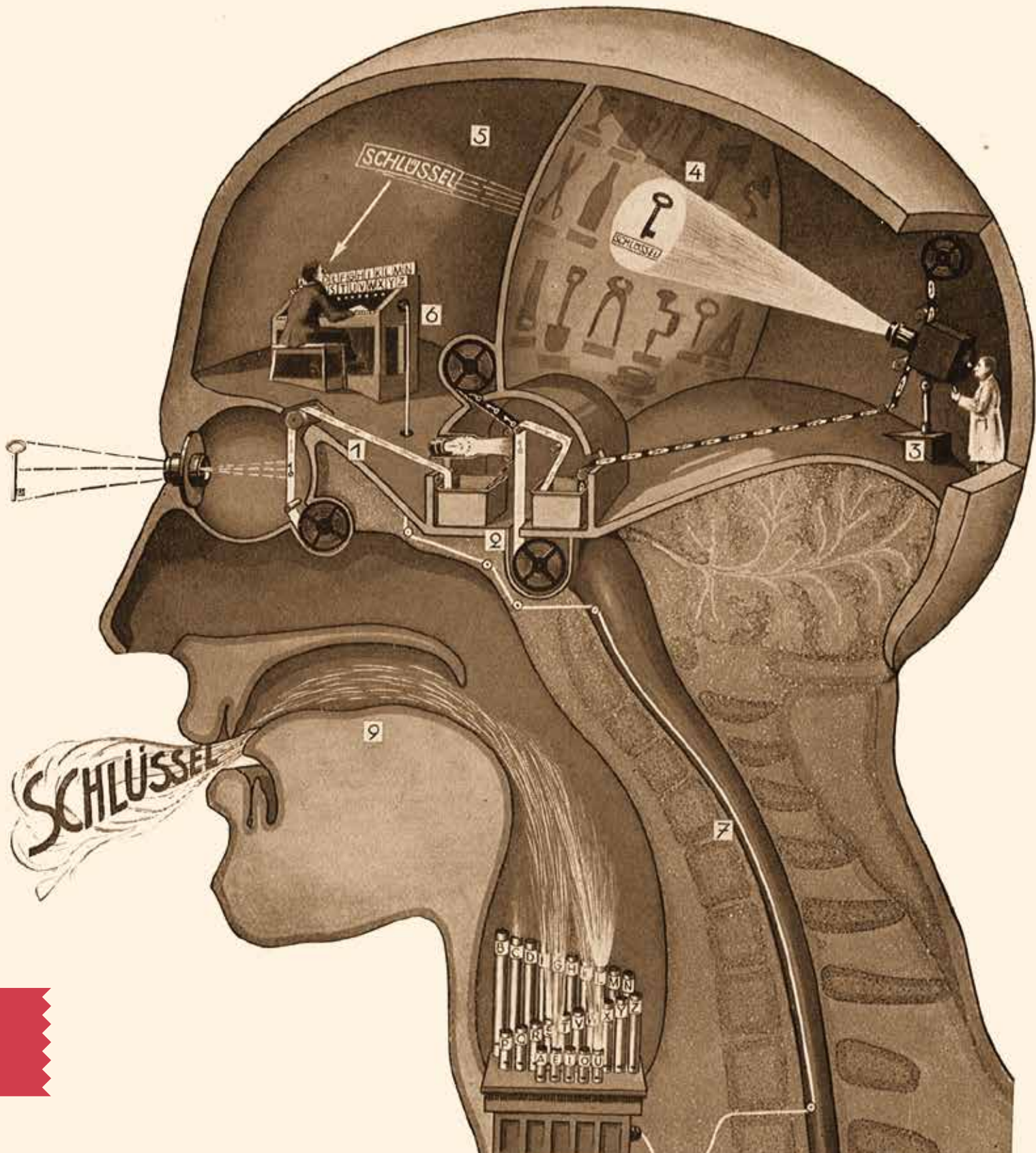


Amsterdam University Press / FALL 2017 MEDIA & COMMUNICATION



FILM STUDIES

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Cover image

"Der Sehakt," in Das Leben des Menschen (Vol. 4), 1929.

Catalogue Design *Coordesign*

By Paul Christiansen

Orchestrating Public Opinion

How Music Persuades in Television Political Ads for US Presidential Campaigns, 1952-2016

Analysis of political advertising tends to give music short shrift – which flies in the face of what we know about the power of music to set a mood, affect feelings, and influence our perceptions. This book is the first to offer a detailed exploration of the role of music in US presidential campaign advertising, from Eisenhower to the present, showing that in many cases music isn't simply one element in the presentation of an ad's message – it's the dominant factor, more important than images, words, or narration.

