

1. Record Nr.	UNISA996391614803316
Autore	Atkins Thomas, Sir.
Titolo	Hosanna: or, A song of thanks-giving [[electronic resource]] : sung by the children of Zion, and set forth in three notable speeches at Grocers Hall, on the late solemn day of thanksgiving, Thursday June 7. 1649. // The first was spoken by Alderman Atkins. The second by Alderman Isaac Pennington. The third by Hugh Peters (no alderman, but) clericus in cuerpo
Pubbl/distr/stampa	[London, : s.n.], Printed in the yeer 1649
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Soggetti	Great Britain Politics and government 1642-1660 Humor
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
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Sommario/riassunto	eebo-0018

2. Record Nr.	UNINA9910817031603321
Autore	Gaudreault Andre
Titolo	The end of cinema? : a medium in crisis in the digital age / / Andre Gaudreault and Philippe Marion ; translated by Timothy Barnard
Pubbl/distr/stampa	New York, New York : , : Columbia University Press, , 2015 ©2015
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Soggetti	Motion pictures - Philosophy Motion pictures - Technological innovations Motion pictures - Social aspects Digital media
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Contents -- Preface -- Introduction. The End of Cinema? -- One. Cinema Is Not What It Used to Be -- Two. Digitalizing Cinema from Top to Bottom -- Three. A Brief Phenomenology of "Digitalized" Cinema -- Four. From Shooting to Filming: The Aufhebung Effect -- Five. A Medium Is Always Born Twice . . . -- Six. New Variants of the Moving Image -- Seven. "Animage" and the New Visual Culture -- Conclusion. A Medium in Crisis in the Digital Age -- Notes -- Acknowledgments -- Selected Bibliography -- Index
Sommario/riassunto	Is a film watched on a video screen still cinema? Have digital compositing, motion capture, and other advanced technologies remade or obliterated the craft? Rooted in their hypothesis of the "double birth of media," André Gaudreault and Philippe Marion take a positive look at cinema's ongoing digital revolution and reaffirm its central place in a rapidly expanding media landscape. The authors begin with an overview of the extreme positions held by opposing camps in the debate over cinema: the "digitalphobes" who lament the implosion of cinema and the "digitalphiles" who celebrate its new, vital incarnation. Throughout, they remind readers that cinema has never been a static medium but a series of processes and transformations powering a

dynamic art. From their perspective, the digital revolution is the eighth major crisis in the history of motion pictures, with more disruptions to come. Brokering a peace among all sides, Gaudreault and Marion emphasize the cultural practice of cinema over rigid claims on its identity, moving toward a common conception of cinema to better understand where it is headed next.
