Cinema and Spectatorship

Cinema and Spectatorship - Judith Mayne 2002-09-11 Cinema and Spectatorship is the first book to focus entirely on the history and role of the spectator in contemporary film studies. While 1970s film theory insisted on a distinction between the cinematic subject and film-goers, Judith Mayne suggests that a very real friction between "subjects" and "viewers" is in fact central to the study of spectatorship. In the book's first section Mayne examines three theoretical models of spectatorship: the perceptual, the institutional and the historical, while the second section focuses on case studies which crystallize many of the issues already discussed, concentrating on textual analysis, the `disrupting genre', `star-gazing' and finally the audience itself. Case studies include the place of the spectator in the textual analysis of individual films such as The Picture of Dorian Gray; the construction of Bette Davis' star persona; fantasies of race and film viewing in Field of Dreams and Ghost; and gay and lesbian audiences as "critical" audiences. The book provides a very thorough and accessible overview of this complex, fragmented and often controversial area of film theory.

Film and Cinema Spectatorship - Jan Campbell 2005 Film and Cinema Spectatorship provides a clear and wide-ranging introduction to different debates and traditions of viewing cinema. In this new book, Jan Campbell offers a comprehensive account of the different theoretical perspectives on film and cinema spectatorship, situating these in their cultural and historical contexts. Among the
perspectives covered are those of feminism, modernism and cultural studies, with chapters dedicated to important topics such as early film, stars and film aesthetics. Campbell also provides accessible explorations of the importance of key themes to film and cinema spectatorship, such as mimesis, melodrama, performance and time. The timely and comprehensive text will be essential reading for anyone interested in debates on film theory, psychoanalysis and film, and the history of cinema. This book will be of special interest to students of film studies, media studies and cultural studies.

Star Gazing-Jackie Stacey 2013-11-05 In a historical investigation of the pleasures of cinema, Star Gazing puts female spectators back into theories of spectatorship. Combining film theory with a rich body of ethnographic research, Jackie Stacey investigates how female spectators understood Hollywood stars in the 1940's and 1950's. Her study challenges the universalism of psychoanalytic theories of female spectatorship which have dominated the feminist agenda within film studies for over two decades. Drawing on letters and questionnaires from over three hundred keen cinema-goers, Stacey investigates the significance of certain Hollywood stars in women's memories of wartime and postwar Britain. Three key processes of spectatorship - escapism, identification and consumption - are explored in detail in terms of their multiple and changing meanings for female spectators at this time. Star Gazing demonstrates the importance of cultural and national location for the meanings of female spectatorship, giving a new direction to questions of popular culture and female desire.

Spectatorship and Film Theory-Carlo Comanducci 2018-08-27 This book interrogates the relation between film spectatorship and film theory in order to criticise some of the disciplinary and authoritarian assumptions of 1970s apparatus theory, without dismissing its core political concerns. Theory, in this perspective, should not be seen as a practice distinct from spectatorship but rather as an integral aspect of the spectator's gaze. Combining Jacques Rancière’s emancipated spectator with Judith Butler’s queer theory of subjectivity, Spectatorship and Film Theory foregrounds the contingent, embodied and dialogic aspects of our experience of film. Erratic and always a step beyond the grasp of disciplinary discourse, this singular work rejects the notion of the spectator as a fixed position, and instead presents it as a field of tensions—a “wayward” history of encounters.

Madness and Cinema-Patrick Fuery 2017-03-14 Patrick Fuery proposes new ways to read cinema with regard to insanity through psychoanalysis by considering some of the key concepts of Freud and Lacan as well as certain ideas from Derrida and Foucault.
**Hollywood Spectatorship**-Melvyn Stokes 2019-07-25 This is an examination of the concepts of spectatorship in the light of historical accounts of audience reception. The book looks at how audiences have historically talked about Hollywood movies, and the ways in which 'word-of-mouth' responses have affected the reception of individual movies.

**The Shape of Spectatorship**-Scott Curtis 2015-09-22 Scott Curtis draws our eye to the role of scientific, medical, educational, and aesthetic observation in shaping modern spectatorship. Focusing on the nontheatrical use of motion picture technology in Germany between the 1890s and World War I, he follows researchers, teachers, and intellectuals as they negotiated the fascinating, at times fraught relationship between technology, discipline, and expert vision. As these specialists struggled to come to terms with motion pictures, they advanced new ideas of mass spectatorship that continue to affect the way we make and experience film. Staging a brilliant collision between the moving image and scientific or medical observation, visual instruction, and aesthetic contemplation, The Shape of Spectatorship showcases early cinema’s revolutionary impact on society and culture and the challenges the new medium placed on ways of seeing and learning.

