

1. Record Nr.	UNINA9910491849003321
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Titolo	Inventing cinema : machines, gestures and media history // Benoit Turquety ; translated by Timothy Barnard
Pubbl/distr/stampa	Amsterdam University Press, 2019 Amsterdam : , : Amsterdam University Press, , 2019
ISBN	90-485-5046-7
Descrizione fisica	1 online resource (267 pages) : digital, PDF file(s)
Collana	Cinema and technology
Disciplina	791
Soggetti	Cinematography - History Cinematography - Equipment and supplies Motion pictures - History Motion pictures - Technique Motion picture projection - Technological innovations Digital cinematography
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Originally published as: Inventer le cinema. Epistemologie : problemes, machines, Editions L'Age d'Homme (Lausanne), 2014 Title from publisher's bibliographic system (viewed on 20 Nov 2020).
Nota di contenuto	Frontmatter -- Table of Contents -- Acknowledgements -- Introduction: The Problems of Digital Cinema -- 1. The Why and How of Machines -- 2. Invention, Innovation, History -- 3. The Invention of the Problem -- 4. The Invention of the Cinématographe -- 5. 'Natural Colour Kinematography', a New Cinema Invention: Kinemacolor, Technical Network and Commercial Policies -- 6. Epilogue -- Bibliography -- Index
Sommario/riassunto	With machines mediating most of our cultural practices, and innovations, obsolescence and revivals constantly transforming our relation with images and sounds, media feel more unstable than ever. But was there ever a 'stable' moment in media history? Inventing Cinema proposes to approach this question through an archaeology and epistemology of media machines. The archaeology analyses them as archives of users' gestures, as well as of modes of perception. The epistemology reconstructs the problems that the machines' designers

and users have strived to solve, and the network of concepts they have elaborated to understand these problems. Drawing on the philosophy of technology and anthropology, *Inventing Cinema* argues that networks of gestures, problems, perception and concepts are inscribed in vision machines, from the camera obscura to the stereoscope, the Cinematographe, and digital cinema. The invention of cinema is ultimately seen as an ongoing process irreducible to a single moment in history.

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