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 Digital Culture & Society (DCS)

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## REYNOLDS DECKER

[A Deleuzian Film-Philosophy of Digital Screen Culture](#) Springer

[Spectacular Posthumanism](#)The Digital Vernacular of Visual EffectsBloomsbury Publishing USA

[New Media and the Twenty-First-Century Documentary](#) Routledge

What defines pop music? Why do we consider some styles as easier listening than others? Arranged in three parts: Aesthetics and Authenticity - Groove, Sampling and Industry - Subjectivity, Ethnicity and Politics, this collection of essays by a group of international scholars deals with these questions in diverse ways. This volume prepares the reader for the debates around pop's intricate historical, aesthetic and cultural roots. The intellectual perspectives on offer present the interdisciplinary aspects of studying music and, spanning more than twenty-five years, these essays form a snapshot of some of the authorial voices that have shaped the specific subject matter of pop criticism within the broader field of popular music studies. A common thread running through these essays is the topic of interpretation and its relation to conceptions of musicality, subjectivity and aesthetics. The principle aim of this collection is to demonstrate that pop music needs to be evaluated on its own terms within the cultural contexts that make it meaningful.

[A Companion to Contemporary French Cinema](#) Brill | Rodopi

The Ghost in the Image offers a new take on the place that supernatural phenomena occupy in everyday life by examining nonfictional works not traditionally associated with the horror genre and participative forms of engaging with horror themes such as experiential viewing and game playing. The book covers a variety of media: spirit photography, found-footage horror movies, ghost-hunting reality shows, documentary and fiction films based on the Amityville and Enfield hauntings, survival games, and creepypasta. These works transform our interest in ghosts into an interactive form of entertainment and, perhaps disturbingly, brings them closer to the reality of our everyday lives.

[Differences](#) Bloomsbury Publishing USA

Photography's prominence in the representation and experience of India in contemporary and historical times has not guaranteed it a position of sustained attention in research and scholarship. For a technology as all pervasive as photography, and a country as colossal as India, this scenario is somewhat of an anomaly. Photography in India explores elements of the past, present and future of photography in the context of India through speculation and reflection on photography as an artistic, documentary and everyday practice. The perspectives of writers, theorists, curators and artists are selectively brought to bear upon known as well as previously unseen photographic archives, together with changes in photographic practice that have been synchronous with contemporary India's rapid urban and rural transformation and the technological shift from chemistry and light to programming and algorithms. Essential reading for anyone interested in Indian photography, this book binds insights into a history of photography with its contemporary development, consolidating wide-ranging thinking on the topic and setting the agenda for future research.

[Cinema Anime](#) University Press of America

This collection charts the terrain of contemporary Japanese animation, one of the most explosive forms of visual culture to emerge at the crossroads of transnational cultural production in the last twenty-five years. The essays offer bold and insightful engagement with animé's concerns with gender identity, anxieties about body mutation and technological monstrosity, and apocalyptic fantasies of the end of history. The contributors dismantle the distinction between 'high' and 'low' culture and offer compelling arguments for the value and importance of the study of animé and popular culture as a key link in the translation from the local to the global.

[Digital Material](#) U of Minnesota Press

Digital 3D has become a core feature of the twenty-first-century visual landscape. Yet 3D cinema is a contradictory media form: producing spaces that are highly regimented and exhaustively detailed,

it simultaneously relies upon distortions of vision and space that are inherently strange. Spaces Mapped and Monstrous explores the paradoxical nature of 3D cinema to offer a critical analysis of an inescapable part of contemporary culture. Considering 3D's distinctive visual qualities and its connections to wider digital systems, Nick Jones situates the production and exhibition of 3D cinema within a web of aesthetic, technological, and historical contexts. He examines 3D's relationship with computer interfaces, virtual reality, and digital networks as well as tracing its lineage to predigital models of visual organization. Jones emphasizes that 3D is not only a technology used in films but also a tool for producing, controlling, and distorting space within systems of surveillance, corporatization, and militarization. The book features detailed analysis of a wide range of films—including Avatar (2009), Goodbye to Language (2014), Love (2015), and Clash of the Titans (2010)—demonstrating that 3D is not merely an augmentation of 2D cinema but that it has its own unique properties. Spaces Mapped and Monstrous brings together media archaeology, digital theory, and textual analysis to provide a new account of the importance of 3D to visual culture today.

