

The Virtual and Screen Concepts

Name

Institution

Course

Instructor

Date

The Virtual and Screen Concepts

When one traces the outline of the nature of a given thing repeatedly, he or she thinks of himself or herself as just moving around a frame via which he or she looks at the thing (Wittgenstein, 1973). Plainly, screens are the spaces that are presented by given images' virtual forces (Al-Hudhud, 2010). There are many forms of imagery and screens that are emerging. They necessitate appraisals of the screen's aesthetics and the framed sights' cultural positions. As well, they necessitate the reconsideration of the mediated contact, as well as relationship, that an individual has with the world around him or her. They have several elements that emerge with every media shift and which necessitates aesthetic examinations, particularly with the evolving roles played by screens. The elements include how they configure cinematic media's horizons, and temporal along with spatial framings. They also include their structural along with perceptual qualities.

Status Awareness

There are various contestations regarding the screen's status especially when the related visual systems, which are constructed based on culture, are considered. Over time, there has been lots of pulling of cinematic screen concepts between tendencies that are expressive and others that are realist at the selfsame time at times. That goes on even as inner associations that are dreamlike, animated manipulations that are driven by expressionism, narrative fantasies, as well as perceptual realism continue struggling to have attention focused on own causes (Rodowick, 2001).

These have laid down modern visual arts' facets that are based on time in the marginal alcoves of art galleries. As well, there have been alternate imageries, which are engaged socially, arising from indigenous, regional, and local persuasions (Elkins, 1996; Rodowick, 2001).

Especially, these arose with the original experiments involving audio-visual and cinematic technologies. They were sustained and propped by the opposing flow of social and aesthetic constraints placed on the path the principal media methods along with methods even as the principal media gave rise to compelling, novel technological difficulties. The difficulties arose from the media's persuasive simulations or imitations of worldwide dynamism (Rodowick, 2001).

At present, it appears that everyone has access to every artistic image regardless of the media, time, and space available to him or her. That is the victor rhetoric of a media landscape that is increasingly converging. In the landscape, the private space, or world, and the public world, come of as collapsing amidst the impulsive expressions of media personnel and friends. Recordings of daily life routines are being compacted on to a vast screen phantasmagoria. The phantasmagoria is essentially a dynamic mix of text, game graphics, video, and images in a multi-verse of interactive media.

Notably, emerging digital technologies are not representative of lone medium. Even then, they have made the development a worldwide dispersion of varied media forms (Bolter & Gromola, 2003; Rodowick, 2001). The screen is at present firmly present in daily life especially for those who have been enabled technologically as well as socially. That is a fact despite the uneven economic and geographic distribution of the screen. Almost all electronic devices and workstations have in turn evolved into image projectors, image receivers along with media transmitters.

The ensuing screen's ubiquity, audio-visual electronic media's extensibility, and usual multi-literacies portend that boundaries that separated things from one another are getting extinct. Even then, the boundaries between the world and given subjects are getting increasingly

tenuous (Virilio, 1994). Presently, human beings inhabit a media ecology defined by immediate ubiquity. There are many maps now that reveal the world to them on screens that circulate infinitely. The screens repeat banal, as well as odd, life moments that media spaces have taken hostage. Notably, the ubiquity appears to hamper as opposed to support understanding. Essentially, one gets the sense that space has long been abolished, time moves between infinite loops and instantaneity, and import is rejected.

The screen's space-time immediacy has eliminated the divide between knowing and seeing. That has made people more and more confused regarding the real world's dimensions and the implied world's virtuality. Screens have absolutely paradoxical gravitational attractions. Media screens are now appreciated as being virtual spaces or worlds for made-up efforts to join up what has already been detached from the worlds inhabited by given individuals (Zielinski, 2006). Notably, the multi-verse of the media not only elongates individuals' vision but also alters their consciousness and re-models how they appreciate themselves, the happenings around them, and their environments (Ong, 1982). That is one of the lasting elements of the absurd rationale of screen media virtualization as well as visualization, which arises when given images come off as dominating what they represent.

