

CONSIDERING THE CONTEMPORARY:

*Bosch et Van Gogh : vers une contemporanéité des
œuvres du passé grâce aux réalités virtuelle et
augmentée*

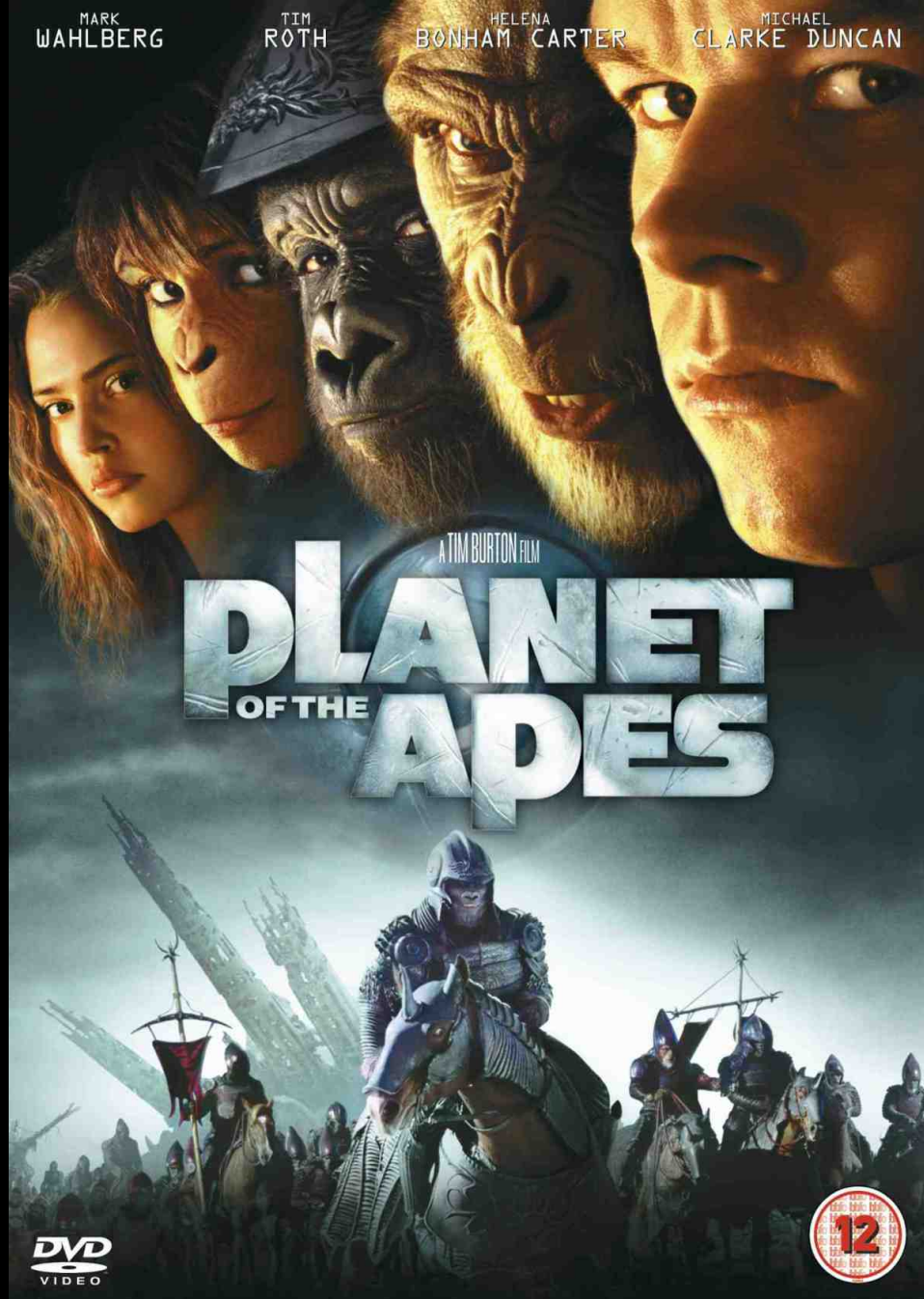
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*Bosch and Van Gogh : a path to the contemporaneity of
past pieces of work using virtual and augmented realities*

Clara Bich - Etudiante à la Maitrise - UDEM

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Reboot - Remake - Adaptation



Burton, 2001



- Schaffner, 1970



Wyatt, 2011



Cooper & Schoedsack, 1933



Jackson, 2005

- Planet of the Apes
- Remakes :
- 4 other movies between 1970-73
- Reboots :
- 2 other movies between 2014-17

