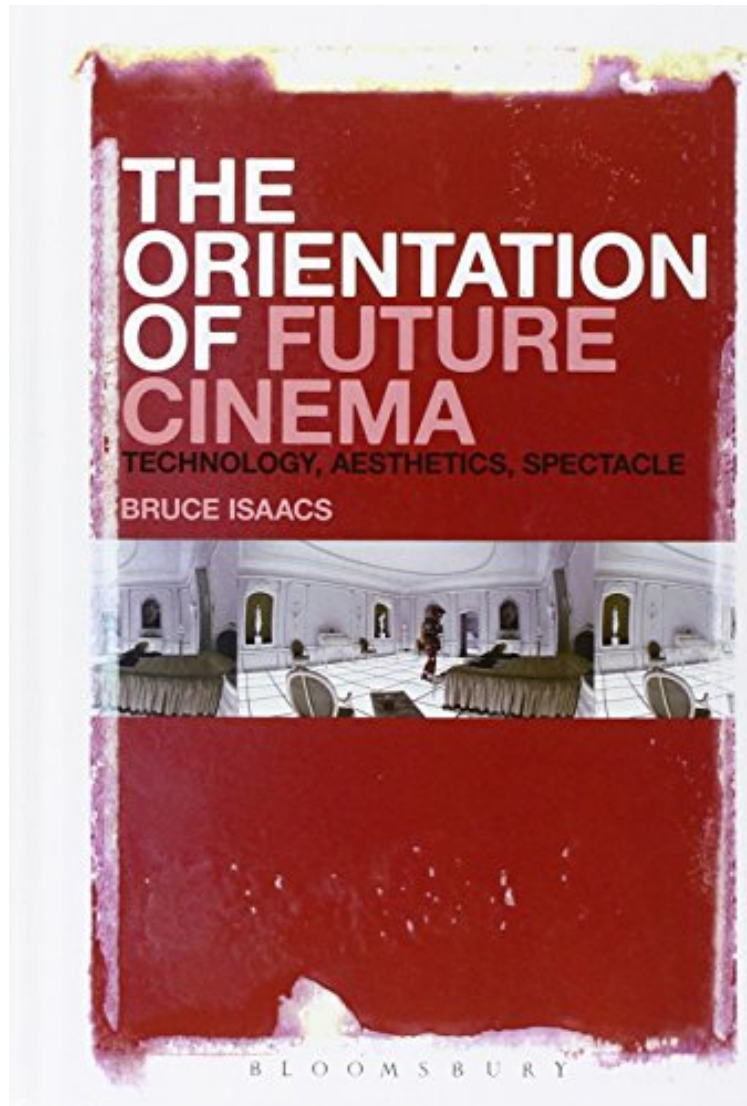


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The Orientation of Future Cinema: Technology, Aesthetics, Spectacle

Bruce Isaacs

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Bruce Isaacs : The Orientation of Future Cinema: Technology, Aesthetics, Spectacle before purchasing it in order to gage whether or not it would be worth my time, and all praised The Orientation of Future Cinema: Technology, Aesthetics, Spectacle:

What is the fate of cinema in an age of new technologies, new aesthetic styles, new modes of cultural production and

consumption? What becomes of cinema and a century-long history of the moving image when the theatre is outmoded as a social and aesthetic space, as celluloid gives over to digital technology, as the art-house and multiplex are overtaken by a proliferation of home entertainment systems? *The Orientation of Future Cinema* offers an ambitious and compelling argument for the continued life of cinema as image, narrative and experience. Commencing with Lumiere's *Arrival of a Train at a Station*, Bruce Isaacs confronts the threat of contemporary digital technologies and processes by returning to cinema's complex history as a technological and industrial phenomenon. The technology of moving images has profoundly changed; and yet cinema materialises ever more forcefully in digital capture and augmentation, 3-D perception and affect, High Frame Rate cinema, and the evolution of spectacle as the dominant aesthetic mode in contemporary studio production.

The Orientation of Future Cinema is an elegantly written, provocative, richly illustrated, historically informed book that breaks new ground in cinema and media studies. Isaacs's book does much more than explore the shifting, tenuous relationship between the spectator and the image. Instead, his book actually models a fresh, surprising way of writing about the film image in an era when the idea of film itself is undergoing a revolution that opens up new possibilities for accounting for the continued lure of the film spectacle. There are so many powerful, insightful moments in the book; in fact, Isaacs's extended discussion of the complex relationship between sound and image in Francis Ford Coppola's film *The Conversation* or Michel Gondry's *Eternal Sunshine of the Spotless Mind* are worth the price of admission alone. *The Orientation of Future Cinema* is essential reading for anyone interested in the fate of the image in the digital era. -- Nicholas Rombes, University of Detroit Mercy, US, author of *Cinema in the Digital Age*

Endorsement *The Orientation of Future Cinema* offers a lucid, theoretically grounded aesthetic justification for the new media including popular 'high concept' cinema of spectacle and 3-D. Claiming that the digital image is understood as affective experience rather than representation, Bruce Isaacs takes a much-needed step toward providing a critical language for a media culture readily appreciated, manipulated and disseminated by today's generation. -- Linda Badley, Middle Tennessee State University, US

Endorsement Film theory and criticism have often fixated on a single aspect of cinema, to the detriment of all else: space or time, movement or stillness, action or contemplation, sensuality or intellection, classical or modern, fun or philosophy. Bruce Isaac's *The Orientation of Future Cinema* is an attempt to keep all the paths open, to synthesize different analytical tools, and to embrace the totality of film - from art cinema to blockbusters, from yesterday's silent movies to today's digital formats. Accepting cinema equally as both an 'itinerary of the image' and a narrative art, Isaacs aims at no less than a new, integrated aesthetics of the film medium as a synthetic form, both realistic and artificial, emotive and reflective - but always, at its best, absorbing and astonishing. -- Associate Professor Adrian Martin, Monash University, US, Co-Editor of *LOLA* magazine

Endorsement About the Author Bruce Isaacs is a Lecturer in Film Studies at the University of Sydney, Australia. He has published widely on film history and theory.