**Babel and Babylon**-Miriam Hansen 1994-03-15 Although cinema was invented in the mid-1890s, it was a decade more before the concept of a “film spectator” emerged. As the cinema began to separate itself from the commercial entertainments in whose context films initially had been shown—vaudeville, dime museums, fairgrounds—a particular concept of its spectator was developed on the level of film style, as a means of predicting the reception of films on a mass scale. In Babel and Babylon, Miriam Hansen offers an original perspective on American film by tying the emergence of spectatorship to the historical transformation of the public sphere. Hansen builds a critical framework for understanding the cultural formation of spectatorship, drawing on the Frankfurt School’s debates on mass culture and the public sphere. Focusing on exemplary moments in the American silent era, she explains how the concept of the spectator evolved as a crucial part of the classical Hollywood paradigm—as one of the new industry’s strategies to integrate ethnically, socially, and sexually differentiated audiences into a modern culture of consumption. In this process, Hansen argues, the cinema might also have provided the conditions of an alternative public sphere for particular social groups, such as recent immigrants and women, by furnishing an intersubjective context in which they could recognize fragments of their own experience. After tracing the emergence of spectatorship as an institution, Hansen pursues the question of reception through detailed readings of a single film, D. W. Griffith’s Intolerance (1916), and of the cult surrounding a single star, Rudolph Valentino. In each case the classical construction of spectatorship is complicated by factors of gender and sexuality, crystallizing around the fear and desire of the female consumer. Babel and Babylon recasts the debate on early American cinema—and by implication on American film as a whole. It is a model study in the field of cinema studies, mediating the concerns of recent film theory with those of recent film history.
**Making Sense of Cinema**-CarrieLynn D. Reinhard 2017-08-24 Explores a variety of theological and methodological approaches to film spectatorship through a dialogue of international contributions.

**Dreaming of Cinema**-Adam Lowenstein 2014-11-11 Video games, YouTube channels, Blu-ray discs, and other forms of "new" media have made theatrical cinema seem "old." A sense of "cinema lost" has accompanied the ascent of digital media, and many worry film's capacity to record the real is fundamentally changing. Yet the Surrealist movement never treated cinema as a realist medium and understood our perceptions of the real itself to be a mirage. Returning to their interpretation of film's aesthetics and function, this book reads the writing, films, and art of Luis Buñuel, Salvador Dalí, Man Ray, André Breton, André Bazin, Roland Barthes, Georges Bataille, Roger Caillois, and Joseph Cornell and recognizes their significance for the films of David Cronenberg, Nakata Hideo, and Atom Egoyan; the American remake of the Japanese Ring (1998); and a YouTube channel devoted to Rock Hudson. Offering a positive alternative to cinema's perceived crisis of realism, this innovative study enriches the meaning of cinematic spectatorship in the twenty-first century.

**In Broad Daylight**-Gabriele Pedulla 2012-06-06 From plasma screens to smartphones, today moving images are everywhere. How have films adapted to this new environment? And how has the experience of the spectator changed because of this proliferation? In Broad Daylight investigates one of the decisive shifts in the history of Western aesthetics, exploring the metamorphosis of films in the age of individual media, when the public is increasingly free but also increasingly resistant to the emotive force of the pictures flashing around us. Moving deftly from philosophy of mind to film theory, from architectural practice to ethics, from Leon Battista Alberti to Orson Welles, Gabriele Pedullà examines the revolution that is reshaping the entire system of the arts and creativity in all its manifestations.

