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Art In The Cinematic Imagination

Roxana Cuciumeanu

A decorative red circular graphic element, resembling a stylized film reel or a lens flare, is positioned to the right of the author's name.

Art In The Cinematic Imagination:

Art in the Cinematic Imagination Susan Felleman, 2006-01-02 Bringing an art historical perspective to the realm of American and European film Art in the Cinematic Imagination examines the ways in which films have used works of art and artists themselves as cinematic and narrative motifs From the use of portraits in Vertigo to the cinematic depiction of women artists in Artemisia and Camille Claudel Susan Felleman incorporates feminist and psychoanalytic criticism to reveal individual and collective perspectives on sex gender identity commerce and class Probing more than twenty films from the postwar era through contemporary times Art in the Cinematic Imagination considers a range of structurally significant art objects artist characters and art world settings to explore how the medium of film can amplify reinvent or recontextualize the other visual arts Fluently speaking across disciplines Felleman s study brings a broad array of methodologies to bear on questions such as the evolution of the Hollywood Love Goddess and the pairing of the feminine with death on screen A persuasive approach to an engaging body of films Art in the Cinematic Imagination illuminates a compelling and significant facet of the cinematic experience

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The Cinematic ImagiNation [sic] Jyotika Virdi, 2003 Pivoting on the nation as a central preoccupation in Hindi films Virdi communication and film and media studies U of Windsor Canada contends that Hindi cinema appropriates familiar Hollywood cinematic strategies for its own distinctive aesthetics and poetics Annotation c 2003 Book News Inc Portland OR booknews com

Classical Antiquity and the Cinematic Imagination Martin M. Winkler, 2024-02-14 This book aims to enhance our appreciation of the modernity of the classical cultures and conversely of cinema s debt to ancient Greece and Rome It explores filmic perspectives on the ancient verbal and visual arts and applies what is often referred to as pre cinema and what Sergei Eisenstein called cinematism that paintings statues and literature anticipate modern visual technologies The motion of bodies depicted in static arts and the vividness of epic ecphrases point to modern features of storytelling while Plato s Cave Allegory and Zeno s Arrow Paradox

have been related to film exhibition and projection since the early days of cinema The book additionally demonstrates the extensive influence of antiquity on an age dominated by moving image media as with stagings of Odysseus arrow shot through twelve axes or depictions of the Golden Fleece Chapters interpret numerous European and American silent and sound films and some television productions and digital videos

Screening the Art World Temenuga

Trifonova,2025-10-01 Screening the Art World explores the ways in which artists and the art world more generally have been represented in cinema Contributors address a rarely explored subject art in cinema rather than the art of cinema by considering films across genres historical periods and national cinemas in order to reflect on cinema s fluctuating imaginary of art and the art world The book examines the intersection of art history with history in cinema cinema s simultaneous affirmation and denigration of the idea of art as truth the dominant often contradictory ways in which artists have been represented on screen and cinematic representations of the art world s tenuous position between commercial good and cultural capital

The Nineteenth-Century Novel and the Pre-Cinematic Imagination Alberto Gabriele,2024-11-14

This book fills a gap in existing scholarship on the history of the novel in relation to visual culture by discussing the visual fascination that novelists such as Nathaniel Hawthorne Herman Melville Honor de Balzac and George Eliot show for several types of pre cinematic spectacle It also identifies a so far neglected aspect of novel theory that nineteenth century authors elaborated by incorporating suggestions from pre cinematic visual spectacles By shedding light on forms of visuality that were not entertained by the dominant aesthetic modes of painting and photography The Nineteenth Century Novel and the Pre Cinematic Imagination argues that the presence of nineteenth century pre cinematic optical illusions in works of fiction redefines the notion of mimesis as animated movement and points to a continuity between pre cinema the literary imagination and the structures of knowledge production of the modern episteme

Writing and Filming the Painting

Laura M. Sager Eidt,2008 This innovative interdisciplinary study compares the uses of painting in literary texts and films In developing a framework of four types of ekphrasis the author argues for the expansion of the concept of ekphrasis by demonstrating its applicability as interpretive tool to films about the visual arts and artists Analyzing selected works of art by Goya Rembrandt and Vermeer and their ekphrastic treatment in various texts and films this book examines how the medium of ekphrasis affects the representation of the visual arts in order to show what the differences imply about issues such as gender roles and the function of art for the construction of a personal or social identity Because of its highly cross disciplinary nature this book is of interest not only to scholars of literature and aesthetics but also for scholars of film studies By providing an innovative approach to discussing non documentary films about artists the author shows that ekphrasis is a useful tool for exploring both aesthetic concerns and ideological issues in film This study also addresses art historians as it deals with the reception of major artists in European literature and film throughout the 20th century

