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Nota di contenuto	CONTENTS; LIST OF ILLUSTRATIONS; CONTRIBUTORS; INTRODUCTION; SECTION I: FILMED LANDSCAPES AND CINEMATIC IDENTITIES; CHAPTER ONE - IN PRAISE OF THE INAUTHENTIC; CHAPTER TWO - TERROR FIRMA; CHAPTER THREE - COLONIAL DREAMS; SECTION II: AUTHORED AND CONSTRUCTED LANDSCAPES; CHAPTER FOUR - COUPLE WITH CLOUDS IN THEIR HEADS; CHAPTER FIVE - LOOKING FOR SHELL BEACH; CHAPTER SIX - LANDSCAPES OF DISASTER; SECTION III: ABJECT, HORRIFIC AND SUBLIME LANDSCAPES; CHAPTER SEVEN - AN AGE OF STUPID?; CHAPTER EIGHT - LANDSCAPE, SPECTACLE AND SUBJECTIVITY CHAPTER NINE - LYNCHIAN LANDSCAPES AND THE LEGACY OF THE AMERICAN SUBLIME SECTION IV: COMMUNICABLE ENVIRONMENTS, CONTESTABLE SPACES; CHAPTER TEN - FIGURING LANDSCAPES IN AUSTRALIAN ARTISTS" FILM AND VIDEO; CHAPTER ELEVEN - THE ANIMATED LANDSCAPE; CHAPTER TWELVE - "SHEFFIELD FILM STUDIES AND SHEFFIELD STUDIES FILM"; POSTSCRIPT - SYNAPTIC LANDSCAPES; FILMOGRAPHY; BIBLIOGRAPHY
Sommario/riassunto	This book brings together critical and theoretical essays examining the connections between films and landscapes. It showcases the work of established and emerging academics whose research probes the complex relationships between moving images and the filmed environment, and accounts for the impactful effects of viewing lived spaces and human places on screen. The essays in this collection

actively engage with examples of contemporary popular and art
cinema, genre films and auteur canon, his...