[Materiality - Networks - Formats](#) Oxford University Press

"From Grain to Pixel attempts to bridge the fields of film archiving and academic research, by addressing the discourse on film ontology and analysing how it affects the role of film archives. Fossati proposes a new theoretization of film archival practice as the starting point for a renewed dialogue between film scholars and film archivists." --Book Jacket.

[Photography in India](#) Bloomsbury Publishing USA

In contemporary society, digital images have become increasingly mobile. They are networked, shared on social media, and circulated across small and portable screens. Accordingly, the discourses of spreadability and circulation have come to supersede the focus on production, indexicality, and manipulability, which had dominated early conceptions of digital photography and film. However, the mobility of images is neither technologically nor conceptually limited to the realm of the digital. The edited volume re-examines the historical, aesthetic, and theoretical relevance of image mobility. The contributors provide a materialist account of images on the move - ranging from wired photography to postcards to streaming media.

[Art, Communication, and Cognition in the Digital Age](#) Spectacular PosthumanismThe Digital Vernacular of Visual Effects

Arguing that today's viewers move through a character's brain instead of looking through his or her eyes or mental landscape, this book approaches twenty-first-century globalized cinema through the concept of the "neuro-image." Pisters explains why this concept has emerged now, and she elaborates its threefold nature through research from three domains—Deleuzian (schizoanalytic) philosophy, digital networked screen culture, and neuroscientific research. These domains return in the book's tripartite structure. Part One, on the brain as "neuroscreen," suggests rich connections between film theory, mental illness, and cognitive neuroscience. Part Two explores neuro-images from a philosophical perspective, paying close attention to their ontological, epistemological, and aesthetic dimensions. Political and ethical aspects of the neuro-image are discussed in Part Three. Topics covered along the way include the omnipresence of surveillance, the blurring of the false and the real and the affective powers of the neo-baroque, and the use of neuro-images in politics, historical memory, and war.

[Cinema, Historicity, Theory](#) Bloomsbury Publishing USA

In 1990s post-Reform China, a growing number of people armed with video cameras poured out upon the Chinese landscape to both observe and contribute to the social changes then underway. Happening upon the crucial platform of an older independent film movement, this digital turn has given us a "DV China" that includes film and media communities across different social strata and disenfranchised groups, including ethnic and religious minorities and LGBTQ communities. DV-Made China takes stock of these phenomena by surveying the social and cultural landscape of grassroots and alternative cinema practices after the digital turn around the beginning of the new century. The

volume shows how Chinese independent, amateur, and activist filmmakers energize the tension between old and new media, performance and representation, fiction and non-fiction, art and politics, China and the world. Essays by scholars in cinema and media studies, anthropology, history, Asian and Tibetan studies bring innovative interdisciplinary methodologies to critically expand upon existing scholarship on contemporary Chinese independent documentary. Their inquiries then extend to narrative feature, activist video, animation, and other digital hybrids. At every turn, the book confronts digital ironies: On the one hand, its portability facilitates forms of radically private film production and audience habits of small-screen consumption. Yet it also simultaneously links up makers and consumers, curators and censors allowing for speedier circulation, more discussion, and quicker formations of public political and aesthetic discourses. DV-Made China introduces new frameworks in a Chinese setting that range from aesthetics to ethical activism, from digital shooting and editing techniques to the politics of film circulation in festivals and online. Politics, the authors urge, travels along paths of aesthetic excitement, and aesthetic choices, conversely, always bear ethical consequences. The films, their makers, their audiences and their distributional pathways all harbor implications for social change that are closely intertwined with the fate of media culture in the new century of a world that both contains and is influenced by China.

