Introduction

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Within the history of art and media there have always been developmental tendencies towards vividness of images, visual animation or technological realism. This is one of the media-aspects of history in the perspective of Ernst Gombrich (cf. Gombrich 1961). Even in the context of static visual media (like sculptures, cave paintings, ancient reliefs, sketches, paintings, portraits or photography etc.), which do not contain a specific technical generated temporality with own duration, a factual physical movement or shifts in spatial representation and structure, we have plenty of evidence for this assumption regarding manifold depictions in art history, which represent specific movement phases or temporal implications of elapsing time (cf. Liebsch 2014; cf. Schmitz 2015).

A classical case is the adaption of spatial information within the variability of perspectives in the development of the arts, and the famous and logical invention of the central perspective that lead to more realistic images. This tendency of image dynamism culminated among other things in the invention of picture projection, photo exposure and finally the cinematographic apparatus with its moving image. Whereas the technological perspective of temporal representation and the temporal construction logic of time-based media have been excluded from the classical art system, under the paradigms of the autonomous modern art, this media evolution is nowadays completely transferred into the age of the digital under the impact of algorithmic logic in software-based art and design: and the relation of art and media must be defined in new innovative and progressive ways, adequate to the contemporary situation. Precisely under this historic condition modern media science was already established.

The basic tendencies of image progression that are highlighting the shift in the dimension of time and movement are fully realized at the

breakpoint of technical invention. Artists, inventors and creators have brought images to life through specific apparatuses and new technologies. But this history of media starts in the broad field of static media, then integrates the whole history of technical or philosophical toys (such as thaumatrope, praxinoscope, zoopraxiscope, mutoscope, thumb cinema etc.), reflects the different forms of cinematic generation of time, and reaches the multimodal and poly-sensual image artifacts of postmodern age, like Virtual Reality (VR), Head Mounted Displays (HMD) and holographic technology, real-time systems for natural mapping or Cave Automatic Virtual Environments (CAVE).

Especially the digital technological media help to overcome the traditional opposition of static and dynamic images and support new approaches for more complex analyses and systematizations. It is a very significant relationship of media technology, space and time with a complex impact on the reception processes. A lot of methodological riddles must be solved if analytical approaches try to establish one coherent theory; therefore, an *interdisciplinary turn*, which was demanded many times, still seems to be necessary in the field of image and media theory.

This interdisciplinary view should focus on the specific conditions of the spatiality and temporality of image depiction, but it should keep in mind the technological foundations of the image production too. Additionally, it seems to be absolutely necessary to present different approaches and theoretical concepts of temporal and spatial media cognition, the temporal and spatial effects of embodiment (cf. Laroche et al. 2014) in the context of a bodily representation within a mediatized scenario. This applies in particular to the recent technological innovations. Perceptual and phenomenological theories and concepts of the body or embedded cognition could also be useful to understand the temporal and spatial relation of perception, consciousness and sensorimotor interaction with graphic interfaces and user's interaction. A specific focus could lie on the lived body and the sensory contact with the interactive, immersive or hyper-realistic images. And, especially in a media theoretical perspective, it should be outlined – at least in fundamentals –, which coherent and useful analytical approaches for understanding time, space and reception of visual media are developed by art, philosophy, art history or perceptual viewpoints.

Norbert M. Schmitz (Germany) exemplifies in Media Time as Aesthetic Strategy in Modernism. On the Aesthetics of Time and Media between Avant-Garde Film, Classical Style, and New Media the concept of time in the context of an arte temporales. He argues for the need of a more complex description of time-based media in the context of a relation of media and the artistic system. In this perspective, he understands media time as a part of a modern mediatization process that transforms technology and the different components of art expression within a mediatized functional relation. Additionally, he tries to represent the contradictory modernity of filmic time-images to place it in the relation to the art systems and mass communication.

Javier Carreño Cobos (Colombia) focuses on the complex phenomenological structure of the perceptual dynamic of an image-time in his article *Husserl at the Mutoscope: A Phenomenological Regard at the Temporality of Static and Moving Images*. In contrasting the logic of static and dynamic images he additionally refers to Husserl's comments on image consciousness and time-consciousness. He argues that in Husserl's point of view imagination works differently in each genre of images and that this results in a different awareness and experience of time.

Bruno Fontes (Portugal) discusses the relation of humans and technology with a specific notion of the concept of the *posthuman condition*. He argues in *Her Self: Dilemmas of the Post-Human in Spike Jonze's Her* that the film *Her* is an ideal case study to contrast the concepts of Katherine Hayles and Andy Miah on post-humanity. He exemplifies that the movie develops a paradigm of no difference or boundary between the immanence of the body or the computer simulation, the biological or cybernetic mechanism and human design or robotic teleology. The temporal condition of the post-human is indicated as a simultaneously interrelation of humans, artifacts and digital media.

