

56911 play of light

[file: 56911-play-of-light.mp4]

Please refer to the following image for the proper configuration needed to view this motion stereograph. It requires the video to be displayed at a particular size, best left to trial and error, probably on a tablet device. It also requires access to the type stereograph viewer shown in the image.

[file: demonstration.jpg]

In this work, I apply the technical concepts of stereography to a selection of found monoptical motion picture fragments, and construct a semi-imaginary space from them, partly reconstituting the actual space in which they were recorded. While it is not possible to recover a truly trustworthy record of what was not, in fact, recorded, it is nonetheless possible to create a strong impression of solidity, and to breathe into these spatially flat images the volume of space that lies latent within them.

I use a technique which I did not myself invent, but inferred from sources long since forgotten, and which is also conceptually and procedurally quite simple. A stereoscopic image can be constructed from monoptical information wherever there are two highly similar images of the same subject taken from two slightly differing points of view, both located on a single horizontal axis. It is probably obvious that these constraints are due to the normal arrangement of eyes on the human face, and the fact that when a person with normal binocular vision looks at a subject, each of their eyes sees the same subject from a slightly different point of view. The brain combines this pair of two-dimensional images into a single image that conveys the subject in depth.

My technique exploits regular camera movement during the recording of a scene in a piece of found film footage. In the case, for example, of a tracking shot that moves laterally across a scene, recording the scene as it passes, we may take any frame of the film and compare it with its neighbors. We will find that a shift in perspective has necessarily occurred between the frames, because each frame is taken from an ever-so-slightly different point of view. Further, these differences are regular and predictable (assuming the camera motion is at more or less a fixed rate and is moving along a more or less straight line lateral to the subject). Therefore any frame in a shot where this sort of camera movement is present, taken together with another frame nearby on the strip of film, can be used to form a stereo pair of monoptical images and thence, a complete stereograph, a photographic rendering of three-dimensional space. Because these images are in motion, the result is a motion stereograph.

But we can take this further. It turns out that we can use many kinds of footage where the subject is

moving in a regular manner in relation to the camera. I chose footage from László Moholy-Nagy's 1930 abstract film „*Ein Lichtspiel: Schwarz Weiss Grau*“. The subject of the film is a mechanism of glass and metal that turns on an axis while individual parts of it rotate and revolve in various ways. While in motion, the mechanism reflects and partially transmits light through itself to enact the *play of light* that the title alludes to.

In addition, as further evidence for some of my assertions above, I constructed a sequence of experimental motion stereographs, culled from a random set of films that I have recently watched.

I added music taken from the Fox Movietone soundtrack to F.W. Murnau's 1927 film *Sunrise: A Song of Two Humans* to help connect the images, and make them seem more like a piece, rather than what they really are, which is a random sequence sketches, scraps, and tests.

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