INT. MC 1307, SCHOOL OF THE ART INSTITUTE OF CHICAGO,
2/19/14

It is GEOFFREY ALAN RHODES' penultimate tenure review
presentation. He stands before the audience at the podium
with his laptop. The screen shows a still of an iPhone,
it's dock shows two apps, "After" and "Cinema."

                    RHODES
          I titled this presentation before I
          wrote it. 'After Cinema' is a name
          I've used in the past to refer to a
          set of media art that use cameras
          and screens but in ways separate
          from the tradition of cinema. I
          realized it also describes my own
          artistic career moving from
          independent film to video and new
          media installation to augmented
          reality and new forms of
          publication. I'm going to enact
          this parrallel literally, beginning
          my presentation with video and
          ending it with live Augmented
          Reality.

          So... to begin, 'What was cinema?'

Pressing PLAY on the video, the video changes to selections
from Man With a Movie Camera. As RHODES talks, the video
advances through a brief history of the cinematic universal
language: Brakhage? Baraka?   Notes on a
Circus? Nostalgia? Vertical Roll? Gary Hill
sounds? Viola? Barney?? Rokeby?

                    RHODES
          Sergei Eisenstein, the Russian
          filmmaker and theorist, described
          his vision for cinema in 1929 like
          this:

          Cinema "will be that which resolves
          the conflict-juxtaposition of the
          physiological and
          intellectual... the realization of
          revolution in the general history
          of culture; building a synthesis of
          science, art, and class militancy."

          Dziga Vertov in the opening of his
          film of the same year, Man With a
          Movie Camera, which we see here,
          put vis vision more simply, to

                    RHODES (cont'd)
creat "a truly international
language of cinema based on its
absolute separation from the
language of theater and
literature."

They are both talking mainly about
the possibilities of montage--
these juxtapositions hurling one
shot against another on the movie
screen to create and communicate
new thoughts; in the case of this
film, the thought of a day in the
life in St. Petersberg in 1928.

These following film clips are cut
together without captions, like
John Bergers photo essays, to
loosely trace a thread of this
dream of a universal language over
the last century.

For a long time the study of cinema
more or less cut out its own
territory, separate from Visual
Communication Design, separate from
Fine Art, but this started to come
undone with the confluence of media
begun with electronic video and
inexpensive film and greatly
accelerated by the personal
computer, multi-media books and
websites, smartphones, apps, tablet
computers, and electronic books.

We are just beginning the new age
of electronic images and just
beginning to see the outlines of
the new medium-- things like
Augmented Reality that fully
realize the electronic image-- not
just movies broadcast over electric
wires or recorded on to digital
media or enhanced through
computer-calculated effects, but a
medium which takes live mediation
as its essence and material.

This confluence of media and
confounding of disciplines is not
something we are looking back on,
but something that we are swept up

                    RHODES (cont'd)
          within. It's always good to remind
          ourselves of the timeline... when
          Vertov made Man With a Movie
          Camera, cinema was about 34 years
          out from Lumiere's first
          screenings. The Apple II was
          released 37 years ago this
          year. The internet opened to
          universities 28 years
          ago. Facebook is 10. The iPhone
          7. The iPad 4.

          I began thinking about this stuff
          about 20 years ago.

          ...

The video plays the beginning of Metonymy & Multichannel, in
which the Bergson quote appears...

                    RHODES
          This is the first self-reflexive
          video essay I ever made. It was
          for a conference on Giles Deleuze
          and his concept of the Time Image
          in cinema. I was fascinated by the
          idea of a cinema screen fractured
          into different frames. I had made
          a series of works in that form, and
          in this video cut those works
          together over an off-screen
          voice-over of my essay, the video
          doing what I was talking about.

                    VIDEO
          "I want to ask a simple
          question..."

The video changes to a panning still of a page from
Understanding Comics: types of closure.

