08/CIC-LoI/VII/2021
Semarang, 15th July 2021

LETTER OF INVITATION AS KEYNOTE SPEAKER

Dear G.M. Adhyanggono, SS, MA, Ph.D
Digital Performing Arts, English Department, Faculty of Language and Arts, Soegijapranata Catholic University

The Faculty of Language & Arts in Soegijapranata Catholic University, Indonesia is planning to hold its three-yearly international conference on the **12th of August 2021**. It will be its 6th Celt (Culture, English Language Teaching & Literature) International Conference with the theme on **Arts and Entrepreneurship in English Studies**. The rationale, aims and topics of the conference is enclosed.

We believe your academic qualifications and outstanding research experience, will be a great asset for this conference. Please accept the committee's invitation as one of our Keynote Speakers by filling in https://bit.ly/6-Celtintconf and returning the attached form to us as soon as possible as a form of agreement for us to publicly post your name and self-photograph in our various social media.

Enclosed is a draft of our poster, list of the conference's aims and topics to help you decide on a topic to present. An agenda of the conference is also enclosed for you to plan ahead.

Thank you beforehand and we will soon contact you again via **fs@unika.ac.id** for any updated information.

Sincerely,

Dr.Dra. Ekawati Marhaenny Dukut, M.Hum.
Chief Committee for 6th Celt International Conference & Chief editor of Celt journal

FAKULTAS BAHASA DAN SENI

Jl. Pawiyatan Luhur IV/1 Bendan Duwur Semarang 50234
Telp : (024) 8441555 (hunting) Fax : (024) 8415429 – 8445265

SURAT TUGAS

Nomor : 00394/K.6.4/ST.FBS/08/2021

Yang bertanda tangan di bawah ini Dekan Fakultas Bahasa dan Seni Universitas Katolik Soegijapranata, dengan ini memberikan tugas kepada:

Nama	:	G. M. ADHYANGGONO, S.S., M.A., PhD
Status	:	Dosen Universitas Katolik Soegijapranata
Tugas	:	Keynote Speaker the 6th CELT International Conference on Arts and Entrepreneurship in Language Studies "THE DIGITAL IMAGE AND ITS STATUS IN TODAY'S DIGITAL CULTURES: When a 'kino-eye becomes a kino-brush', what happens to the digital performing arts?".
Waktu	:	12 Agustus 2021
Tempat	:	Fakultas Bahasa dan Seni Unika Soegijapranata

Harap melaksanakan tugas dengan sebaik-baiknya dan penuh rasa tanggung jawab.

Semarang, 12 Agustus 2021
Dekan Fakultas Bahasa dan Seni

B. Retang Wohangara, S.S., M.Hum
NPP 058.1.1999.230

Tembusan Yth :

Ka. LPSDM

6th Celt International Conference

Arts and Entrepreneurship in Language Studies

12 August 2021 🎥 zoom

Unika SOEGIJAPRANATA
Talenta pro patria et humanitate

🎤 Plenary Speakers

Prof. Radhika Gajjala, Ph.D.
Media & Communication Department; American Cultural Studies Department; College of Arts & Sciences; Bowling Green State University, Ohio, United States of America

Prof. Dra. Novita Dewi, M.S., M.A.(Hons.), Ph.D.
The Graduate Program in English Language Studies, Sanata Dharma University, Yogyakarta, Indonesia

Patricia Hardwick, Ph.D.
Performing Arts Department; Faculty of Music and Performing Arts & Research Fellow at the Institute of Malay Civilization at Sultan Idris Education University, Perak Malaysia

Etiido Effiongwilliam Inyang, Ph.D.
Fine Arts and Design Department; Faculty of Humanities; University of Port Harcourt Choba, Port Harcourt, Nigeria

Dr. Heny Hartono, S.S, M.Pd.
English Department, Faculty of Language and Arts; Director of International Affairs & Cooperation Office Soegijapranata Catholic University, Indonesia

G.M. Adhyanggono, S.S, M.A, Ph.D.
Digital Performing Arts, English Department; Faculty of Language and Arts Soegijapranata Catholic University, Indonesia

Angelika Riyandari, S.S, M.A, Ph.D.
Emilia Ninik Aydawati, S.P, M.Hum.
Englishpreneurship, Faculty of Language and Arts Soegijapranata Catholic University, Indonesia

CALL FOR PARALLEL SPEAKERS & AUDIENCE

FLA-SCU STUDENTS • GRADUATE & POST-GRADUATE UNIVERSITY STUDENTS
HIGH SCHOOL TEACHERS • GRAPHIC DESIGNERS • PERFORMING ARTS PEOPLE • EDUCATION IT PEOPLE
UNIVERSITY LECTURERS • ENGLISH COURSE OWNERS • CURRICULUM DESIGNERS • AND OTHERS

REGISTRATION
bit.ly/6-Celtintconf

⏱ Presentation time
Invited Plenary speakers have 30 minutes each
Parallel speakers have 15 minutes each

