1. Record Nr. UNINA9910728654403321 Autore Knowles Kim **Titolo** Cinematic intermediality: theory and practice / / edited by Kim **Knowles and Marion Schmid** Edinburgh, Scotland:,: Edinburgh University Press,, [2021] Pubbl/distr/stampa **ISBN** 1-4744-9523-0 1-4744-4636-1 1 online resource (208 pages) : illustrations Descrizione fisica Collana Edinburgh studies in film and intermediality Disciplina 791.43657 Soggetti Motion pictures and the arts Intermediality Motion pictures - Criticism and interpretation Lingua di pubblicazione Inglese **Formato** Materiale a stampa Livello bibliografico Monografia Includes bibliographical references and index. Nota di bibliografia Nota di contenuto Intro -- Cinematic Intermediality -- Copyright -- Contents -- Figures -- Acknowledgements -- The Contributors -- Introduction -- Part 1 Mapping the Interzone -- 1 Film and Performance: Intermedial Intersections -- 2 Carving Cameras: Antonioni's Lo Sguardo di Michelangelo (2004) -- 3 The Photo-filmic and the Post-human: Picturesque Landscapes at the Peripheries of Global Cinema -- 4 Dream Screen: On Cinema and Painting, Blur and Absorption -- Part 2 The Intermedial Avant-gardes -- 5 From the Periphery to the Interstices: Avant-garde Film, Medium Specificity and Intermediality, 1970-2015 -- 6 The 'Artist as Filmmaker': Modernisms, Schisms, Misunderstandings -- 7 The Artwork/Statement as Intermedial Nexus: Paul Sharits's N:O:T:H:I:N:G -- Part 3 Technology, Apparatus, Affect --8 Intermediality and the Origins of Cinema -- 9 Cinematography's Blind Spots: Artistic Exploitations of the Film Frame -- 10 Filming and Feeling between the Arts: Pascale Breton, Suite armoricaine, and Eugene Green, Le Fis de Joseph -- Part 4 Intermedial Creation -- 11 What Does a Dance Filmmaker See? -- 12 Performance, Moving Image, Installation: The Making of Body of War and Faith -- 13 Muybridge's Disobedient Horses: Non-stop Stop-motion -- 14 A Dialogue with

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Claude Cahun: Between Writing, Photography and Film in Magic Mirror

Sommario/riassunto

This edited collection proposes new directions for understanding cinematic intermediality, mapping out innovative approaches to film's relationship with some of its most influential artistic predecessors in the fields of performance, sculpture, painting, photography and dance.