

BODY SHOTS

EARLY CINEMA'S
INCARNATIONS



JONATHAN AUERBACH



Body Shots Early Cinemas Incarnations

Christina Walter



Body Shots Early Cinemas Incarnations:

Body Shots Jonathan Auerbach, 2007-10-09 This original and compelling book places the body at the center of cinema's first decade of emergence and challenges the idea that for early audiences the new medium's fascination rested on visual spectacle for its own sake. Instead, as Jonathan Auerbach argues, it was the human form in motion that most profoundly shaped early cinema. Situating his discussion in a political and historical context, Auerbach begins his analysis with films that reveal striking anxieties and preoccupations about persons on public display: both exceptional figures such as 1896 presidential candidate William McKinley and ordinary people caught by the movie camera in their daily routines. The result is a sharp, unique, and groundbreaking way to consider the turn of the twentieth-century American incarnation of cinema itself.

Body Shots Jonathan Auerbach, 2007 **Body Shots** Jonathan Auerbach, 2007-10-09 Auerbach places the body at the center of cinema's first decade of emergence and challenges the idea that for early audiences the new medium's fascination rested on visual spectacle for its own sake. **A Companion to Early Cinema** André Gaudreault, Nicolas Dulac, Santiago Hidalgo, 2012-07-02 **A COMPANION TO EARLY CINEMA** This collection of essays by early cinema scholars from Europe and North America offers manifold perspectives on early cinema fiction which perfectly reflect the state of international research. Martin Loiperdinger, Universitaet Trier. A fabulous selection of first-rate articles. Rick Altman, University of Iowa. One of the most challenging books in recent film studies. In it, early cinema is both a historical object and a contemporary presence. As in a great novel, we can retrace the adventures of the past: the film's styles, discourses, and receptions that made cinema the breakthrough reality it was in its first decades. But we can also come to appreciate how much of this reality is still present in our digital world. Francesco Casetti, Yale University. **A Companion to Early Cinema** is an authoritative reference on the field of early cinema. Its 30 peer-reviewed chapters offer cutting-edge research and original perspectives on the major concerns in early cinema studies and take an ambitious look at ideas and themes that will lead discussions about early cinema into the future. Including work by both established and up-and-coming scholars in early cinema film theory and film history, this will be the definitive volume on early cinema history for years to come and a must-have reference for all those working in the field.

Early Cinema and the "National" Richard Abel, Giorgio Bertellini, Rob King, 2008-12-17 Essays on how motion pictures in the first two decades of the 20th century constructed communities of nationality. Recommended Choice. While many studies have been written on national cinemas, **Early Cinema and the National** is the first anthology to focus on the concept of national film culture from a wide methodological spectrum of interests, including not only visual and narrative forms but also international geopolitics, exhibition and marketing practices, and pressing linkages to national imageries. The essays in this richly illustrated landmark anthology are devoted to reconsidering the nation as a framing category for writing cinema history. Many of the 34 contributors show that concepts of a national identity played a role in establishing the parameters of cinema's early development, from technological change to discourses of stardom, from emerging genres to intertitling.

practices Yet as others attest national meanings could often become knotty in other contexts when concepts of nationhood were contested in relation to colonial imperial histories and regional configurations Early Cinema and the National takes stock of a formative moment in cinema history tracing the beginnings of the process whereby nations learned to imagine themselves through moving images

Welcome to Fear City Nathan Holmes, 2018-09-26 Analyzes how location shot crime films of the 1970s reflected and influenced understandings of urban crisis The early 1970s were a moment of transformation for both the American city and its cinema As intensified suburbanization racial division deindustrialization and decaying infrastructure cast the future of the city in doubt detective films blaxploitation police procedurals and heist films confronted spectators with contemporary scenes from urban streets *Welcome to Fear City* argues that the location shot crime films of the 1970s were part of a larger cultural ambivalence felt toward urban life evident in popular magazines architectural discourse urban sociology and visual culture Yet they also helped to reinvigorate the city as a site of variegated experience and a positively disordered public life in stark contrast to the socially homogenous and spatially ordered suburbs Discussing the design of parking garages and street lighting the dynamics of mugging panoramas of ruin and the optics of undercover police operations in such films as *Klute* *The French Connection* *Detroit 9000* *Death Wish* and *The Taking of Pelham One Two Three* Nathan Holmes demonstrates that crime genres did not simply mirror urban settings and social realities but actively produced and circulated new ideas about the shifting surfaces of public culture Rejecting the easy abstractions and postmodern playfulness of noir and neo noir criticism Holmes places 1970s crime films as he says in relation to the urban context that was their location setting and subject He does this brilliantly convincingly and uniquely David Desser former editor *Cinema Journal*

