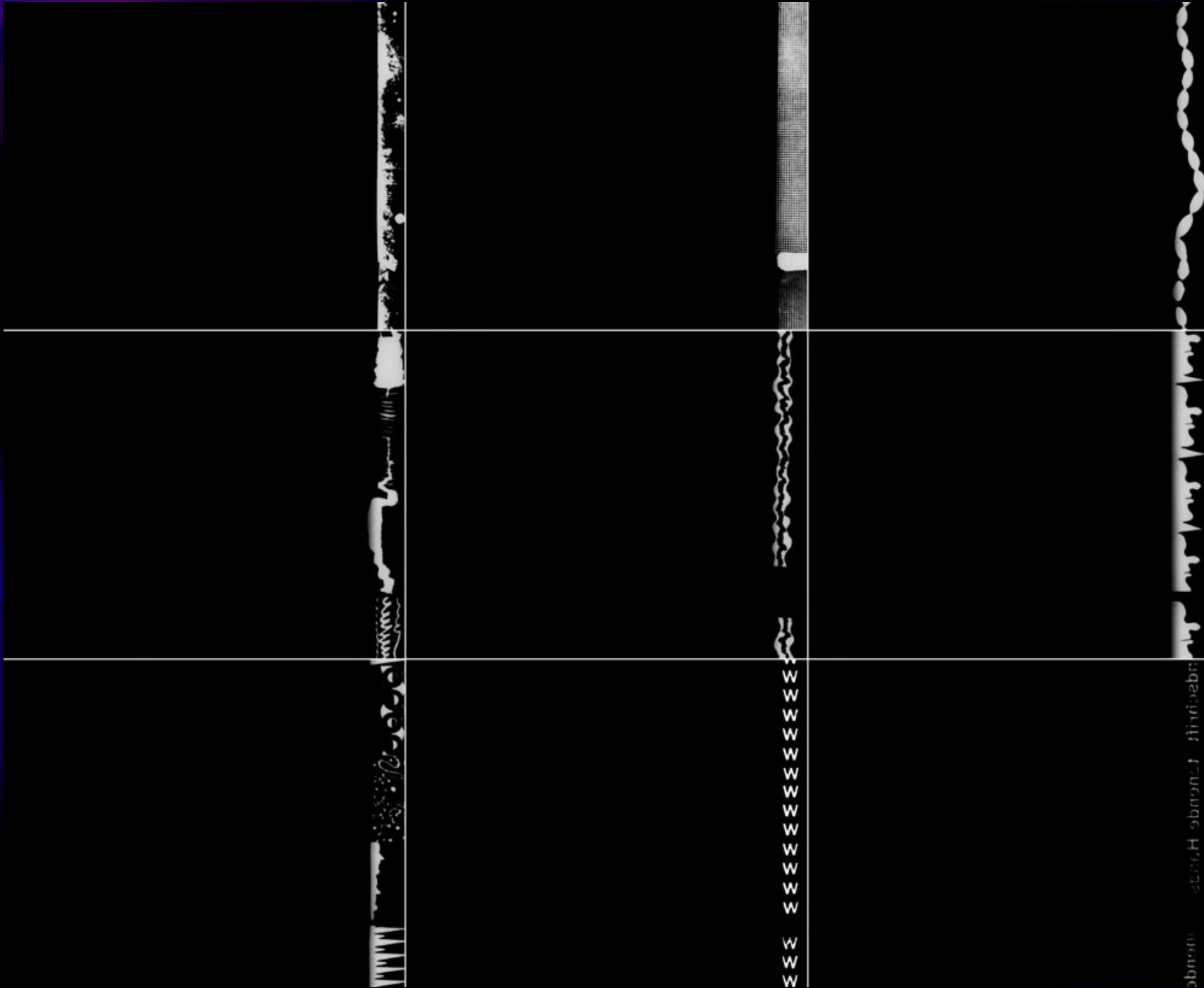


The Role of Hybrid Media and Error in the Abstract Motion Picture



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László Moholy-Nagy:
ABC in Sound,
01:55 min.,
sound film,
1932-33.
(9 frames)

Moholy's film has
'visible' sound-track.

Online:
<https://www.bfi.org.uk/news-opinion/sight-sound-magazine/reviews-recommendations/bytes/abc-sound-1933-laszlo-moholy-nagy-visual-music-experiment>
(21. 06. 2019)

“In an experiment, ‘The Sound ABC’, I used all types of signs, symbols, even the letters of the alphabet, and my own finger prints. Each visual pattern on the sound track produced a sound which had the character of whistling and other noises. I had especially good results with profiles of persons.”

L. Moholy-Nagy: Vision in Motion, Paul Theobald, Chicago, 1946, 277 p.

- the *hybridity* of devices, techniques, and genres (intermedia)
- correspondences between hearing and seeing
- the fusion of arts and science
- playing against the apparatus: unusual uses of medium (*error*)
- (pure) *abstraction*

Unite three different issues

- Abstraction,
- Errorism and
- Hybridity

Abstract (motion picture):

= non-representational forms

The abstract motion picture is the freedom of personal expression, it is the liberation of the eye.

Error (in art):

= mistake

The (experimental) artists are playing against the apparatus/medium.
see *Flusser*

The classical video art, due to the disadvantages of technology produced more abstract, picturesque world.



Nam June Paik:
Global Groove, audio-video, 28:30 min., 1973.



Nam June Paik–Shuya Abe:
Video-synthesizer, 1969-71.

Photos: Gyenes, Zs., 2010, Changing Channels, MUMOK, Vienna.

Video art = failure of electricity

Error and chance are not far from each other.

Medial communication is saturated by its own nature, with errors.

Hybrid media (in art):

= blends different things

Examples

analog with fusing digital methods >>> new artistic quality

Shusaku Kaji uses a random electrical signal

The Big Note

03'00" colour | CGI · video-comp. · cameraless
2018 Osaka, Japan

Dir.: Shusaku Kaji (JIKAN Design)

VideoSynth, Motion, and Music: Shusaku Kaji

Screened: PUNTO y RAYA FESTIVAL 2018

Selected: THE BEST OF PUNTO Y RAYA 2018



Shusaku Kaji: The Big Note

(Screenshot by Zs. Gyenes,
Published with kind permis-
sion of the artist)

Discovering an unintended beauty by adding various modulations to the video pattern drawn by the modular synthesizer.

See excerpts from the audio-video



Zsolt Gyenes: Flickbook 3,
Audio-Video, 01:33 min.,
2019.

See excerpts from the audio-video

Using different media

ink, paper (hand-made calligraphies) »» flipbook »» recording with a digit. audio-video (camera)

—>

EDITED AUDIO-VIDEO

--->

loop patterns

(oscilloscope, GIF animation, video-synthesizer) »» screenshots (VHS camera)



The **errors** include for example the loop, a video with an **abstract** world of images, or rather unorthodox uses of the software/media.

Hybrid techniques make it possible to *fix* the **errors** in the (**abstract**) motion picture's and sound's world.

“True poetry will always belong to those who were looking for something beyond the human...” (Henri Michaux)

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