

Elephant Gus Van Sant

Laura E. Ruberto, Kristi M. Wilson

Gaming Alexander R. Galloway, 2006-05-27 Video games have been a central feature of the cultural landscape for over twenty years and now rival older media like movies, television, and music in popularity and cultural influence. Yet there have been relatively few attempts to understand the video game as an independent medium. Most such efforts focus on the earliest generation of text-based adventures (Zork, for example) and have little to say about such visually and conceptually sophisticated games as Final Fantasy X, Shenmue, Grand Theft Auto, Halo, and The Sims, in which players inhabit elaborately detailed worlds and manipulate digital avatars with a vast—and in some cases, almost unlimited—array of actions and choices. In *Gaming*, Alexander Galloway instead considers the video game as a distinct cultural form that demands a new and unique interpretive framework. Drawing on a wide range of disciplines, particularly critical theory and media studies, he analyzes video games as something to be played rather than as texts to be read, and traces in five concise chapters how the “algorithmic culture” created by video games intersects with theories of visuality, realism, allegory, and the avant-garde. If photographs are images and films are moving images, then, Galloway asserts, video games are best defined as actions. Using examples from more than fifty video games, Galloway constructs a classification system of action in video games, incorporating standard elements of gameplay as well as software crashes, network lags, and the use of cheats and game hacks. In subsequent chapters, he explores the overlap between the conventions of film and video games, the political and cultural implications of gaming practices, the visual environment of video games, and the status of games as an emerging cultural form. Together, these essays offer a new conception of gaming and, more broadly, of electronic culture as a whole, one that celebrates and does not lament the qualities of the digital age. Alexander R. Galloway is assistant professor of culture and communication at New York University and author of *Protocol: How Control Exists after Decentralization*.

The New American Crime Film Matthew Sorrento, 2012-09-26 The American crime film has recently enjoyed a surge in popularity and proliferation, making it the most pervasive genre in contemporary cinema. Though it now tackles current issues, it continues to reference the classic narratives and archetypes established in the great crime pictures of past decades. The titles explored in this critical survey feature a variety of themes and show that the crime film genre has fused with other genres to create fascinating hybrids. Focusing on character and plot construction, the author highlights the gangster and film noir traditions that still run strongly through recent American cinema. Among the many filmmakers analyzed within

these pages are David Lynch, Gus Van Sant, David Mamet, Werner Herzog, Sam Raimi, David Cronenberg and the Coen Brothers. Stuart Gordon, director of the cult classic *Re-Animator*, provides the lively and incisive foreword.

Italian Neorealism and Global Cinema Laura E. Ruberto, Kristi M. Wilson, 2007 This volume addresses the influence of Italian neorealist films on world cinema well beyond the post-World War II period associated with the movement. Despite its lack of organization and relatively short life span, the Italian neorealist movement deeply influenced directors and film traditions around the world. This collection examines the impact of Italian neorealism beyond the period of 1945-52, the years conventionally connected to the movement, and beyond the postwar Italian film industry where the movement originated. Providing a refreshing aesthetic and ideological contrast to mainstream Hollywood films, neorealist filmmakers demonstrated not only how an engaging narrative technique could be brought to bear upon social issues but also how cinema could shape and redefine national identity. The fourteen essays in *Italian Neorealism and Global Cinema* consider films from Italy, India, Brazil, Africa, the Czech Republic, postwar Germany, Hong Kong, the United States, France, Belgium, Colombia, and Great Britain. Each essay explores neorealism's complex relationship to a different national film tradition, style, or historical period, illustrating the profound impact of neorealism and the ways it continues to complicate the relationship between ideas of nation, national cinema, and national identity. Many of the essays identify similar themes or motifs adapted from neorealism, and several essays address a politicized national film tradition that developed in opposition to a monolithic Western aesthetic. In all, *Italian Neorealism and Global Cinema* provides a novel critical understanding of the wide-ranging international impact of a short period in Italian cultural history. Film scholars and students of film history will appreciate this insightful text.

Dark Dreams 2.0 Charles Derry, 2009-11-12 Greatly expanded and updated from the 1977 original, this new edition explores the evolution of the modern horror film, particularly as it reflects anxieties associated with the atomic bomb, the Cold War, 1960s violence, sexual liberation, the Reagan revolution, 9/11 and the Iraq War. It divides modern horror into three varieties (psychological, demonic and apocalyptic) and demonstrates how horror cinema represents the popular expression of everyday fears while revealing the forces that influence American ideological and political values. Directors given a close reading include Alfred Hitchcock, Brian De Palma, David Cronenberg, Guillermo Del Toro, Michael Haneke, Robert Aldrich, Mel Gibson and George A. Romero. Additional material discusses postmodern remakes, horror franchises and Asian millennial horror. This book also contains more than 950 frame grabs and a very extensive filmography.

Acting and Performance in Moving Image Culture Jörg Sternagel, Deborah Levitt, Dieter Mersch, 2014-03-15 This volume offers transdisciplinary perspectives on the study of acting and performance in moving image forms. It assembles 26 international scholars from dance, theatre, film, media and cultural studies, art history and philosophy to investigate the art of acting and the presence of the human body in analog and digital film, animation and video art. The volume includes

classical case studies and essays devoted to acting history and acting and genres, but its particular emphasis is on introducing a wide range of groundbreaking theoretical approaches – from continental and analytic philosophy to new media theory and cognitivist research – all of which interrogate the fundamental conceptions of »act« and »actor« that underwrite both popular and academic notions of performance in moving image culture.

