

SAVAGE THEORY

CINEMA AS MODERN MAGIC



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RACHEL O. MOORE

Savage Theory Cinema As Modern Magic

Aga Skrodzka



Savage Theory Cinema As Modern Magic:

Savage Theory Rachel O. Moore, 2000 An ambitious and original work which uses early film theory anthropological insights and avant garde film to explore the relation of cinema to ritual healing *Modernism and Magic* Leigh Wilson, 2015-10-01 Explores the interplay between modernist experiment and occult discourses in the early twentieth century

Magic Realist Cinema in East Central Europe Aga Skrodzka, 2014-02-11 Magic Realist Cinema is the first book length critical analysis of magic realism in cinema *The Cinema of Attractions Reloaded* Wanda Strauven, 2006 Twenty years ago noted film scholars Tom Gunning and Andr Gaudreault introduced the phrase cinema of attractions to describe the essential qualities of films made in the medium's earliest days those produced between 1895 and 1906 Now *The Cinema of Attractions Reloaded* critically examines the term and its subsequent wide ranging use in film studies The collection opens with a history of the term tracing the collaboration between Gaudreault and Gunning the genesis of the term in their attempts to explain the spectacular effects of motion that lay at the heart of early cinema and the pair's debts to Sergei Eisenstein and others This reconstruction is followed by a look at applications of the term to more recent film productions from the works of the Wachowski brothers to virtual reality and video games With essays by an impressive collection of international film scholars and featuring contributions by Gunning and Gaudreault as well *The Cinema of Attractions Reloaded* will be necessary reading for all scholars of early film and its continuing influence

This Thing of Darkness Joan Neuberger, 2019-03-15 Sergei Eisenstein's unfinished masterpiece *Ivan the Terrible* was no ordinary movie Commissioned by Joseph Stalin in 1941 to justify state terror in the sixteenth century and in the twentieth the film's politics style and epic scope aroused controversy even before it was released In *This Thing of Darkness* Joan Neuberger offers a sweeping account of the conception making and reception of *Ivan the Terrible* that weaves together Eisenstein's expansive thinking and experimental practice with a groundbreaking new view of artistic production under Stalin Drawing on Eisenstein's unpublished production notebooks diaries and manuscripts Neuberger's riveting narrative chronicles Eisenstein's personal creative and political challenges and reveals the ways cinematic invention artistic theory political critique and historical and psychological analysis went hand in hand in this famously complex film Neuberger's bold arguments and daring insights into every aspect of Eisenstein's work during this period together with her ability to lucidly connect his wide ranging late theory with his work on *Ivan* show the director exploiting the institutions of Soviet artistic production not only to expose the cruelties of Stalin and his circle but to challenge the fundamental principles of Soviet ideology itself *Ivan the Terrible* she argues shows us one of the world's greatest filmmakers and one of the twentieth century's greatest artists observing the world around him and experimenting with every element of film art to explore the psychology of political ambition uncover the history of recurring cycles of violence and lay bare the tragedy of absolute power

Drone Age Cinema Steen Ledet Christiansen, 2016-11-29 At a time when technological advances are transforming cultures and supporting new automated military operations action films

