

## By Philip Rosen Change Mummified Cinema Historicity Theory 1st First Edition Paperback

In *Mock Classicism* Nilo Couret presents an alternate history of Latin American cinema that traces the popularity and cultural significance of film comedies as responses to modernization and the forerunners to a more explicitly political New Latin American Cinema of the 1960s. By examining the linguistic play of comedians such as Cantinflas, Oscarito and Grande Otelo, Nini Marshall, and Luis Sandrini, the author demonstrates aspects of Latin American comedy that operate via embodiment on one hand and spatiotemporal emplacement on the other. Taken together, these parallel examples of comedic practice demonstrate how Latin American film comedies produce a "critically proximate" spectator who is capable of perceiving and organizing space and time differently. Combining close readings of films, archival research, film theory, and Latin American history, *Mock Classicism* rethinks classicism as a discourse that mediates and renders the world and argues that Latin American cinema became classical in distinct ways from Hollywood.

This title recounts the history of para-cinema - the long tradition within the avant garde of adapting the tools, technologies, and techniques of conventional film-making. Levi's study considers works by filmmakers, artists, and theorists from France, Italy, the Soviet Union, Germany, Hungary, and Yugoslavia.

In Paik's *Virtual Archive*, Hanna B. Hölling contemplates the identity of multimedia artworks by reconsidering the role of conservation in our understanding of what the artwork is and how it functions within and beyond a specific historical moment. In Hölling's discussion of works by Nam June Paik (1932–2006), the hugely influential Korean American artist who is considered the progenitor of video art, she explores the relation between the artworks' concept and material, theories of musical performance and performativity, and the Bergsonian concept of duration, as well as the parts these elements play in the conceptualization of multimedia artworks. Hölling combines her astute assessment of artistic technologies with ideas from art theory, philosophy, and aesthetics to probe questions related to materials and materiality, not just in Paik's work but in contemporary art in general. Ultimately, she proposes that the archive—the physical and virtual realm that encompasses all that is known about an artwork—is the foundation for the identity and continuity of every work of art.

Mary Ann Doane shows how the cinema, representing the singular instant of chance and ephemerality in the face of the increasing rationalization and standardization of the day, participated in the structuring of time and contingency in capitalist modernity.

*Avatar*. *Inception*. *Jurassic Park*. *Lord of the Rings*. *Ratatouille*. Not only are these some of the highest-grossing films of all time, they are also prime examples of how digital visual effects have transformed Hollywood filmmaking. Some critics, however, fear that this digital revolution marks a radical break with cinematic tradition, heralding the death of serious realistic movies in favor of computer-generated pure spectacle. *Digital Visual Effects in Cinema* counters this alarmist reading, by showing how digital effects-driven films should be understood as a continuation of the narrative and stylistic traditions that have defined American cinema for decades. Stephen Prince argues for an understanding of digital technologies as an expanded toolbox, available to enhance both realist films and cinematic fantasies. He offers a detailed exploration of each of these tools, from lighting technologies to image capture to stereoscopic 3D. Integrating aesthetic, historical, and theoretical analyses of digital visual effects, *Digital Visual Effects in Cinema* is an essential guide for understanding movie-making today.

Grieverson examines censorship & regulation of motion pictures in America during the early years of the silent screen. He shows how the public & the authorities responded to scandalous & controversial productions, such as 'Birth of a Nation'.

SCMS Award Winner "Best Edited Collection" The standard analytical category of "national cinema" has increasingly been called into question by the category of the "transnational." This anthology examines the premises and consequences of the coexistence of these two categories and the parameters of historiographical approaches that cross the borders of nation-states. The three sections of *World Cinemas, Transnational Perspectives* cover the geopolitical imaginary, transnational cinematic institutions, and the uneven flow of words and images. Ma offers an innovative study of three provocative Chinese directors: Wong Kar-wai, Hou Hsiao-hsien, and Tsai Ming-liang. Focusing on the highly stylized and nonlinear configurations of time in each director's films, she argues that these directors have brought new global respect for Chinese cinema in amplifying motifs of loss, nostalgia, haunting, absence and ephemeral poetics. Hou, Tsai, and Wong all insist on the significance of being out of time, not merely out of place, as a condition of global modernity. Ma argues that their films collectively foreground the central place of contemporary Chinese films in a transnational culture of memory, characterized by a distinctive melancholy that highlights the difficulty of binding together past and present into a meaningful narrative. Jean Ma is assistant professor in the Department of Art and Art History at Stanford University. *Melancholy Drift* rides the films of three Chinese auteurs right into the heart of its subject, the mismatch between private feeling and collective history. These crucial films, set carefully beside one another, begin to pulse anew under the deft touch of Jean Ma's analyses. Drawing on a deep reservoir of historical and critical knowledge, she helps us hear these films speak of our times, then speak of time itself and of its dislocations---Dudley Andrew, Yale University. Theoretically sophisticated and elegantly written, *Melancholy Drift* elucidates the subject of cinematic time in its various configurations: as a response to historical ruptures and political upheavals as representational politics, and as a reinvention of the art cinema. This book is a timely demonstration of the key roles played by Chinese auteurs in shaping the new face of world cinema today and an important contribution to scholarship both within and beyond the field of transnational Chinese cinemas---Song Hwee Lim, University of Exeter