- King Kong :
- Remakes :
 - 7 other movies between 1933 and 2017

Found Footage - Détournement

- Chance
- Humour
- Poetry

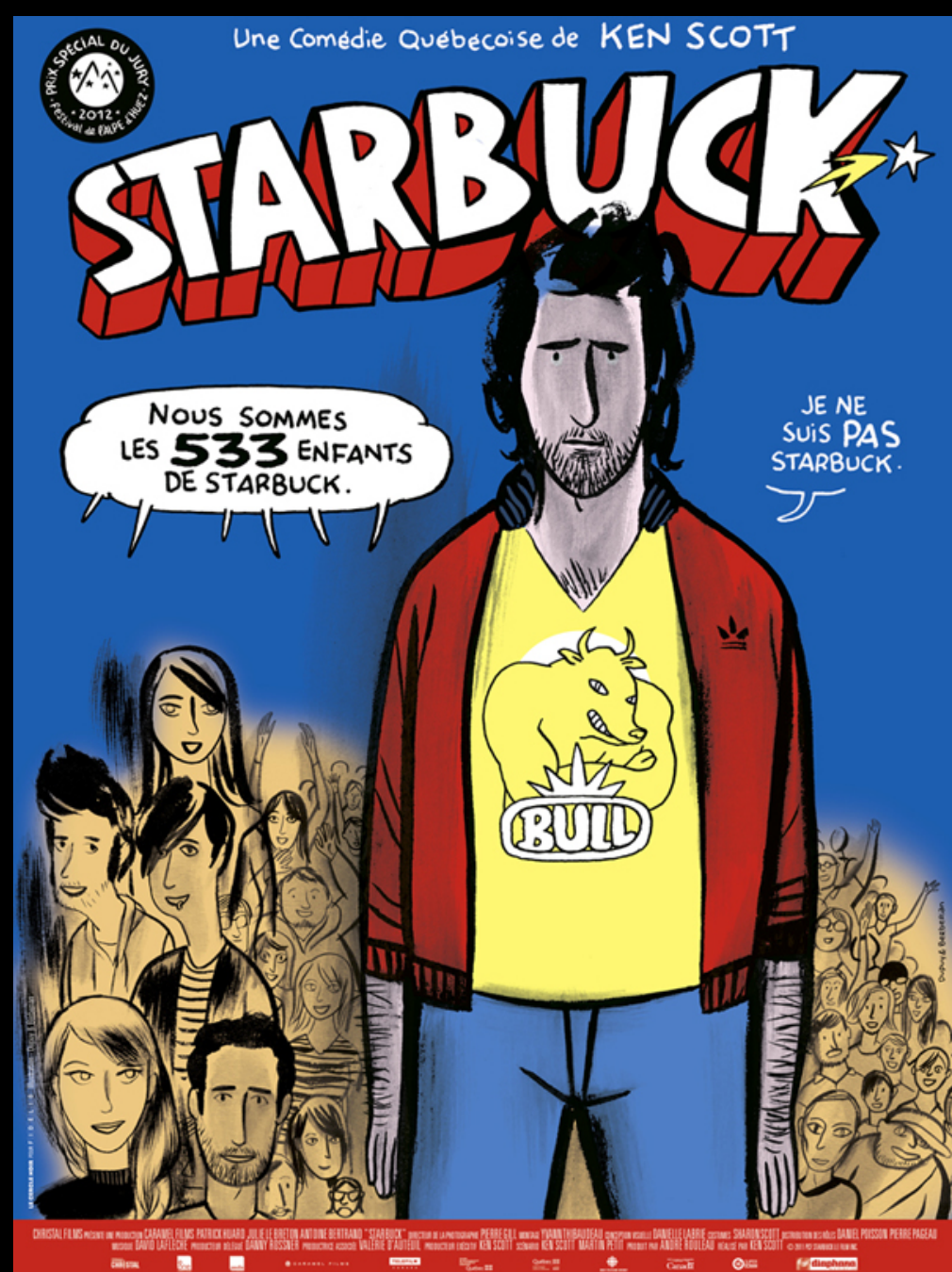


Decasia, 2002



Light is Calling, 2004

Bill Morrison



Scott, 2011



Scott, 2013

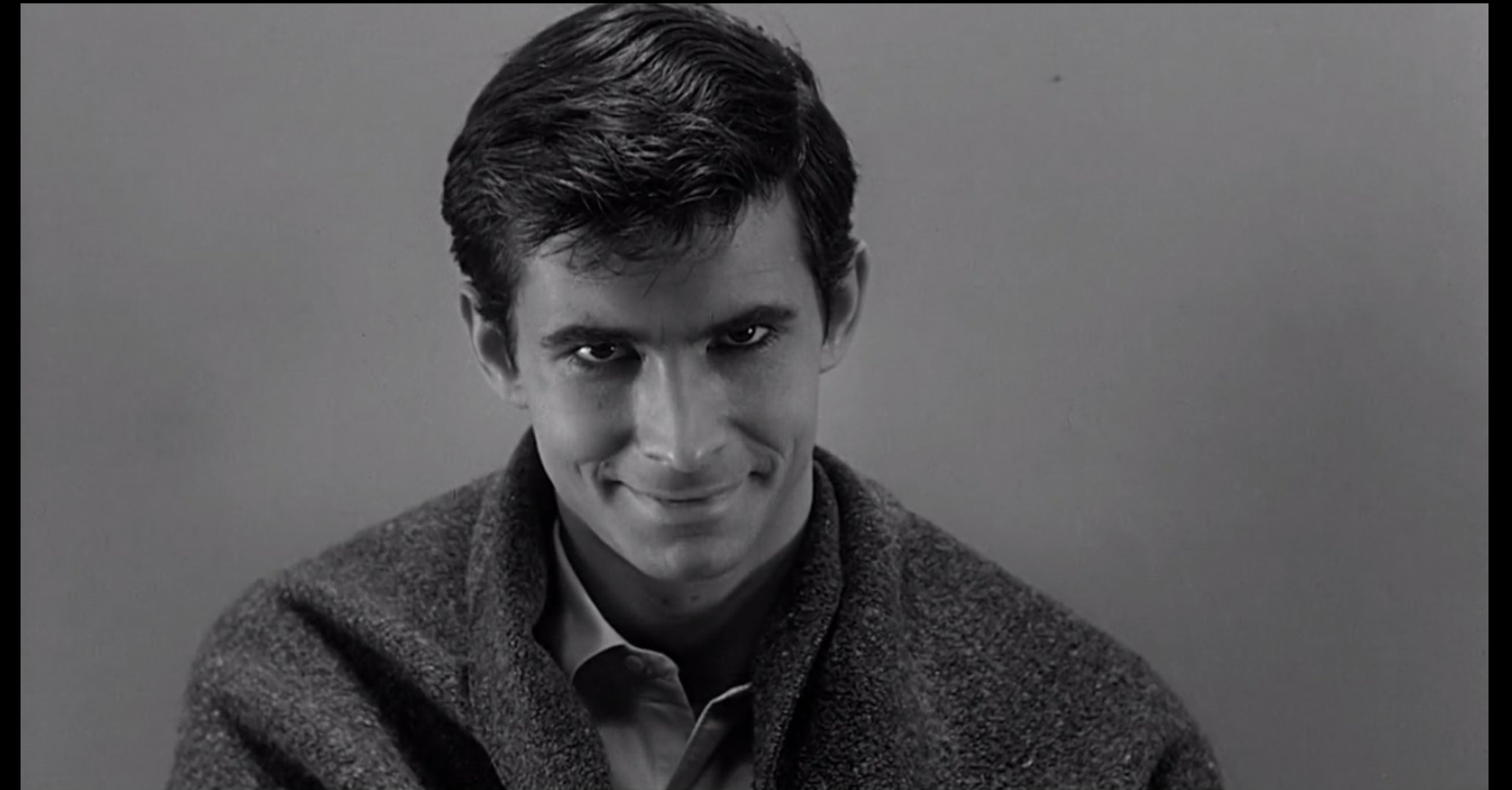


Doval, 2013

Remake « total »

