



# Mirror Machine Video And Identity

**Slavko Kacunko**



## **Mirror Machine Video And Identity:**

**Mirror Machine** Centre for Research on Canadian Cultural Industries and Institutions, 1995 This anthology examines the relation between identity politics and independent video practices in Canada From different vantage points the contributors carve out a central problematic video as a technology that has challenged and extended not only the parameters of modern art but the very possibility of cultural resistance in the age of global television The essays explore video's representational vocation shaped both by institutional supports National Film Board Canada Council Cable etc and by community needs for agency and voice Essays by Renee Baert Marjorie Beaucage Rom Burnett Kevin Dowler Tom Folland Monika Kim Gagnon Peggy Gale Jennifer Kawaja Janine Marchessault Christine Ross Nancy Shaw Dot Tuer and Thomas Waugh *North of Everything* William Beard, Jerry White, 2002-06 This is the first book to comprehensively examine the development of English Canadian cinema since 1980 previous books in English have dealt either with specific films or filmmakers with policy or with specific genres avant garde film documentary films by women etc It deals with regional and institutional questions with the new authors that are defining contemporary cinema in English Canada with avant garde work and work by Aboriginal people Bringing together a wide variety of contributors the book deals with an enormous amount of cinema that has helped transform North American culture of the last two decades *Processed Lives* Melodie Calvert, Jennifer Terry, 2005-06-28 Considers how the terms of gender are embodied in technologies and conversely how technologies shape our notions of gender The contributors explore the complex territory between the lust for and the fear of technology commenting on the ambivalence women experience in relation to machines Discussing topics such as embryonic fertilization the virtual female networking women the sexuality of computers surveillance systems UFOs and the emancipation of Barbie *Processed Lives* offers a provocative visually rich critical approach to the multifaceted relationships between masculinity femininity and machines Contributors Barbie Liberation Organization Ericka Beckman Lisa Cartwright Gregg Bordowitz Sara Diamond Judith Halberstam Evelyn Hammonds Kathy High David Horn Ira Livingston Bonita Makuch Margaret Morse Soheir Morsy Liss Platt B Ruby Rich Connie Samaras Joya Saunders Julia Scher Andrea Slane Mary Ellen Strom Christine Tamblyn Nina Wakeford **After Taste** Slavko Kacunko, 2021-06-03 After Taste is an inquiry into a field of study dedicated to the reconsideration reconstruction and rehabilitation of the concept of Taste Taste is the category whose systematic historical and actual dimensions have traditionally been located in a variety of disciplines The actuality and potential of the study is based on a variety of collected facts from readings and experiences which materialize in the following features One concept figurative Taste two thinking traditions analytic and synthetic continental and three interrelated dimensions systematic historic and actual are presented in three parts or volumes As such the study presents a salient comprehensive companion for wider readership of humanities approaching conceptions of Taste for the first time Moreover After Taste is intended for anyone who hopes to make a further contribution to the subject Since its appearance

and apparently short triumph some 250 years ago the concept of non literary Taste remained the linchpin of aesthetic theory and practice but also a category outreaching aesthetics Taste as the personal unity of the production theory and criticism of art and literature which was still largely taken as a given in the eighteenth century has meanwhile given way to a highly differentiated art world in which aesthetic discourse is placed in such a way that it can seemingly no longer have a conceptual or linguistic effect on general opinion making After Taste fills the gaps of systematic research by a comprehensive tracing of the emergence of the doctrines discourses and disciplinary dimensions of Taste up to the peak of its systematic and historical trajectory in the eighteenth century and onwards into the present day The guiding goal is a post disciplinary rehabilitation of the contested category as a preparation for its productive usage in emerging academic and popular contexts It shows how the category of Taste became the foundation legitimation and the catalyst for the emerging division of labour faculties and disciplines confirming the hypothesis of the immense impact and actuality of Taste in the contemporary world

Cinema and Nation Mette Hjort, Scott Mackenzie, 2005-08-18 Cinema and Nation considers the ways in which film production and reception are shaped by ideas of national belonging and examines the implications of globalisation for the concept of national cinema Wild Science Janine Marchessault, Kim Sawchuk, 2013-10-18 Wild Science investigates the world wide boom in health culture While self help health books and medical dramas are popular around the globe we are bombarded with daily media images of DNA research and news reports about cloning the fight against AIDS cancer and depression With popular culture now the principal means through which the non scientific population encounters science why do certain images of science get promoted above others Contributors examine the public meanings of science revealing the frictions and contradictions within popular representations of what medicine can and should do Focusing on the visual culture of medicine they show how representations of science have a direct impact on popular perceptions of the limits of science and ultimately on health education funding and research and examine the belief that media literacy in popular representations of medicine makes an ethical public discourse on the aims of science possible With sections addressing the new visual technologies which make the human body into a virtual territory the diagnostic and medical practices centered around women s bodies and popular debates around genetics and identity Wild Science argues that science is a practice bound in values and institutions and argues for a responsible engagement with the public cultures of science and health

