

**Analogue and digital, immediate and  
hypermediate: examples from contemporary  
detection (and science-fiction)**

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# Analogue and digital, immediate and hypermediate

- Film genres in a **historical perspective**: classical/transitional/post-classical genres (Langford), American indie films (Molloy), post-classical narration (Thanouli), puzzle and mind-game films (Elsaesser and Buckland)
- There are obvious and important differences between **genres as/in mainstream, Hollywood-style films** employing classical mode of narration, and **genres as recreated in regional, small cinemas, or festival films** where auteur cinema and art film narration mode are the usual aesthetic/interpretative paradigms
- Placing small cinemas' contemporary usage of film genres in this context

# Analogue and digital, immediate and hypermediate

- Impact of digital technologies: fragmented viewing/reading experience
- Decreasing cinematic theatre presence, cinematic texts not delimited by opening/ending, weakening textural and audio qualities in the process of downloading, streaming
- In the current model of transnational coproductions much facilitated by global digital interconnectedness films rarely have one point of (geographical/cultural) origin
- Digital post-production practices further erode the viewer's capacity to categorize films
- Both textual and transtextual structures have been weakening and transforming

# Analogue and digital, immediate and hypermediate

- The filmic texts themselves deploy strategies that guide and train their viewers as for their categorization, a task that has been performed by geographical location, established production practices, traditional viewing habits up to now
- Given the current proliferation of all image types – **classical filmic image, documentary handheld camera, television interiors and close-ups, grainy views from industrial cameras, print, Polaroid and digital photographs, digital design, graphic applied on moving image** – viewers, that is us, are categorizing and labeling feature films on the basis of how they handle this proliferation of media, of course sewn together thanks to the meta-medium of film-type narratives

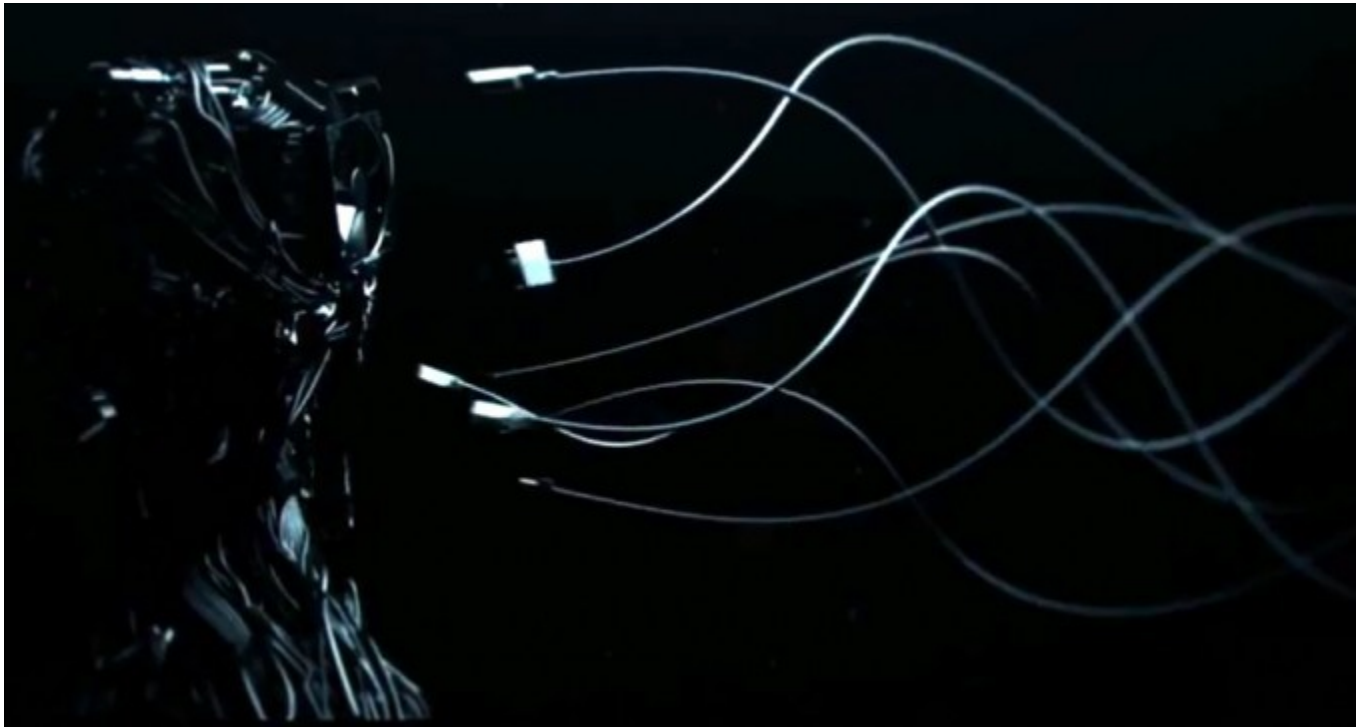
*Katalin Varga* (Peter Strickland)    *The Girl with the Dragon  
Tattoo* (N.A. Oplev)



