

PAOLO GIOLI

THE MAN WITHOUT A MOVIE CAMERA
EDITED BY ALESSANDRO BORDINA
AND ANTONIO SOMAINI

MIMESIS
INTERNATIONAL



Paolo Gioli The Man Without A Movie Camera

Lauren Gardner



Paolo Gioli The Man Without A Movie Camera:

Paolo Gioli Aa. Vv.,2014-12-19T00:00:00+01:00 In a historical moment when cinema is definitively abandoning analogue production and reception modalities the cinematographic work of Paolo Gioli occupies an important and meaningful place in the academic and artistic debate related to the present and future position of cinema and media art in the digital era For this reason the Film Forum Festival decided to organize a one day seminar in Gorizia on 17th March 2013 in order to analyze and discuss the artistic production of this Italian artist This book records and expands topics and reflections developed by international scholars and curators during that event It also includes an original text by Paolo Gioli about his cinema and his artistic production *Experimental and Independent Italian Cinema* Anthony Cristiano,2020-07-06 Discussing a variety of independent and experimental Italian films this book gives voice to a critically neglected form of Italian cinema and explores the character of independent films and their related practices within the Italian historical cultural and cinematic landscape

New Media Archaeologies Ben Roberts,Mark Goodall,2025-10-01 This collection of essays highlights innovative work in the developing field of media archaeology It explores the relationship between theory and practice and the relationship between media archaeology and other disciplines There are three sections to the collection proposing new possible fields of research for media studies Media Archaeological Theory Experimental Media Archaeology Media Archaeology at the Interface The book includes essays from acknowledged experts in this expanding field such as Thomas Elsaesser Wanda Strauven and Jussi Parikka

Extended Temporalities Aa. Vv.,2016-06-27T00:00:00+02:00 This book contains a series of reflections on the theme of temporalities in cinema in the world of art They do so interweaving various paths and various structures in order to arrive at different destination points Which temporalities one may wonder On the boundary between cinema and contemporary art where boundaries actually no longer exist the idea of temporality is affected by paths opened up in historical moments which are actually so recent as to be simply in front of our eyes Video for example derived from television has since been overtaken by the digital evolution yet does not relinquish its domestic function it re creates itself in new forms The same also applies to cinema Art is certainly not limited to this but since it is determined by its technical form in this it continually finds essence and continuity thus a temporality emerges which is determined by technology and by technological change Just as with the temporality determined by the spectator s viewing experience it reveals itself as being in part the personal essence of the subject Therefore they are extended temporalities since they are determined by the unique and unrepeatable combination of the length as predicted by the creator of the work and the unpredictable time management of the observer of the work sometimes bored thoughtful concentrated patient An extendable temporality

Futurist Cinema Rossella Catanese,2025-10-01 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 the

edited collection **Futurist Cinema** 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

Italian Experimental Cinema and Moving-Image Art Rossella Catanese, Jennifer Malvezzi, 2025-06-24 This volume presents one of the first systematic inquiries into Italian experimental and avant garde cinema in English language thanks to contributions which deepen the history of experimental audio visual works in Italy Frameworks of film production distribution and circulation as well as theoretical discourses and emblematic case studies are investigated by this edited collection which tries to provide a broad overview of the complex phenomena that occurred in a century of cinema beyond its industry its market and its conventions The aim of this book is not to offer a comprehensive compendium but to explore new paths in researching Italian experimental moving image its history and new theoretical insights into authors and their works The volume is structured in thematic sections Each of them includes different contributions according to two different types plenary essays which offer in depth analyses on historical and theoretical features and monographic essays which focus on single authors collectives or works

A Companion to Italian Cinema Frank Burke, 2017-04-13 Written by leading figures in the field A Companion to Italian Cinema re maps Italian cinema studies employing new perspectives on traditional issues and fresh theoretical approaches to the exciting history and field of Italian cinema Offers new approaches to Italian cinema whose importance in the post war period was unrivalled Presents a theory based approach to historical and archival material Includes work by both established and more recent scholars with new takes on traditional critical issues and new theoretical approaches to the exciting history and field of Italian cinema Covers recent issues such as feminism stardom queer cinema immigration and postcolonialism self reflexivity and postmodernism popular genre cinema and digitalization A comprehensive collection of essays addressing the prominent films directors and cinematic forms of Italian cinema which will become a standard resource for academic and non academic purposes alike

Rappresentazioni e tecniche della visione Paolo Quazzolo, 2022-07-31 T00:00:00+02:00 Questo volume raccoglie i risultati di una ricerca promossa da alcuni docenti del Dipartimento di Studi Umanistici dell'Università degli Studi di Trieste sul linguaggio inteso nel senso più ampio del termine Una ricerca interdisciplinare che propone alcune riflessioni sulla comunicazione verbale su quella gestuale anche in situazioni di disagio sulla lettura dei segnali provenienti dal corpo ma anche un'analisi dei linguaggi e della comunicazione nell'ambito delle arti performative prendendo in considerazione nei vari ambiti disciplinari le più recenti prospettive