It is one of the lasting elements of the absurd rationale of screen media virtualization as well as visualization, which arises when time appears to dominate space (Hoy, 2010). As well, that is one of the lasting elements of the absurd rationale of screen media virtualization as well as visualization, which arises when virtuality comes off as dominating reality (Virilio, 1994). That changes the reality concept completely. The screen imagery's impracticality, which is its actual virtuality, as opposed to the represented reality, is fascinating. Clearly, individuals do not view

given worlds via the screen experiences on their fronts. Rather, particularly with respect to the screens that are electronically driven, individuals look at screens' surfaces themselves.

Change to Virtuality from Visuality

There are two screen metaphors that have continued to gain currency in the classical film theory (Andrew, 1984). Each of the metaphors stems from the expressionist viewpoint of the ideal role that cinema should play and the corresponding realist viewpoint. The two viewpoints contradict each other. Social realists such as Diego Rivera commonly view screens as windows via which individuals view the worlds around them. Rivera was in his times arguably the most famous painter from Mexico. He came up with large frescoes, which assisted in the establishment of Mexican art's mural movement (Sabbeth, 2005).



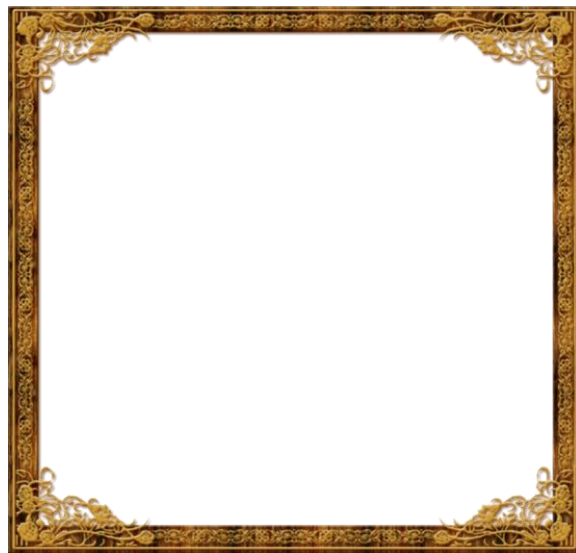
Figure 1 Diego Rivera (<http://www.pbs.org/wnet/americanmasters/diego-rivera-about-the-artist/64/>)

From the 1920s to the 1950s, he developed murals across various cities, including New York, Detroit, Chapingo, and San Fransisco. His social realism philosophy was clearly discernible from the murals. Among his friends who had a great influence on his style included Moise Kisling, Max Jacob, and Chaim Soutine. He was also influenced by cubists such as Juan Gris, Pablo Picasso, and Georges Braque. He was open to the adoption of the cubism style. Even then, in the late 1910s he was more attracted to the post-impressionism style, which was typified by large vivid color patches and simple forms (Sabbeth, 2005, p.124).

The metaphor of the window portends that there is an infinite view of everyone's world: beyond the reality shard and framed fragment presented to him or her. Screens and cameras are capable of opening the eyes of viewers to their surroundings. Consequently, they motivate or persuade the alteration of any ills defining the surroundings. The opposing viewpoint is that held by formalist theorists and constructivist theorists who hold that screens act as the golden frames surrounding artistic creations. Such frames have boundaries, or limits, shaping the images constituting the creations.



Window



Frame

Notably, the viewpoint entails the representation of the screen as a visual plane with two dimensions. More over, the viewpoint entails the representation of the screen as a visual plane that is exclusively used to meet expressive aims (Elkins, 1996; Rodowick, 2001). Regardless of whether one perceives expressionistic screens as spatial depths or surface volumes or oddly opposed by the opening of eyeballs, the screens can bring out alternative worlds via intense close-ups. Regarding the metaphoric viewpoints, the window reveals indexical, as well as iconic, images defining the actual world. The frame presents a collection of symbolic, as well as iconic, images, which have been constructed formally. Likewise, meaning is taken as being constructed created and intentionally, truthfully and transparently.

