



The Emergence of Cinematic Time

MODERNITY, CONTINGENCY,
THE ARCHIVE

Mary Ann Doane

HARVARD UNIVERSITY PRESS
Cambridge, Massachusetts, and London, England • 2002

For Phil and Hannah

Emergence Of Cinematic Time

Steve Choe



Emergence Of Cinematic Time:

The Emergence of Cinematic Time Mary Ann Doane, 2002-12-27 Hailed as the permanent record of fleeting moments the cinema emerged at the turn of the nineteenth century as an unprecedented means of capturing time and this at a moment when disciplines from physics to philosophy and historical trends from industrialization to the expansion of capitalism were transforming the very idea of time In a work that itself captures and reconfigures the passing moments of art history and philosophy Mary Ann Doane shows how the cinema representing the singular instant of chance and ephemerality in the face of the increasing rationalization and standardization of the day participated in the structuring of time and contingency in capitalist modernity At this book's heart is the cinema's essential paradox temporal continuity conveyed through stopped time the rapid succession of still frames or frozen images Doane explores the role of this paradox and of notions of the temporal indeterminacy and instability of an image in shaping not just cinematic time but also modern ideas about continuity and discontinuity archivability contingency and determinism and temporal irreversibility A compelling meditation on the status of cinematic knowledge her book is also an inquiry into the very heart and soul of modernity

The Emergence of Cinematic Time Mary Ann Doane, 2002-12-27 In a work that captures and reconfigures the passing moments of art history and philosophy Mary Ann Doane shows how the cinema representing the singular instant of chance and ephemerality in the face of the increasing rationalization and standardization of the day participated in the structuring of time and contingency in capitalist modernity

Cinematic Chronotopes Pepita Hesselberth, 2014-06-19 The site of cinema is on the move The extent to which technologically mediated sounds and images continue to be experienced as cinematic today is largely dependent on the intensified sense of being here now and me that they convey This intensification is fundamentally rooted in the cinematic's potential to intensify our experience of time to convey time's thickening of which the sense of place and a sense of self presence are the correlatives In this study Pepita Hesselberth traces this thickening of time across four different spatio temporal configurations of the cinematic a multi media exhibition featuring the work of Andy Warhol 1928 1987 the handheld aesthetics of European art house films a large scale media installation by Rafael Lozano Hemmer and the usage of the trope of the flash forward in mainstream Hollywood cinema Only by juxtaposing these cases by looking at what they have in common this study argues can we grasp the complexity of the changes that the cinematic is currently undergoing

The Open Invitation Freya Schiwy, 2019-06-05 The Open Invitation explores the relationship between prefigurative politics and activist video Schiwy analyzes activist videos from the 2006 uprising in Oaxaca the Zapatista's Other Campaign as well as collaborative and community video from the Yucatán Schiwy argues that transnational activist videos and community videos in indigenous languages reveal collaborations and that their political impact cannot be grasped through the concept of the public sphere Instead she places these videos in dialogue with recent efforts to understand the political with communality a mode of governance articulated in indigenous struggles for autonomy and with

cinematic politics of affect *The Shape of Motion* Jordan Schonig,2022 In *The Shape of Motion Cinema and the Aesthetics of Movement* author Jordan Schonig provides a new way of theorizing cinematic motion by examining cinema's motion forms structures patterns or shapes of movement unique to the moving image From the wild and unpredictable motion of flickering leaves and swirling dust that captivated early spectators to the pulsing abstractions that emerge from rapid lateral tracking shots to the bleeding pixel formations caused by the glitches of digital video compression each motion form opens up the aesthetics of movement to film theoretical inquiry By pairing close analyses of onscreen movement in narrative and experimental films with concepts from Maurice Merleau Ponty Henri Bergson and Immanuel Kant Schonig rethinks longstanding assumptions within film studies such as indexical accounts of photographic images and analogies between the camera and the human eye Arguing against the intuition that cinema reproduces our natural perception of motion *The Shape of Motion* shows how cinema's motion forms do not merely transpose the movements of the world in front of the camera they transform them **Afterlives: Allegories of Film and Mortality in Early Weimar Germany** Steve Choe,2014-07-31