Important Dates

1. Call for abstracts	10 July - 8 August 2021
2. Abstract acceptance	9 August 2021
3. Speakers' PPT submission	10 July - 10 August 2021
4. Audience registration	15 July - 10 August 2021
5. Conference date	12 August 2021
6. Full paper submission	12 - 22 August 2021
7. ISBN book publication	31 August 2021

⚙ Rationale

Covid-19 has changed our educational landscape. It has created distances, yet at the same time it has also created borderless classrooms. Any student can now jump from one classroom to another classroom – not only from their own department but also to faculties and even to universities from all over the world in seconds. An Indonesian student can take courses not only from his/ her university but also take courses from a Pilipino or Taiwan university during the course of their studies. Indonesia's *Kampus Merdeka* program has promoted that education is now free to take, anyway we like, insofar as the requirements of taking the desired class are met. Serious lectures offering only theories and no practical workshops are no longer popular in online and distant learning classes.

Students want to learn how to become creative and innovative beings. On the same wave length, businesses who will employ these would be graduates want skilled people who know the ropes in a flash, rather than those who are theoretically outstanding. With this kind of environment, how can the School of Arts and Language Studies, such as the English Study program prepare their curriculum? What kinds of arts and entrepreneurship skills can universities and schools offer, so the would-be graduates can become competitive individuals?

The 6th Celt International Conference committee, therefore, invites students, lecturers, teachers, regulators, sociologists, psychologists, businessmen, artists, entrepreneurs to join this international conference and share their experiences, suggestions, ideas, and practices; in order to meet the 2021's Celt International Conference theme: "Arts and Entrepreneurship in Language Studies"

🧩 Contribution Fee

FREE of charge for presenters who are committed to write up their papers for the output of an ISBN book published by Soegijapranata Catholic University.

Some well-produced papers will be selected to be published in the faculty's Celt journal (Sinta-2 accredited journal)

FREE of charge for certificates (presenters and audience)

The 6th Celt International Conference welcomes presentations that focus on but are not limited to topics that deal on the following:

- encourage and foster discussions among teachers, practitioners, policy makers, and those who are interested in using language of communication, such as English for the area of business and education, and any other topic relevant to their issue areas;

- share best practices, best teaching experiences, and policies that can increase students' language and arts competencies for their future professions; and

- provide an avenue for the professional development of teachers, practitioners, and policy makers.

Presentations are encouraged to be written out as manuscripts* that can be selected for publication in an ISBN book/ journal

*Manuscripts follow the MSWord template guidelines from:

http://journal.unika.ac.id/index.php/celt

Titles are not more than 15 words, Abstracts are 150-300 words, Full research manuscripts are 4,000-8,000 words with B5 sized paper, single spaced, Goudy Old Style font, and APA references.

CP: +6281225182350 (Galih)   fs@unika.ac.id

6th Celt International Conference
ARTS AND ENGLISHPRENEURSHIP IN LANGUAGE STUDIES
English Department, Faculty of Languageand Arts, Soegijapranata Catholic University, Semarang, Indonesia
ZOOM https://bit.ly/6-CIC

Thursday, 12 August 2021
07.30 – 08.00 Re-registration in zoom chat

08.00 – 08.05 Opening & Prayer: MC (Retang Wohangara, SS, MHum & Ryani Airin Putri Wenas)
Indonesian National Anthem
08.10 - 08.15 Speech by the 6th Celt International Conference Chief Committee (Dr. Dra. Ekawati Marhaenny Dukut, Mhum)
08.15 - 08.25 Speech by the Rector of SCU (Prof. Dr. Ridwan Sanjaya, S.E., S.Kom., MS.IEC.)
08.25 - 08.30 NIKIMUZIEKU

08.30 – 10.20 Plenary session 1 (main zoom room)
Moderator (Dra. Wuryani Hartanto, MA)

TRANSNATIONAL AND CROSS CONTEXT DIGITAL TEACHING PROJECTS
Prof. Radhika Gajjala, Ph.D
Media & Communication Dept.; American Cultural Studies Dept., College of Arts & Sciences; Bowling Green State Univeristy, Ohio, United States of America

PRACTICING INTERDISCIPLINARITY IN ELS GRADUATE PROGRAM OF SANATA DHARMA UNIVERSITY
Prof. Dra. Novita Dewi, MS, MA, Ph.D
English Language Studies, Postgraduate Program, Sanata Dharma University, Yogyakarta, Indonesia

INTERNATIONAL EXPERIENCES FOR STUDENTS' PERSONAL DEVELOPMENT
Dr. Heny Hartono, SS, M.Pd.
English Department, Faculty of Language and Arts, & Director of International Affairs and Cooperation Office, Soegijapranata Catholic University, Indonesia

10.05 - 10.20 Questions & Answers led by Moderator (Dra. Wuryani Hartanto, MA)
10.20 - 10.25 ON-CAMERA PHOTO SESSION
10.25 - 10.30 Entertainment 1: FLA promotive video

