

1. Record Nr.	UNINA9910453741903321
Autore	Singer Irving
Titolo	Cinematic mythmaking [[electronic resource]] : philosophy in film // Irving Singer
Pubbl/distr/stampa	Cambridge, MA, : MIT Press, c2008
ISBN	0-262-28369-7 1-4356-6800-6
Descrizione fisica	x, 245 p
Collana	The Irving Singer Library
Disciplina	791.43/615
Soggetti	Myth in motion pictures Motion pictures Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references (p. [231]-238) and index.
Sommario/riassunto	Mythic themes and philosophical probing in film as an art form, as seen in works of Preston Sturges, Jean Cocteau, Stanley Kubrick, and various other filmmakers. Film is the supreme medium for mythmaking. The gods and heroes of mythology are both larger than life and deeply human; they teach us about the world, and they tell us a good story. Similarly, our experience of film is both distant and intimate. Cinematic techniques--panning, tracking, zooming, and the other tools in the filmmaker's toolbox--create a world that is unlike reality and yet realistic at the same time. We are passive spectators, but we also have a personal relationship with the images we are seeing. In Cinematic Mythmaking, Irving Singer explores the hidden and overt use of myth in various films and, in general, the philosophical elements of a film's meaning. Mythological themes, Singer writes, perform a crucial role in cinematic art and even philosophy itself. Singer incisively disentangles the strands of different myths in the films he discusses. He finds in Preston Sturges's <i>The Lady Eve</i> that Barbara Stanwyck's character is not just the biblical Eve but a liberated woman of our times; Eliza Doolittle in the filmed versions of Shaw's <i>Pygmalion</i> is not just a statue brought to life but instead a heroic woman who must survive her own dark night

of the soul. The protagonist of William Wyler's *The Heiress* and Anieszka Holland's *Washington Square* is both suffering Dido and an awakened Amazon. Singer reads Cocteau's films--including *La Belle et la Bete*, *Orphee*, and *The Testament of Orpheus*--as uniquely mythological cinematic poetry. He compares Kubrickian and Homeric epics and analyzes in depth the self-referential mythmaking of Federico Fellini in many of his movies, including *8*. The aesthetic and probing inventiveness in film, Singer shows us, restores and revives for audiences in the twenty-first century myths of creation, of the questing hero, and of ideals--both secular and religious--that have had enormous significance throughout the human search for love and meaning in life.

2. Record Nr.	UNINA9910699123403321
Autore	Eakins Barry W
Titolo	Digital elevation model of Montauk, New York [[electronic resource]] : procedures, data sources and analysis / / Barry W. Eakins ... [and others]
Pubbl/distr/stampa	Boulder, Colo. : , : National Oceanic and Atmospheric Administration, National Environmental Satellite, Data, and Information Service, National Geophysical Data Center, Marine Geology and Geophysics Division, , [2009]
Descrizione fisica	1 online resource (iv, 23 pages) : color illustrations, color maps
Collana	NOAA technical memorandum NESDIS NGDC ; ; 17
Soggetti	Geophysics - Research - New York (State) - Montauk Topographical surveying - Research - New York (State) - Montauk - Mathematical models Topographical surveying - New York (State) - Montauk - Data processing
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from title screen (viewed Apr.28, 2010). "March 2009."
Nota di bibliografia	Includes bibliographical references (page 23).

3. Record Nr.	UNINA9910783313203321
Autore	Pulido Laura
Titolo	Black, brown, yellow, and left : radical activism in Los Angeles / / Laura Pulido
Pubbl/distr/stampa	Berkeley : , : University of California Press, , 2006 ©2006
ISBN	1-282-77187-6 9786612771873 0-520-93889-5 1-59875-782-2
Descrizione fisica	1 online resource (363 p.) : illustrations
Collana	American crossroads ; ; 19
Disciplina	305.8/009794/909047
Soggetti	Radicalism - California - Los Angeles - History - 20th century Right and left (Political science) African Americans - California - Los Angeles - Politics and government - 20th century Mexican Americans - California - Los Angeles - Politics and government - 20th century Japanese Americans - California - Los Angeles - Politics and government - 20th century
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 -- Illustrations -- Tables -- Acknowledgments -- Introduction -- Part I. Race, Class, and Activism -- Part II. The Third World Left -- Notes -- Selected Bibliography -- Index
Sommario/riassunto	Laura Pulido traces the roots of third world radicalism in Southern California during the 1960's and 1970's in this accessible, wonderfully illustrated comparative study. Focusing on the Black Panther Party, El Centro de Acción Social y Autonomo (CASA), and East Wind, a Japanese American collective, she explores how these African American, Chicana/o, and Japanese American groups sought to realize their ideas about race and class, gender relations, and multiracial alliances. Based on thorough research as well as extensive interviews, Black, Brown,

Yellow, and Left explores the differences and similarities between these organizations, the strengths and weaknesses of the third world left as a whole, and the ways that differential racialization led to distinct forms of radical politics. Pulido provides a masterly, nuanced analysis of complex political events, organizations, and experiences. She gives special prominence to multiracial activism and includes an engaging account of where the activists are today, together with a consideration of the implications for contemporary social justice organizing.

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