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The Memory of Tiresias

In this first reappraisal of his filmography (1958-2009), readers are introduced to a new Chabrol, one influenced by Balazac, Magritte, Kubrick.

Deleuze & Fascism
In the French filmmaker Robert Bresson's cinematography, the linkage of fragmented, dissimilar images challenges our assumption that we know either what things are in themselves or the infinite ways in which they are entangled. The "bond" of Sharon Cameron's title refers to the astonishing connections found both within Bresson's films and across literary works by Tolstoy, Dostoevsky, and Kafka, whose visionary rethinks of experience are akin to Bresson's in their resistance to all forms of abstraction and classification that segregate aspects of reality. Whether exploring Bresson's efforts to reassess the limits of human reason and will, Dostoevsky's subversions of Christian conventions, Tolstoy's incompatible beliefs about death, or Kafka's focus on creatures neither human nor animal, Cameron illuminates how the repeated juxtaposition of disparate, even antithetical, phenomena carves out new approaches to defining the essence of being, one where the very nature of fixed categories is brought into question. An innovative look at a classic French auteur and three giants of European literature, The Bond of the Furthest Apart will interest scholars of literature, film, ethics, aesthetics, and anyone drawn to an experimental venture in critical thought.

Rethinking Art and Visual Culture
In the age of "complex TV", of social networking and massive consumption of transmedia narratives, a myriad short-lived phenomena surround films and TV programs raising questions about the endurance of a fictional world and other mediatized discourse over a long arc of time. The life of media products can change direction depending on the variability of paratextual materials and activities such as online commentaries and forums, promos and trailers, disposable merchandise and gadgets, grassroots video production, archives, and gaming. This book examines the tension between permanence and obsolescence in the production and experience of media byproducts analysing the affections and meanings they convey and uncovering the machineries of their persistence or disposal. Paratexts, which have long been considered only ancillary to a central text, interfere instead with textual politics by influencing the viewers' fidelity (or infidelity) to a product and affecting a fictional world's "life expectancy". Scholars in the fields of film studies, media studies, memory and cultural studies are here called to observe these byproducts' temporalities (their short form and/or long temporal extention, their nostalgic politics or future projections) and assess their increasing influence on our use of the past and present, on our temporal experience, and, consequently, on our social and political self-positioning through the media.

Antonin Artaud
This collection of essays focuses on current theories of sensation and synaesthesia in films and audiovisual works from a variety of methodological perspectives. It offers an insightful exploration of recent film theories about the cinematic experience. Film spectatorship and its extension in new media as a similar form of audience enjoyment stimulates both our senses and mind by creating immersive environments that involve different levels of emotion and consciousness. The collection addresses these topics through its five sections. The first, "Perception," focuses on the synaesthetic mechanism underpinning film perception and its connection with affect, cognition, and emotions. The second part, "Movement," calls into question the role of gesture and movement within the synaesthetic properties of film. The third section, "Senses," examines how movies stimulate all senses, such as olfaction and haptics, and how senses flow into each other according to a-modal perception. The fourth, "Abstractions," addresses how avant-garde and abstract cinema trigger synaesthetic reactions in the viewers. The fifth part, "New Media and Media Art," explores the deep involvement of the human body through the experience of new media and a variety of synaesthetic implications theorized in different perspectives.
The Brooklyn Film Brooklyn, New York, a borough of New York City, is known for its distinctive vernacular, its communal feel on the fringes of a booming city, and its famous bridge, a gateway to the unlimited opportunities in Manhattan. Of course, Coney Island deserves a mention as it garners its own fame independent of Brooklyn, its parent locale. New York City moviemaking got its start in Brooklyn when Charles E. Chinnock shot his silent film in 1894. Since then, many films have been made, studios opened and stars born in Brooklyn, contributing to its undeniable influence in the film industry. This work is a collection of essays on the topic of Brooklyn as portrayed in film. It includes a discussion of race relations in films dealing with Brooklyn, the story of Jackie Robinson as shown on film, the changing face of cinematic Brooklyn and some thoughts on a Brooklyn filmgoer's experience. The combination of Brooklyn and baseball in the films of Paul Auster is examined, as well as the typical portrayal of a Brooklyn native in film.

