

In Un Batter Docchi Una Prospettiva Sul Montaggio Cinematografico Nellerà Digitale

Nuove frontiere della rappresentazione digitale Roberta Altin 2007-02-01 Il volume raccoglie alcuni degli interventi presentati al Convegno "Nuove frontiere della rappresentazione digitale", organizzato a Pordenone in Novembre 2005 dall'Università degli Studi di Udine, con i contributi di Nicoletta Vasta, Patrizia Faccioli, Giuseppe (Pino) Losacco, Yuri Kazepov, Paolo Parmeggiani, Roberta Altin, Cristina Balma Tivola, Amedeo Boros, Christian Florian, Fabio Carniello, Antonella Varesano. In quest'incontro interdisciplinare si è voluto offrire un quadro della situazione nei settori della ricerca e sperimentazione che mettono a punto utilizzi innovativi dell'immagine digitale nell'ambito della rappresentazione. L'appuntamento ha fornito un'opportunità di confronto operativo, metodologico e progettuale tra diverse discipline accademiche (dall'informatica, alla linguistica, alla sociologia, alla geografia, all'antropologia), ma anche un'apertura alla realtà imprenditoriale del territorio che rende applicativa la ricerca tecnologica, bilanciandola con le richieste del mercato. La prospettiva è quella di sviluppare indicazioni attraverso l'analisi di problemi della sfera comunicativa e tecnologica, grazie al confronto diretto tra ricercatori che presentano le loro più recenti produzioni e realizzazioni multimediali e il contributo di autori che riflettono sulle implicazioni metodologiche. "

Audio e multimedia Vincenzo Lombardo 2014-02 Il volume esplora il mondo dell'audio nel contesto più ampio della multimedialità. È stato pensato come un testo tecnico: un manuale che illustra gli

aspetti più significativi dell'audio digitale, a partire dai fondamenti fisici e semiotici del suono fino ad arrivare alla dimensione espressiva. L'obiettivo è di fornire al lettore gli strumenti teorico-pratici di base per il trattamento digitale dell'audio e della musica nel contesto di un'opera multimediale. Gli argomenti discussi comprendono: fondamenti di acustica e di psicoacustica, rappresentazione digitale, sintesi, elaborazione e spazializzazione del suono, compressione, formati e supporti di memorizzazione, rappresentazione della musica, audiovisione. Il volume, nelle sue precedenti edizioni, si è affermato sia come ausilio per gli operatori specializzati sia come efficace strumento didattico in numerose facoltà, umanistiche e scientifiche, e nei conservatori. Nella quarta edizione il testo è stato aggiornato per dare conto dei più recenti sviluppi tecnologici (formati, supporti, protocolli e tecniche di compressione) e arricchito di esercitazioni pratiche di laboratorio. Vincenzo Lombardo è professore associato di Informatica presso l'Università di Torino e collabora a progetti di produzione multimediale. Andrea Valle è ricercatore di cinema, fotografia e televisione all'Università di Torino, ed è attivo come musicista e compositore.

Stuart Gordon Michael Doyle 2022-02-04 Animated by a singularly subversive spirit, the fiendishly intelligent works of Stuart Gordon (1947-2020) are distinguished by their arrant boldness and scab-picking wit. Provocative gems such as Re-Animator, From Beyond, Dolls, The Pit and the Pendulum, and Dagon consolidated his fearsome reputation as one of the masters of the contemporary horror film, bringing an unfamiliar archness, political complexity, and critical respect to a genre so often bereft of these virtues. A versatile filmmaker, one who resolutely refused to mellow with age, Gordon proved equally adept at crafting pointed science fiction (Robot Jox, Fortress, Space Truckers), sweet-tempered fantasy (The Wonderful Ice Cream Suit), and nihilistic thrillers (King of the Ants, Edmond, Stuck), customarily scrubbing the sharply drawn lines between exploitation and arthouse cinema.

