

Auteur 3D Filmmaking: From Hitchcock's Protrusion Technique to Godard's Immersion Aesthetic

Authors : Delia Enyedi

Abstract : Throughout film history, the regular return of 3D cinema has been discussed in connection to crises caused by the advent of television or the competition of the Internet. In addition, the three waves of stereoscopic 3D (from 1952 up to 1983) and its current digital version have been blamed for adding a challenging technical distraction to the viewing experience. By discussing the films *Dial M for Murder* (1954) and *Goodbye to Language* (2014), the paper aims to analyze the response of recognized auteurs to the use of 3D techniques in filmmaking. For Alfred Hitchcock, the solution to attaining perceptual immersion paradoxically resided in restraining the signature effect of 3D, namely protrusion. In Jean-Luc Godard's vision, 3D techniques allowed him to explore perceptual absorption by means of depth of field, for which he had long advocated as being central to cinema. Thus, both directors contribute to the foundation of an auteur aesthetic in 3D filmmaking.

Keywords : Alfred Hitchcock, authorship, 3D filmmaking, Jean-Luc Godard, perceptual absorption, perceptual immersion

Conference Title : ICCVPAS 2017 : International Conference on Communication, Visual and Performing Arts Studies

Conference Location : Prague, Czechia

Conference Dates : March 23-24, 2017