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M E D I U M



*The
Material
Ghost*

Gilberto

Perez

Material Ghost Films And Their Medium

Richard Allen, Sam Ishii-Gonzales



Material Ghost Films And Their Medium:

The Material Ghost Gilberto Perez, 2000-12-26 Gilberto Perez draws on his lifelong love of the movies as well as his work as a film scholar to write a lively wide ranging penetrating study of films and filmmakers and the nature of the art form

The Modern Supernatural and the Beginnings of Cinema Murray Leeder, 2017-01-10 This study sees the nineteenth century supernatural as a significant context for cinema's first years The book takes up the familiar notion of cinema as a ghostly spectral or haunted medium and asks what made such association possible Examining the history of the projected image and supernatural displays psychical research and telepathy spirit photography and X rays the skeletons of the danse macabre and the ghostly spaces of the mind it uncovers many lost and fascinating connections The Modern Supernatural and the Beginnings of Cinema locates film's spectral affinities within a history stretching back to the beginning of screen practice and forward to the digital era In addition to examining the use of supernatural themes by pioneering filmmakers like Georges Méliès and George Albert Smith it also engages with the representations of cinema's ghostly past in Guy Maddin's recent online project Seances 2016 It is ideal for those interested in the history of cinema the study of the supernatural and the pre history of the horror film

Derrida and Film Studies, 2025-10-02 Derrida and Film Studies views Jacques Derrida's in depth and meandering ideas within the realm of film Bringing together audiovisual culture and deconstruction the book explores the spectral turn of cinema Seeing the phenomenon of film as impacted by deconstruction and poststructuralism the essays offer a wide spectrum of perspectives and illustrate the reception of Derrida's thought for a new generation of philosophers of film Using both well known and pioneering methodologies this rich volume is an essential guide for understanding the importance of spectrality hieroglyphics writing and difference and alterity in film

The life of mise-en-scène John Gibbs, 2015-11-01 The life of mise en scène offers a critical history of key debates about visual style in British film journals in the post war period It reclaims an often ignored or misrepresented history including the concept of film poetry in the journal Sequence changing attitudes in Sight and Sound during the 1950s and the battle over the significance of film style which raged between a number of small journals and the national press in the early 1960s It examines the British school first associated with Movie in the 1960s which in Adrian Martin's words is enjoying a widespread international revival but also other critical movements more hazily remembered It explores the role of mise en scène in melodrama criticism and considers what happened to detailed criticism as major theoretical movements emerged in the 1970s In doing so it provides a vital context for the contemporary practice of style based criticism and challenges received notions of critical history developing our understanding of a range of other key debates and concerns in the study of film

Happy Endings in Hollywood Cinema James MacDowell, 2013-07-22 Hollywood happy ending has long been considered among the most famous and standardised features in the whole of narrative filmmaking Yet while ceaselessly invoked this notorious device has received barely any detailed attention from the field of film studies This book is thus the first in depth

examination of one of the most overused and under analysed concepts in discussions of popular cinema What exactly is the happy ending Is it simply a cliché as commonly supposed Why has it earned such an unenviable reputation What does it or can it mean Concentrating especially on conclusions featuring an ultimate romantic union the final couple this wide ranging investigation probes traditional associations between the happy ending and homogeneity closure unrealism and ideological conservatism testing widespread assumptions against the evidence offered by a range of classical and contemporary films

