

THE

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The Cinema Effect Sean Cubitt

Edward Branigan, Warren Buckland



The Cinema Effect Sean Cubitt:

The Cinema Effect Sean Cubitt, 2005 A history of images in motion that explores the special effect of cinema Digital Aesthetics Sean Cubitt, 1998-08-19 The aesthetic nature and purposes of computer culture in the contemporary world are investigated in this book Sean Cubitt casts a cool eye on the claims of cybertopians tracing the globalization of the new medium and enquiring into its effects on subjectivity and sociality Drawing on historical scholarship philosophical aesthetics and the literature of cyberculture the author argues for a genuine democracy beyond the limitations of the free market and the global corporation Digital arts are identified as having a vital part to play in this process Written in a balanced and penetrating style the book both conveniently summarizes a huge literature and sets a new agenda for research and theory

The Orientation of Future Cinema Bruce Isaacs, 2013-02-14 What is the fate of cinema in an age of new technologies new aesthetic styles new modes of cultural production and consumption What becomes of cinema and a century long history of the moving image when the theatre is outmoded as a social and aesthetic space as celluloid gives over to digital technology as the art house and multiplex are overtaken by a proliferation of home entertainment systems The Orientation of Future Cinema offers an ambitious and compelling argument for the continued life of cinema as image narrative and experience Commencing with Lumière's Arrival of a Train at a Station Bruce Isaacs confronts the threat of contemporary digital technologies and processes by returning to cinema's complex history as a technological and industrial phenomenon The technology of moving images has profoundly changed and yet cinema materialises ever more forcefully in digital capture and augmentation 3D perception and affect High Frame Rate cinema and the evolution of spectacle as the dominant aesthetic mode in contemporary studio production

Anecdotal Evidence Sean Cubitt, 2020 Ecocritique is a practice of radical questioning as essential to the critical armoury as feminism and postcolonialism have become Like them it extends beyond judgements about texts with clear ecological themes demonstrating the significance of ecocriticism for any advanced understanding of cultural forms Anecdotal method is ecocritical because it focuses on encounters concentrated moments of crisis when social ordering and ecological forces clash The anecdote's power to produce events meanings and history forms a methodological entry to aesthetic politics Anecdotal Evidence provides an outline of the need for and principles of anecdotal method a case study of eco critical themes in Hollywood films shaped by the Global Financial Crisis and a confrontation with mass image databases of social and streaming media that due to their scale and organisation appear at first immune to anecdotal method Only because the environment has a history is it possible to intervene environmentally Because we continually misrecognise the historical production of environments the first task of ecocritique is to bring our formative concept of ecology into crisis Its final task will be to achieve the good life for everything connected by the historical implication of humans in ecology and ecology in humans No politics can be undertaken in our times except through media ecocritical humanities have a key role in rethinking ecopolitics in the 21st century

Digital Visual Effects in Cinema

Stephen Prince, 2011-12-07 Avatar Inception Jurassic Park Lord of the Rings Ratatouille Not only are these some of the highest grossing films of all time they are also prime examples of how digital visual effects have transformed Hollywood filmmaking Some critics however fear that this digital revolution marks a radical break with cinematic tradition heralding the death of serious realistic movies in favor of computer generated pure spectacle Digital Visual Effects in Cinema counters this alarmist reading by showing how digital effects driven films should be understood as a continuation of the narrative and stylistic traditions that have defined American cinema for decades Stephen Prince argues for an understanding of digital technologies as an expanded toolbox available to enhance both realist films and cinematic fantasies He offers a detailed exploration of each of these tools from lighting technologies to image capture to stereoscopic 3D Integrating aesthetic historical and theoretical analyses of digital visual effects Digital Visual Effects in Cinema is an essential guide for understanding movie making today

Hitchcock and the Cinema of Sensations Paul Elliott, 2011-08-30 When we talk of seeing a film we do not refer to a purely visual experience Rather to understand what we see on screen we rely as much on non visual senses as we do on sight This new book rethinks the body in the cinema seat charting the emergence of embodied film theory and drawing on developments in philosophy neuroscience body politics and film theory Through the prism of Alfred Hitchcock's films we explore how our bodies and sensual memory enable us to quite literally flesh out what we see on screen the trope of nausea in Frenzy pollution and smell in Shadow of a Doubt physical sound reception in the Psycho shower scene and the importance of corporeality and closeness in Rear Window We see how the body's sensations have a vital place in cinematic reception and the study of film

