CFP: YEARBOOK OF MOVING IMAGE STUDIES, ISSUE: IMAGE TEMPORALITY

Deadline: Aug 1, 2016

Call for Abstracts/Articles

Yearbook of Moving Image Studies
»Image Temporality: The Relation of Time, Space and Reception of Visual Media«

Deadline for Abstracts: August 1, 2016
Deadline for Articles: January 9, 2017

The double-blind peer-reviewed Yearbook of Moving Image Studies (YoMIS) is now accepting abstracts from scientists, scholars, artists and film makers for the third issue entitled »Image Temporality: The Relation of Time, Space and Reception of Visual Media«. YoMIS will be enriched by disciplines like media and film studies, image science, (film) philosophy, art history, game studies and other research areas related to the moving image in general.

Within the history of art and media there have always been tendencies towards vividness, animation or technological realism. Even in the context of static media systems (sculpture, cave paintings, relief, sketches, paintings, portraits, photography), which do not implicate a technical generated temporality, physical movement or shifts in spatial or temporal dynamics, we have plenty of evidence for this assumption. A special case is the adaption of spatial information within the variability of perspectives in the development of art, and the famous invention of the central perspective that lead to more realistic media. This tendency culminated among other things in the invention of picture projection, photo exposure and finally the cinematographic apparatus.

Whereas some elements of temporal representation and temporal construction of time-based media have been excluded from the art system this media evolution is nowadays completely transferred into the age of the digital under the impact of algorithmic logic: and the borders of art and media can now be defined in new and innovative ways. The basic tendencies of media evolution that are highlighting the shift in the dimension of time and movement are fully realised at the breakpoint of technical invention. Artists, inventors and creators have brought media to life through specific apparatuses and new technologies. This history of media starts in the broad field of static media systems, then integrates the whole history of technical toys (such as
thaumatrope, praxinoscope, zoopraxiscope, thumb cinema etc.) and reaches the multimodal and poly-sensual artefacts of postmodern age like Virtual Reality (VR), Head Mounted Displays (HMD) and holographic technology, real-time systems for natural mapping or Cave Automatic Virtual Environments (CAVE). These technical media help to overcome the traditional opposition of static and dynamic images and support new approaches for more complex analyses and systematizations.

Topics of submissions can include (but are not limited to) the temporality and spatiality of images and visual media, the academic approaches and theoretical concepts on temporal and spatial media cognition, temporal and spatial effects of pictorial (re)embodiment and avatars and bodily representation, the temporal and spatial relation of perception, consciousness and sensorimotor interaction, graphic interfaces and embodied interaction, the lived body, and interactive immersive or hyper-realistic images. And approaches for understanding time, space and reception of visual media; which are developed by art, philosophy, art history or perceptual viewpoints.

The official deadline for abstracts is August 1, 2016. Abstracts should be 800 to 1.000 words in length (not less). Please send a short CV, contact details and your abstract to Dr. Lars C. Grabbe, Prof. Dr. Patrick Rupert-Kruse and Prof. Dr. Norbert M. Schmitz via: kontakt@bewegtbildwissenschaft.de.

The official deadline for articles is January 9, 2017. Articles should be 5.000 to 8.000 words in length. If you are interested in contributing an abstract and article, please contact the managing editors via e-mail.

REFERENCE: