



Film, Art, New Media: Museum Without Walls?

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In the footsteps of Andre Bazin, this anthology of 15 original essays argues that the photographic origin of twentieth-century cinema is anti-anthropocentric. Well aware that the twentieth century stands out as the only period in history with its own photographic film record for posterity, Angela Dalle Vacche has convened international scholars at The Sterling and Francine Clark Art Institute, and asked them to rethink the history and theory of the cinema as a new model for the museum of the future. By exploring the art historical tropes of face and landscape, and key areas of film studies such as early cinema, Soviet film theory, documentary, the avant-garde and the newly-born genre of the museum film, this collection includes detailed discussions of installation art, and close analyses of media relations which range from dance to painting to performance art. Thanks to the title of Andre Malraux's famous project, *Film, Art, New Media: Museum Without Walls?* invites readers to reflect on the museum of the future, where twentieth-century cinema will play a pivotal role by interrogating the relation between art and science, technology and nature, from the side of photography in dialogue with digitalization.

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Film, Art, New Media: Museum Without Walls? From Brand: Palgrave Macmillan Bibliography

- Sales Rank: #3614766 in Books
- Brand: Brand: Palgrave Macmillan
- Published on: 2012-07-17
- Released on: 2012-07-17
- Original language: English
- Number of items: 1
- Dimensions: 8.50" h x .81" w x 5.50" l, 1.35 pounds
- Binding: Hardcover
- 358 pages

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Editorial Review

Review

'A provocative interrogation of the multidimensional relations among the visual arts. Consistently lucid, informed and original, these essays reveal unexpected and hitherto unexplored aspects of modernity and visual culture that suggest fresh and creative ways of rethinking these phenomena. An outstanding collection.'

- Ronald Bogue, University of Georgia, USA

'The sixteen essays gathered in this volume offer stimulating perspectives on the cultural and media processes which have just led, since the early twentieth century to the present day, to such an alleged loss of the museum's walls.'

- Susana S. Martins, Journal of Curatorial Studies 2.2

About the Author

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