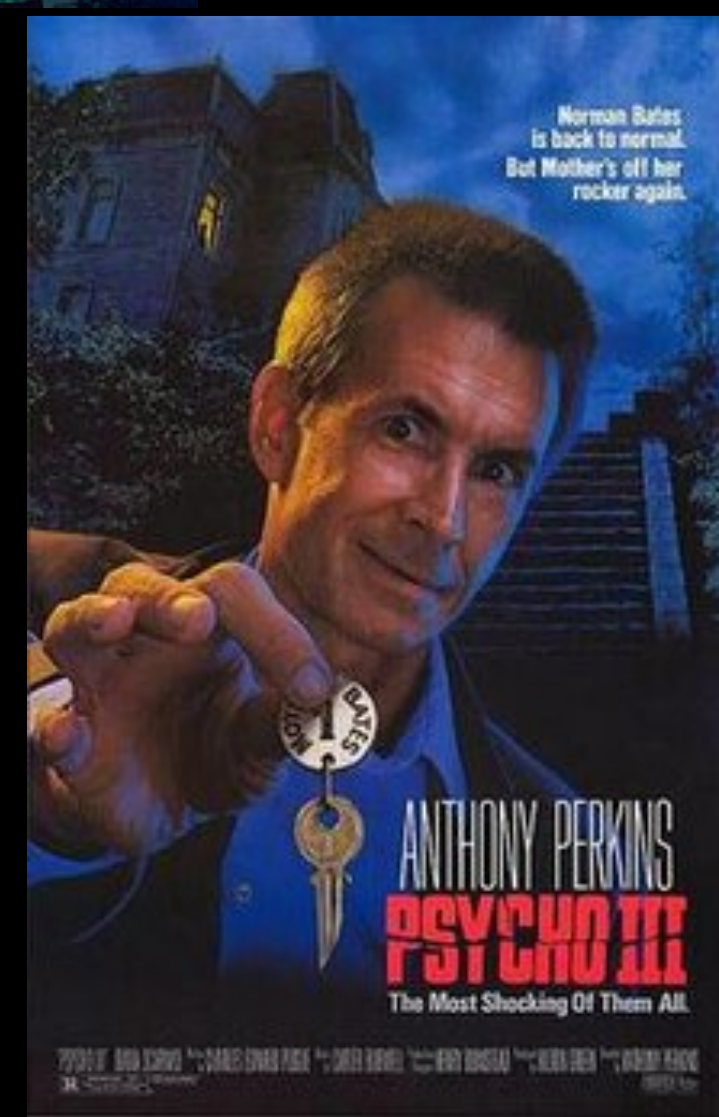
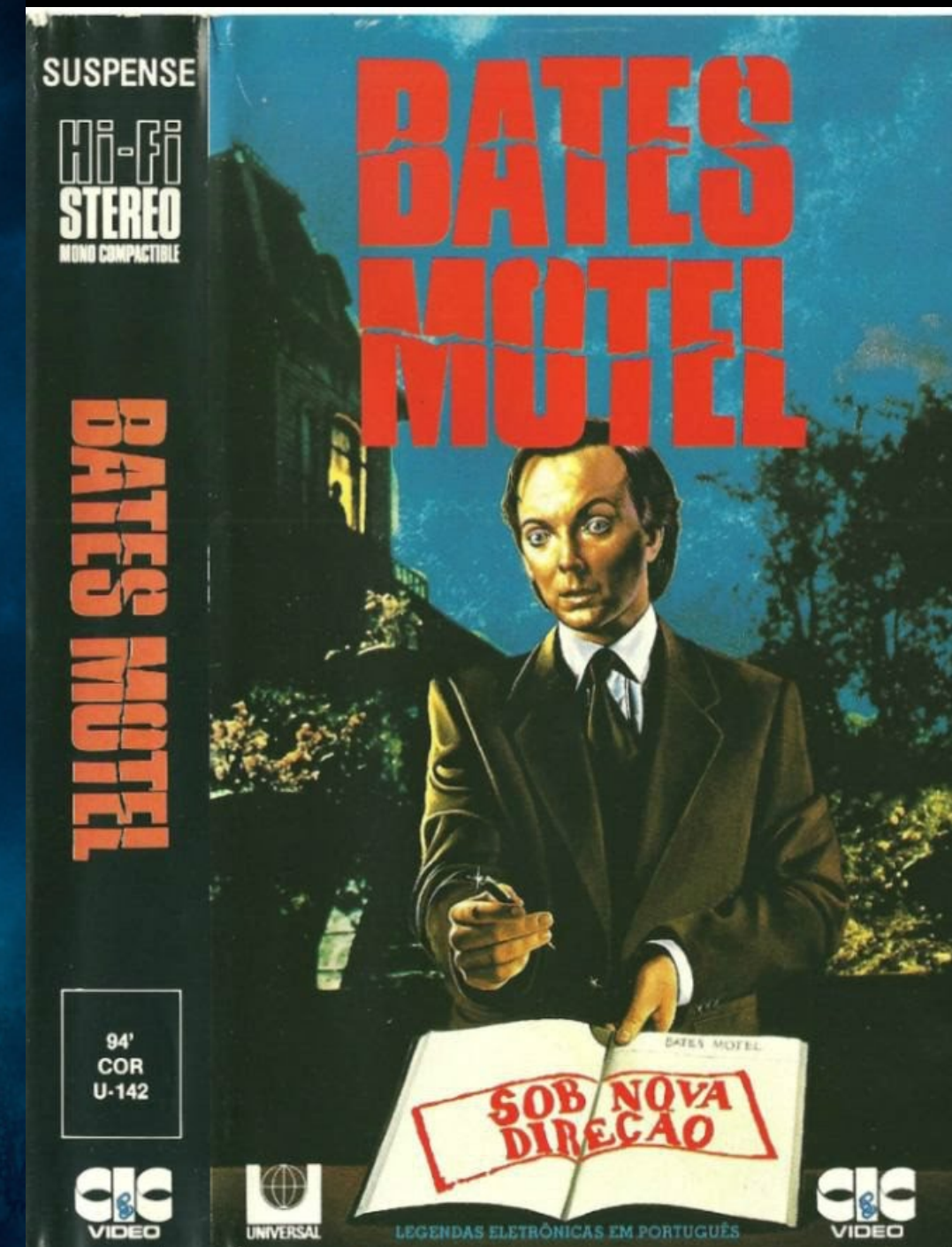