Weimar cultural critics and intellectuals have repeatedly linked the dynamic movement of the cinema to discourses of life and animation Correspondingly recent film historians and theorists have taken up these discourses to theorize the moving image both in analog and digital But many important issues are overlooked Combining close readings of individual films with detailed interpretations of philosophical texts all produced in Weimar Germany immediately following the Great War *Afterlives Allegories of Film and Mortality in Early Weimar Germany* shows how these films teach viewers about living and dying within a modern mass mediated context Choe places relatively underanalyzed films such as F W Murnau's *The Haunted Castle* and Arthur Robison's *Warning Shadows* alongside Martin Heidegger's early seminars on phenomenology Sigmund Freud's *Reflections upon War and Death* and Max Scheler's critique of resentment It is the experience of war trauma that underpins these correspondences and Choe foregrounds life and death in the films by highlighting how they allegorize this opposition through the thematics of animation and stasis **Cinema of Exploration** James Leo Cahill, Luca

Caminati,2020-12-29 Drawing together 18 contributions from leading international scholars this book conceptualizes the history and theory of cinema's century long relationship to modes of exploration in its many forms from colonialist expeditions to decolonial radical cinemas to the perceptual voyage of the senses made possible by the cinematic apparatus This is the first anthology dedicated to analysing cinema's relationship to exploration from a global decolonial and ecological perspective Featuring leading scholars working with pathbreaking interdisciplinary methodologies drawing on insights from science and technology studies postcolonial theory indigenous ways of knowing and film theory and history it theorizes not only cinema's implication in imperial conquest but also its cutting edge role in empirical expansion and experiments in sensual and critical perception The collected essays consider filmmaking in cross cultural contexts and films made in or about peoples in South America Asia Africa Indigenous North America as well as polar outer space and underwater

exploration with famous figures such as Jacques Yves Cousteau alongside amateur and scientific filmmakers The essays in this collection are ideal for a broad range of scholars graduate students and advanced undergraduate students in cinema and media studies cultural studies and cognate fields

Temporality and Film Analysis Matilda Mroz,2013-08-12 This book traces the operation of duration in cinema and argues that temporality should be a central concern of film scholarship It explores the concepts of duration and rhythm resonance and uncertainty affect sense and texture to bring a fresh perspective

Cinema, Audiences and Modernity Daniel Biltereyst,Richard Maltby,Philippe Meers,2013-03-01 This book sheds new light on the cinema and modernity debate by confronting established theories on the role of the modern cinematic experience with new empirical work on the history of the social experience of cinema going film audiences and film exhibition The book provides a wide range of research methodologies and perspectives on these matters including the use of oral history methods questionnaires diaries audience letters as well as industrial sociological and other accounts on historical film audiences The collection's case studies thus provide a how to compendium of current methodologies for researchers and students working on film and media audiences film and media experiences and historical reception The volume is part of a new cinema history effort within film and screen studies to look at film history not only as a history of production textual relations or movies as artefacts but rather to concentrate more on the receiving end the social experience of cinema and the engagement of film cinema history from below The contributions to the volume reflect upon the very different ways in which cinema has been accepted rejected or disciplined as an agent of modernity in neighbouring parts of Europe and how cinema going has been promoted and regulated as a popular social practice at different times in twentieth century European history

The Redemption of Things Samuel Frederick,2022-01-15 Collecting is usually understood as an activity that bestows permanence unity and meaning on otherwise scattered and ephemeral objects In *The Redemption of Things* Samuel Frederick emphasizes that to collect things however always entails displacing immobilizing and potentially disfiguring them too He argues that the dispersal of objects seemingly antithetical to the collector's task is essential to the logic of gathering and preservation Through analyses of collecting as a dialectical process of preservation and loss *The Redemption of Things* illustrates this paradox by focusing on objects that challenge notions of collectability ephemera detritus and trivialities such as moss junk paper scraps dust scent and the transitory moment In meticulous close readings of works by Gotthelf Stifter Keller Rilke Glauser and Frisch and by examining an experimental film by Oskar Fischinger Frederick reveals how the difficulties posed by these fleeting fragile and forsaken objects help to reconceptualize collecting as a poetic activity that makes the world of scattered things uniquely palpable and knowable