10.30 - 10.35 Entrance to zoom BREAKOUT ROOM

10.35 – 11.35 PARALLEL SESSION 1

Room A:	Room B:	Room C:	Room D:	Room E:
Operator: Angelika Riyandari	Operator: Timothy Androsio	Operator: Ekawati Marhaenny	Operator: Yosaphat Yogi	Operator: Galih Chandra
Moderator: Kidung Pelangi	Moderator: Heny Hartono	Moderator:Catharina Nora	Moderator: Retang Wohangara	Moderator: Emilia Ninik
Javanese Women's Communication in Tilik - Kidung Pelangi, Angelika Riyandari, SS, MA, Ph.D., Dr. Dra. Ekawati Marhaenny Dukut, M. Hum	Utilizing Flipped Classroom Strategy to Minimize Students' Reading Anxiety - Dr. Siti Mariam, M.Pd	Using Lewis Capaldi's "Before You Go" to Promote Students' Feelings and Identity - Ariya Jati	English Exhibition as A Vehicle for Language and Entrepreneur Skill for Agriculture Students - Rizkiana Maharddhika, S.S., M.Pd, Mushoffan Prasetianto, S.Pd., M.Pd	Online Learning, Grounded Theory, and Interpretive Methods - Michael Dieringer (M.A student), Patrick Stump, M.A (PhD student)
Javanese Virtual Communication and Its Politeness Realization in Cyberpragmatics Perspective - Dr. Yuli Widiana, M.Hum., Dr. Dwi Aji Prajoko, M.Hum.	A Virtual International Joint Classroom Design for Intercultural Communication Practice - Martha Nandari Santoso, M.A	Women Beauty Image in Indonesian Local TV Cosmetics Advertisement - Shenia Ratna Ananthya, Angelika Riyandari, SS, MA, Ph.D., Dr. Dra. Ekawati Marhaenny Dukut, M. Hum	E-Learning mediated Instruction: Preparing Innovative and Work Ready English Materials for Engineering Students - Radina Anggun Nurisma, S.Pd, M.Pd, Irwan Sumarsono, S.S, M.Pd	Navigating the Switch to Online Learning: Lesson Learned from A Small English Course in Ambon - Helena M. Rijoly, S.Pd., MA ELT
A Call for Sustainable Life in Hawthorn's The Scarlet Letter (1850) - Dr. Ceisy Nita Wuntu, M.Hum	A Qualitative Study: Challenges In Teaching Online Speaking Lessons - Grace Gayathri Ramakarsinin (Med), Geeta A/P Baskaran	Culture Hybridity in Selected Indonesian Vaseline Advertisement - Fei Bheola Putri Haryani, Dr. Dra. Ekawati Marhaenny Dukut, M. Hum, Angelika Riyandari, SS, MA, Ph.D.,	Decision Tree for Assessment Alignment Evaluation in Blended Learning Environment - Marivic Mitschek	Overnight Online Learning in Private Tertiary Education in Indonesia amidst Covid-19 Pandemic: Experiences, Challenges and Problems - R. Agus Budiharto, S.S., M.Pd and Nur Hashomah, S.Sos

11.40 – 12.40 PARALLEL SESSION 2

Room A:	Room B:	Room C:	Room D:	Room E:
Operator: Angelika Riyandari	Operator: Timothy Androsio	Operator: Ekawati Marhaenny	Operator: Yosaphat Yogi	Operator: Galih Chandra
Moderator: Kidung Pelangi	Moderator: Heny Hartono	Moderator:Catharina Nora	Moderator: Retang Wohangara	Moderator: Emilia Ninik
An Analysis of Code-Switching in the Conversation Between Nessie Judge and Deddy Corbuzier on YouTube - Viola Ghea Meininda, Dra. Wuryani Hartanto, M.A., Antonius Suratno, M.A., Ph. D	The Usage of the Song "J'ai trouvé des Amis" by Tryo in French Langage Teaching Concering the Story Telling at Level A1 in Institut Français d'Indonésie - Anna Meifarolina, S.Pd	An Experience from a Class for Future Copywriters: Choosing a Basis for Writing Compelling Stories - Vincentius Tangguh Atyanto Nugroho, S.Pd., M.Hum.	"[And now We are] Dogs with One Single Bark, [and] horses with One Running Track": Metaphors in Sumbanese Marriage Ritual Speeches - B. Retang Wohangara, S.S., M.Hum.	The Effect of Spiritual Emotional Freedom Technique (Seft) and Time Management on the Reduction of Academic Stress in Students during the Covid-19 Pandemic - Abdul Aziz Muslim, S.Psi.,M.Psi
Child Language Acquisition and Parents Role in Daily Activity (a Case Study) - Yolanda Singal, S.Pd	The Use of Sentani's Ohomo (Wood Carving) in Learning English for Senior High School Students in Jayapura, Papua - Dr. Wigati Yektiningtyas and Juwita Purnamasari Br. Ginting	Tiktok as a Product of Popular Culture - Chatarina Maria Nora Praviana, Dr. Dra. Ekawati M. Dukut M.Hum., Drs. Y.E. Budiyana MA	Word Formation in Sundanese Food Names in Instagram Hashtag: A Morphological Study - L.M Ady Marlan Wardoyo Hasim S.S., Dr. Hj. Lia Maulia Indrayani, M. Hum., Dr. Ypsi Soeria Soemantri, M.Hum.	Bridging Student Learning Boredom in the Pandemic Era with FEEL (Fun and Easy English Learning) - Dr.Bambang Harmanto, M.Pd
Upgraders and Downgraders Strategies in Satgas Covid-19 Talkshow - Purbo Kusumastuti; Djatmika; Miftah Nugroho	Encouraging Students to Do Collaborative Learning in ESP Course to Strengthen Students' Oral Communication Skill - Lia – Agustina	Technologically-Assisted Blended-Learning on the Covid-19 Pandemic Time Antonius Suratno, Ph.D	Analyzing of Slang Words In ELT Online Learning Classroom - Joko Prayudha.S, Ami Pradana	Needs Analysis of EnglishPreneurship Students for English and Entrepreneurship - Emilia Ninik Aydawati, SP. M.Hum., Yimmy Iskandar, S.T., MBA.

