Just as punk created a space for bands such as the Slits and Poly Styrene to challenge 1970s norms of femininity, through a transgressive, strident new female-ness, it also provoked experimental feminist film makers to initiate a parallel, lens-based challenge to patriarchal modes of film making. In this book, Rachel Garfield breaks new ground in exploring the rebellious, feminist punk audio-visual culture of the 1970s, tracing its roots and its legacies. In their filmmaking and their performed personae, film and video artists such as Vivienne Dick, Sandra Lahire, Betzy Bromberg, Ruth Novaczek, Sadie Benning, Leslie Thornton, Abigail Child and Anne Robinson offered a powerful, deliberately awkward alternative to hegemonic conformist femininity, creating a new “punk audio visual aesthetic”. A vital aspect of our vibrant contemporary digital audio visual culture, Garfield argues, can be traced back to the techniques and forms of these feminist pioneers, who like their musical contemporaries worked in a pre-digital, analogue modality that nevertheless influenced the emergent digital audio visual culture of the 1990s and 2000s.

Composing Audiovisually

This volume provides a comprehensive introduction to foundational topics in sound design for interactive media, such as gaming and virtual reality; compositional techniques; new interfaces; sound spatialization; sonic cues and semiotics; performance and installations; music on the web; augmented reality applications; and sound producing software design. The reader will gain a broad understanding of the key concepts and practices that define sound design for its use in computational media and design. The chapters are written by international authors from diverse backgrounds who provide multidisciplinary perspectives on sound in its interactive forms. The volume is designed as a textbook for students and teachers, as a handbook for researchers in sound, design and media, and as a survey of key trends and ideas for practitioners interested in exploring the boundaries of their profession.
In a now-famous interview with François Truffaut in 1962, Alfred Hitchcock described his masterpiece Rear Window (1954) as “the purest expression of a cinematic idea.” But what, precisely, did Hitchcock mean by pure cinema? Was pure cinema a function of mise en scène, or composition within the frame? Was it a function of montage, “of pieces of film assembled”? This notion of pure cinema has intrigued and perplexed critics, theorists, and filmmakers alike in the decades following this discussion. And even across his 40-year career, Hitchcock’s own ideas about pure cinema remained mired in a lack of detail, clarity, and analytical precision. The Art of Pure Cinema is the first book-length study to examine the historical foundations and stylistic mechanics of pure cinema. Author Bruce Isaacs explores the potential of a philosophical and artistic approach most explicitly demonstrated by Hitchcock in his later films, beginning with Hitchcock’s contact with the European avant-garde film movement in the mid-1920s. Tracing the evolution of a philosophy of pure cinema across Hitchcock’s most experimental works—Rear Window, Vertigo, North by Northwest, Psycho, The Birds, Marnie, and Frenzy—Isaacs rereads these works in a new and vital context. In addition to this historical account, the book presents the first examination of pure cinema as an integrated stylistics of mise en scène, montage, and sound design. The films of so-called Hitchcockian imitators like Mario Bava, Dario Argento, and Brian De Palma are also examined in light of a provocative claim: that the art of pure cinema is only fully realized after Hitchcock.

Postcolonial Hangups in Southeast Asian Cinema

This book traces the development of popular cinema from its inception to the present day to understand why humankind has expanded its viewing of popular movies over the last century. Drawing from his extensive work as a psychologist studying artistic canons, James E. Cutting presents hundreds of films across a wide range of genres and eras, considers the structure of frame content, shots, scenes, and larger narrational elements defined by color, brightness, motion, clutter, and range of other variables. He examines the effects of camera lenses, image layout, transitions, and historical functions to classify different kinds of shots. He explains the arcs of scenes, the larger structure of sequences, and the scene- and sequence-like units that have become increasingly prevalent in recent years. The book then breaks movies into larger, roughly half-hour parts and espouses the psychological evidence behind each device’s intended effect, ultimately exploring the rhythms of whole movies, the flow of physical changes, and the cinematic polyrhythms that have come to match aspects those in the human body. Along the way, the book considers cultural and technological evolutions that have contributed to shifts in viewers’ engagement by sustaining attention, promoting understanding of the narrative, heightening emotional commitment, and fostering felt presence in the story. Movies on Our Minds asks critical questions about how our emotional processes and the way our experiences of movies have changed over the course of cinematic history, for a cutting-edge look at what makes popular movies enjoyable.

