

Acces PDF Narrative Apparatus  
Ideology A Film Theory Reader

# Narrative Apparatus Ideology A Film Theory Reader

This international collection  
focuses on the phallic character of

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classic and contemporary literary and visual cultures and their invasive nature. It focuses on thrillers, horror cinema, sexual art and photography, erotic literature, female and male body politics, queer pleasures, gender/cross-gender/transgenderism, CCTV and

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phallic ethnicities.

In *Bion in Film Theory and Analysis: The Retreat in Film*, Carla Ambrósio Garcia introduces the rich potential of the thinking of British psychoanalyst Wilfred Bion for film theory. By so doing, she rethinks the space of the cinema as

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a space of retreat, and brings new insights into the representation of retreat in film. Presented in two parts, the book seeks to deepen our understanding of the film experience and psychical growth. Part I places Bion's view on the importance of the epistemophilic

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instinct at the heart of a critique of the pleasure-centred theories of the cinematic apparatus of Jean-Louis Baudry, Christian Metz and Gaylyn Studlar, proposing an idea of cinema as 'thoughts in search of a thinker'. Garcia then moves from Bion's epistemological period to

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his later work, which draws on mysticism, in order to posit an emotional experience in the cinema through which the subject can be or become real (or at one with 'O'). Part II examines representations of retreat in four European films, directed by Ingmar Bergman, Pier

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Paolo Pasolini, Georges Perec and Bernard Queysanne, and Manoel de Oliveira, showing them to articulate a gesture of retreat as an emotionally turbulent transitional stage in the development of the psyche – what Bion conceptualizes as caesura. Through its

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investigation of the retreat in cinema, the book challenges common understandings of retreat as a regressive movement by presenting it as a gesture and space that can also be future-oriented. Bion in Film Theory and Analysis will be of significant



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interest to academics and students of psychoanalysis, psychotherapy, and film and media studies, as well as psychoanalysts and psychotherapists.

Michele Aaron cuts a lucid path through the dense undergrowth of the debate on spectatorship. She

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revisits the classics of Hollywood and explores films from beyond the mainstream, such as 'Dogme 95' to explore the nature of seeing and spectatorship.

Explores the work of lesser-known American experimental filmmakers whose films, though well-received

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and influential, have been excluded from the dominant film canon.

Challenging Film Theory

Noise and the Soundscape of  
American Cinema Culture

Film Theory

The Exploding Eye

History and Ideology on the Israeli

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Screen

Inspecting Jews

Film Sequels

*The most extensive  
examination yet of control  
across disciplines and  
cultural modes of*

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*expression " " showing  
that control is the  
cultural logic of the 21st  
century.*

*This collection examines  
two recent phenomena: the  
return of realist*

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*tendencies and practices  
in world cinema and  
television, and the  
'rehabilitation' of  
realism in film and media  
theory. The contributors  
investigate these two*

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*phenomena in detail,  
querying their origins,  
relations, divergences and  
intersections from a  
variety of perspectives.  
Cinema and Development in  
West Africa shows how the*

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*film industry in  
Francophone West African  
countries played an  
important role in  
executing strategies of  
nation building during the  
transition from French*



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*rule to the early  
postcolonial period. James  
E. Genova sees the  
construction of African  
identities and economic  
development as the major  
themes in the political*

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*literature and cultural  
production of the time.  
Focusing on film both as  
industry and aesthetic  
genre, he demonstrates its  
unique place in economic  
development and provides a*

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*comprehensive history of  
filmmaking in the region  
during the transition from  
colonies to sovereign  
states.*

*The rise of cinema as the  
predominant American*

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*entertainment around the  
turn of the last century  
coincided with the  
migration of hundreds of  
thousands of African  
Americans from the South  
to the urban "land of*

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*hope" in the North. This richly illustrated book, discussing many early films and illuminating black urban life in this period, is the first detailed look at the*

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*numerous early  
relationships between  
African Americans and  
cinema. It investigates  
African American  
migrations onto the  
screen, into the audience,*

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*and behind the camera,  
showing that African  
American urban populations  
and cinema shaped each  
other in powerful ways.  
Focusing on Black film  
culture in Chicago during*

