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| 1. Record Nr. | UNINA9910700908503321 |
| Titolo | Agreed upon procedures on DHS' 3rd quarter intragovernmental activity and balances [[electronic resource]] |
| Pubbl/distr/stampa | Washington, D.C. : , : U.S. Dept. of Homeland Security, Office of Inspector General, , 2007 |
| Descrizione fisica | 1 online resource (11 unnumbered pages) |
| Soggetti | Financial statements |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Title from title screen (viewed on Oct. 21, 2011). "September 2007." "OIG-07-78." |
| 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 |

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| 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. |