

# Media Transformation

## Vorlesung

WiSe 2021-22

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Woche 2



# Klips 2

- Must be registered
- If not registered
  - use the 3rd phase!



# Studienleistung

A presentation in February of the practical work in the Übung in light of what is discussed in the Vorlesung.



# Studienleistung – expectations

**Group presentations February 3 and 10 (Übung groups)**  
**Each group choose one topic for a 5-10 minute presentation:**

1. How does the VR system you are developing relate to the source text you base it on? Give some examples of how you interpret specific passages in your VR system.
2. Explain your project in the light of Elleström's concepts of media modalities and media transformations, as part of his views on communication.
3. Present your project based on the distinction between time based and space based media/art forms. Discuss how appropriate such a distinction is for VR systems.



# Modulprüfung

- Project work from Übung I
- An essay
  - linking the project work to the Vorlesung
  - connecting with the readings



# Some remarks on words and images though the centuries (and millennia)



# Poetry and painting

Simonides called painting silent poetry and poetry painting that speaks; for the actions which painters depict as they are being performed, words describe after they are done

(Plutarch, *Glory of Athens*, 3, cf. Yates, Frances A. *The Art of Memory*. London, 1966: 223).



# Poetry and painting

ut pictura, poesis: erit, quae, si propius stes,  
te capiat magis, et quaedam, si longius abstes;  
haec amat obscurum, uolet haec sub luce uideri,  
iudicis argutum quae non formidat acumen;  
haec placuit semel, haec deciens repetita placebit.

Hor. Ars 361–5.





# Poetry and painting

Poems are like pictures: the closer you stand to one,  
the better it holds you; another gains as you withdraw.  
This one loves shadow, this likes being seen in light  
and fears no critic's wit, no matter how well honed.  
One pleases once, one will, though seen ten times.

Hor. Ars 361–5. Transl. Fuchs (1977) 92.



# Poetry and painting



Leonardo da Vinci. Annunciation (1475–1480). Uffizi.

# Poetry and painting

Do you not know that our soul is composed of harmony and that harmony is only produced when proportions of things are seen or heard simultaneously? And do you not see that in your science [poetry] there is no simultaneous reaction of proportions, but one part engenders another in succession so that the latter is not born before the former has died? Therefore, in my opinion, your invention is much inferior to the painter's for the sole reason that there is no composition of harmonious proportions.

Leonardo da Vinci. *The Literary Works of Leonardo Da Vinci*. Ed: Jean Paul Richter. Vol. 1, New York: Phaidon, 1970: 66.

# Poetry and painting



Laocöon. Vatican Museum.

# Poetry and painting

Gegenstände, die neben einander oder deren Teile neben einander existieren, heißen Körper. Folglich sind Körper mit ihren sichtbaren Eigenschaften, die eigentlichen Gegenstände der Malerei.

Gegenstände, die auf einander, oder deren Teile auf einander folgen, heißen überhaupt Handlungen. Folglich sind Handlungen der eigentliche Gegenstand der Poesie.

Lessing, Gotthold Ephraim. *Laokoon : oder über die Grenzen der Malerey und Poesie. Erster Theil.* 1766.

# Poetry and painting

‘For the poet, a cloak is not a cloak.’ For the sculptor it is; not entirely, but insofar as the expression token / cloak / is material and occupies space. *The syntax of the plastic arts is the set of spatial relations between real things.*

Wellbery, David E. *Lessing's Laocoon. Semiotics and Aesthetics in the Age of Reason*. Cambridge, 1984: 127



# Ekphrasis

- Making the absent present
- Mimicking the act of seeing in the audience's mind

It spells out explicitly that the transposition d'art of ekphrasis involves a gaze, a conscious encounter of a perceiving subject ('seeing', 'choosing', 'showing') with a work of art. The ekphrastic text thus comes to us, its readers, as the record of that gaze.

Scholz, Bernhard F. "A Whale That Can't Be Cotched? On Conceptualizing Ekphrasis."  
In *Changing Borders: Contemporary Positions in Intermediality*, edited by J.  
Arvidson, M. Askander, J. Bruhn and H. Führer. Lund 2007: 290



*seeing — going*

de Certeau. M. (1984), *The Practice of Everyday Life*, Berkeley.