12.45 - 13.45 PARALLEL SESSION 3

Room A:	Room B:	Room C:	Room D:	Room E:
Operator: Angelika Riyandari	Operator: Timothy Androsio	Operator: Ekawati Marhaenny	Operator: Yosaphat Yogi	Operator: Galih Chandra
Moderator: Kidung Pelangi	Moderator: Heny Hartono	Moderator:Catharina Nora	Moderator: Retang Wohangara	Moderator: Emilia Ninik
Video-making Projects for TPACK Development of Pre-service EFL Teachers - Fadhila Yonata, M.Pd., Heris Sandra, Serly, Nefya Ortapia, Lasri Novita Sari	Barriers and Needs: Binus University Students' Perceptions of E-Learning During the COVID-19 Pandemic - Andi Putri Yasyfin, Dr. Dra. Clara Herlina Karjo, M.Hum	In-Text Citations Employed in Writing Final Project Reports: A Case of English Teacher Candidates of Universitas PGRI Semarang - Ngasbun Egar, Dr., M.Pd.	Racial Discrimination to the Blacks as Seen in Stockett's The Help - Olivia M. Nanlohy, Olga A. Rorintulus, Sarah Kamagi	Students' Perception of Cyber Learning Use in Writing Class - Emilia Ninik Aydawati, S.P., M.Hum
Improving Kana Reading Skills through Flipped Classroom Model and Contextual Teaching and Learning Strategies in Seikatsuno Gakkou Materials (Research Actions In SMAN 1 Setu Class X Language Semester 2 - Linda Maryati	Teachers' Perspective on Gender Differences in Learning English Language - Hesty Saroinsong	The Impact of Online Media on English Language Acquisition of Indonesian Student - Nivita Claudia Ante, S.Pd	The Discriminations toward Indian Immigrants in The Hundred Foot Journey Film - Ruth Elisabeth Johannes , Angelika Riyandari S.S., M.A., PhD , Dr Heny Hartono S.S. M.Pd.	A Correlation Study between Attitudes towards Greeting Cards and Age Background - Amanda Ramli, S.S, Dr. Heny Hartono, Emilia Ninik Aydawati, SP. M.Hum

Process of Transitivity In Agoda's Caption Related to Lodging Terminology (A Systemic Functional Linguistics Research) - Nova Asyri Aryanti, S.S., M.Hum.- Humaira Restu Maulidia, S.Pd., M.Hum.- Mayang Pramudhita, S.S., M.Hum.	EFL Student Teachers' Reflection on Offline and Online Microteaching - Fitri Budi Suryani and Rismiyanto	Style Analysis of Irony, Cynicism and Sarcasm in the Kompasiana Beyond Blogging Rubric Also Gets Jobs Because There Are Insiders Writer Priesda Dhita Melinda May 18 2018 Edition and the "Insider" Phenomenon In Applying Jobs For Writer Toga Tobing Edition 25 August 2018 - Abdul Aziz, SPd, MPd		Grammar and Stylistics: Language in Action - Larcy C. Abello, PhD

13.50 - 13.55 Entrance to Main Zoom Room
13.55 - 14.00 Entertainment 2: FLAdance Kiara

14.00 – 16.15 Plenary Session 2 (main zoom room
Moderator (Drs. Antonius Suratno, MA, Ph.D.)

PEOPLE LOVE STORIES: STORYTELLING FOR BUSINESS
Angelika Riyandari, SS, MA, Ph.D. & Emilia Ninik Aydawati, SP, MHum
Englishpreneurship, English Department, Faculty of Language and Arts, Soegijapranata Catholic University, Indonesia

TIGER TALES AND LIVING MASKS: AN ONTOLOGICAL EXPLORATION OF MAK YONG PERFORMANCE PRACTICE IN THE RIAU ARCHIPELAGO OF INDONESIA
Patricia Hardwick, Ph.D.
Performing Arts Department, Faculty of Music and Performing Arts & Research Fellow at the Institute of Malay Civilization at Sultan Idris Education University, Perak Malaysia

WHEN A KINO-EYE BECOMES A KINO-BRUSH: CINEMA AND VISIBLE REALITY IN TODAY'S DIGITAL CULTURES
G.M.Adhyanggono, SS, MA, Ph.D
Digital Performing Arts, English Department, Faculty of Language and Arts, Soegijapranata Catholic University, Indonesia

15.45 - 16.15 Questions & Answers led by Moderator (Drs. Antonius Suratno, MA, Ph.D.)