Cinema of the Arab World

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 Bakhtins 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.
Sound, devoid of meaning, would not matter to us. It is the information sound conveys that helps the brain to understand its environment. Sound and its underlying meaning are always associated with time and space. There is no sound without spatial properties, and the brain always organizes this information within a temporal–spatial framework. This book is devoted to understanding the importance of meaning for spatial and related further aspects of hearing, including cross-modal inference. People, when exposed to acoustic stimuli, do not react directly to what they hear but rather to what they hear means to them. This semiotic maxim may not always apply, for instance, when the reactions are reflexive. But, where it does apply, it poses a major challenge to the builders of models of the auditory system. Take, for example, an auditory model that is meant to be implemented on a robotic agent for autonomous search-&-rescue actions. Or think of a system that can perform judgments on the sound quality of multimedia-reproduction systems. It becomes immediately clear that such a system needs: • Cognitive capabilities, including substantial inherent knowledge • The ability to integrate information across different sensory modalities To realize these functions, the auditory system provides a pair of sensory organs, the two ears, and the means to perform adequate preprocessing of the signals provided by the ears. This is realized in the subcortical parts of the auditory system. In the title of a prior book, the term Binaural Listening is used to indicate a focus on sub-cortical functions. Psychoacoustics and auditory signal processing contribute substantially to this area. The preprocessed signals are then forwarded to the cortical parts of the auditory system where, among other things, recognition, classification, localization, scene analysis, assignment of meaning, quality assessment, and action planning take place. Also, information from different sensory modalities is integrated at this level. Between sub-cortical and cortical regions of the auditory system, numerous feedback loops exist that ultimately support the high complexity and plasticity of the auditory system. The current book concentrates on these cognitive functions. Instead of processing signals, processing symbols is now the predominant modeling task. Substantial contributions to the field draw upon the knowledge acquired by cognitive psychology. The keyword Binaural Understanding in the book title characterizes this shift. Both books, The Technology of Binaural Listening and the current one, have been stimulated and supported by AABBA, an open research group devoted to the development and application of models of binaural hearing. The current book is dedicated to technologies that help explain, facilitate, apply, and support various aspects of binaural understanding. It is organized into five parts, each containing three to six chapters in order to provide a comprehensive overview of this emerging area. Each chapter was thoroughly reviewed by at least two anonymous, external experts. The first part deals with the psychophysical and physiological effects of Forming and Interpreting Aural Objects as well as the underlying models. The fundamental concepts of reflexive and reflective auditory feedback are introduced. Mechanisms of binaural attention and attention switching are covered—as well as how auditory Gestalt rules facilitate binaural understanding. A general blackboard architecture is introduced as an example of how machines can learn to form and interpret aural objects to simulate human cognitive listening. The second part, Configuring and Understanding Aural Space, focuses on the human understanding of complex three-dimensional environments—covering the psychological and biological fundamentals of auditory space formation. This part further addresses the human mechanisms used to process information and interact in complex reverberant environments, such as concert halls and forests, and additionally examines how the auditory system can learn to understand and adapt to these environments. The third part is dedicated to Processing Cross-Modal Inference and highlights the fundamental human mechanisms used to integrate auditory cues with cues from other modalities to localize and form perceptual objects. This part also provides a general framework for understanding how complex multimodal scenes can be simulated and rendered. The fourth part, Evaluating Aural-scene Quality and Speech Understanding, focuses on the object-forming aspects of binaural listening and understanding. It addresses cognitive mechanisms involved in both the understanding of speech and the processing of nonverbal information such as Sound Quality and Quality-of-Experience. The aesthetic judgment of rooms is also discussed in this context. Models that simulate underlying human processes and performance are covered in addition to techniques for rendering virtual environments that can then be used to test these models. The fifth part deals with the Application...
Access PDF Cambridge Audio 2017 Audio Cinema Art

The book focuses on how cognitive mechanisms can be utilized to create spatial auditory illusions using binaural and other 3D-audio technologies. Further, it covers how cognitive binaural technologies can be applied to improve human performance in auditory displays and to develop new auditory technologies for interactive robots. The book concludes with the application of cognitive binaural technologies to the next generation of hearing aids.