The first collection of interviews ever to be published on the director, Stuart Gordon: Interviews contains thirty-six articles spanning a period of fifty years. Bountiful in anecdote and information, these candid conversations chronicle the trajectory of a fascinating career—one that courted controversy from its very beginning. Among the topics Gordon discusses are his youth and early influences, his founding of Chicago's legendary Organic Theatre (where he collaborated with such luminaries as Ray Bradbury, Kurt Vonnegut, and David Mamet), and his transition into filmmaking where he created a body of work that injected fresh blood into several ailing staples of American cinema. He also reveals details of his working methods, his steadfast relationships with frequent collaborators, his great love for the works of Lovecraft and Poe, and how horror stories can masquerade as sociopolitical commentaries.

Stanley Kubrick Stanley Kubrick 2001 From his first feature film, Fear and Desire (1953), to his final, posthumously released Eyes Wide Shut (1999), Stanley Kubrick excelled at probing the dark corners of human consciousness. In doing so, he adapted such popular novels as The Killing, Lolita, A Clockwork Orange, and The Shining and selected a wide variety of genres for his films -- black comedy (Dr. Strangelove), science fiction (2001: A Space Odyssey), and war (Paths of Glory and Full Metal Jacket). Because he was peerless in unveiling the intimate mysteries of human nature, no new film by Kubrick ever failed to spark debate or to be deeply pondered. Kubrick (1928-1999) has remained as elusive as the subjects of his films. Unlike many other filmmakers he was not inclined to grant interviews, instead preferring to let his movies speak for themselves. By allowing both critics and moviegoers to see the inner workings of this reclusive filmmaker, this first comprehensive collection of his relatively few interviews is invaluable. Ranging from 1959 to 1987 and including Kubrick's conversations with Gene Siskel, Jeremy Bernstein, Gene D. Phillips, and others, this book

reveals Kubrick's diverse interests -- nuclear energy and its consequences, space exploration, science fiction, literature, religion, psychoanalysis, the effects of violence, and even chess -- and discloses how each affects his films. He enthusiastically speaks of how advances in camera and sound technology made his films more effective. Kubrick details his hands-on approach to filmmaking as he discusses why he supervises nearly every aspect of production. "All the hand-held camerawork is mine", he says in a 1972 interview about *A Clockwork Orange*. "In addition to the fun of doing the shooting myself, I find it virtually impossible to explain what I want in a hand-held shot to even the most talented and sensitive camera operator". Neither guarded nor evasive, the Kubrick who emerges from these interviews is candid, opinionated, confident, and articulate. His incredible memory and his gift for organization come to light as he quotes verbatim sections of reviews, books, and articles. Despite his reputation as a recluse, the Kubrick of these interviews is approachable, witty, full of anecdotes, and eager to share a fascinating story.

L'ABC del digitale. Le nuove tecnologie di ripresa Graziano Conversano 2013

Final Cut Pro 4. Tecniche di montaggio e editing video Michael Wohl 2004

Effetto notte Gino Frezza 2006

Fata Morgana 31 Coscienza Aa.vv. 2017-06-26 Il numero 31 di "Fata Morgana" è dedicato a uno dei temi più discussi nell'attuale dibattito sulle immagini e il cinema, quello della Coscienza. Sempre più studiosi contemporanei utilizzano infatti il cinema come metafora privilegiata per spiegare il fenomeno della coscienza, e sempre più saperi, come le neuroscienze e il cognitivismo, la filosofia analitica e fenomenologica, trovano nel cinema un oggetto esemplare per mettere a fuoco i nodi più cruciali dell'attualità e del pensiero contemporaneo. Questo numero di "Fata Morgana" entra con forza in tale dibattito attraverso, per esempio, la conversazione d'apertura con uno dei maggiori

