

1.	Record Nr.	UNINA9910482460003321
	Autore	Besson Jacques
	Titolo	Art et moyen parfaict de tirer huyles et eaux, de tous medicaments simples et oleogineux. Premièrement receu d'un certain empirique qu'on estimoit Alleman, et depuis confirmé par raisons et experiences. Nouvellement corrigé et augmenté d'un second livre ... / [Jacques Besson] [[electronic resource]]
	Pubbl/distr/stampa	Paris, : Galliot Du Pré, 1573
	Descrizione fisica	Online resource (31 [i. e. 32] l. : woodcut on t.p., woodcuts, ill. , (8vo))
	Lingua di pubblicazione	Francese
	Formato	Materiale a stampa
	Livello bibliografico	Monografia
	Note generali	Reproduction of original in The Wellcome Library, London.
2.	Record Nr.	UNISALENTO991003122719707536
	Autore	Poleni, Giovanni, marchese <1683-1761.>
	Titolo	Degli antichi teatri, e anfiteatri. Lettere due critiche l'una del signor marchese Giovanni Poleni ..., l'altra del signor conte Giovanni Montenari
	Pubbl/distr/stampa	Vicenza[s.n.]1735.
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Altri autori (Persone)	YumibeJoshua SolomanStefan MillardKathryn MazumdarRanjani CavendishPhilip Sinclair DootsonKirsty SanyalKamalika HeckmanHeather MajorLaura
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Nota di contenuto	Cover -- Title Page -- Copyright -- Contents -- Introduction -- 1. Mapping the Laboratory: Technicolor across Asia and Europe -- 2. "Keeping Your Enemies Closer": Strategies of Knowledge Transfer at the East German Filmfabrik Wolfen -- 3. "We're Not in Sweden Anymore": Technicolor's Brief Venture in Swedish Cinema -- 4. "Risk versus Conformity": Soviet Color Film, 1956-1982 -- 5. Eastman Color in 1960s India -- 6. Coloring the Coastline: Italian Beachside Comedies and the Color Film Transition -- 7. Technological and Athletic Splendor: The Formation of Color in the Socialist Sports Film in China -- 8. The Chinese Film Collection at the University of South Carolina -- 9. The Lights That Raised Up a Storm: Neon and the Nikkatsu Action Color Film, 1957-1963 -- 10. Color as a Foreign Accent: Brazilian

Films and Film Laboratories in the 1950s -- 11. British Film Criticism and Global Color -- 12. All about Landscape: The Shift to Color in Australian Film at Midcentury -- 13. Moving Monochromatics: Paul Sharits and Color Field Aesthetics in a Global Context -- 14. On Vivid Colors and Afrotropes in African and Diasporic Cinemas -- Acknowledgments -- Notes on Contributors -- Index.

Sommario/riassunto

Global Film Color: The Monopack Revolution at Midcentury explores color filmmaking in a variety of countries and regions including India, China, Japan, and Russia, and across Europe and Africa. Most previous accounts of color film have concentrated on early 20th century color processes and Technicolor. Far less is known about the introduction and application of color technologies in the period from the mid-1940s to the 1980s, when photochemical, “monopack” color stocks came to dominate global film markets. As Eastmancolor, Agfacolor, Fujicolor and other film stocks became broadly available and affordable, national film industries increasingly converted to color, transforming the look and feel of global cinema. Covering a broad range of perspectives, the chapters explore themes such as transnational flows, knowledge exchange and transfer, the cyclical and asymmetrical circulation of technology in a global context, as well as the accompanying transformation of color film aesthetics in the postwar decades.