Paul Christiansen is associate professor of music at Seton Hall University.



Paul Christiansen

Orchestrating Public Opinion

How Music Persuades in Television Political Ads for US Presidential Campaigns, 1952-2016

Amsterdam
University
Press

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ISBN 978 94 6298 188 1

e-ISBN 978 90 4853 167 7

HB, 156 x 234 mm

216 pages, 9 b/w illustrations, 5 line art

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RECURSIONS

This series provides a platform for cutting-edge research in the field of media culture studies, with a particular focus on the cultural impact of media technology and the materialities of communication.

By Henry Adam Svec

American Folk Music as Tactical Media

American folk music has long presented a problematic conception of authenticity, but the reality of the folk scene, and its relationship to media, is far more complicated. This book draws on the fields of media archaeology, performance studies, and sound studies to explore the various modes of communication that can be uncovered from the long American folk revival. From Alan Lomax's cybernetic visions to Bob Dylan's noisy writing machines, this book retrieves a subterranean discourse on the concept of media that might help us to reimagine the potential of the networks in which we work, play, and sing.

Henry Adam Svec teaches at Millsaps College.

By Liam Cole Young

List Cultures

Knowledge and Poetics from Mesopotamia to BuzzFeed

We live in an age of lists, from magazine features to online clickbait. This book situates the list in a long tradition, asking key questions about the list as a cultural and communicative form. What, Liam Cole Young asks, can this seemingly innocuous form tell us about historical and contemporary media environments and logistical networks? Connecting German theories of cultural techniques to Anglo-American approaches that address similar issues, *List Cultures* makes a major contribution to debates about New Materialism and the post-human turn.

Liam Cole Young is a faculty member in the School of Journalism and Communication at Carleton University in Ottawa, Canada.

FRAMING FILM

This series consists of theoretical and analytic studies concerning restoration, collection, archival and exhibition practices, in line with the existing archive of EYE Filmmuseum.

Edited by Bernd Herzogenrath

The Films of Bill Morrison

Aesthetics of the Archive

Avant-garde filmmaker Bill Morrison has been making films that combine archival footage and contemporary music for decades, and he has recently begun to receive substantial recognition: he was the subject of a retrospective at the Museum of Modern Art, and his 2002 film *Decasia* was selected for the National Film Registry by the Library of Congress. This is the first book-length study of Morrison's work, covering the whole of his career. It gathers specialists throughout film studies to explore Morrison's "aesthetics of the archive" – his creative play with archival footage and his focus on the materiality of the medium of film.

Bernd Herzogenrath teaches American literature and culture at Goethe University of Frankfurt am Main, Germany.

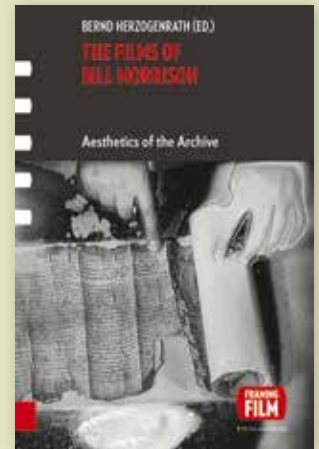
By Claudy Op den Kamp

The Greatest Films Never Seen

The Film Archive and the Copyright Smokescreen

Orphan works, or artworks for which no copyright holder is traceable, pose a growing problem for museums, archives, and other heritage institutions. As they come under more and more pressure to digitise and share their archives, they are often hampered by the uncertain rights status of items in their collections. This book uses the prism of copyright to reconsider human agency and the politics of the archive, and asks what the practical implications are for educational institutions, the creative industries, and the general public.

Claudy Op den Kamp is lecturer in Film and faculty member at the Centre for Intellectual Property Policy and Management at Bournemouth University, UK, and adjunct research fellow at Swinburne Law School, Australia.



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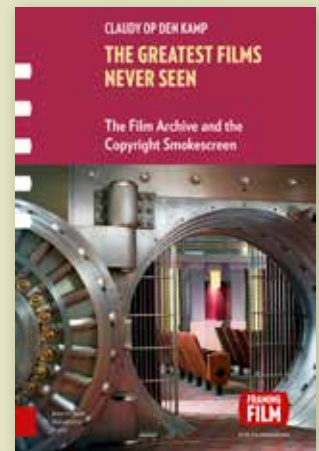
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FILM THEORY IN MEDIA HISTORY

This series explores the epistemological and theoretical foundations of the study of film through texts by classical authors as well as anthologies and monographs on key issues and developments in film theory.

