Change Mammified Cinema History Theory

Change Mammified
Philippe Bessa 2006

Change Mammified: Once upon a Time in the West - 2001

Change Mammified (Philippe Bessa 2006) The modern category of history in relation to film theory, film textualism, and film history. Change Mammified makes a persuasive argument for the centrality of historiography to film as well as the special importance of historiography in cultural history. What we make of the concern for recovering the past that is so manifestly invoked in so many influential modes of cinema, from Hitchcock to documentary and periodical film? How is film to many modern practices that define themselves as subverting or appropriating the past, such as architectural preservation, theme parks, and, above all, professional historical research? What is the relation of history to film in other media such as television and digital imagery? How does emphasizing the connection between film and modernity change the way we think about the social and political implications of history theory? How does the modernity of historiography in film and modernity affect the heuristics of film and historical study? Change Mammified (Philippe Bessa 2006) Reconstructs the category of temporality for film and cultural history while refocusing the importance of history. An original and sustained meditation on the historiographic status of cinematic time, Change Mammified is both an intervention in film studies and an argument for the continuing necessity of modern historiography in its contradictions.

Weinman Cinema, Embodiment, and History: Mosaic Karen Ashton 2017-01-30 In its retrieval and (re)construction, the past has become intimate with the images and structure of cinema. Not only have many media—especially film and television—shaped the content of historiographies and histories, they have also shaped their very form. Combining historiography with close readings of German filmmaker Erich Kastner’s films, this book focuses on ever turning point in this development, exploring the medias of film shaped modern historical experience and understanding—how it moved audiences through imagery engaging.

Museum Memories: John Pickering 1999-10-06 The author shows how museum offers a unique vantage point on the 19th and 20th centuries’ perception with history and subjectivity, and demonstrates how the constitution of the aesthetic provides insight into the resulting of teaching, industrial culture, architecture, and ethics.

A Grammar of Fear: Kerin O’Doherty-00-00-05 In dark shadows and effervescent space that forms so as to imagine violence of film/tv, Kerin O’Doherty’s memoir explores the boundaries and cinema. The interconnections of the two media has emerged as a critical concern for scholars in the film field and the cinema field, and in the fields for the art history and contemporary art. Engaging still, shifting, and dissolved film images from a wide range of geophysical spaces and historical moments, the contributors to this book explore the intersections of indeterminacy, medium specificity, and liminality as they examine how cinema and photography have developed and defined themselves through the present and the past. Paralleling the processes between death and style, two terms inherent to cinema and to photography, the contributors trace the shifting encounter of the moving still and moving images across the modes of narrative and avant-garde film, photography, and installation art. Still Moving suggests that art historians and film scholars must rethink their disciplinary objects and boundaries, and that the question of medium specificity is a necessarily attention-grabbing question.

Spectacle in “Classical” Cinemas: Karen Beeman 2003-09-30 A study of the British cinema of the 1930s, in two ‘modes’ of filmmaking (musical and historical), this book considers how the two are intertwined. It presents a wide range of films—including The Magic Box (1931), King Kong (1933), San Francisco (1936), and Queen Christina (1933)—and provides an account of the continuing importance of these films in recent discussions of cinema and of the history of film. The book argues that the appeal of these films lies not only in their celebration of the classical era but also in their subversion of the classical ideal.

Supercinema: Karen Beeman 2006-04-06 This collection charts the contingency of contemporary Japanese animation, one of the most expressive forms of visual culture to emerge in the late twentieth century. The essays offer bold and insightful engagement with anime’s concerns with gender identity, anxiety about bodily mutation and technological monstrosity, and apocalyptic fantasies of the end of history. The contributors dismantle the distinction between ‘high’ and ‘low’ culture and offer compelling arguments for the value and importance of the study of anime and popular culture as key links in the transition from the local to the global.

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Limit Cinema (2010) address these problems by reflecting or renegotiating the terms of our engagement with the natural world. In this sense, Limit Cinema has the potential to help us rethink our relationship with nature. Posing a new and timely alternative to the process philosophies that have become orthodox in the fields of film philosophy and ecocriticism, Limit Cinema brings Bataille into conversation with more recent discussions in the humanities that seek less anthropocentric modes of thought, including posthumanism, speculative realism, and other theories associated with the “new materialism.” These essays by a range of film scholars propose stimulating new approaches to the critical evaluation of the changing role of cinema within the changing conditions of contemporary life.

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modern films and their subsequent representations of historical, political, and social issues. Drawing on a wide range of resources, historical films, institutional research, and portrait film, the book provides a comprehensive understanding of the role of film and its evolving significance in the changing landscape of contemporary cinema.

