

Scott Bukatman

# MATTERS OF GRAVITY

Special  
Effects  
and  
Supermen  
in the  
20th  
Century



# Matters Of Gravity Special Effects And Supermen In The 20th Century

**Barry Keith Grant, Scott Henderson**



## **Matters Of Gravity Special Effects And Supermen In The 20th Century:**

*Matters of Gravity* Scott Bukatman, 2003-07-21 Accessible and wide ranging essays on cinema the body and the experience of modernity      *Contemporary Action Cinema* Lisa Purse, 2011-04-25 This book is an authoritative account of post 1990s US action cinema      Digital Storytelling Shilo T. McClean, 2008-09-26 How digital visual effects in film can be used to support storytelling a guide for scriptwriters and students Computer generated effects are often blamed for bad Hollywood movies Yet when a critic complains that technology swamps storytelling in a review of *Van Helsing* calling it an example of everything that is wrong with Hollywood computer generated effects movies it says more about the weakness of the story than the strength of the technology In *Digital Storytelling* Shilo McClean shows how digital visual effects can be a tool of storytelling in film adding narrative power as do sound color and experimental camera angles other innovative film technologies that were once criticized for being distractions from the story It is time she says to rethink the function of digital visual effects Effects artists say contrary to the critics that effects always derive from story Digital effects are a part of production not post production they are becoming part of the story development process *Digital Storytelling* is grounded in filmmaking the scriptwriting process in particular McClean considers crucial questions about digital visual effects whether they undermine classical storytelling structure if they always call attention to themselves whether their use is limited to certain genres and looks at contemporary films including a chapter long analysis of Steven Spielberg's use of computer generated effects and contemporary film theory to find the answers McClean argues that to consider digital visual effects as simply contributing the wow factor underestimates them They are she writes the legitimate inheritors of film storycraft

**The Contemporary Comic Book Superhero** Angela Ndalianis, 2009-05-07 Over the last several decades comic book superheroes have multiplied and in the process become more complicated In this cutting edge anthology an international roster of contributors offer original research and writing on the contemporary comic book superhero with occasional journeys into the film and television variation As superheroes and their stories have grown with the audiences that consume them their formulas conventions and narrative worlds have altered to follow suit injecting new unpredictable and more challenging characterizations that engage ravenous readers who increasingly demand more      **Excavating the Future** Shawn Malley, 2018-04-27 A cultural study of an array of popular North American science fiction film and television texts *Excavating the Future* explores the popular archaeological imagination and the political uses to which it is being employed by the U S state and its adversaries      **Fast Forward** Holly Willis, 2016-08-16 Cinema the primary vehicle for storytelling in the twentieth century is being reconfigured by new media in the twenty first Terms such as worldbuilding virtual reality and transmedia introduce new methods for constructing a screenplay and experiencing and sharing a story Similarly 3D cinematography hypercinema and visual effects require different modes for composing an image and virtual technology motion capture and previsualization completely rearrange the traditional flow of cinematic production What does this mean

for telling stories Fast Forward answers this question by investigating a full range of contemporary creative practices dedicated to the future of mediated storytelling and by connecting with a new generation of filmmakers screenwriters technologists media artists and designers to discover how they work now and toward what end From Chris Milk and Aaron Koblin's exploration of VR spherical filmmaking to Rebeca M ndez's projection and installation work exploring climate change to the richly mediated interactive live performances of the collective Cloud Eye Control this volume captures a moment of creative evolution and sets the stage for imagining the future of the cinematic arts

Considering Watchmen: Poetics, Property, Politics Andrew Hoberek, 2017-05-31 Alan Moore and Dave Gibbons's Watchmen has been widely hailed as a landmark in the development of the graphic novel It was not only aesthetically groundbreaking but also anticipated future developments in politics literature and intellectual property Demonstrating a keen eye for historical detail Considering Watchmen gives readers a new appreciation of just how radical Moore and Gibbons's blend of gritty realism and formal experimentation was back in 1986 The book also considers Watchmen's place in the history of the comics industry reading the graphic novel's playful critique of superhero marketing alongside Alan Moore's public statements about the rights to the franchise Andrew Hoberek examines how Moore and Gibbons engaged with the emerging discourses of neoconservatism and neoliberal capitalism ideologies that have only become more prominent in subsequent years Watchmen's influences on the superhero comic and graphic novel are undeniable but Hoberek reveals how it has also had profound effects on literature as a whole He suggests that Watchmen not only proved that superhero comics could rise to the status of literature it also helped to inspire a generation of writers who are redefining the boundaries of the literary from Jonathan Lethem to Junot Diaz Hoberek delivers insight and analysis worthy of satisfying serious readers of the genre while shedding new light on Watchmen as both an artistic accomplishment and a book of ideas

