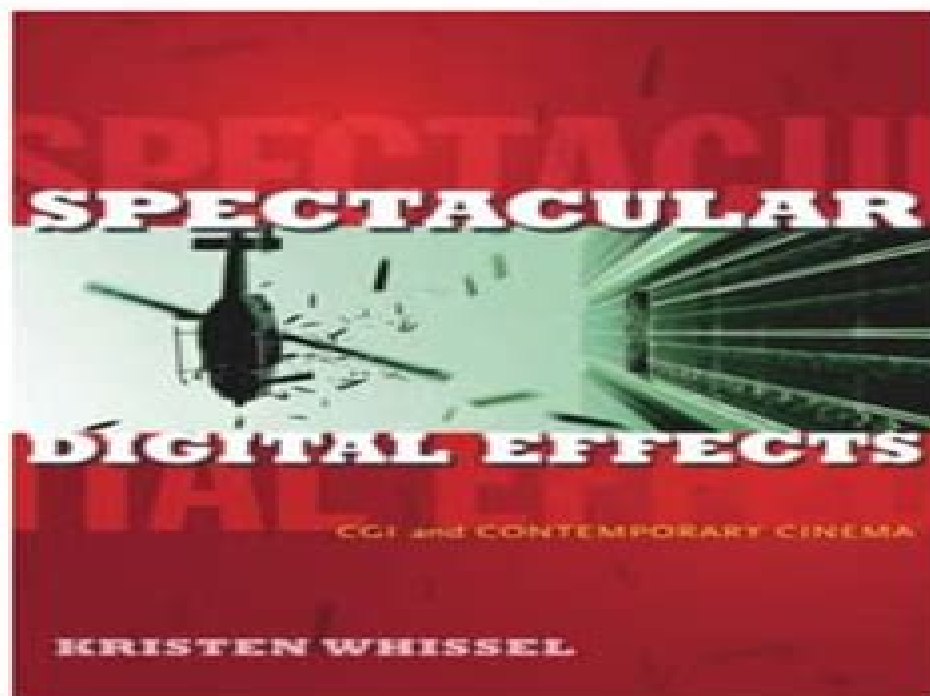


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Spectacular Digital Effects Cgi And Contemporary Cinema

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Spectacular Digital Effects Cgi And Contemporary Cinema:

Spectacular Digital Effects Kristen Whissel, 2014-02-05 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 computer generated visual effect that gives stunning expression to a film's key themes Although they elicit feelings of astonishment and wonder effects emblems do not interrupt narrative but are continuous with story and characterization and highlight the narrative stakes of a film Focusing on spectacular digital visual effects in live action films made between 1989 and 2011 Whissel identifies and examines four effects emblems the illusion of gravity defying vertical movement massive digital multitudes or swarms photorealistic digital creatures and morphing plasmatic figures Across films such as Avatar The Matrix the Lord of the Rings trilogy Jurassic Park Titanic and Crouching Tiger Hidden Dragon these effects emblems heighten the narrative drama by contrasting power with powerlessness life with death freedom with constraint and the individual with the collective

Special Effects on the Screen Martin Lefebvre, Marc Furstenau, 2025-10-01 Since the very first days of cinema audiences have marveled at the special effects imagery presented on movie screens While long relegated to the margins of film studies special effects have recently become the object of a burgeoning field of scholarship With the emergence of a digital cinema and the development of computerized visual effects film theorists and historians have been reconsidering the traditional accounts of cinematic representation recognising the important role of special effects Understood as a constituent part of the cinema special effects are a major technical but also aesthetic component of filmmaking and an important part of the experience for the audience In this volume new directions are charted for the exploration of this indispensable aspect of the cinematic experience Each of the essays in this collection offers new insight into the theoretical and historical study of special effects The contributors address the many aspects of special effects from a variety of perspectives considering them as a conceptual problem recounting the history of specific special effects techniques and analysing notable effects films

Special Effects and German Silent Film Katharina Loew, 2025-10-01 In recent decades special effects have become a major new area of research in cinema studies For the most part they have been examined as spectacles or practical tools In contrast Special Effects and German Silent Film foregrounds their function as an expressive device and their pivotal role in cinema's emergence as a full fledged art Special effects not only shaped the look of iconic films like Nosferatu 1922 or Metropolis 1927 but they are central to a comprehensive understanding of German silent film culture writ large This book examines special effects as the embodiment of a techno romantic paradigm that seeks to harness technology the epitome of modern materialism as a means for accessing a spiritual realm Employed to visualize ideas and emotions in a medium specific way special effects thus paved the way for film art

3-D Cinema and Trauma Dor Fadlon, 2022-12-16 This book examines 3D cinema across the early 1950s the early 1980s and from 2009 to 2014 providing for the first time not only a connection between 3D cinema and historical trauma but also a consideration of 3D aesthetics from a cultural perspective

The main argument of the book is that 3D cinema possesses a privileged potential to engage with trauma Exploring questions of representation embodiment and temporality in 3 D cinema the book takes an interdisciplinary approach offering a compelling analysis to a combination of box office favorites and more obscure films ranging across genres such as horror erotica fantasy science fiction and documentaries Weaving theoretical discussions and film analysis this book renders complex theoretical frameworks such as Deleuze and trauma theory accessible

