



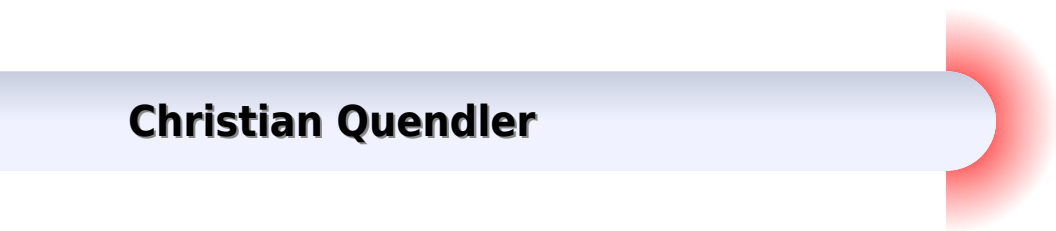
PERCEPTION. REPRESENTATION. MODERNITY

SOUNDTECHNOLOGY **AND THE AMERICAN CINEMA**

JAMES LASTRA

Sound Technology And The American Cinema Perception Representation Modernity

Christian Quendler



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

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

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 Napoléon 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

Kaleidophonic Modernity Brett Brehm, 2023-02-21 What stories remain hidden behind one of the most significant inventions of the nineteenth century Kaleidophonic Modernity reexamines the development of mechanical sound recording technology by charting the orbits of writers scientists and artists in France and the United States Working between comparative literature the history of science and urban studies Brehm builds a bridge between visual culture and sound

studies Kaleidophonic Modernity places the poet and inventor Charles Cros and his lover the celebrated concert pianist and saloonier Nina de Villard at the heart of modern aesthetic and scientific vanguards Cros's scientific endeavors ranged from color photography to telecommunications to mechanical sound reproducibility In his poetry the Surrealists found an ancestor and inspiration His literary and scientific works prove startling and relevant to predicaments of technological media in his own time and ours For nearly twenty years Nina de Villard presided over a supremely daring intellectual salon There she welcomed manifold literary artistic and musical luminaries into a veritable crucible of the artistic avant garde and precursor to the famous Chat Noir cabaret Together these two forgotten but pivotal figures Cros and Villard help reframe our thinking on Edgar Allan Poe Charles Baudelaire and Walt Whitman icons of urban modernity who can now be seen and heard in a kaleidophonic light one that offers a compelling new perspective on modern mediascapes In elaborating this transatlantic phenomenon Kaleidophonic Modernity illuminates the prehistory of the phonograph as it intersects with the aesthetics of sound reproducibility Franco American literary exchange Poe's aesthetic and intellectual legacy the sounds of modern cities and technologies and the genealogy of audiovisual experimentation found in such movements as Dada Futurism and the sound art of today

New Tunisian Cinema Robert Lang, 2014-04-01 Tunisian cinema is often described as the most daring of all Arab cinemas For many Tunisia appeared to be a model of equipoise between East and West and yet during Zine El Abidine Ben Ali's presidency from 1987 to 2011 the country became the most repressive state in the Maghreb Against considerable odds a generation of filmmakers emerged in the mid 1980s to make films that are allegories of resistance to the increasingly illiberal trends that were marking their society In *New Tunisian Cinema* Robert Lang focuses on eight films by some of the nation's best known directors including *Man of Ashes* 1986 Bezness 1992 and *Making Of* 2006 by Nouri Bouzid *Halfaouine* 1990 by Ferid Boughedir *The Silences of the Palace* 1994 by Moufida Tlatli *Essa da* 1997 by Mohamed Zran *Bedwin Hacker* 2002 by Nadia El Fani and *The TV Is Coming* 2006 by Moncef Dhouib He explores the political economy and social historical and psychoanalytic dimensions of these works and the strategies filmmakers deployed to preserve cinema's ability to shape debates about national identity These debates Lang argues not only helped initiate the 2011 uprising that ousted Ben Ali's regime but also did much to inform and articulate the aspirations of the Tunisian people in the new millennium

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 Hidden History of Film Style](#) Christopher Beach, 2015-05-01 The image that appears on the movie screen is the direct and tangible result of

the joint efforts of the director and the cinematographer *A Hidden History of Film Style* is the first study to focus on the collaborations between directors and cinematographers a partnership that has played a crucial role in American cinema since the early years of the silent era Christopher Beach argues that an understanding of the complex director cinematographer collaboration offers an important model that challenges the pervasive conventional concept of director as auteur Drawing upon oral histories early industry trade journals and other primary materials Beach examines key innovations like deep focus color and digital cinematography and in doing so produces an exceptionally clear history of the craft Through analysis of several key collaborations in American cinema from the silent era to the late twentieth century such as those of D W Griffith and Billy Bitzer William Wyler and Gregg Toland and Alfred Hitchcock and Robert Burks this pivotal book underlines the importance of cinematographers to both the development of cinematic technique and the expression of visual style in film