Shakespeare. Bakhtin, and Film This resource collects for the first time some of the best criticism on Artaud's life and work from writers such as Jacques Derrida, Julia Kristeva, Maurice Blanchot, Herbert Blau, Leo Bersani and Susan Sontag. Antonin Artaud was one of the most brilliant artists of the twentieth century. His writing influenced entire generations, from the French post-structuralists to the American beatniks. He was a key figure in the European cinema of the 1920s and 30s, and his drawings and sketches have been displayed in some of the major art galleries of the Western world. Possibly best known for his concept of a 'theatre of cruelty', his legacy has been to re-define the possibilities of live performance. Containing some of the most intellectually adventurous and emotionally passionate writings on Artaud, this book is essential reading for Artaud scholars working in arts disciplines including theatre, film, philosophy, literature and fine art.

European Intertexts Cult Cinema: an Introduction presents five in-depth academic examinations of all aspects of the field of cult cinema, including audiences, genres, and theoretical perspectives. Represents the first exhaustive introduction to cult cinema. Offers a scholarly treatment of a hotly contested topic at the center of current academic debate. Covers audience reactions, aesthetics, genres, theories of cult cinema, as well as historical insights into the topic.

Poetry Unbound Screen Culture: History and Textuality explores the impact of digital culture on the discipline of film and television studies. Whether the notion of screen culture is used to designate the technologically platforms common to present-day digital media, or whether it refers to the support material on which moving images have historically been projected, scanned, or displayed, the 15 previously unpublished essays included here are primarily concerned with the intermedial appraisal of film, television, and digital culture. Contributors are Richard Abel, William Boddy, Ben Brester, John Fullerton, Douglas Gomery, Alison Griffiths, Vreni Hockenhous, J an Holmberg, Arne Lundie, Peter Lunenfeld, Charles Musser, Jan Olsson, Barry Salt, Michele L. Torre, William Uricchio, and Malin Wahlberg. Stockholm Studies in Cinema series Distributed for John Libbey Publishing.

V for Vendetta narrative. Ways in which antecedent narratives such as Terry Gilliam's Brazil, Huxley's Brave New World, and Bradbury's Fahrenheit 451 represent shadow texts frequently crossing through the overall cinematic narrative, represented in the film's conspicuous placement of the painting The Lady of Shalott in V's home; the film's overt allusions to the AIDS panic of the 1980s; and the simultaneous reflection of a range of authorial contributions and influences. This work examines in detail the intersecting texts of V for Vendetta. Subjects include the alternative dimensions of the cinematic narrative, represented in the film's conspicuous placement of the painting The Lady of Shalott in V's home; the film's overt allusions to the AIDS panic of the 1980s; and the ways in which antecedent narratives such as Terry Gilliam's Brazil, Huxley's Brave New World, and Bradbury's Fahrenheit 451 represent shadow texts frequently crossing through the overall narrative.

Global Mandatory Fair Use What does it mean to live dangerously? This is not just a philosophical question or an ethical call to reflect upon our own individual recklessness. It is a deeply political issue, fundamental to the new doctrine of 'resilience' that is becoming a key term of art for governing planetary life in the 21st Century. No longer should we think in terms of evading the possibility of traumatic experiences. Catastrophic events, we are told, are not just inevitable but learning experiences from which we have to grow and prosper, collectively and individually. Vulnerability to threat, injury and loss has to be accepted as a reality of human existence. In this original and compelling text, Brad Evans and Julian Reid explore the political and philosophical stakes of the resilience turn in security and governmental thinking. Resilience, they argue, is a neo-liberal deceit that works by disempowering endangered populations of autonomous agency. Its consequences represent a profound assault on the human subject whose meaning and sole purpose is reduced to survivability. Not only does this reveal the nihilistic qualities of a liberal project that is coming to terms with its political demise. All life now enters into lasting crises that are catastrophic unto the end.

