

1. Record Nr.	UNINA9910455220503321
Autore	Carson Anne <1950->
Titolo	Economy of the unlost [[electronic resource]] : reading Simonides of Keos with Paul Celan // Anne Carson
Pubbl/distr/stampa	Princeton, N.J., : Princeton University Press, c1999
ISBN	1-4008-0111-7 1-4008-1119-8 1-282-15816-3 9786612158162 1-4008-2315-3
Edizione	[Core Textbook]
Descrizione fisica	1 online resource (156 p.)
Collana	Martin classical lectures. New series
Disciplina	884/.01
Soggetti	Comparative literature - Greek and German Comparative literature - German and Greek Economics in literature Aesthetics Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 135-143) and index.
Nota di contenuto	Frontmatter -- Contents -- Note on Method -- PROLOGUE. False Sail -- Chapter I. Alienation -- Chapter II. Visibles Invisibles -- Chapter III. Epitaphs -- Chapter IV. Negation -- Epilogue. All Canded Things -- Bibliography -- Index
Sommario/riassunto	The ancient Greek lyric poet Simonides of Keos was the first poet in the Western tradition to take money for poetic composition. From this starting point, Anne Carson launches an exploration, poetic in its own right, of the idea of poetic economy. She offers a reading of certain of Simonides' texts and aligns these with writings of the modern Romanian poet Paul Celan, a Jew and survivor of the Holocaust, whose "economies" of language are notorious. Asking such questions as, What is lost when words are wasted? and Who profits when words are saved? Carson reveals the two poets' striking commonalities. In Carson's view Simonides and Celan share a similar mentality or disposition toward the

world, language and the work of the poet. *Economy of the Unlost* begins by showing how each of the two poets stands in a state of alienation between two worlds. In Simonides' case, the gift economy of fifth-century b.c. Greece was giving way to one based on money and commodities, while Celan's life spanned pre- and post-Holocaust worlds, and he himself, writing in German, became estranged from his native language. Carson goes on to consider various aspects of the two poets' techniques for coming to grips with the invisible through the visible world. A focus on the genre of the epitaph grants insights into the kinds of exchange the poets envision between the living and the dead. Assessing the impact on Simonidean composition of the material fact of inscription on stone, Carson suggests that a need for brevity influenced the exactitude and clarity of Simonides' style, and proposes a comparison with Celan's interest in the "negative design" of printmaking: both poets, though in different ways, employ a kind of negative image making, cutting away all that is superfluous. This book's juxtaposition of the two poets illuminates their differences-- Simonides' fundamental faith in the power of the word, Celan's ultimate despair--as well as their similarities; it provides fertile ground for the virtuosic interplay of Carson's scholarship and her poetic sensibility.

2. Record Nr.	UNINA9910789975003321
Autore	Prince Stephen <1955-2020.>
Titolo	Digital visual effects in cinema [[electronic resource]] : the seduction of reality // Stephen Prince
Pubbl/distr/stampa	New Brunswick, N.J., : Rutgers University Press, c2012
ISBN	1-78402-669-7 1-283-86454-1 0-8135-5218-4
Descrizione fisica	1 online resource (270 p.)
Disciplina	778.5/3
Soggetti	Motion picture industry - Technological innovations Motion pictures - Aesthetics Digital cinematography Cinematography - Special effects Cinematography - Technological innovations
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction : beyond spectacle -- Through the looking glass -- Painting with digital light -- Actors and algorithms -- Digital environment creation -- Immersive aesthetics -- Conclusion : the pleasures of illusion.
Sommario/riassunto	Avatar. Inception. Jurassic Park. Lord of the Rings. Ratatouille. Not only are these some of the highest-grossing films of all time, they are also prime examples of how digital visual effects have transformed Hollywood filmmaking. Some critics, however, fear that this digital revolution marks a radical break with cinematic tradition, heralding the death of serious realistic movies in favor of computer-generated pure spectacle. Digital Visual Effects in Cinema counters this alarmist reading, by showing how digital effects-driven films should be understood as a continuation of the narrative and stylistic traditions that have defined American cinema for decades. Stephen Prince argues for an understanding of digital technologies as an expanded toolbox, available to enhance both realist films and cinematic fantasies. He offers a detailed exploration of each of these tools, from lighting

technologies to image capture to stereoscopic 3D. Integrating aesthetic, historical, and theoretical analyses of digital visual effects, *Digital Visual Effects in Cinema* is an essential guide for understanding movie-making today.
