

Contents

FOREWORD by <i>Mark Tribe</i>	x
PROLOGUE: VERTOV'S DATASET	xiv
ACKNOWLEDGMENTS	xxvii
Introduction	2
A PERSONAL CHRONOLOGY	3
THEORY OF THE PRESENT	6
MAPPING NEW MEDIA: METHOD	8
MAPPING NEW MEDIA: ORGANIZATION	11
THE TERMS: LANGUAGE, OBJECT, REPRESENTATION	12
1 What Is New Media?	18
HOW MEDIA BECAME NEW	21
PRINCIPLES OF NEW MEDIA	27
1. Numerical Representation	27
2. Modularity	30
3. Automation	32
4. Variability	36
5. Transcoding	45
WHAT NEW MEDIA IS NOT	49
Cinema as New Media	50
The Myth of the Digital	52
The Myth of Interactivity	55
2 The Interface	62
THE LANGUAGE OF CULTURAL INTERFACES	69
Cultural Interfaces	69
Printed Word	73
Cinema	78

HCI: Representation versus Control	88
THE SCREEN AND THE USER	94
A Screen's Genealogy	95
The Screen and the Body	103
Representation versus Simulation	111
3 The Operations	116
MENUS, FILTERS, PLUG-INS	123
The Logic of Selection	123
"Postmodernism" and Photoshop	129
From Object to Signal	132
COMPOSITING	136
From Image Streams to Modular Media	136
The Resistance to Montage	141
Archeology of Compositing: Cinema	145
Archeology of Compositing: Video	149
Digital Compositing	152
Compositing and New Types of Montage	155
TELEACTION	161
Representation versus Communication	161
Telepresence: Illusion versus Action	164
Image-Instruments	167
Telecommunication	168
Distance and Aura	170
4 The Illusions	176
SYNTHETIC REALISM AND ITS DISCONTENTS	184
Technology and Style in Cinema	185
Technology and Style in Computer Animation	188
The Icons of Mimesis	195

THE SYNTHETIC IMAGE AND ITS SUBJECT	199
Georges Méliès, the Father of Computer Graphics	200
<i>Jurassic Park</i> and Socialist Realism	201
ILLUSION, NARRATIVE, AND INTERACTIVITY	205
5 The Forms	212
THE DATABASE	218
The Database Logic	218
Data and Algorithm	221
Database and Narrative	225
Paradigm and Syntagm	229
A Database Complex	233
Database Cinema: Greenaway and Vertov	237
NAVIGABLE SPACE	244
<i>Doom</i> and <i>Myst</i>	244
Computer Space	253
The Poetics of Navigation	259
The Navigator and the Explorer	268
<i>Kino-Eye</i> and Simulators	273
<i>EVE</i> and <i>Place</i>	281
6 What Is Cinema?	286
DIGITAL CINEMA AND THE HISTORY OF A MOVING IMAGE	293
Cinema, the Art of the Index	293
A Brief Archeology of Moving Pictures	296
From Animation to Cinema	298
Cinema Redefined	300
From Kino-Eye to Kino-Brush	307

THE NEW LANGUAGE OF CINEMA	309
Cinematic and Graphic: Cinegratography	309
The New Temporality: The Loop as a Narrative Engine	314
Spatial Montage and Macrocinema	322
Cinema as an Information Space	326
Cinema as a Code	330
INDEX	335

Index

- Abstract Expressionist paintings, 306
- Acrobat software, 16
- Action
illusions versus, 164–167
narrative and, 247
representation versus, 17
- Active Worlds, 197, 317
- Adobe software, 16, 137, 155–156. *See also* Photoshop software
- Adorno, Theodor, 37, 125
- Advanced Research Projects Agency (ARPA), 102
- Advertising banners, 42, 123
- Aesthetic dimension, 66–67
- Aesthetic object, 163–164
- After Effects software, 137, 156
- AI software, 33–34, 183
- Akvaario* (Aquarium), 318–319
- AL software, 32, 67–68, 182
- Aladdin*, 306
- Alberti, Leon Battista, 80–81, 95, 105
- Algorithms
animation and, 3, 190–191
database and, 221–225
object and, 27
simulation and, 193
texture-mapping, 53
- Alias/Wavefront software, 80, 137, 155, 197
- Alice in Wonderland*, 112, 290
- ALIVE (virtual environment), 33
- Alpers, Svetlana, 90–91, 327
- Althusser, Louis, 61
- American Standard Code for Information Interchange (ASCII), 330–333
- Ames Virtual Environment Workstation, 165–166
- Analytical Engine, 20–23, 48
- Animation
algorithms and, 3, 190–191
cinema and, 298–300
Graphical User Interface of leading software for, 80
synthetic realism in, 188–195
3-D, 3, 138, 184–185
“Anna Karenina Goes to Paradise” (Lialina), 221
- Antonioni, Michelangelo, 291, 303
- Apollo 13* (1995), 303
- Apple (company), 7, 39, 69, 71–72, 74, 311
- Arabesque* (1975), 236
- Architecture Machine Group, 259
- Architecture, modern, 264
- ARPA, 102

