

Photogenie

Christian Keathley

European Film Theory and Cinema Ian Aitken, 2001 *European Film Theory and Cinema* explores the major film theories and movements within European cinema since the early 1900s. An original and critically astute study, it considers film theory within the context of the intellectual climate of the last two centuries. Ian Aitken focuses particularly on the two major traditions that dominate European film theory and cinema: the intuitionist modernist and realist tradition and the post-Saussurian tradition. The first originates in a philosophical lineage that encompasses German idealist philosophy, romanticism, phenomenology, and the Frankfurt School. Early intuitionist modernist film culture and later theories and practices of cinematic realism are shown to be part of one continuous tradition. The post-Saussurian tradition includes semiotics, structuralism, and post-structuralism.

French Film Theory and Criticism: 1907-1929 Richard Abel, 1993-09-12 These two volumes examine a significant but previously neglected moment in French cultural history: the emergence of French film theory and criticism before the essays of André Bazin. Richard Abel has devised an organizational scheme of six nearly symmetrical periods that serve to bite into the discursive flow of early French writing on the cinema. Each of the periods is discussed in a separate and extensive historical introduction, with convincing explications of the various concepts current at the time. In each instance, Abel goes on to provide a complementary anthology of selected texts in translation. Amounting to a portable archive, these anthologies make available a rich selection of nearly one hundred and fifty important texts, most of them never before published in English.

Film Theory Philip Simpson, Andrew Utterson, Karen J. Shepherdson, 2004

Photogénie Louis Delluc, 1920

Animal Life and the Moving Image Michael Lawrence, Laura McMahon, 2019-07-25 From the proto-cinematic sequencing of animal motion in the nineteenth century to the ubiquity of animal videos online, the histories of animal life and the moving image are enigmatically interlocked. *Animal Life and the Moving Image* is the first collection of essays to offer a sustained focus on the relations between screen cultures and non-human animals. The volume brings together some of the most important and influential writers working on the non-human animal's significance for cultures and theories of the moving image. It offers innovative analyses of the representation of animals across a wide range of documentary, fiction, mainstream and avant-garde practices, from early cinema to contemporary user-generated media. Individual chapters consider King Kong, *The Birds*, *The Misfits*, *The Cove*, *Grizzly Man* and *Microcosmos*, the work of Sergei Eisenstein, Robert Bresson, Malcolm Le Grice, Peter Greenaway, Carolee Schneemann and Isabella Rossellini, and YouTube stars Christian the lion and Maru the cat.

Empty Moments Leo Charney, 1998 An innovative reconceptualization of the defining quality of modernity and how it relates to cinema and literary theory.

The Palgrave Handbook of the Philosophy of Film and Motion Pictures Noël Carroll, Laura T. Di Summa, Shawn Loht, 2019-10-30 This handbook brings together essays in the philosophy of film and motion pictures from authorities across the spectrum. It boasts contributions from philosophers and film theorists alike, with many essays employing pluralist approaches to this interdisciplinary subject. Core areas treated include film ontology, film structure, psychology, authorship, narrative, and viewer emotion. Emerging areas of interest, including virtual reality, video games, and nonfictional and autobiographical film also have dedicated chapters. Other areas of focus include the film medium's intersection with contemporary social issues, film's kinship to other art forms, and the influence of historically seminal schools of thought in the philosophy of film. Of emphasis in many of the essays is the relationship and overlap of analytic and continental perspectives in this subject.

Plotinus and the Moving Image, 2017-11-13 *Plotinus and the Moving Image* offers the first philosophical discussion on Plotinus' philosophy and film. It discusses Plotinian concepts like "the One" and "the intelligible" in a cinematic context, relates Plotinus' theory of time to the modern time-image, and finds Neoplatonic contemplation in *Contemplative Cinema*.

Visions of Avant-Garde Film Kamila Kuc, 2016-12-12 Warsaw- and London-based filmmakers

Franciszka and Stefan Themerson are often recognized internationally as pioneers of the 1930s Polish avant-garde. Yet, from the turn of the century to the end of the 1920s, Poland's literary and art scenes were also producing a rich array of criticism and early experiments with the moving image that set the stage for later developments in the avant-garde. In this comprehensive and accessible study, Kamila Kuc draws on myriad undiscovered archival sources to tell the history of early Polish avant-garde movements—Symbolism, Expressionism, Futurism, and Constructivism—and to reveal their impact on later practices in art cinema.

Cinephilia and History, or The Wind in the Trees Christian Keathley, 2005-11-24 *Cinephilia and History, or The Wind in the Trees* is in part a history of cinephilia, in part an attempt to recapture the spirit of cinephilia for the discipline of film studies, and in part an experiment in cinephilic writing. Cinephiles have regularly fetishized contingent, marginal details in the motion picture image: the gesture of a hand, the wind in the trees. Christian Keathley demonstrates that the spectatorial tendency that produces such cinematic encounters -- a viewing practice marked by a drift in visual attention away from the primary visual elements on display -- in fact has clear links to the origins of film as defined by André Bazin, Roland Barthes, and others. Keathley explores the implications of this ontology and proposes the cinephiliac anecdote as a new type of criticism, a method of historical writing that both imitates and extends the experience of these fugitive moments.

