

# The Geopolitical Aesthetic Cinema And Space In The World System Perspectives

The Geopolitical Aesthetic The Orientation of Future Cinema The Aesthetics and Psychology of the Cinema Brazilian Cinema and the Aesthetics of Ruins Tradition, Culture and Aesthetics in Contemporary Asian Cinema Deleuze and Cinema The Ethics of Aesthetics in Japanese Cinema and Literature Figuring the Past Cinema and Semiotic Tradition, Culture and Aesthetics in Contemporary Asian Cinema Martial Arts Cinema and Hong Kong Modernity Aesthetics of Film The Visual Aesthetics of Baz Luhrmann's "Red Curtain Cinema" Toward a New Film Aesthetic Pretty The ^A Shape of Motion Aesthetics and the Cinematic Narrative Film and History Making Movies into Art Aesthetics and Film Fredric Jameson Bruce Isaacs Jean Mitry Guilherme Carréra Peter C. Pugsley Barbara Kennedy Nina Cornyetz Belén Vidal Johannes Ehrat Dr Peter C Pugsley Man-Fung Yip Jacques Aumont Anett Koch Bruce Isaacs Rosalind Galt Jordan Schonig Michael Peter Bolus James Chapman Kaveh Askari Katherine Thomson-Jones

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what is the fate of cinema in an age of new technologies new aesthetic styles new modes of cultural production and consumption what becomes of cinema and a century long history of the moving image when the theatre is outmoded as a social and aesthetic space as celluloid gives over to digital technology as the art house and multiplex are overtaken by a

proliferation of home entertainment systems the orientation of future cinema offers an ambitious and compelling argument for the continued life of cinema as image narrative and experience commencing with lumière s arrival of a train at a station bruce isaacs confronts the threat of contemporary digital technologies and processes by returning to cinema s complex history as a technological and industrial phenomenon the technology of moving images has profoundly changed and yet cinema materialises ever more forcefully in digital capture and augmentation 3 d perception and affect high frame rate cinema and the evolution of spectacle as the dominant aesthetic mode in contemporary studio production

mitry was driven to explain the why what if and how come experiences that resulted after the wow experience in cinema his theory uses psychology and phenomenology to understand how cinema can elevate the viewer from the everyday world

winner of the british association of film television and screen studies baftss 2023 award for best first monograph winner of the association of moving image researchers aim 2022 award for best monograph guilherme carréra s compelling book examines imagery of ruins in contemporary brazilian cinema and considers these representations in the context of brazilian society carréra analyses three groups of unconventional documentaries focused on distinct geographies brasília the age of stone 2013 and white out black in 2014 rio de janeiro experimetral 2016 the harbour 2013 tropical curse 2016 and hu enigma 2011 and indigenous territories corumbiara they shoot indians don t they 2009 tava the house of stone 2012 two villages one path 2008 and guarani exile 2011 in portraying ruinscapes in different ways these powerful films articulate critiques of the notions of progress and under development in the brazilian nation carréra invites the reader to walk amid the debris and reflect upon the strategies of spatial representation employed by the filmmakers he addresses this body of films in relation to the legacies of cinema novo tropicália and cinema marginal asking how these presentday films dialogue with or depart from previous traditions through this dialogue he argues the selected films challenge not only documentary making conventions but also the country s official narrative

from the critically acclaimed malaysian film sepet to the on going box office successes of the films created by hong kong director wong kar wai cinematic texts from the nations of asia are increasingly capturing audiences beyond their national boundaries tradition culture and aesthetics in contemporary asian cinema explores the rise of popular asian cinema and provides an understanding of the aesthetic elements that mark these films as asian cinema incorporating examples of contemporary films from china japan hong kong korea singapore malaysia and india peter c pugsley gives readers a fresh insight into the rapidly developing discourse on popular asian media the book s chapters focus on the aesthetic features of national cinemas and the intersections of local global encountered in the production distribution and consumption of contemporary asian films by tracking across some of the most influential countries in asia the book is able to offer new

perspectives into the visual and aural features that create greater understanding between east and west as distribution and technological advances make asian films more readily available an understanding of the different aesthetics at play will enable readers of this book to recognise key cultural motifs found in cinematic texts from asia

this book aims to bring back debates about film as an art form as part of an aesthetic process which incorporates the bodies of our material technological and molecular worlds