As almost every aspect of making and viewing movies is replaced by digital technologies, even the notion of "watching a film" is fast becoming an anachronism. With the likely disappearance of celluloid film stock as a medium, and the emergence of new media, what will happen to cinema--and to cinema studies? In the first of two books exploring this question, Rodowick considers the fate of film and its role in the aesthetics and culture of the twenty-first century.

With the recent release of spectacular blockbuster films from *Gladiator* to *The Lord of the Rings* trilogy, the epic has once again become a major form in contemporary cinema. This new volume in the *AFI Film Readers* series explores the rebirth of the epic film genre in the contemporary period, a period marked by heightened and conflicting appeals to national, ethnic, and religious belonging. The original essays in this volume explore the tension between the evolving global context of film production and reception and the particular provenance of the epic as an expression of national mythology and aspirations, challenging our understanding of epics produced in the present as well as our perception of epic films from the past. The contributors will explore new critical approaches to contemporary as well as older epic films, drawing on ideas from cultural studies, historiography, classics, and film studies.

Images of ruins may represent the raw realities created by bombs, natural disasters, or factory closings, but the way we see and understand ruins is not raw or unmediated. Rather, looking at ruins, writing about them, and representing them are acts framed by a long tradition. This unique interdisciplinary collection traces discourses about and

representations of ruins from a richly contextualized perspective. In the introduction, Julia Hell and Andreas Schönle discuss how European modernity emerged partly through a confrontation with the ruins of the premodern past. Several contributors discuss ideas about ruins developed by philosophers such as Immanuel Kant, Georg Simmel, and Walter Benjamin. One contributor examines how W. G. Sebald's novel *The Rings of Saturn* betrays the ruins erased or forgotten in the Hegelian philosophy of history. Another analyzes the repressed specter of being bombed out of existence that underpins post-Second World War modernist architecture, especially Le Corbusier's plans for Paris. Still another compares the ways that formerly dominant white populations relate to urban-industrial ruins in Detroit and to colonial ruins in Namibia. Other topics include atomic ruins at a Nevada test site, the connection between the cinema and ruins, the various narratives that have accrued around the Inca ruin of Vilcashuamán, Tolstoy's response in *War and Peace* to the destruction of Moscow in the fire of 1812, the Nazis' obsession with imperial ruins, and the emergence in Mumbai of a new "kinetic city" on what some might consider the ruins of a modernist city. By focusing on the concept of ruin, this collection sheds new light on modernity and its vast ramifications and complexities. Contributors: Kerstin Barndt, Jon Beasley-Murray, Russell A. Berman, Jonathan Bolton, Svetlana Boym, Amir Eshel, Julia Hell, Daniel Herwitz, Andreas Huyssen, Rahul Mehrotra, Johannes von Moltke, Vladimir Paperny, Helen Petrovsky, Todd Presner, Helmut Puff, Alexander Regier, Eric Rentschler, Lucia Saks, Andreas Schönle, Tatiana Smoliarova, George Steinmetz, Jonathan Veitch, Gustavo Verdesio, Anthony Vidler

With the success of Martin Scorsese's *Hugo* (2011) and Michel Hazanavicius's *The Artist* (2011) nothing seems more contemporary in recent film than the styles, forms, and histories of early and silent cinemas. This collection considers the latest return to silent film alongside the larger historical field of visual repetitions and affective currents that wind their way through 20th and 21st century visual cultures. Contributors bring together several fields of research, including early and silent cinema studies, experimental and new media, historiography and archive theory, and studies of media ontology and epistemology. Chapters link the methods, concerns, and concepts of early and silent film studies as they have flourished over the last quarter century to the most recent developments in digital culture—from YouTube to 3D—recasting this contemporary phenomenon in popular culture and new media against key debates and concepts in silent film scholarship. An interview with acclaimed Canadian filmmaker Guy Maddin closes out the collection.

