

# ENDANGERING SCIENCE FICTION FILM



EDITED BY  
SEAN REDMOND & LEON MARVELL

# Endangering Science Fiction Film Afi Film Readers

**Sean Redmond**



## **Endangering Science Fiction Film Afi Film Readers:**

Endangering Science Fiction Film Sean Redmond, Leon Marvell, 2015-06-26 *Endangering Science Fiction Film* explores the ways in which science fiction film is a dangerous and endangering genre The collection argues that science fiction's cinematic power rests in its ability to imagine Other worlds that challenge and disturb the lived conditions of the real world as it is presently known to us From classic films such as 2001 A Space Odyssey and Solaris to modern blockbusters including World War Z and Gravity and directors from David Cronenberg to Alfonso Cuarón contributors comment on the way science fiction film engages with dangerous encounters liminal experiences sublime aesthetics and untethers space and time to question the very nature of human existence With the analysis of a diverse range of films from Europe Asia North and South America *Endangering Science Fiction Film* offers a uniquely interdisciplinary view of the evolving and dangerous sentiments and sensibility of this genre

*Endangering Science Fiction Film* Sean Redmond, Leon Marvell, 2015-06-26 *Endangering Science Fiction Film* explores the ways in which science fiction film is a dangerous and endangering genre The collection argues that science fiction's cinematic power rests in its ability to imagine Other worlds that challenge and disturb the lived conditions of the real world as it is presently known to us From classic films such as 2001 A Space Odyssey and Solaris to modern blockbusters including World War Z and Gravity and directors from David Cronenberg to Alfonso Cuarón contributors comment on the way science fiction film engages with dangerous encounters liminal experiences sublime aesthetics and untethers space and time to question the very nature of human existence With the analysis of a diverse range of films from Europe Asia North and South America *Endangering Science Fiction Film* offers a uniquely interdisciplinary view of the evolving and dangerous sentiments and sensibility of this genre

*The Cambridge History of Science Fiction* Gerry Canavan, Eric Carl Link, 2018-12-31 The first science fiction course in the American academy was held in the early 1950s In the sixty years since science fiction has become a recognized and established literary genre with a significant and growing body of scholarship *The Cambridge History of Science Fiction* is a landmark volume as the first authoritative history of the genre Over forty contributors with diverse and complementary specialties present a history of science fiction across national and genre boundaries and trace its intellectual and creative roots in the philosophical and fantastic narratives of the ancient past Science fiction as a literary genre is the central focus of the volume but fundamental to its story is its non literary cultural manifestations and influence Coverage thus includes transmedia manifestations as an integral part of the genre's history including not only short stories and novels but also film art architecture music comics and interactive media

American Cinema in the Shadow of 9/11 Terence McSweeney, 2016-12-05 *American Cinema in the Shadow of 9/11* is a ground breaking collection of essays by some of the foremost scholars writing in the field of contemporary American film Through a dynamic critical analysis of the defining films of the turbulent post 9/11 decade the volume explores and interrogates the impact of 9/11 and the War on Terror on American cinema and culture In a vibrant discussion of films like

American Sniper 2014 Zero Dark Thirty 2012 Spectre 2015 The Hateful Eight 2015 Lincoln 2012 The Mist 2007 Children of Men 2006 Edge of Tomorrow 2014 and Avengers Age of Ultron 2015 noted authors Geoff King Guy Westwell John Shelton Lawrence Ian Scott Andrew Schopp James Kendrick Sean Redmond Steffen Hantke and many others consider the power of popular film to function as a potent cultural artefact able to both reflect the defining fears and anxieties of the tumultuous era but also shape them in compelling and resonant ways      **Liquid Space** Sean Redmond,2017-02-28 Science fiction is perhaps the most effective genre to explore the concerns of the present whilst reflecting on the possibilities of the future But what precisely can it tell us about present and future by setting these two timeframes in the same critical space

Performance Phenomenology Stuart Grant,Jodie McNeilly-Renaudie,Matthew Wagner,2019-01-16 This collection of essays addresses emergent trends in the meeting of the disciplines of phenomenology and performance It brings together major scholars in the field dealing with phenomenological approaches to dance theatre performance embodiment audience and everyday performance of self It argues that despite the wide variety of philosophical ontological epistemological historical and methodological differences across the field of phenomenology certain tendencies and impulses are required for an investigation to stand as truly phenomenological These include description of experience a move towards fundamental conditions or underlying essences and an examination of taken for granted presuppositions The book is aimed at scholars and practitioners of performance looking to deepen their understanding of phenomenological concepts and methods and philosophers concerned with issues of embodiment performativity and enaction      *Blade Runner* Sean Redmond,2016-09-06 Ridley Scott s 1982 film Blade Runner is now widely recognized as an undisputed masterwork of science fiction cinema and one of the most influential films released in the last forty years Yet on its original release it was both a critical and commercial failure criticized for its perceived prioritizing of style over content and a narrative that did not deliver the anticipated high octane action that its star casting and large budget normally promise How did a film that was removed from circulation within a month of its premiere come to mean so much to modern audiences and provide such a rich seam of material for film and media studies Sean Redmond excavates the many significances of the film its breakthrough use of special effects as a narrative tool its revolutionary representation of the future city its treatment of racial and sexual politics and its unique status as a text whose meaning was fundamentally altered in its re released Director s Cut form then further revised in a Final Cut in 2007 and what this means in an institutional context This volume was previously published as Studying Blade Runner in 2008      **Cinema of Exploration** James Leo Cahill,Luca Caminati,2020-12-29 Drawing together 18 contributions from leading international scholars this book conceptualizes the history and theory of cinema s century long relationship to modes of exploration in its many forms from colonialist expeditions to decolonial radical cinemas to the perceptual voyage of the senses made possible by the cinematic apparatus This is the first anthology dedicated to analysing cinema s relationship to exploration from a global decolonial and ecological perspective Featuring leading scholars working

