Abstract

The goal of this thesis is to describe the influence of technological development on the ways in which the moving image is created and to introduce forms that this medium attains in the area of live audio-visual performances. The theoretical study approaches this topic as a historical overview of technical image, focusing on its connections with music. It thus observes specific creative processes of the avant-garde film and music video and subsequently puts them into the context of current types of moving picture created as a result of software codes.

Based on the definitions of digital media's key principles, a theoretical basis is set up and then applied to the description of contemporary forms of audio-visual performances. These principles are also used for the definition of the features of software tools, numeric representations of which make it possible to work with any type of an image as with a set of mathematical functions. The main result of this thesis is thus a presentation of creative possibilities of today's image, which has – thanks to digital devices – disengaged itself from its previous technical limitation and become a fully dynamic element that can be created and modified in real time.