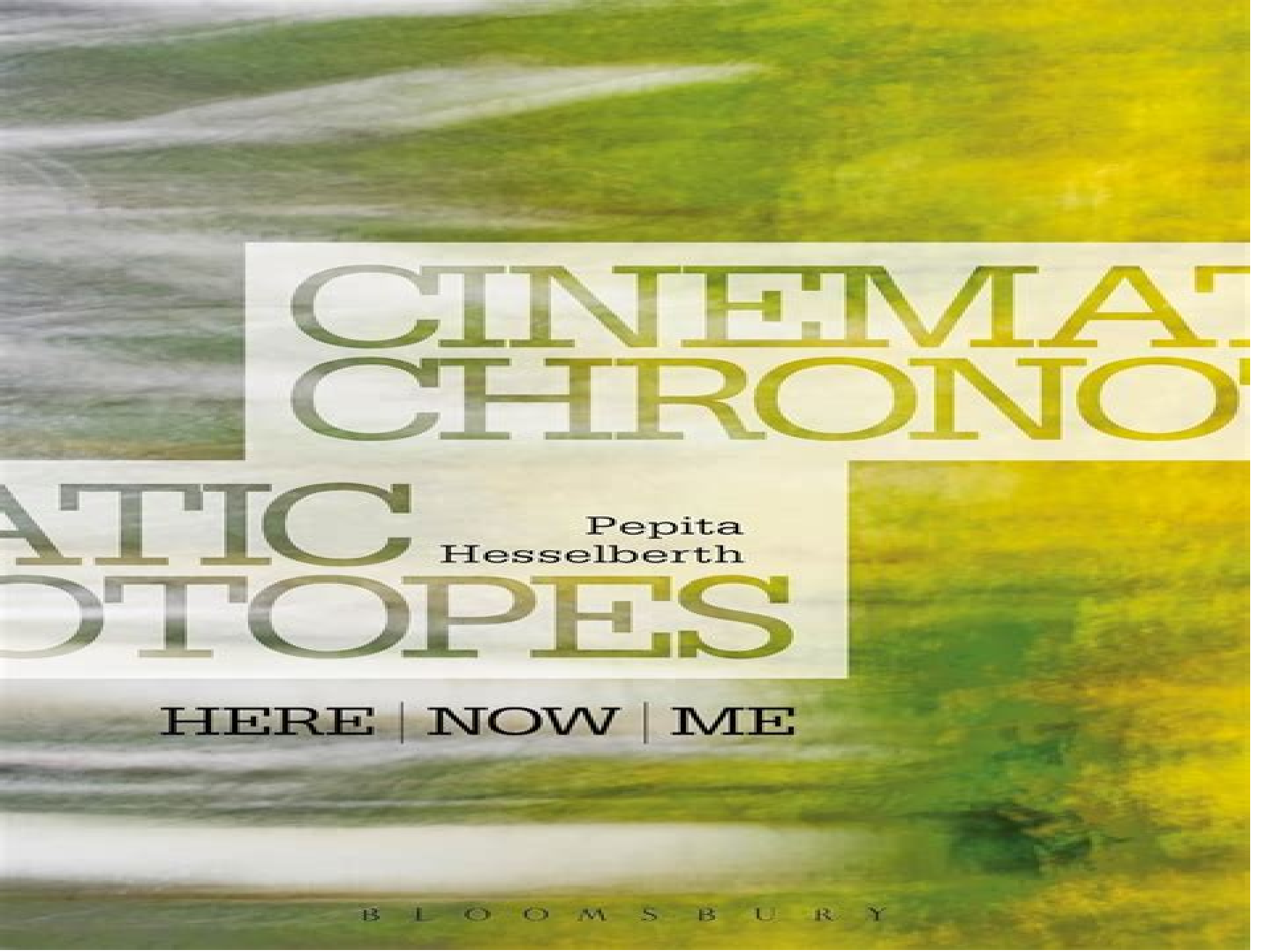




CINEMAT CHRONO

ATIC OTOPES

Pepita
Hesselberth

HERE | NOW | ME

B L O O M S B U R Y

Cinematic Chronotopes Here Now Me

K Morrison



Cinematic Chronotopes Here Now Me:

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 The Webcam as an Emerging Cinematic Medium Paula Albuquerque, 2025-10-01 All the world s a stage literally so given the ubiquitous presence of webcams recording daily life in cities This footage allegedly documentary recreates cities as cinematic environments as people interact with the multitudes of cameras and screens around them Paula Albuquerque s original research and experimental films presented in this groundbreaking book expose fictionalising elements in archival webcams and explore video surveillance as an urban condition that influences both perceptions of the past and visions of the future *Mapping Precarity in Contemporary Cinema and Television* Francesco Sticchi, 2021-02-11 This book examines a corpus of films and TV series released since the global financial crisis addressing them as emblematic expressions of our age of precarity The analysis of the motifs and characters of these case studies is built around notions originating from Mikhail Bakhtin s literary theory and in particular the concept of chronotope affirming the material and dynamic connection between form and content in artistic experience This book observes how precarious lives are enacted in forms of spatio temporal compositions which carry conceptual and ethical challenges for their viewers This book falls within the film philosophy framework and although primarily directed to an academic audience it provides an interdisciplinary account of the notion of cinematic precarity It puts the embodied analysis of viewers ethical participation in close dialogical relationship with a philosophical and sociological examination of current dynamics of inequality and exclusion *Film and Video Intermediality* Janna Houwen, 2017-07-13 Develops a view of the difference between film and video that is not based on media specificity but on media practices **A Dictionary of Film Studies** Annette Kuhn, Guy Westwell, 2020-04-28 A Dictionary of Film Studies covers all aspects of its discipline as it is currently taught at undergraduate level Offering exhaustive and authoritative coverage this A Z is written by experts in the field and covers terms concepts debates and movements in film theory and criticism national international and transnational cinemas film history movements and genres film industry organizations and practices and key technical terms and concepts Since its first publication in 2012 the dictionary has been updated to

incorporate over 40 new entries including computer games and film disability ecocinema identity portmanteau film Practice as Research and film in Vietnam Moreover numerous revisions have been made to existing entries to account for developments in the discipline and changes to film institutions more generally Indices of films and filmmakers mentioned in the text are included for easy access to relevant entries The dictionary also has 13 feature articles on popular topics and terms revised and informative bibliographies for most entries and more than 100 web links to supplement the text

