

1. Record Nr.	UNINA9910459709903321
Titolo	Cinema beyond film : media epistemology in the modern era // edited by Francois Albera and Maria Tortajada ; [translated by Lance Hewson] [[electronic resource]]
Pubbl/distr/stampa	Amsterdam : , : Amsterdam University Press, , 2010
ISBN	1-283-05019-6 9786613050199 90-485-0807-X
Descrizione fisica	1 online resource (271 pages) : digital, PDF file(s)
Collana	Film culture in transition
Disciplina	791.4301
Soggetti	Motion pictures - Philosophy
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 29 Jan 2021).
Nota di bibliografia	Includes bibliographical references (p. [255]-257) and indexes.
Nota di contenuto	Introduction to an epistemology of viewing and listening dispositives ; The 1900 episteme / Francois Albera and Maria Tortajada -- Projected cinema : a hypothesis on the cinema's imagination ; The case for an epistemography of montage : the Marey moment / Francois Albera -- The 'cinematographic snapshot' : rereading Etienne-Jules Marey ; The cinematograph versus photography, or cyclists and time in the work of Alfred Jarry / Maria Tortajada -- Dynamic paths of thought : exhibition design, photography and circulation in the work of Herbert Bayer ; The lecture : Le Corbusier's use of the word, drawing and projection / Olivier Lugon -- Dancing dolls and mechanical eyes : tracking an obsessive motive from balet to cinema / Laurent Guido -- From broadcast performance to virtual show : television's tennis dispositive / Laurent Guido -- The lecturer, the image, the machine and the audio-spectator : the voice as a component part of audiovisual dispositives / Alain Boillat -- On the singular status of the human voice : Tomorrow's eve and the cultural series of talking machines / Alain Boillat.
Sommario/riassunto	Cinema Beyond Film elaborates on the theoretical uses of two key terms' dispositif and episteme in order to examine their relationship as well as their larger connections to film, technology, and modernity. Although both terms originate in the work of Foucault, dispositif ('devicef') intrinsically links itself to the mechanics of movement and

speed behind cinematics, while more generally referring to the mechanisms and structures that hold power in place. Episteme('to know'), on the other hand, refers to the conditions and possibilities of knowledge and reception, more than to technological innovation. Each term is explored here in relation to the other, allowing this edited collection to assess the wide array of potential materialities that arise from the mechanics behind cinema and the changing face of its technology.
