

# Savage Theory Cinema As Modern Magic

## Matilda Mroz

*Savage Theory* Rachel O. Moore,2000 An ambitious and original work which uses early film theory, anthropological insights, and avant-garde film to explore the relation of cinema to ritual healing.

*Modernism and Magic* Leigh Wilson,2015-10-01 Explores the interplay between modernist experiment and occult discourses in the early twentieth century

**The Modern Supernatural and the Beginnings of Cinema** Murray Leeder,2017-01-10 This study sees the nineteenth century supernatural as a significant context for cinema's first years. The book takes up the familiar notion of cinema as a "ghostly," "spectral" or "haunted" medium and asks what made such association possible. Examining the history of the projected image and supernatural displays, psychical research and telepathy, spirit photography and X-rays, the skeletons of the danse macabre and the ghostly spaces of the mind, it uncovers many lost and fascinating connections. The Modern Supernatural and the Beginnings of Cinema locates film's spectral affinities within a history stretching back to the beginning of screen practice and forward to the digital era. In addition to examining the use of supernatural themes by pioneering filmmakers like Georges Méliès and George Albert Smith, it also engages with the representations of cinema's ghostly past in Guy Maddin's recent online project *Seances* (2016). It is ideal for those interested in the history of cinema, the study of the supernatural and the pre-history of the horror film.

*Thirty-two New Takes on Taiwan Cinema* Emilie Yueh-yu Yeh,Darrell William Davis,Wenchi Lin,2022-12-22 A film-by-film introduction to Taiwan cinema and cultures

*Drone Age Cinema* Steen Ledet Christiansen,2016-11-29 At a time when technological advances are transforming cultures and supporting new automated military operations, action films engage the senses and, in doing so, allow viewers to embody combat roles. This book argues that through film the viewer adapts to an ecology of fear, one that reflects global panic at the near-constant threat of conflict and violence. Often overwhelming in its audiovisual assault, action cinema attempts to overpower our bodies with its own through force and intensity. In this book, Steen Ledet Christiansen identifies five aspects central to how action films produce such physical movements and responses through vectors, droning, kinetics, telesomatics and volatility and in so doing unveils new modes of perception that acclimatise us for warfare. Drawing on theories from film-philosophy and a consideration of the aesthetics and phenomenology of war, this is an innovative study of

the evolving action movie and its role in the targeted address of battle. Chapters investigate new modes of cinematic experience through in-depth case studies of Iron Man, Avatar and the Jason Bourne trilogy, through to The Hurt Locker and Mad Max: Fury Road.

**Cinema, Emergence, and the Films of Satyajit Ray** Keya Ganguly,2010-06-08 Although revered as one of the world's great filmmakers, the Indian director Satyajit Ray is described either in narrowly nationalistic terms or as an artist whose critique of modernity is largely derived from European ideas. Rarely is he seen as an influential modernist in his own right whose contributions to world cinema remain unsurpassed. In this benchmark study, Keya Ganguly situates Ray's work within the internationalist spirit of the twentieth century, arguing that his film experiments revive the category of political or committed art. She suggests that in their depictions of Indian life, Ray's films intimate the sense of a radical future and document the capacity of the image to conceptualize a different world glimpsed in the remnants of a disappearing past.

**Temporality and Film Analysis** Matilda Mroz,2012-08-06 Matilda Mroz argues that cinema provides an ideal opportunity to engage with ideas of temporal flow and change. Temporality, however, remains an underexplored area of film analysis, which frequently discusses images as though they were still rather than moving. This book traces the operation of duration in cinema, and argues that temporality should be a central concern of film scholarship. In close readings of Michelangelo Antonioni's L'Avventura, Andrei Tarkovsky's Mirror, and the ten short films that make up Krzysztof Kie?lowski's Decalogue series, Mroz highlights how film analysis must consider both particular moments in cinema which are critically significant, and the way in which such moments interrelate in temporal flux. She explores the concepts of duration and rhythm, resonance and uncertainty, affect, sense and texture, to bring a fresh perspective to film analysis and criticism. Essential reading for students and scholars in Film Studies, this engaging study will also be a valuable resource for critical theorists.