The Unacceptable J. Potts, J. Scannell, 2012-11-16 Confronting the issue of the unacceptable as a social category this collection of international essays provides distinctive perspectives on the theme of what is deemed socially acceptable The book reveals the ways category of the unacceptable reflects sexual racial and political fault lines of a society *Hitchcock* Richard Allen, S. Ishii-Gonzalès, 2004 Alfred Hitchcock's films have had an impact on scholars of all critical persuasions to the extent that the study of his works is synonymous with the study of 20th century cinema itself These essays reflect the length and breadth of this scholarship **Aesthetic evaluation and film** Andrew Klevan, 2018-08-08 This book provides an in depth holistic examination of evaluative aesthetics and criticism as they apply to film Organised around the explanation of key concepts it illuminates connections between the work of philosophers theorists and critics and demonstrates the evaluation of form through the close analysis of film sequences The book advocates that aesthetic evaluation should be flexibly informed by a cluster of concerns including medium convention prominence pattern and relation and rather than privileging a particular theory or film style it models a type of approach attention process and discourse Suitable for students of film studies and philosophical aesthetics at both undergraduate and postgraduate levels Aesthetic evaluation and film also provides a framework for academics researching or teaching in the area At the same time the crisp and lucid style will make the book accessible to a wider readership **Breaking Bad and Dignity** Elliott Logan, 2016-01-26 An ambitious interpretation of the critically celebrated and widely popular crime drama Breaking Bad this book argues that not only should the series be understood as a show that revolves around the dramatic stakes of dignity but that to do so reveals in new ways central aspects of serial television drama as an art form The Wiley-Blackwell History of American Film, 4 Volume Set Cynthia Lucia, Roy Grundmann, Art Simon, 2011-12-12 Comprising over 90 essays and richly illustrated with over 200 images the Wiley Blackwell History of American Film provides a chronological portrait of American film history from its origins to the present day Taken as a whole the essays in this collection represent a comprehensive and nuanced overview of American film history from the intersecting perspectives of industry audiences aesthetics culture politics issues and ideology Unabashedly ambitious deeply historical and unprecedented in its multi faceted examination of film history this collection offers you Over 90 original essays written by an international cast of film scholars Discussions of the industrial and institutional components of film history including multiple modes of production distribution and marketing Investigations into the political social and economic factors that informed industry change and framed the reception of films Engaging close readings and in depth

analysis of canonical and non canonical films Profiles of essential industry figures major directors stars and producers along with important figures outside the industrial mainstream An exploration of the history of film criticism and culture and central issues in American film historiography The most authoritative collection of fresh investigations available in one state of the art resource Selected by Choice as a 2013 Outstanding Academic Title Monstrous Liminality Robert G. Beghetto, 2022-01-24 This book examines the transformation of the figure of the stranger in the literature of the modern age in terms of liminality As a spectral monster that has a paradoxical and liminal relationship to both the sacred and the secular the figure of the modern stranger has played a role in both adapting and shaping a culturally determined understanding of the self and the other With the advent of modernity the stranger the monster and the spectre became interconnected Haunting the edges of reason while also being absorbed into normal society all three together with the cyborg manifest the vulnerability of an age that is fearful of the return of the repressed Yet these figures can also become re appropriated as positive symbols able to navigate between the dangerous and chaotic elements that threaten society while serving as precarious and ironic symbols of hope or sustainability The book shows the explanatory potential of focusing on the resacralizing in a paradoxical and liminal manner of traditionally sacred concepts such as messianic time and the utopian and the conflicts that emerged as a result of secularized modernity s denial of its own hybridization This approach to modern literature shows how the modern stranger a figure that is both paradoxically immersed and removed from society deals with the dangers of failing to be re assimilated into mainstream society and is caught in a fixed or permanent state of liminality a state that can ultimately lead to boredom alienation nihilism and failure These monstrous aspects of liminality can also be rewarding in that traversing difficult and paradoxical avenues they confront both traditional and contemporary viewpoints enabling new and fresh perspectives suspended between imagination and reality past and future nature and artificial In many ways the modern stranger as a figure of literature and the cultural imagination has become more complicated and challenging in the post modern contemporary age both clashing with and encompassing people who go beyond simply the psychological or even spiritual inability to blend in and out of society However while the stranger may be altering once again the defining or essentializing the figure could result in the creation of other sets of binaries and thereby dissolve the purpose and productiveness of both strangeness and liminality The intention of *Monstrous Liminality* is to trace the liminal sphere located between the secular and sacred that has characterized modernity itself This space has consequently altered the makeup of the stranger from something external into a figure far more liminal which is forced to traverse this uncanny space in an attempt to find new meanings for an age that is struggling to maintain any *The Film Archipelago* Antonio Gómez, Francisco-J. Hernández Adrián, 2021-12-16 How do the islands and archipelagos of the New World figure in Latin American cinema Comprising 15 essays and a critical introduction *The Film Archipelago* Islands in Latin American Cinema addresses this question by examining a series of intersections between insular spaces and filmmaking in Latin America The