engage the senses and in doing so allow viewers to embody combat roles This book argues that through film the viewer adapts to an ecology of fear one that reflects global panic at the near constant threat of conflict and violence Often overwhelming in its audiovisual assault action cinema attempts to overpower our bodies with its own through force and intensity In this book Steen Ledet Christiansen identifies five aspects central to how action films produce such physical movements and responses through vectors droning kinetics telesomatics and volatility and in so doing unveils new modes of perception that acclimatise us for warfare Drawing on theories from film philosophy and a consideration of the aesthetics and phenomenology of war this is an innovative study of the evolving action movie and its role in the targeted address of battle Chapters investigate new modes of cinematic experience through in depth case studies of Iron Man Avatar and the Jason Bourne trilogy through to The Hurt Locker and Mad Max Fury Road *Thinking in the Dark* Jeremy Blatter,2015-10-16 Today s film scholars draw from a dizzying range of theoretical perspectives they re just as likely to cite philosopher Gilles Deleuze as they are to quote classic film theorist Andr Bazin To students first encountering them these theoretical lenses for viewing film can seem exhilarating but also overwhelming Thinking in the Dark introduces readers to twenty one key theorists whose work has made a great impact on film scholarship today including Rudolf Arnheim Sergei Eisenstein Michel Foucault Siegfried Kracauer and Judith Butler Rather than just discussing each theorist s ideas in the abstract the book shows how those concepts might be applied when interpreting specific films by including an analysis of both a classic film and a contemporary one It thus demonstrates how theory can help us better appreciate films from all eras and genres from Hugo to Vertigo from City Lights to Sunset Blvd and from Young Mr Lincoln to A I and Wall E The volume s contributors are all experts on their chosen theorist s work and furthermore are skilled at explaining that thinker s key ideas and terms to readers who are not yet familiar with them Thinking in the Dark is not only a valuable resource for teachers and students of film it s also a fun read one that teaches us all how to view familiar films through new eyes Theorists examined in this volume are Rudolf Arnheim B la Bal zs Roland Barthes Andr Bazin Walter Benjamin Judith Butler Stanley Cavell Michel Chion Gilles Deleuze Jean Douchet Sergei Eisenstein Jean Epstein Michel Foucault Siegfried Kracauer Jacques Lacan Vachel Lindsay Christian Metz Hugo M nsterberg V F Perkins Jacques Ranci re and Jean Rouch ReFocus: The Films of Amy Heckerling Frances Smith,2016-02-19 Refocus The Films of Amy Heckerling is the first book length study of the work of Amy Heckerling the phenomenally popular director and screenwriter of Clueless and Fast Times at Ridgemont High As such the book constitutes a significant intervention in Film Studies prompting a reconsideration of the importance of Heckerling both in the development of Teen cinema and as a figure in Hollywood comedy As part of the Refocus series the volume brings together outstanding original essays examining Heckerling s work from a variety of perspectives including film television and cultural studies and is destined to be used widely in undergraduate teaching **Troubled Everyday** Alison Taylor,2017-04-28 Extreme violence in contemporary European art cinema is generally interpreted for its affective potential but what about the

significance of the everyday that so often frames and forms the majority of these films Why do the sudden moments of violence that punctuate films like Catherine Breillat's *Fat Girl* 2001 Gaspar Noé's *Irreversible* 2002 and Markus Schleiner's *Michael* 2011 seem so reliant on everyday routines and settings for their impact Addressing these questions through a series of case studies and considering notorious films in their historical and philosophical context *Troubled Everyday* offers the first detailed examination of the relationship between violence and the everyday in European art cinema It calls for a reevaluation of what gives these films such affective force and such a prolonged grip on our imagination

The Oxford Handbook of Silent Cinema Rob King, Charlie Keil, 2024 The Oxford Handbook of Silent Cinema is a collection of new scholarship that investigates the first decades of motion picture history from diverse perspectives and methodologies Featuring over thirty essays by leading scholars in the field the Handbook offers a comprehensive overview of cinema's earliest years while also illuminating how cinema derived strength from competing cultural forms becoming in the process the most influential mass medium of the early twentieth century

Encyclopedia of Religion and Film Eric Michael Mazur, 2011-03-08 Comprising 91 A-Z entries this encyclopedia provides a broad and comprehensive introduction to the topic of religion within film Technology has enabled films to reach much wider audiences enabling today's viewers to access a dizzying number of films that employ diverse symbolism and communicate a vast array of viewpoints *Encyclopedia of Religion and Film* will provide such an audience with the tools to begin their own exploration of the deeper meanings of these films and grasp the religious significance within Organized alphabetically this encyclopedia provides more than 90 entries on the larger religious traditions the major film producing regions of the globe the films that have stirred controversy the most significant religious symbols and the more important filmmakers The included topics provide substantially more information on the intersection of religion and film than any of the similar volumes currently available While the emphasis is on the English speaking world and the films produced therein there is also substantial representation of non-English non-Western film and filmmakers providing significant intercultural coverage to the topic