- Ars magna Lucis et umbrae* (Kircher), 106
- Art of Describing, The* (Alpers), 90–91
- Art and Illusion* (Gombrich), 181
- Artificial intelligence (AI) software, 33–34, 183
- Artificial life (AL) software, 32, 67–68, 182
- ASCII films, 330–333
- Aspen Movie Map*, 259, 261, 264, 275, 281–282
- Assembler, 117
- Assembly line, 29–30, 326
- Auge, Marc, 279–280, 284
- Augusta, Ada, 22
- Aumont, Jacques, 81
- Aura, 170–175
- Auto-deconstruction, 208
- Automation, 32–36, 85
- Babbage, Charles, 20–23, 48
- Bad Day on the Midway*, 210
- Bal, Mieke, 227, 246–247
- Bandwidth, 256, 275
- Bann, Stephen, 181
- Banner ads, 42, 123
- Baron Prásil* (Baron Munchhausen, 1961), 159–160
- Baroque painting, 324
- Barthes, Roland, 28–29, 103–104, 119, 125, 163, 230
- Battleship Potemkin* (1925), 150–151
- Baudelaire, Charles, 268–273
- Baudot, Jean Maurice-Emile, 332
- Baudry, Jean-Louis, 108–109
- Bazin, André, 181, 185–187, 189, 198
- Becher, Bernd, 233
- Becher, Hilla, 233
- Benjamin, Walter, xx, 107, 171–175, 269, 329
- Berger, John, 105
- Berlin, 3-D model of, 87
- Bête, La* (Zola), 247
- Bettmann Archive, 130
- Bettmann, Otto, 130
- Big Optics, 172–173
- “Big Optics” (Virilio, 1992), 171
- Binary code, 25
- Birds, The* (1963), 40, 160
- “Black Maria” (Edison), 23
- Blade Runner* (1982), 63–64, 115, 291
- Blair, David, 39–40, 227
- BlindRom V.0.9.* (1993), 92
- Blow-Up* (1966), 291
- Body of user, screen and, 103–111
- Boeing, 193, 277
- Bogart, Humphrey, 194
- Boissier, Jean-Louis, 320–321
- Bolsheviks Returning Home after a Demonstration* (Komar and Melamid), 203
- Bolter, Jay David, 89
- Bordwell, David, 187–190, 198, 242
- Borge, Jorge Luis, 225
- Bosch, Hieronymus, 327
- Boss, Hugo, 271
- Bots, 33
- “Bottom-up” approach, 11
- Boustani, Christian, 328–329
- Brackage, Stan, 306
- Branching-type interactivity, 38, 128
- Broadband cinema, 322–326
- Brothers Quay, 262
- Browsers, Web, 7, 31, 76, 82, 272, 329
- Bruegel, Pieter, 327
- Brugge* (1995), 328
- Bryson, Norman, 105
- “Burghers of Calais, The” (Rodin), 113
- Burial at Ornans, A* (Courbet), 322
- BUZZ watch, 35

- C language, 117
- CAD programs, 121
- Calder, Alexander, 265
- Camera controls, virtual, xvi, 84–88
- Camera obscura, 104, 106
- Cape Cod network, 101–102
- Capital* (Marx), 58
- Carrey, Jim, 310
- Cartesian coordinate system, 45, 254
- Catalog* (1961), 236, 242
- Catherine the Great, 145–146, 154, 167
- Cave metaphor of Plato, 108, 131, 283
- CD-ROM, 19, 70, 219–220, 222–223, 311–313, 320
- Cervantes, Miguel, 234
- Chirico, Giorgio de, 265
- Chomsky, Noam, 41, 79
- Chronology, personal, 3–6
- Cinegratography, 309–314
- Cinema
- animation and, 298–300
 - broadband, 322–326
 - as code, 330–333
 - compositing and, 145–149
 - computer and, xv, 287–289
 - cultural interfaces and, language of, 10, 78–88
 - database and, xxiv, 237–243
 - digital technology and, xxxi
 - history of, 8, 71–73
 - Hollywood, 147, 152, 194–195, 242, 300
 - indexical nature of, xviii, 293–296
 - as information space, 326–330
 - language of, 309–333
 - avant-garde versus mainstream, xxvi
 - cinegratography, 309–314
 - code and, 330–333
 - information space and, 326–330
 - macrocinema and, 322–326
 - “primitive” to “classical,” 107
 - spatial montage and, 322–326
 - temporality and, 314–322
 - term of, 7
 - understanding, xv
 - linear pursuit and, 237
 - loop form, xxxii–xxxiii, 314–322
 - Mannerist stage of, xxix
 - moving image, 293–308
 - animation-to-cinema and, 298–300
 - archaeology of, 296–298
 - kino-eye to kino-brush and, 307–308
 - narrative and, 293–296
 - redefinition of cinema and, 300–307
 - new media and, 50–51, 287
 - organization of information and, 72
 - overview, 287–292
 - postcomputer, 249
 - representation and, 289–292
 - spectatorship, 186–187
 - synthetic realism in, 185–188
 - term of, 71
- Cinematics, 83
- Cinematograph, term of, 24
- Cinematographic expertise, 86
- Cinématographie camera/projection hybrid, 23
- Cineon (Kodak), 137
- Classical Hollywood Cinema, The*, 198
- Classical screen, 95–96
- Cliffhanger* (1993), 138
- Closed interactivity, 40, 56
- Clothing design, 122
- COBOL language, 117
- Combination prints, 153
- “Combination Training Device for Student Aviators and Entertainment Apparatus” (Link, 1930), 276

- Command and Conquer*, 33
- Communication functions, Jakobson's model of, 206
- Communication, representation versus, 17, 161–164
- Comolli, Jean-Louis, 186–190, 198
- Complex database, 233–236, 274
- Composer 4.0 software, 155
- Composer software (Alias/Wavefront), 137
- Compositing
 cinema and, 145–149
 digital, xix, 139, 144, 152–155, 305–306
 montage and
 new types of, 155–160
 resistance to, 141–145
 process of, 136–141
 video, 149–152
- Compression techniques, 53–54
- Computer
 animation
 algorithms and, 3, 190–191
 cinema and, 298–300
 Graphical User Interface of leading software for, 80
 synthetic realism in, 188–195
 3-D, 3, 138, 184–185
 cinema and, xv, 287–289
 culture and, 9, 124
 development of, 21–26
 image, 45–46
 Macintosh, 63
 mouse, 110
 multimedia, 311
 programming, xxxiii, 317
 software, 11
- Computer layer of new media, 46
- Computer media language, 7
- Computer media revolution, 19–20
- Computer Space*, 253–259, 281
- Computer-based image, 289–292
- Computing-Tabulating-Recording Company, 24
- Conceptual transfer, 47
- Confession* (Rousseau), 320
- Content, levels of, 37
- Continuous data, 28
- Continuous trajectory, 285
- Control, 16–17, 88–93
- Cooper, James Fenimore, 270–271
- Corbis Corporation, 130
- Cosic, Vuk, 330–333
- Courbet, Gustav, 322
- Crary, Jonathan, 173
- Creatures*, 68, 182
- Cultural interfaces
 definition of, 69–70
 language of, 69–93
 cinema, 10, 78–88
 Human Computer Interface, 10, 88–93
 overview, 69–73
 printed word, 10, 73–78
- Cultural layer of new media, 46
- Culture
 computer and, 9, 124
 information, 13–14
 online versus off-line, 333
 open source and, 333
 “real,” 232–233
 visual, 13, 56
- Culture industry, 36–37, 125
- “Cut and paste” operations, 65, 130–131, 135, 301
- Cut with the Cake-Knife* (1919), 126
- Cyber Fighter, 277
- Cybernetics* (Wiener), 251
- Cyberspace, 250–251
- Cyberspace* (Novak), 250