Van Sant, 1998

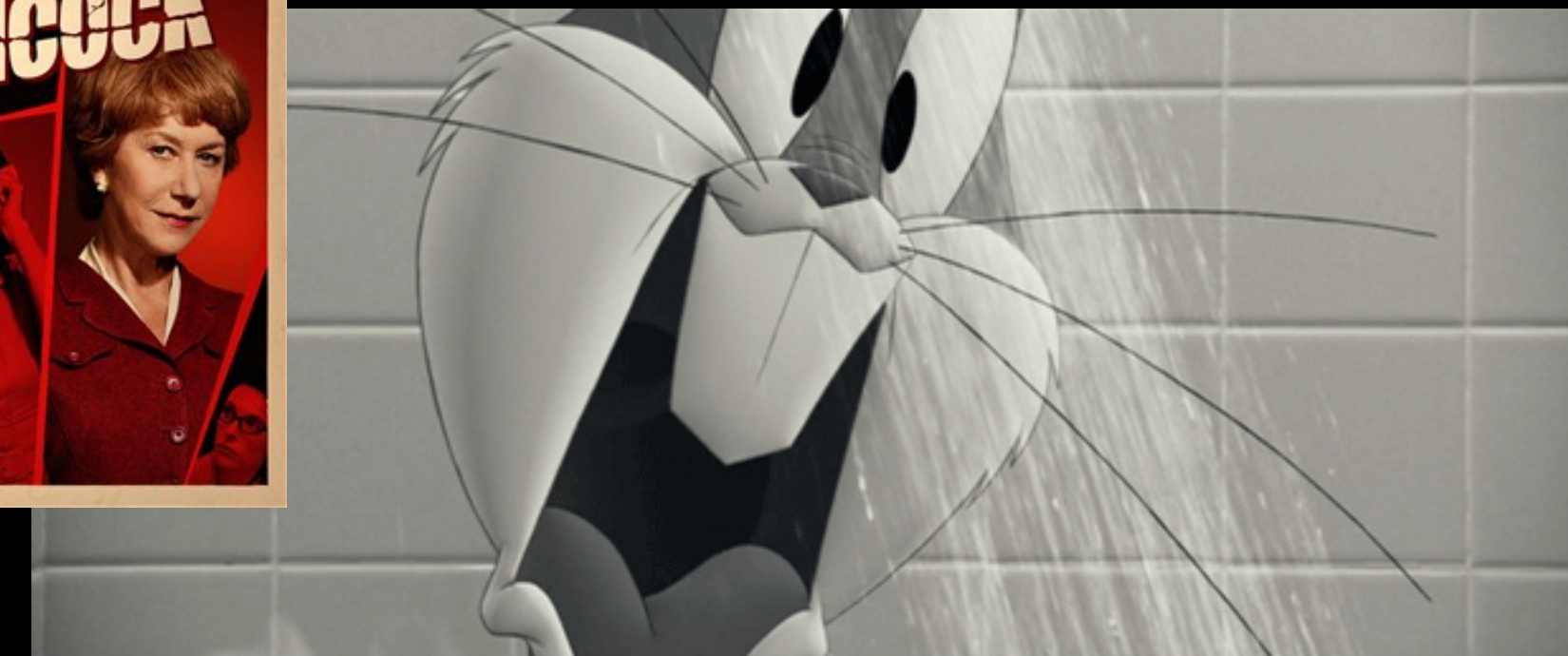


Hitchcock, 1960

Transmedia and expanding universe



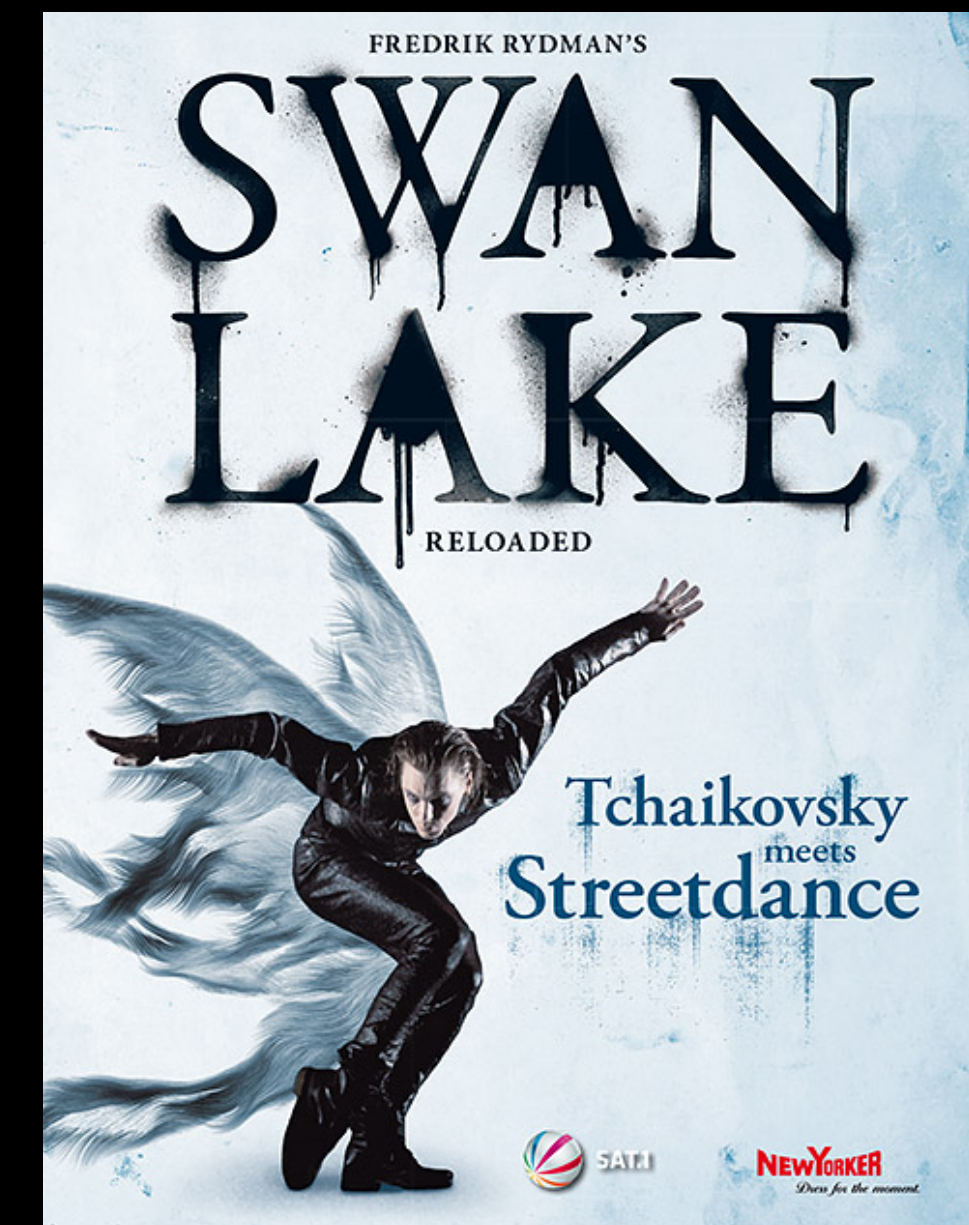
