

Cine Dispositives Essays In Epistemology Across Media Amsterdam University Press Film Culture In Transition

The images of atrocity, either analog or digital, are always the trace of an encounter between the gaze of a photographer or a cameraman and a human being suffering from the painful effects of man-made violence. The archive images resulting from such an encounter raise some inevitable questions: who took them and for what purpose? Is it possible to retrace the process that led to these shots? What do they hide behind the eye we can see? This special issue of *Cinéma & Cie* will not only focus on the production of such images, but also on their persistence on the synchronic level (in the media: newspapers, magazines, cinema, television, the Internet, museums...) as well as on the diachronic level (across time: mutation, re-editing, inversion...). From propaganda to counter-propaganda, from purposes of memory to artistic aims, the circulation of these images has a long and varied history.

Rich in implications for our present era of media change, the *Promise of Cinema* offers a compelling new vision of film theory. The volume conceives of “ theory ” not as a fixed body of canonical texts, but as a dynamic set of reflections on the very idea of cinema and the possibilities once associated with it. Unearthing more than 275 early-twentieth-century German texts, this ground-breaking documentation leads readers into a world that was striving to assimilate modernity ’ s most powerful new medium. We encounter lesser-known essays by Béla Balázs, Walter Benjamin, and Siegfried Kracauer alongside interventions from the realms of aesthetics, education, industry, politics, science, and technology. The book also features programmatic writings from the Weimar avant-garde and from directors such as Fritz Lang and F.W. Murnau. Nearly all documents appear in English for the first time; each is meticulously introduced and annotated. The most comprehensive collection of German writings on film published to date, *The Promise of Cinema* is an essential resource for students and scholars of film and media, critical theory, and European culture and history.

Der Band nimmt zum einen in einer Doppelperspektive die distinkten Genre-Rekurse der jeweiligen Einzelmedien in den Blick wie zum anderen auch die transmediale Zirkulation von Genre-Parametern. Dementsprechend beschäftigen sich die Beiträge sowohl mit den für spezifische Medien charakteristischen Genre-Diskursen als insbesondere auch mit den medienübergreifenden Adaptionsprozessen von Genres in der digitalen Medienwelt.

Already in the late nineteenth century, electricians, physicists, and telegraph technicians dreamed of inventing televisual communication apparatuses that would “ see ” by electricity as a means of extending human perception. In Seeing by Electricity Doron Galili traces the early history of television, from fantastical image transmission devices initially imagined in the 1870s such as the Telectroscope, the Phantoscope, and the Distant Seer to the emergence of broadcast television in the 1930s. Galili examines how televisual technologies were understood in relation to film at different cultural moments—whether as a perfection of cinema, a threat to the Hollywood industry, or an alternative medium for avant-garde experimentation. Highlighting points of overlap and divergence in the histories of television and cinema, Galili demonstrates that the intermedial relationship between the two media did not start with their economic and institutional rivalry of the late 1940s but rather goes back to their very origins. In so doing, he brings film studies and television studies together in ways that advance contemporary debates in media theory.

Audience Effect
Displacements
Researching Cinema and Media Technologies, Their Development, Use, and Impact
Archives in Human Pain, Circulation, Persistence, Migration
Culture, Theory, Practice
Roland Barthes' Cinema
Theory and Pedagogy for an Active Form

This book brings together papers from a conference that took place in the city of L’Aquila, 4–6 April 2019, to commemorate the 10th anniversary of the earthquake that struck on 6 April 2009. Philosophers and scientists from diverse fields of research debated the problem that, on 6 April 1922, divided Einstein and Bohr: the nature of time. For Einstein, scientific time is the only time that matters and the only time we can rely on. Bergson, however, believes that scientific time is derived by abstraction, even in the sense of extraction, from a more fundamental time: The plurality of times envisaged by the theory of Relativity do not, for him, contradict the philosophical intuition of the existence of a single time. But how do things stand today? What can we say about the relationship between the quantitative and qualitative dimensions of time in the light of contemporary science? What do quantum mechanics, biology and neuroscience teach us about the nature of time? The essays collected here take up the question that pitted Einstein against Bergson, science against philosophy, in an attempt to reverse the outcome of their monologue in two voices, with a multilogue in several voices.