- Dada, 56
- Daguerre, Louis-Jacques, 20–21, 147
- Daguerreotype, 20–22, 106
- Dark City, The* (1998), 269
- Database
- algorithms and, 221–225
 - cinema and, xxiv, 237–243
 - complex, 233–236, 274
 - definition of, 218
 - logic, 218–221
 - Man with a Movie Camera* and, xxx
 - media, 37
 - narrative and, 225–228
 - paradigm and, 229–233
 - representation driven by, 40
 - syntagm and, 229–233
- Data cowboy (Gibson), 250–251
- “Data Dandy” (Lovink), 270–271
- “Data Flâneur” (Lovink), 270
- Dataglove (Nintendo), 5
- Davies, Char, 261
- De Certeau, Michel, 246, 267–268, 279–280
- “Death of the Author, The” (Barthes), 125
- Deferral of meaning, 290
- Deleuze, Gilles, 255
- Density of contemporary information, xxxvi
- Density of pictorial displays, xxxvi
- Dickson, William, 51
- Diderot, 233–234
- “Diderot, Brecht, Eisenstein” (Barthes), 103
- Die Spätromische Kunstindustrie* (The late-Roman art industry), 253
- Digital compositing, xix, 139, 144, 152–155, 305–306
- Digital Domain, 303
- “Digital Hitchcock” (Mamber), 221
- “Digital House, The” (Hariri & Hariri, 1988), 145
- Digital media players, 118
- Digital, myth of, 52–55
- Digital painting, 305
- Digital revolution, xxxi
- Digitization, 28, 49, 52
- Dioptric arts, 103–104
- Discrete data, 28
- Distance, 170–175
- DJ, 134–135, 144
- Doom*, 78, 84, 195, 210, 244–253, 257, 272, 275, 278
- Draughtsman’s Contract, The* (1982), 104, 238
- Dr. Strangelove* (1964), 278–279
- Dreamweaver software, 119
- Dubuffet, Jean, 265
- Dunes* (Miyake), 122
- Dungeon Keeper*, 84, 91
- Dürer’s print, 105–106
- Durkheimian analysis, 280–281
- Dutch painting, 327–328
- DVD, 54
- Dynamation software, 197
- Dynamic new media artworks, 67
- Dynamic screen, 96–98, 115
- E-mail programs, 122
- Eco, Umberto, 170
- Edison, Thomas, 23, 51, 315
- Editing. *See* Montage
- Effects, xxviii, 301, 309
- Eisenman, Peter, 121
- Eisenstein, Sergei, 57–58, 143, 150–151, 156–157
- “Elastic reality,” 301
- Electrification of the Whole Country, The* (Klutsis), 126
- Electronic art, 125–127

- Electronic keying, 150, 152
- Elements of Hypermedia Design* (Gloor), 272
- Equilibrium, state of, 264
- Esperanto, visual, xv, 79
- Eudora software, 122
- Euralille project, 281
- EVE*, 281–285
- Evolution of the Language of Cinema, The* (Bazin), 185, 198
- Expanded Cinema* (Youngblood), 236
- Experiential dimension, 66–67
- Explorer/navigator, 268–273
- Eyeball hang time, 161
- Face of Our Time* (Sander), 233
- Falls, The* (1980), 238
- Film, xxv, 301–302. *See also* Cinema; *specific titles*
- Film architecture, 265
- “Film look,” 151
- Film: A Psychological Study, The* (Munsterberg), 58
- Filters
- from object to signal and, 132–135
 - logic of selection and, 123–129
 - Photoshop and, 121, 129–131
 - postmodernism and, 129–131
- Fisher, Scott, 165–166
- Fixed resolution, 53
- Flâneur, 268–274
- “Flatten image” command, 139, 284, 293
- Flight simulators, 276–284
- Flora petriularis* (Boissier), 320–321
- Florensky, Pavel, 255
- FMV (full motion video), 207
- Footprints (user interface agent), 35
- Ford, Henry, 29
- Forest, The* (Waliczky), xxix, 87–88, 261–263, 306
- Forms
- database, 218–243
 - algorithm and, 221–225
 - cinema, xxiv, 237–243
 - complex, 233–236, 274
 - definition of, 218
 - logic, 218–221
 - Man with a Movie Camera* and, xxx
 - Media, 37
 - narrative and, 225–228
 - paradigm and, 229–233
 - representation driven by, 40
 - syntagm and, 229–233
 - navigable space and, 244–285
 - Computer Space* and, 253–259
 - Doom* and, 244–253
 - EVE* and, 281–285
 - kino-eye and, 243, 273–281
 - Legible City* and, 260–261
 - Myst* and, 244–253
 - navigator/explorer and, 268–273
 - Place* and, 281–285
 - poetics of, 259–268
 - simulation and, 273–281
 - 3-D, 214–215
 - overview, 213–217
 - types of, 310–311
 - Forrest Gump* (1994), 159, 301, 304–305
 - FORTTRAN language, 117
 - Foucault, Michel, 285, 325–326
 - Fractal structure of new media, 30–31
 - Framing, 80–82
 - Frampton, Hollis, 133–134
 - Fresco, 305, 322
 - Freud, Sigmund, 59–60
 - Friedberg, Anne, 107–109, 273–275, 282
 - “From Work to Text” (Barthes), 163
 - Full motion video (FMV), 207
 - Futurism, 56–57

- "Galapagos" (Sims), 68
 Galton, Francis, 57–59
 Game patching, 120
 Gance, Abel, 323
Garden, The (Waliczky), 87–88, 264, 269
 Garriott, Richard, 248
 Gates, Bill, 130
 Gemeinschaft, 269
 Geocities Web site, 123–124
 Gesellschaft, 269
 Giacometti, Alberto, 265
 Gibson, William, 250–251, 262
 Gidoni, G. I., 283
 Giedion, Sigfried, 217
 Giotto, 184, 322
 Gloor, Peter, 272
 Godard, Jean-Luc, 151–152, 158, 298
 Goldberg, Ken, 169–170
Golden Eye, 324
 Gombrich, Ernst, 125, 181
 Goodman, Nelson, 163
Gore of Uma (Tobreluts), 160
 Graphical User Interface (GUI)
 of animation software, leading, 80
 Blade Runner and, 63–64
 "cut and paste" operations and, 65,
 131, 135
 development of, 88–89, 131, 275
 multiple windows and, 324–326
 paradigm of 1970s, 213–214
 Greenaway, Peter, xxiv, 104, 237–239
 Grumann Aerospace Corporation, 193
 Grusin, Richard, 89
 Gucci, 271
 GUI. *See* Graphical User Interface