studiosi a livello mondiale in questo campo, Antonio Damasio, che parla e analizza il «film-nel-cervello» e il rapporto tra immagine, emozione e mente. Il numero vede al suo interno, inoltre, interventi che spaziano dal cinema alla fotografia, di autori italiani e stranieri, tra i quali Michele Guerra, uno degli studiosi più apprezzati in Italia su queste questioni, Hannah Chapelle Wojciehowski, Francesco Parisi, Luca Venzi, che prendono in considerazione film e registi diversi: dai puzzle-film contemporanei al neorealismo, da Stanley Donen a Werner Herzog a László Nemes. *Hitchcock* Francois Truffaut 2015-12-04 Iconic, groundbreaking interviews of Alfred Hitchcock by film critic François Truffaut—providing insight into the cinematic method, the history of film, and one of the greatest directors of all time. In *Hitchcock*, film critic François Truffaut presents fifty hours of interviews with Alfred Hitchcock about the whole of his vast directorial career, from his silent movies in Great Britain to his color films in Hollywood. The result is a portrait of one of the greatest directors the world has ever known, an all-round specialist who masterminded everything, from the screenplay and the photography to the editing and the soundtrack. Hitchcock discusses the inspiration behind his films and the art of creating fear and suspense, as well as giving strikingly honest assessments of his achievements and failures, his doubts and hopes. This peek into the brain of one of cinema's greats is a must-read for all film aficionados.

Godard on Godard Jean Luc Godard 1972

Immagine immaginaria Vittorio Giacci 2006

Segno cinema 2000

In un batter d'occhi. Una prospettiva sul montaggio cinematografico nell'era digitale Walter Murch 2000

The Technique of Film Editing Karel Reisz 2008

Occultism, Witchcraft, and Cultural Fashions Mircea Eliade 1978-03-15 Six essays on a variety of interrelated subjects.

Video digitale: la ripresa Gabriele Coassin 2007

L'immagine neutra Federico O. Oppedisano 2010

Audio-vision Michel Chion 1994 Deals with issue of sound in audio-visual images

Eye of the Century Francesco Casetti 2008-05-14 Is it true that film in the twentieth century experimented with vision more than any other art form? And what visions did it privilege? In this brilliant book, acclaimed film scholar Francesco Casetti situates the cinematic experience within discourses of twentieth-century modernity. He suggests that film defined a unique gaze, not only because it recorded many of the century's most important events, but also because it determined the manner in which they were received. Casetti begins by examining film's nature as a medium in an age obsessed with immediacy, nearness, and accessibility. He considers the myths and rituals cinema constructed on the screen and in the theater and how they provided new images and behaviors that responded to emerging concerns, ideas, and social orders. Film also succeeded in negotiating the different needs of modernity, comparing and uniting conflicting stimuli, providing answers in a world torn apart by conflict, and satisfying a desire for everydayness, as well as lightness, in people's lives. The ability to communicate, the power to inform, and the capacity to negotiate-these are the three factors that defined film's function and outlook and made the medium a relevant and vital art form of its time. So what kind of gaze did film create? Film cultivated a personal gaze, intimately tied to the emergence of point of view, but also able to restore the immediacy of the real; a complex gaze, in which reality and imagination were combined; a piercing gaze, achieved by machine, and yet deeply anthropomorphic; an excited gaze, rich in perceptive

stimuli, but also attentive to the spectator's orientation; and an immersive gaze, which gave the impression of being inside the seen world while also maintaining a sense of distance. Each of these gazes combined two different qualities and balanced them. The result was an ever inventive synthesis that strived to bring about true compromises without ever sacrificing the complexity of contradiction. As Casetti demonstrates, film proposed a vision that, in making opposites permeable, modeled itself on an oxymoronic principle. In this sense, film is the key to reading and understanding the modern experience.

The Girl with the Leica Helena Janeczek 2019-10-10 1st August 1937. A parade of red flags marches through Paris. It is the funeral procession for Gerda Taro, the first female photographer to be killed on a battlefield. Robert Capa, who leads the procession, is devastated. They have been happy together: he taught her how to use the Leica before they left together to fight in the Spanish Civil War. Other figures from Gerda's past are in the crowd: Ruth Cerf, her friend from Leipzig, who shared the hardships of their first years in Paris after fleeing from Germany; Willy Chardack, who resigned himself to the role of loyal companion after Gerda snubbed him for Georg Kuritzkes, a fighter in the International Brigades. For all of them, Gerda will remain a stronger and more vivid presence than her image of anti-fascist heroine. It is her who binds together a narrative spanning distant times and places, bringing back to life the snapshots of these young people and the challenges they faced in the 1930s, from economic depression to the rise of nazism, to the hostility towards refugees in France. But for those who loved her, those young years would remain a time when, as long as Gerda was alive, everything seemed possible.

