

Mobile-mentray. Mobile Documentaries in the contemporary mediascape.

The research project provides an alternative account to the mobile and entertainment industries' practice and perspective of mobile video in the contemporary mediascape. At the core of the practice-led research is the experiment to film an entire documentary feature on a mobile phone, using as the leitmotif the limitations of the mobile medium. Furthermore the thesis argues that innovation in the field of mobile video is proliferated by the users of the technology. By means of considering an approach of user-based histories of mobile documentaries, a definition of the mobile-mentary (mobile documentary) as an intervention to the industry discourse can be established. The mobile-mentaries produced in the years 2004-2007 introduced a new video format (3gp mobile phone video) into the contemporary mediascape. The research reveals that mobile resolution has received no attention by the industries, while its particularity as Keitai Aesthetic can be exhibited and screened in the gallery, at art exhibitions and film festivals. Historically mobile-mentary (mobile documentary) filmmaking shows parallels to the situation of artists and technicians creating new film practices in the 1920s, providing new definitions of documentary and creating new aesthetic approaches to feature length non-narrative documentary films. Within this context, the city film category provides a framework to analyse the practice component *Max With a Keitai* (Schleser, 2008, Japan, 3gp and mpeg video). Part 1 of this thesis (DVD I and DVD II) illustrates the new emerging mobile video aesthetic, which is defined as Keitai Aesthetic on the cinema screen and conceptualised as micro-movie experience for the mobile screen. Resulting from the experimental work with mobile devices (DVD II), the idea emerged to use the mobile phone as a viewing device in urban environments.