



Realism Reality In Film M

Peter Turner



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The Symbolic, the Sublime, and Slavoj Žižek's Theory of Film M. Flisfeder, 2016-01-20 Returning to questions about ideology and subjectivity Flisfeder argues that Slavoj Žižek's theory of film aims to re-politicize film studies and film theory bringing cinema into the fold of twenty-first century politics

A Companion to Television Janet Wasko, 2008-04-15 A Companion to Television is a magisterial collection of 31 original essays that charter the field of television studies over the past century Explores a diverse range of topics and theories that have led to television's current incarnation and predict its likely future Covers technology and aesthetics television's relationship to the state televisual commerce texts representation genre internationalism and audience reception and effects Essays are by an international group of first-rate scholars For information news and content from Blackwell's reference publishing program please visit www.blackwellpublishing.com reference

Realist Cinema as World Cinema Lúcia Nagib, 2025-10-01 This book presents the bold and original proposal to replace the general appellation of world cinema with the more substantive concept of realist cinema Veering away from the usual focus on modes of reception and spectatorship it locates instead cinematic realism in the way films are made The volume is structured across three innovative categories of realist modes of production noncinema or a cinema that aspires to be life itself intermedial passages or films that incorporate other artforms as a channel to historical and political reality and total cinema or films moved by a totalising impulse be it towards the total artwork total history or universalising landscapes Though mostly devoted to recent productions each part starts with the analysis of foundational classics which have paved the way for future realist endeavours proving that realism is timeless and inherent in cinema from its origin

Found Footage Horror Films Peter Turner, 2019-01-28 This book adopts a cognitive theoretical framework in order to address the mental processes that are elicited and triggered by found footage horror films Through analysis of key films the book explores the effects that the diegetic camera technique used in such films can have on the cognition of viewers It further examines the way in which mediated realism is constructed in the films in order to attempt to make audiences either misread the footage as non-fiction or more commonly to imagine that the footage is non-fiction Films studied include The Blair Witch Project Rec Paranormal Activity Exhibit A Cloverfield Man Bites Dog The Last Horror Movie Noroi The Curse Autohead and Zero Day This book will be of key interest to Film Studies scholars with research interests in horror and genre studies cognitive studies of the moving image and those with interests in narration realism and mimesis It is an essential read for students undertaking courses with a focus on film theory particularly those interested specifically in horror films and cognitive film theory

Cinematic Modernism and Contemporary Film Howard Finn, 2022-10-06 Cinema was the most important new artistic medium of the twentieth century and modernism was the most important new aesthetic movement across the arts in the twentieth century However what exactly is the relationship between cinema and modernism Cinematic Modernism and Contemporary Film explores how in the early twentieth century cinema came to be seen as one of the new technologies

which epitomised modernity and how cinema itself reflected ideas hopes and fears concerning modern life Howard Finn examines the emergence of a new international style of cinema combining a poetic aesthetic of the image with genre based fictional narrative and documentary realism He provides concise accounts of how theorists such as Andr Bazin Siegfried Kracauer Gilles Deleuze and Jacques Ranciere have discussed this cinematic aesthetic clarifying debates over terms such as realism classical and avant garde as well as recent controversies over terms such as slow cinema and vernacular modernism He further argues the influence of modernism through close readings of many contemporary films including films by Abbas Kiarostami Bela Tarr Jia Zhangke and Angela Schanelec Drawing on a broad range of examples including Soviet montage Italian neorealism postwar new waves and the new cinema of Taiwan and Iran this book explores the cultural significance of modernism and its lasting influence over cinema

American Documentary Filmmaking in the Digital Age Lucia Ricciardelli, 2014-11-20 American Documentary Filmmaking in the Digital Age examines the recent challenges to the conventions of realist documentary through the lens of war documentary films by Ken Burns Michael Moore and Errol Morris During the twentieth century the invention of new technologies of audiovisual representation such as cinema television video and digital media have transformed the modes of historical narration and with it forced historians to assess the impact of new visual technologies on the construction of history This book investigates the manner in which this contemporary Western crisis in historical narrative is produced by a larger epistemological shift in visual culture Ricciardelli uses the theme of war as depicted in these directors films to focus her study and look at the models of national identity that Burns Morris and Moore shape through their depictions of US military actions She examines how postcolonial critiques of historicism and the advent of digitization have affected the narrative structure of documentary film and the shaping of historical consciousness through cinematic representation

Critical Dictionary of Film and Television Theory Roberta Pearson, Philip Simpson, 2005-12-08 The Critical Dictionary of Film and Television Theory clearly and accessibly explains the major theoretical approaches now deployed in the study of the moving image as well as defining key theoretical terms This dictionary provides readers with the conceptual apparatus to understand the often daunting language and terminology of screen studies Entries include audience Homi K Bhabha black cinema the body children and media commodification cop shows deep focus Umberto Eco the gaze Donna Haraway bell hooks infotainment master narrative medical dramas morpheme myth panopticon pastiche pleasure real time social realism sponsorship sport on television subliminal third cinema virtual reality Consultant Editors David Black USA William Urricchio University of Utrecht The Netherlands Gill Branston Cardiff University UK Elayne Rapping USA

A Companion to the Action Film James Kendrick, 2019-03-26 An authoritative guide to the action packed film genre With 24 incisive cutting edge contributions from esteemed scholars and critics A Companion to the Action Film provides an authoritative and in depth guide to this internationally popular and wide ranging genre As the first major anthology on the action film in more than a decade the volume offers insights into the genre

s historical development explores its production techniques and visual poetics and provides reflections on the numerous social cultural and political issues it has and continues to embody A Companion to the Action Film offers original research and critical analysis that examines the iconic characteristics of the genre its visual aesthetics and its narrative traits considers the impact of major directors and stars on the genre s evolution puts the action film in dialogue with various technologies and other forms of media such as graphic novels and television and maps out new avenues of critical study for the future This important resource Offers a definitive guide to the action film Contains insightful contributions from a wide range of international film experts and scholars Reviews the evolution of the genre from the silent era to today s age of digital blockbusters Offers nuanced commentary and analysis of socio cultural issues such as race nationality and gender in action films Written for scholars teachers and students in film studies film theory film history genre studies and popular culture A Companion to the Action Film is an essential guide to one of international cinema s most important popular and influential genres

The Classic French Cinema, 1930-1960 C. G. Crisp, 1993 Colin Crisp re evaluates the stylistic evolution of the classic French cinema and represents the New Wave film makers as its natural heirs rather than the mould breakers they perceived themselves to be

Magic Realism, World Cinema, and the Avant-Garde Felicity Gee, 2021-04-19 This book follows the hybrid and contradictory history of magic realism through the writings of three key figures art historian Franz Roh novelist Alejo Carpentier and cultural critic Fredric Jameson drawing links between their political aesthetic and philosophical ideas on art s relationship to reality Magic realism is vast in scope spanning almost a century and is often confused with neighbouring styles of literature or art most notably surrealism The fascinating conditions of modernist Europe are complex and contradictory a spirit that magic realism has taken on as it travels far and wide The filmmakers and writers in this book acknowledge the importance of feeling atmosphere and mood to subtly provoke and resist global capitalism Theirs is the history of magic realist cinema The book explores this history through the modernist avant garde in search of a new theory of cinematic magic realism It uncovers a resistant geopolitical form of world cinema moving from Europe through Latin America and the former Soviet Union to Thailand that emerges from these ideas This book is invaluable to any reader interested in world modernism s in relation to contemporary cinema and geopolitics Its sustained analysis of film as a sensory intermedial medium is of interest to scholars working across the visual arts literature critical theory and film philosophy

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