



## NEW POSSIBILITIES OF NARRATIVE EXPRESSION

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The following study highlights the evolution of technologies in a digital cinema and audiovisual communication. The aim of this study is to investigate how the advance of technology has enabled new forms of audiovisual expression. All innovations and changes require a permanent critical reflection in order to contribute to their proper use. The emergence of the Internet and the progressive variety of screens revolutionize the interaction language between technological devices, creating new types of audience in the consumption of films, television and audiovisual products in general.

### 1. ELEMENTS OF AUDIOVISUAL LANGUAGE

The structure of the audiovisual language that seeks to exchange messages through a set of established conventions is not immovable, is in constantly developing. Its fundamental characteristic is to tell a story in movement, in a space and with specific sounds. The audiovisual language is complex. Below we will describe the basic elements of audiovisual language.

**1.1 Light.** The light stands out as an essential element in the visual technique because it gives us an approach to the perception of three dimensions. Handling light and shadows on objects can denote or hide certain features; this quality gives an expressive value because it's able to create certain atmospheres that produce different sensations.

**1.2 Camera movements.** A characteristic element of the audiovisual, which is divided into internal and external, the latter belongs to an own camera movement; there are several ways to move in relation of the object that is being filmed, these certain movements denote dramatic charges generated by the relation of showing the link between the character and the space. Although camera movements are often implemented to add excitement to shots, their best use is when new information is revealed.

**1.3 Shot or frame** is a minimal unit that makes it the most important element of the audiovisual language. Indicates a point of view and a frame on an action for a specified time. This classification is based on proximity: camera-object, whose purpose is showing images that convey meaning and energy.

These elements do not isolated and deeply interconnected with new technological tools. In different levels such as staging, shooting and editing we should to analyze how these innovations will affect the narrative.



## 2. AUDIOVISUAL CONTENTS AND NEW TECHNOLOGICAL TOOLS

**2.1 Films shot on cell phones: “Quality of picture and audio”.** Among the new trends in a digital cinema industry we should to talk about Spike Lee. He predicted that at some point the most of the audiovisual products would be released or filmed with mobile phones. Exist a number of festivals dedicated to movies recorded with unconventional systems such as Tribeca Festival, Pockets Films, New Media or Olleh Film Festival. So cell phone filmmaking is also being accepted as a legitimate form of filmmaking.

**Cell phone movie: “Amen” by Kim-K-Duk.** We will take the well-known Korean filmmaker Kim-Ki-Duck and his work: Amen to exemplify how the usage of this technological tool affects the narrative. One of the peculiarities of this film is the camera movement, as one of the most notable for the viewer’s perception. Being too light, compact and so ease to move, the cell phone permits shoot scenes inside of small spaces or displacements that would be more complicated with an larger equipment, this implicate a different impression – close-up. Although exist a disadvantage in terms of image quality that these devices support, despite of the progress, clearly, they can’t be compared with a professional equipment. But if we will talk about language as a composition within a frame, the quality of it would be reflected in the ability of the producer and not in the capacity of the mobile device.

**2.2 Skype: Shared Screens** Audiovisual language is an adaptable language, is not a closed mean, it fulfills its relationship with society and man to act like a mirror and changes trough time. One of the technological forms being introduced to the language as a narrative possibility is certainly the use of communication software, such as Skype, but this software is not the first to be introduced into an audiovisual product, its functionality has been explored several times. We recognize the software, the interface, which many users use on daily basis and its technical construction filtrates to the narrative side to be an active part of the language.

“**Unfriended**” is a horror story that has deep emotional, cognitive and social consequences. It takes place in real-time period of one hour and a half. During this time we can see only the screen of the Skype and the fear is generated through horrors abundant in the cyber world. The way of reordering the computer screens and changing the first person narrative is used to provoke tension and panic but real terror lies hidden. But, the question is weather we are really prepared, as viewers, to see computer screen intervenes to our lives, even in the movies.

### 2.3 Tondoscope

“Tondos” come from “Rotondo”, Italian word for circular and “scope”, hat means a wide view. Since the beginning of photography and latter cinematography, the image produced by special instruments was circular, for example “daguerreotype portraits” and “magic lantern”. First of all they were recorded and reproduced in a circular form, so we could say that circular form is the native form for this type of the images. Circle symbolizes perfection and suggests a highly concentrated insight into the subject. This technology used to represent the world itself.



The technique **tondoscope** was developed by Van den Berghe and Hans Brunch Jr, placing the camera above a mirrored hemisphere and implemented in a film “**Lucifer**” 2015. Thematically, it makes perfect sense when you think about the ancient representations of the Earth as a disc, or heaven and hell, as Dante’s view or in the famous painting by Hieronymus Bosch “Seven deadly sins”, which is attached in the renaissance tradition of the tondo. It’s interesting how a single project took the photographer and the production team to develop a new tool for audiovisual and cinematographic language, getting a completely flat movie screen into a circular vision and practically 360 degree picture of the film, easing the narrative aspect in the story and cementing the symbolic and metaphorical character of the film.

### **3. NEW TECHNOLOGIES IN THE LATIN AMERICAN CINEMA**

The film industries of Latin American countries today face greater challenges comparing with half a century ago. However, Latin America represents, at least potentially, a highly favorable space for the development of new technologies in audiovisual industries. A clear example of this is the director Carlos Reygadas.

*“To see how we do it usually, you have eyes; if you go to a movie theater you’re ready to see things differently. If you want to see the sky as you have seen it, better go out and see it.”* – Carlos Reygadas.

He is always trying to use innovative technologies in one way or another in his movies. For example his film: “**Silent Light**” (2007) won the Grand Jury Prize at the Cannes Film Festival. With this movie, he impressively experimented with the image, converting a sequence of a sunrise of two hours into five minutes, without using time-lapse technique; through his own words, he used a series of cross joint sequences, getting one of the most beautiful scenes of all time, according to the jury of Cannes.

### **Conclusions**

New technologies as an essential part of a modern society indirectly provoking an avalanche of audiovisual content. The technology has benefited the audiovisual language in some aspects such as the narrative part by helping to play with the perception of a film in general or a particular scene, to force or make clear the message and by opening the door for immense creative possibilities. Due to innovation technologies we are witnessing an intensive use of narrative space and complex interaction between elements of the audiovisual language.

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