*Katalin Varga* (Peter Strickland, 2009)



*The Girl with the Dragon Tattoo* (David Fincher, 2011)



# Analogue and digital, immediate and hypermediate

- “As Carolyn Marvin notes, a decontextualized construction of information has important ideological implications, including an Anglo-American ethnocentrism that regards digital information as more important than more context-bound analog information.” (Hayles 19).
- the set of oppositions into which the analogue and the digital are sewn into:  
de/contextualized, non/ethnocentric, non/Anglo-American
- **Katalin**: child of nature, investigating with her body while travelling, intensely contextualized and strikingly non-Anglo-American
- **Lisbeth**: child of technology, detecting through screens and networks, de-contextualizing every bit of information into digital codes that are irrevocably Anglo-American



# IAnalogue and digital, immediate and hypermediate

- While **immediacy** taunts us with the „immediate” experience of the real, and thus tries to efface the traces of the media used to create the representation, **hypermediacy** highlights acts and processes of remediation, offering to the spectator the experience of the real(ity) achieved through hypermediation
- In the digital era, thanks to technological possibilities, in Bolter and Grusin’s view „the transparent representation of the real” and „rejoicing the opacity of the media” are twin preoccupations
- „The logic of immediacy dictates that the medium itself should disappear, leaving us in the presence of the thing represented”
- presentational, representational, mechanic media, based on the non/presence of the communicator’s body (John Fiske, 1980, *Introduction to Communication Studies*)

## Analogue and digital, immediate and hypermediate

- Some films employ the travelling, active and tired human body to represent narratives of quest, while constituting traces and memories as linked to such conventions as theatrical performance and live dance: **immediate representation of the real (in the context of generic filmic discourse)**

*Police, adjective* (Corneliu Porumboiu, 2009)



# Analogue and digital, immediate and hypermediate

- In contrast stand those investigation movies that represent and create traces and quest as technologically coded instances of photography, film, video, net-surfing, documents flowing through the numberless monitors: **reaching the real(ity) through hypermediacy**

*Skyfall* (Sam Mendes, 2012)



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- The differentiation of immediacy and hypermediacy coincides with the line dividing Eastern European type filmic imaginaries (basically arthouse-type festival successes) from Western European, or mainstream and Hollywood-type generic films
- *Katalin Varga, Police, adjective, The Investigator, Inland Empire, 4,3,2, Bibliotheque Pascal*
- vs
- *The Millenium-trilogy, Myrin, Memento, The Girl with the Dragon Tattoo, The Brave One, Splice*

# Analogue and digital, immediate and hypermediate

- I am arguing that currently film genres and their position on a scale ranging from global through regional and local canons are being judged, identified and evaluated – both in the production, the marketing and the reception process – based on their media technological construction, which implicates media representations, but also media usage in the diegesis and in the process of creating this diegesis
- The terms presentational media, immediacy and the analogue may be grouped together, (also thanks) to their outspoken opposition to representational and mechanic media, hypermediacy and the digital. I am wondering whether this seeming opposition is a cause, or rather a consequence of the necessity to re-create differences in the world, also in the guise of Eastern European context-bound, embodied, analogue detectives and Western (European) de-contextualized, dis-embodied, digital investigators?

- THANK YOU FOR YOUR ATTENTION.