Cinema is appreciated as being capable of functioning as a window and a frame at the selfsame time by some dualists. The model used by the dualists has since shifted markedly owing to the development of various psychoanalytic theories emphasizing on the roles played by the unconscious self and the force and actuality of one's desires (Andrew, 1984). Traditionally, film theory had marked interest in a lot more than just particular films. The theory's critical discourse changed to alternative planes owing to the influence of psychoanalysts such as Sigmund Freud. As well, the theory assisted in the discovery and making out of various charged values that playwrights script into films based on the human psyche's functioning and the cinematic arrangement or system (Andrew, 1984; Zielinski, 2006).

Consequently, the screen was increasingly perceived as being a plain mirror. Viewers could view varied elements defining the phenomenal surroundings or worlds in the aesthetic glory made up by filmmakers. As well, viewers could reflect on their unconscious images, longings as well as desires. That marked the commencement of the dislodgment of critical elucidation towards virtuality and away from visuality.

Spacetime of the Screen

There has been progress of the computational foundations of networking systems as well as digital media in recent times. At the same time, the media has continued to diverge into varied, novel, socially programmable, networkable, as well as extensible, realities and forms. That has supported the development of the contemporary media multi-verse. The related scalability has created diverse moving and stationary screens (Elkins, 1996; Rodowick, 2001). Clearly, the visual information that small screen ensembles disperse focus the attention of viewers towards any visual features that would otherwise get lost on expansive cinema screens and busy television formats. Any emerging cinematic ensembles have their details and depths subsumed in the small screens' visual rhythms, contrasts, and colors (Elkins, 1996; Lynch, 2007).

At present there are numerous flat-screen technologies that have hybrid pixels of high definition. Such technologies work in ways that make them come off as being doorways to participatory cyberspaces. As well, the technologies work in ways that make them come off as architectures of information networks that are hinged on data. They function as if they were mediatized synaesthesia, which presents an illusion of admission into memory that is externalized (Van Dijck, 2007). Notably, the virtual spacetime of screens has extensive features, which allow the functioning of space across time (DeLanda, 2002). That suggests rightly that the virtual is ever dominating the reality in the spacetime, in which actual events overrun by the virtual past get mirrored on to the extant perceptual images. The irretrievable series of transitory present times get lost into the memory's virtual time (Rodowick, 2007).

Paradoxically, the novel media are yet hinged on the projection of images from past times that have long gone to present times. Such past times are now invisible and imaginary as

opposed to being visible and real. Even then, there is as well the possibility of interactivity of screens with varied options that have not been configured as yet, with the continuing image foreshadowing and formation via informational portals. This view entails the viewing of the screen as presenting itself as a prospective space. The screen presents itself as a portal with avenues to probable prospective interactions and events, simulated or even actual, increasingly initializing the screen's virtuality.

When the screen is networked, it as well presents social frameworks that are searchable and ideally engineered for the viral spreading of digital videos. When the screen is networked, it as well exponentially contributes to the sets of knowledge that have been forged in the developing intense multi-verse ecology (Elkins, 1996; Rodowick, 2001). In recent times, one of the new media's critical facets has been considered as being the new movement notion. New screens are increasingly mobile.

The content of interactive digital media is increasingly portable and changeable. The new screens and the digital media have a fluid form. Consequently, they keep moving in place and time. They shift in location or site over time. They can be at varied locations at varied times as they are harmoniously responded to, incorporated, copied, forwarded, sampled, added to, revised, or updated.

Clearly, one cannot assess or view digital media as being static. On the other hand, one can view media objects that have already been concluded the same way he or she would view the more singular and older media in a form that is somewhat consistent. One can collect media objects that have already been concluded the same way he or she would view the more singular and older media in a form that is somewhat consistent. As well, one can capture media objects that have already been concluded the same way he or she would view the more singular and

older media in a form that is somewhat consistent. There has been a metaphoric adjustment of the critical foundation once more, with the screen concept being more and more viewed based on a metaphor that is prismatic. Regarding the metaphor, visual materials are more than just remediated. They are refracted as if they were mental projections or imaginings in different ways.