Hollywood Action Films and Spatial Theory Nick Jones, 2015-03-02 This book applies the discourse of the so called spatial turn to popular contemporary cinema in particular the action sequences of twenty first century Hollywood productions Tackling a variety of spatial imaginations contemporary iconic architecture globalisation and non places phenomenological knowledge of place consumerist spaces of commodity purchase cyberspace the diverse case studies not only detail the range of ways in which action sequences represent the challenge of surviving and acting in contemporary space but also reveal the consistent qualities of spatial appropriation and spatial manipulation that define the form Jones argues that action sequences dramatise the restrictions and possibilities of space offering examples of radical spatial praxis through their depictions of spatial engagement struggle and eventual transcendence

[A Companion to Early Cinema](#) André Gaudreault, Nicolas Dulac, Santiago Hidalgo, 2012-07-17 A COMPANION TO EARLY CINEMA This collection of essays by early cinema scholars from Europe and North America offers manifold perspectives on early cinema fiction which perfectly reflect the state of international research Martin Loiperdinger Universitaet Trier A fabulous selection of first rate articles Rick Altman University of Iowa One of the most challenging books in recent film studies in it early cinema is both a historical object and a contemporary presence As in a great novel we can retrace the adventures of the past the films styles discourses and receptions that made cinema the breakthrough reality it was in its first decades But we can also

come to appreciate how much of this reality is still present in our digital world Francesco Casetti Yale University A Companion to Early Cinema is an authoritative reference on the field of early cinema Its 30 peer reviewed chapters offer cutting edge research and original perspectives on the major concerns in early cinema studies and take an ambitious look at ideas and themes that will lead discussions about early cinema into the future Including work by both established and up and coming scholars in early cinema film theory and film history this will be the definitive volume on early cinema history for years to come and a must have reference for all those working in the field Queer Cinema in the World Karl Schoonover,Rosalind Galt,2016-11-17 Proposing a radical vision of cinema s queer globalism Karl Schoonover and Rosalind Galt explore how queer filmmaking intersects with international sexual cultures geopolitics and aesthetics to disrupt dominant modes of world making Whether in its exploration of queer cinematic temporality the paradox of the queer popular or the deviant ecologies of the queer pastoral Schoonover and Galt reimagine the scope of queer film studies The authors move beyond the gay art cinema canon to consider a broad range of films from Chinese lesbian drama and Swedish genderqueer documentary to Bangladeshi melodrama and Bolivian activist video Schoonover and Galt make a case for the centrality of queerness in cinema and trace how queer cinema circulates around the globe institutionally via film festivals online consumption and human rights campaigns but also affectively in the production of a queer sensorium In this account cinema creates a uniquely potent mode of queer worldliness one that disrupts normative ways of being in the world and forges revised modes of belonging **Fashion Media** Djurdja Bartlett,Shaun Cole,Agnès Rocamora,2013-12-19 The fashion media is in the midst of deep social and technological change Including a broad range of case studies from fashion plates to fashion films and from fashion magazines to fashion blogs this ground breaking book provides an up to date examination of the role and significance of this field Winner of the PCA ACA Ray and Pat Browne Award for Best Edited Collection Fashion Media includes chapters written by international scholars covering topics from historic magazine cultures and contemporary digital innovations to art and film exploring themes such as gender ethnicity design taste and authorship Highlighting the complexity of processes that bind design design technology society and identity together Fashion Media will be of be essential reading for students of fashion studies cultural studies visual culture studies design history communications and art and design practice and theory *The Anthem Handbook of Screen Theory* Hunter Vaughan,Tom Conley,2018-07-30 The Anthem Handbook of Screen Theory offers a unique and progressive survey of screen theory and how it can be applied to a range of moving image texts and sociocultural contexts Focusing on the handbook angle the book includes only original essays from established authors in the field and new scholars on the cutting edge of helping screen theory evolve for the twenty first century vistas of new media social shifts and geopolitical change This method guarantees a strong foundation and clarity for the canon of film theory while also situating it as part of a larger genealogy of art theories and critical thought and reveals the relevance and utility of film theories and concepts to a wide array of expressive practices and specified

arguments The Anthem Handbook of Screen Theory is at once inclusive applicable and a chance for writers to innovate and really play with where they think the field is can and should be heading Salvation from Cinema Crystal

