

1. Record Nr.	UNINA9910913789703321
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Titolo	Essay Cinema in the Digital Era // by James Slaymaker
Pubbl/distr/stampa	Cham : , : Springer Nature Switzerland : , : Imprint : Palgrave Macmillan, , 2024
ISBN	9783031740428 3031740424
Edizione	[1st ed. 2024.]
Descrizione fisica	1 online resource (276 pages)
Disciplina	791.4361
Soggetti	Experimental films Motion picture plays, European Experimental Film European Film and TV
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Chapter 1 -- Introduction.-Chapter 2 -- Essay Cinema and Technological Innovation.-Chapter 3 -- Interactivity and Dialogical Exchange in Chris Marker's Immemory and Ouvroir.-Chapter 4.-Jean-Luc Godard, Intertextuality, and Digital Remix Culture.-Chapter 5.-Capturing the Domestic Space in an Era of Ubiquitous Digital Media: Chantal Akerman's No Home Movie.-Chapter 6.-Simulation, Gameplay, and the Non-Indexical Image in Harun Farocki's Serious Games I-IV and Parallel I-IV.-Chapter 7.-Conclusion: Essaying the Future.-Index.
Sommario/riassunto	This book explores the impact of digital technology on the essay film in the early 21st century, arguing that the cinematic essay has been associated with technological evolution throughout its history. The author considers the output of four towering figures in essay filmmaking: Harun Farocki, Chris Marker, Chantal Akerman and Jean-Luc Godard, and explores the ways in which these directors utilise aesthetic strategies, editing techniques, and modes of spectatorial address that are rooted in the capabilities of digital technologies. Slaymaker conceptualises the cinematic essay as a self-reflexive mode of nonfiction cinema—one that foregrounds the filmmaking apparatus and the act of its own making, and which thereby launches an inquiry

into the ontological nature of the cinematic image, the tools which construct it, and the wider artistic landscape in which it is embedded. James Slaymaker is a filmmaker, researcher and Teaching Fellow in Film Studies at Trinity College Dublin. He has written numerous journal articles, book chapters and conferences papers on digital technology, European cinema, the essay film, and experimental film. He is also a prolific writer of popular film criticism.
