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## **Media as Methodology: The Transition and Debate of Moving Image**

In the digital age, digital technology has disturbed the former methods for distinguishing based on the material and perception, and the later principles of differentiation based on the allocation model, receive-display mode and consumption plan. Meanwhile, remediation is becoming progressively the mainstream mode of presentation of moving image in contemporary society. Thus, this study analyzes the medium transition of moving image and its significance from the perspective of transmedia and interdisciplinary. It explains the visual collectivity that characterizes the symbol of modernity with perspective as its representation and the relations between optical centralism and the modern dominated regime. Taking as its theoretical starting point the difference between video art and cinema dispositif as well as the intertextuality of video art and painting, such as planimetric, panorama, etc., this study discusses the visual occlusion and cavalier perspective in moving image along with the embodiment spectatorship. Examining a case study of the multiple projection, this study delves into the deviation of the operation about the screen from the transparency. In addition, it dissects the undoing of medium specificity and media essentialism as well as the challenge to the narrative context of art history posed upon by Live Cinema which combines cinema and theatre. The continuous deterritorialization and reterritorialization alienate the moving image into some kind of ambiguous and anxious state of “schizophrenia”, giving spectators the possibility of critical engagement.