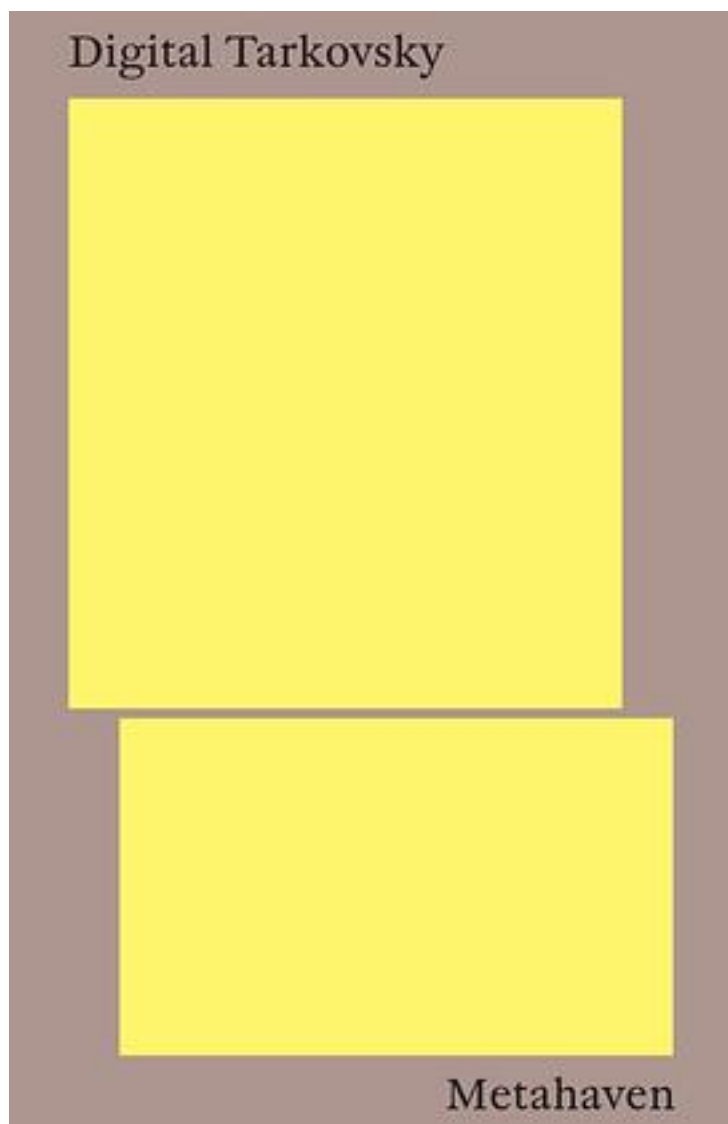


Digital Tarkovsky



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著者:Metahaven

出版者:Strelka Press

出版时间:

装帧:平装

isbn:9785906264879

In the US, an adult on average spends two hours and 51 minutes on their smartphone every day. That is eight minutes longer than Andrei Tarkovsky's film *Stalker*.

We're not interested in telling you to put your phone down and start paying attention to the real world. Instead, we want to investigate the kind of experience we have whilst staring at these tiny screens and the digital platforms that inhabit them. We are interested in calling this something other than smartphone addiction. We are interested in calling it cinema.

Digital Tarkovsky is an extended poetic exploration of how our experiences of visual entertainment and time itself are changing in the era of the smartphone and near-constant connection. The essay applies the 'slow' cinematic art of Andrei Tarkovsky to our interaction with the digital, visual reality of screens and interfaces. Digital Tarkovsky is a way of tracing what cinema, storytelling and time mean in our platform-based world.

作者介绍:

The work of Metahaven consists of filmmaking, writing, design, and installations, and is united conceptually by interests in poetry, storytelling, digital superstructures, and propaganda. Films by Metahaven include *The Sprawl* (Propaganda about Propaganda) (2015), *Information Skies* (2016), *Possessed* (2018, with Rob Schröder), *Hometown* (2018) and *Eurasia (Questions on Happiness)* (2018). Publications include *PSYOP* (2018), *Black Transparency* (2015) and *Uncorporate Identity* (2010). Their work is screened, published, and exhibited worldwide.

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标签

电影

时间流

塔可夫斯基

后数字时代

评论

我们对屏幕的空前依赖使得我们不再能享受时间在观影体验中的重要性
装有高像素摄像头的移动设备也使得拍摄剪辑变得触手可及
各大段视频平台入侵了观影体验 - 将我们的注意力缩短
使得‘体验’倾向于对场面和景观的期待，而不是享受一段被雕刻的时光。
metahaven用这篇致敬老塔的essay讲出了当代人在像素混乱和屏幕泛滥的时代的挣扎
喜欢老塔必读

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书评

数字塔可夫斯是指高清电子屏幕和移动设备触手可及的时候传统的观影模式受到了挑战。同时，安德烈塔可夫斯基电影中的‘慢’也在挑战当代人的观影模式。那么作为后屏幕时代的观众，欣赏塔可夫斯基式体验有什么意义？书中的态度自始至终是“我没有说A是错的或是不好的，我只说因为...”

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