Pinhole Photography Eric Renner, 2012-08-21 A respected guide for creatives artists and photographers alike Pinhole Photography is packed with all the information you need to understand and get underway with this wonderfully quirky creative technique Covering pinhole photography from its historical roots pinhole expert Eric Renner founder of pinholeresource.com fully explores the theory and practical application of pinhole in this beautiful resource Packed with inspiring images instructional tips and information on a variety of pinhole cameras for

beginner and advanced photographers this classic text now offers a new chapter on digital imaging and more in depth how to coverage for beginners as well as revised exposure guides and optimal pinhole charts With an expanded gallery of full color photographs displaying the creative results of pinhole cameras along with listings of workshops pinhole photographer s websites pinhole books and suppliers of pinhole equipment this is the one guide you need to learn the craft and navigate the industry

Silver Screen to Digital Carlo Montanaro,2019-12-03 An era has ended After one hundred and twenty five years a change has taken place in cinemas The thousands of figures formed by silver and coloured pigments can no longer be viewed through transparent film instead everything has become digital compressed virtual and built into the rapid alternation of millions hopefully for quality s sake of dots or pixels within a very neat and minuscule grid But projection is just the last link in a chain that is transforming the most direct language invented by humanity over the centuries The other links shooting editing special effects re elaboration and sound reproduction have by now undergone radical transformations that have often signified progress Perhaps it is worth the trouble then having accepted this transformation revolution once and for all to understand where we started out from how cinematographic language was born and how its grammar first and later its syntax evolved thanks to technological development Without lightweight equipment for sound recording sensitive emulsions portable and compact lighting it would not have been possible at the end of the 50s for example to create identifiable currents of experimentation and concept under such titles as free cinema or nouvelle vague which were largely based on footage from life and no longer reconstructed in the studio That which filmmakers today can achieve even more effectively thanks to a range of digital technologies paradoxically involves working with even more minimal equipment such as a smartphone in front of green or blue screens against absolutely virtual backgrounds In short no more silver and more and more pixels

Photography and Italy Maria Antonella Pelizzari,2010-11-15 In this beautifully illustrated book Maria Antonella Pelizzari traces the history of photography in Italy from its beginnings to the present as she guides us through the history of Italy and its ancient sites and Renaissance landmarks Pelizzari specifically considers the role of photography in the formation of Italian national identity during times of political struggle such as the lead up to Unification in 1860 and later in the nationalist wars of Mussolini s regime While many Italians and foreigners such as Fratelli Alinari or Carlo Ponti John Ruskin or Kit Talbot focused their lenses on architectural masterpieces others documented the changing times and political heroes creating icons of figures such as Garibaldi and the brigands Pelizzari s exploration of Italian visual traditions also includes the photographic collages of Bruno Munari the neorealist work of photographers such as Franco Pinna the bold stylized compositions of Mario Giacomelli and the controversial images created by Oliviero Toscani for Benetton advertising in the 1980s Featuring unpublished works and a rare selection of over one hundred images this book will appeal to art collectors and students of art history and Italian culture

Pinhole Journal ,1995 Experimental Filmmaking Kathryn Ramey,2015-07-30 Experimental Filmmaking emerges out of a deep and abiding love of celluloid and artisanal media

practices and a personal exploration of the field of avant garde and experimental film animation and video produced since the beginnings of cinema Although there have been many critical and historical books on the subject with the exception of zines and hand published volumes there has never been a comprehensive instructional manual on experimental processes This book will introduce film students and professional filmmakers alike to various methods of experimental animation film and video production that involve material interventions into the normative process of the medium while offering brief introductions to artists and their works

MAKING IMAGES MOVE Jan-Christopher Horak,1997-09-17 In Making Images Move Jan Christopher Horak looks at the work of eight European and American photographers whose films illustrate the gradual fragmentation of realistic narratives during the last eighty years In close analyses of specific works he shows how the visions of early practitioners such as Paul Strand and Laszlo Moholy Nagy who tried to create meaningful political statements using modernist techniques gave way to the more personal though no less socially conscious creations of 1960s and 1970s filmmakers such as Chris Marker Robert Frank and Danny Lyon Even documentary became more subjective with Helen Levitt pioneering the use of the handheld camera and intuitive editing in her 1946 film *In the Street* Horak argues that photographers who have ventured into filmmaking while fruitfully exploiting the differences between the two genres often have been able to retain both their technical styles and complex thematic concerns Including a filmography of more than 130 photographer filmmakers Making Images Move illuminates the instrumental role of these artists in the evolution of experimental cinema

Creative Camera ,1991 **Forbes** ,1998 The British Journal of Photography ,1982 *Print Letter* ,1982 *Art Index* Alice Maria Dougan,Margaret Furlong,1990 **Cinema video Internet** Cosetta G. Saba,2006

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