East Asia is a pivotal region in the advancement of media technologies, globalized consumerism and branding economies. City and urban spaces are now attracting cinematic imaginaries and the academic examination of visual images and urban space in East Asian contexts. Highlighting changing conceptions and blurring boundaries of "where city ends and cinema begins," this collection offers an original contribution to film/media and cultural studies, urban studies, and sociology.-Koichi Iwabucchi, Waseda University The originality of this book on the fragmented cities of Asia lies in the manner in which it pins down the relationship between visual images and urban space. The arguments are eloquent and persuasive, with close readings of critical media texts. Many of the dynamic issues tackled in the book are "on the edge" of film and cultural studies in Asia and should attract a wide readership.-Zhou Xuelin,

University of Auckland

With the full range of his voluminous writings finally viewable, André Bazin seems more deserving than ever to be considered the most influential of all writers on film. His brief career, 1943-58, helped bring about the leap from classical cinema to the modern art of Renoir, Welles, and neorealism. Founder of *Cahiers du Cinéma*, he encouraged the future New Wave directors to confront his telltale question, What is Cinema? This collection considers another vital question, Who is Bazin? In it, thirty three renowned film scholars--including de Baecque, Elsaesser, Gunning, and MacCabe--tackle Bazin's meaning for the 21st century. They have found in his writings unmistakable traces of Flaubert, Bergson, Breton, and Benjamin and they have pursued this vein to the gold mine of Deleuze and Derrida. They have probed and assessed his ideas on film history, style, and technique, measuring him against today's media regime, while measuring that regime against him. They have located the precious ore of his thought couched within striations of French postwar politics and culture, and they have revealed the unexpected effects of that thought on filmmakers and film culture on four continents. Open Bazin; you will find a treasure.

*The Archive Effect: Found Footage and the Audiovisual Experience of History* examines the problems of representation inherent in the appropriation of archival film and video footage for historical purposes. Baron analyses the way in which the meanings of archival documents are modified when they are placed in new texts and contexts, constructing the viewer's experience of and relationship to the past they portray. Rethinking the notion of the archival document in terms of its reception and the spectatorial experiences it generates, she explores the 'archive effect' as it is produced across the genres of documentary, mockumentary, experimental, and fiction films. This engaging work discusses how, for better or for worse, the archive effect is mobilized to create new histories, alternative histories, and misreadings of history. The book covers a multitude of contemporary cultural artefacts including fiction films like *Zelig*, *Forrest Gump* and *JFK*, mockumentaries such as *The Blair Witch Project* and *Forgotten Silver*, documentaries like *Standard Operating Procedure* and *Grizzly Man*, and videogames like *Call of Duty: World at War*. In addition, she examines the works of many experimental filmmakers including those of Péter Forgács, Adele Horne, Bill Morrison, Cheryl Dunye, and Natalie Bookchin.

*Proposes that cinematic time is not a fixed idea, but a dynamic exchange between film and viewer. Doing Time* addresses two areas of interest in recent film study—film temporality and film philosophy—to propose an innovative theorization of cinematic time that sees it as a dynamic process of engagement, or something we do as viewers. This active relation to cinematic time, which discloses a film's temporal character, is called its "timeliness." Here it is traced across a range of fascinating case studies from Hollywood and the global art cinema, uncovering each film's characteristic way of "doing time." Throughout, the ambiguities of filmic time are held as powerful attractions as they modulate film viewing: such pauses, gaps, repetitions, and stretches of time illuminate a living field that extends from viewing activity. Drawing on the writings of French film critic and theorist André Bazin, as well as the phenomenology of Martin Heidegger and Maurice Merleau-Ponty, Lee Carruthers forwards a claim about the value of cinematic time for thinking. She also raises the tasks of film analysis and interpretation to renewed visibility. By prioritizing the viewer's experience of filmic

temporality, and offering a rich vocabulary for describing this exchange, Carruthers articulates a new sphere of theoretical inquiry that invites film viewers (and readers) to participate. “Lee Carruthers makes an original and powerful argument about the importance of ‘timeliness,’ providing a much-needed alternative approach to that of Deleuze to thinking seriously about the temporality of cinema. Her chapters, including one on *The Tree of Life*, are masterful criticism.” — William Rothman, author of *Must We Kill the Thing We Love? Emersonian Perfectionism and the Films of Alfred Hitchcock*

