

1. Record Nr.	UNINA9910460933103321
Autore	Film and Culture Series
Titolo	Plastic reality : special effects, technology, and the emergence of 1970s blockbuster aesthetics // Julie A. Turnock
Pubbl/distr/stampa	New York, [New York] ; ; Chichester, England : , : Columbia University Press, , 2015 ©2015
ISBN	0-231-53527-9
Descrizione fisica	1 online resource (383 p.)
Collana	Film and Culture
Disciplina	791.43/75
Soggetti	Blockbusters (Motion pictures) Cinematography - Special effects 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 and index.
Nota di contenuto	Front matter -- Contents -- List of Illustrations -- Acknowledgments -- Introduction -- PART I. Before 1977 -- 1. Optical Animation -- 2. Before Industrial Light and Magic -- PART II. Circa 1977 -- 3. The Expanded Blockbuster -- 4. "The Buck Stops at Opticals" -- 5. A More Plastic Reality -- 6. "More Philosophical Grey Matter" -- PART III. The 1980's and Beyond -- 7. Optical Special Effects into the 1980's -- 8. "Not-too-Realistic" and Intensified Realistic Approaches in the 1980's -- Conclusion -- Notes -- Bibliography -- Index -- Back matter
Sommario/riassunto	Julie A. Turnock tracks the use and evolution of special effects in 1970's filmmaking, a development as revolutionary to film as the form's transition to sound in the 1920's. Beginning with the classical studio era's early approaches to special effects, she follows the industry's slow build toward the significant advances of the late 1960's and early 1970's, which set the stage for the groundbreaking achievements of 1977. Turnock analyzes the far-reaching impact of the convincing, absorbing, and seemingly unlimited fantasy environments of that year's iconic films, dedicating a major section of her book to the unparalleled innovations of <i>Star Wars</i> and <i>Close Encounters of the Third Kind</i> . She then traces these films' technological, cultural, and aesthetic influence into the 1980's in the deployment of optical special effects as

well as the "not-too-realistic" and hyper-realistic techniques of traditional stop motion and Showscan. She concludes with a critique of special effects practices in the 2000's and their implications for the future of filmmaking and the production and experience of other visual media.