The Essay Film Timothy Corrigan,2011-08 Why have certain kinds of documentary and non narrative films emerged as the most interesting exciting and provocative movies made in the last twenty years Ranging from the films of Ross McElwee *Bright Leaves* and Agnes Varda *The Gleaners and I* to those of Abbas Kiarostami *Close Up* and Ari Folman *Waltz with Bashir* such films have intrigued viewers who at the same time have

struggled to categorize them Sometimes described as personal documentaries or diary films these eclectic works are rather best understood as cinematic variations on the essay So argues Tim Corrigan in this stimulating and necessary new book Since Michel de Montaigne essays have been seen as a lively literary category and yet despite the work of pioneers like Chris Marker seldom discussed as a cinematic tradition *The Essay Film* offering a thoughtful account of the long rapport between literature and film as well as novel interpretations and theoretical models provides the ideas that will change this **Tosaka Jun** Ken C. Kawashima, Fabian Schafer, Robert Stolz, 2014-01-31 Tosaka Jun 1900 1945 was one of modern Japan's most unique and important critics of capitalism the emperor system imperialism and everyday life in wartime Japan This collection of translations contains some of Tosaka's most important essays and original articles on Tosaka **Afterimages of Gilles Deleuze's Film Philosophy** David Norman Rodowick, 2010 The French philosopher Gilles Deleuze was one of the most innovative and revolutionary thinkers of the twentieth century Author of more than twenty books on literature music and the visual arts Deleuze published the first volume of his two volume study of film *Cinema 1 The Movement Image* in 1983 and the second volume *Cinema 2 The Time Image* in 1985 Since their publication these books have had a profound impact on the study of film and philosophy Film media and cultural studies scholars still grapple today with how they can most productively incorporate Deleuze's thought The first new collection of critical studies on Deleuze's cinema writings in nearly a decade *Afterimages of Gilles Deleuze's Film Philosophy* provides original essays that evaluate the continuing significance of Deleuze's film theories accounting systematically for the ways in which they have influenced the investigation of contemporary visual culture and offering new directions for research Contributors Raymond Bellour Centre Nationale de Recherches Scientifiques Ronald Bogue U of Georgia Giuliana Bruno Harvard U Ian Buchanan Cardiff U James K Chandler U of Chicago Tom Conley Harvard U Amy Herzog CUNY András B. Kovács E. t. v. s. Loránd U Patricia MacCormack Anglia Ruskin U Timothy Murray Cornell U Dorothea Olkowski U of Colorado John Rajchman Columbia U Marie Claire Ropars Wuilleumier U Paris VIII Garrett Stewart U of Iowa Damian Sutton Glasgow School of Art Melinda Szaloky UC Santa Barbara **Uncanny Cinema** Murray Pomerance, 2022-10-20 Murray Pomerance's latest book explores an encyclopedic range of films and television shows to demonstrate the difficulty of conveying the experience of viewing cinema through words and the medium of text From *On the Waterfront* to *Marriage Story* *Uncanny Cinema* illuminates that words and writing are in perilous waters when applied to cinema similar to ungestured talk The book begins with this problem using Julian Jaynes's thoughts on vocality and imagination before delving into three exploratory movements arranged to alternately challenge inspire and confound the reader to question if we know what we think we know or even see what we think we see The viewer is faced with disturbances ruptures and surprises that occur during the viewing experience which Pomerance analyzes to stretch the sense of what we do and do not or possibly cannot know particularly as we think talk and write about cinema **Mapping the Moving Image** Pasi Väliaho, 2010 In *Mapping the Moving Image* Pasi Väliaho offers a compelling study of how the medium of

film came to shape our experience and thinking of the world and ourselves By locating the moving image in new ways of seeing and saying as manifest in the arts science and philosophy at the turn of the twentieth century the book redefines the cinema as one of the most important anthropological processes of modernity Moving beyond the typical understanding of cinema based on optical and linguistic models Mapping the Moving Image takes the notion of rhythm as its cue in conceptualizing the medium s morphogenetic potentialities to generate affectivity behaviour and logics of sense It provides a clear picture of how the forms of early film while mobilizing bodily gestures and demanding intimate affective engagement from the viewer emerged in relation to bio political investments in the body The book also charts from a fresh perspective how the new gestural dynamics and viscosity of the moving image fed into our thinking of time memory and the unconscious