 Halasz, Frank, 40
Hale's Tours and Scenes of the World
 (1904), 249
 Halftone process, 28

 Harvey, David, 252
 HCI. *See* Human Computer Interface
 Head-mounted display (HMD), 110
 Heemskerk, Joan, 332
 Herz, J. C., 245–246
 Heuristics of filmmaking, 86
 Hierarchy of levels, xxv
 "High-level" automation, 32–34
Histoire(s) du cinéma (1989), 151
 Hitchcock, Alfred, 40, 160
 HMD, 110
 Hollerith, Herman, 24, 42
 Hollywood cinema, 147, 152,
 194–195, 242, 300
 Holzer, Jenny, 265
 Homer, 233–234
 HotWired RGB Gallery, 75, 77
 HTML
 frames within frames and, 324
 high-level computer languages and, 117
 Human Computer Interface and, 90
 hyperlinking and, 76
 modularity and, 30–31
 Web page and, 74–76, 120
Huckleberry Finn (Twain), 270
 Huhtamo, Erkki, 158
 Human Computer Interface (HCI). *See*
 also Interface
 computer data and, xxxvi
 concept of, 72
 cultural layer of new media and, 46
 history of, 72–73
 HTML and, 90
 interactivity and, 55, 101
 language of cultural interfaces and,
 10, 88–93
 modern, 210
 organization of information and, 72
 origin of, 69
 term of, 72

- Hypercard software, 74, 76, 127
- Hyperlinking
 - association and, 61
 - function of, 41
 - HTML and, 76
 - hypermedia and, 77
 - network of, nonhierarchical, 16
 - structure of, 41–42
 - teleporting and, 161, 164–165
 - Torah and, 76
- Hypermedia, 38, 40–41, 77, 215, 272, 288

- I/O/D collective, 76
- IBM, 24
- Icarus myth, 185, 188
- Iconic code, 25
- Icons of mimesis, 195–198
- Ideological montage, 149
- Iliad, The* (Homer), 233–234
- Illusions
 - action versus, 164–167
 - interactivity and, 205–211
 - narrative and, 205–211
 - overview, 177–183
 - questions regarding, 178–183
 - synthetic image and, 199–204
 - Jurassic Park* and, 200–204
 - Méliès and, 200–201
 - overview, 199
 - socialist realism and, 201–204
 - 3-D, 198
 - synthetic realism and, 184–198
 - animation, 188–195
 - in cinema, 185–188
 - icons of mimesis and, 195–198
 - overview, 184–185
- ILM, 201
- Image-instruments, 167–168, 183
- Image-interface, 17, 183
- IMMEMORY (Marker), 221
- Imprisonment of body, 80, 105–106
- Industrial Light and Magic (ILM), 201
- Industrial Revolution, 29
- Information access, 217
- Information culture, 13–14
- Information Landscape (Silicon Graphics), 250
- Information processing tasks, 216
- Information space, cinema as, 326–330
- Information Visualizer (Xerox PARC), 250
- Informational dimension, 66
- Innis, Robert, 48
- “In Search of a Third Reality” (1995 computer art festival), 5
- Interactivity
 - branching-type, 38, 128
 - closed, 40, 56
 - Human Computer Interface and, 55, 101
 - illusions and, 205–211
 - menu-based, 38, 67
 - myth of, 55–61
 - narrative and, 228
 - open, 40, 56
 - virtual reality technology and, 82
- Interface. *See also* Graphical User Interface (GUI); Human Computer Interface (HCI)
 - cultural interface language, 69–93
 - cinema, 10, 78–88
 - Human Computer Interface, 10, 88–93
 - overview, 69–73
 - printed word, 10, 73–78
 - dichotomy, 67
 - kino-eye, 276
 - Macintosh, 69
 - overview, 63–68
 - screen and user, 94–115
 - body of user and, 103–111

- development of screen, 95–103
 overview, 94–95
 representation versus simulation, 111–115
 3-D and, 80–84
 VRML, 83
 window, 97–98
- International Business Machines Corporation (IBM), 24
- “International style” of modern visual culture, 56
- Internet. *See* World Wide Web
- Interpellation, 61
- Interpretation of Dreams, The* (Freud), 59
- Introduction to Poetics* (Todorov), 12–13
- Invisible Shape of Things Past, The* (ART+COM), 87, 88–89
- Ippolito, Jon, 42–43
- Jacquard, J. M., 22
- Jacquard loom, 22, 42, 48
- Jakobson, Roman, 77, 206
- Jameson, Fredric, 131, 229–230, 252
- Jay, Martin, 105, 175
- Johnny Mnemonic* (1995), 216, 313, 318
- Johnson, Paul, 147–148
- Johnson-Laird, Philip, 60
- JPEG format, 54, 290
- Jurassic Park* (1993), 138, 142, 152, 200–204
- “Just in time” delivery, 36
- Juxtaposition of elements, 158–159
- Kabakov, Ilya, 266–268
- Kaufman, Mikhail, 240
- Kepler’s camera obscura, 104, 106
- Keying, 150, 152
- Kiefer, Anselm, 265
- Kinotoscope, 23, 40, 298, 313, 315
- Kino-brush, 307–308
- Kino cheturekht izmerenii* (“The Filmic Fourth Dimension”), 156
- Kino-eye, xxviii, 243, 273–281, 307–308
- Kino-Pravda* (“Cinema-Truth”), 149
- Kleiser-Wolczak Construction Company, 194
- Kodak, 137, 197
- Komar, Vitaly, 203
- Koolhaas, Rem, 115, 281
- Krauss, Rosalind, 234–235
- Kruger, Barbara, 142
- Kuhn, Thomas, 285, 314
- Laboratory experimentation, 15
- Lacan, Jacques, 174–175
- Lakoff, George, 60
- Language
 C, 117
 of cinema, 309–333
 avant-garde versus mainstream, xxvi
 cinegratography, 309–314
 code and, 330–333
 information space and, 326–330
 macrocinema, 322–326
 “primitive” to “classical,” 107
 spatial montage, 322–326
 temporality, 314–322
 term of, 7
 understanding, xv
- COBOL, 117
- computer media, 7
- concept of, 7, 12–13
- of cultural interfaces, 69–93
 cinema, 10, 78–88
 Human Computer Interface, 10, 88–93
 overview, 69–73
 printed word, 10, 73–78
 effects and, xxviii
- FORTRAN, 117
- VRML, 250

