

3sat

Diese Bilder lassen sich auch anders lesen

These images can also be read in another way.



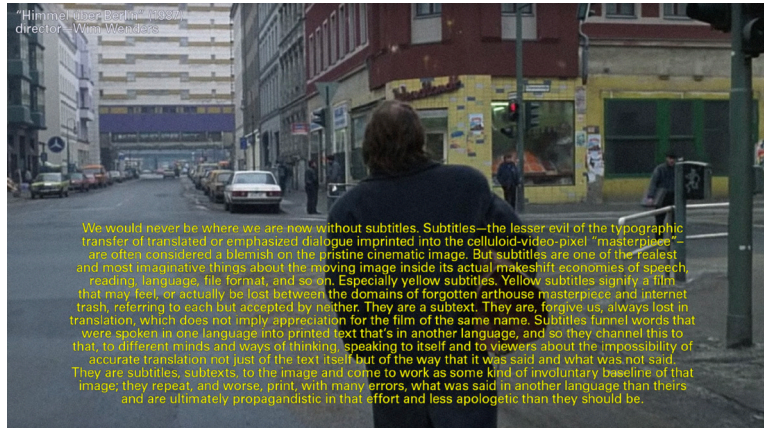
er Desert Island NOT YET RATED

More

ddled + Follow

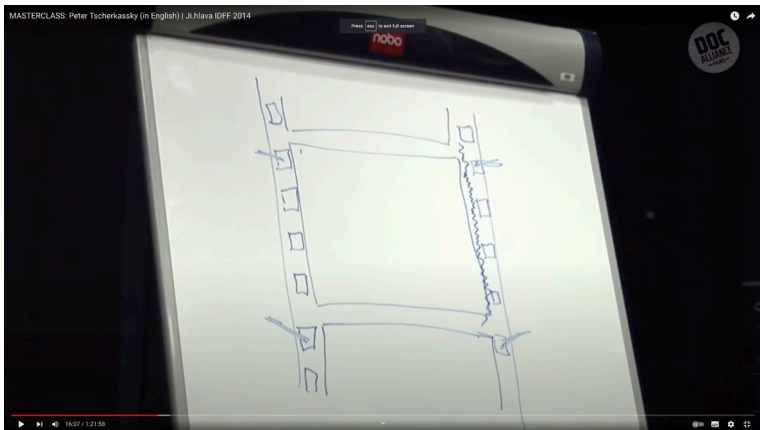
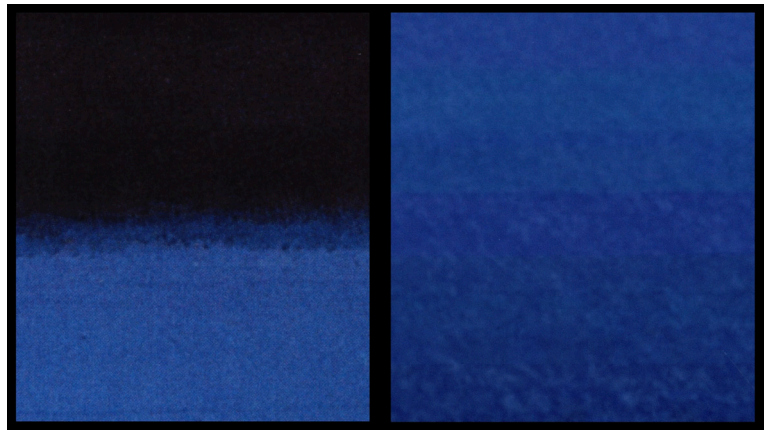
Pro

40x more upload space



"Himmel über Berlin" 1933  
director: Wislizenus

We would never be where we are now without subtitles. Subtitles—the lesser evil of the typographic transfer of translated or emphasized dialogue imprinted into the celluloid-video-pixel “masterpiece”—are often considered a blemish on the pristine cinematic image. But subtitles are one of the feeblest and most imaginative things about the moving image inside its actual makeshift economies of speech—reading, language, file format, and so on. Especially yellow subtitles. Yellow subtitles signify a film that may feel, or actually be lost between the domains of forgotten arthouse masterpiece and internet trash, referring to each but accepted by neither. They are a subtext. They are, forgive us, always lost in translation, which does not imply appreciation for the film of the same name. Subtitles funnel words that were spoken in one language into printed text that’s in another language, and so they channel this to that, to different minds and ways of thinking, speaking to itself and to viewers about the impossibility of accurate translation not just of the text itself but of the way that it was said and what was not said. They are subtitles, subtexts, to the image and come to work as some kind of involuntary baseline of that image; they repeat, and worse, print, with many errors, what was said in another language than theirs and are ultimately propagandistic in that effort and less apologetic than they should be.