Edited by Santiago Hidalgo, Foreword by André Gaudreault

Technology and Film Scholarship

Experience, Study, Theory

This volume brings together a wide range of explorations of the ways in which technological innovations have established new and changing conditions for the experience and study of film. The book offers analyses by such leading figures in film studies as Tom Gunning and Charles Musser, who examine the ways in which technological changes have altered the ways how cinema is conceived and how it is approached as an object of study. Contributors also look at the overlapping stages through which new experience is translated in institutionalised knowledge within the discipline.

Santiago Hidalgo is lecturer in film studies at the University of Montreal and co-editor of *The Blackwell Companion to Early Cinema*.

Foreword by **André Gaudreault**, professor of film studies at the University of Montreal and the director of the bilingual journal *Cinemas*.

Edited by Margrit Tröhler and Guido Kirsten

Christian Metz and the Codes of Cinema

Film Semiology and Beyond

A pioneering figure in film studies, Christian Metz proposed countless new concepts for reflecting on cinema, rooted in his phenomenological structuralism. He also played a key role in establishing film studies as a scholarly discipline, making major contributions to its institutionalisation in universities worldwide. This book brings together a stellar roster of contributors to present a close analysis of Metz's writings, their theoretical and epistemological positions, and their ongoing influence today.

Margrit Tröhler is professor in the Department of Film Studies at the University of Zurich.

Guido Kirsten is a postdoctoral researcher in the Department of Media Studies at Stockholm University.

By Inga Pollmann

Cinematic Vitalism

Film Theory and the Question of Life

This book draws new connections between twentieth-century German and French film theory and practice and vitalist conceptions of life from biology and philosophy. Inga Pollmann shows how the links between the two created a modernist, experimental, and cinematic strand of vitalism in and around the movie theatre. Articulated by film theorists, filmmakers, biologists and philosophers, this cinematic vitalism maps out connections among human beings, milieus, and technologies that continue to structure our understanding of film.

Inga Pollmann is assistant professor of film studies in the Department of Germanic and Slavic Languages and Literatures at the University of North Carolina at Chapel Hill.

By Marco Grosoli

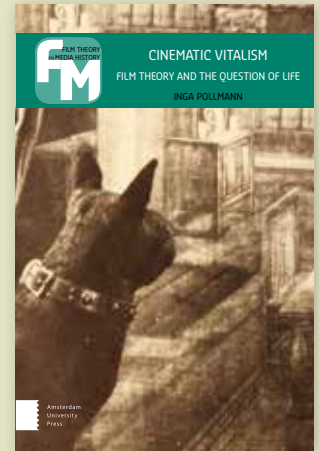
Eric Rohmer's Film Theory (1948-1953)

From 'école Scherer' to 'politique des auteurs'

In the 1950s, a group of critics writing for *Cahiers du Cinéma* launched one of the most successful and influential trends in the history of film criticism: auteur theory. Though these days it is frequently usually viewed as limited and a bit old-fashioned, a closer inspection of the hundreds of little-read articles by these critics reveals that the movement rested upon a much more layered and intriguing aesthetics of cinema. This book is a first step toward a serious reassessment of the mostly unspoken theoretical and aesthetic premises underlying auteur theory, built around a reconstruction of Eric Rohmer's early but decisive leadership of

the group, whereby he laid down the foundations for the eventual emergence of their full-fledged auteurism.

Marco Grosoli is an assistant professor in film studies at Habib University, Pakistan.



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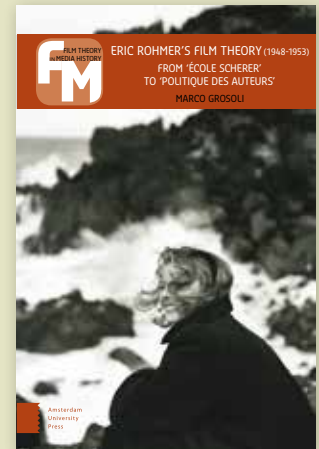
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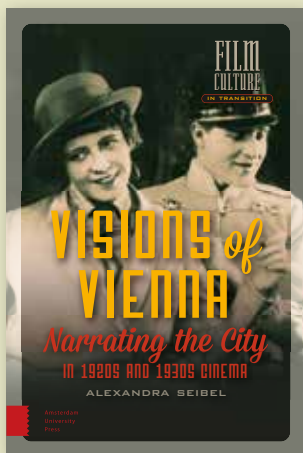
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FILM CULTURE IN TRANSITION

This series is committed to a plurality of approaches to film and to initiating informed debate on new technologies, their histories and the new forms of creativity transforming cultural life. The books also feature innovative studies on film authors and the vital issues in the politics of the image.