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*the silent era, Migrating  
to the Movies begins with  
the earliest cinematic  
representations of African  
Americans and concludes  
with the silent films of  
Oscar Micheaux and other*



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*early "race films" made  
for Black audiences,  
discussing some of the  
extraordinary ways in  
which African Americans  
staked their claim in  
cinema's development as an*

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*art and a cultural  
institution.*

*Spectatorship*

*Narrative Comprehension  
and Film*

*A History/Anthology,  
1907-1939. Volume 1:*

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*1907-1929*

*Static in the System*

*The Film Paintings of*

*David Lynch*

*A Film Theory Reader*

*The Art of Movies*

**Fifty theoretical essays by**

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distinctively original and influential film critics and filmmakers are grouped in categories having to do with general considerations, structuralism-semiology, political factors, genre, feminism, auteur theory, and mise-en-scene

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What is the relationship between cinema and spectator? That is the central question for film theory, and renowned film scholars Thomas Elsaesser and Malte Hagener use this question to guide students through all of the major film

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theories – from the classical period to today – in this insightful, engaging book. Every kind of cinema (and film theory) imagines an ideal spectator, and then imagines a certain relationship between the mind and body of that spectator and

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the screen. Using seven distinctive configurations of spectator and screen that move progressively from 'exterior' to 'interior' relationships, the authors retrace the most important stages of film theory from 1945 to the present, from neo-

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realist and modernist theories to psychoanalytic, 'apparatus', phenomenological and cognitivist theories.

In this book, Laurence Roth argues that the popular genre of Jewish detective stories offers new insights



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into the construction of ethnic and religious identity. Roth frames his study with the concept of "kosher hybridity" to look at the complex process of mediation between Jewish and American culture in which Jewish writers voice the

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desire to be both different from and yet the same as other Americans. He argues that the detective story, located at the intersection of narrative and popular culture in modern America, examines the need for order in a disorderly society, and

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thus offers a window into the negotiation of Jewish identity differing from that of literary fiction. The writers of these popular cultural texts, which are informed by contradiction and which thrive on intended and unintended ironies,

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formulate idioms for American Jewish identities that intentionally and unintentionally create social, ethnic, and religious syntheses in American Jewish life. Roth examines stories about American Jewish detectives--including Harry

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Kemelman's Rabbi Small, Faye  
Kellerman's Peter Decker and Rina  
Lazarus, Stuart Kaminsky's Abe  
Lieberman, and Rochelle Krich's  
Jessica Drake--not only as a genre of  
literature but also as a reflection of  
contemporary acculturation in the

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American Jewish popular arts. Perhaps the most vital, emotionally complex, and lasting attachments between women occur between sisters. Whether as best friends or antagonists, "sisters remain entangled in a common tapestry of

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mutual experience and remembrance, family and history," according to author Eva Rueschmann. Although many of the women-centered films in the last three decades depict the relationship between sisters as a pivotal aspect of

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a character's psychological development, the now substantial body of feminist film criticism has not taken up this theme in any sustained way. In *Sisters on Screen*, Eva Rueschmann explores the sister bond in a wide range of modernist



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feature films that depart from the conventional cinematic rendering of women's lives. Drawing on the psychoanalytic concept of intersubjectivity, this book emphasizes the role of a woman's relationship and inner world in her

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continual quest for self-knowledge. Offering an original and absorbing perspective on women's filmic images, *Sisters on Screen* reveals how post-1960s cinema has articulated the ways in which biological sisters negotiate mutuality and difference,

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co-author family histories, and profoundly shape each other's political and personal identities. The films in focus question standards of femininity as they probe into memory, fantasy, and desire, bringing women's realities into view

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in the process. Structuring her discussion in terms of life-cycle stages—adolescence and adulthood—Rueschmann offers an in-depth discussion of such films as *An Angel at My Table*, *Double Happiness*, *Eve's Bayou*, *Gas Food*

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Lodging, Heavenly Creatures, Little  
Women, Marianne and  
Julianne, Paura e amore, Peppermint  
Soda, The Silence, Sweetie,  
and Welcome to the Dollhouse.

