

On Screen

Thomas E. Wartenberg

Words on Screen Michel Chion,2017-03-07 Michel Chion is well known in contemporary film studies for his innovative investigations into aspects of cinema that scholars have traditionally overlooked. Following his work on sound in film in *Audio-Vision* and *Film, a Sound Art*, *Words on Screen* is Chion's survey of everything the seventh art gives us to read on screen. He analyzes titles, credits, and intertitles, but also less obvious forms of writing that appear on screen, from the tear-stained letter in a character's hand to reversed writing seen in mirrors. Through this examination, Chion delves into the multitude of roles that words on screen play: how they can generate narrative, be torn up or consumed but still remain in the viewer's consciousness, take on symbolic dimensions, and bear every possible relation to cinematic space. With his characteristic originality, Chion performs a poetic inventory of the possibilities of written text in the film image. Taking examples from hundreds of films spanning years and genres, from the silents to the present, he probes the ways that words on screen are used and their implications for film analysis and theory. In the process, he opens up and unearths the specific poetry of visual text in film. Exhaustively researched and illustrated with hundreds of examples, *Words on Screen* is a stunning demonstration of a creative scholar's ability to achieve a radically new understanding of cinema.

On the Screen Ariel Rogers,2019-07-30 Today, in a world of smartphones, tablets, and computers, screens are a pervasive part of daily life. Yet a multiplicity of screens has been integral to the media landscape since cinema's golden age. In *On the Screen*, Ariel Rogers rethinks the history of moving images by exploring how experiments with screen technologies in and around the 1930s changed the way films were produced, exhibited, and experienced. Marshalling extensive archival research, Rogers reveals the role screens played at the height of the era of "classical" Hollywood cinema. She shows how filmmakers, technicians, architects, and exhibitors employed a variety of screens within diverse spaces, including studio soundstages, theaters, homes, stores, and train stations. Far from inert, screens served as means of structuring mediated space and time, contributing to the transformations of modern culture. *On the Screen* demonstrates how particular approaches to the use of screens traversed production and exhibition, theatrical and extratheatrical practice, mainstream and avant-garde modes, and even cinema and television. Rogers's history challenges conventional narratives about the novelty of the twenty-first-century multiscreen environment, showing how attention to the variety of historical screen practices opens up new ways to understand contemporary media.

Life on the Screen Sherry Turkle,2011-04-26 *Life on the Screen* is a book not about computers, but about people and how computers are causing us to reevaluate our identities in the age of the Internet. We are using life on the screen to engage in new ways of thinking about evolution, relationships, politics, sex, and the self. *Life on the Screen* traces a set of boundary negotiations, telling the story of the changing impact of the computer on our psychological lives and our evolving ideas about minds, bodies, and machines. What is emerging, Turkle says, is a new sense of identity—as decentered and multiple. She describes trends in computer design, in artificial intelligence, and in people's experiences of virtual environments that confirm a dramatic shift in our notions of self, other, machine, and world. The computer emerges as an object that brings postmodernism down to earth.

Opera on Screen Marcia J. Citron,Professor Marcia J Citron,2000-01-01 The author draws on ideas from diverse fields, including media studies and gender studies, to examine issues ranging from the relationship between sound and image to the place of the viewer in relation to the spectacle. As she raises questions about divisions between high art and popular art and about the tensions between live and reproduced art forms, Citron reveals how screen treatments reinforce opera's vitality in a media-intensive age.--BOOK JACKET.

Surveillance on Screen Sebastien Lefait,2013 The theme of surveillance has become an increasingly common element in movies and television shows, perhaps as a response to the sense that the world is now virtually under watch. But the recent surge of this filmic device calls for an explanation that transcends the basic assumption that media illustrates the changes of society. The persistent and growing presence of surveillance in cinematic productions is not merely a reflection of the advent of surveillance societies, but rather an aesthetic adaptation to the evolution of watching patterns. In *Surveillance on Screen: Monitoring Contemporary Films and Television Programs*, Sebastien Lefait examines this ever-increasing phenomenon. Drawing on the rapidly developing field of surveillance studies, Lefait offers an in-depth analysis of television shows and films, which complement current theoretical approaches to those subjects. This unique combination of surveillance theories with the latest concepts of film, television, and Internet studies is based on a large and diversified range of popular series and films, including the shows *24*, *Lost*, and *Survivor* as well as such films as *Minority Report*, *Paranormal Activity*, *The Truman Show*, and the on-screen version of George Orwell's *Nineteen Eighty-Four*. Written from a perspective that does not limit itself to a reflection-of-society approach, this book explores both how cinema shapes our experience of surveillance and how surveillance influences our viewing of cinema. Lefait follows the various identifiable stages in cinema's experimental use of surveillance, studying the impact of technology on both the watcher and the watched. In addition to film and media studies, this book will be of interest to those engaged in information technology, sociology, and, of course, surveillance studies.