this is an innovative scholarly and original study of the ethics of modern japanese aesthetics from the 1930s through the second world war and into the post war period nina cornyetz embarks on new and unprecedented readings of some of the most significant literary and film texts of the japanese canon for instance works by kawabata yasunari mishima yukio abe kôbô and shinoda masahiro all renowned for their texts aesthetic and philosophic brilliance cornyetz uniquely opens up the field in a fresh and controversial way by showing how these authors and filmmakers concepts of beauty and relation to others were in fact deeply impacted by political and social factors probing questions are asked such as how did japanese fascism and imperialism ideologically politically and aesthetically impact on these literary cinematic giants how did the emperor as the nodal point for japanese national identity affect their ethics what were the repercussions of the virtual collapse of the marxist movement in the 1960s what are the similarities and differences between pre war wartime and post war ideals of beauty and those of fascist aesthetics in general this ground breaking work is truly interdisciplinary and will appeal to students and scholars of japanese literature film gender culture history and even psychoanalytic theory

figuring the past geeft een nieuwe kijk op kostuumdrama s die aan het begin van deze eeuw gemaakt zijn en onderzoekt de manieren waarop de hedendaagse cinema het historische verleden herschept de auteur verkent de relatie tussen visuele motieven en culturele representaties in een aantal belangrijke films van onder anderen james ivory martin scorsese en jane campion door te kijken naar de maniëristische voorkeur voor citatie detail en stileren pleit de auteur voor een esthetiek van fragmenten en figuren die centraal staan in de historische kostuumdrama s als een internationaal genre in gedetailleerde casestudies worden drie belangrijke kenmerken van het genre het huis het tableau en de brief in relatie gebracht met de veranderende begrippen van visuele stijl melodrama en geslacht

based on peirce s semiotic and pragmatism ehrat offers a novel approach to cinematic meaning in three central areas narrative enunciation cinematic world appropriation and cinematic perception

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at the core of martial arts cinema and hong kong modernity aesthetics representation circulation is a fascinating paradox the martial arts film long regarded as a vehicle of chinese cultural nationalism can also be understood as a mass cultural expression of hong kong s modern urban industrial society this important and popular genre man fung yip argues articulates the experiential qualities the competing social subjectivities and gender discourses as well as the heightened circulation of capital people goods information and technologies in hong kong of the 1960s and 1970s in addition to providing a novel conceptual framework for the study of hong kong martial arts cinema and shedding light on the nexus between social change and cultural aesthetic form this book offers perceptive analyses of individual films including not only the canonical works of king hu chang cheh and bruce lee but also many lesser known ones by lau kar leung and chor yuen among others that have not been adequately discussed before thoroughly researched and lucidly written yip s stimulating study will ignite debates in new directions for both scholars and fans of chinese language martial arts cinema yip subjects critical clichés to rigorous examination moving beyond generalized notions of martial arts cinema s appeal and offering up informed scrutiny of every facet of the genre he has the ability to encapsulate these films particularities with cogent examples and at the same time demonstrate a thorough familiarity with the historical context in which this endlessly fascinating genre arose david desser professor emeritus university of illinois at urbana champaign eschewing a reductive chronology yip offers a persuasive detailed and sophisticated excavation of martial arts cinema which is read through and in relation to rapid transformation of hong kong in the 1960s and 1970s an exemplar of critical genre study this book represents a significant contribution to the discipline yvonne tasker professor of film studies and dean of the faculty of arts and humanities university of east anglia

the chapters include film as audiovisual representation montage cinema and narration cinema and language and film and its

spectator with numerous references to specific films and many black and white stills the book will be useful for both beginning film students and advanced scholars who need a summary of the major stages in the development of film theory and aesthetics book jacket beyond its obvious appeal to cinema students aesthetics of film also raises theoretical critical and historical issues of interest to everyone working in the larger field of cultural studies these issues include the ideological dimensions of visual representation problems in narrative theory concepts applicable to linguistic and textual analysis and issues surrounding the audience book jacket

master s thesis from the year 2014 in the subject communications movies and television grade 1 3 university of mannheim language english abstract by using music dancing colorful settings and costumes to accompany the dramatic story baz luhrmann s films stimulate all senses and intensify the movie experience to a degree that makes viewers aware of the artificiality and artistry involved so called red curtain films keep the audience engaged at all times by using theatrical rather than naturalistic cinema devices this approach of storytelling is a conscious choice that can be attributed to luhrmann s comprehensive experience in arts and media although he is best known for his visually and symbolically charged films luhrmann has also worked in theater and opera both behind and on stage in addition he has produced music videos and worked in journalism and fashion thus it is not surprising that all these experiences influence his current work luhrmann s films are characterized by a theatric style that combines dancing and singing with rapid cuts and editing giving the impression that one is participating in the live action rather than just sitting passively in the auditorium