**Decolonizing the Lens of Power** Kerstin Knopf, 2008 This is the first book that comprehensively examines Indigenous filmmaking in North America as it analyzes in detail a variety of representative films by Canadian and US American Indigenous filmmakers two films that contextualize the oral tradition three short films and four dramatic films The book explores how members of colonized groups use the medium of film as a means for cultural and political expression and thus enter the dominant colonial film discourse and create an answering discourse The theoretical framework is developed as an interdisciplinary approach combining postcolonialism Indigenous studies and film studies As Indigenous people are gradually

taking control over the imagemaking process in the area of film and video they cease being studied and described objects and become subjects who create self controlled images of Indigenous cultures The book explores the translatability of Indigenous oral tradition into film touching upon the changes the cultural knowledge is subject to in this process including statements of Indigenous filmmakers on this issue It also asks whether or not there is a definite Indigenous film practice and whether filmmakers tend to dissociate their work from dominant classical filmmaking adapt to it or create new film forms and styles through converging classical film conventions and their conscious violation This approach presupposes that Indigenous filmmakers are constantly in some state of reaction to Western ethnographic filmmaking and to classical narrative filmmaking and its epitome the Hollywood narrative cinema The films analyzed are *The Road Allowance People* by Maria Campbell *Itam Hakim Hopiit* by Victor Masayesva *Talker* by Lloyd Martell *Tenacity and Smoke Signals* by Chris Eyre *Overweight With Crooked Teeth* and *Honey Moccasin* by Shelley Niro *Big Bear* by Gil Cardinal and *Atanarjuat The Fast Runner* by Zacharias Kunuk

**Candid Eyes** Jim Leach, Jeannette Sloniowski, 2003-12-15 Beginning in 1922 when Robert Flaherty filmed *Nanook of the North* in Canada's Arctic and encouraged by John Grierson and the federal government in 1939 when they created the National Film Board of Canada NFB documentaries have dominated Canada's film production and more than any other form have been crucial to the formation of Canada's cinematic identity Surprisingly there has been very little critical writing on this distinguished body of work *Candid Eyes Essays on Canadian Documentaries* not only addresses this oversight in the scholarly literature but in doing so it presents an exceptional collection of essays by some of Canada's best known film scholars Focusing on works produced in French and English under the NFB umbrella the fourteen essays discuss and critique such landmark documentaries as *Lonely Boy* 1962 *Pour la suite du monde* 1963 and *Kanehsatake* 1993 Long awaited and much needed this volume will be an indispensable companion for anyone seriously interested in Canadian film studies

**Film - An International Bibliography** Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia

*Rain, Drizzle, Fog* Darrell Varga, 2009 Offers a scholarly study of film and television in Atlantic Canada This book provides a historical overview of film and television in the region as well as essays on specific topics such as popular TV *The Trailer Park Boys* early TV *The Don Messer Show* and the work of filmmakers such as Bill MacGillivray and Andrea Dorfman

**Cinematic Chronotopes** Pepita Hesselberth, 2014-06-19 The site of cinema is on the move The extent to which technologically mediated sounds and images continue to be experienced as cinematic today is largely dependent on the intensified sense of being here now and me that they convey This intensification is fundamentally rooted in the cinematic's potential to intensify our experience of time to convey time's thickening of which the sense of place and a sense of self presence are the correlatives In this study Pepita Hesselberth traces this thickening of

time across four different spatio temporal configurations of the cinematic a multi media exhibition featuring the work of Andy Warhol 1928 1987 the handheld aesthetics of European art house films a large scale media installation by Rafael Lozano Hemmer and the usage of the trope of the flash forward in mainstream Hollywood cinema Only by juxtaposing these cases by looking at what they have in common this study argues can we grasp the complexity of the changes that the cinematic is currently undergoing

**Gendering the Nation** Kass Banting, Brenda Longfellow, 1999-01-01 The definitive collection of essays both original and previously published that address the impact and influence of a century of women s film making in Canada

*Challenge for Change* Thomas Waugh, Michael Brendan Baker, Ezra Winton, 2010-02 An examination of the radical politics and cinema of the legendary documentary film program devoted to social change