Figuring the Past

Belén Vidal,2012 Figuring the past geeft een nieuwe kijk op kostuumdrama s die aan het begin van deze eeuw gemaakt zijn

en onderzoekt de manieren waarop de hedendaagse cinema het historische verleden herschept De auteur verkent de relatie tussen visuele motieven en culturele representaties in een aantal belangrijke films van onder anderen James Ivory Martin Scorsese en Jane Campion Door te kijken naar de manier waarop de auteur pleit voor een esthetiek van fragmenten en figuren die centraal staan in de historische kostuumdramas als een internationaal genre In gedetailleerde casestudies worden drie belangrijke kenmerken van het genre het huis het tableau en de brief in relatie gebracht met de veranderende begrippen van visuele stijl melodrama en geslacht

Marcel Broodthaers and Film Steven Jacobs ,Raf Wollaert ,2024-12-17 Marcel Broodthaers one of the key figures of the postwar avant garde has been recognized and extensively studied as a poet who became a visual artist in 1964 However years before creating his first sculptural objects and installations Broodthaers made his debut as a filmmaker in 1957 with *La Clef de l'horloge* embarking on a prolific cinema practice that yielded more than fifty films shot on 35mm and 16mm Cinema both as a medium and principle was crucial to his artistry Broodthaers's writings and visual oeuvre are permeated with allusions to film its history and its technology Covering both well known titles such as *Le Corbeau et le renard* 1967 *La Pluie* 1969 and *Une Seconde d'attente* 1970 as well as many lesser known Broodthaers films the essays in this book discuss his films as inseparable from his entire oeuvre while situating them in the larger history of experimental film In addition the book scrutinizes his experiments with cinepoetry and expanded cinema as well as his interest in early cinema and his fascination with signs and inscriptions *Marcel Broodthaers and Film* brings together essays by Andrew Chesher Eric C H de Bruyn Xavier Garcia Bardón Charlotte Friling Steven Jacobs Bruce Jenkins Deborah Schultz Christophe Wall-Romana and Raf Wollaert

The Animist Imagination in East Asian Cinema Pao-chen Tang,2025-10-01 Whispering winds speeding trains wandering balloons and swirling snowflakes these are the living entities that humans find themselves enmeshed with in their ecological world flourishing in contemporary East Asian cinema Pao-chen Tang theorizes and analyzes this animist imagination a new mode of filmmaking that delves into both the definition of the cinematic medium and how to live with the nonhuman Moving images are animate beings and the animism of cinema further compels an eye opening vision to examine East Asian history and ecological anxieties of our times The shamanic protagonists of the animist imagination transform the worldly and medial figurations onscreen into thought experiments on human nonhuman relationality modelling for the viewers anti anthropocentric forms of existence and action The book distills this form of agency through a systematic analysis of narrative structures stylistic devices and cultural implications in a stunning demonstration of a world viewed and enacted otherwise

New York in Cinematic Imagination Vojislava Filipcevic Cordes,2020-06-11 New York in Cinematic Imagination is an interdisciplinary study into urbanism and cinematic representations of the American metropolis in the twentieth century It contextualizes spatial transformations and discourse about New York during the Great Depression and the Second World War examining both imaginary narratives and documentary images of the city in film The book argues that alternating endorsements and

critiques of the 1920s machine age city are replaced in films of the 1930s and 1940s by a new critical theory of agitated urban modernity articulated against the backdrop of turbulent economic and social settings and the initial practices of urban renewal in the post war period Written for postgraduates and researchers in the fields of film history and urban studies with 40 black and white illustrations to work alongside the text this book is an engaging study into cinematic representations of New York City

Futurism and the Technological Imagination, 2016-08-09 This volume Futurism and the Technological Imagination results from a conference of the International Society for the Study of European Ideas in Helsinki It contains a number of re written conference contributions as well as several specially commissioned essays that address various aspects of the Futurists relationship to technology both on an ideological level and with regard to their artistic languages In the early twentieth century many art movements vied with each other to overhaul the aesthetic and ideological foundations of arts and literature and to make them suitable vehicles of expression in the new Era of the Machine Some of the most remarkable examples came from the Futurist movement founded in 1909 by Filippo Tommaso Marinetti By addressing the full spectrum of Futurist attitudes to science and the machine world this collection of 14 essays offers a multifaceted account of the complex and often contradictory features of the Futurist technological imagination The volume will appeal to anybody interested in the history of modern culture art and literature

Chinese National Cinema Yingjin Zhang, 2004-08-02 This introduction to Chinese national cinema covers three Chinas mainland China Hong Kong and Taiwan Historical and comparative perspectives bring out the parallel developments in these three Chinas while critical analysis explores thematic and stylistic changes over time As well as exploring artistic achievements and ideological debates Yingjin Zhang examines how despite the pressures placed on the industry from state control and rigid censorship Chinese national cinema remains incapable of projecting a single unified picture but rather portrays many different Chinas