- Languages of Art* (1976), 163
 Lanier, Jaron, 57–59
Late Spring (Morandi), 327
 Latour, Bruno, 167, 169
 Laurel, Brenda, 165
Lawnmower Man (1992), 110–111
 LCD displays, 63, 134
 Lefebvre, Henri, 252
Legible City (Shaw), 226, 260–261
 Legrady, George, 221, 263–264
 Letizia (user interface agent), 35
 Level editors, 120
 LeWitt, Sol, 235
 Lialina, Olga, 221, 227, 324–325, 328
 Lichtenstein, Roy, 29
Life of an American Fireman, The (1903), 148
 “Life Spacies” (Sommerer and Mignon-neau), 67
 Lincoln Laboratory, 101–102
 Linear perspective/pursuit, 85, 237
 Lingo language, 31, 117
 Link, E. A., Jr., 276
 Lisa computer (Apple), 71
 Lissitzky, El, 262
 Live-action footage, xxxi, 137, 302, 307–308
Live Picture (image-editing program), 53
 Locke, John, 152
 Lockheed, 277
 Logic of new media, 48
 Logic of selection, 123–129, 132
Looker (1981), 194
 Loop form, xxxii–xxxiii, 314–322
 Lossy compression, 54
 Lovink, Geert, 270–271
 “Low-level” automation, 32, 34
 Lucas, George, 43, 138, 193, 201
 Lucasfilm, 137, 193
 Lumière brothers, 23
 Lunenfeld, Peter, 63
 Lüssenbrink, Dirk, 87
 Lyotard, Jean-François, 219
 MacDraw software, 126
Machines of the Visible (Comolli), 198
 Macintosh computer and interface, 63, 69, 72
 McLaren, Norman, 306
 McLuhan, Marshall, 48
 Macrocinema, 322–326
 Macromedia Director software, 30–31, 117, 123
 Magnetic tape, 234
 Malevich, Kazimir, 262
 Mamber, Stephen, 40, 221
Man with a Movie Camera, xiv–xxxvi, 148–149, 172, 239–242, 262, 275–276, 316, 327
 Mannerist stage of cinema, xxix
 Mapping new media
 method, 8–10
 organization, 11–12
 Marey, Etienne-Jules, 110
 Marey’s photographic gun, 51
Mario, 272
 Marker, Chris, 221
 Marx, Karl, 58, 65
 Marxism, 187
 Marxist dialectics, 58
Mask, The (1994), 310
Matador (paint program), 53
 Matrix, concept of, 262
Matrix, The (1999), 330
 Media database, 37
 Media Lab (MIT), 33
Mediamatic, 224
 Melamid, Alex, 203
 Méliès, Georges, 200–201
 “Menagerie” (Fisher), 226

- Menu-based interactivity, 38, 67
- Menus
- from object to signal and, 132–135
 - logic of selection and, 123–129
 - Photoshop and, 129–131
 - postmodernism and, 129–131
- Metarealism, 208
- Metropolis* (1923), 126
- Metz, Christian, 294, 310
- Michelson, Annette, 241–242
- Microsoft, 191. *See also specific software*
- Microsoft Office software, 30, 182
- Microsoft Outlook, 122
- Microsoft Word software, 39, 124
- Mignonneau, Laurent, 67
- “Mill” (Babbage), 21–22
- Miller, Robyn, 248
- Mimesis, icons of, 195–198
- Minimalism, 235
- MIT
- Architecture Machine Group, 259
 - Lincoln Laboratory, 101–102
 - Media Lab, 33
 - Radiation Laboratory, 100–101
 - Software Agents Group, 35
- Mitchell, William, 52–54, 303–304
- Miyake, Issey, 122
- Mobile camera, 79–80
- Mobility, xvi
- Mobilized virtual gaze, 107, 274–275, 282
- Möbius House, 317–318
- Modernity, 279–280, 284
- Modernization, xxii, 173–174
- Modularity, 30–31, 36, 139–141
- Mohr, Manfred, 236
- Monroe, Marilyn, 194
- Montage compositing and new types of, 155–160
- resistance to, 141–145
 - ideological, 149
 - images and, unrelated, 56
 - indexical nature of cinema and, xviii
 - ontological, 158–159
 - realities and, fake, xvii
 - spatial, xxxiv, 158–159, 322–326
 - stylistic, 158–159
 - temporal, xvii, xxxiv, 148–149
- Moody, Rick, 44–45
- Morandi, Giorgio, 327
- Motion simulator, 249
- Mouse, computer, 110
- Moving image
- animation-to-cinema and, 298–300
 - archaeology of, 296–298
 - kino-eye to kino-brush and, 307–308
 - narrative and, 293–296
 - redefinition of cinema and, 300–307
- MPEG format, 54, 141
- MTV, xxix
- Multimedia, 311
- Münsterberg, Hugo, 57
- Muschamp, Herbert, 128–129
- Music synthesizers, 126
- Music video, 310–311
- Musser, Charles, 108, 129–130
- Mutability, 133–134, 307–308
- Mutoscope, 298
- Myst*, 7, 70–71, 78, 127, 210, 244–253, 312–313
- Myth: The Fallen Lords*, 84
- “Myth of Total Cinema, The” (Bazin), 181, 185
- Nadar, Félix Tournachon, 98, 200–201
- Nake, Frieder, 235–236
- Nakomete* (On the Comet, 1970), 159
- Napoléon* (1927), 148–149, 323