16.15 - 16.20 Entertainment 3: FLAxGO
16.20 - 16.35 Summary & Closing Speech (Dr. Dra. Ekawati Marhaenny Dukut, M.Hum.)
16.35 - 16.45 Wrap up & Announcements (B. Retang Wohangara, SS, M.Hum & Ryani Airin Putri Wenas)

16.45 - 17.00 ON CAMERA Photo Session

THE DIGITAL IMAGE AND ITS STATUS IN TODAY'S DIGITAL CULTURES:
WHEN A 'KINO-EYE BECOMES A KINO-BRUSH', WHAT HAPPENS TO THE DIGITAL PERFORMING ARTS?

Abstract

Cinema's role, as a media technology, was in the first place to record, store, and project visible reality. The difficulty in modifying images once they were recorded was precisely what gave cinema its value as a document (assuring its authenticity). Yet, the mutability of digital data impairs the value of cinema recordings as documents of reality. This topic is selected to highlight and at the same time question the significance of the digital image in relation to its reality being represented. The explanation on the status of digital image takes its point of departure from cinema and then the digital performing arts. Framed within Lev Manovich's notion of the digital cinema and Jean Baudrillard's simulacra, simulation, and hyperreality, the discussion revolves around the indexicality and hyperreality of the digital image both in cinema and the digital performing arts. The 'result' suggests that the issue of indexicality and hyperreality in the digital cinema is more echoing than that in the digital performing arts, especially in the context of performing arts in Indonesia.

Speaker's Name:
Gerardus Majella Adhyanggono (Adhy)

Institutional Affiliation:
Faculty of Language and Arts
Universitas Katolik Soegijapranata
Semarang
Central Java - Indonesia

Institutional e-mail:
adhy@unika.ac.id

Bionote:
Gerardus Majella Adhyanggono (Adhy) holds a PhD in Film Studies from Lancaster University, UK. His research interests mainly reside in the intersections of film, culture, and literature with emphases on cultural representation, identity, and symbolism.

He is a faculty member of the English Department, Faculty of Language and Arts, Soegijapranata Catholic University (SCU), Semarang, Indonesia.

Gerardus is a member of the Indonesian Film Scholars (KAFEIN) and also a former member of Java Institute and Asian University Digital Resource Network (AUDRN) for Local Knowledge in Indonesia.

He has published articles in some Indonesian and International journals, and presented papers at national and international conferences and workshops, including that of the International Conference on Indonesian Cinema, regularly held by SOAS (School of Oriental and African Studies, University of London, UK)

He has conducted several research projects on documentary films and is currently finalizing *A Structural and Cultural Examination of the Archaeological Films at the Institute of Archaeology, Yogyakarta.*

The digital image and its status in today's digital cultures:

When a 'kino-eye becomes a kino-brush', what happens to the digital performing arts?

G.M. Adhyanggono

Celt International Conference

August 12, 2021

Let the story unfold...

Prologue

As a media technology, the role of cinema was in the first place to record, store, and project visible reality.

Mr. Bean's Holiday (Bendelack, 2007)

Therefore, the difficulty in modifying images once they were recorded was precisely what gave cinema its value as a document (assuring its authenticity).

Perempuan Tanah Jahanam (Anwar, 2019)

Yet, in our today's digital culture…

The mutability of digital data impairs the value of cinema recordings as documents of reality.

In retrospect, the twentieth century cinema's regime of visual realism, the result of automatically recording visual reality, was only an exception. It was an isolated accident in the history of visual representation. Why? Because visual realism always involved, and now again involves, the manual construction of images.

Cinema has become what Lev Manovich (as cited in Mirzoeff, 2002) calls "a particular branch of painting – painting in time. No longer a kino-eye, but a kino-brush" (p. 413).

Lev Manovich, a new media theorist

Kino-eye and kino-brush? What are they?

https://www.panavision.com/bill-popes-cinematography-baby-driver-has-panavision-under-hood

A kino-eye:

Cinema as a direct recording product of our conviction and witness of physical reality out there, before the camera (pro-filmic reality) (Manovich as cited in Mirzoeff, 2002 : p.413).

A kino-brush:

Cinema as a product of our non-physical reality-based intervention, by means of compositing, animating, morphing, and tinting (colouring) frame per frame, during the process of filmmaking with the help of computer-based digital technology (ibid).

Why is cinema no longer a kino-eye, but a kino-brush?

- Cinema is digitally made nowadays.

- Yet, the filmmakers of digital cinema ironically still involve features of manual construction in their production (Manovich as cited in Mirzoeff , 2002: p. 406).

https://www.rocketstock.com/blog/visual-effects-matte-paintings-composited-film/

https://www.domestika.org/en/blog/4115-what-is-matte-painting-for-cinema

"Cinema is the art of the index. It is an attempt to make art out of a footprint" (ibid.). The following frame is the example of the indexicality of a cinema.