The Face that Launched a Thousand Lawsuits Jessica Lake, 2016-01-01 C D E F G H I J K L M N O P R S T U V W X Y Z

Media Archaeology Erkki Huhtamo, Jussi Parikka, 2011-06-12 Huhtamo and Parikka from the first and second generations of media archaeology have brought together the best writings from almost all of the best authors in the field Whether we speak of cultural materialism media art history new historicism or software studies the essays compiled here provide not only an anthology of innovative historical case studies but also a methodology for the future of media studies as material and historical analysis *Media Archaeology* is destined to be a key handbook for a new generation of media scholars Sean Cubitt author of *The Cinema Effect* Taken together this excellent collection of essays by a wide range of scholars and practitioners demonstrates how the emerging field of media archaeology not only excavates the ways in which newer media work to remediate earlier forms and practices but also sketches out how older media help to premeditate new ones Richard Grusin author of *Premediation Affect and Mediality* after 9 11 In *Media Archaeology* a constellation of interdisciplinary writers explore society's relationship with the technological imaginary through history with fascinating essays on influencing machines Freud as media theorist interactive games from the 19th century to the present day just to name a few As an artist my mind is set on fire by discussions of the marvelous inventions that never made it to the

mainstream such as optophonic poetry Christopher Strachey's 1952 Love letter generator for the Manchester Mark II computer and the Baby talkie Zoe Beloff artist and editor of The Coney Island Amateur Psychoanalytic Society and Its Circle A long awaited synthesis addressing media archaeology in all of its epistemological complexity With wide ranging intellectual breath and creative insight Huhtamo and Parikka bring together an eminent array of international scholars in film and media studies literary criticism and history of science in the spirit of making the discourse of the humanities legible to artist intellectuals This foundational volume enables a sophisticated understanding of reproducible audiovisual media culture as apparatus historical form and avant garde space of play Peter J Bloom author of French Colonial Documentary Mythologies of Humanitarianism An essential read for everyone interested in the histories of media and art Oliver Grau author of MediaArtHistories Media archaeology is a wonderful new shadow field If you are willing to step outside the glow of new media this book's approaches can shift how you experience the objects and experiences that fill the new everyday of contemporary life No one captures the beauty of studying new media in the shadow of older media implements and practices better than Erkki Huhtamo the Finnish writer curator and scholar of media technology and design famous for his creative work as a preservationist and an interpreter of pre cinematic technologies of visual display He has teamed up here with Jussi Parikka the Finnish scholar who has brought us an insect theory of media to give us this long awaited collection of essays in media archaeology The surprise of the book is that the essays collectively bring forward a range of approaches to considering archaeological practice giving us new ways to think about our embodied and subjective orientations to technologies and objects through the lens of the material remnants of practice rather than offering a narrow definition of the field The collection moves between computational machines and influencing machines preservation and imagination offering a range of ways to live the new everyday of media experience through the imaginary of archaeology Lisa Cartwright co author of Practices of Looking An Introduction to Visual Culture Where McLuhan's Understanding Media ends Media Archaeology actually begins Refusing the often futile search for the eternal laws of media Media Archaeology does something more difficult and rare It literally brings the history of media alive by drawing into presence the enigmatic heterogeneous unruly past of the media its artifacts machines imaginaries tactics and games What results is a fabulous cabinet of media memories the imaginary moving with kinetic frenzy histories of what happens when media collide in the electronic space of the virtual and stories about those strange interstitial spaces between analogue and digital Arthur Kroker author of The Will to Technology and the Culture of Nihilism Rupturing the continuities and established values of traditional media history this exciting and thought provoking collection makes a significant contribution to our understanding of media culture and demonstrates that the presence of the past in present day media is central to the recognition and re cognition that media archaeology promotes John Fullerton editor of Screen Culture History and Textuality Here at last is a collection of essays that are a critical step to comprehending the history of our impulse to see ourselves in the machines we have made This could be