Calling for a radical reexamination of the traditional foundation of composition instruction—the thesis/support form, this book argues that the essay, with its informality, conversational tone, meditative mood, and integration of form and content, is better suited to developmental, epistemological, ideological, and feminist rhetorical perspectives. The book first traces the origins of the essay in the 16th century. It then examines 20th-century theories of the form to illustrate what constitutes the fundamental qualities of the essay—epistemological skepticism, anti-scholasticism, and the use of an “anti-Ciceronian chrono-logic” organization (“we can only have one thought in our heads at a time, one thought leads to another, and time flows in only one direction”). This leads to writing that is well developed and well ordered, consistent, and methodical. The book shapes a “rehabilitative theory” of the essay by applying the theories of Mikhail Bakhtin to the reception of the essay as a centrifugal, novelistic, dialogic, and carnivalesque form. The book then examines the practice of some contemporary essaysists—Aldous Huxley, Joan Didion, Charles Simic, Alice Walker, Scott Russell Sanders, Gretel Ehrlich, and Joseph Epstein. Extensive, detailed accounts of assignments and classroom activities on the essay form that have been used effectively with students are offered. Several student essays are presented in their entirety and analyzed in the book. An afterword and appendices on sources and works cited conclude the book. (NKA)

Francois Albera is professor of film and cinema studies at UniversIT de Lausanne in Switzerland. Maria Tortajada is professor in the Department of History and Aesthetics of Film at the same university. --Book Jacket. With machines mediating most of our cultural practices, and innovations, obsolescence and revivals constantly transforming our relation with images and sounds, media feel more unstable than ever. But was there ever a “stable” moment in media history? Inventing Cinema proposes to approach this question through an archaeology and an epistemology of media machines. The archaeology analyses them as archives of users’ gestures, as well as of modes of perception. The epistemology reconstructs the problems that the machines’ designers and users have strived to solve, and the network of concepts they have elaborated to understand these problems. Drawing on the philosophy of technology and anthropology, Inventing Cinema argues that networks of gestures, problems, perception and concepts are inscribed in vision machines, from the camera obscura to the stereoscope, the Cinematographe, and digital cinema. The invention of cinema is ultimately seen as an ongoing process irreducible to a single moment in history.

On the Screen
Mediale Dispositiv
History and Film
The Emergence of Television, 1878-1939
Inventing Cinema
Displaying the Moving Image, 1926-1942
Reading Space and Time in Moving Image Installations

A multitude of devices and technological tools now exist to make, share, and store memories and moments with family, friends, and even strangers. Memory practices such as home movies, which originated as the privilege of a few, well-to-do families, have now emerged as ubiquitous and immediate cultures of sharing. Departing from the history of home movies, this volume offers a sophisticated understanding of technologically mediated, mostly ritualized memory practices, from early beginnings in the fin-de-siècle to today. Departing from a longue durée perspective on home movie practices, Materializing Memories moves beyond a strict historical study to grapple with highly theorized fields, such as media studies, memory studies, and science and technology studies (STS). The contributors to this volume reflect on these different intellectual backgrounds and perspectives, but all chapters share a common framework by addressing practices of use, user configurations, and relevant media landscapes. Grasping the cultural dynamics of such multi-faceted practices requires a multidimensional conceptual approach, here achieved by centering around three concepts as central analytical lenses: dispositifs, generations, and amateurs.

This fourth title in the series “The key debates” sets out where the term “techn?” comes from, how it released a revolution in thought and how the concept in the midst of the current digital revolution, once again, is influencing the study of film. In addition, the authors investigate how technologies have affected the major debates about film and media studies, and how they affected film theory and some of its key concepts. This is one of the first books to assess the comprehensive history of the philosophies of technology and their impact on film and media theory in greater detail.