Frame from *The Lost World: Jurassic Park* (Spielberg,1997)

The traditional indexicality of a cinema is challenged by the digitized image.

"Once live action footage is digitized (or directly recorded in a digital format), it loses its privileged indexical relationship to pro-filmic reality. The computer does not distinguish between an image obtained through the photographic lens, an image created in a paint program, or an image synthesized in a 3D graphics package, since they are made from the same material – pixels. And pixels, regardless of their origin, can be easily altered, substituted one for another, and so on. Live action footage is reduced to just another graphic, no different from images created manually" (Manovich as cited in Mirzoeff, 2002: p. 409).

A new kind of realism emerges from the digitized image
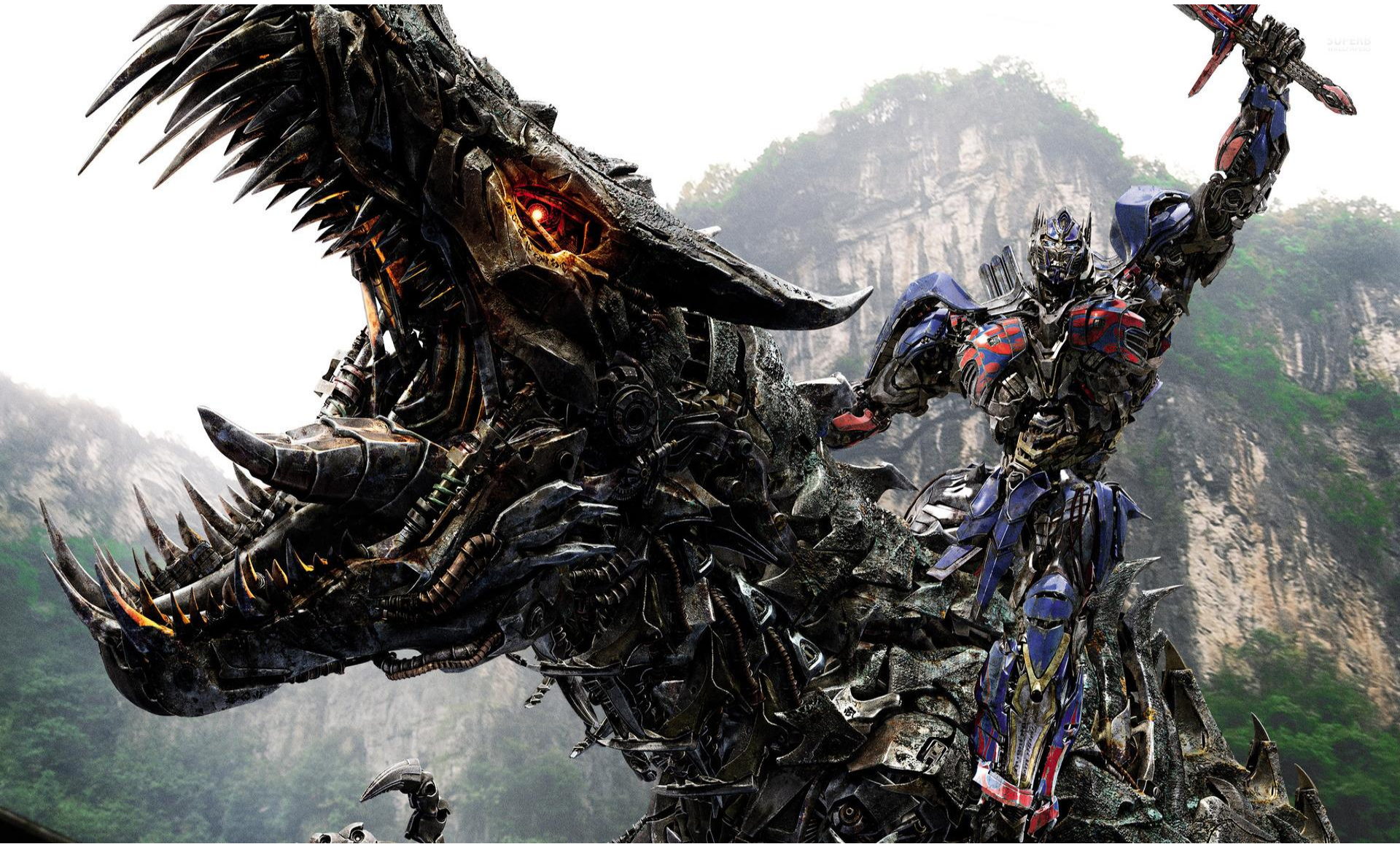
Frame from *Transformers: Age of Extinction* (Bay, 2014)

Digital compositing – combining digital animation with live-action images – *World War Z* (Forster, 2013)

A new kind of realism: Digital colour correction/grading

O Brother, Where Art Thou? (Coen, 2000) Uncorrected image (top) and 'corrected' or 'graded' image (bottom)

The (globally distributed) manual labor of digital image production

"We usually think of computerization as automation [see also Gere, 2002: 11-12], but here the result is the reverse: what was previously automatically recorded by a camera now has to be painted one frame at a time. But not just a dozen images, as in the nineteenth century, but thousands and thousands. We can draw another parallel with the practice, common in the early days of silent cinema, of manually tinting film frames in different colours according to a scene's mood" (Manovich as cited in Mirzoeff , 2002: p. 411).