What is the relationship between cinema and spectator? This is the key question for film theory, and one that Thomas Elsaesser and Malte Hagener put at the center of their insightful and engaging book, now revised from its popular first edition. Every kind of cinema (and every film theory) first imagines an ideal spectator, and then maps certain dynamic interactions between the screen and the spectator’s mind, body and senses. Using seven distinctive configurations of spectator and screen that move progressively from ‘exterior’ to ‘interior’ relationships, the authors retrace the most important stages of film theory from its beginnings to the present—from neo-realist and modernist theories to psychoanalytic, ‘apparatus,’ phenomenological and cognitivist theories, and including recent cross-overs with philosophy and neurology. This new and updated edition of *Film Theory: An Introduction through the Senses* has been extensively revised and rewritten throughout, incorporating discussion of contemporary films like *Her* and *Gravity*, and including a greatly expanded final chapter, which brings film theory fully into the digital age.

A serious intellectual engagement with Afrofuturism and the philosophical questions of space and time *Queer Times, Black Futures* considers the promises and pitfalls of imagination, technology, futurity, and liberation as they have persisted in and through whiteness. Kara Keeling explores how the speculative fictions of cinema, music, and literature that center black existence provide scenarios wherein we might imagine alternative worlds, queer and otherwise. In doing so, Keeling offers a sustained meditation on contemporary investments in futurity, speculation, and technology, paying particular attention to their significance to queer and black freedom. Keeling reads selected works, such as Sun Ra’s 1972 film *Space is the Place* and the 2005 film *The Aggressives*, to juxtapose the Afrofuturist tradition of speculative imagination with the similar “speculations” of corporate and financial institutions. In connecting a queer, cinematic reordering of time with the new possibilities technology offers, Keeling thinks with and through a vibrant conception of the imagination as a gateway to queer times and black futures, and the previously unimagined spaces that they can conjure.

The author shows how museum culture offers a unique vantage point on the 19th and 20th centuries’ preoccupation with history and subjectivity, and demonstrates how the constitution of the aesthetic provides insight into the realms of technology, industrial culture, architecture, and ethics.

Drawing on a variety of popular films, including Avatar, Enter the Void, Fight Club, The Matrix, Speed Racer, X-Men and War of the Worlds, Supercinema studies the ways in which digital special effects and editing techniques require a new theoretical framework in order to be properly understood. Here William Brown proposes that while analogue cinema often tried to hide the technological limitations of its creation through ingenious methods, digital cinema hides its technological omnipotence through the use of continued conventions more suited to analogue cinema, in a way that is analogous to that of Superman hiding his powers behind the persona of Clark Kent. Locating itself on the cusp of film theory, film-philosophy and cognitive approaches to cinema, Supercinema also looks at the relationship between the spectator and film that utilizes digital technology to maximum, 'supercinematic' effect.

How computer graphics transformed the computer from a calculating machine into an interactive medium, as seen through the histories of five technical objects. Most of us think of computer graphics as a relatively recent invention, enabling the spectacular visual effects and lifelike simulations we see in current films, television shows, and digital games. In fact, computer graphics have been around as long as the modern computer itself, and played a fundamental role in the development of our contemporary culture of computing. In *Image Objects*, Jacob Gaboury offers a prehistory of computer graphics through an examination of five technical objects--an algorithm, an interface, an object standard, a programming paradigm, and a hardware platform--arguing that computer graphics transformed the computer from a calculating machine into an interactive medium. Gaboury explores early efforts to produce an algorithmic solution for the calculation of object visibility; considers the history of the computer screen and the random-access memory that first made interactive images possible; examines the standardization of graphical objects through the Utah teapot, the most famous graphical model in the history of the field; reviews the graphical origins of the object-oriented programming paradigm; and, finally, considers the development of the graphics processing unit as the catalyst that enabled an explosion in graphical computing at the end of the twentieth century. The development of computer graphics, Gaboury argues, signals a change not only in the way we make images but also in the way we mediate our world through the computer--and how we have come to reimagine that world as computational. *Change Mummified Cinema, Historicity, Theory* *Change Mummified: Once upon a Time in the West* *Change Mummified Cinema, Historicity, Theory* U of Minnesota Press

