

•Fantastic Voyage and Other Scales of Wonder•

Prof. Patricia Olynyk
FL2021 F F20 ART 385D 01: Art Seminar
Walker Hall 204 M----- 8:30AM 11:20AM

Affective encounters with scale—those which make us aware of our bodies in relationship to the world around us—occur broadly throughout human experience, from viewing miniature particles through the lens of a microscope to wandering through monumental physical environments. Cultural institutions and media centers alike are not immune to the allure scale; while digital visualization theaters (DVT's) offer high-resolution encounters with the edge of the universe, The Museum of Jurassic Technology "wunderkammer" delights with miniature holograms and dioramas that include a trailer park caravan. Indeed, scale and affect are integral to our lived experience and also to our experience of select artworks and installations that have been meticulously choreographed, particularly over the past half century.

This seminar will examine scale as a central theme in primarily time-based works and aesthetic experiences, while exploring the optical devices and mechanisms which govern their effects. Individual examples include: Charles and Ray Eames's The Powers of Ten; Victoria Vesna's Noise Aquarium and NanoMandala; Team Lab's Infinite Crystal Universe; Mat Collishaw's All Things Fall and Sordid Earth; Tony Oursler's The Influence Machine; Jennifer Steinkamp's 6EQUJ5, the microminiatures of Hagop Sandaldjian (as seen through a viewfinder); moving panoramas; the Valley of Mo'ara theme park, based on the film AVATAR (Cameron, 2009); and the 1966 cult film *Fantastic Voyage*, which inspired Isaac Asimov's science fiction novel of the same name. Through these works and others, students will examine how the cultural, psychological and aesthetic dimensions of scale play out through a variety of spatial, temporal, and phenomenal encounters. This course will also explore shot scale in relation to affective attunement; the miniature and the gargantuan (Susan Stewart); the "durationless moment" (Brian Massumi); "cognitive dissonance" (Darko Suvin); "suspension of disbelief" (Samuel Taylor Coleridge), and theme parks as media.



Fantastic Voyage (film still), 1966