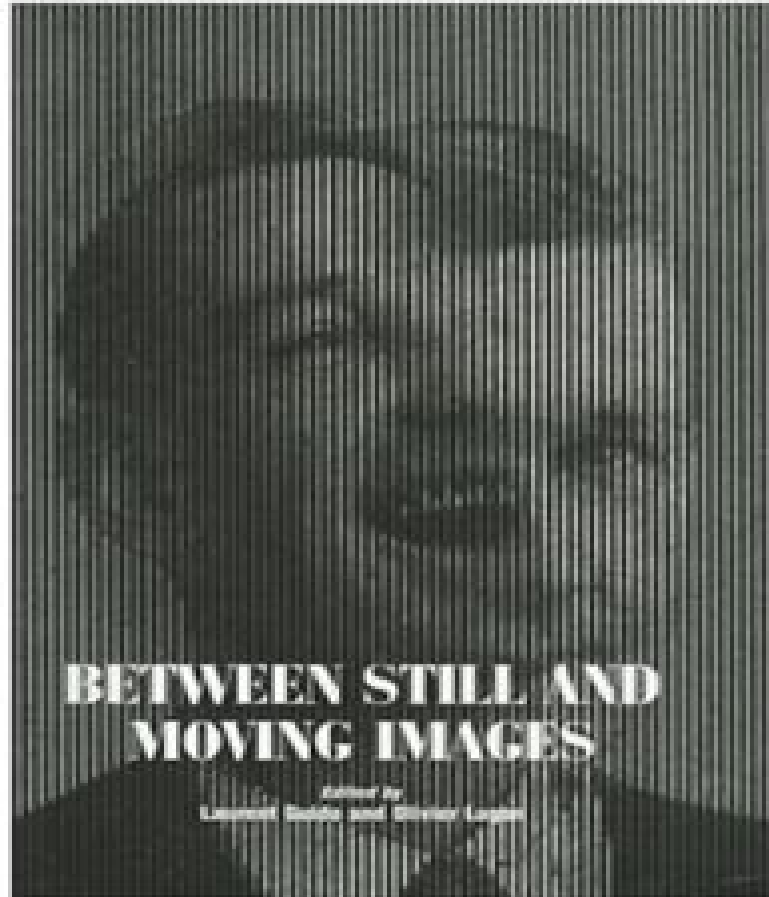




Between Still And Moving Images Photography And Cinema In The 20th Century

Aa. Vv.



Between Still And Moving Images Photography And Cinema In The 20th Century:

Between Still and Moving Images Laurent Guido, Olivier Lugon, 2012 Addresses the relationship between cinema and photography during the 20th century It comes out of a dialogue between historians from both fields equally represented in the table of contents It opens the field of study beyond the domains of art and cinephilia to take into account the social uses of images of popular media and of a diversity of discursive fields from medicine to pedagogy It aims to move beyond general aesthetic considerations to deal with specific historical objects including discourses Back cover

Photography and Other Media in the Nineteenth Century Nicoletta Leonardi, Simone Natale, 2018-02-05 In this volume leading scholars of photography and media examine photography's vital role in the evolution of media and communication in the nineteenth century In the first half of the nineteenth century the introduction of telegraphy the development of a cheaper and more reliable postal service the rise of the mass circulation press and the emergence of the railway dramatically changed the way people communicated and experienced time and space Concurrently photography developed as a medium that changed how images were produced and circulated Yet for the most part photography of the era is studied outside the field of media history The contributors to this volume challenge those established disciplinary boundaries as they programmatically explore the intersections of photography and new media during a period of fast paced change Their essays look at the emergence and early history of photography in the context of broader changes in the history of communications the role of the nascent photographic press in photography's infancy and the development of photographic techniques as part of a broader media culture that included the mass consumed novel sound recording and cinema Featuring essays by noteworthy historians in photography and media history this discipline shifting examination of the communication revolution of the nineteenth century is an essential addition to the field of media studies In addition to the editors contributors to this volume are Geoffrey Batchen Geoffrey Belknap Lynn Berger Jan von Brevern Anthony Enns Andr Gaudreault Lisa Gitelman David Henkin Erkki Huhtamo Philippe Marion Peppino Ortoleva Steffen Siegel Richard Taws and Kim Timby

Print Matters Maria Antonella Pelizzari, Andrés Mario Zervigón, 2025-11-11 This volume presents a nuanced exploration of how illustrated magazines shaped global visual culture between 1910 and 1970 In the early to mid twentieth century the vast majority of printed photographs appeared in the pages of illustrated magazines Publications such as Life China Pictorial Drum Picture Post and Ebony did more than showcase photographs they crafted visual narratives by combining images text and graphics into influential cultural artifacts These periodicals shaped public perception and mass media consensus like the Internet does today bringing a shared visual experience to homes and newsstands around the world The essays in this volume delve into the technologies and visual strategies behind these publications showing how their layouts were affected by political commercial editorial and artistic factors leading up to World War II The commentaries also explore how democracy dictatorships colonization and modernity at large gave rise to experimental magazine designs turning avant garde art and

lifestyle reporting into popular formats Featuring over 150 images *Print Matters* traces how illustrated magazines evolved across countries and continents offering new insights into their history and enduring impact on culture and society