Film and philosophy have much in common, and books have been written on film and philosophy. But can films be, or do, philosophy? Can they “think”? Film as Philosophy is the first book to explore this fascinating question historically, thematically, and methodically. Bringing together leading scholars from universities across the globe, Film as Philosophy presents major new research that leads film studies and philosophy into a productive dialogue. It provides a uniquely sweeping, historical overview of the confluence of film and philosophy for more than a century, considering films from Jean Renoir, Lars von Trier, Jørgen Leth, David Lynch, Michael Haneke, and others; the written works of filmmakers who also theorized on the medium, including Sergei Eisenstein and Jean Epstein; and others who have written on cinema, including Hugo Münsterberg, Béla Balázs, André Bazin, Henri Bergson, Gilles Deleuze, Stanley Cavell, Alain Badiou, Jacques Rancière, and many more. Representing a major step toward establishing a media philosophy that puts the status, role, and function of film into a new perspective, Film as Philosophy removes representational techniques from the center of inquiry, replacing these with the medium’s ability to “think.” Hence it accords film with “agency,” and the dialogue between it and philosophy (and even neuroscience) is negotiated anew. Contributors: Nicole Brenez, U. of Paris 3-Sorbonne; Elisabeth Bronfen, U. of Zurich; Noel Carroll, CUNY; Tom Conley, Harvard U.; Angela Dalle Vacche, Georgia Institute of Technology; Gregory Flaxman, U of North Carolina, Chapel Hill; Alex Ling, Western Sydney U.; Adrian Martin, Monash U.; John O’Maolearca, Kingston U., London; Robert Sinnerbrink, Macquarie U., Sydney; Murray Smith, U. of Kent, Canterbury; Julia Vassilieva, Monash U, Melbourne; Christophe Wall-Romana, U. of Minnesota; and Thomas E. Wartenberg, Mount Holyoke College.

This book is about the aesthetics and politics of contemporary artists’ moving image installations, and the ways that they use temporal and spatial relationships in the gallery to connect with geopolitical issues. Displaced from the cinema, moving images increasingly address themes of movement and change in the world today. Digital technology has facilitated an explosion of work of this kind, and the expansion of contemporary art museums, biennales and large-scale exhibitions all over the world has created venues and audiences for it. Despite its 20th century precursors, this is a new and distinct artistic form, with an emerging body of thematic concerns and aesthetic strategies. Through detailed analysis of a range of important 21st century works, the book explores how this spatio-temporal form has been used to address major issues of our time, including post-colonialism, migration and conflict. Paying close attention to the ways in which moving images interact with the specific spaces and sites of exhibition, the book explores the mobile viewer’s experiences in these immersive and transitory works.

Seeing by Electricity
An Enduring Quarrel on Time
Deep Time of the Theatre
Einstein, Bergson, and the Debate That Changed Our Understanding of Time
Essays in Epistemology Across Media
A Cultural History of the Avant-Garde in the Nordic Countries Since 1975
Visual Alterity

Reconsidering the dynamics of perception Using cinema to explore the visual aspects of alterity, Kandall Halle analyzes how we become cognizant of each other and how we perceive and judge another person in a visual field. Halle draws on insights from philosophy and recent developments in cognitive and neuroscience to argue that there is no pure “natural” sight. We always see in a particular way, from a particular vantage point, and through a specific apparatus, and Halle shows how human beings have used cinema to experiment with the apparatus of seeing for over a century. Visual alterity goes beyond seeing difference to being conscious of how one sees difference. Investigating the process allows us to move from mere perception to apperception, or conscious perception. Innovative and insightful, Visual Alterity merges film theory with philosophy and cutting-edge science to propose new ways of perceiving and knowing.

“Presidential campaigns of the twenty-first century are not the first to use new media to promote their platform and marshal votes. In Politicking and Emergent Media, distinguished film historian Charles Musser looks at four US presidential campaigns during the long 1890s (1888-1900) as Republicans and Democrats mobilized a variety of media forms to achieve electoral victory. The first York—the home of Wall Street, Tammany Hall, and prominent media interests—became the site of intense debate as candidates battled over voters’ rights, labor issues, and currency standards for a fragile economy. If the city’s leading daily newspapers were mostly Democratic as the decade began, Republicans eagerly exploited alternative media opportunities. Using the stereopticon (a modernized magic lantern), they developed the first campaign documentaries. Soon they were using motion pictures, phonographs, and telephone in surprising and often successful ways. Brimming with rich historical details, Charles Musser tells the remarkable story of the political forces driving the emergence of new media at the turn of the century.”—Provided by the publisher.

