

1. Record Nr.	UNINA9910790234003321
Autore	Sultanik Aaron
Titolo	Cinemulacrum [[electronic resource]] : a secret history of film-video, 1960-2010 // Aaron Sultanik
Pubbl/distr/stampa	Lanham, Md., : University Press of America, Inc., c2012
ISBN	1-280-67983-2 9786613656766 0-7618-5842-3
Descrizione fisica	1 online resource (139 p.)
Disciplina	791.4309
Soggetti	Motion pictures - History
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di contenuto	CINEMULACRUM; Contents; Preface. Cinemulacrum: A Definition; A. Digital Film/Video: Reality Paradigm; B. Media Hegemony: Video, Fantasy, and the Young Adult; C. Cinemulacrum is not a Dystopia; Chapter 1. The Fall-and Rise-of Classical Hollywood: Ben-Hur (1959)-The Godfather (1972); Chapter 2. Neoclassicism and Postmodernism in the American Cinema of the Seventies; A. Violence, Populism, and the New Apocrypha: Dirty Harry (1971)-Rocky (1976); B. Bicentennial Blues: Taxi Driver (1974)-The Deer Hunter (1977); C. Looking Backward, Forwardly: Star Wars (1977)-Heaven's Gate (1982) Chapter 3. The Age of CinemulacrumA. The Making of Simulacra: The Empire Strikes Back (1980)-Revenge of the Sith (2005); B. The Hollywood Epic in the Age of Cinemulacrum: Platoon (1985)-The Return of the King (2003); C. The Comic Outsider, Underground Humor on TV, and the Rise of Black Culture: Saturday Night Live (1974)-Chappelle's Show (2003); D. Hollywood Redux: Risky Business (1985)-Million Dollar Baby (2004); E. Auteurs, Art Films, and the American Avant-Garde: Raging Bull (1980)-Psycho (1998); Afterword; Jean-Luc Godard and the Death of Cinema: Notre Musique (2005)-Avatar (2009) Addenda3 Axioms; The Copy, not the Original: The Archetype of Media Culture; Apocrypha of Violence; A Cinemulacrum Timeline; The 7 Ages of Cinemulacrum, or a Secret History of Film/Video; Index; About the Author

Sommario/riassunto

Cinemulacrum, a conflation of "cinema," the art of the Hollywood film, and simulacrum, a reality counterfeit, was coined to designate contemporary media culture. This book examines the fall-and rise-of classical Hollywood and the hegemony of television in a media dyad of movies and television.
