

NEW BULGARIAN UNIVERSITY

Department: CINEMA, ADVERTISING, AND SHOW BUSINESS

STATEMENT

By Assoc. Prof. Klavdiya Kamburova, PhD

South-West University "Neofit Rilski" Blagoevgrad

Regarding the doctoral dissertation entitled

**"IMPACT OF 3D TECHNOLOGY ON THE PERCEPTION OF
AUDIOVISUAL FORMS BY THE VIEWER"**

For the award of Doctoral educational and scientific degree in

Professional Field 8.4. Theater and Film Arts.

Doctoral Candidate: **Despot Sebishki**

Academic Advisor: **Assoc. Prof. Elisaveta Boeva, PhD**

The dissertation comprises five chapters. In the initial two chapters, Sebishki traces the historical development of 3D technology, spanning its inception through various technological stages. However, in the pursuit of examining the technological advancements forming the essential foundation for this thesis, insufficient attention has been given to how these technologies influence the viewer's perception. An omission in this historical analysis is the absence of scrutiny of stage films from the same era, as the focus remains primarily on technological progress, diverting from the core topic.

A critical aspect concerns the relationship between technology and narrative. The integration of digital technology into films, lacking well-established narrative connections, often results in sequences of digital effects that stand apart from the viewer's understanding. These sequences are attention-grabbing but readily forgettable. Effects devoid of alignment with a narrative structure struggle to leave a lasting impression and tend to fade quickly from memory.

Approximately 13 years ago, the revival of the 3D film industry, exemplified by "Avatar," ushered in a transformative era in cinema. Offering superior visual effects and delivering unforgettable audience experiences, 3D movies have now become an integral part of our lives. Consequently, the impact of movies on narrative structure and the filmmaking process has become an emerging research topic.

Digital staging equips filmmakers, irrespective of budget constraints, with the ability to incorporate fantastical imagery, previously confined to literature and art, into their productions. In the second chapter, Sebishki's approach is analogous. The chapter predominantly delves into the technical aspects, with an abundance of facts and detailed descriptions concerning hologram technology and its developmental phases. However, it places less emphasis on broader concerns, such as artistic possibilities and challenges related to the technology, as well as the implications it holds for creators.

Sebishki also explores holograms as a form of communication, whether in real-time or asynchronously, along with their potential for interactive engagement—a long-standing human aspiration, hitherto predominantly realized in science fiction films. In 1991, Michael Talbot published his influential work, "The Holographic Universe," describing the potential of a holographic perception of reality. Talbot's theory garnered support from renowned figures, including London physicist David Bohm and Stanford University neurophysiologist Carl Pribram. According to them, the universe resembles a colossal hologram—an intricately elaborate illusion. Human beings, in this perspective, are akin to miniature holograms, influenced by ephemeral passions and ambitions, akin to spectral images projected by a cosmic cinematic apparatus.

As a creative personality deeply intrigued by these emerging technologies, Sebishki ought to expand his purview to encompass matters of artistic expression, the evolution of cinematic language, dramaturgical considerations, and the role of actors. We stand on the precipice of a future

where cinema might transcend its reliance on human actors in favor of holographic performers or, indeed, artificial intelligence.

The third chapter delves into the psychology of 3D technology. Sebishki examines the impact of emerging technologies on viewers' visual perception and contemplates potential adverse consequences. Pertinent questions arise concerning the future, such as the implications of virtual reality (VR) technology conquering all human senses or direct interfacing of the human brain with virtual reality generators. Additionally, it raises questions about the desirability of virtual worlds surpassing the allure of reality and the resistance, or lack thereof, to completely immersing oneself in virtual space, potentially signifying a rejection of real life.

In the past, viewers frequented theaters for a unique visual experience. However, times have changed, and we can now enjoy higher-quality content from the comfort of our homes. While transparent high-definition images are accessible from various sources, home theater products have elevated this experience further. Drawing lessons from the recent past, it seems that the introduction of 3D technology into our homes will necessitate novel approaches to experiencing cinema within domestic settings.

Sebishki contemplates the future of 3D cinema, raising the question of whether the term "spectator" aptly characterizes the audience's role in virtual cinema or if an alternative term is warranted. In scenarios where viewers transition from passive observers to active participants who "enter" the film, they cease to function solely as spectators and assume full agency in influencing and shaping the unfolding events on screen. This transition presents a creative challenge, not only for directors and filmmakers but also for the audience. As participants in virtual reality, viewers maintain constant engagement and attention, opening new possibilities for narrative exploration.

New technologies invariably trigger a myriad of questions spanning various domains—tonal, creative, and psychological. Sebishki reflects upon these inquiries, underscoring his role as an author deeply enamored with the potential applications of emerging technologies. However, in future endeavors, he might benefit from a more pronounced focus on technology's impact on cinematic language and audience engagement.

Despite the reservations expressed above regarding Sebishki's work, I endorse the awarding of the educational and scientific degree of "Doctor" within Professional Field 8.4. Theater and Film Arts.

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Associate Professor Klavdiya Kamburova, PhD