The effort to go beyond given knowledge in different domains – artistic, scientific, political, metaphysical – is a characteristic driving force in modernism and the avant-garde. Since the late 19th century, artists and writers have frequently investigated their medium and its limits, pursued political and religious aims, and explored hitherto unknown physical, social and conceptual spaces, often in ways that combine these forms of critical inquiry into one and provoke further theoretical and methodological innovations. The fifth volume of the EAM series casts light on the history and actuality of investigations, quests and explorations in the European avant-garde and modernism from the late 19th century to the present day. The authors seek to answer questions such as: How have modernism and the avant-garde appropriated scientific knowledge, religious dogmas and social conventions, pursuing their investigation beyond the limits of given knowledge and conceptions? How have modernism and avant-garde created new conceptual models or representations where other discourses have allegedly failed? In what ways do practices of investigation, quest or exploration shape artistic work or the formal and thematic structures of artworks?

History and Film: A Tale of Two Disciplines addresses the representation of history in cinema, a much-argued debate on the need to understand cinematic history in its own terms and develop a certain vocabulary for discussing historical films, their relation to public history, and their impact on public historical consciousness. Eileithéria Thanouli does this by changing the agenda altogether - combining a macro-level perspective with a micro-level approach to argue that cinematic history is the dominant form of historiography in the 20th century, as it succeeded in remediating and repurposing the key formal, rhetorical, and ideological practices of 19th-century professional historiography. With case studies ranging from *The Thin Red Line* and *Life Is Beautiful*, to *The Fog of War* and *The Last Bolshevik*, Thanouli bridges the gap between history and film studies and lays the foundations for a new visual historiography.

Slavery, Rebellion, and Living Death
The Promise of Cinema
The Physicist and the Philosopher
Reasonable Doubt
Seeing Difference in Cinema
Media Epistemology in the Modern Era
Politicking and Emergent Media

In this innovative book, Julian Hanich explores the subjectively lived experience of watching films together, to discover a fuller understanding of cinema as an art form and a social institution that matters to millions of people worldwide.

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.

The Cultural History of the Avant-Garde in the Nordic Countries Since 1975 brings the series of cultural histories of the avant-garde in the Nordic countries up to the present. It discusses revisions and continuations of historical practices since 1975.

This book develops media archaeological approaches to theatre and intermediality. As an age-old art form, theatre has always embraced new media. To create theatrical effects and optical illusions, theatre makers were ready to integrate state-of-the-art technics and technologies, and by doing so they playfully explored and popularized scientific knowledge on mechanics, optics and sound for live audiences. This book highlights this obvious but often overlooked relation between media developments and the history of intermedial theater. By considering the interplay between present intermedial performances and their archaeological traces, the authors assembled here revisit old and often forgotten media approaches and theatre technologies. This archaeology is understood less as the discovery of a forgotten past than as the establishment of an active relationship between past and present. Rather than treating archaeological remains as representative tokens of a fragmented past that need to be preserved, the authors stress the return of the past in the present, but in a different, performative guise.

Dispositifs, Generations, Amateurs
Amateur Media and Participatory Cultures

Everyday Movies
Film as Philosophy
Cinemas em redes:
Pedagogy of Images

Big Ideas Simply Explained

Francesco Casetti believes new media technologies are producing an exciting new era in cinema aesthetics. Whether we experience film in the theater, on our hand-held devices, in galleries and museums, onboard and in flight, or up in the clouds in the bits we download, cinema continues to alter our habits and excite our imaginations. Casetti travels from the remote corners of film history and theory to the most surprising sites on the Internet and in our cities to prove the ongoing relevance of cinema. He does away with traditional notions of canon, repetition, apparatus, and spectatorship in favor of new keywords, including expansion, relocation, assemblage, and performance. The result is an innovative understanding of cinema’s place in our lives and culture, along with a critical sea-change in the study of the art. The more the nature of cinema transforms, the more it discovers its own identity, and Casetti helps readers realize the galaxy of possibilities embedded in the medium.

