

ON THE ANARCHIC ORGANIZATIONS OF CINEMATIC SPACES

Evoking Spaces Beyond Cinema

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<p>ABSTRACT</p> <p>This research engages with the space beyond cinema and comprises a futuristic vision about the condition of cinema.</p> <p>My work takes a conceptual approach that considers cinema in an architectural sense and as an instrument, where the environment, the screen, and the projection can be combined or pushed forward to create another spatiotemporal dimension that is concurrent with and beyond the context of interior or exterior space. Uncertainty and speculation exist within that expanded space. It is an anarchic dimension and offers a new foundation for thinking and acting through destabilising the old hierarchy of the components of cinema, by freeing them up from their original uses and letting them interact in new and unforeseen ways.</p> <p>I am questioning the assumption that cinematic visuality is an established and monolithic thing that is given to us.</p> <p>Something else can happen when reconfiguring and loosening up the status quo and working with different methodologies as tools of embarkation—an idea explained throughout the thesis as different modes of flickering states. The result is that the mind is able to encounter new knowledges—in a space beyond—through these new openings.</p> <p>In this research, I propose four different modes of enquiry into how this “space beyond” can be achieved:</p>	

- Through speculating on astronomy and cinema.
- Through the immaterial medium that articulates a new space or auditorium.
- Through collective performances as embarkation.
- Through the fragmentation of material and machine.

These four modes create anarchic organisations of cinematic spaces.

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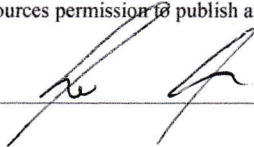
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