Cinema's Bodily Illusions Scott C. Richmond, 2016-10-15 Do contemporary big budget blockbuster films like Gravity move something in us that is fundamentally the same as what avant garde and experimental films have done for more than a century In a powerful challenge to mainstream film theory Cinema's Bodily Illusions demonstrates that this is the case Scott C Richmond bridges genres and periods by focusing most palpably on cinema's power to evoke illusions feeling like you're flying through space experiencing 3D without glasses or even hallucinating He argues that cinema is first and foremost a technology to modulate perception He presents a theory of cinema as a proprioceptive technology cinema becomes art by modulating viewers' embodied sense of space It works primarily not at the level of the intellect but at the level of the body Richmond develops his theory through examples of direct perceptual illusion in cinema hallucinatory flicker phenomena in Tony Conrad's The Flicker eerie depth effects in Marcel Duchamp's An mic Cin ma the illusion of bodily movement through onscreen space in Stanley Kubrick's 2001 Godfrey Reggio's Koyaanisqatsi and Alfonso Cuar n's Gravity In doing so he combines insights from Maurice Merleau Ponty's phenomenology of perception and James J Gibson's ecological approach to perception The result is his distinctive

ecological phenomenology which allows us to refocus on the cinema's perceptual rather than representational power. Arguing against modernist habits of mind in film theory and aesthetics and the attendant proclamations of cinema's death or irrelevance, Richmond demonstrates that cinema's proprioceptive aesthetics make it an urgent site of contemporary inquiry.

**Asexualities** Karli June Cerankowski, Megan Milks, 2014-03-14 What is so radical about not having sex? To answer this question, this collection of essays explores the feminist and queer politics of asexuality. Asexuality is predominantly understood as an orientation describing people who do not experience sexual attraction. In this multidisciplinary volume, the authors expand this definition of asexuality to account for the complexities of gender, race, disability, and medical discourse. Together, these essays challenge the ways in which we imagine gender and sexuality in relation to desire and sexual practice. *Asexualities* provides a critical reevaluation of even the most radical queer theorizations of sexuality. Going beyond a call for acceptance of asexuality as a legitimate and valid sexual orientation, the authors offer a critical examination of many of the most fundamental ways in which we categorize and index sexualities, desires, bodies, and practices. As the first book-length collection of critical essays ever produced on the topic of asexuality, this book serves as a foundational text in a growing field of study. It also aims to reshape the directions of feminist and queer studies and to radically alter popular conceptions of sex and desire. Including units addressing theories of asexual orientation, the politics of asexuality, asexuality in media culture, masculinity and asexuality, health, disability, and medicalization, and asexual literary theory, *Asexualities* will be of interest to scholars and students in sexuality, gender, sociology, cultural studies, disability studies, and media culture.

**Fantasy/Animation** Christopher Holliday, Alexander Sergeant, 2018-04-27 This book examines the relationship that exists between fantasy cinema and the medium of animation. Animation has played a key role in defining our collective expectations and experiences of fantasy cinema, just as fantasy storytelling has often served as inspiration for our most popular animated film and television. Bringing together contributions from world-renowned film and media scholars, *Fantasy Animation* considers the various historical, theoretical, and cultural ramifications of the animated fantasy film. This collection provides a range of chapters on subjects including Disney, Pixar, and Studio Ghibli filmmakers such as Ralph Bakshi and James Cameron, and on film and television franchises such as *Dreamworks How To Train Your Dragon* (2010) and HBO's *Game of Thrones* (2011).

**Slapstick Comedy** Tom Paulus, Rob King, 2010-06-09 From Chaplin's tramp to the Bathing Beauties, from madcap chases to skyscraper perils, slapstick comedy supplied many of the most enduring icons of American cinema in the silent era. This collection of fourteen essays by prominent film scholars challenges longstanding critical dogma and offers new conceptual frameworks for thinking about silent comedy's place in film history and American culture. The contributors discuss a broad range of topics, including the contested theatrical or cinematic origins of slapstick, the comic spectacle of crazy technology and trick stunts, the filmmakers who shaped the style of early slapstick, and comedy's implications for theories of film form and spectatorship. This volume is essential reading for anyone seeking to understand the origins and