The Bloomsbury Companion to Language Industry Studies

Film Music in the Sound Era: A Research and Information Guide offers a comprehensive bibliography of scholarship on music in sound film (1927–2017). Thematically organized sections cover historical studies, studies of musicians and filmmakers, genre studies, theory and aesthetics, and other key aspects of film music studies. Broad coverage of works from around the globe, paired with robust indexes and thorough cross-referencing, make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film. This guide is published in two volumes: Volume 1: Histories, Theories, and Genres covers overviews, historical surveys, theory and criticism, studies of film genres, and case studies of individual films. Volume 2: People, Cultures, and Contexts covers individual people, social and cultural studies, studies of musical genre, pedagogy, and the industry. A complete index is included in each volume.

Audiovisuelle Rhythmen

Body and space refer to vital and interrelated dimensions in the experience of sounds and music. Sounds have an overwhelming impact on feelings of bodily presence and inform us about the space we experience. Even in situations where visual information is artificial or blurred, such as in virtual environments or certain genres of film and computer games, sounds may shape our perceptions and lead to surprising new experiences. This book discusses recent developments in a range of interdisciplinary fields, taking into account the rapidly changing ways of experiencing sounds and music, the consequences for how we engage with sonic events in daily life and the technological advancements that offer insights into state-of-the-art methods and future perspectives. Topics range from the pleasures of being locked into the beat of the music, perception–action coupling and bodily resonance, and affordances of musical instruments, to neural processing and cross-modal experiences of space and pitch. Applications of these findings are discussed for movement sonification, room acoustics, networked performance, and for the spatial coordination of movements in dance, computer gaming and interactive artistic installations.

Film and the Imagined Image

Updated and expanded for a new edition, this is the perfect starter text for students of film studies. Packed full of visual examples from all periods of film history up to the present, Film: A Critical Introduction illustrates film concepts in context and in depth, addressing techniques and terminology used in film production and criticism, and emphasising thinking and writing critically and effectively. With reference to 450 new and existing images, the authors discuss contemporary films and film studies scholarship, as well as recent developments in film production and exhibition, such as digital technologies and new modes of screen media. New features in the fourth edition: Expanded discussion of changing cultural and political contexts for film and media industries, including #MeToo, #TimesUp, and #OscarsSoWhite Updated examples drawing from both contemporary and classic films in every chapter highlight that film studies is a vibrant and growing field New closing chapter expands the book’s theoretical framework, linking foundational
The Technology of Binaural Understanding

"Embodiment" is a concept that crosses traditional disciplinary boundaries. However, it is a contested term, and the literature is fragmented, particularly within Higher Education. This has resulted in silos of work that are not easily able to draw on previous or related knowledge in order to support and progress understanding. Conversations on Embodiment Across Higher Education brings a cohesive understanding to congruent approaches by drawing on discussions between academics to explore how they have used embodiment in their work. This book brings academics from fields including dance, drama, education, anthropology, early years, sport, sociology and philosophy together, to begin conversations on how their understandings of embodiment have impacted on their teaching, practice and research. Each chapter explores an aspect of embodiment according to a particular disciplinary or theoretical perspective, and begins a discussion with a contributor with another viewpoint. This book will appeal to academics, researchers and postgraduate students from a diverse range of disciplinary areas, as evidenced by the backgrounds of the contributors. It will be of particular interest to those in the fields of education, sociology, anthropology, dance and drama as well as other movement or body-orientated professionals who are interested in the ideas of embodiment.

Experimental Filmmaking and Punk

From TIFF files to TED talks, from book sizes to blues stations - the term "format" circulates in a staggering array of contexts and applies to entirely dissimilar objects and practices. How can such a pliable notion meaningfully function as an instrument of classification in so many industries and scientific communities? Comprising a wide range of case studies on the standards, practices, and politics of formats from scholars of photography, film, radio, television, and the Internet, Format Matters charts the many ways in which formats shape and are shaped by past and present media cultures. This volume represents the first sustained collaborative effort to advance the emerging field of format studies.

