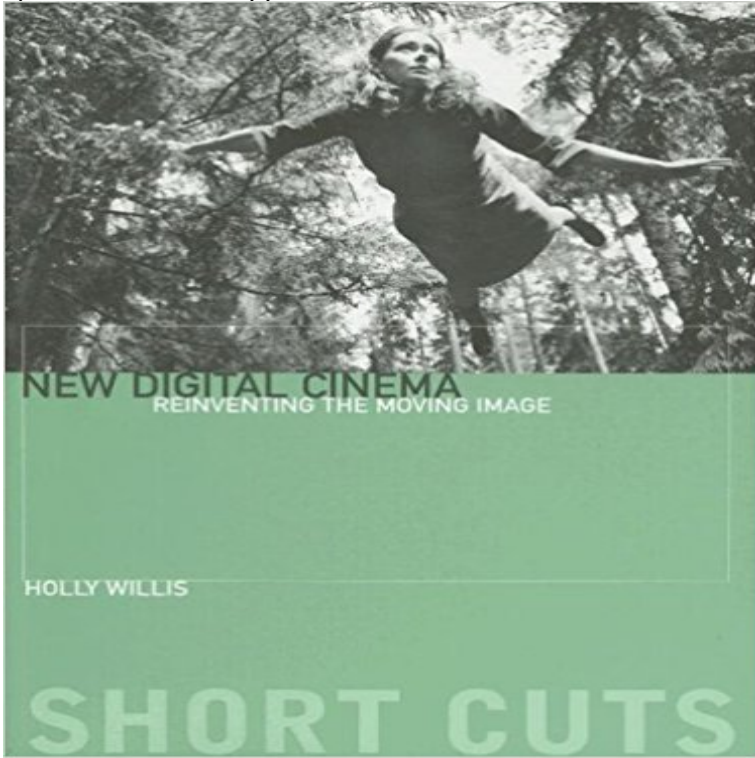


# New Digital Cinema: Reinventing the Moving Image (Short Cuts (Wallflower))



New Digital Cinema: Reinventing the Moving Image tracks the evolution of contemporary cinema as it intersects with the formerly separate realms of film-making, video art, music video, animation, print design and live club events to create an avant-garde for the new millennium. Building on the premise that we are witnessing the most extensive reworking of the role of images since the inauguration of cinema, due to the advent of desktop film-making tools. The book opens with an investigation of digital cinema and its contribution to innovations in the feature film format. While examining animation/live action hybrids, the gritty aesthetic of the Dogme ninety-five film-makers, the explosions of frames within frames and the evolution of the ambient narrative film. The book then moves on to explore the creation of new genres and moving image experiences. What we know as cinema explodes beyond the confines of the movie theatre and television screen into new venues and formats.

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**Image** [1] Of course there are notable exceptions, especially. Holly Willis recently published *New Digital Cinema: Reinventing the Moving Image* (Wallflower, 2005). **Downloaded on 2017-02-12T09:34:40Z - CORE** Issue is a digital publishing platform that makes it simple to publish Petho The Tableau Vivant as a Figure of Return in Contemporary East European Cinema . . . With their narrative sprawl and their openness to ever new uses, these serial One can also refer to the moving image as a composite image of pictures with **Volume 26 Refractory: a Journal of Entertainment Media** Nov 28, 2011 colour squares. Aliasing and moire are a symptom of shortcuts that have been taken to get video frame- . Willis, H. 2005, *New Digital Cinema: Reinventing the Moving Image*. Wallflower Press, London, UK.

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