                    RHODES
          To put this in to context, I had
          read Scott McLoud's 'Understanding
          Comics' soon after it was published
          in the early 90s and my immediate
          thought was 'how about using this
          comic book language in
          cinema'. This was the decade of
          excitement around cheap digital
          video, and I had the thought which
          Mike Figgis realized in his film

                              RHODES (cont'd)
                    Timecode-- the idea that just four
                    of these cheap cameras, if put
                    together, could make up a 35mm
                    frame in the cinema. The film was
                    released the same year I went to
                    graduate school, and I took the
                    experience of seeing this film in
                    the theater with me to Buffalo, New
                    York.

The video plays part of my Timecodes. Then, when mentioned,
plays selections of mentioned Buffalo artists: Sharits,
Conrad, Frampton, (Gary Hill), Campus.

                              RHODES
                    This is the first multi-channel
                    film I made there-- or at least the
                    first good one, titled
                    'Timecodes'--one letter different
                    from Mike Figgis' title. It was
                    based on a photographic series I
                    had made the year previous, trying
                    to pull apart the moment of
                    compulsion in a sequence of shots--
                    kind of calling in to question the
                    model of Before, During, and After
                    when mapped on to actual lived
                    experience.

                    The use of hand-processed Super 8mm
                    film was because of my entry into
                    Western New York. I was strongly
                    influenced by the structuralist
                    tradition of film and video that
                    had grown up there in the 70's:
                    Paul Sharits, Tony Conrad, Hollis
                    Frampton, Gary Hill, Peter
                    Campus...

The video changes to a selection of Distance of the
Observer, Scopophilia, Tesseract, Mirror Series.

                              RHODES
                    Putting these two influences
                    together was a bit of a voyeage
                    over a period of about five years
                    in a string of films and
                    installations made for the
                    microcinema, festivals, and art
                    galleries. I started with the idea
                    of mapping time and story onto the
                    screen as in comic books, and then

                    RHODES (cont'd)
          became interested in juxtaposing
          perspective and subjectivity,
          voyearism and mediation, and then
          landed on a long-standing interest
          in the fractured screen, made up of
          effects and channels of video,
          being a stage for performance-- a
          sort of material through which we
          can see the individual
          self-reflexively explore identity.

The video changes to a selection of MOIA.

                    RHODES
          This, conceptually, became the
          subject of my first feature film
          and first large-scale
          collaboration: the documentary,
          Made Over in America which I made
          with body and media theorist,
          Bernadette Wegenstein. This was
          around 2006 and there was a spate
          of reality television surgical
          makeover shows. With several large
          production grants we went out and
          interviewed producers, surgeons,
          contestants, and audiences of these
          shows as well as media theorists
          and psychologists and tried to draw
          a line between what images were
          doing in the media and what people
          were doing with their real
          bodies. Our central character was
          Cindy, a woman who had been a
          contestant on the second season of
          Fox network's The Swan. I think in
          this clip, in which she relives the
          experience of the show's climax,
          you can see the conceptual
          connection to earlier work.

The video plays Cindy's reliving of the mirror moment. When
mentioned, it switches to Buried Land.

                    RHODES
          At the time, facebook was just a
          few years old, the iPhone had not
          yet been released, 'avatars' and
          'Virtual Reality' were still the
          subject of critical discussion, and
          questions about contemporary
          life--like having a mediated

                    RHODES (cont'd)
          virtual self that is larger than
          the real self--were just
          emerging. My second feature, a
          collaboration with London filmmaker
          Steven Eastwood, looked at this
          from the opposite side. We
          traveled to a small town in Bosnia
          that had been transformed by claims
          in international news media that
          the neighboring hills hid ancient
          buried pyramids. In to this
          community, a little like
          Kiarostami, we brought a vague
          script and two actors and worked
          with the people there to create a
          feature film neither all fiction
          nor all documentary that never
          solves the question of whether
          there actually are buried pyramids
          surrounding the town of Visoko.

          To draw the thread, the inspiration
          for the project was a 2006 BBC news
          story in which they described how
          hotels had been renamed, murals had
          been painted, models were being
          sold in gift shops, all based on
          pyramids that had never been seen
          but only imagined. I thought of a
          very old town quickly transformed
          through imagined pictures and this
          imagination sustained in news and
          other media-- this is what
          fascinated me... a virtual world
          changing the real one.

The video shows a DART cube visualization.

                    RHODES
          So this where we get to the 'After'
          part of the title 'After
          Cinema'. This is what I saw in
          2006 when Jay Bolter visited York
          University in Toronto where I was
          studying and he demonstrated the
          Directors Augmented Reality Toolkit
          that they had developed at Georgia
          Tech. The demo looked like this: a
          cube floating over a piece of
          specially printed paper. I was
          fascinated. Over the next two
          years I worked with a team to

                    RHODES (cont'd)
          launch the Future Cinema and
          Augmented Reality Lab at York
          University and its first project,
          my own concept for a deck of cards
          that could be mapped with video:
          specifically the 52 shots that make
          up the shower scene of Alfred
          Hitchcock's Psycho.

52 Card Psycho demo plays, and then other 52card cinema
demos, followed by Manifest.AR documentation

                    RHODES
          This, my first interactive media
          installation was installed in
          different iterations
          internationally and led to my first
          Augmented Reality publications
          working with a new AR art
          collective called
          Manifest.AR. Beginning in 2010,
          with the wave of smartphones really
          taking off, we published works
          using two new AR platforms called
          Layar and Junaio. We made playful
          riffs, working with that which the
          changing technology was capable...
          erasing the border between North
          and South Korea, parades of lo-res
          graphical animations that can only
          be seen through your smartphone,
          parodying currency through image
          recognition, visualizing tweet
          trends as cave-painting
          pictograms... It took a while to
          dawn on me that these things we
          were making, which I thought of as
          interactive videos, were actually
          publications. A new, unexpected
          genre of multi-media publications
          that can be sent out to the world
          through app marketplaces to
          communicate experiences and
          concepts.

          It was during this time I joined
          SAIC and moved from a
          Film/Animation department to a
          Visual Communication Design
          department.

Documentation of EPub class plays. Then, when mentioned,
NueMorte.

                    RHODES
          There is a certain freedom which I
          experienced changing disciplines,
          which is to say,
          contexts. Reacting to design
          students' engagement with book
          forms and interest in new
          electronic forms of publication
          online and in apps, I began to
          think of Augmented Reality in these
          terms. I coincided my teaching and
          my practice, starting a course in
          making new book forms for tablet
          computers, and taking on projects
          that sought to publish AR
          experiences as individual works.

          These are student works from the
          Electronic Publications Studio
          course I began in 2012.

          That same year I published my first
          app as an iPhone developer-- a
          collaboration with Claudia Hart
          here at SAIC, titled NueMorte. As
          a publication, it is a riff on the
          limited edition in which a custom
          plate set is sold through
          galleries, but the actual
          experience of the plate set can
          only be had once you download the
          app and view the plate through
          it. Writing about the project
          recently in a book chapter, I
          described the trompe l'oeil effect
          as an inversion of 3D and 2D, real
          and virtual-- the real plate
          becomes just a screen for the
          deeper world of a virtual 3D nude.

The video shows stills of TheAlicesApp, then Broadway
Augmented, and Chicago 0,0 as they are mentioned.

                    RHODES
          This has led to a second
          collaboration, an app that is to be
          published this month for part of a
          performance at Eyebeam in New York
          city in March. In this case, a set
          of costume-dresses have been
          created and performers
          choreographed for a stage show that
          will only be realized through the

                    RHODES (cont'd)
mediation of an Augmented Reality
app downloaded to the audience's
smartphones and also on provided
tablet computers. The audience
will surround the performers like
papparazzi, but in this case
instead of taking pictures they are
seeing pictures through their
devices: changing scrambled text
from Alice in Wonderland augmented
onto the dresses in strobing signs.
These same augmented fabrics will
then be exhibited at Bitforms
gallery in Chelsea in the Spring.

