Cinephilia In The Age Of Digital Reproduction

By developing the concept of the “digital effects emblem,” Kristen Whissel contributes a new analytic rubric to cinema studies. An “effects emblem” is a spectacular, photorealistic digital creature, and morphing “plasmatic” figures. Across films such as Avatar, The Matrix, the Lord of the Rings, Star Wars, and Crouching Tiger, Hidden Dragon, these effects emblems heighten the narrative drama by contrasting real with virtual, and the natural with the mechanical. In this book, Whissel examines how digital technology is transforming cinema. She considers how digital imaging can mimic, transform, shape and generate both fantastical and realistic worlds, and how it can heighten the impact of film narratives. By exploring how digital technology is used in film production and consumption, Whissel examines how the audience interacts with films and how digital technology is changing the way we watch and experience cinema. The book includes numerous case studies of digital effects emblems in a variety of films, including The Matrix, Star Wars, and Crouching Tiger, Hidden Dragon, among others. Whissel’s analysis reveals how digital technology is transforming not only the content of films, but also the way we experience and appreciate them.
Desire, Agnès Varda’s Jacquot de Nantes, Doris Dörrie’s Cherry Blossoms and Olivier Assayas’ Summer Hours.

In this wide-ranging new study, David Church explores how the history of drive-in theatres and audience formation have descended to the home video formats that keep these lurid movies fondly alive today. Arguing for the importance of social networking in the production of horror cinema, Church shows how the movies themselves understand and represent the symbiosis of platform and spectator. Through case studies and close readings that blend industry history with apparatus theory, psychoanalysis with platform studies, and production history with postmodern philosophy, Church argues that the role of the spectator in horror movie consumption has changed in the face of technological change. From Night of the Living Dead (1968) through Paranormal Activity (2009), these movies pursue the spectator from one platform to another, adapting to suit new exhibition norms and cultural concerns in the evolution of the video genre.

An invention without a future. James Naremore uses this legendary remark as a starting point for a meditation on the so-called death of cinema in the digital age, and as a way of introducing a wide-ranging series of his essays on movies past and present. These essays include discussions of authorship, adaptations, and acting; commentaries on Howard Hawks, Alfred Hitchcock, Orson Welles, Roman Polanski, Billy Wilder, John Ford, John Huston, and Stanley Kubrick; and reviews of more recent work by non-Hollywood directors Pedro Costa, Abbas Kiarostami, Raúl Ruiz, and Apichatpong Weerasethakul. Important themes recur: the relations between modernity, modernism, and postmodernism; the changing medial space and death of older technologies; and the need for robust critical writing in an era when print and film are increasingly seen as a single ‘

Women’s Voices in Digital Media

An invention without a future.
disclosing uncanny networks of incongruities, coincidences, and contingencies at the margins of the cinematic frame. In an agile demonstration of "cinephiliac" historiography, Rashna Wadia Richards extracts intriguing film fragments from their seemingly ordinary narratives in order to explore what these unexpected moments reveal about the studio era. Inspired by Walter Benjamin's preference for studying cultural fragments rather than composing grand narratives, this unorthodox history of the films of the studio system reveals how classical Hollywood emerges as a disjointed network of accidents, excesses, and coincidences.