with pathbreaking interdisciplinary methodologies drawing on insights from science and technology studies postcolonial theory indigenous ways of knowing and film theory and history it theorizes not only cinema's implication in imperial conquest but also its cutting edge role in empirical expansion and experiments in sensual and critical perception The collected essays consider filmmaking in cross cultural contexts and films made in or about peoples in South America Asia Africa Indigenous North America as well as polar outer space and underwater exploration with famous figures such as Jacques Yves Cousteau alongside amateur and scientific filmmakers The essays in this collection are ideal for a broad range of scholars graduate students and advanced undergraduate students in cinema and media studies cultural studies and cognate fields

**Screening Scarlett Johansson** Janice Loreck, Whitney Monaghan, Kirsten Stevens, 2019-12-03 Screening Scarlett Johansson Gender Genre Stardom provides an account of Johansson's persona work and stardom extending from her breakout roles in independent cinema to contemporary blockbusters to her self parodying work in science fiction Screening Scarlett Johansson is more than an account of Johansson's career it positions Johansson as a point of reference for interrogating how femininity sexuality identity and genre play out through a contemporary woman star and the textual manipulations of her image The chapters in this collection cast a critical eye over the characters Johansson has portrayed the personas she has inhabited and how the two intersect and influence one another They draw out the multitude of meanings generated through and inherent to her performances specifically looking at processes of transformation metamorphosis and self deconstruction depicted in her work

Seeing into Screens Tessa Dwyer, Claire Perkins, Sean Redmond, Jodi Sita, 2018-01-25 Seeing into Screens Eye Tracking and the Moving Image is the first dedicated anthology that explores vision and perception as it materializes as viewers watch screen content While nearly all moving image research either imagines how its audience responds to the screen or focuses upon external responses this collection utilizes the data produced from eye tracking technology to assess seeing and knowing gazing and perceiving The editors divide their collection into the following four sections eye tracking performance which addresses the ways viewers respond to screen genre actor and star auteur and cinematography eye tracking aesthetics which explores the way viewers gaze upon colour light movement and space eye tracking inscription which examines the way the viewer responds to subtitles translation and written information found in the screen world and eye tracking augmentation which examines the role of simulation mediation and technological intervention in the way viewers engage with screen content At a time when the nature of viewing the screen is extending and diversifying across different platforms and exhibitions Seeing into Screens is a timely exploration of how viewers watch the screen

**The City Symphony Phenomenon** Steven Jacobs, Eva Hielscher, Anthony Kinik, 2018-07-20 The 1920s and 1930s saw the rise of the city symphony an experimental film form that presented the city as protagonist instead of mere decor Combining experimental documentary and narrative practices these films were marked by a high level of abstraction reminiscent of high modernist experiments in painting and photography Moreover interwar city symphonies presented a

highly fragmented oftentimes kaleidoscopic sense of modern life and they organized their urban industrial images through rhythmic and associative montage that evoke musical structures In this comprehensive volume contributors consider the full 80 film corpus from Manhatta and Berlin Die Sinfonie der Grosstadt to lesser known cinematic explorations     Screening Characters Johannes Riis,Aaron Taylor,2019-03-06 Characters are central to our experiences of screened fictions and invite a host of questions The contributors to Screening Characters draw on archival material interviews philosophical inquiry and conceptual analysis in order to give new thought provoking answers to these queries Providing multifaceted accounts of the nature of screen characters contributions are organized around a series of important subjects including issues of class race ethics and generic types as they are encountered in moving image media These topics in turn are personified by such memorable figures as Cary Grant Jon Hamm Audrey Hepburn and Seul gi Kim in addition to avatars online personalities animated characters and the ensembles of shows such as The Sopranos Mad Men and Breaking Bad     *New Silent Cinema* Katherine Groo,Paul Flaig,2015-09-16 With the success of Martin Scorsese s Hugo 2011 and Michel Hazanavicius s The Artist 2011 nothing seems more contemporary in recent film than the styles forms and histories of early and silent cinemas This collection considers the latest return to silent film alongside the larger historical field of visual repetitions and affective currents that wind their way through 20th and 21st century visual cultures Contributors bring together several fields of research including early and silent cinema studies experimental and new media historiography and archive theory and studies of media ontology and epistemology Chapters link the methods concerns and concepts of early and silent film studies as they have flourished over the last quarter century to the most recent developments in digital culture from YouTube to 3D recasting this contemporary phenomenon in popular culture and new media against key debates and concepts in silent film scholarship An interview with acclaimed Canadian filmmaker Guy Maddin closes out the collection     *Rediscovering U.S. Newsfilm* Mark Garrett Cooper,Sara Beth Levavy,Ross Melnick,Mark Williams,2018-06-14 The twentieth century generated tens of thousands of hours of American newsfilm but not the scholarly apparatus necessary to analyze and contextualize them Assembling new approaches to the study of U S newsfilm in cinema and television this book makes a long overdue critical intervention in the field of film and media studies by addressing the format s inherent intermediality its mediation of events for local national and transnational communities its distinctive archival legacies and consequently its integral place in film and television studies more broadly This collection brings fresh contemporary methodologies and analysis to bear on a vast amount of material that has languished in relative obscurity for far too long     *The Screens of Virtual Production* Sian Mitchell,Colin Perry,Sean Redmond,Lienors Torre,2025-04-24 This book is the first dedicated edited collection that explores the virtualisation of screen making processes from pre production to post production while attuning to the aesthetic ideological and performative contexts upended by these integrated technologies This book explores what is real in virtual production as a provocative one implicitly drawing on the philosophies of the moving image and the recent work on new