From Sensation to Synaesthesia in Film and New Media The concept of intertextuality has proven of inestimable value in recent attempts to understand the nature of literature and its relation to other systems of cultural meaning. In The Memory of Tiresias, Mikhail Lampolski presents the first sustained attempt to develop a theory of cinematic intertextuality. Building on the insights of semiotics and contemporary film theory, Lampolski defines cinema as a chain of transparent, mimetic fragments intermixed with quotations he calls "textual anomalies." These challenge
the normalization of meaning and seek to open reading out onto the unlimited field of cultural history, which is understood in texts as a semiotically active extract, already inscribed. Quotations obstruct mimesis and are consequently transformed in the process of semiosis, an operation that lampolski defines as reading in an aura of enigma. In a series of brilliant analyses of films by D.W. Griffith, Sergei Eisenstein, and Luis Buñuel, he presents different strategies of intertextual reading in their work. His book suggests the continuing centrality of semiotic analysis and is certain to interest film historians and theorists, as well as readers in cultural and literary studies.

Adapted for the Screen In Film and Literary Modernism, the connections between film, modernist literature, and the arts are explored by an international group of scholars. The impact of cinema upon our ways of seeing the world is highlighted in essays on city symphony films, avant-garde cinema, European filmmaking and key directors and personalities from Charlie Chaplin, Sergei Eisenstein and Alain Renais to Alfred Hitchcock and Mae West. Contributors investigate the impact of film upon T. S. Eliot, time and stream of consciousness in Virginia Woolf and Henri Bergson, the racial undercurrents in the film adaptations of Ernest Hemingway’s fiction, and examine the film writing of William Faulkner, James Agee, and Graham Greene. Robert McFarland assembles an international group of researchers including independent film makers, critics and professors of film, creative writers, teachers of architecture and design, and young doctoral scholars, who offer a multi-faceted look at modernism and the art of the film.

Show Sold Separately Emerging new technologies such as digital media have helped artists to position art into the everyday lives and activities of the public. These new virtual spaces allow artists to utilize a more participatory experience with their audience. Digital Media and Technologies for Virtual Artistic Spaces brings together a variety of artistic practices in virtual spaces and the interest in variable media and online platforms for creative interplay. Presenting frameworks and examples of current practices, this book is useful for artists, theorists, curators as well as researchers working with new technologies, social media platforms and digital culture.

Cinephilia Introduction. What is cinematic TV? -- "How about We watch a scary movie together" : paying tribute -- "You see everything" : evoking cinema -- "You're nobody's mommy" : overlapping genres -- "This isn't some TV show, okay?" : Mocking cinema -- Epilogue. What do TV critics dream about?

Visual History This is the first book to provide a comprehensive and systematic account of the phenomenon of cinematic remaking. Drawing upon recent theories of genre and intertextuality, Film Remakes describes remaking as both an elastic concept and a complex situation, one enabled and limited by the interrelated roles and practices of industry, critics, and audiences. This approach to remaking is developed across three broad sections: the first deals with issues of production, including commerce and authors; the second considers genre, plots, and structures; and the third investigates issues of reception, including audiences and institutions.

Love in the Time of Cinema Publisher Description

The Bond of the Furthest Apart This edited volume deploys Deleuzian thinking to re-theorize fascism as a mutable problem in changing orders of power relations dependent on hitherto misunderstood social and political conditions of formation. The book provides a theoretically distinct approach to the problem of fascism and its relations with liberalism and modernity in both historical and contemporary contexts. It serves as a seminal intervention into the debate over the causes and consequences of contemporary wars and global political conflicts as well as functioning as an accessible guide to the theoretical utilities of Deleuzian thought for International Relations (IR) in a manner that is very much lacking in current debates about IR. Covering a wide array of topics, this volume will provide a set of original contributions focussed in particular upon the contemporary nature of war; the increased priorities afforded to the security imperative; the changing designs of bio-political regimes, fascist aesthetics; nihilistic tendencies and the modernist logic of finitude; the politics of suicide; the specific desires upon which fascism draws and, of course, the recurring pursuit of power. An important contribution to the field, this work will be of great interest to students and scholars of international relations, fascism and international relations theory.