Digital Visual Effects in Cinema

Digital Visual Effects in Cinema is a comprehensive examination of the role of visual effects in cinema, examining the evolution of digital technologies and their impact on film production and consumption. Through detailed analysis of a range of films, the book explores how digital effects have transformed the cinematic landscape, from the use of digital special effects in science fiction films to the integration of CGI in mainstream narrative cinema.

The Solaris Effect

The Solaris Effect explores how the influence of Tarkovsky's 1972 film Solaris on contemporary cinema and film theory has been both subtle and profound, shaping the way filmmakers approach the representation of time and consciousness. The book examines how the themes of Solaris continue to influence modern film and television, from the use of timey-wimey effects in science fiction films to the exploration of memory and consciousness in more artful cinema.

Silence in Cinema

Silence in Cinema examines the importance of the image and the experience of time in film, highlighting the ways in which filmmakers use the medium to explore the theme of silence, from the use of static images in avant-garde cinema to the exploration of sound and silence in more conventional narrative films.

The Virtual Life of Film

The Virtual Life of Film is a critical examination of the role of virtual reality in cinema, exploring how new technologies are changing the way we experience cinema and film. The book provides a comprehensive overview of the current state of virtual reality cinema and explores the potential for this new medium to transform the way we think about cinema and film.

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Empire and Film: Lee Grieveson 2019-07-24 "This important new volume reconstructs the forms of production, distribution and exhibition of films made in and about the colonies. It then ties them to wider theoretical issues about film and liberation, spectatorship and political economy, representation and rule. The result is one of the first volumes to examine how imperial rule is intimately tied to the emergence of the modern world economy and, indeed, how the history of cinema is in the same way the history of Empire." — BRIAN LARKIN, University of Chicago. The book 's most important contribution is the re-configuration of the history of cinema as a history of Empire and filmic practice. The book is essential reading for anyone interested in the history of cinema and Empire, and is a major contribution to the history of cinema as a global form that emerged amid, and in dialogue with, the global forces of imperialism. The book is produced in conjunction with a major website housing freely available digitised archival films and materials relating to British colonial film, www.colonialfilm.org.uk, and a companion volume entitled Film and the End of Empire.

Fiery Cinema: Weihong Bao 2015-03-15 What was cinema in modern China? This book tells us, in a dynamic entity, not strictly tied to one medium, that cinema must be understood as a dynamic entity and that cinema is an arena of social, political and cultural change. "Fiery Cinema" examines the role of film in modern China, and in particular the role of cinema in modern China, in relation to the rise of nationalism and its impact on the development of film. This book is an essential reading for anyone interested in the history of cinema and film in modern China.

Poetics of Slow Cinema: Emre Çağlayan 2018-10-12 This book discusses slow cinema, a contemporary global production trend that has recently gained momentum in film theory and criticism. Slow cinema departs from the traditional concept of cinema as a sequence of images, which are rapidly and sequentially displayed on a screen. In contrast, slow cinema emphasizes the importance of the viewer's experience of the film, and of the film's relationship to the world outside the screen. This book is essential reading for anyone interested in the history of cinema and film theory, and for anyone interested in the role of cinema in contemporary culture.

Bazin on Global Cinema, 1948-1958: André Bazin 2014-12-10 André Bazin is renowned for almost single-handedly establishing the study of film as an accepted intellectual pursuit, as well as for being the spiritual father of the French New Wave. In 1951, Bazin founded and became editor-in-chief of Cahiers du cinéma, the most influential critical periodical in the history of cinema. Four of the film critics who were interviewed at the magazine later became the most acclaimed directors of the postwar French cinema—François Truffaut, Jean-Luc Godard, Jacques Rivette, and Claude Chabrol. Bazin is also considered the principal instigator of the influential new wave theory—i.e., that since film is a new art form, the director of a movie must be perceived as the chief creator of its unique cinematic style. Bazin wrote some 2,600 articles and reviews, only about 150 of which are accessible in anthologies or edited collections. Bazin on Global Cinema, 1948-1958 offers English-language readers much of his writing on Asian cinema, previously unannotated essays on Jane Fonda, the star system, political engagement and the cinema, and film criticism itself, and several reviews of his books, as well as reviews of notable American, British, and European movies, such as Johnny Guitar, High Noon, Umberto D., Hardly, Kanal, and Le jour se lève (Daybreak). The book also features a contextual introduction to Bazin’s life and work, the first comprehensive bibliography of works by and about Bazin, credits of all the films he discusses in this book, and an extensive index.
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