*cartography — hodology*

coordinates — relations

*following a route — finding a way*





# The art of memory

He [Simonides] inferred that persons desiring to train this faculty (of memory) must select places and form mental images of the things they wish to remember and store those images in the places, so that the order of the places will preserve the order of the things, and the images of the things will denote the things themselves, and we shall employ the places and images respectively as a wax writing-tablet and the letters written on it.

Cicero, *De oratore*, II, lxxxvi, 351-4, cf. Yates, Frances A. *The Art of Memory*. London, 1966: 2.



# The linearisation problem

[M]uch attention has been devoted [...] to how people express and formulate spatial information. [...] One major result from these studies is this: the dominant strategy for linearizing a spatial structure is by projecting an event structure onto it. Speakers tend to make a mental tour through space, either a body tour [...] or what we have called a gaze tour [...] The natural order rule for event structures is thus extended to spatial structures, which becomes only ‘indirectly’ described via the event structures defined over them.

Levelt, W. J. M. “The Speaker's Linearization Problem.” *Philosophical Transactions of the Royal Society of London. Series B, Biological Sciences* 295 (1981): 308.



# Beyond Laokoon

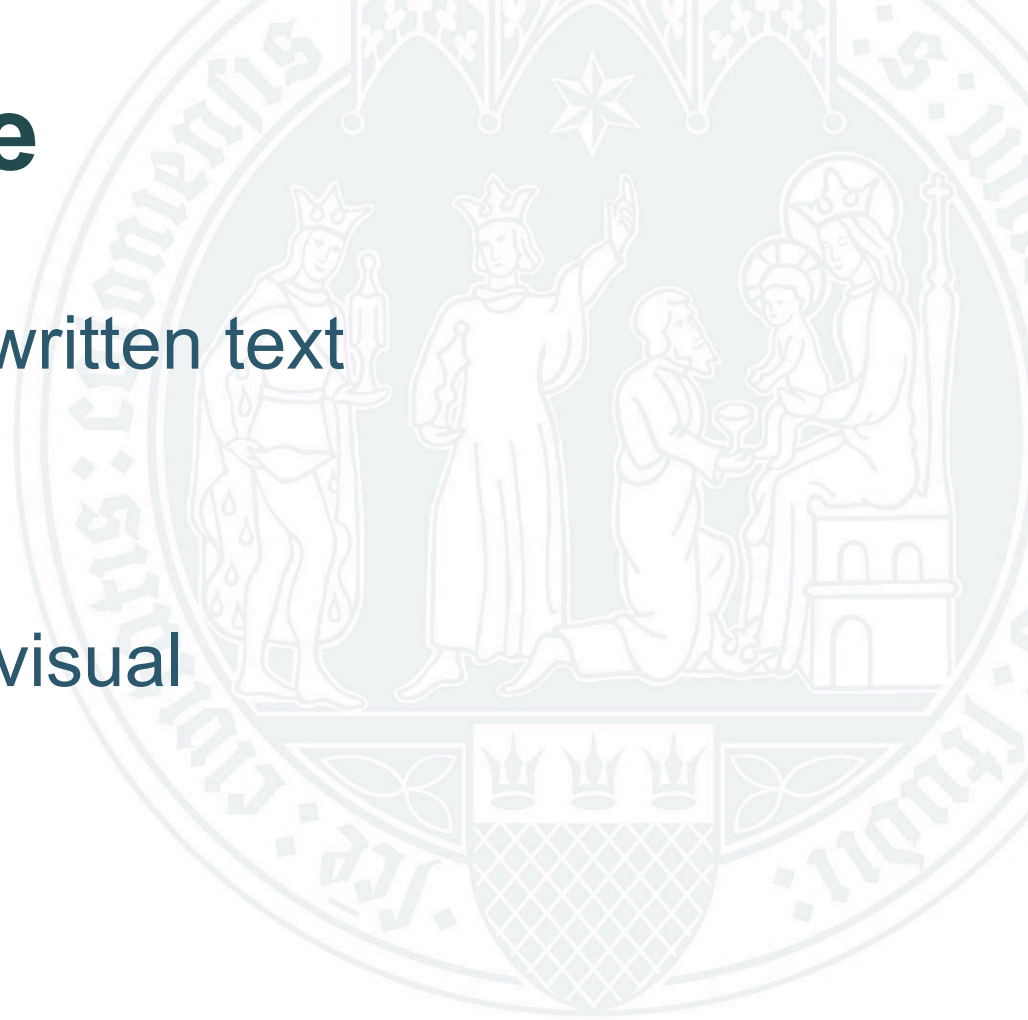
- Modernism
  - using time for space and space for time
  - paintings losing spatial depth
  - poetry losing historical depth
- The madeleines
  - taste triggering memories
  - senses and media

Frank, J. (1963), Spatial Form in Modern Literature, in *The widening gyre: crisis and mastery in modern literature*, Rutgers University Press, New Brunswick, N.J., pp. 3–62.