PSYCHO IV
THE BEGINNING



Psycho

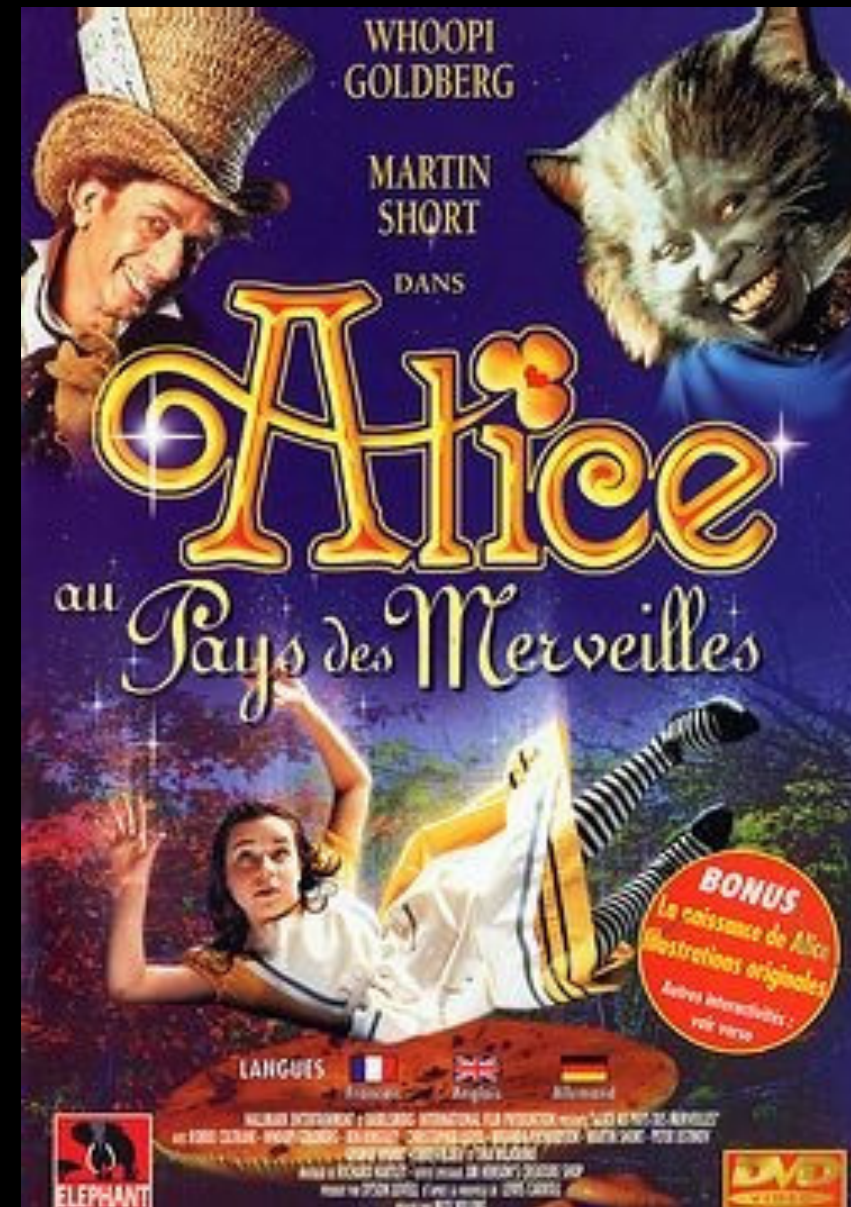
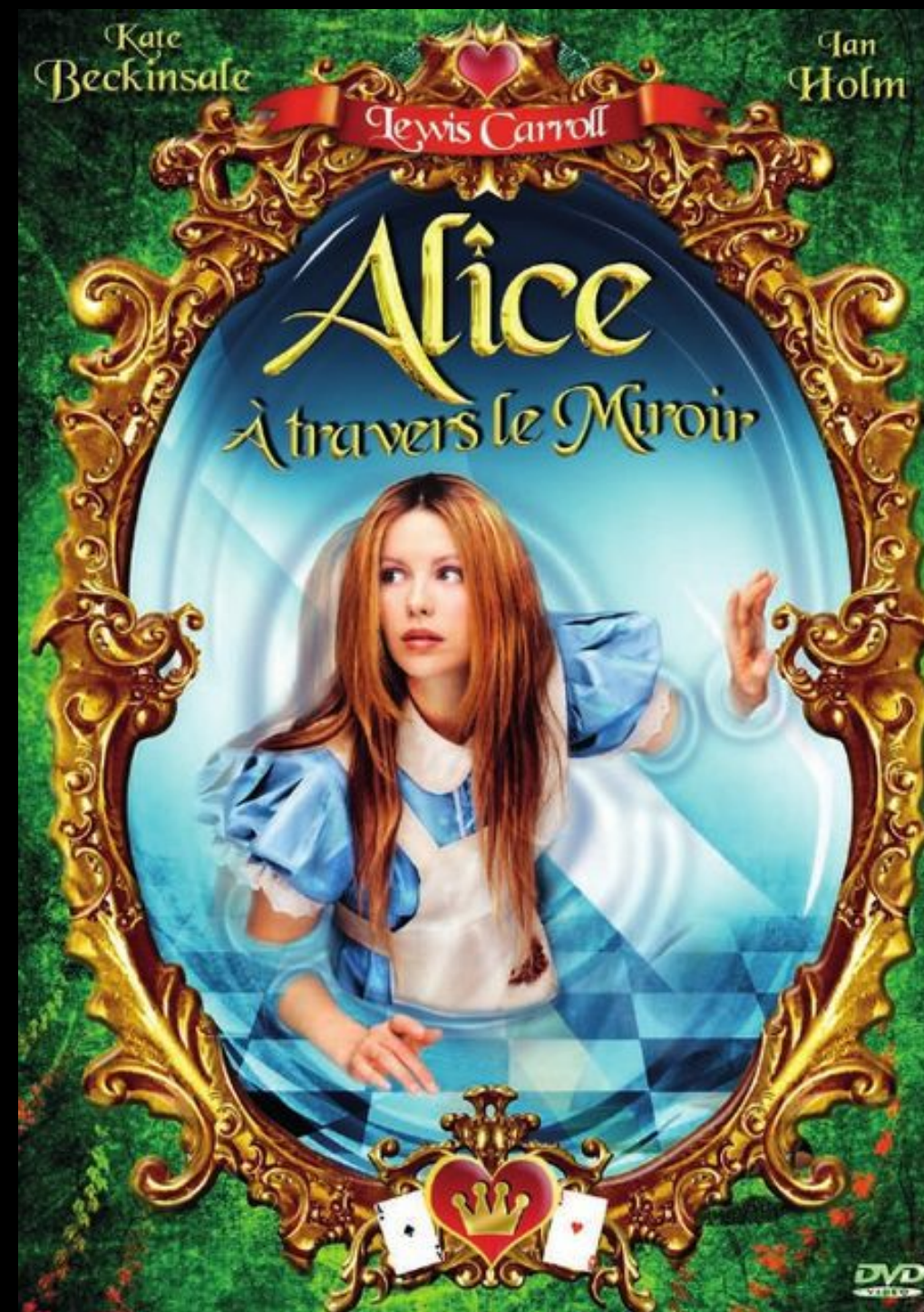
Transmedia and expanding universe