forms of post human perceptual realism This edited collection is divided into the following four themed sections Section One It s Always Been Real Contemporising Virtual Production addresses the histories of film realism in relationship to visual technologies providing both a theoretical and philosophical anchor point for the collection and a necessary genealogy Section Two The Body Becomes You Performing Virtual Production examines the transformation that occurs in immersive virtual worlds while also exploring how the body is itself virtualised Section Three Skin Deep Gazing with Virtual Production addresses the way race ethnicity gender and environment are supposedly equalised and yet are still found to reproduce the colonised looking regimes of western mainstream screen culture Section Four Whose Work Labouring with Virtual Production draws together writing that examines the way production processes have been transformed affecting not only work patterns but also the way aesthetics form and function operate This book encompasses many production themes and will appeal to media students and professionals interested in the production of film      *Studying Blade Runner* Sean Redmond,2008 Ridley Scott s Blade Runner is now widely recognised as a masterwork of science fiction cinema and one of the most influential of any films released in the last twenty five years In Studying Blade Runner Sean Redmond uses the key concepts of media and film studies film language representation institutions and audiences to explore the significance of the film its breakthrough use of special effects as a narrative tool the film s revolutionary representation of the future city its treatment of racial and sexual politics its unique status as a text whose meaning was fundamentally altered in its rereleased Director s Cut form and what this means in an institutional context      The New Media Sean Redmond,2002-09-01

**Studying Chungking Express** Sean Redmond,2008 Wong Kar wai s 1994 Chungking Express has quickly been recognised as one of the most important examples of World Cinema in the last two decades It explores time and desire and on an allegorical level the perceived loss of independence that many felt would take place post 1997 Studying Chungking Express considers these historical details but also the key issues of film form author ship representation and identity Required reading for all those studying contemporary World Cinema or Asian Studies Studying Chungking Express considers these historical details but also the key issues of film form author ship representation and identity In particular Its central place within the Hong Kong New Wave film movement its radical film form notably the cut and mix play with editing techniques the signature of Wong Kar wai as an auteur the film s representation of the postmodern city the film s relationship to both Hollywood cinema and European art film      **The New Media** Sean Redmond,2002 In the Teacher s Guide Sean Redmond discusses exactly what is meant by the phrase new media and examines their impact He goes on to explore their effects on such old media as film TV and music then examines some of the most significant new media using the Internet game playing and surveillance cameras as primary case studies The accompanying Resources draw upon many of the examples featured in the Guide providing the teacher with a useful classroom ready scheme of work      Alternate Americas M. Keith Booker,2006-02-28 For more than 50 years science fiction films have been among the most important and

successful products of American cinema and are worthy of study for that reason alone. On a deeper level, the genre has reflected important themes, concerns, and developments in American society, so that a history of science fiction film also serves as a cultural history of America over the past half century. M. Keith Booker has selected fifteen of the most successful and innovative science fiction films of all time and examined each of them at length from cultural, technical, and cinematic perspectives to see where they came from and what they meant for the future of cinema and for America at large. From *Invasion of the Body Snatchers* to *Star Wars*, from *Blade Runner* to *The Matrix*, these landmark films have expressed our fears and dreams, our abilities and our deficiencies. In this deep-seeking investigation, we can all find something of ourselves that we recognize as well as something that we've never recognized before. The focus on a fairly small number of landmark films allows detailed attention to genuinely original movies, including *Forbidden Planet*, *Invasion of the Body Snatchers* (2001), *A Space Odyssey*, *Planet of the Apes*, *Star Wars*, *Close Encounters of the Third Kind*, *Alien*, *E.T. the Extra-Terrestrial*, *Blade Runner*, *The Terminator*, *RoboCop*, *The Abyss*, *Independence Day*, and *The Matrix*. This book is ideal for general readers interested in science fiction and film.



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