



Spectator And The Landscape

Martin Lefebvre



Spectator And The Landscape:

Studies in the Spectator Role Michael Benton, 2017-09-25 Michael Benton's book develops the concept of spectatorship as an answer to these questions. It explores the similarities and differences in our experiences of literature and the visual arts and discusses their implications for pedagogy and their applications in cross-curricular work in the classroom. Teachers will find that while many of the visual and verbal texts may be familiar, the approaches to them offer fresh insights and a rich agenda for the classroom. Shakespeare, Fielding, Hogarth, Blake, Wordsworth, Constable, Turner, the Pre-Raphaelites, Wilfred Owen, Paul Nash, Stanley Spencer, Ted Hughes, and Seamus Heaney: the range of authors and artists discussed is both extensive and relevant to the National Curriculum and to post-16 and undergraduate courses.

Cinematic Geographies and Multicultural Spectatorship in America Amy Lynn Corbin, 2019-03-30 Exploration intertwined with home seeking has always defined America. Corbin argues that films about significant cultural landscapes in America evoke a sense of travel for their viewers. These virtual travel experiences from the mid-1970s through the 1990s built a societal map of popular multiculturalism through a movie-going experience.

Landscape and Film Martin Lefebvre, 2007-05-07 Landscape is everywhere in film, but it has been largely overlooked in theory and criticism. This volume of new work will address fundamental questions: What kind of landscape is cinematic landscape? How is cinematic landscape different from landscape painting? How is landscape deployed in the work of such filmmakers as Greenaway, Rossellini, or Antonioni, to name just three? What are differences between the use of landscape in Western filmmaking and in the work of Middle Eastern and Asian filmmakers? How is cinematic landscape related to the idea of a national cinema and questions of identity? The first collection on the idea of landscape and film, this volume will present an impressive international cast of contributors, among them Jacques Aumont, Tom Conley, David B. Clarke, Marcus A. Doel, Peter Rist, and Antonio Costa.

Neo-Romantic Landscapes Stella Hockenhull, 2009-03-26 Neo-Romantic Landscapes offers a reappraisal of the 1940s films of Powell and Pressburger, focusing on their use of landscape. Questioning the established notion that the two film-makers, owing to their non-British personal roots, are located as un-British, and other, Stella Hockenhull draws a correlation between the two media of film and painting to suggest otherwise. Emphasising the spiritual aspects of landscape and nature at a time when the experience and imagery of the war years generated a particular kind of affect arising from the aftermath of destruction, she locates Powell and Pressburger's wartime films in their historical and cultural context, notably Neo-Romanticism. By offering a close analysis of films such as *A Canterbury Tale*, *I Know Where I'm Going*, *Black Narcissus*, and *Gone with the Wind*, she finds similar aesthetic qualities in a number of British landscape paintings executed contemporaneously. Drawing on press reviews for contemporary spectator response, Neo-Romantic Landscapes offers a redirection of Film Studies, foregrounding the aesthetic pleasures of cinema in excess of narrative plausibility, thus resituating Powell and Pressburger in the British cultural traditions of the visual arts.

Reflective Landscapes of the Anglophone Countries Pascale Guibert, 2011 Preliminary Material

Acknowledgements Notes on Contributors Introduction Pascale Guibert From Interiority to Landscapes and Seascapes The
 Metaphors of Reflection in Locke's Essay Concerning Human Understanding Matthieu Haumesser Reflections on Reflections
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 Darkness Joseph Conrad Richard Pedot Entering the Edges Visual and Verbal Landscapes in Robert Creeley's Collaborations
 Barbara Montefalcone Index Pascale Guibert **The Film Archipelago** Antonio Gómez, Francisco-J. Hernández
 Adrián, 2021-12-16 How do the islands and archipelagos of the New World figure in Latin American cinema Comprising 15
 essays and a critical introduction The Film Archipelago Islands in Latin American Cinema addresses this question by
 examining a series of intersections between insular spaces and filmmaking in Latin America The volume brings together
 international scholars and filmmakers to consider a diverse corpus of films about islands films that take place on islands films
 produced in islands and films that problematise islands The book explores a diverse range of films that extend from the
 Chilean documentaries of Patricio Guzmán to work on the Malvinas Falkland Islands and films by Argentine directors Gustavo
 Fontán and Lucrecia Martel Chapters focus on Rapa Nui Easter Island the Mexican Islas Marías and the Panamanian
 Caribbean on ecocritical environmental and film historical aspects of Brazilian and Argentine river islands and on Cuban
 Guadeloupean Haitian and Puerto Rican contexts The Film Archipelago argues that the islands and archipelagos of Latin
 American cinema constitute a critically interesting analytically complex and historically suggestive angle to explore issues of
 marginality and peripherality remoteness and isolation and fragility and dependency As a whole the collection demonstrates
 to what extent the combined insular and archipelagic lens can re frame and re figure both longstanding and recent
 discussions on the spaces of Latin American cinema *Re-Framing the Theatrical* A. Oddey, 2015-12-17 Oddey questions the
 role of the spectator and director and the nature of art works and performance She provocatively demonstrates the spectator
 as centre of the artistic experience a new kind of making theatre art revealing its spirit and nature searching for space and
 contemplation in a hectic twenty first century landscape **Conceptual Art and Painting** Charles Harrison, 2001 In

Conceptual Art and Painting a companion to his Essays on Art and Language Charles Harrison reconsiders Conceptual Art in light of renewed interest in the original movement and of the various forms of neo Conceptual art Publisher s description

Film Phenomenology and Adaptation David Evan Richard,2025-10-01 Film Phenomenology and Adaptation Sensuous Elaboration argues that in order to make sense of film adaptation we must first apprehend their sensual form Across its chapters this book brings the philosophy and research methodology of phenomenology into contact with adaptation studies examining how vision hearing touch and the structures of the embodied imagination and memory thicken and make tangible an adaptation s source In doing so this book not only conceives adaptation as an intertextual layering of source material and adaptation but also an intersubjective and textural experience that includes the materiality of the body **Landscape, Literature and English Religious Culture, 1660-1800** R. Mayhew,2004-03-15 Landscape Literature and English Religious Culture 1660 1800 offers a powerful revisionist account of the intellectual significance of landscape descriptions during the long Eighteenth century Landscape has long been a major arena for debate about the nature of Eighteenth century English culture this book surveys those debates and offers a provocative new account Mayhew shows that describing landscape was a religiously contested practice and that different theological positions led differing authors to different descriptive approaches Landscape description then shows English intellectual life still in the grips of a Christian and classical mentality in the long Eighteenth century

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