Klein, Sartre and Imagination in the Films of Ingmar Bergman Dan Williams, 2015-07-28 This book explores connections between the diverse ideas of Melanie Klein Jean Paul Sartre and Ingmar Bergman These ideas are explored in relation to their shared focus on imagination and through detailed readings of a number of Bergman s key films

Global Art Cinema Rosalind Galt, Karl Schoonover, 2010-04-14 Art cinema has for over fifty years defined how audiences and critics imagine film outside Hollywood but surprisingly little scholarly attention has been paid to the concept since the 1970s And yet in the last thirty years art cinema has flourished worldwide The emergence of East Asian and Latin American new waves the reinvigoration of European film the success of Iranian directors and the rise of the film festival have transformed the landscape of world cinema This book brings into focus art cinema s core internationalism demonstrating its centrality to understanding film as a global phenomenon The book reassesses the field of art cinema in light of recent scholarship on world film cultures In addition to analysis of key regions and films the essays cover topics including theories of the film image industrial aesthetic and political histories and art film s intersections with debates on genre sexuality new media forms and postcolonial cultures

Global Art Cinema brings together a diverse group of scholars in a timely conversation that reaffirms the category of art cinema as relevant provocative and in fact fundamental to contemporary film studies *South Asia in Alternative Cinema(s)* Vivek Sachdeva, Hariprasad Athanickal, Chandrakant A. Langare, 2025-05-23 *South Asia in Alternative Cinema s* explores the significance and relevance of parallel the new wave the new middle cinema avant garde and independent cinemas from and on India Pakistan Bhutan Sri Lanka Bangladesh and other parts of South Asia The scholarly and groundbreaking articles interrogate in a global context intersecting social political and cultural issues and offer a rich discourse on the works of eminent filmmakers and their cinematic compositions The original articles focus on the New Wave in Hindi Kannada Bengali Malayalam Assamese and other regional languages of India as well as experimental independent films from and on India Pakistan Bhutan Bangladesh Sri Lanka and other parts of South Asia irrespective of the language in which they are made The book also offers new insights and a fresh perspective on the contentious intellectual relation between human life and its reflection in cinemas

Jesus, the Gospels, and Cinematic Imagination Richard Walsh, Jeffrey L. Staley, 2021-08-12 Jesus films arose with cinema itself Richard Walsh and Jeffrey L Staley introduce students to these films with a general overview of the Jesus film tradition and with specific analyses of 22 of its most influential exemplars stretching from *La vie du Christ* 1906 to *Mary Magdalene* 2018 The introduction to each film includes discussion of plot characters visuals appeal to authority and cultural location as well as consideration of the director s and or other filmmakers achievements and style Several film chapters end with reflections on problematic issues bedeviling the tradition such as cultural imperialism and patriarchy To assist teachers and researchers each chapter includes a listing of DVD chapters and the approximate time for both DVDs and streaming platforms at which key film moments occur The book also includes a Gospels Harmony cataloging the time at which key gospel incidents appear in these films Extensive endnotes point readers to other important work on the tradition and specific films While the authors strive to set the Jesus film tradition within cinema and its interpretation the DVD streaming listing and the Gospels Harmony facilitate the comparison of these films to gospel interpretation and the Jesus tradition

Digital Entertainment as Next Evolution in Service Sector Subhankar Das, Saikat Gochhait, 2023-02-20 The book showcases research on digital entertainment solutions in different sectors In recent years digital media have evolved to include bandwidth rich smart and connected platforms accessed via computers tablets smart phones social media and video game consoles The high connectivity and vast processing capacity of these platforms have allowed for platform agnostic streaming always on entertainment on demand consumption of digital content in a way distinct from traditional models of entertainment consumption Moving beyond the unilateral delivery of content with fixed positions of the entertainers and the entertained digital entertainment is now dynamically generated by users and providers blurring the boundary between producers and consumers of entertainment With the increasing accessibility of multimodal media that surround audiences with sensory rich information digital entertainment is becoming more immersive

The SAGE

Handbook of Film Studies James Donald, Michael Renov, 2008-04-16 Written by a team of veteran scholars and exciting emerging talents The SAGE Handbook of Film Studies maps the field internationally 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 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 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

Work, Ideology, and Film under Socialism in Romania Roxana Cuciumeanu, 2024-08-19 Work Ideology and Film under Socialism in Romania examines the cinematic architecture of work imaginary as developed through films produced between 1960 and 1989 This book provides rich insight into the intimate configuration of cinematic thinking of work and displays of this form of social life with focus on the relationship between conceived and lived ideology of work during socialist modernization on the relationship between individuals and political power in the reflexive experiences and contexts of work

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