

## Cine Dispositives Essays In Epistemology Across Media Amsterdam University Press Film Culture In Transition

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This collection brings together a number of leading scholars in film studies to explore viewing and listening dispositives — the Foucauldian concept of a strategic and technical configuration of practices and discourses. A particular goal is to confront points of view and perspectives in the contexts of the rise and spread of new technologies, changes that are altering the boundaries and spaces of cinema and that thus demand new analysis and theorisation.

This collection brings together a number of leading scholars in film studies to explore viewing and listening dispositives - the Foucauldian concept of a strategic and technical configuration of practices and discourses - from the emergence of film studies as a field in the 1960s to more recent uses of the concept. In particular, the contributors confront points of view and perspectives in the context of the rise and spread of new technologies, changes that are continually altering the boundaries and the spaces of cinema and thus demand new analysis and theoretization.

This book provides a sustained engagement with contemporary Indian feature films from outside the mainstream, including Aaranaya Kaandam, I.D., Kaul, Chauthi Koot, Cosmic Sex, and Gaali Beeja, to undercut the dominance of Bollywood focused film studies. Gopalan assembles films from Bangalore, Chennai, Delhi, Kolkata, and Trivandrum, in addition to independent productions in Bombay cinema, as a way of privileging understudied works that deserve critical attention. The book uses close readings of films and a deep investigation of film style to draw attention to the advent of digital technologies while remaining fully cognizant of ' the digital ' as a cryptic formulation for considering the sea change in the global circulation of film and finance. This dual focus on both the techno-material conditions of Indian cinema and the film narrative offers a fulsome picture of changing narratives and shifting genres and styles.

Today, in a world of smartphones, tablets, and computers, screens are a pervasive part of daily life. Yet a multiplicity of screens has been integral to the media landscape since cinema ' s golden age. In *On the Screen*, Ariel Rogers rethinks the history of moving images by exploring how experiments with screen technologies in and around the 1930s changed the way films were produced, exhibited, and experienced. Marshalling extensive archival research, Rogers reveals the role screens played at the height of the era of " classical " Hollywood cinema. She shows how filmmakers, technicians, architects, and exhibitors employed a variety of screens within diverse spaces, including studio soundstages, theaters, homes, stores, and train stations. Far from inert, screens served as means of structuring mediated space and time, contributing to the transformations of modern culture. *On the Screen* demonstrates how particular approaches to the use of screens traversed production and exhibition, theatrical and extratheatrical practice, mainstream and avant-garde modes, and even cinema and television. Rogers ' s history challenges conventional narratives about the novelty of the twenty-first-century multiscreen environment, showing how attention to the variety of historical screen practices opens up new ways to understand contemporary media.

Rich in implications for our present era of media change, *The Promise of Cinema* offers a compelling new vision of film theory. The volume conceives of " theory " not as a fixed body of canonical texts, but as a dynamic set of reflections on the very idea of cinema and the possibilities once associated with it. Unearthing more than 275 early-twentieth-century German texts, this ground-breaking documentation leads readers into a world that was striving to assimilate modernity ' s most powerful new medium. We encounter lesser-known essays by B é la Bal á zs, Walter Benjamin, and Siegfried Kracauer alongside interventions from the realms of aesthetics, education, industry, politics, science, and technology. The book also features programmatic writings from the Weimar avant-garde and from directors such as Fritz Lang and F.W. Murnau. Nearly all documents appear in English for the first time; each is meticulously introduced and annotated. The most comprehensive collection of German writings on film published to date, *The Promise of Cinema* is an essential resource for students and scholars of film and media, critical theory, and European culture and history.

The effort to go beyond given knowledge in different domains — artistic, scientific, political, metaphysical — is a characteristic driving force in modernism and the avant-gardes. Since the late 19th century, artists and writers have frequently investigated their medium and its limits, pursued political and religious aims, and explored hitherto unknown physical, social and conceptual spaces, often in ways that combine these forms of critical inquiry into one and provoke further theoretical and methodological innovations. The fifth volume of the EAM series casts light on the history and actuality of investigations, quests and explorations in the European avant-garde and modernism from the late 19th century to the present day. The authors seek to answer questions such as: How have modernism and the avant-garde appropriated scientific knowledge, religious dogmas and social conventions, pursuing their investigation beyond the limits of given knowledge and conceptions? How have modernism and avant-garde created new conceptual models or representations where other discourses have allegedly failed? In what ways do practises of investigation, quest or exploration shape artistic work or the formal and thematic structures of artworks?

The most famous name in French literary circles from the late 1950s till his death in 1981, Roland Barthes maintained a contradictory rapport with the cinema. As a cultural critic, he warned of its surreptitious ability to lead the enthralled spectator toward an acceptance of a pre-given world. As a leftist, he understood that spectacle could be turned against itself and provoke deep questioning of that pre-given world. And as an extraordinarily sensitive human being, he relished the beauty of images and the community they could bring together.

Is a film watched on a video screen still cinema? Have digital compositing, motion capture, and other advanced technologies remade or obliterated the craft? Rooted in their hypothesis of the "double birth of media," Andr é Gaudreault and Philippe Marion take a positive look at cinema's ongoing digital revolution and reaffirm its central place in a rapidly expanding media landscape. The authors begin with an overview of the extreme positions held by opposing camps in the debate over cinema: the "digitalphobes" who lament the implosion of cinema and the "digitalphiles" who celebrate its new, vital incarnation. Throughout, they remind readers that cinema has never been a static medium but a series of processes and transformations powering a dynamic art. From their perspective, the digital revolution is the eighth major crisis in the history of motion pictures, with more disruptions to come. Brokering a peace among all sides, Gaudreault and Marion emphasize the cultural practice of cinema over rigid claims on its identity, moving toward a common conception of cinema to better understand where it is headed next.

A multitude of devices and technological tools now exist to make, share, and store memories and moments with family, friends, and even strangers. Memory practices such as home movies, which originated as the privilege of a few, well-to-do families, have now emerged as ubiquitous and immediate cultures of sharing. Departing from the history of home movies, this volume offers a sophisticated understanding of technologically mediated, mostly ritualized memory practices, from early beginnings in the fin-de-si è cle to today. Departing from a longue dur é e perspective on home movie practices, *Materializing Memories* moves beyond a strict historical study to grapple with highly theorized fields, such as media studies, memory studies, and science and technology studies (STS). The contributors to this volume reflect on these different intellectual backgrounds and perspectives, but all chapters share a common framework by addressing practices of use, user configurations, and relevant media landscapes. Grasping the cultural dynamics of such multi-faceted practices requires a multidimensional conceptual approach, here achieved by centering around three concepts as central analytical lenses: dispositifs, generations, and amateurs.

Offers key historical and interpretative texts on the development and role of "the screen" in communications and the social sphere.

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