



FILM
CULTURE

IN TRANSITION

**THEORIZING FILM THROUGH
CONTEMPORARY ART**
EXPANDING CINEMA

EDITED BY

JILL MURPHY

LAURA RASCARDI

Amsterdam
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Moving Pictures Photography And Film In Contemporary Art

Ágnes Pethő



Moving Pictures Photography And Film In Contemporary Art:

Moving Pictures Renate Wiehager, 2001 *Photography and Cinema* David Campany, 2008-11-15 This account of photography and cinema shows how the two media are not separate but in fact have influenced each other since their inception David Campany explores photographers on screen photographic and filmic stillness photographs in film the influence of photography on cinema and the photographer as a filmmaker OCLC **Douglas Gordon** Douglas Gordon, Klaus Peter Biesenbach, 2006 A collaboration with Gordon a collection of images and texts from the past forty years that deal with the idea of visual memory shared visual knowledge and the interwoven texture of imagined and remembered sounds and images Also explores the relationship between film and psychoanalysis and the way these systems of thought have affected the idea of individual biography **Moving Pictures** Nancy Mowll Mathews, Charles Musser, 2005 Explores the complex relationship between American art and the new medium of film *Moving Picture World and View Photographer*, 1915

Between Film, Video, and the Digital Jihoon Kim, 2016-07-14 Encompassing experimental film and video essay film gallery based installation art and digital art Jihoon Kim establishes the concept of hybrid moving images as an array of impure images shaped by the encounters and negotiations between different media while also using it to explore various theoretical issues such as stillness and movement indexicality abstraction materiality afterlives of the celluloid cinema archive memory apparatus and the concept of medium as such Grounding its study in interdisciplinary framework of film studies media studies and contemporary art criticism *Between Film Video and the Digital* offers a fresh insight on the post media conditions of film and video under the pervasive influences of digital technologies as well as on the crucial roles of media hybridity in the creative processes of giving birth to the emerging forms of the moving image Incorporating in depth readings of recent works by more than thirty artists and filmmakers including Jim Campbell Bill Viola Sam Taylor Johnson David Claerbout Fiona Tan Takeshi Murata Jennifer West Ken Jacobs Christoph Girardet and Matthias Müller Hito Steyerl Lynne Sachs Harun Farocki Doug Aitken Douglas Gordon Stan Douglas Candice Breitz among others the book is the essential scholarly monograph for understanding how digital technologies simultaneously depend on and differ from previous time based media and how this juncture of similarities and differences signals a new regime of the art of the moving image

Moving Pictures John G. Hanhardt, Nancy Spector, Lisa Dennison, Solomon R. Guggenheim Museum, 2003 Enabling power European Communities Act 1972 s 2(2) sch 2 para 1A Export Control Act 2002 ss 1(2)(3)(4)(5)(7) Issued 15 03 2012 Made 08 03 2012 Laid 14 03 2012 Coming into force 05 04 2012 Effect S I 2011 1304 2010 partially revoked S I 2009 1174 revoked Territorial extent classification E W S NI General EC note This Order makes provision for the enforcement of certain restrictive measures specified in Council Regulation 36 2012 as last amended by Council Regulation 168 2012 concerning restrictive measures in view of the situation in Syria and repealing Council Regulation 442 2011 the Syria Regulation Revoked by SI 2013 2012 ISBN 9780111102930 **The Cinematic** David Campany, 2007 This reader surveys the rich

history of relationships between the moving and the still image in photography and film tracing their ever changing dialogue since early modernism Manifestations of the cinematic in photography and of the photographic in cinema have been a springboard for the work of some of the most influential contemporary artists BOOK JACKET *Film in the Post-Media Age* Ágnes Pethő, 2012-03-15 Ever since the centenary of cinema there have been intense discussions in the field of film studies about the imminent demise of the cinematic medium endless articles championing the spirit of genuine cinephilia have proclaimed the death of classical cinema and mourned the end of an era while new currents in media studies introduced such buzzwords into the discussions as remediation Bolter and Grusin media convergence Jenkins post media aesthetics Manovich or the virtual life of film Rodowick By the turn of the millennium the whole ecosystem of media had been radically altered through processes of hybridization and media convergence Some theorists even claim that now that the term medium has triumphed in the discussions around contemporary art and culture the actual media have already deceased as digitized imagery absorbs all media Moving images have entered the art galleries and new forms of inter art relationships have been forged They have also moved into the streets and our everyday life as a domesticated medium at everybody's reach into new private and public environments and into a fusion of both via the Internet Consequently should we speak of an all pervasive cinematic experience instead of a cinematic medium What really happens to film once its traditional medium has shape shifted into various digital forms and once its traditional locations institutions and usages have been uprooted What do these re locations and re configurations really entail What are the most important new genres in post media moving pictures Is it the web video is it 3D cinema is it the computer game that operates with moving image narratives is it the new vernacular database the DVD or the good old television adjusted to all these new forms How does theatrical cinema itself adapt to or reflect on these new image forms and technologies How can we interpret the convergence of older cinematic forms with an emerging digital aesthetics traceable in typical post media hosts of moving images These are only some of the major questions that the theoretical investigation and in depth analyses in this volume try to answer in an attempt at exploring not the disappearance of cinema but the blooming post media life of film Static Films and Moving Pictures Jennifer Valcke, 2013 Doctoral Thesis Dissertation from the year 2008 in the subject Art Photography and Film grade cum laude University of Edinburgh language English abstract Photomontage has more to do with film than with any other art form they have in common the technique of montage Sergei Tretyakov By considering that photomontage and film use the technique of cutting and gluing as dominant artistic device and that montage a technique unifying art and technology for the first time emerged as a dominant artistic feature of the avant garde this thesis will explore the ideological and perceptual implications of its advent in avant garde art and film The technological advances of the beginning of the twentieth century and particularly the advent of photography allowed avant garde artists to break free from traditional concepts of artistic production they dispensed with the old criteria of uniqueness originality handicraft and personal style At a time when many