George Gallup in Hollywood Susan Ohmer, 2006 Explores the use of George Gallup's opinion polling techniques by the film industry in the 1930s and 40s Traces Gallup's intellectual and methodological developments examining his comprehensive approach to market research from his early education in the advertising industry to his later work in Hollywood

Hollywood's Artists Virginia Wright Wexman, 2020-07-21 Today the director is considered the leading artistic force behind a film The production of a Hollywood movie requires the labor of many people from screenwriters and editors to cinematographers and boom operators but the director as author of the film overshadows them all How did this concept of the director become so deeply ingrained in our understanding of cinema In *Hollywood's Artists* Virginia Wright Wexman offers a groundbreaking history of how movie directors became cinematic auteurs that reveals and pinpoints the influence of the Directors Guild of America DGA Guided by Frank Capra's mantra one man one film the Guild has portrayed its director members as the creators responsible for turning Hollywood entertainment into cinematic art Wexman details how the DGA differentiated itself from other industry unions focusing on issues of status and creative control as opposed to bread and butter concerns like wages and working conditions She also traces the Guild's struggle for creative and legal power exploring subjects from the language of on screen credits to the House Un American Activities Committee's investigations of the movie industry Wexman emphasizes the gendered nature of images of the great director demonstrating how the DGA promoted the idea of the director as a masculine hero Drawing on a broad array of archival sources interviews and theoretical and sociological insight *Hollywood's Artists* sheds new light on the ways in which the Directors Guild of America has shaped the role and image of directors both within the Hollywood system and in the culture at large

Billy Wilder Joseph McBride, 2021-10-26 The director and cowriter of some of the world's most iconic films including *Double Indemnity* *Sunset Blvd* *Some Like It Hot* and *The Apartment* Billy Wilder earned acclaim as American cinema's greatest social satirist Though an influential fixture in Hollywood Wilder always saw himself as an outsider His worldview was shaped by his background in the Austro Hungarian Empire and work as a journalist in Berlin during Hitler's rise to power and his

perspective as a Jewish refugee from Nazism lent his films a sense of the peril that could engulf any society In this critical study Joseph McBride offers new ways to understand Wilder s work stretching from his days as a reporter and screenwriter in Europe to his distinguished as well as forgotten films as a Hollywood writer and his celebrated work as a writer director In contrast to the widespread view of Wilder as a hardened cynic McBride reveals him to be a disappointed romantic Wilder s experiences as an exile led him to mask his sensitivity beneath a veneer of wisecracking that made him a celebrated caustic wit Amid the satirical barbs and exposure of social hypocrisies Wilder s films are marked by intense compassion and a profound understanding of the human condition Mixing biographical insight with in depth analysis of films from throughout Wilder s career as a screenwriter and director of comedy and drama and drawing on McBride s interviews with the director and his collaborators this book casts new light on the full range of Wilder s rich complex and distinctive vision

Motion(less) Pictures Justin Remes, 2015-02-24 Conducting the first comprehensive study of films that do not move Justin Remes challenges the primacy of motion in cinema and tests the theoretical limits of film aesthetics and representation Reading experimental films such as Andy Warhol s *Empire* 1964 the Fluxus work *Disappearing Music for Face* 1965 Michael Snow s *So Is This* 1982 and Derek Jarman s *Blue* 1993 he shows how motionless films defiantly showcase the static while collapsing the boundaries between cinema photography painting and literature Analyzing four categories of static film furniture films designed to be viewed partially or distractedly protracted films which use extremely slow motion to impress stasis textual films which foreground the static display of letters and written words and monochrome films which display a field of monochrome color as their image Remes maps the interrelations between movement stillness and duration and their complication of cinema s conventional function and effects Arguing all films unfold in time he suggests duration is more fundamental to cinema than motion initiating fresh inquiries into film s manipulation of temporality from rigidly structured works to those with more ambiguous and open ended frameworks Remes s discussion integrates the writings of Roland Barthes Gilles Deleuze Tom Gunning Rudolf Arnheim Raymond Bellour and Noel Carroll and will appeal to students of film theory experimental cinema intermedia studies and aesthetics