Swan Lake



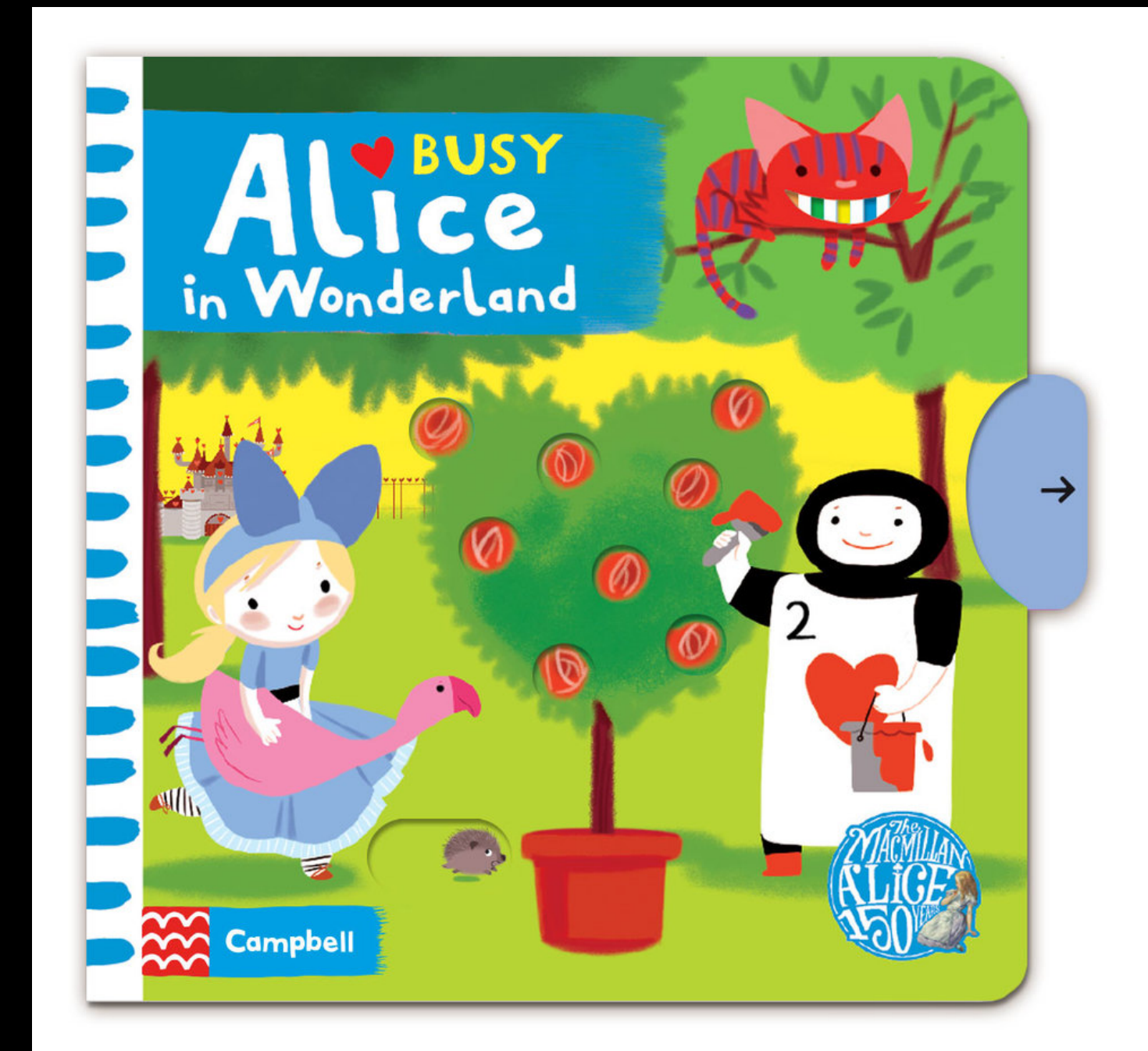
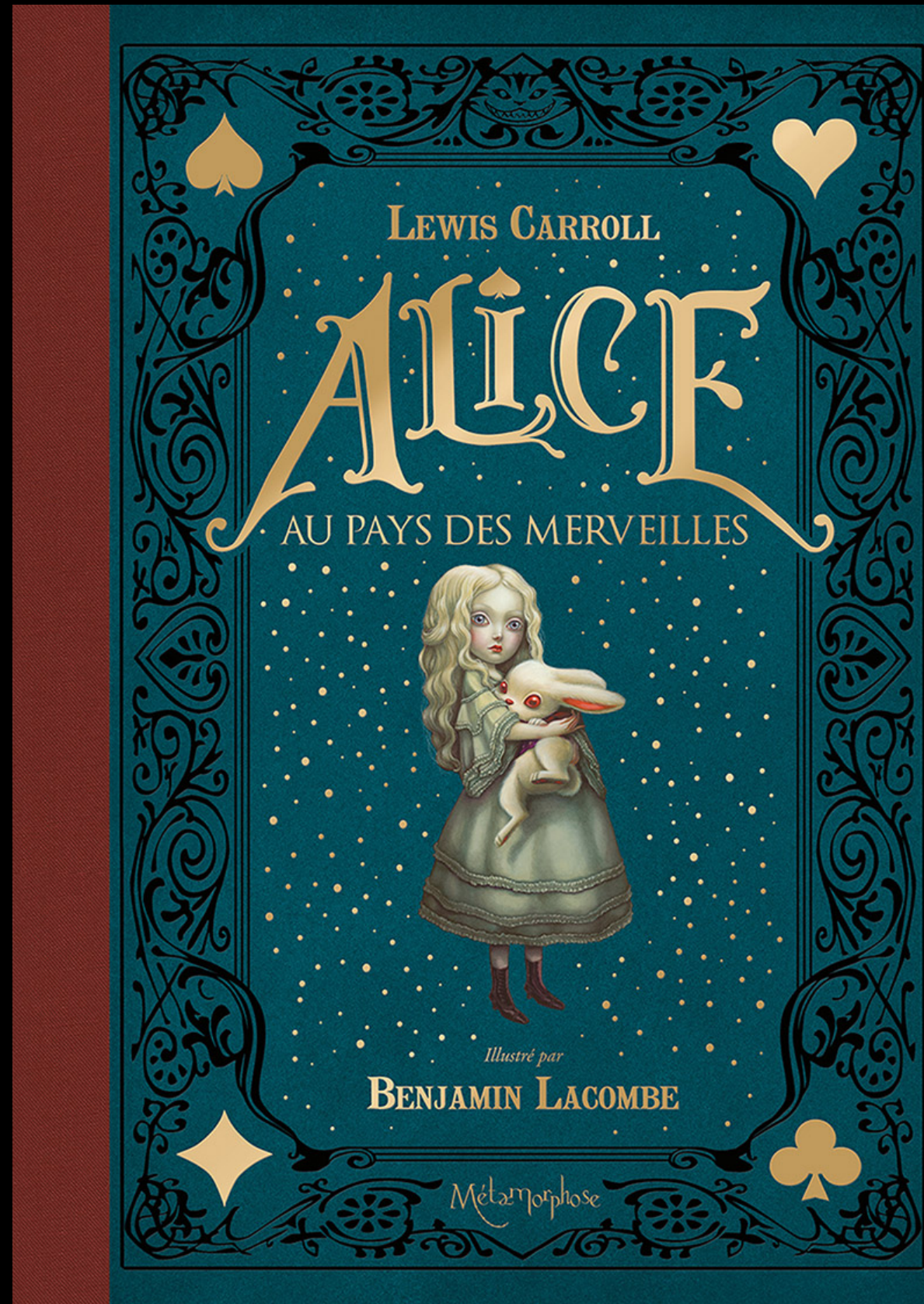
Transmedia and expanding universe