*The Urban Generation* Zhen Zhang,2007-03-28 DIVAn anthology that explores film works by the urban generation,-- filmmakers who operate outside of mainstream (officially sanctioned) Chinese cinema -- whose impact has been enormous./div

**The Tenth Muse** Laura Marcus,2010-08-12 The Tenth Muse explores writings on the cinema in the first decades of the twentieth century. Laura Marcus examines the impact of cinema on early twentieth-century literary and, more broadly, aesthetic and cultural consciousness, by bringing together the study of the terms and strategies of early writings about film with literary engagement with cinema in the same period. She gives a new understanding of the ways in which early writers about film - reviewers, critics, theorists - developed aesthetic categories to define and accommodate what was called 'the seventh art' or 'the tenth muse' and found discursive strategies adequate to the representation of the new art and technology of cinema, with its unprecedented powers of movement. In examining the writings of early film critics and commentators in

tandem with those of more specifically literary figures, including H.G.Wells and Virginia Woolf, and in bringing literary texts into this field, Laura Marcus provides a new account of relationships between cinema and literature. Intertwining two major strands of research - the exploration of early film criticism and theory and cinema's presence in literary texts - *The Tenth Muse* shows how issues central to an understanding of cinema (including questions of time, repetition, movement, vision, sound and silence) are threaded through both kinds of writing, and the ways in which discursive and fictional writings overlapped. The movement that defined cinema was also perceived as a more fragile and unstable ephemerality that inhered at every level, from the fleeting nature of the projected images to the vagaries of cinematic exhibition. It was the anxiety over the mutability of the medium and its exhibition which, from the 1920s onwards, led to the establishment of such institutional spaces for cinema as the London-based Film Society, the new film journals, and, in the 1930s, the first film archives. *The Tenth Muse* explores the continuities between these sites of cinematic culture and the conceptual, literary and philosophical understandings of the filmic medium.

**Surface** Giuliana Bruno, 2014-06-09 What is the place of materiality—the expression or condition of physical substance—in our visual age of rapidly changing materials and media? How is it fashioned in the arts or manifested in virtual forms? In *Surface*, cultural critic and theorist Giuliana Bruno deftly explores these questions, seeking to understand materiality in the contemporary world. Arguing that materiality is not a question of the materials themselves but rather the substance of material relations, Bruno investigates the space of those relations, examining how they appear on the surface of different media—on film and video screens, in gallery installations, or on the skins of buildings and people. The object of visual studies, she contends, goes well beyond the image and engages the surface as a place of contact between people and art objects. As Bruno threads through these surface encounters, she unveils the fabrics of the visual—the textural qualities of works of art, whether manifested on canvas, wall, or screen. Illuminating the modern surface condition, she notes how façades are becoming virtual screens and the art of projection is reinvented on gallery walls. She traverses the light spaces of artists Robert Irwin, James Turrell, Tacita Dean, and Anthony McCall; touches on the textured surfaces of Isaac Julien's and Wong Kar-wai's filmic screens; and travels across the surface materiality in the architectural practices of Diller Scofidio + Renfro and Herzog & de Meuron to the art of Doris Salcedo and Rachel Whiteread, where the surface tension of media becomes concrete. In performing these critical operations on the surface, she articulates it as a site in which different forms of mediation, memory, and transformation can take place. Surveying object relations across art, architecture, fashion, design, film, and new media, *Surface* is a magisterial account of contemporary visual culture.

**Hermeneutic Humility and the Political Theology of Cinema** Sean Desilets, 2016-06-10 This book revisits the tradition of Western religious cinema in light of scholarship on St. Paul's political theology. The book's subtitle derives from the account in the Book of Acts that St. Paul was temporarily blinded in the wake of his conversion on the road to Damascus.

In imitation of Paul, the films on which Sean Desilets's analysis hinges (including those of Carl-Th. Dreyer, Robert Bresson, Pier Paolo Pasolini, and Carlos Reygadas) place a god-blind mechanism, the camera, between themselves and the divine. Desilets calls the posture they adopt hermeneutic humility: hermeneutic in that it interprets the world, but humble in that it pays particular—even obsessive—attention to its own limits. Though these films may not consciously reflect Pauline theology, Desilets argues that they participate in a messianic-hermeneutic tradition that runs from Paul through St. Augustine, Blaise Pascal, Karl Barth, and Walter Benjamin, and which contributes significantly to contemporary discussions in poststructuralist literary theory, political theology, and religious studies. Desilets's insightful explication of Jean-Luc Nancy's deconstruction of Christianity and Giorgio Agamben's recent work on religion makes a substantial contribution to film philosophy and emerging critical trends in the study of religion and film. This book puts forward a nuanced theoretical framework that will be useful for film scholars, students of contemporary political theology, and scholars interested in the intersections of religion and media.