Gewalt im Bild

Over centuries, scholars have explored how metaphor contributes to thought, language, culture. This collection of essays reflects on Müller, Kappelhoff, and colleagues' transdisciplinary (film studies and linguistics) approach formulated in "Cinematic Metaphor: Experience – Affectivity – Temporality". The key concept of cinematic metaphor opens up reflections on metaphor as a form of embodied meaning-making in human life across disciplines. The book documents collaborative work, reflecting intense, sometimes controversial, discussions across disciplinary boundaries. In this edited volume, renowned authors explore how exposure to the framework of Cinematic Metaphor inspires their views of metaphor in film and of metaphor theory and analysis more generally. Contributions include explorations from the point of view of applied linguistics (Lynne Cameron), cognitive linguistics (Alan Cienki), media studies (Kathrin Fahlenbrach), media history (Michael Wedel), philosophy (Anne Eusterschulte), and psychology (Raymond W. Gibbs, Jr.).

Anthropology, Film Industries, Modularity
This state-of-the-art volume covers recent developments in research on audio description, the professional practice dedicated to making audiovisual products, artistic artefacts and performances accessible to those with supplementary visual and cognitive needs. Harnessing the power of the spoken word, the projects covered in this book illustrate the value of audiovisual content descriptions not only in relation to the role of breaking down physical, cognitive and emotional barriers to entertainment, but also in informing broader media practices such as video archive retrieval, video gaming development and application software creation. The first section maps out the field, discusses key concepts in relation to new developments and illustrates their application; the second part focuses on new audiences for AD, whilst the third part covers the impact of new technologies. Throughout this book contributors focus on methodological innovation, regarding audio description as an opportunity to engage in multi-dimensional linguistic and user-experience analysis, as it intersects with and contributes to a range of other research disciplines. This book is key reading for researchers, advanced students and practitioners of audiovisual translation, media, film and performance studies, as well as those in related fields including cognition, narratology, computer vision and artificial intelligence.

Format Matters

New Nonfiction Film: Art, Poetics and Documentary Theory is the first book to offer a lengthy examination of the relationship between fiction and documentary from the perspective of art and poetics. The premise of the book is to propose a new category of nonfiction film that is distinguished from – as opposed to being conflated with – the documentary film in its multiple historical guises; a premise explored in case-studies of films by distinguished artists and filmmakers (Abbas Kiarostami, Ben Rivers, Chantal Akerman, Ben Russell Pat Collins and Gideon Koppel). The book builds a case for this new category of film, calling it the 'new nonfiction film,' and argues, in the process, that this kind of film works to dismantle the old distinctions between fiction and documentary film and therefore the axioms of Film and Cinema Studies as a discipline of study.

Cinematic Metaphor in Perspective

This volume engages new films and modes of scholarly research in Arab cinema, and older, often neglected films and critical topics, while theorizing their structural relationship to contemporary developments in the Arab world. The volume considers the relationship of Arab cinema to transnational film production, distribution, and exhibition, in turn recontextualizing the works of acknowledged as well as new directorial figures, and country-specific phenomena. New documentary and experimental practices are referenced and critiqued, while commercial cinema is covered both as an industrial product and as one of several instances of contestation. The volume thus showcases the breadth and depth of Arab film culture and its multilayered connections to local conditions, regional affiliations, and the tendencies and aesthetics of global cinema.

Mapping Precarity in Contemporary Cinema and Television

The book explores the relationship of movement and music in film to study the aesthetic principles of audience affect. It begins by a reconstructive analysis and theoretical reflection on the rhythmicity of films – and goes on to show the extent to which the rhythmic dimension of audiovisual images offers access to intersubjective strategies to induce affect in the movie theater.