This volume addresses the relation of trauma to transnational modern mass media. The first of its kind, *Trauma and Cinema: Cross-Cultural Explorations* provides ten essays which explore the ways trauma works itself out as media — in images in (and as) film, photography, and video — in global cultural flows. The focus of our volume on the matrix of trauma, visual media and modernity seeks to engage and go beyond current tendencies in trauma studies. The book discusses

how trauma presented in the media spills over national boundaries and can be found in images across divergent cultures in Africa, Asia, Australia, Europe and America. From the Holocaust to the Chinese Cultural Revolution, from Taiwan's colonial experience to the catastrophe of Hiroshima, from attempted annihilation of Australian Aborigines to attempted reconciliation in South Africa, these essays offer the reader a plethora of images of trauma for comparison and contrast. In *Reconstructing American Historical Cinema: From Cimarron to Citizen Kane*, J. E. Smyth dramatically departs from the traditional understanding of the relationship between film and history. By looking at production records, scripts, and contemporary reviews, Smyth argues that certain classical Hollywood filmmakers were actively engaged in a self-conscious and often critical filmic writing of national history. Her volume is a major reassessment of American historiography and cinematic historians from the advent of sound to the beginning of wartime film production in 1942. Focusing on key films such as *Cimarron* (1931), *The Public Enemy* (1931), *Scarface* (1932), *Ramona* (1936), *A Star Is Born* (1937), *Jezebel* (1938), *Young Mr. Lincoln* (1939), *Gone with the Wind* (1939), *Stagecoach* (1939), and *Citizen Kane* (1941), Smyth explores historical cinema's connections to popular and academic historiography, historical fiction, and journalism, providing a rich context for the industry's commitment to American history. Rather than emphasizing the divide between American historical cinema and historical writing, Smyth explores the continuities between Hollywood films and history written during the first four decades of the twentieth century, from Carl Becker's famous "Everyman His Own Historian" to Howard Hughes's *Scarface* to Margaret Mitchell and David O. Selznick's *Gone with the Wind*. Hollywood's popular and often controversial cycle of historical films from 1931 to 1942 confronted issues as diverse as frontier racism and women's experiences in the nineteenth-century South, the decline of American society following the First World War, the rise of Al Capone, and the tragic history of Hollywood's silent era. Looking at rarely discussed archival material, Smyth focuses on classical Hollywood filmmakers' adaptation and scripting of traditional historical discourse and their critical revision of nineteenth- and twentieth-century American history. *Reconstructing American Historical Cinema* uncovers Hollywood's diverse and conflicted attitudes toward American history. This text is a fundamental challenge the prevailing scholarship in film, history, and cultural studies.

In *Projecting a Camera*, film theorist Edward Branigan offers a groundbreaking approach to understanding film theory. Why, for example, does a camera move? What does a camera "know"? (And when does it know it?) What is the camera's relation to the subject during long static shots? What happens when the screen is blank? Through a wide-ranging engagement with Wittgenstein and theorists of film, he offers one of the most fully developed understandings of the ways in which the camera operates in film. With its thorough grounding in the philosophy of spectatorship and narrative, *Projecting a Camera* takes the study of film to a new level. With the care and precision that he brought to *Narrative Comprehension and Film*, Edward Branigan maps the ways in which we must understand the role of the camera, the

meaning of the frame, the role of the spectator, and other key components of film-viewing. By analyzing how we think, discuss, and marvel about the films we see, *Projecting a Camera*, offers insights rich in implications for our understanding of film and film studies.

"This definitive work offers a new approach to the period film at the turn of the twenty-first century, examining the ways in which contemporary cinema recreates the historical past. This book explores the relation between visual motifs and cultural representation in a range of key films by James Ivory, Martin Scorsese and Jane Campion, among others. Looking at the mannerist taste for citation, detail and stylisation, the author argues for an aesthetic of fragments and figures central to the period film as an international genre. Three key figures - the house, the tableau and the letter - structure a critical journey through a selection of detailed case studies, in relation to changing notions of visual style, melodrama, and gender. This seeks to place this popular but often undervalued genre in a new light and to rethink its significance in the context of key debates in film studies."--Publisher's website.