A Companion to D. W. Griffith Charles Keil, 2018-02-05 The most comprehensive volume on one of the most controversial directors in American film history *A Companion to D.W. Griffith* offers an exhaustive look at the first acknowledged auteur of the cinema and provides an authoritative account of the director's life, work, and lasting filmic legacy. The text explores how Griffith's style and status advanced along with cinema's own development during the years when narrative became the dominant mode, when the short gave way to the feature, and when film became the pre-eminent form of mass entertainment. Griffith was at the centre of each of these changes: though a contested figure, he remains vital to any understanding of how cinema moved from nickelodeon fixture to a national pastime, playing a significant role in the cultural ethos of America. With the renewed interest in Griffith's contributions to the film industry, *A Companion to D.W. Griffith* offers a scholarly look at a career that spanned more than 25 years. The editor, a leading scholar on D.W. Griffith, and the expert contributors collectively offer a unique account of one of the monumental figures in film studies. Presents the most authoritative, complete account of the director's life, work, and lasting legacy Builds on the recent resurgence in the director's scholarly and popular reputation Edited by a leading authority on D.W. Griffith, who has published extensively on this controversial director Offers the most up-to-date, singularly comprehensive volume on one of the monumental figures in film studies

Thinking Revolution Through Film Hanno Berger, 2022-09-20 This book aims to redefine the relationship between film and revolution. Starting with Hannah Arendt's thoughts on the American and French Revolution, it argues that, from a theoretical perspective, revolutions can be understood as describing a relationship between time and movement and that ultimately the spectators and not the actors in a revolution decide its outcome. Focusing on the concepts of 'time,' 'movement,' and 'spectators,' this study develops an understanding of film not as a medium of agitation but as a way of thinking that relates to the idea of historicity that opened up with the American and French Revolution, a way of thinking that can expand our very notion of revolution. The book explores this expansion through an analysis of three audiovisual stagings of revolution: Abel Gance's epic on the French Revolution *Napoléon*, Warren Beatty's essay on the Russian Revolution *Reds*, and the miniseries *John Adams* about the American Revolution. The author thereby offers a fresh take on the questions of revolution and historicity from the perspective of film studies.

Modernist Idealism Michael J. Subialka, 2021-11-01 Offering a new approach to the intersection of literature and philosophy, *Modernist Idealism* contends that certain models of idealist thought require artistic form for their full development and that modernism realizes philosophical idealism in aesthetic form. This comparative view of modernism employs tools from intellectual

history, literary analysis, and philosophical critique, focusing on the Italian reception of German idealist thought from the mid-1800s to the Second World War. Modernist Idealism intervenes in ongoing debates about the nineteenth- and twentieth-century resurgence of materialism and spiritualism, as well as the relation of decadent, avant-garde, and modernist production. Michael J. Subialka aims to open new discursive space for the philosophical study of modernist literary and visual culture, considering not only philosophical and literary texts but also early cinema. The author's main contention is that, in various media and with sometimes radically different political and cultural aims, a host of modernist artists and thinkers can be seen as sharing in a project to realize idealist philosophical worldviews in aesthetic form.

Lasting Impressions Jesse Matz, 2017-01-31 Impressionism captured the world's imagination in the late nineteenth century and remains with us today. Portraying the dynamic effects of modernity, impressionist artists revolutionized the arts and the wider culture. Impressionism transformed the very pattern of reality, introducing new ways to look at and think about the world and our experience of it. Its legacy has been felt in many major contributions to popular and high culture, from cubism and early cinema to the works of Zadie Smith and W. G. Sebald, from advertisements for Pepsi to the observations of Oliver Sacks and Malcolm Gladwell. Yet impressionism's persistence has also been a problem, a matter of inauthenticity, superficiality, and complicity in what is merely impressionistic about culture today. Jesse Matz considers these two legacies—the positive and the negative—to explain impressionism's true contemporary significance. As *Lasting Impressions* moves through contemporary literature, painting, and popular culture, Matz explains how the perceptual role, cultural effects, and social implications of impressionism continue to generate meaning and foster new forms of creativity, understanding, and public engagement.