- Narrative
 action and, 247
 database and, 225–228
 in Greek sense, 246
 illusions and, 205–211
 interactivity and, 228
 live-action, xxxi, 137, 302, 307–308
 loop as engine of, 314–322
 moving image and, 293–296
- NASA Ames Virtual Environment
 Workstation, 165–166
- Navigable space
Computer Space and, 253–259
Doom and, 244–253
EVE and, 281–285
 kino-eye and, 243, 273–281
 Legible City and, 260–261
Myst and, 244–253
 navigator/explorer and, 268–273
Place and, 281–285
 poetics of, 259–268
 simulators and, 273–281
 3-D, 214–215
- Navigation, concept of, 272–273
- Navigator/explorer, 268–273
- Neale, Steven, 321
- Negroponte, Nicholas, 259
- Netomat browser, 31, 76
- Netscape Navigator, 7, 272
- New media
 categories of, 19
 chronology and, personal, 3–6
 cinema and, 50–51, 287
 computer-media revolution and,
 19–20
 development of, 21–26
 emergence of, 6–7
 fractal structure of, 30–31
 layers of, 46
 logic of, 48
 mapping, 8–11
 method, 8–10
 organization, 10–11
 myths of, 52–61
 digital, 52–55
 interactivity, 55–61
 old media versus, 49
 overview, 19–20
 principles of, 27–48
 automation, 32–36
 modularity, 30–31, 36, 139–141
 numerical representation, 27–30
 transcoding, 45–48
 variability, 36–45, 133–134
 terms of, 12–17
 language, 12–13
 object, 14–15
 representation, 15–17
 theory of present and, 6–8
 visual index to, xiv–xxxvi
 writings on, 10
 “New Vision” movement (1920s), xvi,
 85
- Nintendo Dataglove, 5
- Non-places* (Auge), 279
- Non-transparency of code, 64–65
- Nouvel, Jean, 281
- Novak, Marcos, 43, 250
- Numerical representation, 27–30
- Object
 aesthetic, 163–164
 algorithms and, 27
 concept of, 14–15, 27
 old media and, 28
 in Photoshop, 31
 Russian Constructivists and Produc-
 tivists and, 14
 scalability and, 38–40
 signal and, 132–135

- Odessa steps, 150–151
- Odyssey* (Homer), 233–234
- Office of Naval Research, 102
- “On Computable Numbers” (Turing), 24
- “100 Objects to Represent the World” (Greenaway), 238–239
- Ontological montage, 158–159
- Open interactivity, 40, 56
- Open source, 333
- Operations
- compositing, 136–160
 - cinema, 145–149
 - digital, 139, 144, 152–155
 - montage and, 141–145, 155–160
 - process of, 136–141
 - video, 149–152
 - menus, filters, and plug-ins, 123–135
 - from object to signal and, 132–135
 - logic of selection and, 123–129
 - Photoshop and, 129–131
 - postmodernism and, 129–131
 - overview, 123–135
 - teleaction, 161–175
 - distance and aura, 170–175
 - illusion versus action, 164–167
 - image-instruments, 167–168
 - representation versus communication, 161–164
 - telecommunication, 161–164, 168–170
- Oracle software, 225
- Osmose* (Davies), 261, 265–266
- Paesmans, Dirk, 332
- Page, 74–75, 206. *See also* Web page
- “Painter of Modern Life, The” (Baude-laire), 268–273
- Painting, 305–306, 324, 327–328
- Palace of the Institute (Paris), 21
- Palm Pilot, 63
- Panofsky, Erwin, 253–254, 257–258
- Paper architecture, 264–265
- Paradigm, 229–233, 314. *See also* Database
- Parrhasius, 177–178, 195
- Pencil of Nature* (Talbot), 233
- Periodic updates, 38
- Permanent present, 63
- Permutations* (1967), 236
- Perspectival window, 105
- Perspectives as Symbolic Form* (Panofsky), 254
- Phantasmagoria* (1799), 296
- Phantom Menace, The* (1999), 331
- Phenakisticope, 51, 304
- Photography, 19, 28, 98, 106–107
- Photomontage, 125–126
- Photorealism, 200
- Photoshop software
- automation and, 32
 - development of, 131
 - filters and, 121, 129–131
 - “flatten image” command in, 139
 - menus and, 129–131
 - noise to image and, 132
 - parts of image and, 31
 - plug-ins and, 129–131
 - still image in, 140
 - users of, 119
 - versions of, 39
- Pixels, 53–54
- Place* (Shaw), 281–285
- Plato, 108, 131, 233, 283
- Plug-ins
- from object to signal and, 132–135
 - logic of selection and, 123–129
 - media creation software and, 236
 - Photoshop and, 129–131
 - postmodernism and, 129–131

- Poetics of navigation, 259–268
- Point of view, 84, 242
- Polygonal modeling, 254–255
- Pong*, 255–256
- Porter, Edward, 148
- Postcomputer cinema, 249
- Postmodern Condition, The* (Lyotard), 219
- Postmodernism, 78, 129–131
- Potemkin villages, 145–148, 167
- PowerAnimator software, 80
- PowerPoint software, 124
- Practice of Everyday Life, The* (de Certeau), 267–268
- Prada, 271
- Praxinoscope Theater, 297
- Premiere 4.2 software, 155–156
- Present, theory of, 6–8
- Prince, Richard, 142
- Principles of Art History* (Wölfflin), 254
- Principles of new media
 automation, 32–36
 modularity, 30–31, 36, 139–141
 numerical representation, 27–30
 transcoding, 45–48
 variability, 36–45, 133–134
- Printed word
 history of, 71–73
 language of cultural interfaces and, 10, 73–78
 organization of information and, 72
 term of, 71
- Printing press, 19
- Pro-cinematic devices, 296
- Procedures, 31
- Production on demand, 36
- Programming, computer, xxxiii, 317.
See also specific software
- Projector, mechanical, 30
- Prokhorov, Anatoly, 207–208
- Prostranstvennaya sreda* (Florensky), 255
- Prouns* (Lissitzky), 262
- Pudovkin, Vsevolod, 156
- Quake*, 33, 143, 182, 210, 215, 223, 281
- Quantified data, 28
- Quattrocento, 172–173
- QuickTime format (Apple), 7, 39, 123, 140–141, 157, 290, 311
- QuickTime movies, 30, 39, 70, 207, 313, 316–317
- Radar, 98–100, 170
- Radiation Laboratory (Rad Lab), 100–101
- Radio, 162
- Radok, Emil, 323–324
- Random Access memory (RAM), 77
- Razorfish Studios, 213
- Readerly text, 119
- “Real” culture, 232–233
- Real time, 99
- Real-time screen, 99, 115
- Realism, 184, 186–188, 191. *See also*
 Synthetic realism
- Reality effect, 137
- RealityEngine (high-performance graphics computer), 177
- RealPlayer, 118
- Reasoning, 60
- Reconfigured Eye, The* (Mitchell), 52–54
- Rectangular framing, 80–82
- “Rehearsal of Memory” (Harwood), 226
- Reijlander, Oscar G., 153
- Remediation* (Bolter and Grusin), 89
- Renaissance painting, 305, 324, 328
- Rendering, 53, 191