Rueschmann draws upon the works  
of filmmakers from the 1970s to the

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1990s. Some of the directors included in her study are Allison Anders, Gillian Armstrong, Ingmar Bergman, Jane Campion, Peter Jackson, Mina Shum, Diane Kurys, Kasi Lemmons, Todd Solondz, and Margarethe von Trotta. Sisters on

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Screenwill appeal to anyone interested in women's studies, film studies, psychology, psychoanalytic readings of cinema, women directors, and international modern film. Author note:Eva Rueschmannis Assistant Professor

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of Cultural Studies at Hampshire  
College.

The Routledge Companion to  
Religion and Film

Bion in Film Theory and Analysis  
Screen/Play

The SAGE Handbook of Film



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Studies

Style, Crisis, and Authority in  
American Television

Cinema and Black Urban Modernity  
Narrative, Apparatus, Ideology

**Cinematic Appeals follows the effect  
of technological innovation on the**

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**cinema experience, specifically the introduction of widescreen and stereoscopic 3D systems in the 1950s, the rise of digital cinema in the 1990s, and the transition to digital 3D since 2005. Widescreen cinema promised to draw the viewer into the**

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**world of the screen, enabling larger-than-life close-ups of already larger-than-life actors. This technology fostered the illusion of physically entering a film, enhancing the semblance of realism. Alternatively, the digital era was less concerned**

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**with the viewer's physical response and more with information flow, awe, and the reevaluation of spatiality and embodiment. This study ultimately shows how cinematic technology and the human experience shape and respond to**

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**each other over time.**

**This book examines some of the most significant recent developments in film and critical theory. The book is divided into four sections, each dealing with established and alternative critical concepts and**

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**approaches. These four are: The Gaze and Subjectivity; Film and Discourse; Film and Culture; Film and Meaning. Each of these topics is explored using concepts from post-structuralism and postmodernism, working towards the idea that the**

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**relationship between film studies and critical theory is a vital and diverse interplay of rich and exciting ideas. In this rich study of noise in American film-going culture, Meredith C. Ward shows how aurality can reveal important**

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**fissures in American motion picture history, enabling certain types of listening cultures to form across time. Connecting this history of noise in the cinema to a greater sonic culture, *Static in the System* shows how cinema sound was networked**



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**into a broader constellation of factors that affected social power, gender, sexuality, class, the built environment, and industry, and how these factors in turn came to fruition in cinema's soundscape. Focusing on theories of power as they manifest in**

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**noise, the history of noise in electro-acoustics with the coming of film sound, architectural acoustics as they were manipulated in cinema theaters, and the role of the urban environment in affecting mobile listening and the avoidance of noise,**

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**Ward analyzes the powerful relationship between aural cultural history and cinema's sound theory, proving that noise can become a powerful historiographic tool for the film historian.**

**Everyday Movies documents the**

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**twentieth-century rise of portable film projectors. It demonstrates that since World War II, the vast majority of movie-watching did not happen in the glow of the large screen but rather took place alongside the glitches, distortions,**

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**and clickety-clack of small machines that transformed home, classroom, museum, community, government, industrial, and military venues into sites of moving-image display.**

**Reorienting the history of cinema away from the magic of the movie**

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**theater, Haidee Wasson illustrates the remarkable persistence and proliferation of devices that fundamentally rejected the sleek, highly professionalized film show. She foregrounds instead another kind of apparatus, one that was**

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**accessible, affordable, adaptable,  
easy to use, and crucially,  
programmable. Revealing rich  
archival discoveries, this book charts  
a compelling and original history of  
film that brings to light new  
technologies and diverse forms of**

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**media engagement that continue to  
shape contemporary life.**

**Sensational Pleasures in Cinema,  
Literature and Visual Culture**

**An Anthology**

**Hollywood Aesthetic**

**Derrida and Film Theory**



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## **The Retreat in Film**

## **Critical Concepts in Media and Cultural Studies**

## **Bigger Than Life**

In *Bigger Than Life* Mary Ann Doane examines how the scalar operations of cinema,

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especially those of the close-up, disturb and reconfigure the spectator's sense of place, space, and orientation. Doane traces the history of scalar transformations from early

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cinema to the contemporary use of digital technology. In the early years of cinema, audiences regarded the monumental close-up, particularly of the face, as grotesque and often

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horrifying, even as it sought to expose a character's interiority through its magnification of detail and expression. Today, large-scale technologies such as IMAX and surround sound

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strive to dissolve the cinematic frame and invade the spectator's space, "immersing" them in image and sound. The notion of immersion, Doane contends, is symptomatic of a crisis of

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location in technologically mediated space and a reconceptualization of position, scale, and distance. In this way, cinematic scale and its modes of spatialization and

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despatialization have shaped the modern subject, interpolating them into the incessant expansion of commodification.