the beginning of Archaeology of Intention Bernie Lubell artist Huhtamo and Parikka's expertly curated collection is a kaleidoscopic tour of media archaeology giving us forceful evidence of that unruly domain's vitality while preserving its wonderful unpredictability With this essential volume countless new paths have been opened up for media and cultural historians Charles R Acland author of Screen Traffic This brilliant collection of essays provides much needed material and historical grounding for our understanding of new media At the same time it animates that ground by recognizing the integral roles that imagination embodiment and even productive disturbance play in media historiography Yet these essays constitute more than a collection of historical case studies together they transform the book's subject into its overall method Media Archaeology performs media archaeology Huhtamo and Parikka excavate the intellectual traditions and map the epistemological terrain of media archaeology itself demonstrating that the field is ripe with possibilities not only for further historical examination but also for imagining exciting new scholarly and creative futures Shannon Mattern The New School

Optical Impersonality Christina Walter, 2014-07-08 Christina Walter brings the next offering to the Hopkins Studies in Modernism series Her work looks at the influence of the modern science of visual perception a variety of modernist writers Walter focuses in particular on the way in which writers like H D Virginia Woolf Walter Pater and T S Eliot developed an alternative conception of the self in light of the developing neuro scientific account of our inner workings Critics have long seen modernist writers as being concerned with an impersonal form of writing that rejects the earlier Romantic notion that literature was a direct expression of an author's subjective personality Walter argues that the charge of impersonality has been overblown and that the modernists did not want to entirely evacuate the self from writing Rather she argues modernist writers embraced the kind of material and embodied notion of the self that resulted from the then emerging physiological sciences This work will appeal to scholars and advanced students of modernist literature as well as scholars interested in the influence of science on literature Provided by publisher

The Tactile Eye Jennifer M. Barker, 2009-05-27 The Tactile Eye expands on phenomenological analysis and film theory in its accessible and beautifully written exploration of the visceral connection between films and their viewers Jennifer M Barker argues that the experience of cinema can be understood as deeply tactile a sensuous exchange between film and viewer that goes beyond the visual and aural gets beneath the skin and reverberates in the body Barker combines analysis of embodiment and phenomenological film theory to provide an expansive description of cinematic tactility She considers feminist experimental film early cinema animation and horror as well as classic modernist and postmodern cinema films from ten national cinemas and work by Chuck Jones Buster Keaton the Quay Brothers Satyajit Ray Carolee Schneemann and Tom Tykwer among others

On the Sleeve of the Visual Alessandra Raengo, 2013 An investigation of race and the ontology of the visual

Dark Borders Jonathan Auerbach, 2011-03-25 Connects anxieties about citizenship and national belonging in midcentury America to the sense of alienation conveyed by American film noir

Dancefilm Erin Brannigan, 2011-02-09 Dancefilm traces some of the most significant collaborations

between dancers choreographers and filmmakers and presents new models of cinematic movement that are both historically informed and thoroughly interdisciplinary

Edinburgh Companion to Twentieth-Century British and American War Literature Adam Piette, 2012-03-07 The first reference book to deal so fully and incisively with the cultural representations of war in 20th century English and US literature and film The volume covers the two World Wars as well as specific conflicts that generated literary and imaginativ

The Oxford Handbook of Propaganda Studies Jonathan Auerbach, Russ Castronovo, 2013 Derived from the word to propagate the idea and practice of propaganda concerns nothing less than the ways in which human beings communicate particularly with respect to the creation and widespread dissemination of attitudes images and beliefs Much larger than its pejorative connotations suggest propaganda can more neutrally be understood as a central means of organizing and shaping thought and perception a practice that has been a pervasive feature of the twentieth century and that touches on many fields It has been seen as both a positive and negative force although abuses under the Third Reich and during the Cold War have caused the term to stand in most recently as a synonym for untruth and brazen manipulation Propaganda analysis of the 1950s to 1989 too often took the form of empirical studies about the efficacy of specific methods with larger questions about the purposes and patterns of mass persuasion remaining unanswered In the present moment where globalization and transnationality are arguably as important as older nation forms when media enjoy near ubiquity throughout the globe when various fundamentalisms are ascendant and when debates rage about neoliberalism it is urgent that we have an up to date resource that considers propaganda as a force of culture writ large The handbook will include twenty two essays by leading scholars from a variety of disciplines divided into three sections In addition to dealing with the thorny question of definition the handbook will take up an expansive set of assumptions and a full range of approaches that move propaganda beyond political campaigns and warfare to examine a wide array of cultural contexts and practices

