

New Media Art and Cinematic Folds: Electronic Mediations

New Media Art and Cinematic Folds: Electronic Mediations explores the complex relationship between new media art and cinema, arguing that these two forms of media are not as distinct as they may seem. The book examines how new media artists have appropriated and transformed cinematic techniques, and how cinema has, in turn, been influenced by new media. Through a series of detailed case studies, the book provides a nuanced understanding of the ways in which these two media forms are intertwined.



Digital Baroque: New Media Art and Cinematic Folds (Electronic Mediations) by Timothy Murray

★★★★★ 5 out of 5

Language : English

File size : 3405 KB

Text-to-Speech : Enabled

Screen Reader : Supported

Word Wise : Enabled

Print length : 320 pages

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The Convergence of New Media Art and Cinema

In recent years, there has been a growing convergence between new media art and cinema. This convergence is due, in part, to the increasing availability of digital technologies, which have made it possible for artists to create and distribute their work in new and innovative ways. Additionally,

the rise of the Internet has created a new platform for the distribution and exhibition of new media art.

The convergence of new media art and cinema has led to the emergence of new hybrid forms of media, such as video installations, interactive documentaries, and web-based art. These new forms of media challenge traditional notions of what constitutes art and cinema, and they offer new possibilities for creative expression.

New Media Art and Cinematic Techniques

New media artists have appropriated and transformed a wide range of cinematic techniques, including editing, sound design, and cinematography. These techniques have been used to create new and innovative forms of media art, such as video installations, interactive documentaries, and web-based art.

For example, the video installation "The Clock" by Christian Marclay uses found footage from a variety of films to create a new work of art that explores the passage of time. The interactive documentary "The Memory of the World" by Michael Bell uses a non-linear narrative structure to allow viewers to explore the history of the Internet. And the web-based art project "The World in 24 Hours" by JR uses user-generated content to create a global portrait of a single day.

Cinema and New Media

Cinema has also been influenced by new media. The rise of digital technologies has made it possible for filmmakers to create and distribute their work in new and innovative ways. Additionally, the Internet has created a new platform for the distribution and exhibition of films.

The influence of new media on cinema can be seen in a variety of ways, such as the use of digital effects, the incorporation of interactive elements, and the distribution of films online. For example, the film "The Matrix" (1999) uses groundbreaking digital effects to create a visually stunning world. The film "The Blair Witch Project" (1999) uses a found footage format to create a sense of realism and suspense. And the film "Tangerine" (2015) was shot entirely on an iPhone, demonstrating the potential of new technologies for filmmaking.

New Media Art and Cinematic Folds: Electronic Mediations provides a comprehensive overview of the complex relationship between new media art and cinema. The book argues that these two forms of media are not as distinct as they may seem, and it examines how they have influenced each other in a variety of ways. Through a series of detailed case studies, the book provides a nuanced understanding of the ways in which these two media forms are intertwined.

New Media Art and Cinematic Folds: Electronic Mediations is an essential read for anyone interested in the intersection of new media art and cinema. The book offers a unique perspective on the ways in which these two forms of media are shaping the future of creative expression.

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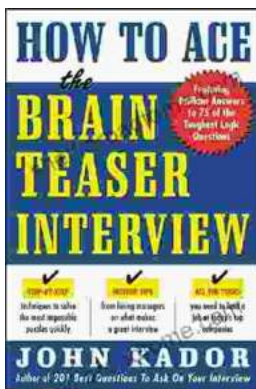
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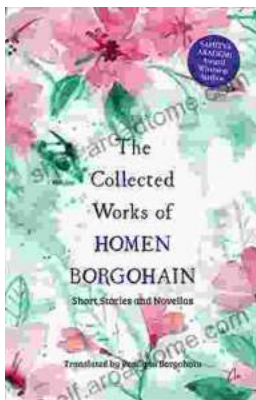
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