Peter Brunette and David Wills extend the work of

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Jacques Derrida into a new realm--with rewarding consequences. Although Derrida has never addressed film theory directly in his writings, Brunette and Wills argue that the ideas he has



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developed in his critique of the logocentric foundations of Western thought, especially his notion of "Writing," can be usefully applied to film theory and analysis. They maintain that

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such an application might even begin to shift film from its traditional position within the visual arts to a new place in the media and information sciences. This book also supplies a fascinating

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introduction to Derrida for the general reader. The authors begin by explaining, in political terms, why film theorists have neglected Derrida's work. Next they offer a Derridean critique of

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the assumptions of contemporary film studies. Then, drawing on his recently translated *The Truth in Painting* as well as on other, relatively unknown texts such as *Droit de*

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regards, they discuss his ideas in relation to the cinema and present two film analyses--of Truffaut's *The Bride Wore Black* and of Lynch's *Blue Velvet*--that attempt to demonstrate the

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notion of an  
"anagrammatical," radical  
reading practice. Finally,  
they focus on Derrida's  
neglected book, *The Post  
Card*, and situate cinema in  
terms of a new definition of

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founding in 1905.

Projecting the Nation: History and Ideology on the Israeli Screen is a wide-ranging history of over seven decades of Israeli cinema. The only book in English to

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offer this type of historical scope was Ella Shohat's Israeli Cinema: East West and the Politics of Representation from 1989. Since 1989, however, Israeli cinema and Israeli society

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have undergone some crucial transformations and, moreover, Shohat's book offered a single framework through which to judge Israeli cinema: a critique of orientalism. Projecting the

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Nation contends that Israeli cinema offers much richer historical and ideological perspectives that expose the complexity of the Israeli project. By analyzing Israeli films which address such

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issues as the Arab-Israeli conflict, the Ashkenazi-Mizrahi divide, the kibbutz and urban life, the rise of religion in Israeli public life and more, the book explores the way cinema has

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represented and also shaped our understanding of the history of modern Israel as it evolved from a collectivist society to a society where individualism and adherence to local identities is the

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dominant ideology.

The Routledge Companion to Religion and Film brings together a lively and experienced team of contributors to investigate the ways in which this



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exciting discipline is  
developing.

Migrating to the Movies

Televisuality

The Stuff of Spectatorship

Lyotard's Philosophy of Film

The Close-Up and Scale in

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the Cinema

Viewing Media Installation

Art

American Jewish Detective  
Stories

Movie is considered to be an  
important art form; films entertain,

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educate, enlighten and inspire audiences. Film is a term that encompasses motion pictures as individual projects, as well as — in metonymy — the field in general. The origin of the name comes from the fact that photographic film (also

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called filmstock) has historically been the primary medium for recording and displaying motion pictures. Many other terms exist — motion pictures (or just pictures or "picture"), the silver screen, photoplays, the cinema, picture shows, flicks — and commonly

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movies.

Narrative is one of the ways we organise and understnad the world. It is found everywhere: not only in films and books, but also in everyday conversations and in the nonfictional discourses of journalists, historians,

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educators, psychologists, attorneys and many others. Edward Branigan presents a telling exploration of the basic concepts of narrative theory and its relation to film - and literary - analysis, bringing together theories from linguistics and cognitive science,

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and applying them to the screen. Individual analyses of classical narratives form the basis of a complex study of every aspect of filmic fiction exploring, for example, subjectivity in *Lady in the Lake*, multiplicity in *Letter from an Unknown Woman*,

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post-modernism and documentary in  
Sans Soleil.

A study of sequel production within  
recent Hollywood and beyond in terms  
of its industrial, cultural and global  
implications.

