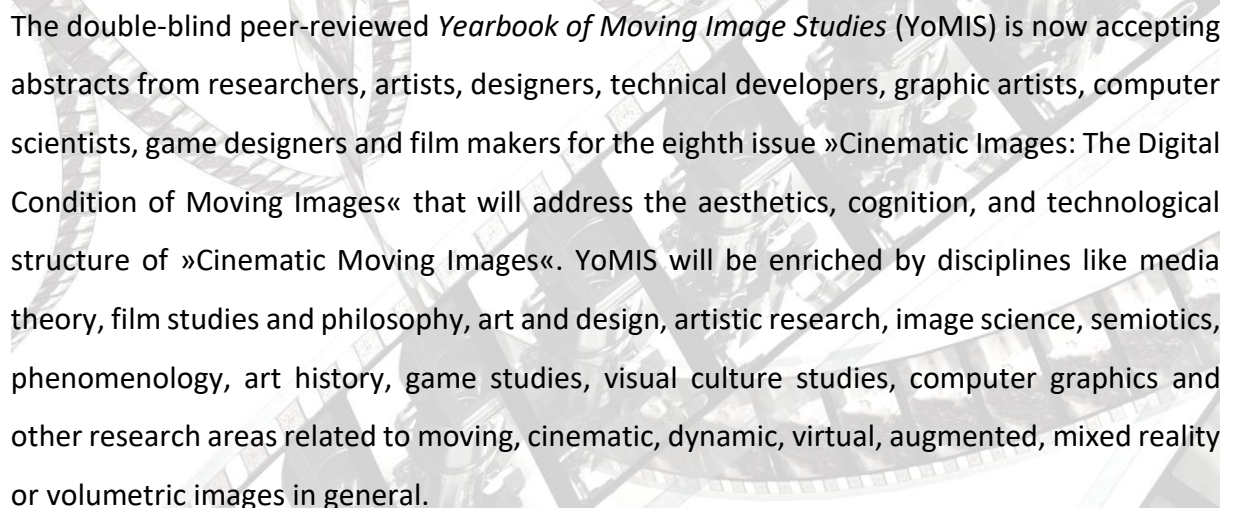# EXTENDED: Call for Abstracts/Articles

Yearbook of Moving Image Studies (2023)
»Cinematic Images: The Digital Condition of Moving Images«

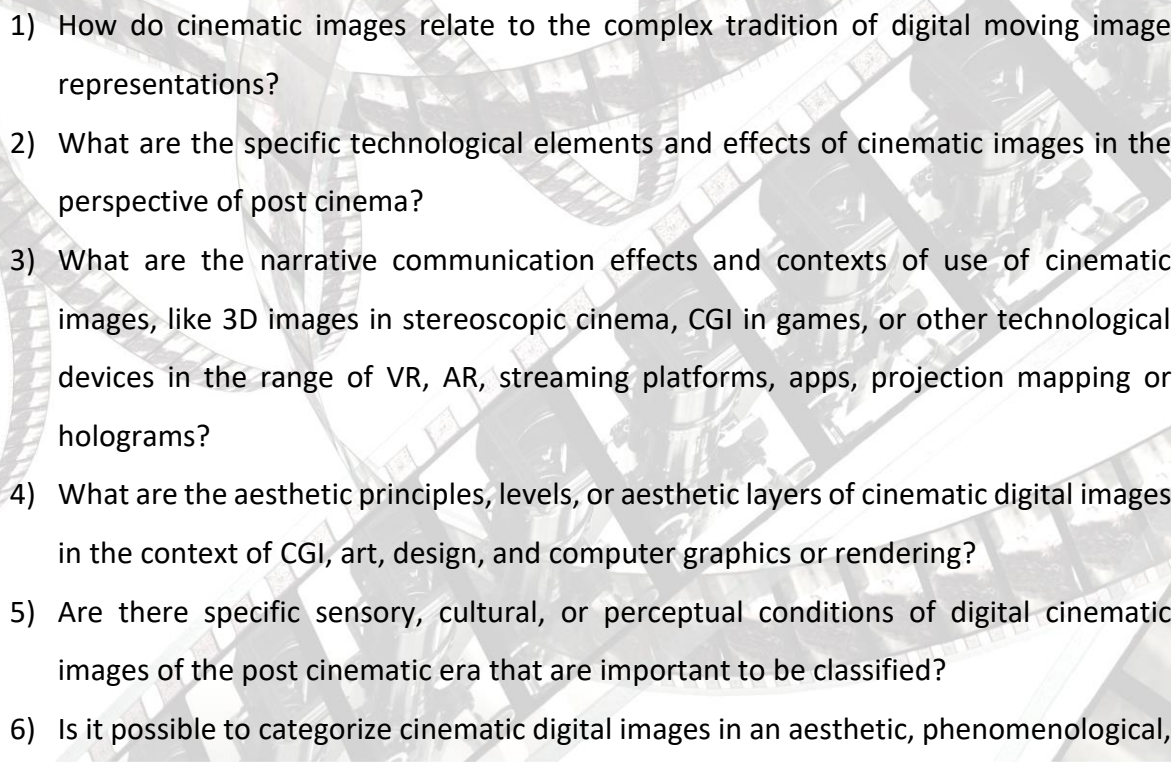**Deadline for Abstracts: October 31, 2023**
Deadline for Articles: February 12, 2024