**Cinema of the Dark Side**-Shohini Chaudhuri 2014-11-17 A ground-breaking comparative analysis of cinematic images of atrocity, combining critical perspectives on contemporary film and human rights. A few days after 9/11, US Vice-President Dick Cheney invoked the need for the USA to work 'the dark side' in its global 'War on Terror'. Cinema of the Dark Side explores how contemporary cinema treats state-sponsored atrocity, evoking multiple landscapes of state terror. Investigating the ethical potential of cinematic atrocity images, this book argues that while films help to create and confirm normative perceptions about atrocities, they can also disrupt those perceptions and build alternative ones. Asserting a crucial distinction between morality and ethics, it proposes a new conceptualisation of human rights cinema, one that repositions human rights morality within an ethical framework that reflects upon the causes and contexts of violence. It builds upon theories of embodied perception to offer a new perspective on the ethics of spectatorship, providing readers with fresh insights into how we respond to atrocity images and the ethical issues at stake. Covering a diverse spectrum of 21st
century cinema, this book deals with documentary and fictional representations of atrocity such as state-sanctioned torture, genocide, enforced disappearance, deportation, and apartheid. It features close analysis of contemporary films, including Zero Dark Thirty, Standard Operating Procedure, Hotel Rwanda, Sometimes in April, Nostalgia for the Light, Chronicle of an Escape, Children of Men, District 9, Waltz With Bashir, and Paradise Now.

Situating the Feminist Gaze and Spectatorship in Postwar Cinema - Marcelline Block 2009-01-14 Marcelline Block's Situating the Feminist Gaze and Spectatorship in Postwar Cinema breaks new ground in exploring feminist film theory. It is a wide-ranging collection (re)visiting important theoretical questions as well as offering close analyses of films produced in the United States, France, England, Belgium, and Russia. This anthology investigates exciting areas of research for critical inquiry into film and gender studies as well as feminist, queer, and postfeminist theories, and treats film texts from Marguerite Duras to 21st century horror films; from Agnès Varda's 2007 installation at the Panthéon to the post-Soviet Russian filmmakers Aleksei Balabanov and Valerii Todorovskii; from Quentin Tarantino’s Death Proof to Sofia Coppola's postfeminist trilogy; from Chantal Akerman’s “transhistorical, transgressive and transgendered gaze” to the “quantum gaze” in Steven Spielberg’s Jurassic Park; from Hitchcock’s “good-looking blondes” to the career-woman-in-peril thriller, among others. According to the semiotician Marshall Blonsky of the New School University in New York, “given the breadth of the editor’s choices, this volume makes a splendid contribution to feminist and cinematic fields, as well as cultural and media studies, postmodernism, and postfeminism. It lends readers ‘new eyes’ to view canonical and other film texts.” David Sterritt, chairman of the National Society of Film Critics, states that this anthology “should be required reading for students and scholars, among other readers interested in the interaction of cinema with contemporary culture.” Situating the Feminist Gaze and Spectatorship is prefaced by Jean-Michel Rabaté’s brilliant essay, “Mulvey was the First...”

Visions of Japanese Modernity - Aaron Andrew Gerow 2010 “Visions of Japanese Modernity is the single best account of the formation of Japanese cinema. Deftly drawing on film discourses, regulations, and exhibition practices, it brilliantly brings into focus one of the most exuberant and contested moments in the history of cinema. It not only sets new standards for film history but also plants the seeds for a counterhistory to cinema as such.”--Thomas LaMarre, author of The Anime Machine: A Media Theory of Animation “In this landmark study, Aaron Gerow richly demonstrates the vibrancy of Japanese film culture as no book has done before. Visions of Japanese Modernity is centered on the contentious Pure Film Movement, and the transformations it helped provoke in performance, screenwriting, censorship, film style, and benshi oratory. With virtually no extant films to work with, Gerow strategically turns to a multitude of other sources, including fanzines, popular movie magazines, sociological studies, government regulations, and impressive works of early film theory. Rich in detail and lucidly argued, Visions of Modernity provides a model for writing about filmmaking in its
social, political and aesthetic contexts."--Abé Mark Nornes, author of Cinema Babel: Translating Global Cinema “Gerow offers not only a benchmark in the study of Japanese cinema, but a major contribution to world film history; a thoroughly researched and complexly argued 'discursive' history of early Japanese cinema, that avoids approaching it simply as an alternative to western cinema and reveals the unique role cinema played in the formulation of modern Japanese culture. Gerow makes clear the foundations of Japanese film history in the silent era--and how it shaped the complex and exciting national cinema that followed."--Tom Gunning, author of D.W. Griffith and the Origins of American Narrative Film

The Revolting Child in Horror Cinema-Andrew Scahill 2015-09-30 The monstrous child is the allegorical queer child in various formations of horror cinema: the child with a secret, the child 'possessed' by Otherness, the changeling child, the terrible gang. This book explores the possibilities of 'not growing up' as a model for a queer praxis that confronts the notion of heternormative maturity.