Two other projects are currently in
development and
production. Broadway Augmented is
a project with the Sacramento Arts
Council in which a set of 11
commissioned artists will envision
public sculptures for the Broadway
Corridor in Sacramento and these
works will be translated into 3D
models and published through a
custom app for an opening next Fall
(these models shown are just rough
stand-ins used for the app
prototype, the artists' works are
not yet created). The expectation
is that, through this process, in
the future an actual (real) public
art work will be commissioned based
on users experiences.

Chicago 0,0 is a new collaboration
with the Chicago History Museum in
which their large unpublished
archive of historical photography,
drawings, dioramas and other
content will be curated and placed
in to the downtown core of Chicago
to be viewed superimposed on the
places from which they were
originally taken. The AR
experience app works as both a
publication of the museum's
archives in to the community and as
an entryway to a new database of
geo-tagged items in their
archives. The central experience
is this augmentation of seeing a

                    RHODES (cont'd)
          past superimposed onto a
          corresponding present.

The screen goes black. As it is introduced, the HUMAN
changes applications on the computer to SnapDragon and
enters a fullscreen live video feed from the webcam; then
draws his cards.

                    RHODES
          The other series of works which I
          began at SAIC is the AR on AR
          performance lectures. These are a
          series of lectures, pre-produced in
          video, and then delivered out to
          the audience at conferences and
          venues using the card-based AR
          medium developed at York
          University.
                    (turning on the fullscreen
                    live video)
          To describe this series of talks,
          I've produced a short one for
          today: an AR presentation about my
          presentations.

The HUMAN draws a card and reveals it to the camera. It is
superimposed with an image of him, in the same clothes,
against a white background. Inside the card he talks:

                    CARD1
          Over the past two years with these
          cards I've talked about Augmented
          Reality in several contexts:
          performance and protest, early
          cinema and stage magic, cubism and
          multichannel, the virtual and real
          in mediation, and most recently,
          ekphrasis and the museum...

          They usually begin with some
          delineating of the territory, and
          insisting that it is not simple,
          like this:

A card is drawn showing Spouting Off AR description.

                    CARD - SPOUTING OFF
          I'm interested in one newish medium
          in which the context and
          circulation of artwork is
          transformed. Self-evident in the
          mode of presentation, this is

                    CARD - SPOUTING OFF (cont'd)
          what's called either Augmented
          Reality or Mixed Reality. It is
          where 'virtual' content is overlaid
          on or mixed with 'actual'
          content. Already, just using those
          two words, I have confounded any
          critical description of what we are
          talking about. 'Actual' and
          'virtual' are ontologically and
          epistemologically loaded--
          especially when the actual, as it
          is now, is presented as live
          mediation through video, and the
          virtual, is just pre-recorded video
          of that same subject earlier.

                    CARD1
          Then I go on to say that any
          conceptual definition is
          insufficient, it is always wrapped
          up with a set of changing technical
          gear. ...This part usually
          involves costumes and staging.

Helmet head from Spouting Off, and two from Museums
presented simultaneously. We hear from the spouting off
card.

                    CARD - SPOUTING OFF
          There is something about the
          novelty of technology that is part
          of the particular experience we're
          referring to. It evokes, not just
          for me, pre-cinematic stage
          illusion performances, where the
          whole idea of smoke and mirrors--
          Pepper's Ghost and automatons--was
          not knowing exactly where and what
          the technology was.

                    CARD1
          I usually draw the historical line
          of work from Jeffrey Shaw's 1994
          work, The Golden Calf through to
          Google Glass.

These cards are shown simultaneously.

                    CARD1
          And inbetween these, survey the
          state of the art.