The Shape of Motion Jordan Schonig, 2022 In *The Shape of Motion Cinema and the Aesthetics of Movement* author Jordan Schonig provides a new way of theorizing cinematic motion by examining cinema s motion forms structures patterns or shapes of movement unique to the moving image From the wild and unpredictable motion of flickering leaves and swirling dust that captivated early spectators to the pulsing abstractions that emerge from rapid lateral tracking shots to the bleeding pixel formations caused by the glitches of digital video compression each motion form opens up the aesthetics of movement to film theoretical inquiry By pairing close analyses of onscreen movement in narrative and experimental films with concepts from Maurice Merleau Ponty Henri Bergson and Immanuel Kant Schonig rethinks longstanding assumptions within film studies such as indexical accounts of photographic images and analogies between the camera and the human eye Arguing against the intuition that cinema reproduces our natural perception of motion *The Shape of Motion* shows how cinema s motion forms do not merely transpose the movements of the world in front of the camera they transform them

Intermedialities Davide Panagia, 2024-07-15 Understanding democracy through film

philosophy and political theory Shining new light on our understanding of cinema's ways of political thinking Intermedialities Political Theory and Cinematic Experience puts modern political theory in conversation with the philosophy of film Davide Panagia argues that there are no natural laws of association that can guarantee a template for democratic participation as democracy is predicated not on stabilizing foundations but rather on the formation of expansive collectivities and institutions that are responsive to alterability Instead democracy requires a relational ontology one that he elucidates by turning to philosophers of film like Stanley Cavell Gilles Deleuze Miriam Hansen and Jean Luc Godard all of whom have articulated a political aesthetic of cinematic experience that is at once aspectual and compositional Panagia reads these thinkers alongside a countertradition of modern political thought represented by David Hume Ludwig Wittgenstein and Gilbert Simondon His articulation of cinematic experience thus allows for a political aesthetic that is rooted in the migratory realities of undetermined relations

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

Borderland Films Dominique Brégent-Heald, 2015-11 The concept of North American borderlands in the cultural imagination fluctuated greatly during the Progressive Era as it was affected by similarly changing concepts of identity and geopolitical issues influenced by the Mexican Revolution and the First World War Such shifts became especially evident in films set along the Mexican and Canadian borders as filmmakers explored how these changes simultaneously represented and influenced views of society at large *Borderland Films* examines the intersection of North American borderlands and culture as portrayed through early twentieth century cinema Drawing on hundreds of films Dominique Brégent-Heald investigates the significance of national borders the ever changing concepts of race gender and enforced boundaries the racialized ideas of criminality that painted the borderlands as unsafe and in need of control and the wars that showed how international conflict significantly influenced the United States relations with its immediate neighbors *Borderland Films* provides a fresh perspective on American cinematic cultural and political history and on how cinema contributed to the establishment of societal narratives in the early twentieth century

Corporeality in Early Cinema Marina Dahlquist, Doron Galili, Jan Olsson, Valentine Robert, 2018-10-16 *Corporeality in Early Cinema* inspires a heightened awareness of the ways in which early film culture and screen praxes overall are inherently embodied Contributors argue that on and offscreen and in affiliated media and technological

constellations the body consists of flesh and nerves and is not just an abstract spectator or statistical audience entity Audience responses from arousal to disgust from identification to detachment offer us a means to understand what spectators have always taken away from their cinematic experience Through theoretical approaches and case studies scholars offer a variety of models for stimulating historical research on corporeality and cinema by exploring the matrix of screened bodies machine made scaffolding and their connections to the physical bodies in front of the screen

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