In un batter d'occhi. Una prospettiva sul montaggio cinematografico nell'era digitale
Walter Murch 2018

Fuori campo Fabrizio Denunzio 2004

Roblox Top Adventure Games Alex Wiltshire 2019-04 This action-packed book gives you the official scoop on some of the most critically acclaimed adventure games on Roblox. Each profile tells you everything you need to know, including a guide to gameplay, interviews with the creators, and tips and tricks to take your skills to the next level.

Il movimento della macchina da presa Arcangelo Mazzoleni 2004

Cineforum 2001

Bergman On Bergman Stig Bjorkman 1993-03-21 Ingmar Bergman, an undisputed giant of modern cinematic art, here talks frankly and extensively about himself and his films. This discussion with the great Swedish director ranges from Bergman's childhood memories to his admiration for Strindberg to his relationship with the stars whom he made famous - Liv Ullmann, Harriet Andersson, Max von Sydow and Bibi Andersson, among others. Originally published in 1973, this work covers Bergman's career from his early films through the works: *The Seventh Seal*, *Wild Strawberries*, *Persona*, *The Passion of Anna*.

Modelli di business, organizzazione e controllo di gestione nelle imprese di produzione cinematografica Paola Vola 2008

Of the Subcontract Nick Thurston 2016-05-17 *Of the Subcontract* is a collection of poems about computational capitalism, each of which was written by an underpaid worker subcontracted through Amazon.com's Mechanical Turk service. The collection is ordered according to cost-of-production and repurposes metadata about the efficiency of each writer to generate informatic typographic embellishments. Those one hundred poems are braced between two newly commissioned essays; the whole book is threaded with references to Jean-Jacques Rousseau, Wolfgang von Kempelen and the

emerging iconography of cloud living. Of the Subcontract reverses out of the database-driven digital world of new labour pools into poetry's black box: the book. It reduces the poetic imagination to exploited labour and, equally, elevates artificial intelligence to the status of the poetic. In doing so, it explores the all-too-real changes that are reforming every kind of work, each day more quickly, under the surface of life.

Francis Ford Coppola Vito Zagarrìo 2020-07-14T00:00:00+02:00 Il libro analizza l'opera di Francis Ford Coppola, uno dei massimi Autori del cinema americano, tra New e New-New Hollywood. Un regista che ha avuto un enorme successo internazionale e la cui parabola appare oggi in declino, anche se dai film meno fortunati o apparentemente minori emergono testi sempre molto interessanti. Coppola ha firmato capolavori come *Il padrino* e i suoi sequels - che hanno molto a che fare con un "mito" italiano -, o come *Apocalypse Now* - che resta un turning point nel cinema americano e un imprescindibile modello di film sul Vietnam. Il volume racconta i film di questo grande regista che ha oscillato "mercurialmente" tra film "commerciali" (a volte su committenza degli Studios) e film personali (spesso con la produzione indipendente della sua Zoetrope). Affronta le sue ossessioni tematiche e stilistiche, lo mette a confronto con altri grandi registi, come Capra, Bertolucci, Syberberg, Kurosawa e Kubrick.

Il videoclip Paolo Peverini 2004

Moviemakers' Master Class Laurent Tirard 2002-10-10 Publisher Description

Movie design. Scenari progettuali per il design della comunicazione audiovisiva e multimediale

Marisa Galbiati 2005

The Conversations Michael Ondaatje 2012-12-03 During the filming of his celebrated novel *THE ENGLISH PATIENT*, Michael Ondaatje became increasingly fascinated as he watched the veteran

editor Walter Murch at work. *THE CONVERSATIONS*, which grew out of discussions between the two men, is about the craft of filmmaking and deals with every aspect of film, from the first stage of script writing to the final stage of the sound mix. Walter Murch emerged during the 1960s at the centre of a renaissance of American filmmakers which included the directors Francis Coppola, George Lucas and Fred Zinneman. He worked on a whole raft of great films including the three *GODFATHER* films, *JULIA*, *AMERICAN GRAFFITI*, *APOCALYPSE NOW*, *THE UNBEARABLE LIGHTNESS OF BEING* and many others. Articulate, intellectual, humorous and passionate about his craft and its devices, Murch brings his vast experience and penetrating insights to bear as he explains how films are made, how they work, how they go wrong and how they can be saved. His experience on *APOCALYPSE NOW* - both originally and more recently when the film was completely re-cut - and his work with Anthony Minghella on *THE ENGLISH PATIENT* provide illuminating highlights.