Cristobal Escobar (Chile) refers in *Hitchcock's Simulacra: Crystallizing the Mental Operations of Rear Window and Vertigo* to Gilles Deleuze's philosophy with a specific focus on simulacra as mental concepts. He analyzes the Hitchcock movie *Rear Window* to highlight the relation of the filmic characters and the recipient as a mental operation that indicates an actuality in space and virtuality in time. In this perspective, he additionally refers to the interdependence of temporal dynamics and portrayed

memory in *Vertigo* and conceptualizes the crystal image as a loop in temporality that could specify subjects and times instability.

Fátima Chinita (Portugal) analyzes Roy Andersson's cinematic "Living Trilogy" (2000, 2007, and 2014) in *Temporal Paradoxes in the Perception of Roy Andersson's Tableau Films* and argues that the three films follow a specific *tableau aesthetic*, which derived from painting and theatre, to transport humanist ideas and enhances aesthetic paradoxes of time and space. She highlights the temporal and spatial relationships of the *tableaux* that represent consecutiveness and simultaneity and emphasizes the temporal manipulation in the relation of extension or constriction that enables forms of perpetual or non-existing presence.

Lars C. Grabbe (Germany) is focusing in *Time and Media: The Temporal Dynamics of Immersive Media Technology* on a progressive correlation of media materiality and perceptual processes. His aim is to locate temporality in the relational framework of perceptual and psychological immersion and he argues that both characteristics seem to be strongly influenced by the systemic structures of time. In his article, he characterizes and explores the characteristics of immersive media technologies as temporal inflow modalities, which can trigger sensory data and induce specific levels of temporal density within the dynamic reception process.

Franziska Winter (Germany) emphasizes in *A Body to Look through: Onto the Spatiotemporal Matters of Attendance* the central role of the diaphanous body in media history. She argues that an aesthetics of half-transparent physicality displays specific aspects of spatiality and temporality. Focusing on holographic projections she discusses specific staging aspects in case of an advert that inserts the illusive power of holographic projection. This example indicates how instability of materiality interacts with the fiction to overcome boundaries of the body and how memorial culture could articulate itself efficiently.

George Themistokleus (Cyprus/Great Britain) shows in *Mediating the Interval* how the concept of the time-image from Gilles Deleuze can be converted to digital technologies that are intertwined with the perceiving body. He argues that it becomes necessary for the understanding of modern media to revise the concepts of cinematic, photographic and stereoscopic media to highlight overlaps and continuities and discontinuities between them. His media analysis is conducted with the *diplorasis*, a media installation developed by the author, which re-synthesizes old

media by digital processes to explore the reception dynamics. He exemplifies that a specific shift in the sensory framing by redefinition of the body's sensory intervals shifts the understanding of body in space and time.

Anna Dempsey and Hanna Vogel (USA) are focusing in *Installation Art and the Mobile Embodied Viewer* on the relation of installation art, art practice and embodiment regarding the work of the artists Char Davies, Chiharu Shiota and Cornelia Parker. In the perspective of phenomenological positions, following Crowther, Pallasmaa, Leder and Bachelard, the authors are highlighting the temporal nature of experiencing the body between now and past by memory and imagination and they are also referring to embodiment. They argue for a specific visceral and temporal aspect of the artist's installations that connect the interior and exterior world and they conclude that synesthesia becomes a conduit to other modes of sensory and temporal awareness.

The different theories that are highlighting the problem of temporality are on the one hand deeply connected with perception – as a sensory process – and on the other hand intertwined in the material dimension of static and dynamic media modalities. The different and interdisciplinary approaches that are connected in the volume *Image Temporality* try to focus explicitly on the relation of time and media to locate and present specific findings and further problem areas that should be clarified in the future of digital technologies and prototypes. Media technology has a specific role to play in the context of the embodied potential for addressing the different sense modalities of the recipient or user. This role seems to be deeply influencing our concepts of time and space: The more a media technology is becoming a trigger for sensory and perceptual experiences, the bigger is the influence on temporality and spatiality (cf. Wackermann and Ehm 2006). *Image Temporality* could be one part of the temporality discourse to connect the concepts of static and dynamic images with the approaches in modern media theory, philosophy of mind, perceptual theory, aesthetics, and film studies as well as the complex range of image science.

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