Spectatorship-Michele Aaron 2007 Michele Aaron cuts a lucid path through the dense undergrowth of the debate on spectatorship. She revisits the classics of Hollywood and explores films from beyond the mainstream, such as 'Dogme 95' to explore the nature of seeing and spectatorship.

The Stuff of Spectatorship-Caetlin Benson-Allott 2021-04-06 Film and television create worlds, but they are also of a world, a world that is made up of stuff, to which humans attach meaning. Think of the last time you watched a movie: the chair you sat in, the snacks you ate, the people around you, maybe the beer or joint you consumed to help you unwind--all this stuff shaped your experience of media and its influence on you. The material culture around film and television changes how we make sense of their content, not to mention the very concepts of the mediums. Focusing on material cultures of film and television reception, The Stuff of Spectatorship argues that the things we share space with and consume as we consume television and film influence the meaning we gather from them. This book examines the roles that six different material cultures have played in film and television culture since the 1970s--including video marketing, branded merchandise, drugs and alcohol, and even gun violence--and shows how objects considered peripheral to film and television culture are in fact central to its past and future.

The Realms of Fantasy-Alison Tedman 2009-08-29 Fairy tale is an increasingly important part of modern cinema, but has been given little consideration within film studies. This book brings together critical approaches from fairy tale studies, film studies and feminist
studies, including philosophical and psychoanalytic methodologies.

**Inside the Gaze**-Francesco Casetti 1998 "... will add much to the repertoire of film scholarship... " —Choice This film theory classic brings semiotics and psychoanalytic concepts to bear on the film experience, to answer questions such as: In what way does film address its spectator? How does the film prefigure the spectator? Is the film aware of its orientation towards its spectator? And to what extent does it posit itself as the spectator's lead?

**Cinesexuality**-Patricia MacCormack 2016-05-23 Cinesexuality explores the queerness of cinema spectatorship, arguing that cinema spectatorship represents a unique encounter of desire, pleasure and perversion beyond dialectics of subject/object and image/meaning; an extraordinary 'cinesexual' relationship, that encompasses each event of cinema spectatorship in excess of gender, hetero- or homosexuality, encouraging all spectators to challenge traditional notions of what elicits pleasure and constitutes desiring subjectivity. Through a variety of cinematic examples, including abstract film, extreme films and films which present perverse sexuality and corporeal reconfiguration, Cinesexuality encourages a radical shift to spectatorship as itself inherently queer beyond what is watched and who watches. Film as its own form of philosophy invokes spectatorship thought as an ethics of desire. Original, exciting and theoretically sophisticated - focusing on continental philosophy, particularly Guattari, Deleuze, Blanchot, Foucault, Lyotard, Irigaray and Serres - the book will be of interest to scholars and students of queer, gender and feminist studies, film and aesthetics theory, cultural studies, media and communication, post-structural theory and contemporary philosophical thought.

**The Stuff of Spectatorship**-Caetlin Benson-Allott 2021-04-06 Film and television create worlds, but they are also of a world, a world that is made up of stuff, to which humans attach meaning. Think of the last time you watched a movie: the chair you sat in, the snacks you ate, the people around you, maybe the beer or joint you consumed to help you unwind--all this stuff shaped your experience of media and its influence on you. The material culture around film and television changes how we make sense of their content, not to mention the very concepts of the mediums. Focusing on material cultures of film and television reception, The Stuff of Spectatorship argues that the things we share space with and consume as we consume television and film influence the meaning we gather from them. This book examines the roles that six different material cultures have played in film and television culture since the 1970s--including video marketing, branded merchandise, drugs and alcohol, and even gun violence--and shows how objects considered peripheral to film and television culture are in fact central to its past and future.

**Cine-Ethics**-Jinhee Choi 2013-10-15 This volume looks at the significance and range of ethical questions that pertain to various film practices. Diverse philosophical traditions provide useful frameworks to discuss spectators' affective and emotional engagement with film, which can function as a moral ground for one's connection to others and to the world outside the self. These traditions encompass theories of emotion, phenomenology, the philosophy of compassion, and analytic and continental ethical thinking and environmental ethics. This anthology is one of the first volumes to open up a dialogue among these diverse methodologies. Contributors bring to the fore some of the assumptions implicitly shared between these theories and forge a new relationship between them in order to explore the moral engagement of the spectator and the ethical consequences of both producing and consuming films.