#### **Digital 3D Cinema and Visual Culture** A&C Black

Sometimes the outcome of a lawsuit depends upon sensations known only to the person who experiences them, such as the buzzing sound heard by a plaintiff who suffers from tinnitus after an accident. Lawyers, litigants, and expert witnesses are now seeking to re-create these sensations in the courtroom, using digital technologies to simulate litigants' subjective experiences and thus to help jurors know—not merely know about—what it is like to be inside a litigant's mind. But with this novel type of evidence comes a host of questions: Can anyone really know what it is like to have another person's sensory experiences? Why should courts allow jurors to see or hear these simulations? And how might this evidence alter the ways in which judges and jurors do justice? In *Experiencing Other Minds in the Courtroom*, Neal Feigenson turns the courtroom into a forum for exploring the profound philosophical, psychological, and legal ramifications of our efforts to know what other people's conscious experiences are truly like. Drawing on disciplines ranging from cognitive psychology to psychophysics to media studies, Feigenson harnesses real examples of digitally simulated subjective perceptions to explain how the epistemological value of this evidence is affected by who creates it, how it is made, and how it is presented. Through his close scrutiny of the different kinds of simulations and the different knowledge claims they make, Feigenson is able to suggest best practices for how we might responsibly incorporate such evidence into the courtroom.

#### **A Vocabulary of Information Society and Culture** Springer

This is a compelling study of the often controversial role and meaning of the new media and digital cultures in contemporary society. Three decades of societal and cultural alignment of new media yielded to a host of innovations, trials, and problems, accompanied by versatile popular and academic discourse. "New Media Studies" crystallized internationally into an established academic discipline, which begs the question: where do we stand now; which new issues have emerged now that new media are taken for granted, and which riddles remain unsolved; and, is contemporary digital culture indeed all about 'you', or do we still not really understand the digital machinery and how it constitutes us as 'you'. From desktop metaphors to Web 2.0 ecosystems, from touch screens to blogging to e-learning, from role-playing games to Cybergoth music to wireless dreams, this timely volume offers a showcase of the most up-to-date research in the field from what may be called a 'digital-materialist' perspective.

#### **The Virtual Life of Film** Amsterdam University Press

*American Documentary Filmmaking in the Digital Age* examines the recent challenges to the conventions of realist documentary through the lens of war documentary films by Ken Burns, Michael Moore, and Errol Morris. During the twentieth century, the invention of new technologies of audiovisual representation such as cinema, television, video, and digital media have transformed the modes of historical narration and with it forced historians to assess the impact of new visual technologies on the construction of history. This book investigates the manner in which this contemporary Western "crisis" in historical narrative is produced by a larger epistemological shift in visual culture. Ricciardelli uses the theme of war as depicted in these directors' films to focus her study and look at the model(s) of national identity that Burns, Morris, and Moore shape through their depictions of US military actions. She examines how postcolonial critiques of historicism and the advent of digitization have affected the narrative structure of documentary film and the shaping of historical consciousness through cinematic representation.

#### **Tracing New Media in Everyday Life and Technology** Springer Nature

How the digital revolution has shaped our language In the age of search, keywords increasingly organize research, teaching, and even thought itself. Inspired by Raymond Williams's 1976 classic *Keywords*, the timely collection *Digital Keywords* gathers pointed, provocative short essays on more than two dozen keywords by leading and rising digital media scholars from the areas of anthropology, digital humanities, history, political science, philosophy, religious studies, rhetoric, science and technology studies, and sociology. *Digital Keywords* examines and critiques the rich lexicon animating the emerging field of digital studies. This collection broadens our understanding of how we talk about the modern world, particularly of the vocabulary at work in information technologies. Contributors scrutinize each keyword independently: for example, the recent pairing of digital and analog is separated, while classic terms such as community, culture, event, memory, and democracy are treated in light of their historical and intellectual importance. Metaphors of the cloud in cloud computing and the mirror in data mirroring combine with recent and radical uses of terms such as information, sharing, gaming, algorithm, and internet to reveal previously hidden insights into contemporary life. Bookended by a critical introduction and a list of over two hundred other digital keywords, these essays provide concise, compelling arguments about our current mediated

condition. *Digital Keywords* delves into what language does in today's information revolution and why it matters.

#### **Here/There** Emerald Group Publishing

*Cinematic Appeals* follows the effect of technological innovation on the cinema experience, specifically the introduction of widescreen and stereoscopic 3D systems in the 1950s, the rise of digital cinema in the 1990s, and the transition to digital 3D since 2005. Widescreen films drew the spectator into the world of the screen, enabling larger-than-life close-ups of already larger-than-life actors. The technology fostered the illusion of physically entering a film, enhancing the semblance of realism. Alternatively, the digital era was less concerned with manipulating the viewer's physical response and more with generating information flow, awe, disorientation, and the disintegration of spatial boundaries. This study ultimately shows how cinematic technology and the human experience shape and respond to each other over time. Films discussed include Elia Kazan's *East of Eden* (1955), *Star Wars: The Phantom Menace* (1999), *The Matrix* (1999), and Thomas Vinterberg's Dogme film *The Celebration* (1998).

