

Hungarian University of Fine Arts, Doctoral School

TEMPORAL LAYERING,  
AUDIOVISUAL, MULTIMEDIA SPACES

DLA dissertation theses

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My DLA thesis concerns temporal and spatial phenomena and works, partly based on my own experience; in this sense, it is the summary of my research going back more than three decades.

1. Family films, fatal times, ciné film, family movies, films lost and found. Life sections, the lives of families and individuals, their layers rippling in time: the dichotomy of private time and historical time, the taut time of music, and the interrelationships of all these components, their binding and unbinding.

In these films music and sound design has a function that is radically different from the usual. Music and image are inseparable: music is not an illustration, but the medium of the “inner voice” of the characters. Given the characteristics of its raw material, the ciné film has no dimension of depth. This gives an opportunity for adding depth through music and sound design.

2. Examination of the relationships of music and the projected image and spoken words respectively, in the light of the *Wittgenstein Tractatus* film and of multimedia performance. The pivotal element here is musical time management, similar to that in meditation (*Tractatus*, out of time).

Multilingualism or polyphony of languages. Human voices as musical voices. The time of the motion picture quasi as umbrella of temporal polyphony.

The projected images are associative sequences, their virtual spaces are also the spaces of memory, life-spaces, wide inner spaces.

3. Creative method: the “editing table” as compositional tool (in connection with the film *A Guest of Life - Alexander Csoma de Körös*).

The creative process starts with the sound; the point of departure is provided by the spoken multilingual texts of the script, upon which the musical composition is based. Shooting is governed by strict rules, footages found in a guided way are created. The differentiated time sections merge into a system on the editing table. The “puzzle” method of editing process builds images fitting or, on the contrary, counterpointing the acoustic material in the musical time stream.

Editing is a complex process: the musical material, the spoken words and the images are organised into a system; an unchallengeable balance is attained.

4. Compositional tool created by the multi-track audio-recording technology: the recording studio. Accidentally recorded phenomena are being used deliberately; polyphonic time, parallel time bands are treated simultaneously. Different forms of behaviour meet in a shared space and time. Temporal – and, as the case may be, cultural – layering can make the musical and acoustic platforms that may seem uneventful to classical music eventful and varied.

5. Experience concerning musical spaces:

democratic space, stereophony, temporal and spatial mirroring, repetition.

Omnipresence of paired headsets, of an expansive acoustic space in our everyday life.

Analog delay created with tape recorders: temporal events perceptible also in space, temporal layers built on each other, adhering to and built on each other during the repetitions are created.

My thesis raises some observations concerning space and time. It considers various works, some of them created with my personal contribution. My intention was to highlight correlations between apparently distant phenomena. The paper discusses my creative experience, taking into account also the art and theoretical works of others.

Budajenő, 26 June 2017

A handwritten signature in blue ink, reading "Heinz Huber". The signature is written in a cursive style with a large initial 'H'.