Conversations on Embodiment Across Higher Education

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This volume explores the notion of German cinema as both a national and increasingly transnational entity. It brings together chapters that analyse the international circuits of development and distribution that shape the emerging films as part of a contemporary “German cinema”, the events and spectacles that help frame and re-frame national cinemas and their discoverability, and the well-known filmmakers who sit at the vanguard of the contemporary canon. Thereby, it explores what we understand as German cinema today and the many points where this idea of national cinema can be interrogated, expanded and opened up to new readings. At the heart of this interrogation is a keen awareness of the technological, social, economic and cultural changes that have an impact on global cinemas more broadly: new distribution channels such as streaming platforms and online film festivals, and audience engagement that transcends national borders as well as the cinema space. International film production and financing further heightens the transnational aspects of cinema, a quality that is often neglected in marketing and branding of the filmic product. With particular focus on film festivals, this volume explores the tensions between the national and transnational in film, but also in the events that sit at the heart of global cinema culture. It includes contributions from filmmakers, cultural managers and other professionals in the field of film and cinema, as well as scholarly contributions from academics researching popular culture, film, and events in relation to Germany.

Innovation in Audio Description Research

Presenting new and diverse scholarship, this wide-ranging collection of 43 original chapters asks what European cinema tells us about Europe. The book engages with European cinema that attends to questions of European colonial, racialized and gendered power; seeks to decentre Europe itself (not merely its putative centres); and interrogate Europe’s various conceptualizations from a variety of viewpoints. It explores the broad, complex and heterogeneous community/ies produced in and by European films, taking in Kurdish, Hollywood and Singapore cinema as comfortably as the cinema of Poland, Spanish colonial films or the European gangster genre. Chapters cover numerous topics, including individual films, film movements, filmmakers, stars, scholarship, representations and identities, audiences, production practices, genres and more, all analysed in their context(s) so as to construct an image of Europe as it emerges from Europe’s film corpus. The Companion opens the study of European cinema to a broad readership and is ideal for students and scholars in film, European studies, queer studies and cultural studies, as well as historians with an interest in audio-visual culture, nationalism and transnationalism, and those working in language-based area studies.

New Nonfiction Film


Der Einfluss unterschiedlicher Audiogestaltung bei gleichem Bewegtbild

This research-based book investigates the effects of digital transformation on the cultural and creative sectors. Through cases and examples, the book examines how artists and art institutions are facing the challenges posed by digital transformation, highlighting both positive and negative effects of the
With contributions from an international range of scholars, the book examines how digital transformation is changing the way the arts are produced and consumed. As relative late adopters of digital technologies, the arts organizations are shown to be struggling to adapt, as issues of authenticity, legitimacy, control, trust, and co-creation arise. Leveraging a variety of research approaches, the book identifies managerial implications to render a collection that is valuable reading for scholars involved with arts and culture management, the creative industries and digital transformation more broadly.

Cognitive Theory and Documentary Film

Postcolonial Hangups in Southeast Asian Cinema: Poetics of Space, Sound, and Stability explores a geopolitically situated set of cultures negotiating unique relationships to colonial history. Singaporean, Malaysian, and Indonesian identities are discussed through a variety of commercial films, art cinema, and experimental work. The book discovers instances of postcoloniality that manifest stylistically through Singapore’s preoccupations with space, the importance of sound to Malay culture, and the Indonesian investment in genre.

The Soundtrack Album

What does the Coen Brothers’ Barton Fink have in common with Norman McLaren’s Synchromy? Or with audiovisual sculpture? Or contemporary music video? Composing Audiovisually interrogates how the relationship between the audiovisual media in these works, and our interaction with them, might allow us to develop mechanisms for talking about and understanding our experience of audiovisual media across a broad range of modes. Presenting close readings of audiovisual artefacts, conversations with artists, consideration of contemporary pedagogy and a detailed conceptual and theoretical framework that considers the nature of contemporary audiovisual experience, this book attempts to address gaps in our discourse on audiovisual modes, and offer possible starting points for future, genuinely transdisciplinary thinking in the field.