Alice in Wonderland



Transmedia and expanding universe

Alice in Wonderland



- Comic Book
- Illustrated books for all ages
- Adult / Eroticism
- Manga
- Children's Book



Transmedia and expanding universe

Picasso



What can we say about today's more contemporary adaptation of classical pieces of work thanks to these new devices and what are the ways used by them to broadcast and experiment these works? How do these new technologies give us a more contemporary approach of past pieces of work?

Augmented Reality



Virtual Reality



Painting is a 2D experience, without sound and movement

New medias can add this

« On voudrait maintenant tenter de saisir une forme artistique qui, dans le cadre d'une installation multimédia, analyse le hors champ, au moyen de technologies récentes (...) décrire les capacités propres à l'art des nouveaux médias de « virtualiser » une forme originellement cinématographique [avec un] déplacement du regard et [une] mise en réseau des espaces » (Blümlinger, 2013, pp 344-354)

LA TENTATION DE SAINT
ANTOINE SELON JEROME
BOSCH - 2016



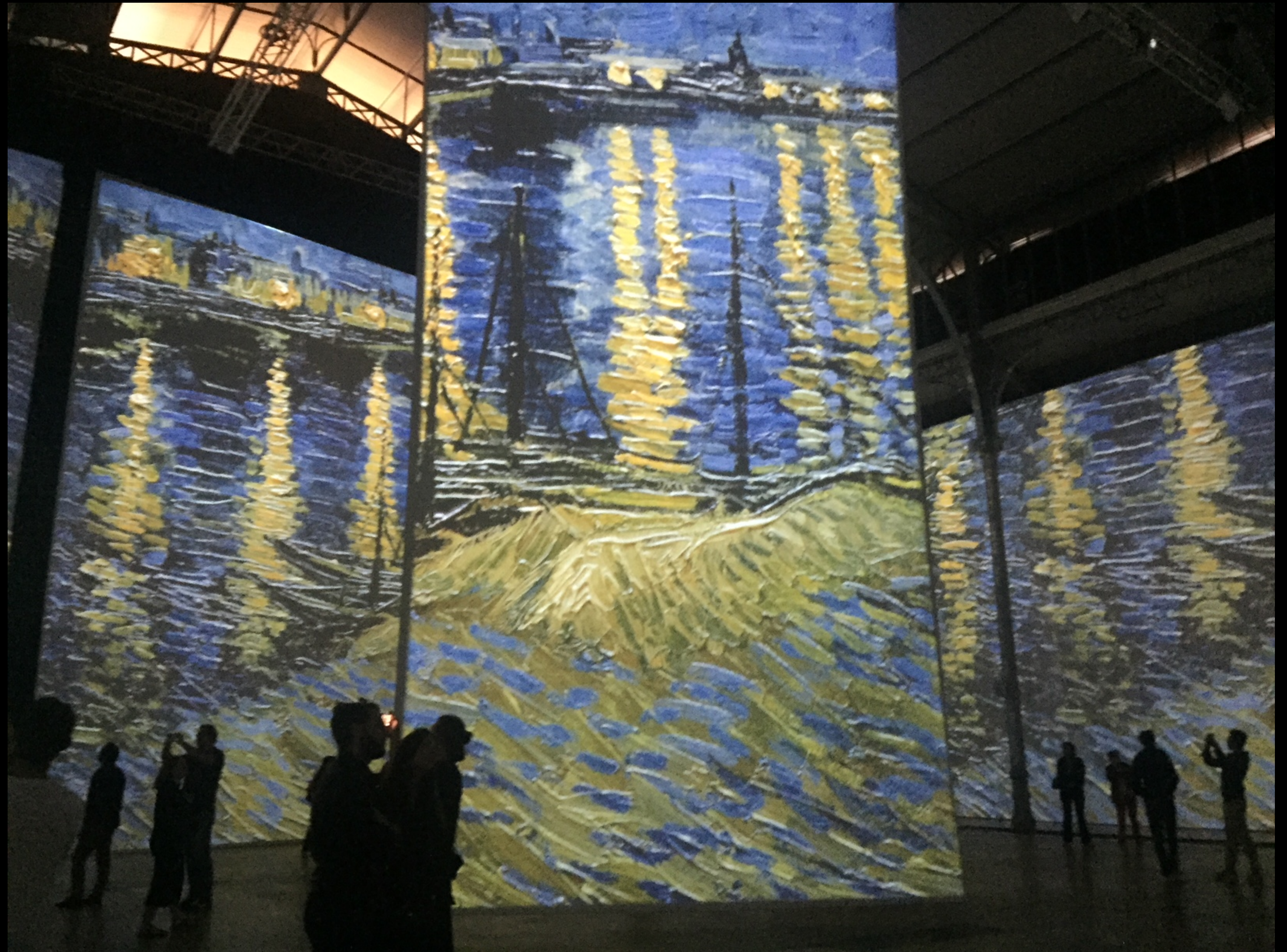
IMAGINE VAN GOGH
2017



Augmented Reality



- Takes place in La Villette (France)
- In 2017
- 2000m² of space
- Canvas of 12 meters height
- 200 different paintings
- 27 minutes : time for one complete cycle
- Only classical music, no voices, no subtitles
- Created by Annabelle Mauger and Julien Baron



la  illette

Imagine

VAN GOGH

#imagineVanGogh

Differences between classical exhibition and here

- No real painting
 - Animated painting where we can see the painting being made.
 - 12 meters canvas look like original canva where we paint on : the art of painting is rewriting.
 - Projection adds a double art of time :
 1. Contrary to a real exhibition, we see the painting being made : LONGER THAN A CLASSICAL EXHIBITION
 2. This artifice is accelerated : FASTER THAN THE REALITY OF PAINTING
- So this is a double conception of time, away from the reality

Christa Bluminger parle du réemploi d'image à travers le found footage comme le cinéma de seconde main. Où « l'utilisation au cinéma de matériaux « trouvés » n'implique encore aucune transformation esthétique. (...) Les transpositions du found footage dans d'autres dispositifs au-delà du cinéma [sont] des figures spécifiques de l'assemblage, du remontage et du collage [qui] ont en commun une esthétique du fragment » (Blümlinger, 2013, pp 11-16)

- *Painting are fragmented*
- *Aesthetic transformation with new size, dimension and device*
- *360° view because of this new device of projection*
- *Connection between paintings*
 - *Rewrite and evolution of the paintings*
 - *Overprint between pictures and painting > realism and documentation*
 - *Picturing is mind with overprint, duplication,*
 - *Bursted time between the canvas.*
 - *In classical exhibition only curator, here curator and editor and art director*

Sometimes spectators have the good size, sometimes we seem really small



> ADD IMMERSION FOR SPECTATORS

- Entirety and complexity in Van Gogh's painting where « the whole is more than the sum of its parts » (Aristote)
- Magnifying effect with all the projections, we see textures

Virtual Reality



Bosch, around 1501