Sessue Hayakawa Daisuke Miyao, 2007-03-28 While the actor Sessue Hayakawa (1886–1973) is perhaps best known today for his Oscar-nominated turn as a Japanese military officer in *The Bridge on the River Kwai* (1957), in the early twentieth century he was an internationally renowned silent film star, as recognizable as Charlie Chaplin or Douglas Fairbanks. In this critical study of Hayakawa's stardom, Daisuke Miyao reconstructs the Japanese actor's remarkable career, from the films that preceded his meteoric rise to fame as the star of Cecil B. DeMille's *The Cheat* (1915) through his reign as a matinee idol and the subsequent decline and resurrection of his Hollywood fortunes. Drawing on early-twentieth-century sources in both English and Japanese, including Japanese-language newspapers in the United States, Miyao illuminates the construction and reception of Hayakawa's stardom as an ongoing process of cross-cultural negotiation. Hayakawa's early work included short films about Japan that were popular with American audiences as well as spy films that played upon anxieties about Japanese nationalism. The Jesse L. Lasky production company sought to shape Hayakawa's image by emphasizing the actor's Japanese traits while portraying him as safely assimilated into U.S. culture. Hayakawa himself struggled to maintain his sympathetic persona while creating more complex Japanese characters that would appeal to both American and Japanese audiences. The star's initial success with U.S. audiences created ambivalence in Japan, where some described him as traitorously Americanized and others as a positive icon of modernized Japan. This unique history of transnational silent-film stardom focuses attention on the ways that race, ethnicity, and nationality influenced the early development of the global film industry.

Screen Production Research Craig Batty, Susan Kerrigan, 2017-12-19 Aimed at students and educators across all levels of Higher Education, this agenda-setting book defines what screen production research is and looks like—and by doing so celebrates creative practice as an important pursuit in the contemporary academic landscape. Drawing on the work of international experts as well as case studies from a range of forms and genres—including screenwriting, fiction filmmaking, documentary production and mobile media practice—the book is an essential guide for those interested in the rich relationship between theory and practice. It provides theories, models, tools and best practice examples that students and researchers can follow and expand upon in their own screen production projects.

Thinking in the Dark Murray Pomerance, R. Barton Palmer, 2015-10-16 Today's film scholars draw from a dizzying range of theoretical perspectives—they're just as likely to cite philosopher Gilles Deleuze as they are to quote classic film theorist André Bazin. To students first encountering them, these theoretical lenses for viewing film can seem exhilarating, but also overwhelming. *Thinking in the Dark* introduces readers to twenty-one key theorists whose work has made a great impact on film scholarship today, including Rudolf Arnheim, Sergei Eisenstein, Michel Foucault, Siegfried Kracauer, and Judith Butler. Rather than just discussing each theorist's ideas in the abstract, the book shows how those concepts might be applied when interpreting specific films by including an analysis of both a classic film and a contemporary one. It thus demonstrates how theory can help us better appreciate films from all eras and genres: from *Hugo* to *Vertigo*, from *City Lights* to *Sunset Blvd.*, and from *Young Mr. Lincoln* to *A.I.* and *Wall-E*. The volume's contributors are all experts on their chosen theorist's work and, furthermore, are skilled at explaining that thinker's key ideas and terms to readers who are not yet familiar with them. *Thinking in the Dark* is not only a valuable resource for teachers and students of film, it's also a fun read, one that teaches us all how to view familiar films through new eyes. Theorists examined in this volume are: Rudolf Arnheim, Béla Balázs, Roland Barthes, André Bazin, Walter Benjamin, Judith Butler, Stanley Cavell, Michel Chion, Gilles Deleuze, Jean Douchet, Sergei Eisenstein, Jean Epstein, Michel Foucault, Siegfried Kracauer, Jacques Lacan, Vachel Lindsay, Christian Metz, Hugo Münsterberg, V. F. Perkins, Jacques Rancière, and Jean Rouch.

The Passion of Montgomery Clift Amy Lawrence, 2010-05-27 From his 1948 film debut in *Red River* through such classics as *The Heiress*, *A Place in the Sun*, and *From Here to Eternity*, Montgomery Clift exemplified a new masculinity and—leading the way for a generation of actors, including Marlon Brando and James Dean—epitomized the new naturalistic style of acting. Clift's impact was such that, both during his troubled life and after his untimely death, fans described the actor in religious terms, characterizing Clift as a vision, acolyte, and martyr. In *The Passion of Montgomery Clift*, Amy Lawrence challenges the myth of Clift as tragic victim by examining Clift's participation in the manipulation of his image, his collaborations with directors, his relationships with costars, and his interactions with writers.

New Silent Cinema Katherine Groo, Paul Flaig, 2015-09-16 With the success of Martin Scorsese's *Hugo* (2011) and Michel Hazanavicius's *The Artist* (2011) nothing seems more contemporary in recent film than the styles, forms, and histories of early and silent cinemas. This collection considers the latest return to silent film alongside the larger historical field of visual repetitions and affective currents that wind their way through 20th and 21st century visual cultures. Contributors bring together several fields of research, including early and silent cinema studies, experimental and new media, historiography and archive theory, and studies of media ontology and epistemology. Chapters link the methods, concerns, and concepts of early and silent film studies as they have flourished over the last quarter century to the most recent developments in digital culture—from YouTube to 3D—recasting this contemporary phenomenon in popular culture and new media against key debates and concepts in silent film scholarship. An interview with acclaimed Canadian filmmaker Guy Maddin closes out the collection.

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.

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