

Prof Ian Christie (Birkbeck): Seeing Depth: the long history of stereoscopy, according to Eisenstein

One of Sergei Eisenstein's last essays was a wide-ranging survey of the desire to stage and see 'in depth', which he found in many cultures and eras, and believed was coming to fruition in the stereoscopic cinema of the late 1940s. Why would cinema *not* want to avail itself of this 'new dimension', he asks? Only an abbreviated polemical version of the essay is known in English translation. This paper reviews the full range of Eisenstein's trans-cultural history of the stereo impulse, and considers what it might tell us about contemporary attitudes to stereoscopy.

Dr Patrizia di Bello (Birkbeck): Camera Medusa: re-producing sculptures through 3D photography in the nineteenth-century and now

In the nineteenth-century, stereoscopic photography was often conceptualised - or satirised - as a sculptural medium. Today 3D scanners, laser cutters and 3D prints have made this 'Camera Medusa' possible. This paper explores the conceptual, material and aesthetic continuities between photography and sculpture.

Jeremy Brooker (PhD Candidate, Birkbeck) Pepper at the Palace

Shortly before his involvement with the stage illusion Pepper's Ghost, 'Professor' Pepper (late of the Royal Polytechnic Institution) found himself at the Crystal Palace in Sydenham. Desperately in need of some novelty to draw the crowds, he embarked on a series of experiments after Duboscq which attempted to coalesce pairs of stereoscopic images on a projection screen. Though the results were far from satisfactory, they reveal much about Pepper's attitude to science and optical spectacle; his own empirical scientific methods; and his later response to the 'Dirksian Phantasmagoria', the device with which his name would forever be linked.

Dr Miriam Ross (Victoria University of Wellington): Stereoscopy's optical illusions: Presence and Non-presence from the Nineteenth Century to the Digital Era

Any audience member who has reached out to touch, ducked to avoid or strained forward to experience the objects coming towards them in a stereoscopic (3D) film, knows that there is a palpable quality to 3D cinema not available in its 2D counterpart. Stereoscopy has its own inimitable experiential quality. On the one hand, this call to musculature action demonstrates the way stereoscopy elicits sensory engagement that goes beyond sonic and visual perception. On the other hand, the impossibility of grasping the film object reminds us of the optical illusion at the heart of all moving-images. The combination of a seemingly material presence and ephemeral optical illusion has been at the heart of stereoscopic imagery since its development in the nineteenth century and remains a crucial factor in its development in contemporary cinema. This paper draws upon some specific examples from stereoscopy's lengthy history in order to demonstrate the way that presence and non-presence are utilised to produce embodied and tactile relationships between viewers and stereoscopic imagery. In doing so, traditional critical frameworks for stereoscopy, such as realism and gimmickry, will be called into question.

Dr Rachel Moore (Goldsmiths) and Dr Michele Pierson (King's College London): 3D's Radical Edge: A Conversation

Drawing from her work on 3D in avant-garde film and media and special effects in popular film practice, Michele Pierson will raise questions about the relation between illusionism and 3D by examining some of the ways that illusionism has been conceptualised by artist-practitioners and theorists.

Prodded by Michel Chion's remark, 'someday we will refer to flat cinema', Rachel Moore will ask whether 3D today doesn't suffer from problems similar to early sound's theatricality and constant synchronisation.

Chris Auty

From 1991–99, Chris Auty was Managing Director of Recorded Picture Company (credits include STEALING BEAUTY (Bernardo Bertolucci), MY SUMMER OF LOVE (Pavel Pawlikowski), CRASH (David Cronenberg). In 1999, he became a founding Board Member of the UK Film Council. In 2001, he became Chief Executive of The Works Media Group plc, which launched a UK distribution subsidiary in 2005. He now runs and presents a lecture course in business skills, film production, and finance on the National Film School's MA course.

Amy Mathieson

Founder of Jet Set Films, Amy Mathieson has been working in 3D for the past three years creating a BMX documentary I WAY UP with Oscar winning Shine Global in New York. Using the new techniques of 3D available to indie filmmakers with the purpose of taking the audience into the world of the documentary rather than dictating to them the action. The filmmaking team have been able to explore how 3D can enhance and help to tell a story and get them closer to the action. The film challenges the negative stereotype often portrayed in the media of young black males and the idea for 3D came out of the negative 2D newspaper images so often associated with the area and its inhabitants as a way of challenging and inviting the audience into another world and letting them decide for themselves.

Adam May

As Head of Production for Vision3, Adam works closely with Production teams on Feature Film and Large 3D projects to cost and assemble bespoke 3D equipment and workflow solutions. Adam is also current Co-Chair of the UK Committee of the International 3D Society. Based in Los Angeles, the I3DS brings together the top Hollywood Studios and TV Broadcasters to create a trusted independent voice of authority and education for Stereo 3D. The UK Committee was formed to represent the interests and innovations of UK Based 3D Projects on an international level. Now one of the company directors, Adam joined Vision3 in 2008, from his role as Business Development Producers at Bigger Pictures. It was there that Adam worked on his first 3D project, the UK Film Council Funded Feature Pilot 'Carrion's Wake'. Adam has been involved in Production with Feature Film and TV projects for 11 years, including 'Bird In The Wire' in 2001 – selected for competition at the 2001 Cannes Film Festival.