*The Cinema of Attractions Reloaded* Wanda Strauven, 2006 Twenty years ago, noted film scholars Tom Gunning and André Gaudreault introduced the phrase "cinema of attractions" to describe the essential qualities of films made in the medium's earliest days, those produced between 1895 and 1906. Now, *The Cinema of Attractions Reloaded* critically examines the term and its subsequent wide-ranging use in film studies. The collection opens with a history of the term, tracing the collaboration between Gaudreault and Gunning, the genesis of the term in their attempts to explain the spectacular effects of motion that lay at the heart of early cinema, and the pair's debts to Sergei Eisenstein and others. This reconstruction is followed by a look at applications of the term to more recent film productions, from the works of the Wachowski brothers to virtual reality and video games. With essays by an impressive collection of international film scholars—and featuring contributions by Gunning and Gaudreault as well—*The Cinema of Attractions Reloaded* will be necessary reading for all scholars of early film and its continuing influence.

[This Thing of Darkness](#) Joan Neuberger, 2019-03-15 Sergei Eisenstein's unfinished masterpiece, *Ivan the Terrible*, was no ordinary movie. Commissioned by Joseph Stalin in 1941 to justify state terror in the sixteenth century and in the twentieth, the film's politics, style, and epic scope aroused controversy even before it was released. In *This Thing of Darkness*, Joan Neuberger offers a sweeping account of the conception, making, and reception of *Ivan the Terrible* that weaves together Eisenstein's expansive thinking and experimental practice with a groundbreaking new view of artistic production under Stalin. Drawing on Eisenstein's unpublished production notebooks, diaries, and manuscripts, Neuberger's riveting narrative chronicles Eisenstein's personal, creative, and political challenges and reveals the ways cinematic invention, artistic theory, political critique, and historical and psychological analysis went hand in hand in this famously complex film. Neuberger's bold arguments and daring insights into every aspect of Eisenstein's work during this period, together with her ability to lucidly

connect his wide-ranging late theory with his work on Ivan, show the director exploiting the institutions of Soviet artistic production not only to expose the cruelties of Stalin and his circle but to challenge the fundamental principles of Soviet ideology itself. Ivan the Terrible, she argues, shows us one of the world's greatest filmmakers and one of the 20th century's greatest artists observing the world around him and experimenting with every element of film art to explore the psychology of political ambition, uncover the history of recurring cycles of violence and lay bare the tragedy of absolute power.

**Encyclopedia of Religion and Film** Eric Michael Mazur,2011-03-08 Comprising 91 A-Z entries, this encyclopedia provides a broad and comprehensive introduction to the topic of religion within film. Technology has enabled films to reach much wider audiences, enabling today's viewers to access a dizzying number of films that employ diverse symbolism and communicate a vast array of viewpoints. Encyclopedia of Religion and Film will provide such an audience with the tools to begin their own exploration of the deeper meanings of these films and grasp the religious significance within. Organized alphabetically, this encyclopedia provides more than 90 entries on the larger religious traditions, the major film-producing regions of the globe, the films that have stirred controversy, the most significant religious symbols, and the more important filmmakers. The included topics provide substantially more information on the intersection of religion and film than any of the similar volumes currently available. While the emphasis is on the English-speaking world and the films produced therein, there is also substantial representation of non-English, non-Western film and filmmakers, providing significant intercultural coverage to the topic.

*Troubled Everyday* Alison Taylor,2017-04-28 Extreme violence in contemporary European art cinema is generally interpreted for its affective potential, but what about the significance of the everyday that so often frames and forms the majority of these films? Why do the sudden moments of violence that punctuate films like Catherine Breillat's *Fat Girl* (2001), Gaspar Noe's *Irreversible* (2002) and Markus Schleizer's *Michael* (2011) seem so reliant on everyday routines and settings for their impact? Addressing these questions through a series of case-studies, and considering notorious films in their historical and philosophical context, *Troubled Everyday* offers the first detailed examination of the relationship between violence and the everyday in European art cinema. It calls for a re-evaluation of what gives these films such affective force, and such a prolonged grip on our imagination.