How spectacular visions of physical suffering in post-World War II Italian neorealist films redefined moviegoing as a form of political action

Exploring the modern category of history in relation to film theory, film textuality, and film history, *Change Mummified* makes a persuasive argument for the centrality of historicity to film as well as the special importance of film in historical culture. What do we make of the concern for recovering the past that is consistently manifested in so many influential modes of cinema, from Hollywood to documentary and postcolonial film? How is film related to the many modern practices that define themselves as configuring pastness in the present, such as architectural preservation, theme parks, and, above all, professional historical research? What is the relation of history in film to other media such as television and digital imaging? How does emphasizing the connection between film and modern historicity affect the theorization and historicization of film and modern media culture? Pursuing the full implications of film as cultural production, Philip Rosen reconceptualizes modern historicity as a combination of characteristic epistemological structures on the one hand, and the social imperative to regulate or manage time on the other. Emphasizing a fundamental constellation of pursuit of the real, indexical signification and the need to control time, he interrogates a spectrum of film theory and film texts. His argument refocuses the category of temporality for film and cultural theory while rethinking the importance of historicity. An original and sustained meditation on the historiographic status of cinematic signs, *Change Mummified* is both an intervention in film and media studies and an argument for the continuing necessity of modern historical thinking in its contradictions.

Whether paying tribute to silent films in *Hugo* and *The Artist* or celebrating arcade games in *Tron: Legacy* and *Wreck-It-Ralph*, Hollywood suddenly seems to be experiencing a wave of intense nostalgia for outmoded technologies. To what extent is that a sincere lament for modes of artistic production that have nearly vanished in an all-digital era? And to what extent is it simply a cynical marketing ploy, built on the notion that nostalgia has always been one of Hollywood's top-selling products? In *Flickers of Film*, Jason Sperb offers nuanced and unexpected answers to these questions, examining the benefits of certain types of film nostalgia, while also critiquing how Hollywood's nostalgic representations of old technologies obscure important aspects of their histories. He interprets this affection for the prehistory and infancy of digital technologies in relation to an industry-wide anxiety about how the digital has grown to dominate Hollywood, pushing it into an uncertain creative and economic future. Yet he also suggests that Hollywood's nostalgia for old technologies ignores the professionals who once employed them, as well as the labor opportunities that have been lost through the computerization and outsourcing of film industry jobs. Though it deals with nostalgia, *Flickers of Film* is strikingly cutting-edge, one of the first studies to critically examine Pixar's role in the film industry, cinematic representations of videogames, and the economic effects of

participatory culture. As he takes in everything from Terminator: Salvation to The Lego Movie, Sperb helps us see what's distinct about this recent wave of self-aware nostalgic films—how Hollywood nostalgia today isn't what it used to be.

Despite the work that has been done on the power of visual communication in general, and about the social influence of television in particular, television's relationship with reality is still something of a black box. Even today, the convention that the screen functions as a window on reality structures much of the production and reception of televisual narratives. But as reality ought to become history at one point, what are we to do with such windows on the past?

Developing and applying a highly innovative approach to the modern picture, *American Icons* sets out to expose the historicity of icons, to reframe the history of the screen and to dissect the visual core of a medium that is still so poorly understood. Dismantling the aura of apparently timeless icons and past spectacles with their seductive power to attract the eye, this book offers new ways of seeing the mechanisms at work in our modern pictorial culture.

In *Cupboards of Curiosity* Amelie Hastie rethinks female authorship within film history by expanding the historical archive to include dollhouses, scrapbooks, memoirs, cookbooks, and ephemera. Focusing on women who worked during the silent-film era, Hastie reveals how female stars, directors, and others appropriated personal or "domestic" cultural forms not only to publicize their own achievements but also to reflect on specific films and the broader film industry. Whether considering Colleen Moore's thirty-six scrapbooks or Dietrich's eccentric book *Marlene Dietrich's ABC*, Hastie emphasizes how these women spoke for themselves--as collectors, historians, critics, and experts--often explicitly contemplating the role their writings and material objects would play in subsequent constructions of history. Hastie pays particular attention to the actresses Colleen Moore and Louise Brooks and Hollywood's first female director, Alice Guy-Blaché. From the beginning of her career, Moore worked intently to preserve a lasting place for herself as a Hollywood star, amassing collections of photos, souvenirs, and clippings as well as a dollhouse so elaborate that it drew extensive public attention. Brooks's short essays reveal how she participated in the creation of her image as Lulu and later emerged as a critic of film stardom. The recovery of Blaché's role in film history by feminist critics in the 1970s and 1980s was made possible by the existence of the director's own autobiographical history. Broadening her analytical framework to include contemporary celebrities, Hastie turns to how-to manuals authored by female stars, from Zasu Pitts's cookbook *Candy Hits* to Christy Turlington's *Living Yoga*. She discusses how these assertions of celebrity expertise in realms seemingly unrelated to film and visual culture allow fans to prolong their experience of stardom.