Edited by Rossella Catanese

Futurist Cinema

Studies on Italian Avant-garde Film

Futurism and early cinema shared a fascination with dynamic movement and speed, presenting both as harbingers of an emerging new way of life and new aesthetic criteria. And the Futurists quickly latched on to cinema as a device with great potential to manipulate our perceptions in order to create a new world. In this book, Rossella Catanese explores that conjunction, bringing in avant-garde artists and their manifestos to show how painters and other artists turned to cinema as a model for overcoming the inherently static nature of painting in order to rethink it for a new era.

Rossella Catanese is teacher of Italian Cinema and Society at Lorenzo de' Medici institute in Florence and tutor of the master in Digital Audiovisual Restoration at Sapienza University of Rome.

By Alexandra Seibel

Visions of Vienna

Narrating the City in 1920s and 1930s Cinema

Vienna, with its stunning architecture and unforgettable streetscape, has long provided a backdrop for filmmakers. *Visions of Vienna* offers a close look at how directors such as Erich von Stroheim, Ernst Lubitsch, and Max Ophüls made use of the city, and how the nostalgic glorification of the Habsburg era can be seen as directly tied to crucial issues of modernity. Films set in Vienna, Alexandra Seibel shows, persistently articulate the experience of displacement due to emigration, changing gender relations and anti-feminism, class distinction, and anti-Semitism, themes that run counter to the ongoing mystification

of Vienna as the incarnation of "waltz dreams" and schmaltz.

Alexandra Seibel holds a PhD from New York University in Cinema Studies.

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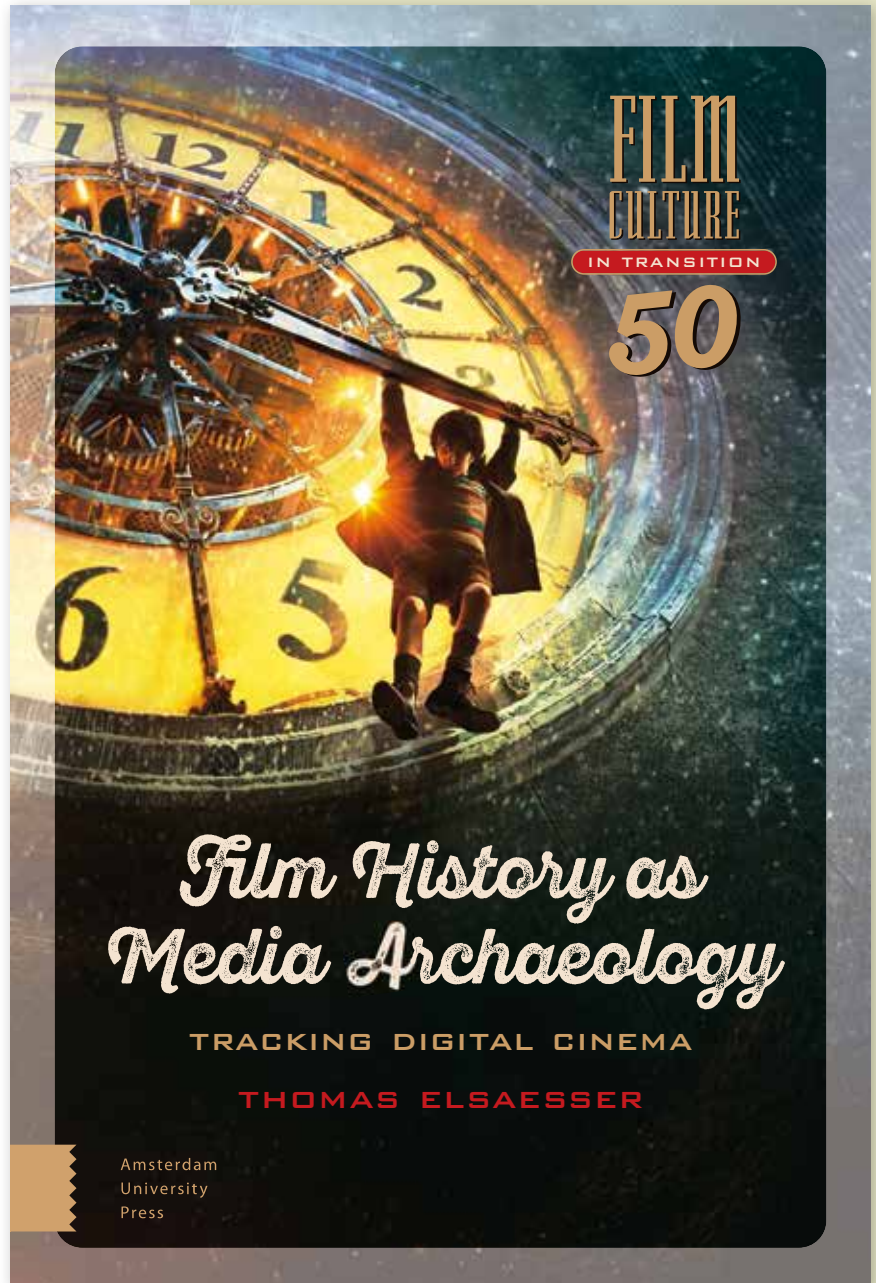
By Thomas Elsaesser