The double-blind peer-reviewed *Yearbook of Moving Image Studies* (YoMIS) is now accepting abstracts from researchers, artists, designers, technical developers, graphic artists, computer scientists, game designers and film makers for the eighth issue »Cinematic Images: The Digital Condition of Moving Images« that will address the aesthetics, cognition, and technological structure of »Cinematic Moving Images«. YoMIS will be enriched by disciplines like media theory, film studies and philosophy, art and design, artistic research, image science, semiotics, phenomenology, art history, game studies, visual culture studies, computer graphics and other research areas related to moving, cinematic, dynamic, virtual, augmented, mixed reality or volumetric images in general.

The specific design and engineering of digital image technologies has evolved in the last years within the context of a so-called »digital turn«, which addresses a computer-generated imagery in the aesthetic field of moving images; from cinema to streaming services, social media reels and stories and the specific digital devices for image reception and interaction (like tablets, smartphones or head mounted displays). This digital trend in the aesthetics of the moving images is not only connected with developments in the post cinema condition or with a focus on moving images in games but in very specific ways within the whole construction field of novel CGI effects, 3D or image interaction in the range of synthetic realities. Cinematic images were primary connected with the specific cinema tradition (or

international traditions) in the context of projection art or the innovations of optical toys that has nowadays constantly progressed into new fields of the moving image regarding specific media technologies and movie distribution. Cinematic images as digital images are perceived in a plot perspective with specific dramatic and narrative aspects that are now highly influenced by the digital image aesthetics, like Gollum in the Lord of the Rings franchise, the spaceships in Star Wars or the animals and organic lifeworld of the Navii in Avatar: The Way of Water. A specific classification or taxonomy of cinematic images, in a technological, digital, or CGI-aesthetic point of view, is still missing with the focus on its reception in contexts outside the classical cinema. Therefore, the editors would like to address some research directions:

1) How do cinematic images relate to the complex tradition of digital moving image representations?
2) What are the specific technological elements and effects of cinematic images in the perspective of post cinema?
3) What are the narrative communication effects and contexts of use of cinematic images, like 3D images in stereoscopic cinema, CGI in games, or other technological devices in the range of VR, AR, streaming platforms, apps, projection mapping or holograms?
4) What are the aesthetic principles, levels, or aesthetic layers of cinematic digital images in the context of CGI, art, design, and computer graphics or rendering?
5) Are there specific sensory, cultural, or perceptual conditions of digital cinematic images of the post cinematic era that are important to be classified?
6) Is it possible to categorize cinematic digital images in an aesthetic, phenomenological, semiotic, philosophical, media theoretical or anthropological perspective?

Consequently, »Cinematic Images: The Digital Condition of Moving Images« will address the technological possibilities and media routes of cinematic digital images that are already affecting media communication in different social and technological areas. Thus, contributions for this issue of the *Yearbook of Moving Image Studies* can concentrate on the specific variety of the pictorial aspects of cinematic images, the specific technological conditions and situations, and the development of graphic representations regarding the different CGI-interfaces of cinematic image communication. Topics could focus on (but are not limited to)

cinematic images as perceptual CGI-artefacts, cinematic artifacts as 3D-real-world-simulation elements, the specific digital performance of moving image technologies that are enabling a physical-world-narration, and the specific cinematic modes of user interaction in the context of interactive media, the different aspects of cinematic aesthetics, cinematic art, design, and communication in cinematic image conditions, the new forms of psychological and perceptual interaction and narration in cinematic media ecologies, the processual dynamic of cinematic and digital images, the embodied vision of CGI-narration and cognition, the effects and characteristics of cinematic illusions, the phenomenology or semiotics of user perception in cinematic conditions, the coupling of digital cinematic moving images with the specific media devices, the CGI image as a multimodal artefact, and the historical, cultural or philosophical evolution of cinematic and digital image representations in the era of post cinema.

The official deadline for abstracts is **October 31, 2023**. The anonymous review feedback will be given in November 2023. Long abstracts should include 600 to 900 words in length. Please send a short biography, contact details and your abstract to Prof. Dr. Lars C. Grabbe, Prof. Dr. Patrick Rupert-Kruse and Prof. Dr. Norbert M. Schmitz via: **contact@movingimagescience.com**. The official deadline for articles is **February 12, 2024**. The articles should include 5.000 to 7.000 words in length. If you are interested in contributing an abstract and article you will find a specific style sheet of the *Yearbook of Moving Image Studies* here: www.movingimagescience.com.

If you have any questions, please do not hesitate to contact the managing editors via mail.