Although the "decline" of network



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television in the face of cable programming was an institutional crisis of television history, John Caldwell's classic volume *Televisuality* reveals that this decline spawned a flurry of new production initiatives to reassert network

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authority. Television in the 1980s hyped an extensive array of exhibitionist practices to raise the prime-time marquee above the multi-channel flow. Televisuality demonstrates the cultural logic of stylistic exhibitionism in everything

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from prestige series (Northern Exposure) and "loss-leader" event-status programming (War and Remembrance) to lower "trash" and "tabloid" forms (Pee-Wee's Playhouse and reality TV). Caldwell shows how "import-auteurs" like

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Oliver Stone and David Lynch were stylized for prime time as videographics packaged and tamed crisis news coverage. By drawing on production experience and critical and cultural analysis, and by tying technologies to aesthetics and

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ideology, Televisuality is a powerful call for desegregation of theory and practice in media scholarship and an end to the willful blindness of "high theory."

Movies and Methods

Sisters on Screen

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Governing Visions of the Real  
Cinematic Appeals  
A Re-Visionary History of 1960s  
American Experimental Cinema  
Acinemas  
An Introduction Through the Senses  
Hollywood makes the most

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widely successful pleasure-giving artworks the world has ever known. The industry operates under the assumption that pleasurable aesthetic experiences, among huge populations, translate into box

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office success. With that goal in mind, Hollywood has systematized the delivery of aesthetic pleasure, packaging and selling it on a massive scale. In *Hollywood Aesthetic*, Todd Berliner accounts for the chief



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attraction of Hollywood cinema worldwide: its entertainment value. The book examines films such as *City Lights* and *Goodfellas* that have earned aesthetic appreciation from both fans and critics. But it also

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studies some curious outliers, cult films, and celebrated Hollywood experiments, such as *The Killing* and *Starship Troopers*. And it demonstrates that even ordinary popular films, from *Tarzan and His Mate* to

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Rocky III, as well as action blockbusters, like Die Hard and The Dark Knight, offer aesthetic pleasure to mass audiences. Hollywood Aesthetic explains how Hollywood engages viewers by satisfying their aesthetic

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desires. Visit the companion website at [www.oup.com/us/hollywoodaesthetic](http://www.oup.com/us/hollywoodaesthetic)

This major new collection identifies the critical and theoretical concepts which have been most significant in the

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study of film and presents a historical and intellectual context for the material examined.

Narrative, Apparatus, Ideology  
A Film Theory Reader  
Columbia University Press

This essential anthology

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presents the most significant and influential writings on film theory from the last twenty years. The book includes many seminal articles by film scholars such as Christian Metz, Jean-Louis Baudry, Stephen Heath, Peter

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Wollen, Laura Mulvey, and Noel Burch, and by the era's leading cultural thinkers as well: Roland Barthes, Julia Kristeva, and Jean-Francois Lyotard, to name a few.

Pleasure in American Cinema

Peter Greenaway's Postmodern /

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Poststructuralist Cinema

New Developments in Film  
Theory

Apparatus

Projecting a Camera: Language-  
Games in Film Theory

Silent Hollywood and the Rise of



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the Managerial Class

The Experience of New Movie  
Technologies

*In Projecting a Camera, film theorist  
Edward Branigan offers a  
groundbreaking approach to  
understanding film theory. Why, for*

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*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*

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*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*

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*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*

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*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.*

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*Media screens—film, video, and computer screens—have increasingly pervaded both artistic production and everyday life since the 1960s. Yet the nature of viewing artworks made from these media, along with their subjective effects, remains largely*

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*unexplored. Screens addresses this gap, offering a historical and theoretical framework for understanding screen-reliant installation art and the spectatorship it evokes. Examining a range of installations created over the past fifty years that investigate the*

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*rich terrain between the sculptural and the cinematic, including works by artists such as Eija-Liisa Ahtila, Doug Aitken, Peter Campus, Dan Graham, VALIE EXPORT, Bruce Nauman, and Michael Snow, Kate Mondloch traces the construction of screen*



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*spectatorship in art from the seminal film and video installations of the 1960s and 1970s to the new media artworks of today's digital culture. Mondloch identifies a momentous shift in contemporary art that challenges key premises of*