Downing,2015-10-23 Salvation from Cinema offers something new to the burgeoning field of religion and film the religious significance of film technique Discussing the history of both cinematic devices and film theory Crystal Downing argues that attention to the material medium echoes Christian doctrine about the materiality of Christ s body as the medium of salvation Downing cites Jewish Muslim Buddhist and Hindu perspectives on film in order to compare and clarify the significance of medium within the frameworks of multiple traditions This book will be useful to professors and students interested in the relationship between religion and film *The Neuro-Image* Patricia Pisters,2012-07-11 Arguing that today s viewers move

through a character s brain instead of looking through his or her eyes or mental landscape this book approaches twenty first century globalized cinema through the concept of the neuro image Pisters explains why this concept has emerged now and she elaborates its threefold nature through research from three domains Deleuzian schizoanalytic philosophy digital networked screen culture and neuroscientific research These domains return in the book s tripartite structure Part One on the brain as neuroscreen suggests rich connections between film theory mental illness and cognitive neuroscience Part Two explores neuro images from a philosophical perspective paying close attention to their ontological epistemological and aesthetic dimensions Political and ethical aspects of the neuro image are discussed in Part Three Topics covered along the way include the omnipresence of surveillance the blurring of the false and the real and the affective powers of the neo baroque and the use of neuro images in politics historical memory and war *Film Theory* Thomas Elsaesser,Malte

Hagener,2015-03-12 What is the relationship between cinema and spectator This is the key question for film theory and one that Thomas Elsaesser and Malte Hagener put at the center of their insightful and engaging book now revised from its popular first edition Every kind of cinema and every film theory first imagines an ideal spectator and then maps certain dynamic interactions between the screen and the spectator s mind body and senses Using seven distinctive configurations of spectator and screen that move progressively from exterior to interior relationships the authors retrace the most important stages of film theory from its beginnings to the present from neo realist and modernist theories to psychoanalytic apparatus phenomenological and cognitivist theories and including recent cross overs with philosophy and neurology This new and updated edition of *Film Theory An Introduction through the Senses* has been extensively revised and rewritten throughout incorporating discussion of contemporary films like *Her* and *Gravity* and including a greatly expanded final chapter which brings film theory fully into the digital age Drone Age Cinema Steen Ledet Christiansen,2016-11-29 At a time when technological advances are transforming cultures and supporting new automated military operations action films engage the senses and in doing so allow viewers to embody combat roles This book argues that through film the viewer adapts to an ecology of fear one that reflects global panic at the near constant threat of conflict and violence Often overwhelming in its

audiovisual assault action cinema attempts to overpower our bodies with its own through force and intensity In this book Steen Ledet Christiansen identifies five aspects central to how action films produce such physical movements and responses through vectors droning kinetics telesomatics and volatility and in so doing unveils new modes of perception that acclimatise us for warfare Drawing on theories from film philosophy and a consideration of the aesthetics and phenomenology of war this is an innovative study of the evolving action movie and its role in the targeted address of battle Chapters investigate new modes of cinematic experience through in depth case studies of Iron Man Avatar and the Jason Bourne trilogy through to The Hurt Locker and Mad Max Fury Road

Return of the Epic Film Andrew Elliot,2015-03-05 With the success of Gladiator both critics and scholars enthusiastically announced the return of a genre which had lain dormant for thirty years However this return raises important new questions which remain unanswered Why did the epic come back and why did it fall out of fashion Are these the same kinds of epics as the 1950s and 60s or are there aesthetic differences Can we treat Kingdom of Heaven 300 and Thor indiscriminately as one genre Are non Western histories like Hero and Mongol epics too Finally what precisely do we mean when we talk about the return of the epic film and why are they back The Return of the Epic Film offers a fresh way of thinking about a body of films which has dominated our screens for a decade With contributions from top scholars in the field the collection adopts a range of interdisciplinary perspectives to explore the epic film in the twenty first century

