



PIA TIKKA

Enactive Cinema

The Future of Creative Technologies

IOCT Lab

24th October 2008 4.30pm

A New Concept in Cinema

The **Enactive Cinema** project introduces a novel kind of **interactive cinema genre**, which is described as enactive cinema:

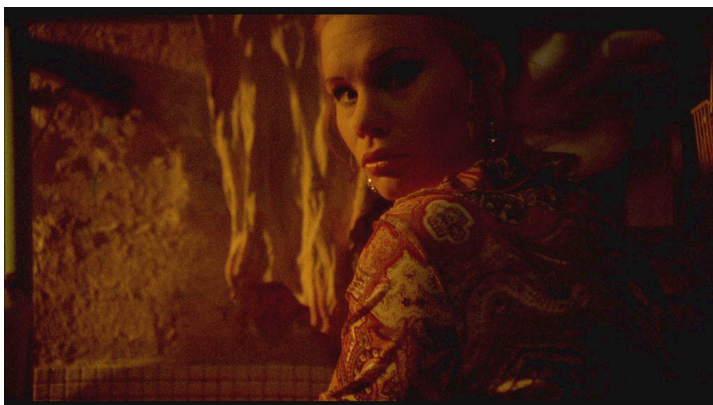
How the narrative unfolds, and how rhythm and soundscape emerge, depend on how the spectator experiences the emotional dynamics between the characters. Enactive cinema emphasizes **unconscious interaction** between the cinema spectator and the cinema. Instead of the spectator directly manipulating the narrative, its unfolding is affected by the spectator's **emotional** participation. The project suggests that unconscious and conscious experience interact in an inseparable and complex manner. The cinema experience is more than seeing and hearing. It is about sensing and re-living of one's own experience in what happens to the "others" – This is, ENACTIVE CINEMA.

Biosensitive Interface

Instead of two tracks, the unfolding of enactive cinema scene involves three: moving image, sound and emotion tracks. The emotional dynamics is given its own cinematic role. The invitation to enact is very gentle. Enactive cinema emphasizes the spectator's situated involvement. While following the cinematic narrative, each spectator's heart rate, breathing and movements are continuously measured by **the built-in bio-sensors**. The spectator's emotional experience is connected to the installation's real-time emotional montage-dynamics even without conscious attention on interaction.

Obsession builds a dynamic emotional ecology

Director Pia Tikka: Obsession is an attempt to describe, how the traumatic acts of violence not only affect the individual, but how his or her family and the life-environment are also violated. The narrative level of Obsession, in regard to its subject matter of "sex and violence" in our representational culture, brings this important subject matter to the focus of discussion. It is EMMI's (Maria Järvenhelmi) story, her confusion described within the excessive multiplicity of plausible point-of-views. Inside the four walls of a self-service launderette, young Emmi and an entrant stranger, Henrik (Matti Onnismaa), measure embodied distance. From their interaction, a loaded emotional situation emerges, framed by a trauma that Emmi and Emmi's mother Jatta (Maija Junno) share. The distorted mind of Emmi creates an endlessly wandering path of narrative potentialities and interpretations Enactive cinema installation Obsession in was shown at KIASMA 2005, visit also URL: <http://crucible.lume.fi/obsession>





Stills from Obsession

The Montage-Machine

The team has developed new tools for managing and editing cinematic material, this, in order to emphasize the multidimensionality of the emotional content in the narrative imagery. In the core of enactive cinema project Obsession (2003, 2005, 2006) a kind of Eisensteinian 'montage-machine' is in work. The "montage-machine" is based on a narrative logic that matches cinematic content with spectators' psycho-physiological states. Thus the spectator's emotional experiences have effects on the narrative, constituting an ecological circuit of continuous interaction with the spectator and the narrative space.

Biography

Tikka (M.A. cinematographer) is a researcher at the University of Art and Design Helsinki. Her background is in film, cinematography and graphic design. She has directed long feature films "Daughters of Yemanjá" (Brazil-Finland 1996) and "Sand Bride" (Finland 1998), and worked in a wide range of international feature film productions since 1989. In the Museum of Contemporary Art Kiasma, Helsinki, Tikka introduced her biosensitive cinema project "Obsession" (2005), which puts into effect her doctoral research "Enactive cinema: Simulatorium Eisensteinensis" (forthcoming 2008).

See also:

http://www.dailymotion.com/video/xlerk_pia-tikka-au-prix-mobius-nordica_creation

<http://jdalbera.free.fr/helsinki/mobius/pages/obsession.htm>