- Representation
 - action versus, 17
 - Barthes and, 103
 - changes, 16–17
 - cinema and, 289–292
 - communication versus, 17, 161–164
 - computer time-based, 192
 - concept of, 15–17
 - control versus, 16–17, 88–93
 - database-driven, 40
 - information versus, 17
 - numerical, 27–30
 - simulation versus, 16–17, 111–115
 - space of, 103
- Representational schemes, 125
- Resolution, 28, 53, 204
- Return of the Jedi* (1983), 194
- Reynaud, Emile, 297
- Reys (image-rendering system), 191
- Rheingold, Howard, 110
- Riegl, Alois, 253–254
- Riven*, 210, 216
- Robertson, Étienne Gaspar, 296
- Robinson, Henry Peach, 153
- Rodin, Auguste, 113
- Role-playing games (RPGs), 248, 272
- Rousseau, Jean-Jacques, 320
- Russian Constructivists and Productivists, 14
- Rybczynski, Zbigniew, 150–151, 158–159, 318

- SAGE (Semi-Automatic Ground Environment), 101–102
- St. Louis Fair (1904), 249
- Salle, David, 142
- Sampled data, 28
- Sander, August, 233
- Saussure, Ferdinand de, 230
- Sauter, Joachim, 87

- Scalability, 38–40
- Scénario du film "Passion"* (1982), 151
- Schleiner, Anne-Marie, 120
- Schwartz, Mayer, 40
- Scott, Ridley, 63
- Screen
 - Barthes and, 103–104
 - body of user and, 103–111
 - classical, 95–96
 - development of, 95–103
 - dynamic, 96–98, 115
 - interactive, 115
 - overview, 94–95
 - real-time, 99, 115
 - representation versus simulation and, 111–115
 - 3-D, 102–103
 - virtual reality technology and, 97–98
 - window interface and, 97–98
 - zapping and, 97
- Screen out, 96
- Scripts, 31
- Scrolling, 75
- Sculpture, 28
- Selection, logic of, 123–129, 132
- Semiosis, 290
- Sengmüller, Gebhard, 331
- 7th Guest, Tbe*, 83, 312–313
- SGI, 82, 191
- Shannon, Claude, 102–103
- Sharits, Paul, 29
- Shaw, Jeffrey, 226, 260–261, 282–285
- Shoah Foundation, 224
- SIGGRAPH (Special Interest Group on Computer Graphics of the Association for Computing Machinery), 34, 85, 178, 194, 196
- Sign, concept of, 170
- Signal, from object to, 132–135
- Silicon Graphics Inc., 177

- SimAnts*, 183
- SimCity*, 183
- Sim games, 183, 223
- Sims, Karl, 67–68
- Simulation
- algorithms and, 193
 - flight, 276–284
 - modularity and, 140
 - motion, 249
 - navigable space and, 273–281
 - representation versus, 16–17, 111–115
 - Sim games and, 183, 223
- Sine wave, 126
- Sketchpad, 102, 276–277
- Small Optics, 172–173
- Smithson, Robert, 265
- Snow, Michael, 144
- Socialist realism, 201–204
- Softimage/3D (v3.8) software, 123
- Software. *See* Computer; *specific names*
- Software Agents Group, 35
- Soja, Edward, 323
- Sommerer, Christa, 67
- Sound dimensions, 157
- Space
- information, cinema as, 326–330
 - as media type, 251–252
 - navigable
 - Computer Space* and, 253–259
 - Doom* and, 244–253
 - EVE* and, 281–285
 - kino-eye and, 243, 273–281
 - Legible City*, 260–261
 - Myst* and, 244–253
 - navigator/explorer and, 268–273
 - Place* and, 281–285
 - poetics of, 259–268
 - simulation and, 273–281
 - 3-D, 214–215
 - seamless virtual, xix
 - 3-D, 80, 83–84, 103, 184
 - VRML and, 257–259
 - Space Invaders*, 255
 - Space-medium tradition, 265
 - Spacewar*, 253, 262, 281–282
 - Spatial dimensions, 157–158
 - Spatial montage, xxxiv, 158–159, 322–326
 - Spatialization, 78, 257–258
 - Special effects, xxviii, 117, 309
 - Spectatorship, cinematic, 186–187
 - Speusippus, 233
 - Sprites (2-D animated objects and characters), 139–140, 255–256
 - Staiger, Janet, 187–190, 198
 - “Stairs, Munich, Projection, The” (Greenaway), 239
 - Standardization, 29–30, 60
 - Star Trek II: The Wrath of Khan* (1982), 193–194
 - Star Wars* (Lucas), 43, 249
 - Star Wars: Episode I* (1999), 138, 195, 199, 201, 303
 - Steps* (Rybczynski), 150–151, 159
 - Stickiness, 161
 - Storage media, 234
 - Street of Crocodiles, The* (Brothers Quay), 262
 - Stylistic montage, 158–159
 - Subroutines, 31
 - Super Cockpit, 111
 - Super Mario 64*, 84
 - Supermodernity, 279–280, 284
 - Surfing Web, 205–206, 271
 - Surveillance technologies, 98–102
 - Sutherland, Ivan, 102–103, 109–110, 276–277
 - Svilova, Elizaveta, 239–240
 - Swift, Jonathan, 234

- "Sword of Damocles" display, 110
 Symbolic form, 219
 Syntagm, 229–233, 242. *See also* Narrative
 Synthesizers, video, 126
 Synthetic imagery
 Jurassic Park and, 200–204
 Méliès and, 200–201
 overview, 199
 socialist realism and, 201–204
 3-D and, 198
 Synthetic realism
 animation, 188–195
 in cinema, 185–188
 icons of mimesis and, 195–198
 overview, 184–185
- T. Rowe Price, 224
 T-Vision (ART+COM), 250
 Tabulating Machine Company, 24
 Tabulating machines, electric, 24, 42
 Tachyscope, 51
 Talbot, William Henry Fox, 233
 Tamagotchi, 68, 318–319
Tango (1982), 158–159, 318
 Tanguy, Yves, 265
 Tape, magnetic, 234
 Tarkovsky, Andrey, 295
Tatlin at Home (Lissitzky), 126
Technology, Style, and Mode of Production
 (Bordwell and Staiger), 198
Tekken 2, 84
 Teleaction
 aura and, 170–175
 distance and, 170–175
 illusion versus action, 164–167
 image-instruments, 167–168
 representation versus communication,
 161–164
 telecommunication, 161–164, 168–170
 Telecommunication, 161–164,
 168–170
 Telegarden (Goldberg), 169–170
 Teleporting, 161, 164–165
 Telepresence, 164–167, 170–171
 Teleprinters, 332
 Television, 150, 162
 Tempera painting, medieval, 305
 Temporal montage, xvii, xxxiv, 148–
 149
 Temporality, 103, 314–322
 Terminator 2, 152, 200, 204, 310
 Tetris, 222
 Text, concept of, 163. *See also* Printed
 word
 Texture-mapping algorithms, 53
 Thaumatrope, 296–297
 Theory of present, 6–8
 Theremin, Lev, 126, 132
 3-D
 animation, 3, 138, 184–185
 automation and, 85
 of Berlin's history, 87
 camera and, 80
 characters, 139–140
 computer animation, 138, 184–185,
 188–195
 computer graphics, 79–80
 interface and, 80–84
 screen, 102–103
 software, 123
 space, 80, 83–84, 184
 navigable, 214–215
 synthetic imagery and, 198
 virtual reality technology and, 81–84,
 206, 257–259, 272
 "Tissue of quotations," 127
Titanic (1997), 142, 153, 164–165,
 195, 201
 Titchener, Edward, 59–60