This collection brings together a number of leading scholars in film studies to explore viewing and listening dispositives - the Foucauldian concept of a strategic and technical configuration of practices and discourses - from the emergence of film studies as a field in the 1960s to more recent uses of the concept. In particular, the contributors confront points of view and perspectives in the context of the rise and spread of new technologies, changes that are continually altering the boundaries and the spaces of cinema and thus demand new analysis and theoretization. What existed before the Universe was created? Where does self-worth come from? Do the ends always justify the means? The Philosophy Book answers the most profound questions we all have. It is your visual guide to the fundamental nature of existence, society, and how we think. Discover what it means to be free, whether science can predict the future, or how language shapes our thoughts. Learn about the world’s greatest philosophers, from Plato and Confucius to modern thinkers such as Chomsky and Derrida and follow charts and timelines that graphically show the progression of ideas and logic. Written in plain English, with concise explanations of branches of philosophy such as metaphysics and ethics, it untangles complicated theories and makes sense of abstract concepts. It is an ideal reference whether you’re a student or a general reader, with simple explanations of big ideas, including the four noble truths, the soul, class struggle, moral purpose, and good and evil. If you’re curious about the deeper questions in life, *The Philosophy Book* is both an invaluable reference and illuminating read.

Many of the classic questions of philosophy have been raised, illuminated, and addressed in celluloid. In this Third Edition of Philosophy through Film, Mary M. Litch teams up with a new co-author, Amy Karofsky, to show readers how to watch films with a sharp eye for their philosophical content. Together, the authors help students become familiar with key topics in all of the major areas in Western philosophy and master the techniques of philosophical argumentation. The perfect size and scope for a first course in philosophy, the book assumes no prior knowledge of philosophy. It is an excellent teaching resource and learning tool, introducing students to key topics and figures in philosophy through thematic chapters, each of which is linked to one or more “focus films” that illustrate a philosophical problem or topic. Revised and expanded, the Third Edition features: A completely revised chapter on “Relativism,” now re-titled “Truth” with coverage of the correspondence theory, the pragmatist theory, and the coherence theory. The addition of four new focus films: *Inception*, *Moon*, *Gone Baby Gone*, *God on Trial*. Revisions to the General Introduction that include a discussion of critical reasoning. Revisions to the primary readings to better meet the needs of instructors and students, including the addition of three new primary readings: excerpts from Bertrand Russell’s *The Problems of Philosophy*, from William James’ *Pragmatism: A New Way for Some Old Ways of Thinking*, and from J. L. Mackie’s “*Evil and Omnipotence*.” Updates and expansion to the companion website, including a much expanded list of films relevant to the various subfields of philosophy. Films examined in depth include: *Hilary and Jackie* *The Matrix* *Inception* *Memento* *Moon* *I, Robot* *Minority Report* *Crimes and Misdemeanors* *Gone Baby Gone* *Antz* *Equilibrium* *The Seventh Seal* *God on Trial* *Leaving Las Vegas*

essays In epistemology across media

Techné/Technology
The Lumière Galaxy
Global Perspectives on Amateur Film Histories and Cultures
Beyond Given Knowledge
Weimar Cinema and Environmental Disorder
Seven Key Words for the Cinema to Come

This book defends an account of ambiguity which illuminates the aesthetic possibilities of film and the nature of film criticism. Ambiguity typically describes the condition of multiple meanings. But we can find multiple meanings in what appears unambiguous to us. So, what makes ambiguity ambiguous? This study argues that a sense of uncertainty is vital to the concept. Ambiguity is what presses us to inquire into our puzzlement over a movie, to persistently ask “ why is it as it is? ” Notably, this account of the concept is also an account of its criticism. It recognises that a satisfying assessment of what is ambiguous involves both our reason and doubt, that is, reason and doubt can work together in our practice of reading. This book, then, considers ambiguity as a form of reasonable doubt, one that invites us to reflect on our critical efforts, rethinking the operation of film criticism.