Thinking on Screen Thomas E. Wartenberg,2007-10-31 *Thinking on Screen: Film as Philosophy* is an accessible and thought-provoking examination of the way films raise and explore complex philosophical ideas. Written in a clear and engaging style, Thomas Wartenberg examines films' ability to discuss, and even criticize ideas that have intrigued and puzzled philosophers over the centuries such as the nature of personhood, the basis of morality, and epistemological skepticism. Beginning with a demonstration of how specific forms of philosophical discourse are presented cinematically, Wartenberg moves on to offer a systematic account of the ways in which specific films undertake the task of philosophy. Focusing on the films *The Man Who Shot Liberty Valance*, *Modern Times*, *The Matrix*, *Eternal Sunshine of the Spotless Mind*, *The Third Man*, *The Flicker*, and *Empire*, Wartenberg shows how these films express meaningful and pertinent philosophical ideas. This book is essential reading for students of philosophy with an interest in film, aesthetics, and film theory. It will also be of interest to film enthusiasts intrigued by the philosophical implications of film.

Slums on Screen Igor Krstic,2016-04-26 Near to one billion people call slums their home, making it a reasonable claim to describe our world as a 'planet of slums.' But how has this hard and unyielding way of life been depicted on screen? How have filmmakers engaged historically and across the globe with the social conditions of what is often perceived as the world's most miserable habitats?Combining approaches from cultural, globalisation and film studies, Igor Krstic outlines a transnational history of films that either document or fictionalise the favelas, shantytowns, barrios populares or chawls of our 'planet of slums', exploring the way accelerated urbanisation has intersected with an increasingly interconnected global film culture. From Jacob Riis' *How The Other Half Lives* (1890) to Danny Boyle's *Slumdog Millionaire* (2008), the volume provides a number of close readings of films from different historical periods and regions to outline how contemporary film and media practices relate to their past predecessors, demonstrating the way various filmmakers, both north and south of the equator, have repeatedly grappled with, rejected or continuously modified documentary and realist modes to convey life in our 'planet of slums'.

Atatürk on Screen Enis Dinç,2020-04-16 Mustafa Kemal Atatürk was not widely known when he led the national resistance movement in Anatolia in 1919. However, the effort and attention that his government devoted to the creation of his public image gradually turned him into a superhuman figure in the eyes of many. Film played a crucial role in the creation and dissemination of this image and helped Atatürk to advance his project of building a new "imagined community" of the Turkish nation. But despite the impact of film and film-making on the political and cultural life of Early Republican Turkey, there is almost no research that has analysed this footage. *Atatürk on Screen* uncovers various film archives to reveal the significant, albeit paradoxical, role of film during this period. Enis Dinç shows that while film-making was crucial for the creation of Atatürk's public image and the presentation of Turkey's new modern image to the world, it also posed risks as it could be re-used, re-edited and re-framed for the purposes of counter-propaganda. The main analysis in the book is of the film footage itself, including rare contemporary cinematic sources which have never received comprehensive analysis before. The book also makes use of other primary sources such as letters, memoirs, newspapers, reports, newsletters and production files, providing readers with a multi-layered account of the period.

Slave Revolt on Screen Alyssa Goldstein Sepinwall,2021-05-28 In *Slave Revolt on Screen: The Haitian Revolution in Film and Video Games* author Alyssa Goldstein Sepinwall analyzes how films and video games from around the world have depicted slave revolt, focusing on the Haitian Revolution (1791-1804). This event, the first successful revolution by enslaved people in modern history, sent shock waves throughout the Atlantic World. Regardless of its historical significance however, this revolution has become less well-known—and appears less often on screen—than most other revolutions; its story, involving enslaved Africans liberating themselves through violence, does not match the suffering-slaves-waiting-for-a-white-hero genre that pervades Hollywood treatments of Black history. Despite Hollywood’s near-silence on this event, some films on the Revolution do exist—from directors in Haiti, the US, France, and elsewhere. *Slave Revolt on Screen* offers the first-ever comprehensive analysis of Haitian Revolution cinema, including completed films and planned projects that were never made. In addition to studying cinema, this book also breaks ground in examining video games, a pop-culture form long neglected by historians. Sepinwall scrutinizes video game depictions of Haitian slave revolt that appear in games like the *Assassin’s Creed* series that have reached millions more players than comparable films. In analyzing films and games on the revolution, *Slave Revolt on Screen* calls attention to the ways that economic legacies of slavery and colonialism warp pop-culture portrayals of the past and leave audiences with distorted understandings.

New Wave Shakespeare on Screen Thomas Cartelli,Katherine Rowe,2007 The past several years have witnessed a group of experiments in 'staging' Shakespeare on film. This book introduces and applies the analytic techniques and language that are required to make sense of this wave. It maps a vocabulary for interpreting Shakespeare film; addresses script-to-screen questions about authority and performativity; and more.

Shakespeare on Screen Sarah Hatchuel,Nathalie Vienne-Guerrin,2017-04-27 This volume provides up-to-date coverage of recent screen versions of Shakespeare's plays, as well as critical reviews of older canonical films.

Shakespeare on Screen: King Lear Victoria Bladen,Sarah Hatchuel,Nathalie Vienne-Guerrin,2019-09-26 An up-to-date survey of Shakespeare's *King Lear* on screen and the aesthetic, social and political issues raised by screen versions.