Shimmering Images Eliza Steinbock, 2019-02-14 In *Shimmering Images* Eliza Steinbock traces how cinema offers alternative ways to understand gender transitions through a specific aesthetics of change Drawing on Barthes's idea of the shimmer and Foucault's notion of sex as a mirage the author shows how sex and gender can appear mirage-like on film an effect they label shimmering Steinbock applies the concept of shimmering which delineates change in its emergent form as well as the qualities of transforming bodies images and affects to analyses of films that span time and genre These include examinations of the fantastic and phantasmagorical shimmerings of sex change in Georges Méliès's nineteenth-century trick films and Lili Elbe's 1931 autobiographical writings and photomontage in *Man into Woman* Steinbock also explores more recent documentaries science-fiction and pornographic and experimental films Presenting a cinematic philosophy of transgender embodiment that demonstrates how shimmering images mediate transitioning Steinbock not only offers a corrective to the gender binary

orientation of feminist film theory they open up new means to understand trans ontologies and epistemologies as emergent affective and processual

Hermeneutic Humility and the Political Theology of Cinema Sean Desilets, 2016-06-10 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.

Hamlet Lives in Hollywood Murray Pomerance, 2017-08-18 Analyses the democratic dimension of the recent political changes in MENA.

Counter-Archive Paula Amad, 2010-09-28 Counter-Archive brilliantly reflects the visual character of philosophy, geography, and historiography in twentieth-century France. Organized hermetically and crafted meticulously, this volume offers a wealth of information as it considers film theory. Tom Conley, Harvard University. Tucked Away in a Garden on the edge of Paris is a multimedia archive like no other. Albert Kahn's Archives de la Planète (1908–1931), Kahn's vast photo-cinematographic experiment, preserved world memory through the privileged lens of everyday life, and Counter-Archive situates this project in its biographic, intellectual, and cinematic contexts. Tracing the archive's key influences, such as the philosopher Henri Bergson, the geographer Jean Brunhes, and the biologist Jean Comandon, Paula Amad maps an alternative landscape of French cultural modernity in which vitalist philosophy cross-pollinated with early film theory, documentary film with the avant-garde cinematic models of temporality, with the early Annales school of history, and film's appropriation of the planet with human geography and colonial ideology. At the heart of the book is an insightful meditation upon the transformed concept of the archive in the age of cinema and an innovative argument about film's counter-archival challenge to history. This impressive book carves out a field of interest that prior to Paula Amad's scrutiny did not exist. Amad displays extraordinary erudition, assembling a remarkable bibliography of primary sources. She invites us to ponder her ideas in relation to our own digital counter-archival image overload.

Antonia Lant, New York University, editor of *Red Velvet Seat: Women's Writings on the First Fifty Years of Cinema*. Paula Amad handles technical details with flourish and