Chinese Women's Cinema Lingzhen Wang, 2011-08-30 The first of its kind in English this collection explores twenty one well established and lesser known female filmmakers from mainland China Hong Kong Taiwan and the Chinese diaspora Sixteen scholars illuminate these filmmakers negotiations of local and global politics cinematic representation and issues of gender and sexuality covering works from the 1920s to the present Writing from the disciplines of Asian women s film and auteur studies contributors reclaim the work of Esther Eng Tang Shu Shuen Dong Kena and Sylvia Chang among others who have transformed Chinese cinematic modernity Chinese Women s Cinema is a unique transcultural interdisciplinary conversation on authorship feminist cinema transnational gender and cinematic agency and representation Lingzhen Wang s comprehensive introduction recounts the history and limitations of established feminist film theory particularly its relationship with female cinematic authorship and agency She also reviews

critiques of classical feminist film theory along with recent developments in feminist practice altogether remapping feminist film discourse within transnational and interdisciplinary contexts Wang's subsequent redefinition of women's cinema and brief history of women's cinematic practices in modern China encourage the reader to reposition gender and cinema within a transnational feminist configuration such that power and knowledge are reexamined among and across cultures and nation states

Reform Cinema in Iran Blake Atwood, 2016-11-08 It is nearly impossible to separate contemporary Iranian cinema from the Islamic revolution that transformed film production in the country in the late 1970s As the aims of the revolution shifted and hardened once Khomeini took power and as an eight year war with Iraq dragged on Iranian filmmakers confronted new restrictions In the 1990s however the Reformist Movement led by Mohammad Khatami and the film industry developed an unlikely partnership that moved audiences away from revolutionary ideas and toward a discourse of reform In Reform Cinema in Iran Blake Atwood examines how new industrial and aesthetic practices created a distinct cultural and political style in Iranian film between 1989 and 2007 Atwood analyzes a range of popular art and documentary films He provides new readings of internationally recognized films such as Abbas Kiarostami's *Taste of Cherry* 1997 and Mohsen Makhmalbaf's *Time for Love* 1990 as well as those by Rakhshan Bani Masud Kiamia and other key Iranian directors At the same time he also considers how filmmakers and the film industry were affected by larger political and religious trends that took shape during Mohammad Khatami's presidency 1997-2005 Atwood analyzes political speeches religious sermons and newspaper editorials and pays close attention to technological developments particularly the rise of video to determine their role in democratizing filmmaking and realizing the goals of political reform He concludes with a look at the legacy of reform cinema including films produced under Mahmoud Ahmadinejad whose neoconservative discourse rejected the policies of reform that preceded him

Anxious Cinephilia Sarah Keller, 2020-04-21 The advent of new screening practices and viewing habits in the twenty first century has spurred a public debate over what it means to be a cinephile In Anxious Cinephilia Sarah Keller places these competing visions in historical and theoretical perspective tracing how the love of movies intertwines with anxieties over the content and impermanence of cinematic images Keller reframes the history of cinephilia from the earliest days of film through the French New Wave and into the streaming era arguing that love and fear have shaped the cinematic experience from its earliest days This anxious love for the cinema marks both institutional practices and personal experiences from the curation of the moviegoing experience to the creation of community and identity through film festivals to posting on social media Through a detailed analysis of films and film history Keller examines how changes in cinema practice and spectatorship create anxiety even as they inspire nostalgia Anxious Cinephilia offers a new theoretical approach to the relationship between spectator and cinema and reimagines the concept of cinephilia to embrace its diverse forms and its uncertain future

Ubiquitous Listening Anahid Kassabian, 2013-03-01 How does the constant presence of music in modern life on iPods in shops and elevators on television affect the way we listen With so much of this sound

whether imposed or chosen only partially present to us is the act of listening degraded by such passive listening In Ubiquitous Listening Anahid Kassabian investigates the many sounds that surround us and argues that this ubiquity has led to different kinds of listening Kassabian argues for a new examination of the music we do not normally hear and by implication that we do one that examines the way it is used as a marketing tool and a mood modulator and exploring the ways we engage with this music *Colonial Voices* Joy Damousi, 2010-06-17 Innovative study of the role of language in the civilising project of the British Empire in colonial Australia **Electric Sounds** Steve J. Wurtzler, 2007 The 1920s and 1930s marked some of the most important developments in the history of the American mass media the film industry's conversion to synchronous sound the rise of radio networks and advertising supported broadcasting the establishment of a federal regulatory framework and the birth of a new acoustic commodity in which consumers accessed stories songs and other products through multiple media formats The innovations of this period not only restructured and consolidated corporate mass media interests while shifting the conventions of media consumption They renegotiated the social functions assigned to mass media forms In this impeccably researched history Steve J Wurtzler grasps the full story of sounds media proving that the ultimate form technology takes is never predetermined but shaped by conflicting visions of technological possibility in economic cultural and political realms

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