New Directions in Third Wave Human-Computer Interaction: Volume 1 - Technologies

Born out of interviews with the producers of some of the most popular and culturally significant podcasts to date (Welcome to Night Vale, Radiolab, Serial, The Black Tapes, We’re Alive, The Heart, The Truth, Lore, Love + Radio, My Dad Wrote a Porno, and others) as well as interviews with executives at some of the most important podcasting institutions and entities (the BBC, Radiotopia, Gimlet Media, Audible.com, Edison Research, Libsyn and others), Podcasting documents a moment of revolutionary change in audio media. The fall of 2014 saw a new iOS from Apple with the first built-in “Podcasts” app, the runaway success of Serial, and podcasting moving out of its geeky ghetto into the cultural mainstream. The creative and cultural dynamism of this moment, which reverberates to this day, is the focus of Podcasting. Using case studies, close analytical listening, quantitative and qualitative analysis, production analysis, as well as audience research, it suggests what podcasting has to contribute to a host of larger media-and-society debates in such fields as: fandom, social media and audience construction; new media and journalistic ethics; intimacy, empathy and media relationships; cultural commitments to narrative and storytelling; the future of new media drama; youth media and the charge of narcissism; and more. Beyond describing what is unique about podcasting among other audio media, this book offers an entry into the new and evolving field of podcasting studies.
The Soundtrack Album: Listening to Media offers the first sustained exploration of the soundtrack album as a distinctive form of media. Soundtrack albums have been part of our media and musical landscape for decades, enduring across formats from vinyl and 8-tracks to streaming playlists. This book makes the case that soundtrack albums are more than promotional tools for films, television shows, or video games— they are complex media texts that reward a detailed analysis. The collection's contributors explore a diverse range of soundtrack albums, from Super Fly to Stranger Things, revealing how these albums change our understanding of the music and film industries and the audio-visual relationships that drive them. An excellent resource for students of Music, Media Studies, and Film/Screen Media courses, The Soundtrack Album offers interdisciplinary perspectives and opens new areas for exploration in music and media studies.

Absence in Cinema


The Essay Film After Fact and Fiction

From Bangladesh and Hong Kong to Iran and South Africa, film industries around the world are rapidly growing at a time when new digital technologies are fundamentally changing how films are made and viewed. Larger film industries like Bollywood and Nollywood aim to attain Hollywood's audience and profitability, while smaller, less commercial, and often state-funded enterprises support various cultural and political projects. The contributors to Anthropology, Film Industries, Modularity take an ethnographic and comparative approach to capturing the diversity and growth of global film industries. They outline how modularity—the specialized filmmaking tasks that collectively produce a film—operates as a key feature in every film industry, independent of local context. Whether they are examining the process of dubbing Hollywood films into Hindi, virtual reality filmmaking in South Africa, or on-location shooting in Yemen, the contributors' anthropological methodology brings into relief the universal practices and the local contingencies and deeper cultural realities of film production. Contributors. Steven C. Caton, Jessica Dickson, Kevin Dwyer, Tejaswini Ganti, Lotte Hoek, Amrita Ibrahim, Sylvia J. Martin, Ramyar D. Rossoukh

Film Fourth Edition

From documentary to art-house cinema - and from an abundance of onscreen images to their complete absence - films that experiment variously with narration, voice-over and soundscapes do not only engage viewers' thoughts and senses. They also make an appeal to visualise more than is perceptible on screen. This book explores the extraordinary ways in which film can stimulate and direct the image-making capacity of the imagination. Bringing
of a laboratory and vivid mental terrain. This innovative work makes a profound contribution to the study of spectatorship.

The Art of Pure Cinema

As the first extensive exploration of contemporary third wave HCI, this handbook covers key developments at the leading edge of human-computer interactions. Now in its second decade as a major current of HCI research, the third wave integrates insights from the humanities and social sciences to emphasize human dimensions beyond workplace efficiency or cognitive capacities. The earliest HCI work was strongly based on the concept of human-machine coupling, which expanded to workplace collaboration as computers came into mainstream professional use. Today HCI can connect to almost any human experience because there are new applications for every aspect of daily life. Volume 1 - Technologies covers technical application areas related to artificial intelligence, metacreation, machine learning, perceptual computing, 3D printing, critical making, physical computing, the internet of things, accessibility, sonification, natural language processing, multimodal display, and virtual reality.