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*spectatorship brought about by technological objects that literally and metaphorically filter the subject's field of vision. As a result she proposes that contemporary viewers are, quite literally, screen subjects and offers the unique critical leverage of*

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*art as an alternative way to understand  
media culture and contemporary  
visuality.*

*Written by a team of veteran scholars  
and exciting emerging talents, The  
SAGE Handbook of Film Studies  
maps the field internationally,*

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*drawing out regional differences in the way that systematic intellectual reflection on cinema and film has been translated into an academic discipline. It examines the conversations between Film Studies and its contributory disciplines that not*

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*only defined a new field of discourse but also modified existing scholarly traditions. It reflects on the field's dominant paradigms and debates and evaluates their continuing salience. Finally, it looks forward optimistically to the future of the medium of film,*

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*the institution of cinema and the discipline of Film Studies at a time when the very existence of film and cinema are being called into question by new technological, industrial and aesthetic developments.*

*This handbook provides a systematic*

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*overview of the present state of international research in narratology and is now available in a second, completely revised and expanded edition. Detailed individual studies by internationally renowned narratologists elucidate central terms*

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*of narratology, present a critical account of the major research positions and their historical development and indicate directions for future research.*

*Deep Mediations*

*Everyday Movies*



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*Siblings in Contemporary Cinema*

*Handbook of Narratology*

*Screens*

*Realism and the Audiovisual Media*

*Love Rules*

The preoccupation with  
“depth” and its relevance to

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cinema and media studies For decades the concept of depth has been central to critical thinking in numerous humanities-based disciplines, legitimizing certain modes of inquiry over others. Deep Mediations

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examines why and how this is, as scholars today navigate the legacy of depth models of thought and vision, particularly in light of the “surface turn” and as these models impinge on the realms of cinema and

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media studies. The collection's eighteen essays seek to understand the decisive but evolving fixation on depth by considering the term's use across a range of conversations as well as its

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status in relation to  
critical methodologies and  
the current mediascape.

Engaging contemporary  
debates about new computing  
technologies, the  
environment, history,  
identity, affect,

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audio/visual culture, and the limits and politics of human perception, *Deep Mediations* is a timely interrogation of depth's ongoing importance within the humanities.

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Richmond.

Arguing that our enjoyment of ghost films is linked to masochistic pleasure, *Giving up the Ghost* provides us with a new way of thinking about the relation between film viewing and gender. A

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deft but readable  
application of  
psychoanalytic theories,  
especially masochism (by way  
of Deleuze and Studlar),  
extends the utility of  
psychoanalysis to the  
understanding of film genre

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and film audiences. It is indispensable reading for scholars and students of film theory.

Since the 1960s, British multi-media artist Peter Greenaway has shocked and intrigued audiences with his

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avant-garde approach to filmmaking and other artistic ventures. From early experimental films to provocative features, Greenaway has deployed strategies associated with structuralist cinema, only

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to challenge or critique the very limits of that cinema and of film in general. In this collection of essays, scholars from a variety of disciplines explore various postmodern and poststructuralist aspects of

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Greenaway's films, starting with his early shorts and delving into his feature-length works, including *The Draughtman's Contract*, *The Belly of an Architect*, *A Zed and Two Noughts*, *The Cook, the Thief, His Wife and Her*

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Lover, The Baby of M%con,  
and The Pillow Book. Other  
artistic productions,  
including his paintings and  
installations are also  
discussed. These essays  
examine the filmmaker's  
position within British and



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avant-garde cinema and his interest in constructing and deconstructing representational systems. In the years since the first edition of this book, Greenaway has enjoyed continued success in

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creating hybridized media projects for the stage and screen, as evidenced by additional essays for this revised edition. A new chapter addresses how Dutch political events and Dutch art have been crucial in

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shaping Greenaway's  
aesthetic, focusing on The  
Draughtsman's Contract, the  
1991 opera Writing to  
Vermeer, and Nightwatching,  
the audio-visual  
installation and 2007 film  
of the same name, which were

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inspired by Rembrandt's Night Watch. Also new to this collection is an essay that examines Greenaway's most ambitious endeavor to date, *The Tulse Luper Suitcases*, which exists as four feature films, multiple