Film History as Media Archaeology

Tracking Digital Cinema

Since cinema has entered the digital era, its very nature has come under renewed scrutiny. Countering the "death of cinema" debate, *Film History as Media Archaeology* presents a robust argument for cinema's current status as a new epistemological object of interest to philosophers, while also examining the presence of moving images in museum and art spaces as a challenge for art history. The study is the fruit of twenty years of research and writing at the interface of film history, media theory, and media archaeology by one of the acknowledged pioneers of new film history and media archaeology. It joins the efforts of other media scholars to locate cinema's historical emergence and subsequent transformations within the broader field of media change and interaction as we experience them today.

Thomas Elsaesser is Professor of Film and Television Studies in the Department of Art and Culture at the University of Amsterdam.



FILM CULTURE IN TRANSITION

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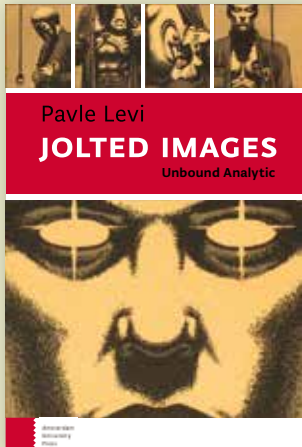
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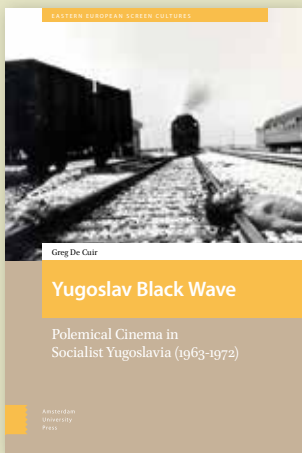
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EASTERN EUROPEAN SCREEN CULTURES

This series publishes critical studies on the screen cultures that have marked the socialist and post-socialist spaces in Europe. It aims to unveil current phenomena and untold histories from this region to account for their specificity and integrate them into a wider conception of European and world cinema.

By Pavle Levi

Jolted Images

Unbound Analytic

Jolted Images brings together a large cast of mainstream and avant-garde cineastes, artists, photographers, comics creators, poets, and more, to reflect on a wide range of phenomena from the realms of cinema and visual culture in the Yugoslav region, broader Europe, and North America. Far from a staid monograph, the book takes a cue from filmmaker Dušan Makavejev, who once wrote that there are times when it is necessary "to jolt art, no matter what the outcome"; to that end, the book infuses its analysis with playful, creative transfiguration of the material at hand.

Pavle Levi is associate professor of film studies in the Department of Art and Art History at Stanford University and faculty director of Stanford's Center for Russian, East European, and Eurasian Studies.

By Greg DeCuir Jr.

Yugoslav Black Wave

Polemical Cinema in Socialist Yugoslavia (1963-1972)

The Yugoslav Black Wave was a controversial and highly contested movement of filmmakers in the 1960s in socialist Yugoslavia—a country situated at the time in a political, cultural, and social middle ground between the communist East and the capitalist West. It remains controversial today, its most provocative films shelved and forgotten—and, in this new era, ripe for rediscovery. This book is the first in English on the Yugoslav Black Wave, and it offers an analysis of the movement, its key players, its sociopolitical engagement, and its place in the larger story of European modernism.

Greg DeCuir Jr. is the managing editor of *NECSUS* and selector/curator for Alternative Film/Video Belgrade.

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