

THE FILMIC EXPERIENCE: A MAP

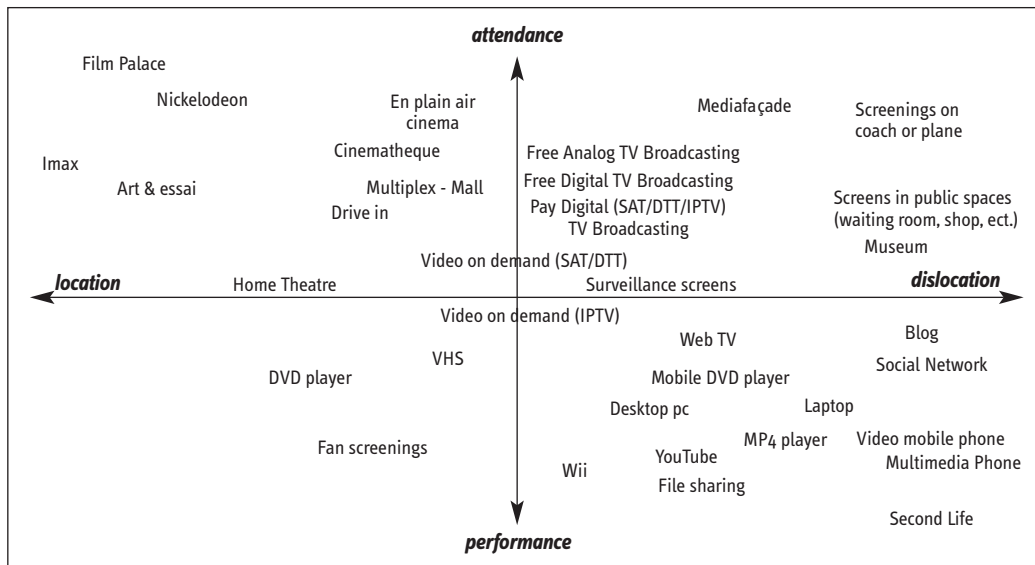
The Light Brigade

Where and when is a film screened today for an audience or for an individual spectator? In which environments, through which devices? In a word: what kinds of filmic experiences have arisen in the last few years?

This map is an attempt to answer the question. It develops on two axis. The vertical axis refers to the *practices* implied by a film viewing. The spectator may just watch what is in front of him/her, led by the film step by step (*passive attendance*), or he/she has to intervene on her/his own situation, to choose the technological device through which to accomplish her/his vision, to define the aims and goals of her/his vision, and to manipulate the object – or the device – of his/her vision (*performance*).

Institution/individuality, passivity/activity, driven/driving, are some concepts which may be implied along this first axis.

The horizontal axis refers to the *environments*, where a film viewing is set. There is a “proper” place for watching a film, traditionally identified as the film theatre: a place which is co-incident and co-extensive with an apparatus (*location*). Increasingly, film works in other environments, less “proper”, more “adapted,” which have to be rearranged to host an apparatus, or in virtual environments, defined by an apparatus, without any regard to physical spaces (*dislocation*).



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Open/close, settled/unsettled, arranged/unarranged, are some concepts which may be implied in the second axis.

The map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an individual, group, or social formation. It can be drawn on a wall, conceived of as a work of art, constructed as a political action or as a mediation¹.

The Light Brigade: Mauro Buzzi, Alice Cati, Francesco Casetti, Adriano D'Aloia, Miriam De Rosa, Carmelo Marabello, Marzia Morteo, Sara Sampietro.

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1 Gilles Deleuze, Félix Guattari, *Mille Plateaux: Capitalisme et Schizophrénie*, Minuit, Paris 1980, *A Thousand Plateaus: Capitalism and Schizophrenia*, University of Minnesota, Minneapolis 1987, p. 12.