The Cinema of the Soviet Thaw Lida Oukaderova,2017-05-15 Following Joseph Stalin s death in 1953 the Soviet Union experienced a dramatic resurgence in cinematic production The period of the Soviet Thaw became known for its relative political and cultural liberalization its films formally innovative and socially engaged were swept to the center of international cinematic discourse In The Cinema of the Soviet Thaw Lida Oukaderova provides an in depth analysis of several Soviet films made between 1958 and 1967 to argue for the centrality of space as both filmic trope and social concern to Thaw era cinema Opening with a discussion of the USSR s little examined late fifties embrace of panoramic cinema the book pursues close readings of films by Mikhail Kalatozov Georgii Danelia Larisa Shepitko and Kira Muratova among others It demonstrates that these directors works were motivated by an urge to interrogate and reanimate spatial experience and through this project to probe critical issues of ideology social progress and subjectivity within post Stalinist culture

Theorizing Film Through Contemporary Art Jill Murphy,Laura Rascaroli,2025-10-01 As the cinematic experience becomes subsumed into today s ubiquitous technologies of seeing contemporary artworks lift the cinematic out of the immateriality of the film screen and separate it into its physical components within the gallery space How to read these reformulations of the cinematic medium and their critique of what it is and has been In Theorizing Cinema Through Contemporary Art Expanding Cinema leading film theorists consider artworks that incorporate restage and re present cinema s configuration of the key categories of space experience presence absence production and consumption technology myth perception event and temporality so interrogating the creation appraisal and evolution of film theory as channeled through contemporary art This book takes film theory as a blueprint for the moving image and juxtaposes it with artworks that render cinema as a material object In the process it unfolds a complex relationship between a theory and a practice that have commonly been seen as virtually incompatible renewing our understanding of each and more to the point their interactions

Phenomenology and the Future of Film J. Chamarette,2012-09-28 Using hybrid phenomenological approaches to film this book focuses on how moving images are experienced and encountered as well as read and viewed Its close engagements with films and installations by four contemporary French filmmakers explore the limits and possibilities of cinematic subjectivity

Uncovering Stranger Things Kevin J. Wetmore, Jr., 2018-04-12 The Duffer Brothers award winning *Stranger Things* exploded onto the pop culture scene in 2016 The Netflix original series revels in a nostalgic view of 1980s America while darkly portraying the cynical aspects of the period This collection of 23 new essays explores how the show reduces reuses and recycles 80s pop culture from the films of Spielberg Carpenter and Hughes to punk and synthwave music to Dungeons the politics psychology and educational policies of the day and how the ultimate upper class teen idol of the Reagan era became *Stranger Things* middle aged blue collar heroine

Writing Time Sean Franzel, 2023-11-15 Cowinner of the Aldo and Jeanne Scaglione Prize for Studies in Germanic Languages and Literatures *Writing Time* shows how serial literature based in journals and anthologies shaped the awareness of time at a transformative moment in the European literary and political landscapes Sean Franzel explores how German speaking authors and editors write time both by writing about time and by mapping time itself through specific literary formats Through case studies of such writers as F J Bertuch K A B ttinger J W Goethe Ludwig B rne and Heinrich Heine Franzel analyzes how serial writing predicated on open ended continuation becomes a privileged mode of social commentary and literary entertainment and provides readers with an ongoing history of the present or *Zeitgeschichte* Drawing from media theory and periodical studies as well as from Reinhart Koselleck s work on processes of temporalization and untimely models of historical time *Writing Time* presents smaller literary forms the urban tableau cultural reportage and caricature as new ways of imagining temporal unfolding recentering periodicals and other serial forms at the heart of nineteenth century print culture

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