Cinematic Modernism This book examines different affinities between major classical authors and great filmmakers alongside representations of ancient myth and history in popular cinema.

The Ancient World in Silent Cinema In The Political Sublime Michael J. Shapiro formulates an original politics of aesthetics through an analysis of the experience of the sublime. Turning away from Kant's analysis of the sublime experience as a validation of the existence of a universal common sense, Shapiro draws on Deleuze, Lyotard, and Rancière to show how incomprehensible events and dilemmas provide openings for new political formations. He approaches the sublime through a range of artistic and cultural texts that address social crises and natural disasters, from the writing of J aimes Baldwin and Ta-Nehisi Coates to the films of Ingmar Bergman and Spike Lee; these works suggest ways to channel the disruptive effects of the sublime into resistance to authority and innovative political initiative. Whether stemming from the threat of nuclear annihilation or the aftermath of an earthquake, the violence of racism and terrorism or the devastation of industrialism, sublime experience, Shapiro contends, allows for a rethinking of events in ways that reveal, redistribute, and create conditions of possibility for
alternative communities of sense.

Cult Cinema "Provides the first collection in English to discuss the aesthetic, formal and contextual, and socio-political dimensions of the oeuvre of Finland's Aki Kaurismäki."

The Routledge Companion to Adaptation The Routledge Companion to Adaptation offers a broad range of scholarship from this growing, interdisciplinary field. With a basis in source-oriented studies, such as novel-to-stage and stage-to-film adaptations, this volume also seeks to highlight the new and innovative aspects of adaptation studies, ranging from theatre and dance to radio, television and new media. It is divided into five sections: Mapping, which presents a variety of perspectives on the scope and development of adaptation studies; Historiography, which investigates the ways in which adaptation engages with – and disrupts – history; Identity, which considers texts and practices in adaptation as sites of multiple and fluid identity formations; Reception, which examines the role played by an audience, considering the unpredictable relationships between adaptations and those who experience them; Technology, which focuses on the effects of ongoing technological advances and shifts on specific adaptations, and on the wider field of adaptation. An emphasis on adaptation-as-practice establishes methods of investigation that move beyond a purely comparative case study model. The Routledge Companion to Adaptation celebrates the complexity and diversity of adaptation studies, mapping the field across genres and disciplines.

V for Vendetta as Cultural Pastiche It's become commonplace in contemporary culture for critics to proclaim the death of poetry. Poetry, they say, is no longer relevant to the modern world, mortally wounded by the emergence of new media technologies. In Poetry Unbound, Mike Chasar rebuts claims that poetry has become a marginal art form, exploring how it has played a vibrant and culturally significant role by adapting to and shaping new media technologies in complex, unexpected, and powerful ways. Beginning with the magic lantern and continuing through the dominance of the internet, Chasar follows poetry's travels off the page into new media formats, including silent film, sound film, and television. Mass and nonprint media have not stolen poetry's audience, he contends, but have instead given people even more ways to experience poetry. Examining the use of canonical as well as religious and popular verse forms in a variety of genres, Chasar also traces how poetry has helped negotiate and legitimize the cultural status of emergent media. Ranging from Citizen Kane to Leave It to Beaver to best-selling Instapop Rupi Kaur, this book reveals poetry's ability to find new audiences and meanings in media forms with which it has often been thought to be incompatible. Illuminating poetry's surprising multimedia history, Poetry Unbound offers a new paradigm for understanding poetry's still evolving place in American culture.