George Washington on Screen Leigh Ehlers Telotte,2023-07-18 One of the most moving narratives from the American Revolution is the first presidential administration and the many precedents set by George Washington. While media historians have extensively analyzed screen portrayals of the more sensational events of America in the 1750s to the 1790s, far less attention has been paid to portrayals of the first presidency and the character of George Washington in film, television and other formats. This book addresses that gap by providing the most comprehensive analysis of the character of George Washington on screen. Divided into two parts, the book begins with an analysis of how the Washington character has evolved through time and screen media, from early silent films to modern multimedia products. In Part II, a filmography documents each piece of screen media that features a representation of Washington. It includes silent films, theatrical films, cartoons, television and screen media from the 21st century, such as streaming, video games and multimedia presentations. Arranged alphabetically, each entry includes format type, production details, crew and cast lists and a brief description of Washington's character in relation to the plot.

Working Women on Screen Ellie Tomsett,

Queering the South on Screen Tison Pugh,2020 Within the realm of U.S. culture and its construction of its citizenry, geography, and ideology, who are Southerners and who are queers, and what is the South and what is queerness? *Queering the South on Screen* addresses these questions by examining the intersections of queerness, regionalism, and identity depicted in film, television, and other visual media about the South during the twentieth century. From portrayals of slavery to gothic horror films, the contributors show that queer southerners have always expressed desires for distinctiveness in the making and consumption of visual media. Read together, the introduction and twelve chapters deconstruct premeditated labels of identity such as queer and southern. In doing so, they expose the reflexive nature of these labels to construct fantasies based on southerner's self-identification based on what they were not--

Serial Killing on Screen Sarah E. Fanning,Claire O’Callaghan,2022-11-30 This book explores the representation of real-life serial murders as adapted for the screen and popular culture. Bringing together a selection of essays from international scholars, *Serial Killing on Screen: Adaptation, True Crime and Popular Culture* examines the ways in which the screen has become a crucial site through which the most troubling of real-life crimes are represented, (re)constructed and made accessible to the public. Situated at the nexus of film and screen studies, theatre studies, cultural studies, criminology and sociology, this interdisciplinary collection raises questions about, and implications for, thinking about the adaptation and representation of true crime in popular culture, and the ideologies at stake in such narratives. It discusses the ways in which the adaptation of real-life serial murder intersects with other markers of cultural identity (gender, race, class, disability), as well as aspects of criminology (offenders, victims, policing, and profiling) and psychology (psychopathy, sociopathy, and paraphilia). This collection is unique in its combined focus on the adaptation of crimes committed by real-life criminal figures who have gained international notoriety for their plural offences, including, for example, Ted Bundy, Ian Brady and Myra Hindley, Aileen Wuornos, Jack the Ripper, and the Zodiac, and for situating the tales of these crimes and their victims’ stories within the field of adaptation studies.

Conrad Veidt on Screen John T. Soister,2015-09-02 Conrad Veidt, a native of Berlin, began acting in small parts as an extra until called into service during World War I. After his discharge he began a theater career that subsequently led to films and more than one turn as a director. This work thoroughly details Veidt’s film career. It lists all movies that he was involved in and provides a synopsis, cast and crew, and reviews of each film. There are many photographs, a list of films that he is thought possibly to have been involved in, and an extensive bibliography.

Popular Music On Screen John Mundy,1999-08-21 *Popular Music on Screen* examines the relationship between popular music and the screen, from the origins of the Hollywood musical to contemporary developments in music television and video. Through detailed examination of films, television programs and popular music, together with analysis of the economic, technological and cultural determinants of their production and consumption, the book argues that popular music has been increasingly influenced by its visual economy. Though engaging with the debates that surround postmodernism, the book suggests that what most characterizes the relationship between popular music and the screen is a strong sense of continuity, expressed through institutional structures, representational strategies and the ideology of entertainment.

A History of Shakespeare on Screen Kenneth S. Rothwell,2004-10-28 This edition of *A History of Shakespeare on Screen* updates the chronology to 2003, with a new chapter on recent films.

The Battle of Britain on Screen S. P. MacKenzie,2016-01-28 This new, updated edition of *The Battle of Britain on Screen* examines in depth the origins, development and reception of the major dramatic screen representations of 'The Few' in the Battle of Britain produced over the past 75 years. Paul MacKenzie explores both continuity and change in the presentation of a wartime event that acquired and retains near-mythical dimensions in popular consciousness and has been represented many times in feature films and television dramas. Alongside relevant technical developments, the book also examines the social, cultural, and political changes occurring in the second half of the 20th century and first decade of current century that helped shape how the battle came to be framed dramatically. This edition contains a new chapter looking at the portrayal of the Battle of Britain at the time of its 70th anniversary. Through its perceptive demonstration of how our memory of the battle has been constantly reshaped through film and television, *The Battle of Britain on Screen* provides students of the Second World War, 20th-century Britain and film history with a thorough and complex understanding of an iconic historical event.

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