Junaio, Layar, Manifest, J. Oliver, Helen, Museum images,
Gear...

                         CARD1
               And then discuss the
               problems. Like here when I discuss
               AR art projects that center on
               protest and interventions:

                         CARD - SPOUTING OFF
               There is something shallow and
               ephemeral about virtual objects; it
               is, really, a tautology. Does it
               matter to invade controlled spaces
               if they are not legally invaded and
               if the content is only viewable if
               someone with a smartphone chooses
               to view it? There is, certainly,
               a connection with performance art,
               where the larger life of a project
               is in its press and the knowledge
               of of its occurrence (or in the
               case of AR, its existence).

                         CARD1
               Or here, discussing the special
               mediation through AR:

                         CARD -SCMS
               Here, things are made stranger by
               the spatial montage of these
               images-- it takes on a sort of
               Cubist collage, daring us to not
               resolve these boxes in to a single
               form.

                         CARD1
               Or on simulation:

                         CARD -SCMS
               Effects have gone from this... to
               this. ... It is no longer a
               representation of fantasy but a
               simulation of it. Not so much a
               trick within an illusionistic
               medium, but a seamless illusion in
               which you don't know the boundaries
               between mediated-actual, and
               synthetic-virtual.

                         CARD1
               Or discussing AR in the museum and
               the desire for an immersive but
               invisible media commentary:

                    CARD - MUSEUMS
Media cannot be invisible. Parallel
content--especially
visual--occludes real content. It
stands in the way. After all, one
of the goals for AR is to make
transparent the invasive world of
digital media... to solve for us
the problem of smartphones, which
the comedian Louis CK recently
described as 'taking away the
ability to just sit there.' 'To
just be yourself and not be doing
something.'

                    CARD1
And then conclude with an
affirmation with the question 'Who
cares about all this?'

                    CARD - SPOUTING OFF
People care about images. Ask
Youtube. Ask China. The Tank
Man. Twin Towers. Abu
Ghraib. Cartoons of
Mohammed. Censorship. Copyright. Information
space is also controlled space-- or
space that some want to control.

                    CARD - MUSEUMS
There is a real desire, maybe a
techno-utopian desire, that these
projects are trying to address. We
want to be flaneurs of digital
culture, observant engaged
wanderers of the technosphere. And,
at least for some, there is a dream
of doing this without spending
eight hours a day staring at a
phone or laptop screen, scanning
Tumblr and Facebook and the things
rhizomatically linked out from
them.

                    CARD1
The process of composing these
talks-- screenplays drafted, video
production and editing, then
cutting them up and sequencing them
for performance is, appropriately
for me, a confluence of media,

                    CARD1 (cont'd)
          combining performance, video,
          interactivity, and published out to
          the world as videos. My current
          project is taking these
          presentations and re-constructing
          them in to a multi-media book for
          iPad, taking me full circle to my
          early interest in Scott McLoud's
          Understanding Comics, a book which
          uses presentation as the basis for
          the self-reflexive media essay.

A card is drawn which shows the iPad book prototype. For
the conclusion, the cards showing Rhodes floating through
the AIC are shown silently.

                    CARD1
          I want to conclude with one
          thought. I think part of the
          fascination of these AR talks is
          the uncontrolled nature of the
          juxtapositions-- the performer
          manages the cards, but the exact
          juxtapositions and montages created
          are by machine. There is a certain
          titillation in this, and in the
          larger montage, between a real
          human and his smaller virtual self
          held in his hand a certain
          'lilliputian humor'. I connect
          this with my earlier fascination
          with 'spatial montage' in a
          fractured screen, and these things
          could be called a new wave of
          'mechanical juxtaposition' that
          also includes the picture essays we
          discover on Tumblr,
          web-aggregators, and the like. All
          of this you could say is part of
          Art in the Age of Mechanical
          Juxtaposition of which we are a
          part, and a new age of truly
          multi-media Visual Communication.