Everyday Movies documents the twentieth-century rise of portable film projectors. It demonstrates that since World War II, the vast majority of movie-watching did not happen in the glow of the large screen but rather took place alongside the glitches, distortions, and clickety-clack of small machines that transformed home, classroom, museum, community, government, industrial, and military venues into sites of moving-image display. Reorienting the history of cinema away from the magic of the movie theater, Haidee Wasson illustrates the remarkable persistence and proliferation of devices that fundamentally rejected the sleek, highly professionalized film show. She foregrounds instead another kind of apparatus, one that was accessible, affordable, adaptable, easy to use, and crucially, programmable.

Revealing rich archival discoveries, this book charts a compelling and original history of film that brings to light new technologies and diverse forms of media engagement that continue to shape contemporary life.

The explosive debate that transformed our views about time and scientific truth On April 6, 1922, in Paris, Albert Einstein and Henri Bergson publicly debated the nature of time. Einstein considered Bergson’s theory of time to be a soft, psychological notion, irreconcilable with the quantitative realities of physics. Bergson, who gained fame as a philosopher by arguing that time should not be understood exclusively through the lens of science, criticized Einstein’s theory of time for being a metaphysics grafted on to science, one that ignored the intuitive aspects of time. The Physicist and the Philosopher tells the remarkable story of how this explosive debate transformed our understanding of time and drove a rift between science and the humanities that persists today. Jimena Canales introduces readers to the revolutionary ideas of Einstein and Bergson, describes how they dramatically collided in Paris, and traces how this clash of worldviews reverberated across the twentieth century. She shows how it provoked responses from figures such as Bertrand Russell and Martin Heidegger, and carried repercussions for American pragmatism, logical positivism, phenomenology, and quantum mechanics. Canales explains how the new technologies of the period—such as wristwatches, radio, and film—helped to shape people ’ s conceptions of time and further polarized the public debate. She also discusses how Bergson and Einstein, toward the end of their lives, each reflected on his rival ’ s legacy—Bergson during the Nazi occupation of Paris and Einstein in the context of the first hydrogen bomb explosion. The Physicist and the Philosopher is a magisterial and revealing account that shows how scientific truth was placed on trial in a divided century marked by a new sense of time.

This study traces how the environmental effects of industrialization reverberated through the cinema of Germany ’ s Weimar Republic. In the early twentieth century, hygiene encompassed the myriad attempts to create healthy spaces for life and work amid the pollution, disease, accidents, and noise of industrial modernity. Examining classic films—including *The Last Laugh*, *Faust*, and *Kuhle Wampe*—as well as documentaries, cinema architecture, and studio practices, Paul Dobryden demonstrates how cinema envisioned and interrogated hygienic concerns about environmental disorder. Framing hygiene within the project of national reconstruction after World War I, *The Hygienic Apparatus* explores cinema ’ s material contexts alongside its representations of housework, urban space, traffic, pollution, disability, aging, and labor. Reformers worried about the health risks associated with movingogie but later used film to popularize hygienic ideas, encouraging viewers to see the world and themselves in relation to public health objectives. Modernist architecture and design fashioned theaters into regenerative environments for fatigued spectators. Filmmakers like F. W. Murnau and Slatan Dudow, meanwhile, explored the aesthetic and political possibilities of dirt, contagion, intoxication, and disorder. Dobryden recovers a set of ecological and biopolitical concerns to show how the problem of environmental disorder fundamentally shaped cinema ’ s relationship to modernity. As accessible as it is persuasive, the book adds to a growing body of scholarship on biopolitics within German studies and reveals fresh ways of understanding the apparatus of Weimar cinema.

Ambiguity and Film Criticism
Materializing Memories
The Transatlantic Zombie

Cine-dispositives

The Hygienic Apparatus
Investigation, Quest and Exploration in Modernism and the Avant-Gardes

This book provides a sustained engagement with contemporary Indian feature films from outside the mainstream, including Aaranyaa Kaandam, I.D., Kaul, Chauthi Koot, Cosmic Sex, and Gaali Bejia, to undercut the dominance of Bollywood focused film studies. Gopalan assembles films from Bangalore, Chennai, Delhi, Kolkata, and Trivandrum, in addition to independent productions in Bombay cinema, as a way of privileging understudied works that deserve critical attention. The book uses case readings of films and a deep investigation of film style to draw attention to the advent of digital technologies while remaining fully cognizant of the digital’ as a cryptic formulation for considering the sea change in the global circulation of film and finance. This dual focus on both the techno-material conditions of Indian cinema and the film narrative offers a fuller picture of changing narratives and shifting genres and styles.