Downtime Mark Goble,2025-06-17 Slow motion has become perhaps the least special effect in film and media a stylistic technique for showing violence dream sequences and flashbacks or other experiences outside ordinary time We see so much slow motion on our screens today that we can look past its history and forget how rare it was before the 1960s when films such as The Wild Bunch Bonnie and Clyde and 2001 A Space Odyssey helped it explode in popularity at a moment of cultural change and social upheaval This ambitious book tells the story of slow motion tracing a broader fascination with the uneven speeds of modern life and our ability to comprehend them Downtime explores the history and aesthetics of slow motion from its origins in early film to its prominence today Mark Goble argues that the effect s sudden visibility after 1968 registers experience of modernity as a period of perpetual acceleration that somehow makes even the smallest intervals of time feel endless Ranging across literature art and cinema including novels by William Faulkner Don DeLillo and W G Sebald as well as Robert Smithson s Spiral Jetty and Julie Dash s Daughters of the Dust he describes how writers and filmmakers depict the velocities and durations of contemporary life Goble reveals the twentieth century and its aftermath as figured in slow motion rushing past and deliriously delayed everything going fast and slow at once Downtime is about time and its technologies in an accelerated world that can advance only in slow motion

The Art of Pure Cinema Bruce Isaacs,2020-03-13 In a now famous interview with Francois Truffaut in 1962 Alfred Hitchcock described his masterpiece Rear Window 1954 as the purest expression of a cinematic idea But what precisely did Hitchcock mean by pure cinema Was pure cinema a function of mise en scene or composition within the frame Was it a function of montage of pieces

of film assembled This notion of pure cinema has intrigued and perplexed critics theorists and filmmakers alike in the decades following this discussion And even across his 40 year career Hitchcock s own ideas about pure cinema remained mired in a lack of detail clarity and analytical precision The Art of Pure Cinema is the first book length study to examine the historical foundations and stylistic mechanics of pure cinema Author Bruce Isaacs explores the potential of a philosophical and artistic approach most explicitly demonstrated by Hitchcock in his later films beginning with Hitchcock s contact with the European avant garde film movement in the mid 1920s Tracing the evolution of a philosophy of pure cinema across Hitchcock s most experimental works Rear Window Vertigo North by Northwest Psycho The Birds Marnie and Frenzy Isaacs rereads these works in a new and vital context In addition to this historical account the book presents the first examination of pure cinema as an integrated stylistics of mise en sc ne montage and sound design The films of so called Hitchcockian imitators like Mario Bava Dario Argento and Brian De Palma are also examined in light of a provocative claim that the art of pure cinema is only fully realized after Hitchcock

The Routledge Encyclopedia of Film Theory Edward Branigan, Warren Buckland, 2013-12-04 The Routledge Encyclopedia of Film Theory is an international reference work representing the essential ideas and concepts at the centre of film theory from the beginning of the twentieth century to the beginning of the twenty first When first encountering film theory students are often confronted with a dense interlocking set of texts full of arcane terminology inexact formulations sliding definitions and abstract generalities The Routledge Encyclopedia of Film Theory challenges these first impressions by aiming to make film theory accessible and open to new readers Edward Branigan and Warren Buckland have commissioned over 50 scholars from around the globe to address the difficult formulations and propositions in each theory by reducing these difficult formulations to straightforward propositions The result is a highly accessible volume that clearly defines and analyzes step by step many of the fundamental concepts in film theory ranging from familiar concepts such as Apparatus Gaze Genre and Identification to less well known and understood but equally important concepts such as Alain Badiou s Inaesthetics Gilles Deleuze s Time Image and Jean Luc Nancy s Evidence The Routledge Encyclopedia of Film Theory is an ideal reference book for undergraduates of film studies as well as graduate students new to the discipline

The Camera-Eye Metaphor in Cinema Christian Quendler, 2016-11-18 This book explores the cultural intellectual and artistic fascination with camera eye metaphors in film culture of the twentieth century By studying the very metaphor that cinema lives by it provides a rich and insightful map of our understanding of cinema and film styles and shows how cinema shapes our understanding of the arts and media As current new media technologies are attempting to shift the identity of cinema and moving imagery it is hard to overstate the importance of this metaphor for our understanding of the modalities of vision In what guises does the camera eye continue to survive in media that is called new

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