#### **Sensuous Theory and Multisensory Media** Duke University Press

*Documentary's Expanded Fields: New Media and the Twenty-First-Century Documentary* offers a theoretical mapping of contemporary non-standard documentary practices enabled by the proliferation of new digital imaging, lightweight and non-operator digital cameras, multiscreen and interactive interfaces, and web 2.0 platforms. These emergent practices encompass digital data visualizations, digital films that experiment with the deliberate manipulation of photographic records, documentaries based on drone cameras, GoPros, and virtual reality (VR) interfaces, documentary installations in the gallery, interactive documentary (i-doc), citizens' vernacular online videos that document scenes of the protests such as the Arab Spring, the Hong Kong Protests, and the Black Lives Matter Movements, and new activist films, videos, and archiving projects that respond to those political upheavals. Building on the interdisciplinary framework of documentary studies, digital media studies, and contemporary art criticism, Jihoon Kim investigates the ways in which these practices both challenge and update the aesthetic, epistemological, political, and ethical assumptions of traditional film-based documentary. Providing a diverse range of case studies that classify and examine these practices, the book argues that the new media technologies and the experiential platforms outside the movie theater, such as the gallery, the world wide web, and social media services, expand five horizons of documentary cinema: image, vision, dispositif, archive, and activism. This reconfiguration of these five horizons demonstrates that documentary cinema in the age of new media and platforms, which Kim labels as the 'twenty-first-century documentary,' dynamically changes its boundaries while also exploring new experiences of reality and history in times of the contemporary crises across the globe, including the COVID-19 pandemic.

#### **From Text to Hypertext** Oxford University Press

The *Encyclopedia of the Documentary Film* is a fully international reference work on the history of the documentary film from the Lumière brothers' *Workers Leaving the Lumière Factory* (1885) to Michael Moore's *Fahrenheit 911* (2004). This Encyclopedia provides a resource that critically analyzes that history in all its aspects. Not only does this Encyclopedia examine individual films and the careers of individual film makers, it also provides overview articles of national and regional documentary film history. It explains concepts and themes in the study of documentary film, the techniques used in making films, and the institutions that support their production, appreciation, and preservation.

#### **Film in the Post-Media Age** Amsterdam University Press

Exploring the modern category of history in relation to film theory, film textuality, and film history, *Change Mummified* makes a persuasive argument for the centrality of historicity to film as well as the special importance of film in historical culture. What do we make of the concern for recovering the past that is consistently manifested in so many influential modes of cinema, from Hollywood to documentary and postcolonial film? How is film related to the many modern practices that define themselves as configuring pastness in the present, such as architectural preservation, theme parks, and, above all, professional historical research? What is the relation of history in film to other media such as television and digital imaging? How does emphasizing the connection between film and modern historicity affect the theorization and historicization of film and modern media culture? Pursuing the full implications of film as cultural production, Philip Rosen reconceptualizes modern historicity as a combination of characteristic epistemological structures on the one hand, and the social imperative to regulate or manage time on the other. Emphasizing a fundamental constellation of pursuit of the real, indexical signification and the need to control time, he interrogates a spectrum of film theory and film texts. His argument refocuses the category of temporality for film and cultural theory while rethinking the importance of historicity. An original and sustained meditation on the historiographic status of cinematic signs, *Change Mummified* is both an intervention in film and media studies and an argument for the continuing necessity of modern historical thinking in its contradictions.

#### **The Experience of New Movie Technologies** John Wiley & Sons

Drawing on interviews with producers, directors, and scholars, and examining the DVD's supplementary features, this book explores how the format, at its best, combines the enthusiasm of a fan, cinematic nostalgia, and scholarly insight.

#### **Selling Social Media** U of Minnesota Press

This book explores one of the most exciting new developments in the literary field to emerge over recent decades: the growing body of work known as 'electronic literature', comprising literary works that take advantage of the capabilities of digital technologies in their enactment. Focussing on six leading authors within Latin(o) America whose works have proved pioneering in the development of these new literary forms, the book proposes a three-fold approach of aesthetics, technologic, and ethics, as a framework for analyzing digital literature.