avant garde artists abruptly ceased to paint photomontage emerged as the privileged locus for a caesura with traditional art forms Photomontage envisioned film aesthetics insofar as it combines and juxtaposes images of various perspectival planes and angles Raoul Hausmann described his early photomontages as motionless moving pictures A corresponding observation can be made on the use of montage in cinema a technique which crucially underpins the illusion of movement created through the succession of photographic stills The present thesis will investigate photomontage and film in order to examine the effect technological reproduction played in revolutionising artistic production perception and ideology where the technique and philosophy of montage was key **Framing Pictures** Steven Jacobs,2012-08-27 Steven Jacobs book provides a unique critical intervention into a relatively new area of scholarship the multidisciplinary topic of film and the visual arts

The Moving Picture World ,1915 *Philosophy of Film and Motion Pictures* Noël Carroll,Jinhee Choi,2009-02-09 Designed for classroom use this authoritative anthology presents key selections from the best contemporary work in philosophy of film The featured essays have been specially chosen for their clarity philosophical depth and consonance with the current movement towards cognitive film theory Eight sections with introductions cover topics such as the nature of film film as art documentary cinema narration and emotion in film film criticism and film's relation to knowledge and morality Issues addressed include the objectivity of documentary films fear of movie monsters and moral questions surrounding the viewing of pornography Replete with examples and discussion of moving pictures throughout **The (Moving) Pictures Generation** V. Dika,2012-03-14 Beginning in the late 1970s a number of visual artists in downtown New York City returned to an exploration of the cinematic across mediums Vera Dika considers their work within a greater cultural context and probes for a deeper understanding of the practice **The Film Renter and Moving Picture News** ,1926 *Wid's Year Book* ,1922 Contemporary Art and the Digitization of Everyday Life Janet Kraynak,2020-11-10 Digitization is the animating force of everyday life Rather than defining it as a technology or a medium Contemporary Art and the Digitization of Everyday Life argues that digitization is a socio historical process that is contributing to the erosion of democracy and an increase in political inequality specifically along racial ethnic and gender lines Taking a historical approach Janet Kraynak finds that the seeds of these developments are paradoxically related to the ideology of digital utopianism that emerged in the late 1960s with the rise of a social model of computing a set of beliefs furthered by the neo liberal tech ideology in the 1990s and the popularization of networked computing The result of this ongoing cultural worldview which dovetails with the principles of progressive artistic strategies of the past is a critical blindness in art historical discourse that ultimately compromises art's historically important role in furthering radical democratic aims *The soul of the moving picture* Walter Julius Bloem,2025-03-02 In *The Soul of the Moving Picture* Walter Julius Bloem presents a profound exploration of cinema as an art form that transcends mere entertainment delving into its psychological and philosophical dimensions With a unique literary style that melds lyrical prose and analytical rigor Bloem examines film as a reflection of the human experience

probing its ability to evoke deep emotional responses Written during the early 20th century a formative period for cinema the book engages with contemporaneous theories of aesthetics and semiotics situating film within broader cultural narratives and examining its transformative potential in society Walter Julius Bloem was not only a novelist and playwright but also a notable film critic which bestowed his writing with an informed perspective on the emerging cinematic landscape His introspective nature and connection to the arts informed his fascination with the interplay between visual media and human sentiment Bloem s background in literature combined with his engagement with the avant garde movements of his time fostered a profound appreciation for the depths of emotion that film can provoke For those intrigued by the intersection of art psychology and film *The Soul of the Moving Picture* is an essential read Bloem s insightful critique provides a pioneering framework for understanding not only the aesthetics of cinema but also its broader implications for the human condition making it a timeless resource for film scholars and enthusiasts alike **Canadian Moving Picture Digest** ,1926

Surface Giuliana Bruno,2014-06-09 What is the place of materiality the expression or condition of physical substance in our visual age of rapidly changing materials and media How is it fashioned in the arts or manifested in virtual forms In *Surface* cultural critic and theorist Giuliana Bruno deftly explores these questions seeking to understand materiality in the contemporary world Arguing that materiality is not a question of the materials themselves but rather the substance of material relations Bruno investigates the space of those relations examining how they appear on the surface of different media on film and video screens in gallery installations or on the skins of buildings and people The object of visual studies she contends goes well beyond the image and engages the surface as a place of contact between people and art objects As Bruno threads through these surface encounters she unveils the fabrics of the visual the textural qualities of works of art whether manifested on canvas wall or screen Illuminating the modern surface condition she notes how fa ades are becoming virtual screens and the art of projection is reinvented on gallery walls She traverses the light spaces of artists Robert Irwin James Turrell Tacita Dean and Anthony McCall touches on the textured surfaces of Isaac Julien s and Wong Kar wai s filmic screens and travels across the surface materiality in the architectural practices of Diller Scofidio Renfro and Herzog de Meuron to the art of Doris Salcedo and Rachel Whiteread where the surface tension of media becomes concrete In performing these critical operations on the surface she articulates it as a site in which different forms of mediation memory and transformation can take place Surveying object relations across art architecture fashion design film and new media *Surface* is a magisterial account of contemporary visual culture

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