Sound for Moving Pictures


The Routledge Companion to European Cinema

This groundbreaking edited collection is the first major study to explore the intersection between cognitive theory and documentary film studies, focusing on a variety of formats, such as first-person, wildlife, animated and slow TV documentary, as well as docudrama and web videos. Documentaries play an increasingly significant role in informing our cognitive and emotional understanding of today's mass-mediated society, and this collection seeks to illuminate their production, exhibition, and reception. Taking an interdisciplinary approach, the essays draw on the latest research in film studies, the neurosciences, cultural studies, cognitive psychology, social psychology, and the philosophy of mind. With a foreword by documentary studies pioneer Bill Nichols and contributions from both theorists and practitioners, this volume firmly demonstrates that cognitive theory represents a valuable tool not only for film scholars but also for filmmakers and practice-led researchers.

Film Music in the Sound Era

Metaphors in audiovisual media receive increasing attention from film and communication studies as well as from linguistics and multimodal metaphor research. The specific media character of film, and thus of cinematic metaphor, remains, however, largely ignored. Audiovisual images are all too frequently understood as iconic representations and material carriers of information. Cinematic Metaphor proposes an alternative: starting from film images as affective experience of movement-images, it replaces the cognitive idea of viewers as information-processing machines, and heals the break with rhetoric established by conceptual metaphor theory. Subscribing to a phenomenological concept of embodiment, a shared vantage point for metaphorical meaning-making in film-viewing and face-to-face interaction is developed. The book offers a critique of cognitive film and metaphor theories and a theory of cinematic metaphor as performative action of meaning-making, grounded in the dynamics of viewers' embodied experiences with a film. Fine-grained case studies ranging from Hollywood to German feature film and TV news, from tango lesson to electoral campaign commercial, illustrate the framework's application to media and multimodality analysis.

Cinematic Metaphor

Given the intense political scrutiny of Islam and Muslims, which often centres on gendered concerns, The Routledge Handbook of Islam and Gender is an outstanding reference source to key topics, problems, and debates in this exciting subject. Comprising over 30 chapters by a team of international contributors the Handbook is divided into seven parts: Foundational texts in historical and contemporary contexts Sex, sexuality, and gender difference Gendered piety and authority Political and religious displacements Negotiating law, ethics, and normativity Vulnerability, care, and violence in Muslim families Representation, commodification, and popular culture These sections examine key debates and problems, including: feminist and queer
The Routledge Handbook of Islam and Gender is essential reading for students and researchers in religious studies, Islamic studies, and gender studies. The Handbook will also be very useful for those in related fields, such as cultural studies, area studies, sociology, anthropology, and history.

The Music and Sound of Experimental Film

Nora M. Alter reveals the essay film to be a hybrid genre that fuses the categories of feature, art, and documentary film. Like its literary predecessor, the essay film draws on a variety of forms and approaches; in the process, it fundamentally alters the shape of cinema. The Essay Film After Fact and Fiction locates the genre's origins in early silent cinema and follows its transformation with the advent of sound, its legitimation in the postwar period, and its multifaceted development at the turn of the millennium. In addition to exploring the broader history of the essay film, Alter addresses the innovative ways contemporary artists such as Martha Rosler, Isaac Julien, Harun Farocki, John Akomfrah, and Hito Steyerl have taken up the essay film in their work.

Transnational German Cinema

Dieser Band nimmt eine komplementäre Akzentsetzung zu den in jüngster Zeit erschienenen Büchern zur Filmmusik vor und rückt insbesondere auch bislang weniger beachtete Aspekte der Filmmusik wie die Tradition der Ouvertüre oder die Rolle der Stimme in den Fokus. Einige Autoren verschränken gezielt Perspektiven aus Wissenschaft und Praxis, indem sie z. B. Produktionsbedingungen und Kompositionsprozesse erläutern.