**Killer Tapes and Shattered Screens**-Caetlin Benson-Allott 2013-02-20 Since the mid-1980s, US audiences have watched the majority of movies they see on a video platform, be it VHS, DVD, Blu-ray, Video On Demand, or streaming media. Annual video revenues have exceeded box office returns for over twenty-five years. In short, video has become the structuring discourse of US movie culture. Killer Tapes and Shattered Screens examines how prerecorded video reframes the premises and promises of motion picture spectatorship. But instead of offering a history of video technology or reception, Caetlin Benson-Allott analyzes how the movies themselves understand and represent the symbiosis of platform and spectator. Through case studies and close readings that blend industry history with apparatus theory, psychoanalysis with platform studies, and production history with postmodern philosophy, Killer Tapes and Shattered Screens unearths a genealogy of post-cinematic spectatorship in horror movies, thrillers, and other exploitation genres. From Night of the Living Dead (1968) through Paranormal Activity (2009), these movies pursue their spectator from one platform to another, adapting to suit new exhibition norms and cultural concerns in the evolution of the video subject.

**Perverse Spectators**-Janet Staiger 2000-07-01 Film and television have never been more prevalent or watched than they are now, yet we still have little understanding of how people process and make use of what they see. And though we acknowledge the enormous role the media plays in our culture, we have only a vague sense of how it actually influences our attitudes and desires. In Perverse Spectators, Janet Staiger argues that studying the interpretive methods of spectators within their historical contexts is both possible and necessary to understand the role media plays in culture and in our personal lives. This analytical approach is applied to topics such as depictions of violence, the role of ratings codes, the horror and suspense genre, historical accuracy in film, and sexual identities, and then demonstrated through works like JFK, The Silence of the Lambs, The Texas Chain Saw Massacre, Psycho, and A Clockwork Orange.
Each chapter shows a different approach to reconstructing audience responses to films, consistently and ingeniously finding traces of what would otherwise appear to be unrecoverable information. Using vivid examples, charting key concepts, and offering useful syntheses of long-standing debates, Perverse Spectators constitutes a compelling case for a reconsideration of the assumptions about film reception which underlie contemporary scholarship in media studies. Taking on widely influential theories and scholars, Perverse Spectators is certain to spark controversy and help redefine the study of film as it enters the new millennium.

**Situating the Subject in Film Theory** - Veijo Hietala 1990

**Madness and Cinema** - Patrick Fuery 2003-09-09 Madness and Cinema offers a radical approach to the issue of what happens when we watch films. By exploring cinema’s relationship to meaning and proposing new ways to read cinema through psychoanalysis, this book develops the idea that the spectator engages in what has previously been described as an act of madness. By considering some of the key concepts from Freud and Lacan, as well as ideas from Derrida and Foucault, we are shown the common features that cinema and madness share. The film spectator is shown as the psychotic, neurotic and hysteric, as the book examines the ways in which the foundations of culture and meaning are challenged when we become the spectator of a film.

**The Long Take** - Lutz Koepnick 2017-12-15 In The Long Take, Lutz Koepnick posits extended shot durations as a powerful medium for exploring different modes of perception and attention in our fast-paced world of mediated stimulations. Grounding his inquiry in the long takes of international filmmakers such as Béla Tarr, Tsai Ming-liang, Abbas Kiarostami, Apichatpong Weerasethakul, and Michael Haneke, Koepnick reveals how their films evoke wondrous experiences of surprise, disruption, enchantment, and reorientation. He proceeds to show how the long take has come to thrive in diverse artistic practices across different media platforms: from the work of photographer Hiroshi Sugimoto to the screen-based installations of Sophie Calle and Tacita Dean, from experimental work by Francis Alÿs and Janet Cardiff to durational images in contemporary video games. Deeply informed by film and media theory, yet written in a fluid and often poetic style, The Long Take goes far beyond recent writing about slow cinema. In Koepnick’s account, the long take serves as a critical hallmark of international art cinema in the twenty-first century. It invites viewers to probe the aesthetics of moving images and to recalibrate their sense of time. Long takes unlock windows toward the new and unexpected amid the ever-mounting pressures of 24/7 self-management.
A Dictionary of Film Studies-Annette Kuhn 2012-06-21 Written by experts in the field, this dictionary covers all aspects of film studies, including terms, concepts, debates, and movements in film theory and criticism, national, international and transnational cinemas, film history, film movements and genres, film industry organizations and practices, and key technical terms and concepts in 500 detailed entries. Most entries also feature recommendations for further reading and a large number also have web links. The web links are listed and regularly updated on a companion website that complements the printed book. The dictionary is international in its approach, covering national cinemas, genres, and film movements from around the world such as the Nouvelle Vague, Latin American cinema, the Latsploitation film, Bollywood, Yiddish cinema, the spaghetti western, and World cinema. The most up-to-date dictionary of its kind available, this is a must-have for all students of film studies and ancillary subjects, as well as an informative read for cinephiles and for anyone with an interest in films and film criticism.