For too long, the field of amateur cinema has focused on North America and Europe. In *Global Perspectives on Amateur Film Histories and Cultures*, however, editors Masha Salazkina and Enrique Fíbla-Gutiérrez fill the literature gap by extending that focus and increasing inclusivity. Through carefully curated essays, Salazkina and Fíbla-Gutiérrez bring wider meaning and significance to the discipline through their study of alternative cinema in new territories, fueled by different historical and political circumstances, innovative technologies, and ambitious practitioners. The essays in this volume work to shed the radical societal democratization that shows up in amateur cinema around the world. In particular, diverse contributors highlight the significance of amateur filmmaking, the exhibition of amateur films, the uses and availability of film technologies, and the inventive and creative approaches of filmmakers and advocates of amateur film. Together, these essays shied new light on alternative cinema in a wide range of cities and countries where amateur films thrive in the shadow of commercial and conventional film industries.

Cinemas em redes é uma expressão definidora de um conjunto de mudanças significativas no âmbito da imagem em movimento. A partir da realização e teorização pelo cinema, investe-se nas conexões e relações entre tecnologia, estética, política e sociedade e as novas mídias. Assim, a ideia de redes sobrepõe-se a certa paranoia pós-digital de que o império do virtual e da simulação suplanta a real. Vale destacar que essas mudanças atingem toda a cadeia produtiva do cinema e do audiovisual e postulam novos agenciamentos, contemplando as produções robustas e onerosas da grande indústria; a produção independente; alcançam uma forte produção ligada às galerias, exposições e artes visuais, e incluem as formas de produção vinculadas aos movimentos sociais e à educação. O conjunto de textos reunidos nesse livro confirma a amplitude de práticas e realizações, bem como apresenta um extenso leque de abordagens em suas referências ao cinema e audiovisual, pré-digital e pós-digital. As questões autorais, coletivas e comunitárias; as identidades, identificações e os processos cognitivos e subjetivos são postos em perspectiva, articulados em um debate horizontalizado e descentralizado sobre o audiovisual. Essa publicação é decorrente do XIX Encontro Socine - Sociedade Brasileira de Estudos de Cinema e Audiovisual, ocorrido em 2015 no Instituto de Artes da Unicamp, em Campinas-SP.

Cine-dispositivesEssays in Epistemology Across MediaAmsterdam University Press - F

The Essay
The Philosophy Book
Film, Video, and Digital Media
The End of Cinema?
Einstein vs. Bergson
A Medium in Crisis in the Digital Age
Cinema Beyond Film

Is a film watched on a video screen still cinema? Have digital compositing, motion capture, and other advanced technologies remade or obliterated the craft? Rooted in their hypothesis of the “double birth of media,” André Gaudreault and Philippe Marion take a positive look at cinema’s ongoing digital revolution and reaffirm its central place in a rapidly expanding media landscape. The authors begin with an overview of the extreme positions held by opposing camps in the debate over cinema: the “digitalphobes” who lament the implosion of cinema and the “digitalphiles” who celebrate its new, vital incarnation. Throughout, they remind readers that cinema has never been a static medium but a series of processes and transformations powering a dynamic art. From their perspective, the digital revolution is the eighth major crisis in the history of motion pictures, with more disruptions to come. Brokering a peace among all sides, Gaudreault and Marion emphasize the cultural practice of cinema over rigid claims on its identity, moving toward a common conception of cinema to better understand where it is headed next.

Offers key historical and interpretative texts on the development and role of “the screen” in communications and the social sphere.

This collection offers a variety of scholarly views on illustrated books for Soviet children, covering everything from artistic innovation to state propaganda.