The Palgrave Handbook of Script Development Stayci Taylor, Craig Batty, 2022-01-04 The Palgrave Handbook of Script Development provides the first comprehensive overview of international script development practices. Across 40 unique chapters, readers are guided through the key challenges, roles and cultures of script development, from the perspectives of creators of original works, those in consultative roles and those giving broader contextual case studies. The authors take us inside the writers' room, alongside the script editor, between development conversations, and outside the mainstream and into the experimental. With authors spanning upwards of 15 countries, and occupying an array of roles – including writer, script editor, producer, script consultant, executive, teacher and scholar, this is a truly international perspective on how script development functions (or otherwise) across media and platforms. Comprising four parts, the handbook guides readers behind the scenes of script development, exploring unique contexts, alternative approaches, specific production cultures and global contexts, drawing on interviews, archives, policy, case study research and the insider track. With its broad approach to a specialised practice, the Palgrave Handbook of Script Development is for anyone who practices, teaches or studies screenwriting and screen production.

The Bulletin ,2004

The Advocate ,2003

Sight and Sound ,2005

International Index to Film Periodicals ,2007

The Penguin Factfinder David Crystal, 2005 The Penguin Factfinder is the most comprehensive and authoritative general factbook available, now fully revised and updated for its second edition. With sections ranging from art and culture to sports and games, it is a goldmine of facts, figures and statistics on every conceivable subject, backed up by maps, diagrams and an indispensable index to help you track down quickly the information you need. Whether you want to find the population of Guatemala, the most recent Oscar winners, all the Olympic champions, the most popular children's names or the Seven Wonders of the Ancient World, this is the essential resource for browsers, crossword addicts and anyone who needs to check facts at home or at work.

Film International ,2007

The Rough Guide to the Pacific Northwest J. D. Dickey, Tim Jepson, Phil Lee, 2004 The Rough Guide to the Pacific Northwest is the definitive guide to one of the world's most breathtaking corners. A full-colour introduction includes the author's hand-

picked round-up of "Things not to Miss", including sights, activities, events and natural wonders. There is detailed coverage of the area's near-limitless outdoor pursuits, from kayaking in the Puget Sound to hiking the Pacific Coast Trail. There are vivid accounts of Vancouver, Seattle and Portland, along with the region's stunning national parks, rugged volcanic peaks and pristine seascapes. For every area, insightful reviews of the best places to stay, eat and drink help the reader get a true taste of the area, whatever their budget.

Halliwell's Film, Video & DVD Guide ,2008

The Rough Guide to Oregon and Washington ,2007-11

Roger Ebert's Movie Yearbook Roger Ebert,2005

American Cinematographer ,2005

Crash Cinema Mark Goodall,Jill Good,Will Godfrey,2007 Crash Cinema: Representation in Film is a collection of essays that emerged from Crash Cinema an annual symposium that is an integral part of the Bradford Film Festival at the National Media Museum (UK). The symposium was created by academics and curators who share the common aim of promoting the importance of film both as an academic study and for critical public appreciation. Films can be enjoyed as entertainment, they can educate and inform and they can excite and disturb. Films are powerful pieces of culture. The films that we now â ~consumeâ (TM) do more than simply amuse or horrify. Cinema not only thrills us but also communicates to us about ourselves and in the twentieth and twenty-first century moving images have become the dominant form of this communication. Bombarded by images, we inhabit a media intensive world in which every aspect of life is pervaded by visual signs. In these circumstances it becomes increasingly significant to engage with the politics of representation. Through this vital process we can acknowledge that all cultural forms, whether in high art or the mass media, are in the broadest sense political. We can also appreciate that it is a complex agenda of interests that shapes specific ideological meanings. Fulsomely equipped, we can apply this essential tool to the exciting task of decoding the political, social and cultural meanings articulated through the making, promotion and consumption of film. This book aims to offer an arena for the analysis of these representations. Representations cannot depict the â ~truthâ (TM) and the essays in this book do not claim to search for the â ~truthâ (TM). We ask whose â ~truthâ (TM) is being represented, how is it represented and why is it represented like that? We also ask how do representations tell us something about the culture within which they are created. Yet the essays in this volume are not â ~stuckâ (TM) in the representational concerns of the past and try instead to uncover the power of cinema to shock and surprise whether that be through visceral impact, subversive content, experiments with identity or the exploration of the taboo. Representation, as defined by the eleven essays in this book, is a fluid and dynamic approach to the study of film. The study of film, to which this book contributes some unique case studies, is as popular as ever and has withstood growing challenge from the new media such as CG Animations, the internet and computer, console and online gaming. This is

because the pleasure of film is still the most humanistic and because the sophistication of the representations offered by cinematic expression remain ever more complex and pleasurable to decipher. This book can therefore be read by any student, academic, writer or filmmaker hooked on these delights.

The Shooting Game Joseph Alan Lieberman, 2006 Maybe we thought the horror called school shooting had been laid to rest, but in fact, it never really went away. Since the terrifying incident at Columbine in 1999, senseless shootings at schools have claimed over four hundred student and faculty lives worldwide. In March and April of 2006 alone, sixteen deadly Columbine-style plots were hatched by over twenty-five students arrested across the U.S. from the heartland up to North Pole, Alaska. In September, another deadly shooting in Montreal. The violence and plans for mayhem have continued unabated. Until this book, no one has effectively answered the question, Why do they do it?

Cannes Kieron Corless, Chris Darke, 2007 The essential companion to the controversial and glamorous film festival.

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