

THE PRESENT DAY CYBER SPACE

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BENJAMIN'S CULT/EXHIBITION VALUE

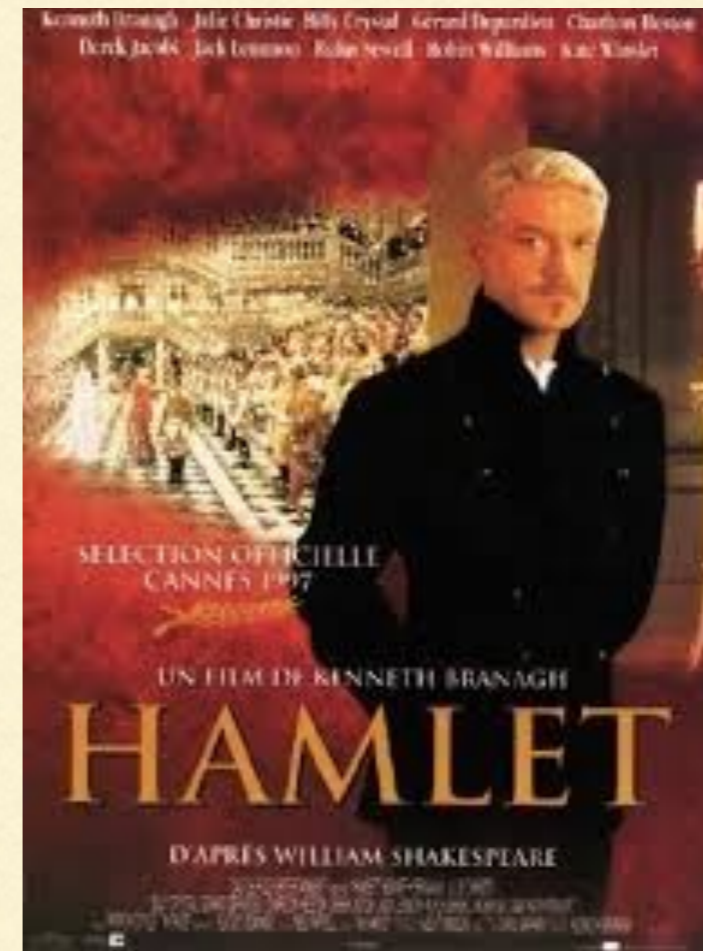


- Exhibition value- how many people exposed to it at once
 - cult value- value it has on religion/culture/ideals, ritual significance
 - things with high cult value, less people can view it and vice versa
 - EX// leonardo's "last supper" only viewable at monastery with ticket bought months in advanced, small group at a time, story behind the eucharist in catholic faith
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WALTER BENJAMIN ON FILM



- Believed that film lacked a presence in time, played off of traditional values, but offered none of its' own



WALTER BENAJMIN' S “AURA”

- The aura was presence in time and place
- it adds uniqueness to each piece of art
- film and photography have no aura as it can be reproduced



REPRODUCTION/AURA IN FILM



- film as made adaptations of stage performances of classic plays
 - plays based on culture and time they were written in, such as Romeo and Juliet, etc.
 - plays have more aura, stage actors put real-time performance and reflection of physical self
 - films take bits and pieces of actor's performance, becomes not theirs
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RESPONSES IN FILM



- Both Janet Murray and Walter Benjamin go into calculated responses in film
 - timing and acting meant to play into our emotional response
 - actors consider their audience and base actions off of it
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DOES VIRTUAL REALITY HAVE AN “AURA”?



- VR can manifest any place or time but doesn't customize consumer experience
- experience can be reproduced taking away unique experience
- To me, I'd say it has no aura

