

# **The Cinema Effect Sean Cubitt**

**Nick Jones** 

#### 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

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 **The Orientation of Future Cinema** Bruce Isaacs, 2013-02-14 What is the fate of cinema in an age of in the 21st century 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 Lumi re 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 3 D perception and affect High Frame Rate cinema and the evolution of spectacle as the dominant aesthetic mode in contemporary studio production 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 Anecdotal Evidence Sean Cubitt, 2020 Anecdotal Evidence reveals the deep intertwining of history and ecology in culture extending to the infrastructure of streaming video media and mass image databases An original take on Anthropocene anxieties and technological paranoia the text proposes that the digital humanities still need the traditional skills of close reading to understand our contemporary condition 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 A Companion to Early Cinema André Gaudreault, Nicolas Dulac, Santiago Hidalgo, 2012-07-02 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

**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 Oueer 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 gueer 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 gueerness 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 gueer worldliness one that disrupts normative ways of being in the world and forges revised modes of belonging

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photographer joshua white this display brings together new and existing works from njideka akunyili crosby s ongoing series the beautyful ones which comprises portraits of nigerian youth including some members of the artist s family on njideka akunyili crosby s the beautyful ones may have - Jun 15 2022

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