are juxtaposed in a beautiful moving film collage. The film uses cut-out material that verges on the post-modern, but rather than critique and ironic comment it achieves a cosmic sense of wonder out of the combination of this 20th century imagery.

[...] Three amazing films which investigate strategies of intense montage:

Towers Open Fire, regi: Anthony Balch, Storbritannia 1963, 16mm, 16 min. Balch’s attempt to find a cinematic equivalent of William Burroughs’ writing: a collage of all the key themes and situations in the books, with Burroughs narration,

cut up film techniques and the dream machine. As the great man says, “when you cut into the present the future leaks out”.

Work, Rest and Play, regi: People Like Us, Storbritannia 2007, video, 14 min. Vicki Bennett is People Like Us; since 1991 she has been animating and re-contextualising found footage with a witty and dark view of popular culture, both pre-recorded and through her live performances. This piece has been carefully constructed using industrial and documentary film footage from 1940-1975 to follow the endless chug of the conveyer belt of life. Pieced together in a symphony of movement and metamorphosis, the film illustrates the endless whirr of activity in our pursuit of meaning and happiness.

Trouble In The Image, regi: Pat O’Neil, USA 1996, 35mm, 38 min. A collection of visual and auditory ideas, many of which seem to radiate a sense of internal conflict, irony and rage. The film is made up of dozens of performances dislodged from other contexts, relocated into contemporary industrial landscapes, or interrupted by the chopping, shredding, or flattening of special-effects technology turned against itself.” (tidsskriftet *Cinamateket* nr. 6 i 2012 s. 41)

Modern Times Forever (2011) “records the decay of one building in Helsinki, runs for 240 hours.” (<https://www.theguardian.com/film/filmblog/2012/dec/12/is-the-hobbit-too-long>; lesedato 30.12.21) “Modern Times Forever began playing for one time only, projected on the side of the Stora Enso Building in Helsinki, Finland on Wednesday and will continue for 240 hours. That’s right, it’s 10 days long, making it the new title holder of longest movie of all time. [...] Modern Times Forever is playing as part of the IHME Project 2011 in Helsinki and was the brainchild of a group called Superflex. Over 10 days, the film will show what thousands of years of decay will do to modern architecture in the future by focusing on the sped up decay of one particular building. You guessed it, the Stora Enso Building on which the film is being projected. Here’s the official plot description: Apart from being present in our everyday lives, quietly changing for ten days, the film’s time races ahead at an estimated several-hundred-year gallop each day. The film is a fiction about what could happen to the Stora Enso building as an architectural and ideological symbol, over the next few thousands of years, if the days of humankind come to an end, and only time and the weather affect the building. [...] Cinématon by Gérard Courant which clocks in at about 156 hours (or six and a half days) and took 33 years to complete.” (<https://www.slashfilm.com/722498/why-betty-white-was-perfect-as-rose-on-the-golden-girls-despite-originally-auditioning-for-blanche/>; lesedato 30.12.21)

“*24 Frames* ble til i månedene før Abbas Kiarostami gikk bort i 2016. Det er et avskjedsbrev fra en av vår tids fremste filmskapere, og et eksperiment som utforsker sammenhengen mellom to av kunststartene han viet sitt liv til: film og fotografi. Filmen består av 24 stillbilder, for det meste av landskaper uten mennesker, men hvor vi kan se og høre fugler og dyr. Hvert av bildene er animert

med en digital teknikk som omskaper dem til små kortfilmer, hver på fire og et halvt minutt, hvor bevegelsen og tiden som går er like viktig som det vi observerer. Kiarostamis sønn Ahmad gjorde filmen ferdig etter sin fars død.” (https://www.filmfraser.no/filmbase/2019/24_Frames.html; lesedato 06.11.19)

“*Lost in London LIVE* (Dir. Woody Harrelson, 2017) claimed to be ‘a first-of-its-kind film event.’ Shot in one take, in real time, with one camera, entirely on location in London in the early hours of Friday 20th January 2017, it was simultaneously broadcast live to 604 cinemas in America (and to one cinema in the UK). [...] *Lost in London* as a ‘new’ form, as well as questioning the implications of the seemingly oxymoronic notion of a ‘live film’ or of a ‘live cinema’. [...] what has come to be known as ‘event cinema’ (sometimes referred to as ‘alternative content,’ ‘simulcasting’ or ‘live casting’) [...] Francis Ford Coppola’s project *Twixt* (2011) in which the film was remixed live by Coppola himself in response to audience reaction (Gosney, 2016). Blast Theory’s project *My One Demand* (2015) is also identified as a precursor. The creators state: “This single continuous shot is streamed live online and to a cinema. As you watch, interact in real time on your mobile in the cinema or on your computer from anywhere. Our narrator has many stories to tell and one of them could be yours.” The film which lasted two hours was broadcast live in one continuous take in Toronto in 2015 in partnership with the Luminato Festival.” (Sarah Atkinson i <http://www.participations.org/Volume%2014/Issue%202/36.pdf>; lesedato 08.05.19)

For å få gjennomført *Lost in London LIVE* var det “requirement for two square miles of London to be rigged with antennae to pick up and broadcast the camera signal [...] For arguably the first time in narrative cinema history, the time of production was collapsed into the time of exhibition and reception. [...] There are 14 locations for #lostinlondon and 400 crew here to make Woody Harrelson’s live film tonight. [...] a film perpetually seconds from disaster [...] A new aesthetic form, given the unpolished look of the movie and the on-the-go feeling it left viewers with. [...] There was no ‘prohibitive’ distancing or objectifying warning at the beginning of the film – the screening wasn’t preceded by the usually obligatory standard FBI warning, there was no request to ‘switch off your mobile phone’. Instead, audience members were encouraged to engage with social media activity: text appeared at the beginning of the screening which instructed audience members to use the hashtags, and provided an email address to send questions to. [...] There was also audience members’ proximity to one another other as they formed into a cohesive ‘viewing community.’ “It felt novel. Staying up late to watch it was part of the charm. It was cool thinking that it was all happening a stone’s throw from where I was. I enjoyed the Q and A afterwards [dvs. “questions and answers”] – I was as interested in the process as in the actual film. It was nice to see the whole cast and crew coming together to celebrate pulling it off.” [...] The live film is somewhere between a play and a traditional film. It’s got the energy of a play with the variety of options available on film.” (Sarah Atkinson m.fl. i <http://www.participations.org/Volume%2014/Issue%202/36.pdf>; lesedato 08.05.19)

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