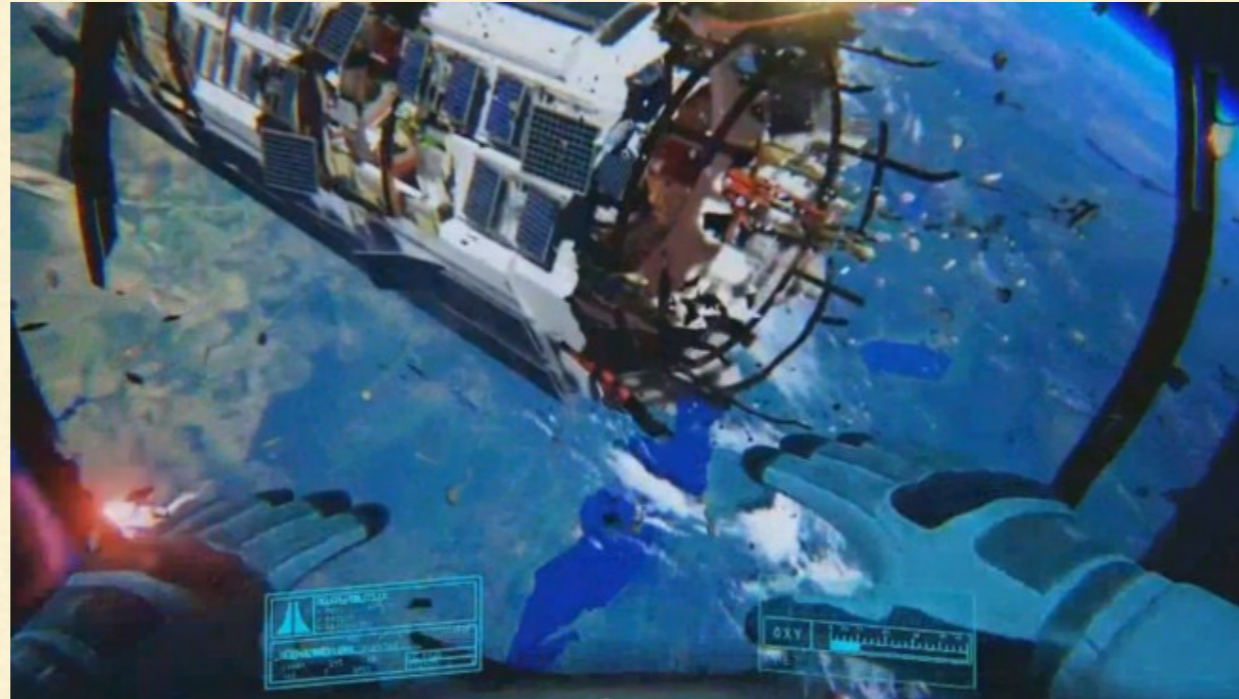
DOES VR HAVE CULT/ EXHIBITION VALUE?

- VR cult value- comes from contemporary masses (fans for certain gaming/film studios)
- has no ritual significance so does not have cult value
- VR exhibition level- low as only one person at a time can see it, and for now only those who have more money can use it (until mass community can form on VR)



JANET MURRAY ON VIRTUAL REALITY & CYBER-SPACE

- Technology booms and vision of the future drives fear
- as we advance virtual reality becomes more appealing and mimics real-life, for some becomes better than the norm
- sensory overload as our technology gets better, feel “too real”



- VR may become more captivating, some will choose not to process actual reality
- “the more persuasive, the more dangerous it is”

WHY ARE HUMANS GOING TO VR?



- possible explanation by Walter Benjamin:
- desire of modern-day audiences to bring media “closer”
- have it be attainable and mimic what they know
- can accept a reproduction of reality if it’s better than their own

THE FRAGMENTED WORLD



- Janet Murray brings up danger in letting distracting cyber reality seep into our real one
 - we start to give away our logic, not living our true lives
 - start to live in machine, paralyze us from our true emotions and peers
 - Murray talks about books as happy medium of escape without being too real, can be sucked out of it
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FROM CANVAS TO FILM TO A HEADSET



- paintings insight individual thought and group conversation, cannot be experience as a big collective
- painting extension of reality, modern art escape from early 20th century wars
- film could project those paintings and moving images to audiences but feed you what you're supposed to feel
- VR extensions of film and feeding responses but with more believability and senses involved
- VR could be escape from reality as well, fulfill purpose art did before

CAN VR ADAPT TO OUR TIME?



- VR could provide narrative, as in “Holodeck” example by Janet Murray
- instead of group painting conversation we explore our own individual needs

VR AS NARRATIVE TOOL



- emotional responses can be choreographed, but could be social message
- Could be storytelling device
- experimental films/ games give possibility this could act on imagination rather than hyper sensitive depiction of reality
- storylines that act on players will

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