mastery and the research in the French archives is exhilarating Donald Crafton University of Notre Dame Paula Amad's book is far more than an unusually successful effort to recover and analyze Kahn's unique dream of archiving the planet It stages a theoretical interrogation of the terms archive everyday life and modernity arguing that the emergence of motion pictures produced a revisionist concept of the archive or what she calls the counter archive Her book ultimately mounts a highly original methodological exploration of the intersection of history and theory Richard Abel University of Michigan *Religion and Film* S. Brent Plate, 2017-09-05 Religion and cinema share a capacity for world making ritualizing mythologizing and creating sacred time and space Through cinematography mise en scene editing and other production activities film takes the world out there and refashions it Religion achieves similar ends by setting apart particular objects and periods of time telling stories and gathering people together for communal actions and concentrated focus The result of both cinema and religious practice is a re-created world a world of fantasy a world of ideology a world we long to live in or a world we wish to avoid at all costs Religion and Film introduces readers to both religious studies and film studies by focusing on the formal similarities between cinema and religious practices and on the ways they each re-create the world Explorations of film show how the cinematic experience relies on similar aesthetic devices on which religious rituals have long relied sight sound the taste of food the body and communal experience Meanwhile a deeper understanding of the aesthetic nature of religious rituals can alter our understanding of film production Utilizing terminology and theoretical insights from the study of religion as well as the study of film Religion and Film shows that by paying attention to the ways films are constructed we can shed new light on the ways religious myths and rituals are constructed and vice versa This thoroughly revised and expanded new edition is designed to appeal to the needs of courses in religion as well as film departments In addition to two new chapters this edition has been restructured into three distinct sections that offer students and instructors theories and methods for thinking about cinema in ways that more fully connect film studies with religious studies Practices of Projection Gabriel Menotti, Virginia Crisp, 2020-02-05 To many the technological aspects of projection often go unnoticed only brought to attention during moments of crisis or malfunction For example when a movie theater projector falters the audience suddenly looks toward the back of the theater to see a sign of mechanical failure The history of cinema similarly shows that the attention to projection has been most focused when the whole medium is hanging in suspension During Hollywood's economic consolidation in the 30s projection defined the ways that sync sound technologies could be deployed within the medium Most recently the digitization of cinema repeated this process as technology was reworked to facilitate mobility These examples show how projection continually speaks to the rearrangement of media technology Projection therefore needs to be examined as a pivotal element in the future of visual media's technological transition In Practices of Projection Histories and Technologies volume editors Gabriel Menotti and Virginia Crisp address the cultural and technological significance of projection Throughout the volume chapters reiterate that projection cannot and must not be reduced to its cinematic functions alone

Borrowing media theorist Siegfried Zielinski's definition Menotti and Crisp refer to projection as the heterogeneous array of artefacts, technical systems and particularly visual praxes of experimentation and of culture. From this readers can understand the performative character of the moving image and the labor of the different actors involved in the utterance of the film text. Projection is not the same everywhere nor equal all the time. Its systems are in permanent interaction with environmental circumstances, neighboring structures, local cultures and social economies. Thus the idea of projection as a universal, fully autonomous operation cannot hold. Each occurrence of projection adds nuance to a wider understanding of film screening technologies.

Subversive Esotericism and Aesthetic Radicalism Sólveig Guðmundsdóttir, 2024-12-29 In this book Sólveig Guðmundsdóttir uncovers the crucial role of esotericism in the art of the Vienna Actionists, a group of Austrian neo-avant-garde artists infamous for their transgressive performance art. Addressing this frequently overlooked aspect of Actionism, Guðmundsdóttir traces, historicizes and examines the esoteric discourses in selected works: the collective manifesto *Die Blutorgel* 1962, Rudolf Schwarzkogler's text *Das ästhetische Panorama* 1967/68 and the performances *Abreaktionsspiel* 1970 by Hermann Nitsch and *Zerrei* 1970 by Günter Brus. Mapping out the various discursive entanglements as they appear in the works, i.e. between esotericism and psychoanalysis, fascism, gender, sexuality, aesthetics, science, orientalism and religious discourses, the author illustrates and establishes the importance of esoteric traditions for the Actionists' art and subversive practices. The historical analysis of the artworks reflects on the cultural nexus of post-war Austria as well as the relations between radical politics, countercultures and esotericism and how they appear in Actionism. Guðmundsdóttir argues that to survey the historical placement of esotericism is vital for understanding not only the context of their works but also the contradictory image of the Actionists as both anti-authoritarian and reactionary artists.

Latin American Writers and the Rise of Hollywood Cinema Jason Borge, 2008-07-23 This book analyzes the initial engagement with Hollywood by key Latin American writers, examining the ways in which these writers seized the opportunity to reassert their relevance in the rapidly modernizing public sphere by actively and often subversively mediating encounters between Hollywood and local audiences.

Acrobatic Modernism from the Avant-garde to Prehistory Jed Rasula, 2020 Moving through a vast geographical, cultural and artistic terrain and juxtaposing numerous modernist works, this volume explores the multiplicity of modernism and provides in-depth case studies including of James Joyce's *Finnegans Wake*, the reception of jazz music in Europe and the Cubist movement in the visual arts.

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