- Coproduction between Les Poissons Volants, Arte360, Canope, le Grand Palais
- Created in 2017
- Winner of 3 Prizes in 3D Festivals (Angoulême, Shanghai, Liège)
- Directed by Carlos Franklin
- 6"30
- Music + voice over



Differences between classical exhibition and virtual reality experience :

- glasses, headphones, 360° editing and sound mix , you are alone during the experience
- Tour inside the paint, spectators are in complete immersion
- Wander in the different places without control.
- all the scenes are animated .
- « the whole is more than the sum of its parts »
- Because of the 360° experience, you can't see everything at the same time, you are in front of an animated landscape. You have to move your head to see everything. It's like the sum of all the scenes makes the whole of art

La tentation de Saint-Antoine is a dreamlike ride for the spectator

Aesthetic points :

- Only a few scenes are animated : looks more like a painting than an animated movie
- In comparison with Van Gogh (painting scan and projections) here it's a complete rewrite of all the characters and the atmosphere. All seems more modern and contemporary. Everything was redesigned.
- Reuse of art but new design and device > rewrite ?
- Also, all the points of view are moving : we are inside and outside the painting, on the ground and in the sky.
- > Complete and totale experience and immersion.

Conclusion :

2 devices where paintings are artificial

Van Gogh :

- Reuse of the paintings with new device :
projection and scan
- The painting is being made
- Accumulation of canvas
- Group experience
- Canvas can be altered by spectator :
movement, shadows,

Opposition :

Bosch :

- Rewrite of the painting with new
device : virtual reality
- Single experience
- Everything is redesigned
- Music, voice over create
consistency

Commonalities :

« Si l'on considère les configurations de l'image qui, au-delà de la photographie et du cinéma, ne cherchent plus à actualiser le cinéma mais à conduire, dans un système numérique, vers de nouvelles spatialités, de nouvelles voies et de nouvelles mises en réseau, on pourrait alors parler (...) d'une *post-image* du cinéma. Cette post-image s'inscrit à l'intérieur d'un espace virtuel dans lequel les images peuvent, sans limites, se dissoudre, se former, se transmettre » (Blümlinger, 2013, pp 358-359)

- Immersive experience

- New architecture

- Spectators have a new size

- News spaces with artificiality

- Movement in the painting : new artists

- In the absence of real, artificiality creates details

- « the whole is more than the sum of its parts » because of the editing, music, voice over, correlation between scenes : this is really cinematographic

Finally, do we need to lose reality of the object to gain details and realism ?

> YES

New technologies are like « une particularité du virtuel est de se présenter comme un « être intermédiaire » entre objet et événement, entre chose et image » (Diodato, 2011, p.151) : *Between spectators and images/art*

We need to add contemporary in past and use old artistic references to enjoy new medias

Interaction between art from the past and new technologies creates the contemporary of painting and a new reading of the whole work of art