Compact Cinematics Pepita Hesselberth, Maria Poulaki, 2017-01-26 Frames the contemporary post cinematic situation of audiovisual media by focusing on the category of compactness in order to analyze a number of less explored aspects of contemporary mediascape

Melancholy Emotion in Contemporary Cinema Francesco Sticchi, 2019-01-15 This work outlines a new methodology for film analysis based on the radical materialist thought of Baruch Spinoza re evaluating contemporary cognitive media theory and philosophical theories on the emotional and intellectual aspects of film experience Sticchi's exploration of Spinozian philosophy creates an experiential constructive model to blend the affective and intellectual aspects of cognition and to combine it with different philosophical interpretations of film theory Spinoza's embodied philosophy rejected logical and ethical dualisms and established a perfect parallelism between sensation and reason and provides the opportunity to address negative emotions and sad passions without referring exclusively to traditional notions such as catharsis or sublimation and to put forth a practical embodied notion of Film Philosophy This new analytical approach is tested on four case studies films that challenge the viewer's emotional engagement since they display situations of cosmic failure and depict controversial and damaged characters A Serious Man 2009 Melancholia 2011 The Act of Killing 2012 and Only Lovers Left Alive 2013 This book is an important addition to the literature in Film Studies particularly in Cognitive Film Theory and Philosophy of Film Its affective and semantic analyses of film experience studies of embodied conceptualisation connecting Spinoza's thought to the analysis of audiovisual media will also be of interest to Philosophy scholars and in academic courses of film theory film philosophy and cognitive film studies

Enacting the Worlds of Cinema Steffen Hven, 2022 Enacting the Worlds of Cinema offers a substantial reconfiguration of the textual roots of modern film narratology By giving sustained attention to cinema's material affective modes of communicating its stories and embedding its audience in atmospheric kinetic and multisensorial worlds this book maintains that film narratives are less representations than they are enactments brought forth through the interactions of the felt body and the film material The book defends this enactive and media anthropological thesis by reworking a series of established film narratological key concepts including the diegesis mood atmosphere and the distinction between diegetic and non diegetic sound In the process this book draws on a wide range of contemporary theoretical resources such as affective neuroscience media philosophy philosophy of mind atmosphere research multisensory perception theory as well as a broad selection of films including Berlin Symphony of a Great City Ruttmann 1927 The Cranes are Flying Kalatozov 1957 and Happy as Lazzaro Rohrwacher 2018

Internationalist Aesthetics Edward Tyerman, 2021-12-07 Winner 2022 AATSEEL Best Book in Literary Studies

American Association of Teachers of Slavic and European Languages Honorable Mention 2022 Aldo and Jeanne Scaglione Prize for Comparative Literary Studies Modern Language Association Following the failure of communist revolutions in Europe in the 1920s the Soviet Union turned its attention to fostering anticolonial uprisings in Asia China divided politically between rival military factions and dominated economically by imperial powers emerged as the Comintern's prime target At the same time a host of prominent figures in Soviet literature film and theater traveled to China met with Chinese students in Moscow and placed contemporary China on the new Soviet stage They sought to reimagine the relationship with China in the terms of socialist internationalism and in the process determine how internationalism was supposed to look and feel in practice **Internationalist Aesthetics** offers a groundbreaking account of the crucial role that China played in the early Soviet cultural imagination Edward Tyerman tracks how China became the key site for Soviet debates over how the political project of socialist internationalism should be mediated represented and produced The central figure in this story the avant garde writer Sergei Tretiakov journeyed to Beijing in the 1920s and experimented with innovative documentary forms in an attempt to foster a new sense of connection between Chinese and Soviet citizens Reading across genres and media from reportage and biography to ballet and documentary film Tyerman shows how Soviet culture sought an aesthetics that could foster a sense of internationalist community He reveals both the aspirations and the limitations of this project illuminating a crucial chapter in Sino Russian relations Grounded in extensive sources in Russian and Chinese this cultural history bridges Slavic and East Asian studies and offers new insight into the transnational dynamics that shaped socialist aesthetics and politics in both countries

The Politics of Monstrous Figures in Contemporary Cinema Francesco Sticchi, 2025-10-01

The book addresses the role of particular monstrous figures and apocalyptic scenarios in contemporary cinema and television and evaluates the political potential of horror and sci fi narratives in our age of never ending crises The purpose of the book is to demonstrate how witches zombies and cyborgs among other figures present the spectre of new people to come of new possibilities to inhabit the Earth against the apocalyptic fates of Capitalism Written in an acid communist spirit the book shows how it is possible to politicise contemporary popular culture tropes and figures mapping the anxieties they express and also their undisclosed potential and resources Balancing personal commentary and academic analyses the book expresses Deleuzian trust in the power of moving images as instruments that allow us to inhabit the present and believe in this world notwithstanding alleged ends of all worlds

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