Hamlet Lives in Hollywood Murray Pomerance,2017-08-18 Analyses the democratic dimension of the recent political changes in MENA

*Shimmering Images* Eliza Steinbock,2019-02-14 In *Shimmering Images* Eliza Steinbock traces how cinema offers alternative ways to understand gender transitions through a specific aesthetics of change. Drawing on Barthes's idea of the "shimmer" and Foucault's notion of sex as a mirage, the author shows how sex and gender can appear mirage-like on film, an effect they label shimmering. Steinbock applies the concept of shimmering—which delineates change in its emergent form as

well as the qualities of transforming bodies, images, and affects—to analyses of films that span time and genre. These include examinations of the fantastic and phantasmagorical shimmerings of sex change in Georges Méliès's nineteenth-century trick films and Lili Elbe's 1931 autobiographical writings and photomontage in *Man into Woman*. Steinbock also explores more recent documentaries, science fiction, and pornographic and experimental films. Presenting a cinematic philosophy of transgender embodiment that demonstrates how shimmering images mediate transitioning, Steinbock not only offers a corrective to the gender binary orientation of feminist film theory; they open up new means to understand trans ontologies and epistemologies as emergent, affective, and processual.

**Magic and Modernity** Birgit Meyer, Peter Pels, 2003 This is the first book to explore comparatively how magic—usually portrayed as the antithesis of the modern—is also at home in modernity.

Film and Fairy Tales Kristian Moen, 2013-05-07 Far from a realm of pure fantasy helping people to escape harsh realities, fairy tales and the films that rooted themselves in their tropes and traditions played an integral role in formulating and expressing the anxieties of modernity as well as its potential for radical, magical transformation. In *Film and Fairy Tales*, Kristian Moen examines the role played by fairy tales in shaping cinema, its culture, and its discourse during its most formative years. Well-established by the feerie of the nineteenth century as popular entertainment and visual spectacle, the wonders of mutability offered by fairy tale fantasies in the early films of Melies situated cinema itself as a realm of enchantment rife with enthralling and disturbing possibilities. Through an analysis of early film theorists and a detailed case study of Tourneur's 1918 film *The Blue Bird*, Moen shows how the spectacles and tropes of the fairy tale continued to shape ideas of cinema's place in modern life. Stars like Mary Pickford and Marguerite Clark, who not only played fantasy roles but presented their off-screen personae in deliberately fantastic terms, and the transformative claims of modernity expressed through visions such as Orientalist fairylands are analysed to show the extent to which fairy tales were used to negotiate different experiences of modernity - the giddy adventures of social mobility, consumer culture and identity transformation, the threats and anxieties of cultural change, impermanence and mutability. Moen traces the evolution of the fairy tale in film to its self-aestheticising peak in *Snow White and the Seven Dwarfs*, alongside ironic allusions in films like Hitchcock's *Rebecca* and Howard Hawks' *Ball of Fire*, concluding with an examination of how fairy tale visions of fantastic transformation have seen a resurgence in contemporary cinema, from Tim Burton to Harry Potter. In the process, he shows how cinema made fairy tales modern - and fairy tales helped make cinema what it is today.

**Practices of Projection** Gabriel Menotti, Virginia Crisp, 2020-02-05 To many, the technological aspects of projection often go unnoticed, only brought to attention during moments of crisis or malfunction. For example, when a movie theater projector falters, the audience suddenly looks toward the back of the theater to see a sign of mechanical failure. The history of cinema similarly shows that the attention to projection has been most focused when the whole medium is hanging in

suspension. During Hollywood's economic consolidation in the '30s, projection defined the ways that sync-sound technologies could be deployed within the medium. Most recently, the digitization of cinema repeated this process as technology was reworked to facilitate mobility. These examples show how projection continually speaks to the rearrangement of media technology. Projection therefore needs to be examined as a pivotal element in the future of visual media's technological transition. In *Practices of Projection: Histories and Technologies*, volume editors Gabriel Menotti and Virginia Crisp address the cultural and technological significance of projection. Throughout the volume, chapters reiterate that projection cannot, and must not, be reduced to its cinematic functions alone. Borrowing media theorist Siegfried Zielinski's definition, Menotti and Crisp refer to projection as the heterogeneous array of artefacts, technical systems, and particularly visual praxes of experimentation and of culture. From this, readers can understand the performative character of the moving image and the labor of the different actors involved in the utterance of the film text. Projection is not the same everywhere, nor equal all the time. Its systems are in permanent interaction with environmental circumstances, neighboring structures, local cultures, and social economies. Thus the idea of projection as a universal, fully autonomous operation cannot hold. Each occurrence of projection adds nuance to a wider understanding of film screening technologies.

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