The most famous name in French literary circles from the late 1950s till his death in 1981, Roland Barthes maintained a contradictory rapport with the cinema. As a cultural critic, he warned of its surreptitious ability to lead the enthralled spectator toward an acceptance of a pre-given world. As a leftist, he understood that spectacle could be turned against itself and provoke deep questioning of that pre-given world. And as an extraordinarily sensitive human being, he relished the beauty of images and the community they could bring together.

Philosophy through Film
Cinemas Dark and Slow in Digital India
German Film Theory, 1907-1933

The Racial Contract
Portable Film Projectors and the Transformation of American Culture
The Screen Media Reader
Media Archaeology and Intermedial Performance

The Racial Contract puts classic Western social contract theory, deadpan, to extraordinary radical use. With a sweeping look at the European expansionism and racism of the last five hundred years, Charles W. Mills demonstrates how this peculiar and unacknowledged “contract” has shaped a system of global European domination: how it brings into existence “whites” and “non-whites,” full persons and sub-persons, how it influences white moral theory and moral psychology; and how this system is imposed on non-whites through ideological conditioning and violence. The Racial Contract argues that the society we live in is a continuing white supremacist state. As this 25th anniversary edition—featuring a foreword by Tommy Shelby and a new preface by the author—makes clear, the still-urgent *The Racial Contract* continues to inspire, provoke, and influence thinking about the relationship of race to political philosophy.

Amateur Media and Participatory Cultures aims to delineate the boundary line between today’s amateur media practice and the canons of professional media and film practice. Identifying various feasible interpretative frameworks, from historical to anthropological perspectives, the volume proposes a critical language able to cope with amateur and new media’s rapid technological and interpretative developments. Conscious of the fact that amateur media continue to be seen as the benchmark of visual records of authentic rather than mass-media-derived events, Annamaria Motrescu-Mayer and Susan Asasman pay particular attention to the ways in which diverse sets of concepts of amateur media have now merged across global visual narratives and everyday communication protocols. Building on key research questions and content analysis in media and communication studies, they have assessed differences between professional and amateur media productions based on the ways in which the ‘originators’ of an image have been influenced by, or have challenged, their context of production. This proposes that technical skills, degrees of staging and/or censoring visual information, and patterns in media socialisation define central differences between professional and amateur media production, distribution and consumption. The book’s methodical and interdisciplinary approach provides valuable insights into the ways in which visual priming, cultural experiences and memory-building are currently shaped, stored and redistributed across new media technologies and visual channels.

This collection brings together a number of leading scholars in film studies to explore viewing and listening dispositives - the Foucauldian concept of a strategic and technical configuration of practices and discourses. A particular goal is to confront points of view and perspectives in the contexts of the rise and spread of new technologies, changes that are altering the boundaries and spaces of cinema and that thus demand new analysis and theoretisation.

Our most modern monster and perhaps our most American, the zombie that is so prevalent in popular culture today has its roots in African soul capture mythologies. The Transatlantic Zombie provides a more complete history of the zombie than has ever been told, explaining how the myth’s migration to the New World was facilitated by the transatlantic slave trade, and reveals the real-world import of storytelling, reminding us of the power of myths and mythmaking, and the high stakes of appropriate and homage. Beginning with an account of the first zombie found in the Kongolesé and Angolan regions of seventeenth-century Africa and ending with a description of the way, in contemporary culture, new media are used to facilitate zombie-themed events, Sarah Juliet Lauro plots the zombie’s cultural significance through Caribbean literature, Haitian folklore, and American literature, film, and the visual arts. The zombie entered US consciousness through the American occupation of Haiti, the site of an eighteenth-century slave rebellion that became a war for independence, thus making the figuration of living death inseparable from its resonances with both slavery and rebellion. Lauro bridges African mythology and US mainstream culture by articulating the ethical complications of the zombie as a cultural conquest that was rebranded for the American cinema. As *The Transatlantic Zombie* shows, the zombie is not merely a bogeyman representing the ills of modern society, but a battleground over which a cultural war has been fought between the imperial urge to absorb exotic, threatening elements, and the originary, Afro-diasporic culture’s preservation through a strategy of mythic combat.

A Tale of Two Disciplines
Tecnologia, estética e política na era digital
Depicting Communism for Children