MASTERCLASS: Peter Tschernikowsky (in English) | JkHava IDFF 2014

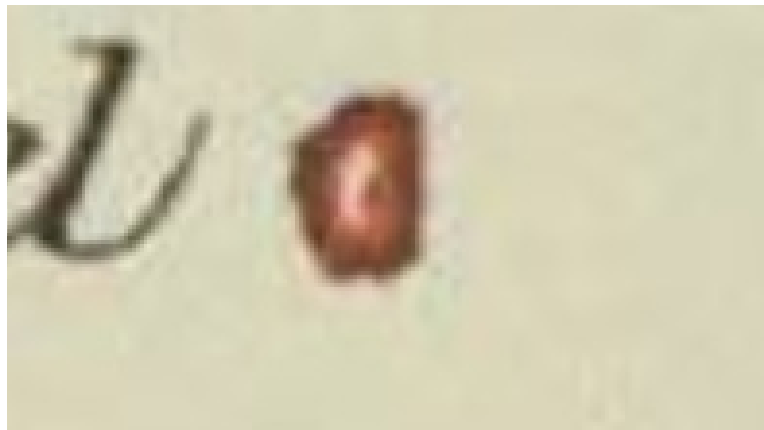
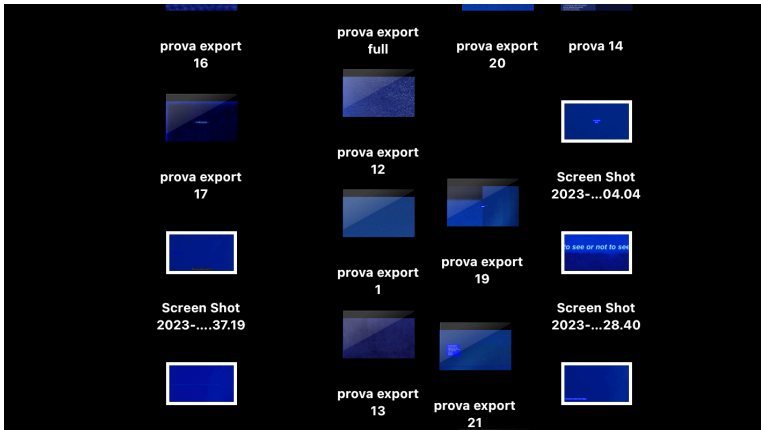
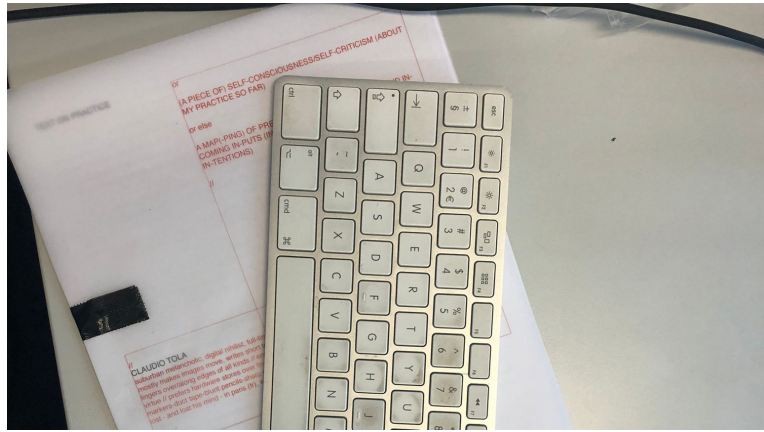
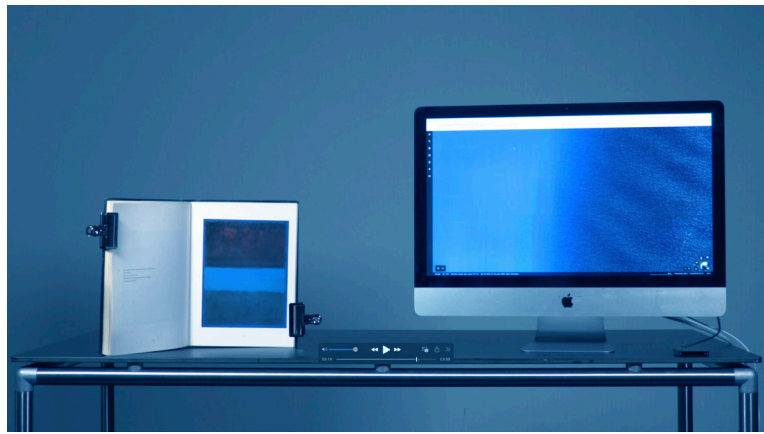
nobo



16:07 / 12:58



here are some pieces of film that I think are interesting to look at





# SCHERM LCD