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websites, an online game,  
several books and  
installations, and a number  
of theatrical events. Peter  
Greenaway's  
Postmodern/Poststructuralist  
Cinema, Revised Edition  
explores the cultural,

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historical, and  
philosophical implications  
of this hybrid artist whose  
paintings, drawings,  
exhibitions, installations,  
and operatic productions are  
an intrinsic part of his  
work in film. This

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collection of diverse essays, which includes two texts by Greenaway, two interviews with the director, and a revised filmography, will interest students, teachers, critics and lovers of both

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postmodern art and cinema.  
Governing Visions of the  
Real traces the development,  
governmentality and  
techniques of Griersonian  
documentary in Aotearoa/New  
Zealand throughout the first  
half of the twentieth



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century. Paying close attention to the productions of the National Film Unit in the 1940s and 1950s, as well as ambient discourses and practices of government related to film and state publicity, Lars Weckbecker

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traces the shifting  
dispositive of documentary's  
"visions of the real" that  
strategically rendered New  
Zealand and its population  
visible for an ensemble of  
political, pedagogic, and  
propagandistic purposes.

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Giving Up the Ghost

The National Film Unit and  
Griersonian Documentary Film  
in Aotearoa/New Zealand

Spirits, Ghosts, and Angels  
in Mainstream Comedy Films

Cinema and Development in  
West Africa

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Projecting the Nation  
Material Cultures of Film  
and Television  
The Phallic Eye

**Film and television create  
worlds, but they are also of a  
world, a world that is made up of**

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stuff, to which humans attach meaning. Think of the last time you watched a movie: the chair you sat in, the snacks you ate, the people around you, maybe the beer or joint you consumed to help you unwind—all this

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stuff shaped your experience of media and its influence on you. The material culture around film and television changes how we make sense of their content, not to mention the very concepts of the mediums. Focusing on

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material cultures of film and television reception, *The Stuff of Spectatorship* argues that the things we share space with and consume as we consume television and film influence the meaning we gather from them.

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This book examines the roles that six different material cultures have played in film and television culture since the 1970s—including video marketing, branded merchandise, drugs and alcohol,



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and even gun violence—and shows how objects considered peripheral to film and television culture are in fact central to its past and future.

One of the most distinguished filmmakers working today, David

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Lynch is a director whose vision of cinema is firmly rooted in fine art. He was motivated to make his first film as a student because he wanted a painting that “ would really be able to move. ” Most existing studies of

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Lynch, however, fail to engage fully with the complexities of his films ' relationship to other art forms. The Film Paintings of David Lynch fills this void, arguing that Lynch ' s cinematic output needs to be considered

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within a broad range of cultural references. Aiming at both Lynch fans and film studies specialists, Allister Mactaggart addresses Lynch ' s films from the perspective of the relationship between

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commercial film, avant-garde art, and cultural theory. Individual Lynch films—The Elephant Man, Blue Velvet, Twin Peaks, Lost Highway, The Straight Story, Mulholland Drive, Inland Empire—are discussed in

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relation to other films and directors, illustrating that the solitary, or seemingly isolated, experience of film is itself socially, culturally, and politically important. The Film Paintings of David Lynch offers

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a unique perspective on an influential director, weaving together a range of theoretical approaches to Lynch's films to make exciting new connections among film theory, art history, psychoanalysis, and cinema.

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These two volumes examine a significant but previously neglected moment in French cultural history: the emergence of French film theory and criticism before the essays of André Bazin. Richard Abel has



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devised an organizational scheme of six nearly symmetrical periods that serve to "bite into" the discursive flow of early French writing on the cinema. Each of the periods is discussed in a separate and

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extensive historical introduction, with convincing explications of the various concepts current at the time. In each instance, Abel goes on to provide a complementary anthology of selected texts in translation.

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Amounting to a portable archive, these anthologies make available a rich selection of nearly one hundred and fifty important texts, most of them never before published in English.

Thinking Space in Cinema and

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Digital Cultures

French Film Theory and  
Criticism, Volume 1

The Power of Looking on  
Portable Film Projectors and the  
Transformation of American  
Culture