Filmmusik

In Fatih Akın's Cinema and the New Sound of Europe, Berna Gueneli explores the transnational works of acclaimed Turkish-German filmmaker and auteur Fatih Akın. The first minority director in Germany to receive numerous national and international awards, Akın makes films that are informed by Europe's past, provide cinematic imaginations about its present and future, and engage with public discourses on minorities and migration in Europe through his treatment and representation of a diverse, multiethnic, and multilingual European citizenry. Through detailed analyses of some of Akın's key works—In July, Head-On, and The Edge of Heaven, among others—Gueneli identifies Akın's unique stylistic use of multivalent sonic and visual components and multinational characters. She argues that the soundscapes of Akın's films—including music and multiple languages, dialects, and accents—create an "aesthetic of heterogeneity" that envisions an expanded and integrated Europe and highlights the political nature of Akın's decisions regarding casting, settings, and audio. At a time when belonging and identity in Europe is complicated by questions of race, ethnicity, religion, and citizenship, Gueneli demonstrates how Akın's aesthetics intersect with politics to reshape notions of Europe, European cinema, and cinematic history.

Digital Transformation in the Cultural and Creative Industries

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Absence has played a crucial role in the history of avant-garde aesthetics, from the blank canvases of Robert Rauschenberg to Yves Klein's invisible paintings, from the "silent" music of John Cage to Samuel Beckett's minimalist theater. Yet little attention has been given to the important role of absence in cinema. In the first book to focus on cinematic absence, Justin Remes demonstrates how omissions of expected elements can spur viewers to interpret and understand the nature of film in new ways. While most film criticism focuses on what is present, such as images on the screen and music and dialogue on the soundtrack, Remes contends that what is missing is an essential part of the cinematic experience. He examines films without images—such as Walter Ruttmann's Weekend (1930), a montage of sounds recorded in Berlin—and films without sound—such as Stan Brakhage's Window Water Baby Moving (1959), which documents the birth of the filmmaker's first child. He also examines found footage films that erase elements from preexisting films such as Naomi Uman's removed (1999), which uses nail polish and bleach to blot out all the women from a pornographic film, and Martin Arnold's Deanimated (2002), which digitally eliminates images and sounds from a Bela Lugosi B movie. Remes maps out the effects and significations of filmic voids while grappling with their implications for film theory. Through a careful analysis of a broad array of avant-garde works, Absence in Cinema reveals that films must be understood not only in terms of what they show but also what they withhold.

Fatih Akin's Cinema and the New Sound of Europe

Sound for Moving Pictures presents a new and original sound design theory called the Four Sound Areas framework, offering a conceptual template for constructing, deconstructing and communicating all types of motion picture soundtracks; and a way for academics and practitioners to better understand and utilize the deeper, emotive capabilities available to all filmmakers through the thoughtful use of sound design. The Four Sound Areas framework presents a novel approach to sound design that enables the reader to more fully appreciate audience emotions and audience engagement, and provides a flexible, practical model that will allow professionals to more easily create and communicate soundtracks with greater emotional significance and meaning. Of obvious benefit to sound specialists, as well as motion picture professionals such as film producers, directors and picture editors, Sound for Moving Pictures also provides valuable insight for others interested in the subject; such as those involved with teaching soundtrack analysis, or those researching the wider topics of film studies and screen writing.

Handbuch Musik und Medien

This book explores music/sound-image relationships in non-mainstream screen repertoire from the earliest examples of experimental audiovisuality to the most recent forms of expanded and digital technology. It challenges presumptions of visual primacy in experimental cinema and rethinks screen music discourse in light of the aesthetics of non-commercial imperatives. Several themes run through the book, connecting with and significantly enlarging upon current critical discourse surrounding realism and audibility in the fiction film, the role of music in mainstream cinema, and the audiovisual strategies of experimental film. The contributors investigate repertoires and artists from Europe and the USA through the critical lenses of synchronicity and animated sound, interrelations of experimentation in image and sound, audiovisual synchresis and dissonance, experimental soundscape traditions, found-footage film, re-mediation of pre-existent music and sound, popular and queer sound cultures, and a diversity of radical technological, aesthetic, tropes in film media traversing the work of early pioneers such as Walther Ruttmann and Len Lye, through the mid-century innovations of Norman McLaren, Stan Brakhage, Lis Rhodes, Kenneth Anger, Andy Warhol, and studio collectives in Poland, to latter-day experimentalists John Smith and Bill Morrison, as well as the contemporary practices of Vjing.