- Toascii command, 332
- Tobreluts, Olga, 160
- Todorov, Tzvetan, 12–13, 264
- Tomb Raider*, 43, 84, 210, 272
- Tönnies, Ferdinand, 258
- Torah, 76
- Touch, 175
- Transcoding, 45–48
- Transitional Spaces* (Legrady), 263
- Tron* (1982), 190, 199
- True Vine, The* (Bann), 181
- Trumbull, Douglas, 249
- Turing, Alan, 24
- Twain, Mark, 270–271
- 2-D graph, 66
- 2-D images of characters, 139–140, 255–256
- 2001: A Space Odyssey* (1968), 249
- “... two, three, many Guevaras” (Wagmister), 221
- UN Studio/Van Berkel & Bos, 317–318
- Universal Turing Machine, 24
- University of Art and Design (Helsinki), 318
- UNIX operating system, 34, 129, 332
- Unreal*, 195, 216, 281
- Updates, periodic, 38
- URL, 76
- U.S. Air Force, 111
- U.S. Census Bureau, 23–24
- U.S. Marine Corps, 278
- Van Der Kaap, Gerald, 92
- Van der Rohe, Mies, 145
- Van Gogh, Vincent, 32
- Variability, 36–45, 133–134
- Variable media, 42–43
- Venus by Patricia Field (store), 214
- Versace, 271
- Vertov, Dziga, xiv–xxxvi, 148–149, 172, 239–243, 275–276
- Viagem, A* (The Voyage, 1998), 328
- Video
- compositing, 149–152
 - full motion, 207
 - lossy compression and, 54
 - music, 310–311
 - numerical representation and, 28
 - synthesizers, 126
- “Video: The Aesthetics of Narcissism” (Krauss), 234–235
- “Video look,” 151
- VinylVideo project, 331
- Virage, 34–35
- Virilio, Paul, 171–175, 278–279
- VIR Image Engine (Virage), 34–35
- Virtual camera controls, xvi, 84–88
- Virtual Glider, 277
- Virtual mobile gaze, 107, 274–275, 282
- “Virtual museums” genre, 219–220
- Virtual pets, 68, 318–319
- Virtual reality (VR) technology
- Ames Virtual Reality Workstation and, 166
 - body of user and, 109–110
 - interactivity and, 82
 - Lanier and, 58
 - rectangular framing and, 81–82
 - screen and, 97–98
 - simulation and, 113–114
 - Sutherland and, 276–277
 - 3-D and, 81–84, 206, 257–259, 272
- Virtual Sets technology, 154–155
- Vision, xxiii, 175
- Visual culture, 13, 56
- Visual dimensions, 157
- Voyeur*, 83

- VRML
 browsers, 82
 interface, 83
 language, 250
 linear perspective and, 85
 rectangular framing and, 81–82
 selections and, 197
 space and, 257–259
 World Wide Web and, 250
 worlds of, 275, 279
- Wag the Dog* (1997), 136, 138–139, 153
- Wagmister, Fabian, 221
- Waliczky, Tamás, xxix, 87–88, 261–264, 269
- War and Cinema* (Virilio), 278
- WarCraft*, 91, 182
- Warhol, Andy, 144
- Watson, Thomas J., 24
- Wavelength* (Snow), 144
- WaxWeb* (Blair), 39–40, 227
- Way, The* (Waliczky), 87–88
- Web. *See* World Wide Web
- Web page
 creating, 119, 124, 131
 data organization and, 16, 222–224
 elements of, 75–76, 220–221
 HTML and, 74–76, 120
 spatialization of moving image and, 157
- WebSpace Navigator, 82
- Web Stalker, 76
- Weinbren, Grahame, 44
- What Dreams May Come* (1998), 310
- Whitney, John, 236, 242
- Whorf-Sapir hypothesis, 64
- Wiener, Norbert, 251
- Wilde, Oscar, 270
- Window interface, 97–98
- Window Shopping* (Friedberg), 273
- Windows 98 Media Player, 118
- Wing Commander* series, 207, 210
- Wisniewski, Maciej, 31, 76
- Wittgenstein's theory of family resemblance, 40
- Wölfflin, Heinrich, 253–254
- "Work of Art in the Age of Mechanical Reproduction, The" (Benjamin), 107, 171
- Work, concept of, 163
- World Wide Web. *See also* Web page
 bandwidth, 256
 banner ads on, 42, 123
 browsers, 7, 31, 76, 82, 272, 329
 data distribution and, 35, 222–224
 eyeball hang time and, 161
 hardcore users and, 161
 hypertext of, 65, 77
 modularity and, 31
 navigating, 272–273
 rise of, 225
 spatialization and, 257–258
 stickiness and, 161
 surfing, 205–206, 271
 text creation and, 127
 updates and, periodic, 38
 VRML and, 250
- Wright, Will, 223
- Xerox PARC Alto workstation, xxxv, 89, 275
- Xerox PARC fountain, 330
- Xerox Star, 71
- Yahoo!, 164
- Youngblood, Gene, 236
- Zabriskie Point* (1970), 303
- Zapping, 97

Zeman, Konrad, 159–160

Zeuxis, 177–178, 195

Zola, Emile, 247

Zoopraxiscope, 51

Zootrope, 51, 296–298, 304

Zork, 246

Zuse, Konrad, 25, 42, 330–331