volume brings together international scholars and filmmakers to consider a diverse corpus of films about islands films that take place on islands films produced in islands and films that problematise islands The book explores a diverse range of films that extend from the Chilean documentaries of Patricio Guzmán to work on the Malvinas Falkland Islands and films by Argentine directors Gustavo Fontán and Lucrecia Martel Chapters focus on Rapa Nui Easter Island the Mexican Islas Marías and the Panamanian Caribbean on ecocritical environmental and film historical aspects of Brazilian and Argentine river islands and on Cuban Guadeloupean Haitian and Puerto Rican contexts The Film Archipelago argues that the islands and archipelagos of Latin American cinema constitute a critically interesting analytically complex and historically suggestive angle to explore issues of marginality and peripherality remoteness and isolation and fragility and dependency As a whole the collection demonstrates to what extent the combined insular and archipelagic lens can re frame and re figure both longstanding and recent discussions on the spaces of Latin American cinema

Projecting a Camera Edward Branigan, 2013-08-21 In *Projecting a Camera* film theorist Edward Branigan offers a groundbreaking approach to understanding film theory Why for example does a camera move What does a camera know And when does it know it What is the camera's relation to the subject during long static shots What happens when the screen is blank Through a wide ranging engagement with Wittgenstein and theorists of film he offers one of the most fully developed understandings of the ways in which the camera operates in film With its thorough grounding in the philosophy of spectatorship and narrative *Projecting a Camera* takes the study of film to a new level With the care and precision that he brought to *Narrative Comprehension and Film* Edward Branigan maps the ways in which we must understand the role of the camera the meaning of the frame the role of the spectator and other key components of film viewing By analyzing how we think discuss and marvel about the films we see *Projecting a Camera* offers insights rich in implications for our understanding of film and film studies

Abbas Kiarostami and Iranian National Cinema Hossein Khosrowjahi, 2025-02-20 The films of Abbas Kiarostami 1940-2016 are at once ambiguous and singular challenging easy categorisation in national generic and formal terms In this insightful study Hossein Khosrowjahi provides an in depth exploration of Kiarostami's body of work considering how his filmmaking confronts questions of cinematic representation identity and the myth of national unity Challenging prevailing auteurist readings of Kiarostami's work Hossein Khosrowjahi firmly anchors his filmmaking within the historical context of Iranian national cinema Through a close reading of key films including *Close Up* 1990 *Taste of Cherry* 1997 *The Wind Will Carry Us* 1999 and *10* 2002 he explores Kiarostami's radically anti allegorical representational strategies He goes on to examine the national and global circulation of his films considering the role of censorship within Iran and the intersection of art politics and the complexities of creative freedom He traces the continuing emphasis on partiality and the singularity of representations of subjects time and location across Kiarostami's films arguing that it is through this intentional ambiguity that his cinema reshapes notions of nation and national identity challenges conventions and broadens the scope for cinematic expression

