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| ISBN | 1-136-08994-2 0-203-03607-7 1-283-83875-3 1-136-08986-1 |
| Descrizione fisica | 1 online resource (239 p.) |
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| Soggetti | Digital cinematography Motion pictures - Philosophy Technology - Psychological aspects Technology - Social aspects |
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| Note generali | Description based upon print version of record. |
| Nota di bibliografia | Includes filmography: p. [ix]. |
| Nota di contenuto | Cover; THE DIGITAL FILM EVENT; Copyright; CONTENTS; ACKNOWLEDGMENTS; ILLUSTRATIONS, FILMOGRAPHY AND DISTRIBUTION; PART I TECHNOLOGY'S RITUALS; STILL SPEED; TIMESURFING; THE CYBORG'S HAND: CARE OR CONTROL?; WHEN THE EYE FRAMES RED; TIME PATHS; PART II THE FOURTH DIMENSION; FILMSRIPT; PART III JAPAN: Alterity and the Image Effect; "WHY THE FORM COUNTS": OF HOST AND GUEST; INAPPROPRIATE/D ARTIFICIALITY; TRAVELING (IN) TIME; THE DOOR OF RHYTHM; IS FEMINISM DEAD?; PART IV INSTALLATIONS; NOTHING BUT WAYS: Installation; THE PAGE SCREEN CANVAS SECESSION EXHIBITION: VIENNA, AUSTRIA, MARCH 8-APRIL 22, 2001BETWEEN TWO; THE DESERT IS WATCHING |
| Sommario/riassunto | Endless travel in cyberspace, virtual reality, and the dream of limitless speed: technology changes our sense of self. In her new book, Trinh Minh-ha explores the way technology transforms our perception of |

reality. "We are all engaged in social rituals in our daily activities, she writes, "and by remaining unaware of their artistic ritual propensity, we remain 'in conformity'." Her goal, as a thinker and an artist, is to transform our understanding of technology and speed so that we are able to "turn an instrument into a creative tool and to step out of the one-dimensional, techn
