Expanded Visions
**A New Anthropology of
the Moving Image**

Arnd Schneider

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From the vantage point of movie-equipment and technology Arnd Schneider's book *Expanded visions: a new anthropology of the moving image*, features the kind of *archaeology* of modern technology and *participatory fieldwork*, that yields a *contemporary sum*—the evolving relation between what goes on *before* and *behind* the camera, in *production* time: which is today in *real* time.

From a contemporary perspective, the production and participation collapse in real time: the camera is *either* integrated *or* added to the screen, and while operating the *take*, we also partake of remote *interaction*. The Covid 19 pandemic was a global crash-course in this sort of interaction. That is, in the parts of the world where people have access to internet connected *screens*.

By looking into the past—35mm emulsion and VHS—Arnd Schneider provides a *deconstruction*, and time-layered understanding, of what is today integrated in one block. What an iPAD adds to this is the practical notion of a screen with a *back side*. That is, a screen that can be properly used for screening, what is behind, using the *camera*, or taking *snapshots* of the screen contents.

The methodological problem of books—in my reading—is that they lack an access to visual materials in a photo-archive. The photographic mode of viewing where copies are produced in different sizes for study and in different groups for categorisation, cannot exist in a book. Which is why I used an iPAD as a "reader head" for this book. This opens for another branch of archaeological layering, and participatory viewing extending *from* the book.

So, instead of studying the book—making queries *on* the book (reviews & reception)—we study *with* the book, to see where that can bring us. In the specific case of the book-conversation at KHiO with Arnd Schneider, the idea is that we are floored/seated in a different process than film production, a reading, and what is presented as a wall-element, is a screen with some slides.

The point being that the floor and wall of the arrangement are turned 90˚: what we see on the wall is a visual reading of the book, while we are seated in a discussion of the text contents. During the fieldwork the text is the wall, and the visual shots are grounded in field-research. This rotation is a distinctive feature of the *learning theatre*: which is a design for viewing education.

That is, an design for interaction in which the separation between viewers and audience is built down. It is been in the pipe-line for a while, but it is also a child of the pandemic because *hybrid* modes of viewing—people on site and on remote (Zoom)—that could be scaled up/down, depending on the severity of the restrictions issued by public authorities, that varied quite a bit.

Developing arrangements where the remote audience did not feel and appear as "zoombies" was a long process, involving spatial arrangements and camera angles, focus and backgrounds. That is, involving the *local* surroundings online. And involving *online* surroundings on site. This potentially involved arrangements as differentiated—if not as time consuming—as modern tech.

In other words, something happened during the pandemic that extended the visions of film-production into our contemporary understanding of screens: perhaps moving from a digital understanding of programmes and applications to videographic understanding of screens as *docked* into a variety of rotated spatial arrangement with people and cameras: strangely echoing this book.