Cinematic TV In January 2012, shooting was set to begin in Sydney, Australia, on the Hollywood-backed production of Milton's Paradise Lost, with Oscar nominee Bradley Cooper cast as Satan. Yet just two weeks before the start of production, Legendary Pictures delayed the project, reportedly due to budgetary concerns, and soon the company had suspended the film indefinitely. Milton scholar Eric C. Brown, who was then serving as a script consultant for the studio, sees his experience with that project as part of a long and perplexing story of Milton on film. Indeed, as Brown details in this comprehensive study, Milton's place in the popular imagination—and his extensive influence upon the cinema, in particular—has been both pervasive and persistent.

The Political Sublime Contemporary Chinese films are popular with audiences worldwide, but a key reason for their success has gone unnoticed: many of the films are adapted from brilliant literary works. This book is the first to put these landmark films in the context of their literary origins and explore how the best Chinese directors adapt fictional narratives and styles for film. Hsiu-Chuang Deppman unites aesthetics with history in her argument that the rise of cinema in China, Hong Kong, and Taiwan in the late 1980s was partly fueled by burgeoning literary movements. Fifth Generation director Zhang Yimou's highly acclaimed films Red Sorghum, Raise the Red Lantern, and To Live are built on the experimental works of Mo Yan, Su Tong, and Yu Hua, respectively. Hong Kong new wave Ann Hui and Stanley Kwan capitalized on the irresistibly visual metaphors of Eileen Chang's postrealism. Hou Xiaolian's new Taiwan cinema turned to fiction by Huang Chunming and Zhu Tianwen for fine-grained perspectives on class and gender relations. Delving equally into the individual approaches of directors and writers, Deppman initiates readers into the exciting possibilities emanating from the world of Chinese cinema. The seven in-depth studies include a diverse array of forms (cinematic adaptation of literature, literary adaptation of film, auto-adaptation, and non-narrative adaptation) and a variety of genres (martial arts, melodrama, romance, autobiography, documentary drama). Complementing this formal diversity is a geographical range that far exceeds the cultural, linguistic, and physical boundaries of China. The directors represented here also work in the U.S. and Europe and reflect the growing international reception of Chinese-language cinema. With her sophisticated blend of stylistic and historical analyses, Deppman brings much-needed nuance to current conversations about the politics of gender, class, and race in the work of the most celebrated Chinese writers and directors. Her pioneering study will appeal to all readers, general and academic, who have an interest in Chinese literature, cinema, and culture.

The Memory of Tiresias European Intertexts is the first fruit of an ongoing collaborative study aiming to challenge the isolationism of much critical work on English literature by exploring the interdependence of English and continental European literatures in writing by women. While later volumes will deal with specific texts, this introductory volume provides a descriptive framework and a theoretical basis for studies in the field. Covering issues such as the role of English as a world language, the definition of 'Europe', and the current state of Translation...
Studies, the book also surveys theories of intertextuality and demonstrates intertextual links between written and visual and film texts. This book is itself pioneering in making a systematic approach to women’s writings in English in the context of other European cultures. Although Europe is a political reality, this cultural interpenetration remains largely unexamined, and these essays represent an important first step towards revealing that unexplored richness.

The Gus Van Sant Touch "lampoons deals with concepts and ideas that are highly complex and frequently very abstract, yet his discussion—and the progression of his analyses—is always precise and easy to follow. . . . Each of his points is grounded in a careful examination of a specific text, and most of the texts are well-known to American audiences."—Vladimir Padunov, University of Pittsburgh

Screen Culture The first systematic attempt to focus on the instrumental role of silent cinema in early twentieth-century conceptualizations of the ancient Mediterranean and Middle East. It is located at the intersection of film studies, classics, Bible studies and cultural studies.