Spectacle is not often considered to be a significant part of the style of 'classical' cinema. Indeed, some of the most influential accounts of cinematic classicism define it virtually by the supposed absence of spectacle. *Spectacle in 'Classical' Cinemas: Musicality and Historicity in the 1930s* brings a fresh perspective on the role of the spectacular in classical sound cinema by focusing on one decade of cinema (the 1930s), in two 'modes' of filmmaking (musical and historical films), and in two national cinemas (the US and France). This not only brings to light the special rhetorical and affective possibilities offered by spectacular images but refines our understanding of what 'classical' cinema is and was.

Since the mid-1980s, US audiences have watched the majority of movies they see on a video platform, be it VHS, DVD, Blu-ray, Video On Demand, or streaming media. Annual video revenues have exceeded box office returns for over twenty-five years. In short, video has become the structuring discourse of US movie culture. *Killer Tapes and Shattered Screens* examines how prerecorded video reframes the premises and promises of motion picture spectatorship. But instead of offering a history of video technology or reception, Caetlin Benson-Allott analyzes how the movies themselves understand and represent the symbiosis of platform and spectator. Through case studies and close readings that blend industry history

with apparatus theory, psychoanalysis with platform studies, and production history with postmodern philosophy, *Killer Tapes and Shattered Screens* unearths a genealogy of post-cinematic spectatorship in horror movies, thrillers, and other exploitation genres. From *Night of the Living Dead* (1968) through *Paranormal Activity* (2009), these movies pursue their spectator from one platform to another, adapting to suit new exhibition norms and cultural concerns in the evolution of the video subject.

*Rites of Realism* shifts the discussion of cinematic realism away from the usual focus on verisimilitude and faithfulness of record toward a notion of "performative realism," a realism that does not simply represent a given reality but enacts actual social tensions. These essays by a range of film scholars propose stimulating new approaches to the critical evaluation of modern realist films and such referential genres as reenactment, historical film, adaptation, portrait film, and documentary. By providing close readings of classic and contemporary works, *Rites of Realism* signals the need to return to a focus on films as the main innovators of realist representation. The collection is inspired by André Bazin's theories on film's inherent heterogeneity and unique ability to register contingency (the singular, one-time event). This volume features two new translations: of Bazin's seminal essay "Death Every Afternoon" and Serge Daney's essay reinterpreting Bazin's defense of the long shot as a way to set the stage for a clash or risky confrontation between man and animal. These pieces evince key concerns—particularly the link between cinematic realism and contingency—that the other essays explore further. Among the topics addressed are the provocative mimesis of Luis Buñuel's *Land Without Bread*; the adaptation of trial documents in Carl Dreyer's *Passion of Joan of Arc*; the use of the tableaux vivant by Wim Wenders and Peter Greenaway; and Pier Paolo Pasolini's strategies of analogy in his transposition of *The Gospel According to St. Matthew* from Palestine to southern Italy. Essays consider the work of filmmakers including Michelangelo Antonioni, Maya Deren, Mike Leigh, Cesare Zavattini, Zhang Yuan, and Abbas Kiarostami. Contributors: Paul Arthur, André Bazin, Mark A. Cohen, Serge Daney, Mary Ann Doane, James Lastra, Ivone Margulies, Abe Mark Normes, Brigitte Peucker, Richard Porton, Philip Rosen, Catherine Russell, James Schamus, Noa Steimatsky, Xiaobing Tang