Attack of the Leading Ladies-John Belton 1996 Looking at such films as "Frankenstein, Svengali, King Kong" and "The Mark of the Vampire," Berenstein argues that classical horror cinema is marked by malleable gender roles, not by entrenched conventional personas.

Eclipsed Cinema-Dong Hoon Kim 2017-03-22 In this ground-breaking investigation into the seldom-studied film culture of colonial Korea (1910-1945), Dong Hoon Kim brings new perspectives to the associations between colonialism, modernity, film historiography and national cinema. By reconstructing the lost intricacies of colonial film history, Eclipsed Cinema explores under-investigated aspects of colonial film culture, such as the representational politics of colonial cinema, the film unit of the colonial government, the social reception of Hollywood cinema, and Japanese settlers' film culture. Filling a significant void in Asian film history, Eclipsed Cinema greatly expands the critical and historical scopes of early cinema and Korean and Japanese film histories, as well as modern Asian culture, and colonial and postcolonial studies.

Window Shopping-Anne Friedberg 1994-08-31 "Friedberg's idea of the 'mobilized virtual gaze' may become the way we conceive of postmodern subjectivity. This book is in a class by itself."—Linda Hutcheon, author of The Politics of Postmodernism

Fields of View-A.L. Rees 2020-10-29 Drawing on film theory, literary modernism, psychology and art history, Fields of View elucidates an expanded network of connections between avant-garde film and wider culture. In this bold and original work, A.L. Rees identifies three key terms - 'field', 'frame' and 'interval' and charts their use by filmmakers and theorists such as Dziga Vertov, Sergei Eisenstein,
Bruce Baillie, Maya Deren, Malcolm Le Grice and Werner Nekes, from the 1920s through to the present day. A seminal voice in film culture, Rees left the incomplete manuscript for this book on his death, and Simon Payne has subsequently carefully prepared the book for publication. Fields of View is an important work that establishes a unique perspective on experimental film.

**The Cinema of Attractions Reloaded**- Wanda Strauven 2006 Twenty years ago, noted film scholars Tom Gunning and André Gaudreault introduced the phrase “cinema of attractions” to describe the essential qualities of films made in the medium’s earliest days, those produced between 1895 and 1906. Now, The Cinema of Attractions Reloaded critically examines the term and its subsequent wide-ranging use in film studies. The collection opens with a history of the term, tracing the collaboration between Gaudreault and Gunning, the genesis of the term in their attempts to explain the spectacular effects of motion that lay at the heart of early cinema, and the pair’s debts to Sergei Eisenstein and others. This reconstruction is followed by a look at applications of the term to more recent film productions, from the works of the Wachowski brothers to virtual reality and video games. With essays by an impressive collection of international film scholars—and featuring contributions by Gunning and Gaudreault as well—The Cinema of Attractions Reloaded will be necessary reading for all scholars of early film and its continuing influence.

