

ALLEGORIES OF COMMUNICATION

Intermedial concerns from cinema to the digital

Editors: John Fullerton and Jan Olsson



STOCKHOLM STUDIES IN CINEMA

Allegories Of Communication Intermedial Concerns From Cinema To The

Jan Olsson



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Allegories of Communication John Fullerton, Jan Olsson, 2004 No further information has been provided for this title

Intimacy in Cinema David Roche, Isabelle Schmitt-Pitiot, 2014-10-03 Though intimacy has been a wide concern in the humanities it has received little critical attention in film studies This collection of new essays investigates both the potential intimacy of cinema as a medium and the possibility of a cinema of intimacy where it is least expected As a notion defined by binaries inside and outside surface and depth public and private self and other intimacy because it implies sharing calls into question the boundaries between these extremes and the border separating mainstream cinema and independent or auteur cinema Following on Thomas Elsaesser's theories of the relationship between the intimacy of cinema and the cinema of intimacy the essays explore intimacy in silent and classic Hollywood movies underground documentary and animation films and contemporary Hollywood British Canadian and Australian cinema from a variety of approaches **Cinematicity in**

Media History Jeffrey Geiger, 2015-03-02 Highlights the complex ways in which media anticipate interfere with and draw on one other **Coding and Representation from the Nineteenth Century to the Present** Anne Chapman, Natalie Hume, 2021-05-10 An exploration of trends and cultures connected to electrical telegraphy and recent digital communications this collection emerges from the research project Scrambled Messages The Telegraphic Imaginary 1866 1900 which investigated cultural phenomena relating to the 1866 transatlantic telegraph It interrogates the ways in which society politics literature and art are imbricated with changing communications technologies from the mid nineteenth century to the present Contributors consider control imperialism and capital as well as utopianism and hope grappling with the ways in which human connections and their messages continue to be shaped by communications infrastructures *Cine-Dispositives*

Maria Tortajada, François Albera, 2025-10-01 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

Aesthetics of Early Sound Film Daniel Wiegand, 2025-10-01 This volume takes a fresh look at the various aesthetics emerging globally in the early sound film era with a focus on the films fundamentally experimental and inventive character By considering films and production contexts often neglected in film studies it strives to counter the still dominant view of the transitional period as a time of yet to be perfected forerunners of classical sound film Instead authors highlight the sense of fruitful uncertainty in this period of media change and transformation Subjects covered include visual and auditory style the uses of speech music and noises aesthetic conceptions in sound film theory and intermedial aesthetics The volume's scope is decidedly international covering production and reception contexts in the Soviet Union Japan the USA Germany

France Italy the UK and Switzerland *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 *Literature in the First Media Age* David Trotter,2013-12-16 The period between the World Wars was one of the richest and most inventive in the long history of British literature Interwar literature stood apart by virtue of the sheer intelligence of the enquiries it undertook into the technological mediation of experience After around 1925 literary works began to examine the sorts of behavior made possible for the first time by virtual interaction And they began to fill up too with the look sound smell taste and feel of the new synthetic and semi synthetic materials that were reshaping everyday modern life New media and new materials gave writers a fresh opportunity to reimagine both how lives might be lived and how literature might be written Today such material and immaterial mediations have become even more decisive Communications technology is an attitude before it is a machine or a set of codes It is an idea about the prosthetic enhancement of our capacity to communicate The writers who first woke up to this fact were not postwar postmodern or post anything else some of the best of them lived and wrote in the British Isles in the period between the World Wars *Film History* ,2007 *Ingmar Bergman Revisited* Maaret Koskinen,2008 This title is a collection of essays based on a major international symposium held in Stockholm in 2005 on Ingmar Bergman s legacy Moving beyond simple auteurist readings of his films these writings evaluate the theatrical and literary sides of Bergman s work to reconsider his achievements *The Oxford Handbook of Film and Media Studies* Robert Kolker,2008-09-11 This handbook examines film and new media in the light of their convergence It draws on leading scholars in the field to discuss traditional areas of history and theory of film and digital media Its focus however is on the cycle of technologically driven arts Film was born of a number of experiments in reproducing motion all of which culminated in the nineteenth century projection of short films The creation of digital media resulted from experiments in alternative forms of representation in the early 1960s John Whitney began creating avant garde films from digital graphics around 1960 and

some of his ideas and methods were incorporated by Stanley Kubrick in 2001 A Space Odyssey By the early 1990s commercial filmmakers began to employ digital effects in their work By the late nineties digital arts had come fully into their own both in the form of stand alone or interactive artworks and films created with and for the computer At the same time digital effects had completely overtaken optical printing and matte painting in film From special effects to creating realistic backgrounds and crowds the digital is infiltrating all aspects of filmmaking The infiltration is about to become a takeover as celluloid is replaced by high definition digital recording and projection processes Many aspects of film will change as this latest convergence takes place Already cultural response to film has changed as viewers begin to teach themselves about film through supplementary material on DVDs and to make their own films on home computers But this handbook is not a technical history or manual Quite the contrary it is a scholarly work discussing the aesthetics economics and cultural results of these changes and convergences The book balances traditional scholarship and analysis with essays addressing technological change and the concurrent changes in cultural responses to these changes responses already acknowledged by the profession

