

Video Mapping. A New Form of Audiovisual Practice

Summary

The doctoral dissertation aims to analyze the phenomenon of video mapping as a new audiovisual practice. It is a relatively new media activity belonging to the area of spatial augmented reality. Video mapping includes animation using computer software in 2D and 3D techniques, accompanying sound effects and music, and projecting them on material, often three-dimensional objects or space.

The dissertation consists of three chapters. In the first chapter, the author identifies historical, pioneering activities for this audiovisual practice, which allows defining its essential properties. The key to their choice is not only the illusion of alternative reality created or obtained by the artists, represented by paintings, optical phenomena, first projections, or moving images but also the feeling of the viewer's enchantment dominating their experience. This chapter also mentions and discusses the most important names of the creators and precursors of augmented reality, as well as experimenters striving to go beyond the previously understood screen frame and its concept.

Although presenting various approaches and functions of video mapping related to the industry, education, and entertainment, the second chapter is devoted primarily to its artistic variant. Through interviews with video mapping artists and her research, the author attempts to define the grammar of video mapping and characterizes the technological process leading to the creation of this form and the dominant styles, themes, and strategies. This chapter focuses on architectural video mappings, often identified with this form, which create new images of cities and change the ways of experiencing public spaces.

The third and last chapter reflects on the issues changing the dispositif and perception of viewers experiencing video mapping. Through in-depth analyses drawing on cognitive and phenomenological texts and several other theories and reflections by film scholars, media scholars, and philosophers, the author notices in the video mapping form a fascination with a moving image that crosses the border of world perception and a belief in technological possibilities.

According to the author, video mapping is a form of "new cinema of attractions," which, like the first films of the silent cinema era, refers to the emotions of viewers, surprised

with the metamorphic possibilities of a moving image placed in the context of real matter. As argued in the dissertation, this practice now represents a new logic of seeing and experiencing, in which technology becomes the leading way to explore the world, a virtual window through which we look to understand reality. Through audiovisual mediation, this viewing in the art of video mapping structures the contemporary world, mediatizing and creating a new variety of sensuality.