**Fiery Cinema**- Weihong Bao 2015-03-15 What was cinema in modern China? It was, this book tells us, a dynamic entity, not strictly tied to one media technology, one mode of operation, or one system of aesthetic code. It was, in Weihong Bao’s term, an affective medium, a distinct notion of the medium as mediating environment with the power to stir passions, frame perception, and mold experience. In Fiery Cinema, Bao traces the permutations of this affective medium from the early through the mid-twentieth century, exploring its role in aesthetics, politics, and social institutions. Mapping the changing identity of cinema in China in relation to Republican-era print media, theatrical performance, radio broadcasting, television, and architecture, Bao has created an archaeology of Chinese media culture. Within this context, she grounds the question of spectatorial affect and media technology in China’s experience of mechanized warfare, colonial modernity, and the shaping of the public into consumers, national citizens, and a revolutionary collective subject. Carrying on a close conversation with transnational media theory and history, she teases out the tension and affinity between vernacular, political modernist, and propagandistic articulations of mass culture in China’s varied participation in modernity. Fiery Cinema advances a radical rethinking of affect and medium as a key insight into the relationship of cinema to the public sphere and the making of the masses. By centering media politics in her inquiry of the forgotten future of cinema, Bao makes a major intervention into the theory and history of media.
The Optical Vacuum - Jocelyn Szczepaniak-Gillece 2018-08-01 Between the 1920s and the 1960s, American mainstream cinematic architecture underwent a seismic shift. From the massive movie palace to the intimate streamlined theater, movie theaters became neutralized spaces for calibrated, immersive watching. Leading this charge was New York architect Benjamin Schlanger, a fiery polemicist whose designs and essays reshaped how movies were watched. In its close examination of Schlanger's work and of changing patterns of spectatorship, this book reveals that the essence of film viewing lies not only in the text, but in the spaces where movies are shown. The Optical Vacuum demonstrates that our changing models of cinephilia are always determined by physical structure: from the decorations of the palace to the black box of the contemporary auditorium, variations in movie theater design are icons for how viewing has similarly transformed.

The Sexual Spectator - Nathan Brown 1997

Blackout - Antonia Caroline Lant 2014-07-14 The most universal civilian privation in World War II Britain, the blackout possessed many symbolic meanings. Among its complicated implications for filmmakers was a stigmatization of film spectacle--including the display of "Hollywood women," whose extravagant appearance connoted at best unpatriotic wastefulness and at worst collaboration with the enemy. Exploring the wartime breakdown of conventional gender roles on the screen and in the audience, Antonia Lant demonstrates that many British films of the period signaled their national cinematic identity by diverging from the notion of the Hollywood star, the mainstay of commercial American motion pictures, replacing her with a deglamourized, mobilized heroine. Nevertheless, the war machine demanded that British films continue to celebrate stable and reassuring gender roles. Contradictions abounded, both within film narratives and between narrative and "real life." Analyzing films of all the major wartime studios, the author scrutinizes the efforts of realist and melodramatic texts to confront women's wartime experiences, including conscription. By combining study of contemporary posters, advertisements, propaganda notices, and cartoons with consideration of recent feminist theoretical work on the cinema, spectatorship, and history, she has produced the first book to examine the relationships among gender, cinema, and nationality as they are affected by the stresses of war. Originally published in 1991. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.
**Bodies in Suspense** - Alanna Thain 2017-03-28 Bodies in Suspense presents a powerful new way to think through postdigital cinema and the affective turn in critical theory. According to Alanna Thain, suspense films allow us to experience the relation between two bodies: that of the film and that of the viewer. Through the “time machine” of suspense, film form, gender, genre, and spectatorship are revealed in innovative and different ways. These films not only engage us directly in ethical concerns, but also provide a key for understanding corporeal power in the digital era. Offering a new framework for understanding cinematic suspense, Bodies in Suspense argues that the “body in time” enables us to experience the temporal dimension of the body directly. This is the first book to link two contemporary frames of analysis: questions of cinematic temporality and contemporary affect theory. Thain conducts close readings of influential suspense films by Alfred Hitchcock, David Lynch, Christian Marclay, Rian Johnson, and Lou Ye, and sets forth a compelling new theory of cinema, reading for the productivity of the “crime of time” that stages the duplicity of cinematic bodies. Through these films that foreground doubled characters and looping, Thain explores Gilles Deleuze’s claim that “the direct time-image is the phantom which has always haunted cinema.” A vital new addition to film theory, corporeality and affect theory, feminist theory, and the philosophy of time—and one of the first books to explore David Lynch’s Hollywood trilogy—Bodies in Suspense asks us to pay attention, above all, to the ways in which the condition of spectatorship creates a doubling sensation with important philosophical repercussions.
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