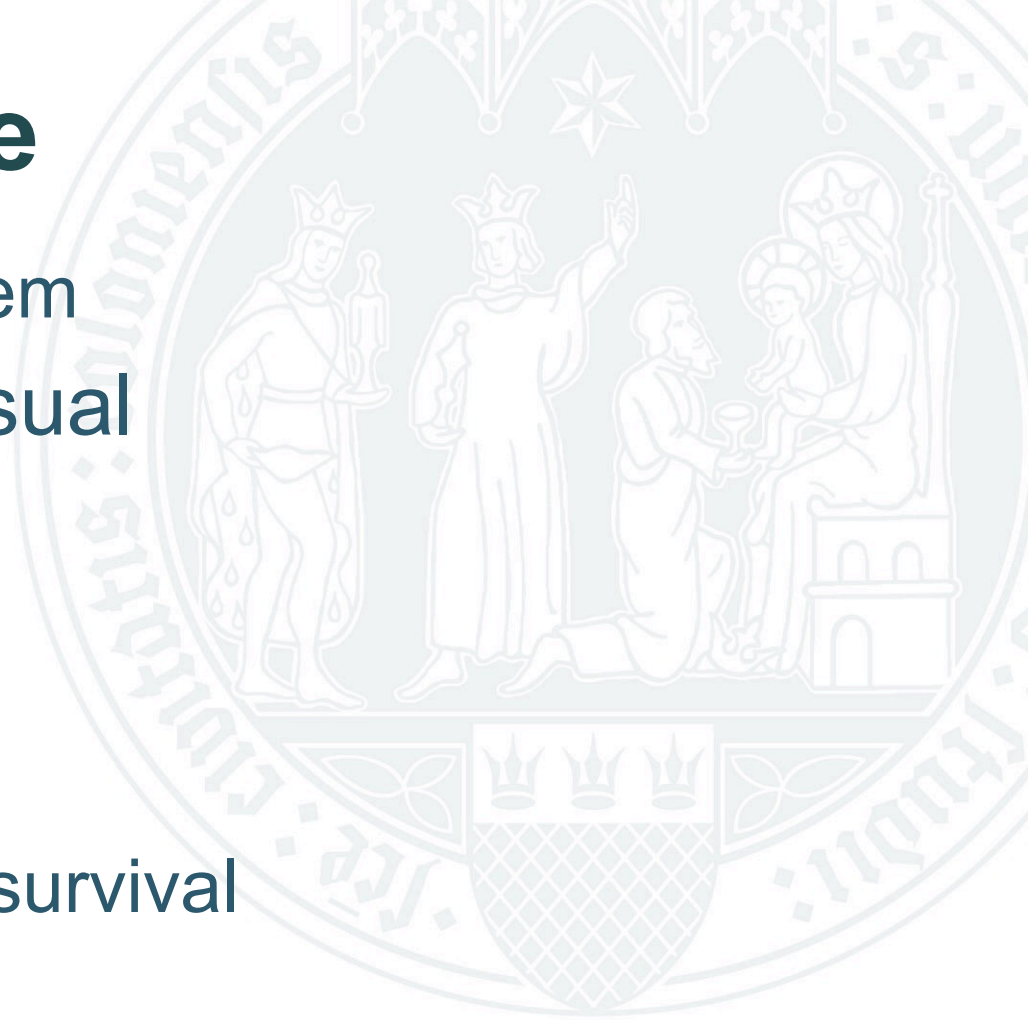
# Text and image

- The primacy of the written text
- Images
- Material culture
- The revenge of the visual
- Loosing language
- Attention span



# Text and image

- Dominant sign system
- Changes in the visual
  - advertisement
  - film
  - games
  - reality
- Transmediation for survival