film and theory have always gone hand in hand in many ways the professional academic study of cinema grew out of the revolutionary surges in literary and cultural theory in europe since the 1970s film theory has predominantly been a lens through which to wage philosophical and cultural war in increasingly abstract terms and cinema was in the right place at the right time this book argues that such an approach to film studies ultimately debilitates the study of film

film culture often rejects visually rich images treating simplicity austerity or even ugliness as the more provocative political and truly cinematic choice cinema may challenge traditional ideas of art but its opposition to the decorative represents a long standing western aesthetic bias against feminine cosmetics oriental effeminacy and primitive ornament inheriting this patriarchal colonial perspective which treats decorative style as foreign or sexually perverse filmmakers critics and theorists have often denigrated colorful picturesque and richly patterned visions in cinema condemning the exclusion of the pretty from masculine film culture rosalind galt reevaluates received ideas about the decorative impulse from early film criticism to classical and postclassical film theory the pretty embodies lush visuality dense mise en scène painterly framing and arabesque camera movements styles increasingly central to world cinema from european art cinema to the films of wong kar

wai and santosh sivan from the experimental films of derek jarman to the popular pleasures of moulin rouge the pretty is a vital element of contemporary cinema communicating distinct sexual and political identities inverting the logic of anti pretty thought galt firmly establishes the decorative image as a queer aesthetic uniquely able to figure cinema's perverse pleasures and cross cultural encounters creating her own critical tapestry from perspectives in art theory film theory and philosophy galt reclaims prettiness as a radically transgressive style shimmering with threads of political agency

the shape of motion cinema and the aesthetics of movement develops a method for analyzing movement on screen by identifying patterns or shapes of motion called motion forms across a wide range of examples from the history of cinema by examining a single motion form each chapter rethinks persistent assumptions in film studies about cinema as a medium

since the inception of cinema in the late nineteenth century filmmakers have employed a wide array of precursory aesthetic strategies in the conception and creation of their disparate works the existence of these traditional antecedents have afforded filmmakers a diverse range of technical and artistic applications towards the construction of their respective cinematic narratives furthermore the socio political and cultural contexts in which films are conceived often inform the manner in which particular aesthetic sensibilities are selected and deployed aesthetics and the cinematic narrative provides a concise historical survey of aesthetics as a practical philosophical discipline and applies several of its underlying principles to the examination of filmic storytelling

film is the pre eminent mass medium of the modern age it is a valuable source of evidence for the study of both the past and the contemporary world and is a social practice that has affected the lives of millions how can historians engage with this important and influential medium written for both students and teachers film and history provides a concise accessible introduction to the use of film in historical enquiry and a summary of the main theoretical debates charts the development of film history as a subject area and a discipline in its own right considers different approaches to film history including film as an art form as ideology as a historical source and as a social practice includes case studies to ground discussion of theories and approaches in specific examples wide ranging and authoritative film and history equips students with the methods both to analyse film texts and to understand the place of film in history and culture

focusing on early cinema's relationship with the pictorial arts this pioneering study explores how cinema's emergence was grounded in theories of picture composition craft and arts education from magic lantern experiments in 1890s new york through to early hollywood feature films in the 1920s challenging received notions that the advent of cinema was a celebration of mechanisation and a radical rejection of nineteenth century traditions of representation kaveh askari instead

emphasises the overlap between craft traditions and modernity in early film opening up valuable new perspectives on the history of film as art askari links american silent cinema with the practice of teaching the public how to appreciate fine art charts its entrance into arts education via art schools and university film courses shows how concepts of artistic production entered films through a material interest in the studio and examines the way in which maurice tourneur and rex ingram made early art films by shaping an image of the film director around the idea of the fine artist

aesthetics and film is a philosophical study of the art of film its motivation is the recent surge of interest among analytic philosophers in the philosophical implications of central issues in film theory and the application of general issues in aesthetics to the specific case of film of particular interest are questions concerning the distinctive representational capacities of film art particularly in relation to realism and narration the influence of the literary paradigm in understanding film authorship and interpretation and our imaginative and affective engagement with film for all of these questions katherine thomson jones critically compares the most compelling answers driving home key points with a wide range of film examples including wiene s the cabinet of doctor caligari eisenstein s october hitchcock s rear window kubrick s the shining and sluizer s the vanishing students and scholars of aesthetics and cinema will find this an illuminating accessible and highly enjoyable investigation into the nature and power of a technologically evolving art form

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