Cinema as a Worldbuilding Machine in the Digital Era Alain Boillat,2022-08-09 This essay examines the primacy of worldbuilding in the age of CGI transmedia practices and high concept fiction by studying the principles that govern the creation of a multiverse in a wide range of film and TV productions Emphasis is placed on Hollywood sci fi movies and their on screen representation of imaginary machines that mirror the film medium following in the tradition of Philip K Dick s writings and the cyberpunk culture A typology of worlds is established as well as a number of analytical tools for assessing the impact of the coexistence of two or more worlds on the narrative structure the style uses of color editing practices the generic affiliation or hybridity the seriality and the discourse produced by a given film particularly in fictions linked to post 9 11 fantasies Among the various titles examined the reader is offered a detailed analysis of the Resident Evil film series Total Recall and its remake Dark City the Matrix trilogy Avatar Source Code and other time loop films TRON and its sequel Christopher Nolan s Tenet and several TV shows most notably HBO s Westworld but also Sliders Lost Fringe and Counterpart

Cinemas Dark and Slow in Digital India Lalitha Gopalan,2021-02-12 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

Editing and Special/Visual Effects Charlie Keil,Kristen Whissel,2016-08-26 Most moviegoers think of editing and special effects as distinct components of the filmmaking process We might even conceive of them as polar opposites since effective film editing is often subtle and almost invisible whereas special effects frequently call attention to themselves Yet film editors and visual effects artists have worked hand in hand from the dawn of cinema to the present day Editing and Special Visual Effects brings together a diverse range of film scholars who trace how the arts of editing and effects have evolved in tandem Collectively the contributors demonstrate how these two crafts have been integral to cinematic history starting with the trick films of the early silent era which astounded audiences by splicing in or editing out key frames all the way up to cutting edge effects technologies and

concealed edits used to create the illusions Throughout readers learn about a variety of filmmaking techniques from classic Hollywood s rear projection and matte shots to the fast cuts and wall to wall CGI of the contemporary blockbuster In addition to providing a rich historical overview Editing and Special Visual Effects supplies multiple perspectives on these twinned crafts introducing readers to the analog and digital tools used in each craft showing the impact of changes in the film industry and giving the reader a new appreciation for the processes of artistic collaboration they involve

Creative Tools and the Softwarization of Cultural Production Frédéric Lesage, Michael Terren, 2024-01-17 This book explores how creativity is increasingly designed marketed and produced with digital products and services a process referred to as softwarization If being creative has developed into one of the paradigmatic architectures of power for framing the contemporary subject then an essential component of this architecture involves its material and symbolic configuration through tools From image editors to digital audio workstations video editors to game engines these modern tools are used by creatives every day and mastering these increasingly complex technologies is now a near compulsory pathway to creative work Despite their ubiquity in cultural production few have sought to theorize them in aggregate and with interdisciplinary breadth By bringing disparate creative and methodological traditions in one volume this book provides a comprehensive overview of approaches for understanding this complex emerging and dynamic field that speaks beyond the disciplinary categories of tool instrument and or software It makes a unique intervention in the fields of cultural production and the cultural and creative industries

The Digital Image and Reality Daniel Strutt, 2025-10-01 The media technologies that surround and suffuse our everyday life profoundly affect our relation to reality Philosophers since Plato and Aristotle have sought to understand the complex influence of apparently simple tools of expression on our understanding and experience of the world time space materiality and energy The Digital Image and Reality takes up this crucial philosophical task for our digital era This rich yet accessible work argues that when new visual technologies arrive to represent and simulate reality they give rise to nothing less than a radically different sensual image of the world Through engaging with post cinematic content and the new digital formats in which it appears Strutt uncovers and explores how digital image making is integral to emergent modes of metaphysical reflection to speculative futurism optimistic nihilism and ethical plasticity Ultimately he prompts the reader to ask whether the impact of digital image processes might go even beyond our subjective consciousness of reality towards the synthesis of objective actuality itself

The Empire of Effects Julie A. Turnock, 2022-06-14 2024 Finalist Marshall McLuhan Outstanding Book Award Media Ecology Association How one company created the dominant aesthetic of digital realism Just about every major film now comes to us with an assist from digital effects The results are obvious in superhero fantasies yet dramas like Roma also rely on computer generated imagery to enhance the verisimilitude of scenes But the realism of digital effects is not actually true to life It is a realism invented by Hollywood by one company specifically Industrial Light Magic The Empire of Effects shows how the effects company known for the puppets and space

battles of the original Star Wars went on to develop the dominant aesthetic of digital realism Julie A Turnock finds that ILM borrowed its technique from the New Hollywood of the 1970s incorporating lens flares wobbly camerawork haphazard framing and other cinematography that called attention to the person behind the camera In the context of digital imagery however these aesthetic strategies had the opposite effect heightening the sense of realism by calling on tropes suggesting the authenticity to which viewers were accustomed ILM s style on display in the most successful films of the 1980s and beyond was so convincing that other studios were forced to follow suit and today ILM is a victim of its own success having fostered a cinematic monoculture in which it is but one player among many

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