Claude Chabrol’s Aesthetics of Opacity DreamWorks is one of the biggest names in modern computer-animation: a studio whose commercial success and impact on the medium rivals that of Pixar, and yet has received far less critical attention. The book will historicise DreamWorks’ contribution to feature animation, while presenting a critical history of the form in the new millennium. It will look beyond the film’s visual aesthetics to assess DreamWorks’ influence on the narrative and tonal qualities which have come to define contemporary animated features, including their use of comedy, genre, music, stars, and intertextuality. It makes original interventions in the fields of film and animation studies by discussing each of these techniques in a uniquely animated context, with case studies from Shrek, Antz, Kung Fu Panda, Madagascar, Shark Tale, Bee Movie, Trolls and many others. It also looks at the unusual online afterlife of these films, and the ways in which they have been reapprropriated and remixed by subversive online communities.

The Politics of Ephemeral Digital Media This book provides a comprehensive, critical overview of the turn to ethics in literature, film, and visual culture. It discusses the concept of a biovisual ethics, offering a new theory of the relation between film and ethics based on the premise that images are capable of generating their own ethical content. This ethics operates hermeneutically and materializes in cinema’s unique power to show us other modes of being. The author considers a wealth of contemporary art films and documentaries that embody ethical issues through the very form of the text. The ethical imagination generated by films such as The Nine Muses, Post Tenebras Lux, Amour, and Nostalgia For the Light is crucially defined by openness, uncertainty, opacity, and the refusal of hegemonic practices of visual representation.

Milton on Film Exploring Text, Media and Memory investigates the link between memory and media by asking a series of questions pertinent to our time: How do individual and collective memories blend? How do traumatic experiences from past events and catastrophic projections of the future reveal the human condition in the epoch of frenetic technological reproduction of works of art? How is the human body tied to narrations - and why? A group of international scholars tackle questions like these across art forms, media, and cultural history. In nineteen essays they argue that modern and contemporary literary texts and visual arts show how photography, film, tape recording, television, and internet are not just means of storing memory and information, but objects that we interact with every day - challenging static visions of places and the linear notions of past, present and future.

Exploring Text, Media, and Memory Beloved, controversial, influential, the creator of such fascinating and award-winning films as My Own Private Idaho, Good Will Hunting, Elephant, and Milk, Gus Van Sant stands among the great international directors, equally at home in Hollywood and the avant-garde. Examining his films thematically, this book finds consistency of vision in Van Sant’s unique approach to cinema, which deploys postmodernist techniques such as appropriation, nonlinear narrative, and queering—not in the service of the chic but to apply an all-inclusive viewpoint to ageless tales of life, love and death. Van Sant’s films are viewed through a multi-genre prism, including the work of Bruce Weber and Derek Jarman, the westerns of Sam Peckinpah, the music of the Velvet Underground and Nirvana, the fiction of Sam D’Allesandro, and especially the “cut-up”/collage practice of intertextual authorship pioneered by William Burroughs.

DreamWorks Animation This book explores how Bakhtin’s ideas can illuminate the compelling but uneasy fusion of Shakespeare and cinema. With a wide variety of tones, languages, cultural orientations, and thematic concerns, film directors have updated, translated, transposed, fragmented, parodied, and geographically re-situated Shakespeare. Keith Harrison illustrates how Bakhtin’s interlinked writings in various fields can fruitfully be applied to an understanding of how the ongoing responsiveness of filmmakers to Shakespeare’s historically remote words can shape self-expressive acts of co-authoring in another medium. Through the use of such Bakhtinian concepts as the chronotope, heteroglossia, the carnivalesque, and polyphony, Harrison details how filmmakers—faithful to their specific cultures, genders, geographies, and historical moments—dialogically locate their particularity through Shakespeare’s presence.