Cinéma&Cie. International Film Studies Journal. Aa. Vv.,2016-10-11T00:00:00+02:00 For a long time comparisons of cinema and photography have been predominantly a question of contrast both of their forms and their ways of seeing This special issue of *Cinéma&Cie* post filmic aesthetics such as the cinematic tableau vivant and innovative examples of contemporary experimental audiovisual production

3D and Animated Lenticular Photography Kim Timby,2015-07-31 Scholars are increasingly investigating photography's broad cultural role expanding our understanding of the diversity of photographic practices Kim Timby contributes to this new history of photography by examining the multifaceted story of images that animate with a flick of the wrist or appear vividly three dimensional without the use of special devices both made possible by the lenticular process Using French case studies this volume broadly weaves 3D and animated lenticular imagery into scientific and popular culture from early cinema and color reproduction to the birth of modern advertising and the market for studio portraits postcards and religious imagery The motivations behind the invention and reinvention of this pervasive form of imagery from the turn of the twentieth century through the end of the pre digital era shed new light on our relationship to photographic realism and on the forceful interplay in photography between technological innovation and the desire to be entertained 3D and Animated Lenticular Photography Between Utopia and Entertainment is a profusely illustrated and engaging interdisciplinary study of a wide ranging body of images that have fascinated viewers for generations

Global Photography Erina Duganne,Heather Diack,Terri Weissman,2020-06-08 This innovative text recounts the history of photography through a series of thematically structured chapters Designed and written for students studying photography and its history each chapter approaches its subject by introducing a range of international contemporary photographers and then contextualizing their work in historical terms The book offers students an accessible route to gain an understanding of the key genres theories and debates that are fundamental to the study of this rich and complex medium Individual chapters cover major topics including Description and Abstraction Truth and Fiction The Body Landscape War Politics of Representation Form Appropriation Museums The Archive The Cinematic Fashion Photography Boxed focus studies throughout the text offer short interviews curatorial statements and reflections by photographers critics and leading scholars that link photography's history with its practice Short chapter summaries research questions and further reading lists help to reinforce learning and promote discussion Whether coming to the subject from an applied photography or art history background students will benefit from this book's engaging example led approach to the subject gaining a sophisticated understanding of international photography in historical terms

The Cinema of Sofia Coppola Suzanne Ferriss,2021-01-28 The Cinema of Sofia Coppola provides the first comprehensive analysis of Coppola's oeuvre that situates her work broadly in relation to contemporary artistic social and cultural currents Suzanne Ferriss considers the central role of fashion in its

various manifestations to Coppola's films exploring fashion's primacy in every cinematic dimension in film narrative production costume and sound design cinematography marketing distribution and auteur branding She also explores the theme of celebrity including Coppola's own director star persona and argues that Coppola's auteur status rests on an original and distinct visual style derived from the filmmaker's complex engagement with photography and painting Ferriss analyzes each of Coppola's six films categorizing them in two groups films where fashion commands attention *Marie Antoinette* *The Beguiled* and *The Bling Ring* and those where clothing and material goods do not stand out ostentatiously but are essential in establishing characters identities and relationships *The Virgin Suicides* *Lost in Translation* and *Somewhere* Throughout Ferriss draws on approaches from scholarship on fashion film visual culture art history celebrity and material culture to capture the complexities of Coppola's engagement with fashion culture and celebrity *The Cinema of Sofia Coppola* is beautifully illustrated with color images from her films as well as artworks and advertising artefacts *Moving Frames* Carrie Collenberg-González, Martin P. Sheehan, 2022-02-14 As the building blocks of moving pictures photographs have played an integral role in cinema since the dawn of the medium a relationship that has grown more complexly connected even as the underlying technologies continue to evolve *Moving Frames* explores the use of photographs in German films from Expressionism to the Berlin School addressing the formal and narrative roles that photographs play as well as the cultural and historical contexts out of which these films emerged Looking beyond and within the canon the editors gather stimulating new insights into the politics of surveillance resistance representation and collective memory functioning through photographic rupture and affect in German cinema *Between Stillness and Motion* Eivind Røssaak, 2011 Since the development of film as an artistic medium in the 1890s there has been an inherent tension between still photographic images and moving cinematic images from their form and function to the messages they convey and their impact on the beholder and on culture at large This volume one of the first book length works to analyze critique and further the international debate about the meaning and use of motion and stillness in film and photography takes these concepts out of the theoretical arena of cinematic studies and applies them to the wider and ever changing landscape of images and media With contributions from such acclaimed international scholars as Tom Gunning Thomas Elsaesser Mark B N Hansen George Baker Ina Blom and Christa Bluminger these collected essays examine the strategic uses of stillness and motion in art from the mid nineteenth century to the technologically driven present **Nazi Exhibition Design and Modernism** Michael Tymkiw, 2018-05-29 A new and challenging perspective on Nazi exhibition design In one of the most comprehensive analyses ever written on the subject Michael Tymkiw reassesses the relationship between Nazi exhibition design and modernism While National Socialist exhibitions are widely understood as platforms for attacking modern art they also served as sites of surprising formal experimentation among artists architects and others who often drew upon and reconfigured the practices and principles of modernism when designing exhibition spaces and the objects within In this book Tymkiw reveals that a central motivation

behind such experimentation was the interest in provoking what he calls engaged spectatorship attempts to elicit experiences among exhibition goers that would pique their desire to become involved in wider processes of social and political change For historians of art architecture performance and other forms of visual culture Nazi Exhibition Design and Modernism unravels long held assumptions particularly concerning the ideological stakes of participation

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