**Enfoldment and Infinity** Laura U. Marks, 2010-08-13 Tracing the connections both visual and philosophical between new media art and classical Islamic art In both classical Islamic art and contemporary new media art one point can unfold to reveal an entire universe A fourteenth century dome decorated with geometric complexity and a new media work that shapes a dome from programmed beams of light both can inspire feelings of immersion and transcendence In *Enfoldment and Infinity* Laura Marks traces the strong similarities visual and philosophical between these two kinds of art Her argument is more than metaphorical she shows that the Islamic quality of modern and new media art is a latent deeply enfolded historical inheritance from Islamic art and thought Marks proposes an aesthetics of unfolding and enfolding in which image information and the infinite interact image is an interface to information and information such as computer code or the words of the Qur an is an interface to the infinite After demonstrating historically how Islamic aesthetics traveled into Western art Marks draws explicit parallels between works of classical Islamic art and new media art describing texts that burst into image lines that multiply to form fractal spaces nonorganic life in carpets and algorithms and other shared concepts and images Islamic philosophy she suggests can offer fruitful ways of understanding contemporary art

**The Geo-Doc** Mark Terry, 2020-02-03 This book introduces a new form of documentary film the Geo Doc designed to maximize the influential power of the documentary film as an agent of social change By combining the proven methods and approaches as evidenced through historical theoretical digital and ecocritical investigations with the unique affordances of Geographic Information System technology a dynamic new documentary form emerges one tested in the field with the United Nations This book begins with an overview of the history of the documentary film with attention given to how it evolved as an instrument of social change It examines theories surrounding mobilizing the documentary film as a communication tool between filmmakers and policymakers Ecocinema and its semiotic storytelling techniques are also explored for their unique approaches in audience engagement The proven methods identified throughout the book are combined with the spatial and temporal affordances provided by GIS technology to create the Geo Doc a new tool for the activist documentarian

*The Skin of the Film* Laura U. Marks, 2000-01-19 Uses Deleuze to explore new ways of looking at intercultural and experimental cinema

*Documentary Film Festivals* Carole

Roy,2016-03-22 Documentary film festivals do more than provide a venue for watching films they have the potential to foster critical thinking especially toward mainstream media The film festivals discussed in this book also help build a sense of community locally as well as promote solidarity with people involved in struggles for social justice and ecological integrity around the world Documentaries by independent filmmakers reveal stories ignored by mass media stories at times tragic but more often than not inspiring It can be said that documentary film festivals create a public space for citizens to listen together and to become informed on current issues in greater depth than newscast bulletins offer This book shows how documentary films create a liminal space with transformative potential a space that challenges assumptions supports the development of empathy and often stimulates engagement and action In viewing documentaries together and engaging in critical reflection and dialogue citizens can imagine alternative possibilities and consider solutions Documentary Film Festivals Transformative Learning Community Building Solidarity offers the voices of attendees sponsors and organizers who shared their thoughts and experiences of documentary film festivals and the impact on their views and engagement Activists and organizers of various social movements who are seeking ways to inform and inspire will see evidence in this text that documentary film festivals are a means of drawing diverse audiences engaging differences and respectfully promoting hope and preferred visions of the future Documentary Film Festivals Transformative Learning Community Building Solidarity includes concrete examples of creative and courageous struggles that have led to victories often ignored by the media This book is bound to inspire

*Visual Pedagogy* Brian Goldfarb,2002-10-18 Critiques some deployments of media in education in and out of school while exploring progressive possibilities in others

**Devices of Wonder** Barbara Maria Stafford,Frances Terpak,J. Paul Getty Museum,2001 Exhibition held at the J Paul Getty Museum Los Angeles 13 November 2001 to 3 February 2002

*Ruling Out Art* Taryn Sirove,2019-05-15 In the 1980s the Ontario Board of Censors began to subject media artists work to the same cuts bans and warning labels as commercial film *Ruling Out Art* reveals what happens when art and law intersect when artists arts exhibitors and their anti censorship allies enter courts of law as appellants defendants or expert witnesses The administration of culture during Ontario s censor wars was not a simple top down exercise Members of arts communities mounted grassroots protests and engaged the province in court cases that ultimately influenced how the province interpreted freedom of expression a fundamental and far reaching legal right The language of the law in turn shaped the way artists conceived of their own practices By exploring how art practices and provincial legislation intertwined during Ontario s censor wars this innovative book documents an important moment in the history of contemporary art and cultural activism in Canada one that helped artists secure their constitutional rights under the law

## Decoding **Mirror Machine Video And Identity**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Mirror Machine Video And Identity**," a mesmerizing literary creation penned by a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book is central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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