That means that while one can talk of actuality effects in explaining his or her predilection towards representations that are visual on the internal, as well as eternal, screens' dimensions, he or she can as well talk of the screen effects that are hyperreal in describing screens as physical spaces. That is the screen's existential life since it is present in all the intricate ways, qualities, and extensities via which a media screen is worked with as well as viewed, or perceived. The typical way of getting into the spacetime with broken symmetry cascades thus characterizes how it relates with the sphere of what is real (DeLanda, 2002).

Summary

Images horrify, amuse, and captivate viewers. There is always a need to communicate some things via cinematic languages so as to express given thought and emotions and explore given things that are abstract. There are audiences that are always looking for the screen effect. Despite all these actualities, cinema still comes off as having a promising future. Undoubtedly, cinema goes on coming off as if it was a cultural and figurative space made possible by given images' virtual forces. Cinema is energized by the gravitational attraction of given images, reflections, dreams, ideas, and memories. The past dreams of human beings continue to enliven cinema via their novel creative configurations. Screens are now being increasingly appreciated as being cultural spaces that are preeminent.

Plainly, screens are the spaces that are presented by given images' virtual forces (Al-Hudhud, 2010). There are various contestations regarding the screen's status especially when the related visual systems, which are constructed based on culture, are considered. Over time, there has been lots of pulling of cinematic screen concepts between tendencies that are expressive and others that are realist at the selfsame time at times. At present, it appears that everyone has access to every artistic image regardless of the media, time, and space available to him or her. That is the victor rhetoric of a media landscape that is increasingly converging. The ensuing screen's ubiquity, audio-visual electronic media's extensibility, and usual multi-literacies portend that boundaries that separated things from one another are getting extinct. Even then, the boundaries between the world and given subjects are getting increasingly tenuous. Notably, the ubiquity appears to hamper as opposed to support understanding. Essentially, one gets the sense that space has long been abolished, time moves between infinite loops and instantaneity, and import is rejected. The screen's space-time immediacy has eliminated the divide between knowing and seeing.

References

- Al-Hudhud, G. (2010). *Virtual Reality*. Amman, Jordan: Al-Ahlyia Amman University.
- Andrew, D. (1984). *Concepts in Film Theory*. Oxford: Oxford Uni. Press.
- Bolter, J. & Gromola, D. (2003). *Windows and Mirrors: Interaction Design, Digital Art, and the Myth of Transparency*. Cambridge, MA: MIT Press.
- DeLanda, M. (2002). *Intensive Science and Virtual Philosophy*. London: Continuum.
- Elkins, J. (1996). *The Object Stares Back: On the Nature of Seeing*. San Diego: Harvest Books.
- Hoy, M. A. (2010). *From Point to Pixel: A Genealogy of Digital Aesthetics*. Berkeley, CA.
- Lynch, D. (2007). *Catching the Big Fish: Meditation, Consciousness, and Creativity*. New York: Tarcher/Penguin.
- Ong, W. (1982). *Orality and Literacy: The Technologizing of the Word*. London & New York: Routledge.
- Rodowick, D. N. (2001). *Reading the Figural, or, Philosophy after the New Media*. Durham & London: Duke University Press.
- Rodowick, D. N. (2007). *The Virtual Life of Film*. Cambridge, MA: Harvard Uni. Press.
- Sabbeth, C. (2005). *Frida Kahlo and Diego Rivera: Their lives and ideas: 24 activities*. Chicago: Chicago Review Press.
- Van Dijck, J. (2007). *From shoebox to performative agent: the computer as personal memory Machine*. *New Media & Society*, 7(3), 311–332.
- Virilio, P. (1994). *The Vision Machine*. Bloomington: Indiana Uni. Press.
- Wittgenstein, L. (1973). *Philosophical Investigations*. Prentice Hall.
- Zielinski, S. (2006). *Deep Time of the Media: Toward an Archaeology of Hearing and Seeing by Technical Means*. Cambridge, MA: MIT Press.