



PERCEPTION. REPRESENTATION. MODERNITY.

SOUNDTECHNOLOGY **AND THE AMERICAN CINEMA**

JAMES LASTRA

Sound Technology And The American Cinema Perception Representation Modernity

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Sound Technology And The American Cinema Perception Representation Modernity:

Sound Technology and the American Cinema James Lastra, 2000-07-18 Representational technologies including photography phonography and the cinema have helped define modernity itself Since the nineteenth century these technologies have challenged our trust of sensory perception given the ephemeral unprecedented parity with the eternal and created profound temporal and spatial displacements But current approaches to representational and cultural history often neglect to examine these technologies James Lastra seeks to remedy this neglect Lastra argues that we are nowhere better able to track the relations between capital science and cultural practice than in photography phonography and the cinema In particular he maps the development of sound recording from its emergence to its confrontation with and integration into the Hollywood film Reaching back into the late eighteenth century to natural philosophy stenography automata and human physiology Lastra follows the shifting relationships between our senses technology and representation Sound Technology and the American Cinema James Lastra, 2000 Representational technologies including photography phonography and the cinema have helped define modernity itself Since the nineteenth century these technologies have challenged our trust of sensory perception given the ephemeral unprecedented parity with the eternal and created profound temporal and spatial displacements But current approaches to representational and cultural history often neglect to examine these technologies James Lastra seeks to remedy this neglect Lastra argues that we are nowhere better able to track the relations between capital science and cultural practice than in photography phonography and the cinema In particular he maps the development of sound recording from its emergence to its confrontation with and integration into the Hollywood film Reaching back into the late eighteenth century to natural philosophy stenography automata and human physiology Lastra follows the shifting relationships between our senses technology and representation **The Soundscape of Modernity** Emily Thompson, 2004-09-17 A vibrant history of acoustical technology and aural culture in early twentieth century America In this history of aural culture in early twentieth century America Emily Thompson charts dramatic transformations in what people heard and how they listened What they heard was a new kind of sound that was the product of modern technology They listened as newly critical consumers of aural commodities By examining the technologies that produced this sound as well as the culture that enthusiastically consumed it Thompson recovers a lost dimension of the Machine Age and deepens our understanding of the experience of change that characterized the era Reverberation equations sound meters microphones and acoustical tiles were deployed in places as varied as Boston s Symphony Hall New York s office skyscrapers and the soundstages of Hollywood The control provided by these technologies however was applied in ways that denied the particularity of place and the diverse spaces of modern America began to sound alike as a universal new sound predominated Although this sound clear direct efficient and nonreverberant had little to say about the physical spaces in which it was produced it speaks volumes about the culture that created it By listening to it Thompson constructs a compelling new

account of the experience of modernity in America **Sonic Modernity** Sam Halliday, 2013-03-14 Reveals the many roles and forms of sound in modernism Drawing on a wealth of texts and thinkers the book shows the distinctive nature of sonic cultures in modernity Arguing that these cultures are not reducible to sound alone the book further shows that these encompass representations of sound in other media especially literature but also cinema and painting Figures discussed include canonical writers such as Joyce Richardson and Woolf relatively neglected writers such as Henry Roth and Bryher and a whole host of musicians artists and other commentators including Wagner Schoenberg Kandinsky Adorno and Benjamin Conceptually as well as topically diverse the book engages issues such as city noise and foreign accents representations of sound in silent cinema the relationship of music to language and the effects of technology on sonic production and reception **Chromatic Modernity** Sarah Street, Joshua Yumibe, 2019-04-02 The era of silent film long seen as black and white has been revealed in recent scholarship as bursting with color Yet the 1920s remain thought of as a transitional decade between early cinema and the rise of Technicolor despite the fact that new color technologies used in film advertising fashion and industry reshaped cinema and consumer culture In Chromatic Modernity Sarah Street and Joshua Yumibe provide a revelatory history of how the use of color in film during the 1920s played a key role in creating a chromatically vibrant culture Focusing on the final decade of silent film Street and Yumibe portray the 1920s as a pivotal and profoundly chromatic period of cosmopolitan exchange collaboration and experimentation in and around cinema Chromatic Modernity explores contemporary debates over color s artistic scientific philosophical and educational significance It examines a wide range of European and American films including Opus 1 1921 L Inhumaine 1923 Die Nibelungen 1924 The Phantom of the Opera 1925 The Lodger 1927 Napol on 1927 and Dracula 1932 A comprehensive comparative study that situates film among developments in art color science and industry Chromatic Modernity reveals the role of color cinema in forging new ways of looking at and experiencing the modern world **Hollywood's Copyright Wars** Peter Decherney, 2013-09-01 Beginning with Thomas Edison s aggressive copyright disputes and concluding with recent lawsuits against YouTube Hollywood s Copyright Wars follows the struggle of the film television and digital media industries to influence and adapt to copyright law Though much of Hollywood s engagement with the law occurs offstage in the larger theater of copyright many of Hollywood s most valued treasures from Modern Times 1936 to Star Wars 1977 cannot be fully understood without appreciating their legal controversies Peter Decherney shows that the history of intellectual property in Hollywood has not always mirrored the evolution of the law and recounts these extralegal solutions and their impact on American media and culture **Continental Strangers** Gerd Gemünden, 2014-01-21 Hundreds of German speaking film professionals took refuge in Hollywood during the 1930s and 1940s making a lasting contribution to American cinema Hailing from Austria Hungary Poland Russia and the Ukraine as well as Germany and including Ernst Lubitsch Fred Zinnemann Billy Wilder and Fritz Lang these multicultural multilingual writers and directors betrayed distinct cultural

sensibilities in their art Gerd Gemünden focuses on Edgar G. Ulmer's *The Black Cat* 1934 William Dieterle's *The Life of Emile Zola* 1937 Ernst Lubitsch's *To Be or Not to Be* 1942 Bertolt Brecht and Fritz Lang's *Hangmen Also Die* 1943 Fred Zinnemann's *Act of Violence* 1948 and Peter Lorre's *Der Verlorene* 1951 engaging with issues of realism auteurism and genre while tracing the relationship between film and history Hollywood politics and censorship and exile and re migration **Selling Sounds** David Suisman, 2009-05-31 When songs became a business Making hits Music without musicians The traffic in voices Musical properties Perfect pitch The black swan The musical soundscape of modernity [The Routledge Companion to Art Deco](#) Bridget Elliott, Michael Windover, 2019-06-25 Scholarly interest in Art Deco has grown rapidly over the past fifty years spanning different academic disciplines This volume provides a guide to the current state of the field of Art Deco research by highlighting past accomplishments and promising new directions Chapters are presented in five sections based on key concepts migration public culture fashion politics and Art Deco's afterlife in heritage restoration and new media The book provides a range of perspectives on and approaches to these issues as well as to the concept of Art Deco itself It highlights the slipperiness of Art Deco yet points to its potential to shed new light on the complexities of modernity *The Oxford Handbook of American Film History* Jon Lewis, 2025 In a series of newly commissioned chapters *The Oxford Handbook of American Film History* offers a new and fully compelling discussion of American film as marked by significant moments of industrial and artistic change Many of the chapters are built upon primary sourced research while others detail aspects of form and style Together the chapters in this book show a history shaped by multiple theses and voices and interests

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