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Nota di contenuto	Machine generated contents note: ; Section I Experience -- ; 1. When Did Cinema Become Cinema? Technology, History, and the Moving Pictures / Charles Musser -- ; 2. Exhibition Practices in Transition: Spectators, Audiences, and Projectors / Jan Olsson -- ; 3. Reel Changes: Post-mortem Cinephilia or the Resistance of Melancholia / Andre Habib -- ; 4. Walter Benjamin's Play Room: Where the Future So Eloquently Nests, or: What is Cinema Again? / Dana Cooley -- ; Section II Study -- ; 5. Hitchcock, Film Studies, and New Media: The Impact of Technology on the Analysis of Film / David Colangelo -- ; 6. Film Analysis and Statistics: A Field Report / Charles O'Brien -- ; 7. A 'Distant Reading' of the 'Chaser Theory': Local Views and the Digital Generation of New Cinema History / Paul Moore -- ; Section III Theory -- ; 8. Cine-Graphism: A New Approach to the Evolution of Film

Language through Technology / Tom Gunning -- ; 9. Can We Have the Cave and Leave It Too? On the Meaning of Cinema as Technology / Vinzenz Hediger -- ; 10. On Viewfinders, Video Assist Systems, and Tape Splicers: Questioning the History of Techniques and Technology in Cinema / Benoit Turquety.

Sommario/riassunto

"This volume brings together a wide range of research on the ways in which technological innovations have established new and changing conditions for the experience, study and theorization of film. Drawn from the IMPACT film conference (The Impact of Technological Innovations on the Historiography and Theory of Cinema) held in Montreal in 2011, the book includes contributions from such leading figures in the field as Tom Gunning, Charles Musser, Jan Olsson and Vinzenz Hediger."--Publisher website