continued importance of a film genre at the heart of American cinema from its earliest days to today      **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      *Disney's Most Notorious Film* Jason Sperb, 2022-02-24 The Walt Disney Company offers a vast universe of movies television shows theme parks and merchandise all carefully crafted to present an image of wholesome family entertainment Yet Disney also produced one of the most infamous Hollywood films *Song of the South* Using cartoon characters and live actors to retell the stories of Joel Chandler Harris *SotS* portrays a kindly black Uncle Remus who tells tales of Brer Rabbit Brer Fox and the Tar Baby to adoring white children Audiences and critics alike found its depiction of African Americans condescending and outdated when the film opened in 1946 but it grew in popularity and controversy with subsequent releases Although Disney has withheld the film from American audiences since the late 1980s *SotS* has an enthusiastic fan following and pieces of the film such as the Oscar winning *Zip a Dee Doo Dah* remain throughout Disney's media universe Disney's *Most Notorious Film* examines the racial and convergence histories of *Song of the South* to offer new insights into how audiences and Disney have negotiated the film's controversies over the last seven decades Jason Sperb skillfully traces the film's reception history showing how audience perceptions of *SotS* have reflected debates over race in the larger society He also explores why and how Disney while embargoing the film as a whole has repurposed and repackaged elements of *SotS* so extensively that they linger throughout American culture serving as everything from cultural metaphors to consumer products      **Web-Spinning Heroics** Robert Moses Peaslee, Robert G. Weiner, 2012-06-05 This volume collects a wide ranging sample of fresh analyses of Spider-Man It traverses boundaries of medium genre epistemology and discipline in essays both insightful and passionate that move forward the study of one of the world's most beloved characters The editors have crafted the book for fans creators and academics alike Foreword by Tom DeFalco with poetry and an afterword by Gary Jackson winner of the 2009 Cave Canem Poetry Prize      Television in Transition Shawn Shimpach, 2010-02-05 Combining an exciting methodology alongside high interest case studies *Television in Transition* offers students of television a guide to a medium that has

weathered the challenges of first run syndication a multi channel universe netlets major media conglomerates deregulation and globalization all in the space of twenty years Examines a return in television programming to action narratives with individual super heroes intended to navigate this new international multi channel universe Explores how television programming translates to new spatial geographies different nations cultures broadcast systems and different formats distribution outlets and screen sizes Looks at the value of a program's afterlife the continued circulation repackaging and repurposing of programming beyond its initial iteration Blends institutional and textual analyses in case studies of Highlander The Series Smallville 24 and Doctor Who

**Cloverfield** Steffen Hantke, 2023-08-16 Upon its release in 2008 Matt Reeves's Cloverfield revitalized the giant creature a cinematic trope that had languished for over a decade The film addressed the attacks of September 11 2001 trading the jingoistic rhetoric of retributive military aggression for serious engagement with personal and collective trauma It applied the horror genre's fascination with personal stories captured by found footage to the grand violence of history Innovative and intense Cloverfield represented blockbuster filmmaking at its best Cloverfield's franchising followed the path of high profile Hollywood properties This volume provides the first comprehensive overview of the franchise measuring how it steers precariously between the commercial potential creative risks and political challenges in Hollywood As 10 Cloverfield Lane 2016 and The Cloverfield Paradox 2018 struggled to sustain and update the franchise's original concept both films strengths and weaknesses come into focus by comparison with the original just as the historical sequence of all three films allows for a reassessment of Cloverfield itself Author Steffen Hantke examines how in the broader context of postmillennial Hollywood the Cloverfield franchise remains both a harbinger of the way Hollywood does business and a test case for the cinematic fantasies of apocalyptic disaster that continue to dominate global box office long after the Cold War that gave rise to giant creatures has ended and 9 11 has lost its hold on the global imagination As an inspiration for the next stage of blockbuster filmmaking in which franchises have replaced the singular cinematic masterpiece and marketing plays to fans as critics and scholars Cloverfield remains as relevant today as when it first unleashed its giant creature onto New York City over a decade ago

*The Oxford Handbook of Science Fiction* Rob Latham, 2014-09-01 The excitement of possible futures found in science fiction has long fired the human imagination but the genre's acceptance by academe is relatively recent No longer marginalized and fighting for respectability science fictional works are now studied alongside more traditional art forms Tracing the capacious genre's birth evolution and impact across nations time periods subgenres and media The Oxford Handbook of Science Fiction offers an in depth comprehensive assessment of this robust area of scholarly inquiry and considers the future directions that will dictate the terms of the scholarly discourse The Handbook begins with a focus on questions of genre covering topics such as critical history keywords narrative the fantastic and fandom A subsequent section on media engages with film television comics architecture music video games and more The genre's role in the convergence of art and everyday life animates a third section which addresses topics such as UFOs

**Comics and Pop Culture** Barry Keith Grant, Scott Henderson, 2019-12-13 It is hard to discuss the current film industry without acknowledging the impact of comic book adaptations especially considering the blockbuster success of recent superhero movies Yet transmedial adaptations are part of an evolution that can be traced to the turn of the last century when comic strips such as Little Nemo in Slumberland and Felix the Cat were animated for the silver screen Representing diverse academic fields including technoculture film studies theater feminist studies popular culture and queer studies Comics and Pop Culture presents more than a dozen perspectives on this rich history and the effects of such adaptations Examining current debates and the questions raised by comics adaptations including those around authorship style and textual fidelity the contributors consider the topic from an array of approaches that take into account representations of sexuality gender and race as well as concepts of world building and cultural appropriation in comics from Modesty Blaise to Black Panther The result is a fascinating re imagination of the texts that continue to push the boundaries of panel frame and popular culture