Tinted and hand-stencilled frames from (top) *The Pleasure Garden* (Hitchcock, 1925) and (bottom) *Voyage to the Moon* (Méliès, 1902)

So, what's the issue now?

The status of the digital image

A Hint from Jean Baudrillard

A French sociologist, philosopher, and
cultural theorist

Jean Baudrillard

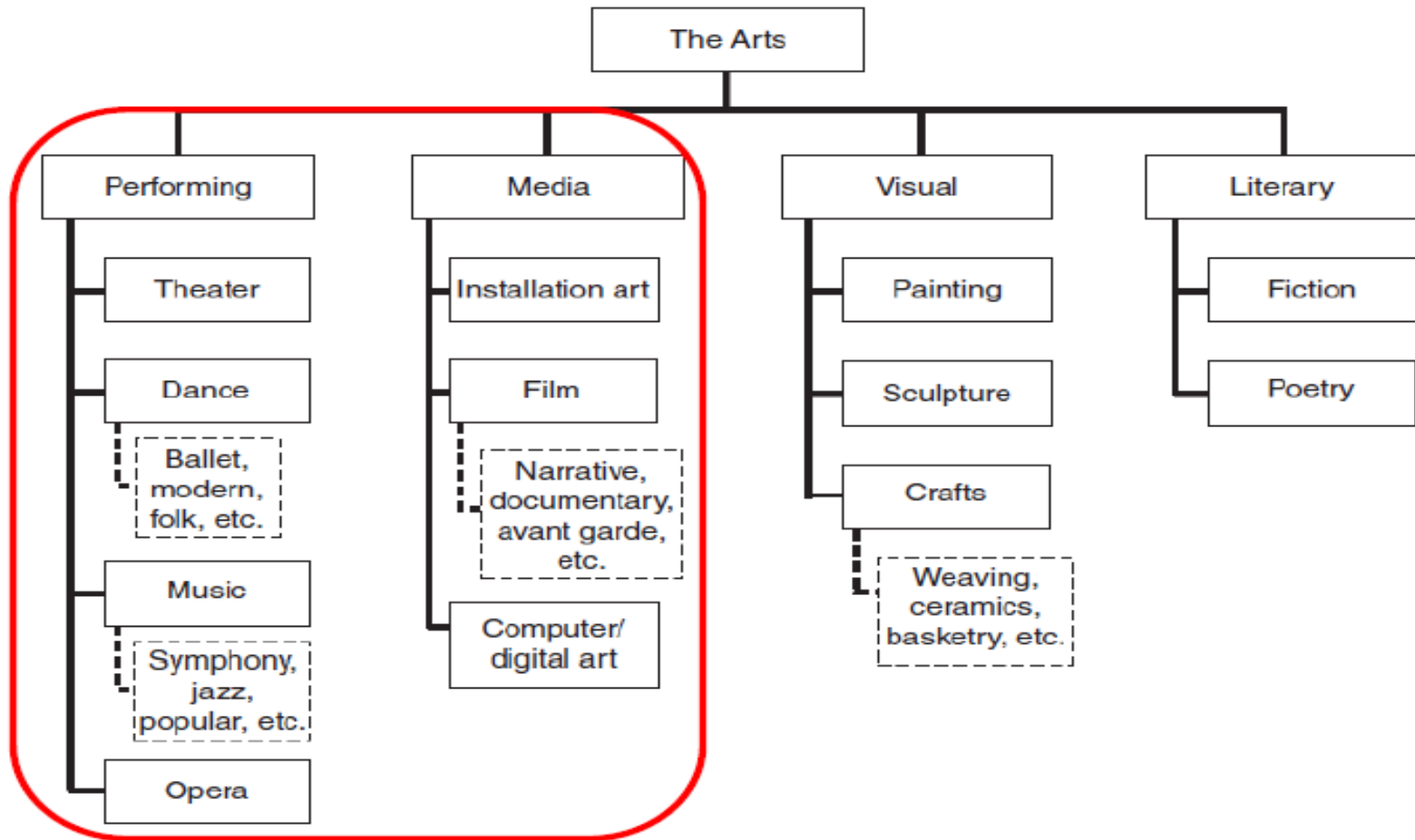"Simulation is no longer that of a territory, the double the mirror or the concept. It is the generation by models of a real without origin or reality: a hyperreal […] It is no longer a question of imitation, nor of reduplication, nor even of parody. It is rather a question of substituting signs of the real for the real itself; that is, an operation to deter every real process by tis operational double, a metastable, programmatic, perfect descriptive machine which provides all the signs of the real and short-circuits all its vicissitudes. Never again will the real have to be produced" (Baudrillard as cited in Mirzoeff 2002: pp. 145-6).

The question now is…

When a cinema's digital image can be challenged for its indexicality and also hyperreality, then what about that of the digital performing arts?

Digital Performing Arts

Art Classification

McCarthy , Kevin F. and Ondaatje, Elizabeth Heneghan. 2002. From Celluloid to Cyberspace: The Media Arts and the Changing Arts World. RAND: Santa Monica

The digital performing arts that are captured, framed and exhibited digitally in the forms of recorded filming or live streaming, may not be hastily concluded subject to this indexicality and hyperreality issue on their digital images.

Why?

U2 3D Concert 2008- https://www.trendhunter.com/trends/u2-3d

The Legend of Rara Jonggrang
https://impessa.id/read/538/feature/facebook.com

https://www.allianceforarts.com/blog/2019/2/13/capacoa-launches-new-digital-literacy-initiative-for-performing-arts-sector

Although Manovich once said…

- "Once live action footage is digitized (or directly recorded in a digital format), it loses its privileged indexical relationship to pro-filmic reality [… because of] – pixels. And pixels, regardless of their origin, can be easily altered, substituted one for another, and so on." (Manovich as cited in Mirzoeff , 2002: p. 409).

Lev Manovich, a new media theorist

- The degree of digital interruption or manipulation in the documented or live-streamed performing arts that may further determine the status of their images, being more indexical to reality or a hyperreal one.

- The performing arts (theatre, dance, and music) traditionally have their own environments to produce and exhibit their artforms with the spirit of retaining 'authenticity/originality' of their performances.

- The rise of virtual performance in this pandemic situation seems to be a logical breakthrough for both the artists and the audience, especially in the context of traditional performing arts in Indonesia to survive.
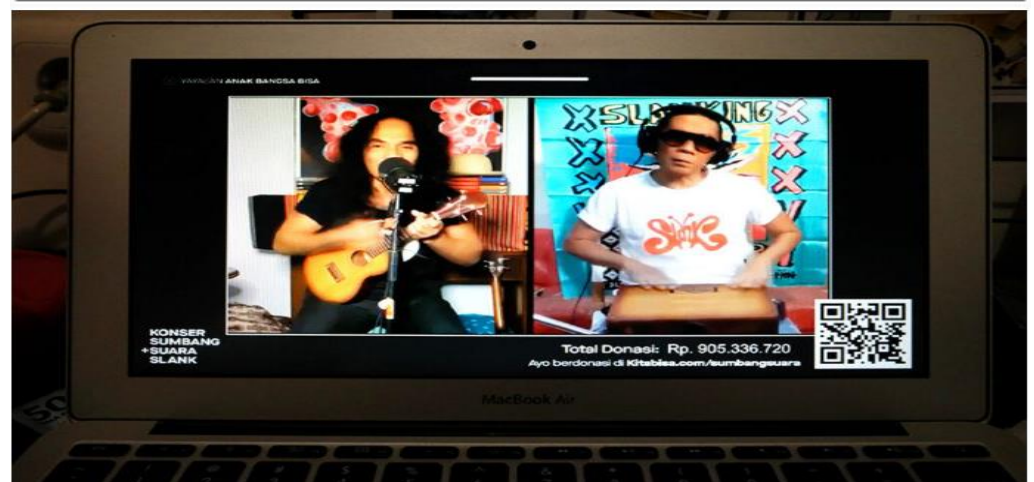
- On the part of the artist/performers, when the methods of art production and exhibition still highly lean on the conventional idea of their natural environments (physical stage indoor or outdoor), then the contemporary situation of the digital performing arts can be seen as the self-negotiation and reinterpretation of the artists/performers to develop their performance in creative ways.

- On the part of the audience, certainly nothing can substitute the warm, live, and inclusive atmosphere of the performing arts. Yet, the documented/recorded and live-streamed performance may also bring a new sense of 'intimacy' and privacy between the performance on the screen and the viewer.

Epilogue

- As regards the transformation of kino-eye to kino-brush in filmmaking, the tendency is growing fast, inevitable and powerful for it is commonly part of the filmmaking process today (see also Chandler, 1995, on technological or media determinism).

- The status (indexicality and hyperreality) of the digital image produced in cinema is easily questioned (similar to that of digital art performance).

- And yet, for the digital performing arts such a kino-eye to kino-brush transformation cannot be easily and quickly identified in the meantime.

- Therefore, the status of the digital performing arts' image is temporarily less challenged.

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Filmography

- *Mr. Bean's Holiday* (Steve Bendelack, 2007)
- *Perempuan Tanah Jahanam* (Joko Anwar, 2019)
- *The Lost World: Jurassic Park* (Steven Spielberg,1997)
- *Transformers: Age of Extinction* (Michael Bay, 2014)
- *World War Z* (Marc Forster, 2013)
- *O Brother, Where Art Thou?* (Ethan Coen and Joel Coen, 2000)
- *The Pleasure Garden* (Alfred Hitchcock, 1925)
- *Voyage to the Moon* (Georges Méliès, 1902)

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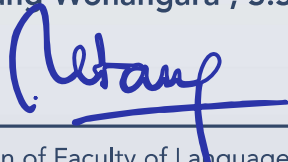12 August 2021

CERTIFICATE

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