The Films of Aki Kaurismäki It is virtually impossible to watch a movie or TV show without preconceived notions because of the hype that precedes them, while a host of media extensions
guarantees them a life long past their air dates. An onslaught of information from print media, trailers, internet discussion, merchandising, podcasts, and guerilla marketing, we generally know something about upcoming movies and TV shows well before they are even released or aired. The extras, or “paratexts,” that surround viewing experiences are far from peripheral, shaping our understanding of them and informing our decisions about what to watch or not watch and even how to watch before we even sit down for a show. Show Sold Separately gives critical attention to this ubiquitous but often overlooked phenomenon, examining paratexts like DVD bonus materials for The Lord of the Rings, spoilers for Lost, the opening credits of The Simpsons, Star Wars actions figures, press reviews for Friday Night Lights, the framing of Batman Begins, the videogame of The Thing, and the trailers for The Sweet Hereafter. Plucking these extra materials from the wings and giving them the spotlight they deserve, Jonathan Gray examines the world of film and television that exists before and after the show.

Film Remakes They obsess over the nuances of a Douglas Sirk or Ingmar Bergman film; they revel in books such as François Truffaut's Hitchcock; they happily subscribe to the Sundance Channel—they are the rare breed known as cinephiles. Though much has been made of the classic era of cinephilia from the 1950s to the 1970s, Cinephilia documents the latest generation of cinephiles and their use of new technologies. With the advent of home theaters, digital recording devices, online film communities, cinephiles today pursue their dedication to film outside of institutional settings. A radical new history of film culture, Cinephilia breaks new ground for students and scholars alike.

Digital Media and Technologies for Virtual Artistic Spaces Kristi McKim offers close-analyses of films in which attachment and detachment, intimacy and distance, ephemera and endurance become more visible and meaningful. Films discussed include Wim Wenders' Wings of Desire, Agnès Varda's Jacquot de Nantes, Doris Dörrie's Cherry Blossoms and Olivier Assayas' Summer Hours.

Resilient Life This is the first book to offer a systematic account of the concept of opacity in the aesthetic field. Engaging with works by Ernie Gehr, John Akomfrah, Matt Saunders, David Lynch, Trevor Paglen, Zach Blas, and Low, the study considers the cultural, epistemological, and ethical values of images and sounds that are fuzzy, indeterminate, distorted, degraded, or otherwise indistinct. Rethinking Art and Visual Culture shows how opaque forms of art address problems of mediation, knowledge, and information. It also intervenes in current debates about new systems of visibility and surveillance by explaining how indefinite art provides a critique of the positivist drive behind these regimes. A timely contribution to media theory, cinema studies, American studies, and aesthetics, the book presents a novel and extensive analysis of the politics of transparency.

Film and the Ethical Imagination While copyright law is ordinarily thought to consist primarily of exclusive rights, the regime's various exemptions and immunities from liability for copyright infringement form an integral part of its functioning, and serve to balance copyright's grant of a private benefit to authors/creators with the broader public interest. With contributors from all over the world, this handbook offers a systematic, thorough study of copyright limitations and exceptions adopted in major jurisdictions, including the United States, the European Union, and China. In addition to providing justifications for these limitations, the chapters compare differences and similarities that exist in major jurisdictions and offer suggestions about how to improve the enforcement of copyright limitations domestically and globally. This work should appeal to scholars, policymakers, attorneys, teachers, judges, and students with an interest in the theories, policies, and doctrines of copyright law.

Film and Literary Modernism Addressing questions about representation, this book critically explores the potential of different types of visual material to illuminate historical studies. The contributions in this collection range from explorations of picture schemes used in 19th century classrooms to contemporary popular representations of schooling. Film and photographic images are considered in specific contexts, presenting case studies along with theoretical reflections about methods, values and the very nature of historical studies. Images are examined in children's literature, in the induction of history of education students, in the recreation of past practices and in the promotion of government policies. Visions of education are put alongside discussion of ‘the visual turn’, its value to historians, its relations with questions about the construction of knowledge and the archive. A range of positions on the visual are represented in the collection. Without presenting an orthodoxy the book aims to promote new awarenesses of this important aspect of education history and the issues it raises.