Italy in Early American Cinema Giorgio Bertellini,2010 Giorgio Bertellini traces the origins of American cinema s century long fascination with Italy and Italian immigrants to the popularity of the pre photographic aesthetic the picturesque Once associated with landscape painting in northern Europe the picturesque came to symbolize Mediterranean Europe through comforting views of distant landscapes and exotic characters Taking its cue from a picturesque stage backdrop from *The Godfather Part II* *Italy in Early American Cinema* shows how this aesthetic was transferred from 19th century American painters to early 20th century American filmmakers *Italy in Early American Cinema* offers readings of early films that pay close attention to how landscape representations that were related to narrative settings and filmmaking locations conveyed distinct ideas about racial difference and national destiny

Shifting Landscapes Miyase Christensen,Nezih Erdoğan,2008 Continuity and change are the two major trends that mark European film and media vistas This book presents various accounts of filmic and televisual media text and form mediated politics media policy globalization diasporic media and multiculturalism

International Index to Film Periodicals ,2007

The New Media Book Dan Harries,2002 What will prove to be the lasting impact of New Media on film and television What kinds of transformations of moving image media are really already under way The term new media has become an effective catch word both as a description of the digital delivery of media via the Internet DVD and digital television and as a reference to the newness such technologies have brought to media more generally And yet the nature of this transformation has been over hyped and too little understood *The New Media Book* provides an accessible critical intervention into the field of moving image studies and features 20 newly commissioned and thought provoking essays in a format designed to be of wide use to a range of courses in digital media film and television studies The book is divided into five thematic sections Technologies Production Texts Consumption and Contexts and addresses how new media is both embracing and altering the existing media landscape

Topics discussed include the ways in which we interact with digital television the changing methods of production distribution and exhibition within the media industry and how the histories of traditional media have influenced the development of new media The New Media Book examines the corresponding influences that traditional media and new media are having upon each other as well as revisiting central continuing issues surrounding the moving image and the contexts in which all the media operate The collected essays present and redefine these crucially important topics providing the most systematic analysis of both change and continuity in the contemporary media landscape yet published in the field of screen studies

Los Angeles Before Hollywood Jan Olsson,2008 This book focuses on film culture in Los Angeles up to the era of Hollywood from 1905 to 1915 The study discusses exhibition practices regulatory efforts and reforms the critical role women played in all dimensions of film culture and the burgeoning film journalism pivoting around the feature format and serial films

Production Culture John Thornton Caldwell,2008-03-25 An investigation of the cultural practices and belief systems of Los Angelesbased film and video production workers

On the Style Site Ina Blom,2007 This book takes its cue from a simple observation During the last 30 years or so the term style has all but disappeared from art critical or art historical terminology For new art history it was an increasingly problematic term associated with the taxonomist and historicist concerns of old art history not to speak of its fixation on the figure of the great artist For contemporary art criticism the term seemed simply irrelevant Faced with artistic activities that challenged traditional ideas of the work of art and its relation to aesthetics itself new critical paradigms had to be invented As interventions in social reality an art of actions and events replaced preoccupations with visual style and shape the politics of social sites replaced the language of forms But while style has all but disappeared from art historical and art critical discourse artistic practice since the 1960 s onwards has seemed increasingly focused on the stylistics of the life environment the way in which everyday life itself is formed designed or stylized This development calls for a new reading of the relationship between art and the question of style one that approaches the question of style itself not just as an art historical tool or method of explanation but as a social site in which relations between appearance recognition and social identity is negotiated The question or crisis of the contemporary style site is related to the significance of stylistic issues in contemporary politics and economics that capitalizes on life itself and that is perhaps best understood through its particular production of subjectivity The works discussed in this book treat style as precisely such a site and should therefore be discussed in extension of what is generally known as site specific practices in art However the style site works radically change the notion of the politics of this type of art and may in the end also contribute to open the question of the life art practices of the avant garde to new interpretations Ina Blom is an Associate Professor at the Department of Philosophy Classics History of Art and Ideas at the University of Oslo She has written extensively on modern and contemporary art and is also active as an art critic

Documentary Time Malin Wahlberg,2008 Finding the theoretical space where cinema and philosophy meet Malin Wahlberg s sophisticated

approach to the experience of documentary film aligns with attempts to reconsider the premises of existential phenomenology. The configuration of time is crucial in organizing the sensory affects of film in general but as Wahlberg adroitly demonstrates in nonfiction films the problem of managing time is writ large by the moving image's interaction with social memory and historical figures. Wahlberg discusses a thought provoking corpus of classical and recent experiments in film and video including Andy Warhol's films in which creative approaches to the time of the image and the potential archive memory of filmic representation illuminates meanings of temporality and time experience. She also offers a methodological account of film and brings Deleuze and Ricoeur into dialogue with Bazin and Mitry on the subject of cinema and phenomenology. Drawing attention to the cultural significance of the image's imprint as a trace of the past *Documentary Time* brings to bear phenomenological inquiry on nonfiction film while at the same time reconsidering the existential dimensions of time that have always puzzled humans. Malin Wahlberg is a research fellow in cinema studies at Stockholm University.

The British National Bibliography Arthur James Wells, 2007

Allegories Of Communication Intermedial Concerns From Cinema To The Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the ability of words has are more evident than ever. They have the capability to inspire, provoke, and ignite change. Such could be the essence of the book **Allegories Of Communication Intermedial Concerns From Cinema To The**, a literary masterpiece that delves deep into the significance of words and their affect our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall affect readers.

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