**Close Encounters of the Third Kind** Dana Polan, 2024-10-03 Steven Spielberg's *Close Encounters of the Third Kind* 1977 is a film very much of its cinematic moment combining the gritty realism of entrapment in the everyday with furtive dreams of escape Dana Polan's compelling study of the film examines its significance to New Hollywood cinema and the science fiction genre He argues that *Close Encounters* is a film that is an allegory of the cinematic experience overall it both narrates a tale of visual seduction and plays it out viscerally for the spectator who shares the amazement of the protagonist Roy Neary as his mundane reality is transformed into something awe inspiring Providing an in depth look into the film's production history including all three different versions Polan situates *Close Encounters* within Spielberg's repertoire He argues that despite the film's popular success it is in fact a rejection of several entrenched American values including family home and marriage It offers through its visual fascination alternative understandings of masculinity and morality familial responsibility and what it means to follow the American Dream

***Hellboy's World*** Scott Bukatman, 2016-04-07 *Hellboy* Mike Mignola's famed comic book demon hunter wanders through a haunting and horrific world steeped in the history of weird fictions and wide ranging folklores *Hellboy's World* shows how our engagement with *Hellboy's* world is a highly aestheticized encounter with comics and their materiality Scott Bukatman's dynamic study explores how comics produce a heightened adventure of reading in which syntheses of image and word image sequences and serial narratives create compelling worlds for the reader's imagination to inhabit Drawing upon other media including children's books sculpture pulp fiction cinema graphic design painting and illuminated manuscripts Bukatman reveals the mechanics of creating a world on the page He also demonstrates the pleasurable and multiple complexities of the reader's experience invoking the riotous colors of comics that elude rationality and control and delving into shared fictional universes and occult detection the horror genre and the evocation of the sublime and the place of abstraction in Mignola's art Monsters populate the world of *Hellboy* comics but Bukatman argues that comics are themselves little monsters unruly sites of sensory and cognitive pleasures that exist happily



on the margins The book is not only a treat for Hellboy fans but it will entice anyone interested in the medium of comics and the art of reading

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## **Table of Contents Matters Of Gravity Special Effects And Supermen In The 20th Century**

1. Understanding the eBook **Matters Of Gravity Special Effects And Supermen In The 20th Century**
  - The Rise of Digital Reading **Matters Of Gravity Special Effects And Supermen In The 20th Century**
  - Advantages of eBooks Over Traditional Books
2. Identifying **Matters Of Gravity Special Effects And Supermen In The 20th Century**
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an **Matters Of Gravity Special Effects And Supermen In The 20th Century**
  - User-Friendly Interface
4. Exploring eBook Recommendations from **Matters Of Gravity Special Effects And Supermen In The 20th Century**
  - Personalized Recommendations

- Matters Of Gravity Special Effects And Supermen In The 20th Century User Reviews and Ratings
- Matters Of Gravity Special Effects And Supermen In The 20th Century and Bestseller Lists
- 5. Accessing Matters Of Gravity Special Effects And Supermen In The 20th Century Free and Paid eBooks
  - Matters Of Gravity Special Effects And Supermen In The 20th Century Public Domain eBooks
  - Matters Of Gravity Special Effects And Supermen In The 20th Century eBook Subscription Services
  - Matters Of Gravity Special Effects And Supermen In The 20th Century Budget-Friendly Options
- 6. Navigating Matters Of Gravity Special Effects And Supermen In The 20th Century eBook Formats
  - ePub, PDF, MOBI, and More
  - Matters Of Gravity Special Effects And Supermen In The 20th Century Compatibility with Devices
  - Matters Of Gravity Special Effects And Supermen In The 20th Century Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Matters Of Gravity Special Effects And Supermen In The 20th Century
  - Highlighting and Note-Taking Matters Of Gravity Special Effects And Supermen In The 20th Century
  - Interactive Elements Matters Of Gravity Special Effects And Supermen In The 20th Century
- 8. Staying Engaged with Matters Of Gravity Special Effects And Supermen In The 20th Century
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Matters Of Gravity Special Effects And Supermen In The 20th Century
- 9. Balancing eBooks and Physical Books Matters Of Gravity Special Effects And Supermen In The 20th Century
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Matters Of Gravity Special Effects And Supermen In The 20th Century
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Matters Of Gravity Special Effects And Supermen In The 20th Century
  - Setting Reading Goals Matters Of Gravity Special Effects And Supermen In The 20th Century
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Matters Of Gravity Special Effects And Supermen In The 20th Century
  - Fact-Checking eBook Content of Matters Of Gravity Special Effects And Supermen In The 20th Century

- Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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