This book revisits the tradition of Western religious cinema in light of scholarship on St. Paul's political theology. The book's subtitle derives from the account in the Book of Acts that St. Paul was temporarily blinded in the wake of his conversion on the road to Damascus. In imitation of Paul, the films on which Sean Desilets's analysis hinges (including those of Carl-Th. Dreyer, Robert Bresson, Pier Paolo Pasolini, and Carlos Reygadas) place a god-blind mechanism, the camera, between themselves and the divine. Desilets calls the posture they adopt "hermeneutic humility": hermeneutic in that it interprets the world, but humble in that it pays particular—even obsessive—attention to its own limits. Though these films may not consciously reflect Pauline theology, Desilets argues that they participate in a messianic-hermeneutic tradition that runs from Paul through St. Augustine, Blaise Pascal, Karl Barth, and Walter Benjamin, and which contributes significantly to contemporary discussions in poststructuralist literary theory, political theology, and religious studies. Desilets's insightful explication of Jean-Luc Nancy's deconstruction of Christianity and Giorgio Agamben's recent work on religion makes a substantial contribution to film philosophy and emerging critical trends in the study of religion and film. This book puts forward a nuanced theoretical framework that will be useful for film scholars, students of contemporary political theology, and scholars interested in the intersections of religion and media.

During the 1920s and '30s, Mexico attracted an international roster of artists and intellectuals—including Orson Welles, Katherine Anne Porter, and Leon Trotsky—who were drawn to the heady tumult engendered by battling cultural ideologies in an emerging center for the avant-garde. Against the backdrop of this cosmopolitan milieu, *In Excess* reconstructs the years that the renowned Soviet director Sergei Eisenstein spent in the country to work on his

controversial film ¡Que Viva Mexico! Illuminating the inextricability of Eisenstein's oeuvre from the global cultures of modernity and film, Masha Salazkina situates this unfinished project within the twin contexts of postrevolutionary Mexico and the ideas of such contemporaneous thinkers as Walter Benjamin. In doing so, Salazkina explains how Eisenstein's engagement with Mexican mythology, politics, and art deeply influenced his ideas, particularly about sexuality. She also uncovers the role Eisenstein's bisexuality played in his creative thinking and identifies his use of the baroque as an important turn toward excess and hybrid forms. Beautifully illustrated with rare photographs, *In Excess* provides the most complete genealogy available of major shifts in this modern master's theories and aesthetics.

The dark shadows and offscreen space that force us to imagine violence we cannot see. The real slaughter of animals spliced with the fictional killing of men. The missing countershot from the murder victim's point of view. Such images, or absent images, Karla Oeler contends, distill how the murder scene challenges and changes film. Reexamining works by such filmmakers as Renoir, Hitchcock, Kubrick, Jarmusch, and Eisenstein, Oeler traces the murder scene's intricate connections to the great breakthroughs in the theory and practice of montage and the formulation of the rules and syntax of Hollywood genre. She argues that murder plays such a central role in film because it mirrors, on multiple levels, the act of cinematic representation. Death and murder at once eradicate life and call attention to its former existence, just as cinema conveys both the reality and the absence of the objects it depicts. But murder shares with cinema not only this interplay between presence and absence, movement and stillness: unlike death, killing entails the deliberate reduction of a singular subject to a disposable object. Like cinema, it involves a crucial choice about what to cut and what to keep.

Most talk of and writing on art is about its relationship to creation and creativity. This of course takes various forms, but ultimately the creative act in the making of art works is a key issue. What happens when we put together art and destruction? This has been referenced in some major areas, such as that of art and iconoclasm and auto-destructive art movements. Less evident are accounts of more intimate, smaller scale 'destructive' interventions into the world of the made or exhibited art object, or more singular and particularised approaches to the representation of mass destruction. This volume addresses these lacunae by bringing together some distinct and very different areas for enquiry which, nevertheless, share a theme of destruction and share an emphasis upon the history of twentieth and twenty-first century art making. Scholars and makers have come together to produce accounts of artists whose making is driven by the breaking of, or breaking down of, matter and medium as part of the creative materialisation of the idea, such as Richard Wentworth, Bouke de Vries, Cornelia Parker, to name some of those artists represented here, and, indeed in one case, how our very attempts to write about such practices are challenged by this making process. Other perspectives have engaged in critical study of various destructive interventions in galleries. Some of these, whether as actual staged actions in real time, or filmic representations of precarious objects, are understood as artistic acts in and of themselves. At the same time, an account included in this volume of certain contemporary iconoclasts, defacing or otherwise effecting destructive attempts upon canonised exhibited artworks, reflects upon these destructive interventionists as self-styled artists claiming to add to the significance of works via acts of destruction. Yet other chapters provide a fresh outlook upon distinctive and unusual approaches to the representation of destruction, in terms of the larger scale and landscape of artistic responses to mass destruction in times of war. This book will be of interest to readers keen to encounter the range of nuance, complexity and ambiguity applicable to the bringing together of art and destruction.

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