# Transmediation for survival

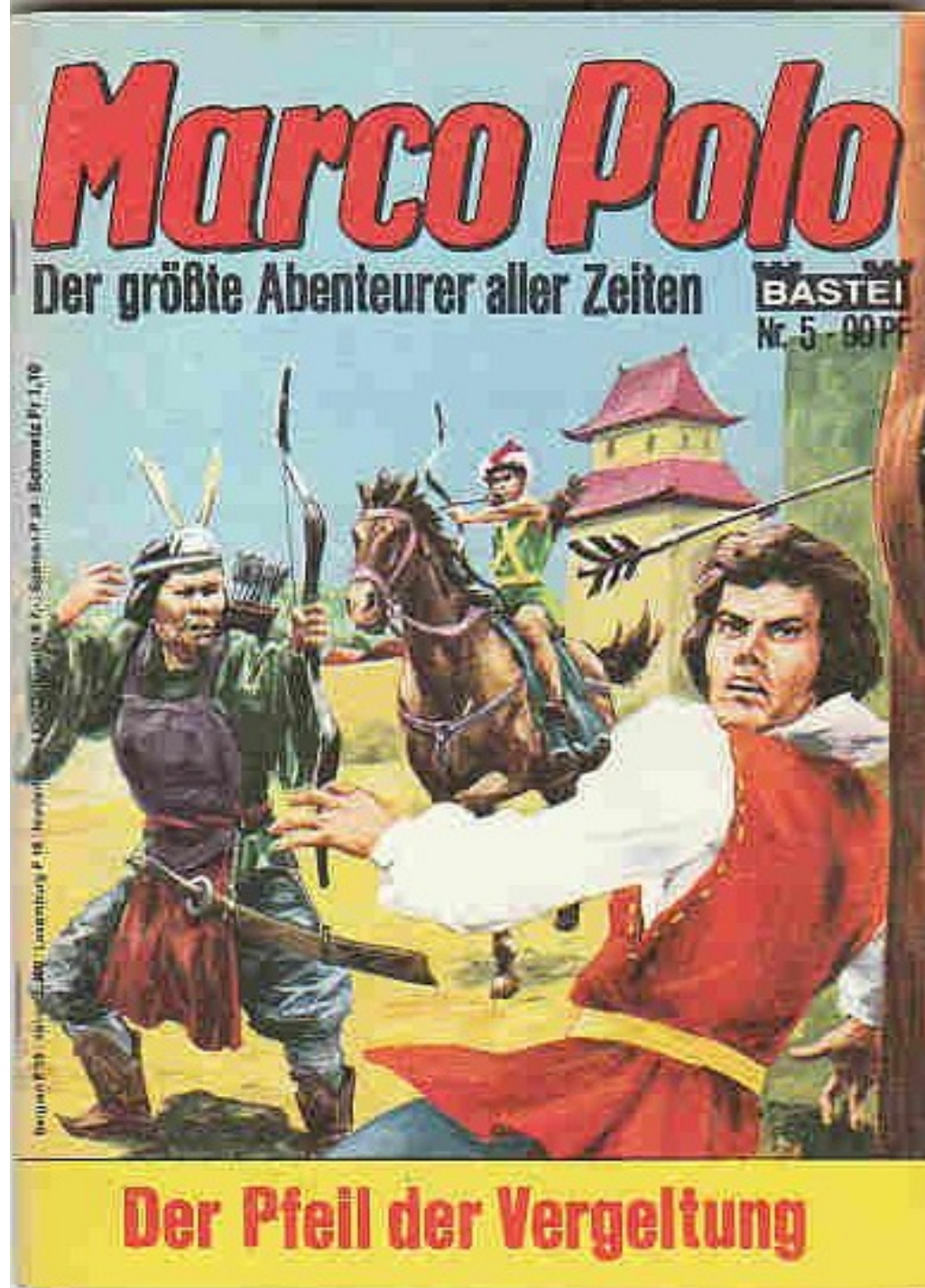


1. Johannes. The Departure of the Polos from Venice. England, ca. 1400–1410. Tempera and gold on parchment, 16 x 12 in. (40.6 x 30 cm). The Bodleian Library, University of Oxford, MS Bodl. 264, fol. 218r

# Transmediation for survival

*Transformative  
adaptation*

Marco Polo 5: Der Pfeil der Vergeltung.  
Bastei Verlag, 1975-1978.



# Transmediation for survival

*Transformation*