Stardom and the Aesthetics of Neorealism Ora Gelley, 2012-08-21 In this exciting new book Gelley considers the collaboration between Rossellini and Ingrid Bergman in light of the neorealist aesthetic This study re examines the director s postwar works in relation to the contemporary discussion on Italian national identity rather than marking a radical break with the director s early neorealist successes Rossellini s films with Bergman in fact extend the boundaries of neorealism and challenge the standard reading of its basic tenets especially the relationship between character and setting Gelley reassesses the relationship between European postwar and American cinema looking at how the image of the Hollywood star was translated and transformed when it was imported into Rossellini s Italy Rossellini s insertion of the Hollywood star into the native landscape had a significant influence on the director s approach to the neorealist aesthetic His filming of the encounter between Bergman and the Italian landscape involves not only a re interpretation and transformation of the Hollywood star persona but also a challenge to the idealized notion of an authentic Italian national collective free of foreign influence The disruption of Bergman s character into the Italian landscape became one means whereby the director was able to explore the ambivalence inherent in any attempt to construct a national identity

Filming the Middle Ages Bettina Bildhauer, 2013-06-01 In this groundbreaking account of film history Bettina Bildhauer shows how from the earliest silent films to recent blockbusters medieval topics and plots have played an important but overlooked role in the development of cinema Filming the Middle Ages is the first book to define medieval films as a group and trace their history from silent film in Weimar Germany to Hollywood and then to recent European co productions Bildhauer provides incisive new interpretations of classics like Murnau s Faust and Eisenstein s Alexander Nevsky and she rediscovers some forgotten works like Douglas Sirk s Sign of the Pagan and Asta Nielsen s Hamlet As Bildhauer explains both art house films like The Seventh Seal and The Passion of Joan of Arc and popular films like Beowulf or The Da Vinci Code cleverly use the Middle Ages to challenge modern ideas of historical progress to find alternatives to a print dominated culture and even to question what makes us human Filming the Middle Ages pays special attention to medieval animated and detective films and provactively demonstrates that the invention of cinema itself is considered a return to the Middle Ages by many film theorists and film makers Filming the Middle Ages is ideal reading for medievalists with a stake in the contemporary and film scholars with an interest in the distant past

Popular Ghosts Esther Peeren, Maria del Pilar Blanco, 2010-04-01 Haunting has long been a compelling element in popular culture and has become an influential category in academic engagements with politics economics and aesthetics While recent scholarship has used psychoanalysis and the Gothic as frameworks with which to study haunting this volume seeks to situate ghosts in the cultural imagination The chapters in Popular Ghosts are united by the impulse to theorize the cultural work that ghosts do within the trans historical contexts that comprise our understanding of everyday life These authors study the theoretical and aesthetic genealogies of the spectral while also commenting on the multiple everyday spaces that this category occupies Rather than looking to a single tradition or medium the essays in Popular Ghosts

explore film novels photography television music social practices and political structures from different cultures to reopen the questions that surround our haunted sense of the everyday **Mise-en-scène** John Gibbs, 2012-08-14 *Mise en scène* Film Style and Interpretation explores and elucidates constructions of this fundamental concept in thinking about film In uncovering the history of mise en scène within film criticism and through the detailed exploration of scenes from films as *Imitation of Life* and *Lone Star* John Gibbs makes the case for the importance of a sensitive understanding of film style and provides an introduction to the skills of close reading This book thus celebrates film making as well as film criticism that is alive to the creative possibilities of visual style Alfred Hitchcock Richard Allen, Sam Ishii-Gonzales, 2019-07-25 This collection of essays displays the range and breadth of Hitchcock scholarship and assesses the significance of his body of work as a bridge between the fin de siècle culture of the 19th century and the 20th century It engages with Hitchcock's characteristic formal and aesthetic preoccupations *The Politics of Big Fantasy* John C. McDowell, 2014-07-16 Bringing critical attention to a particular set of science fiction and fantasy films Larry and Andy Wachowski's *The Matrix* George Lucas' *Star Wars* saga and Joss Whedon's *Avengers* this book utilizes a wide ranging set of critical tools to illuminate their political ideologies while also examining any resistant and complicating turns or byways the films may provide What they all have in common ideologically is that they or at least the genres they belong to tend to be regarded as belonging to politically conservative frames of sociocultural reference With the *Star Wars* saga however this idea is shown to be superficial and weak

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