Golem Lorenzo Ceccotti 2016 Subtitle from jacket spine; portion of statement of responsibility from jacket flap.

Per scrivere un film Ugo Pirro 2001

Directing the Documentary Michael Rabiger 2020-05-10 *Directing the Documentary* is the definitive book on the documentary form, that will allow you to master the craft of documentary filmmaking. Focusing on the hands-on work needed to make your concept a reality, it covers the documentary filmmaking process from top to bottom, providing in-depth lessons on every aspect of preproduction, production, and postproduction. The book includes dozens of projects, practical exercises, and thought-provoking questions, and offers best practices for researching and honing your documentary idea, developing a crew, guiding your team, and much more. This fully revised

and updated 7th edition also includes brand new content on the rise of the documentary series, the impact of video on-demand and content aggregators, updated information on prosumer and professional video (including 4K+), coverage of new audio & lighting solutions and trends in post-production, coverage of the immersive documentary, and provides practical sets of solutions for low, medium, and high budget documentary film productions throughout. The companion website has also been fully updated to a variety of new projects and forms. By combining expert advice on the storytelling process, the technical aspects of filmmaking and commentary on the philosophical underpinnings of the art, this book provides the practical and holistic understanding you need to become a highly regarded, original, and ethical contributor to the genre. Ideal for both aspiring and established documentary filmmakers, this book has it all.

Audio e multimedia. Con CD-ROM Vincenzo Lombardo 2008

Produrre TV Enrico Menduni 2014-06-30T00:00:00+02:00 La realtà attuale del comparto televisivo in Italia: ideazione dei contenuti, produzione, organizzazione, regia, distribuzione anche sulle nuove piattaforme tecnologiche, società di produzione, aziende del settore, potenziali carriere. Tanti consigli e suggerimenti nel primo testo di analisi e di riferimento tecnico-professionale per chi lavora in TV e con il video e per chi si prepara a farlo.

Attualità Lacaniana 31 AA.VV. 2022-07-15 Il soggetto, il soggetto cartesiano, è il presupposto dell'inconscio, l'abbiamo dimostrato a suo luogo. L'Altro è la dimensione esigita dal fatto che la parola si afferma come verità. Fra i due, l'inconscio è taglio in atto. Taglio che ritroviamo governare le due fondamentali operazioni in cui conviene formulare la causazione del soggetto. Jacques Lacan, Posizione dell'inconscio Non già per confutare il famoso parallelismo psico-fisico che, come tutti sanno, è stato dimostrato da lungo tempo essere una fesseria, ma per suggerire che il taglio non è da

farsi tra il fisico e lo psichico, bensì tra lo psichico e il logico. Jacques Lacan, Io parlo ai muri Mi riferisco al vuoto a cui deve limitarsi il nostro desiderio, al posto che lasciamo al desiderio perché vi si situi - in breve: al taglio. Il taglio è indubbiamente la modalità più efficace dell'interpretazione analitica. Jacques Lacan, Seminario VI Mi accorderete che l'uno introdotto dall'esperienza dell'inconscio è l'uno della fessura, del tratto, della rottura. [...] La rottura, la fessura, il tratto dell'apertura fa sorgere l'assenza. Jacques Lacan, Seminario XI Quando contrapponiamo l'interpretazione semantica e quella asemantica, possiamo capire perché Lacan utilizzi la parola taglio in senso topologico. Forse potremmo dire che taglio è la nuova parola che sostituisce interpretazione, quando non si tratta di andare nella stessa direzione dell'inconscio, ma di trovare un altro tipo di operazione. Jacques-Alain Miller, Clinica lacaniana L'ultima volta vi ho parlato del concetto di inconscio la cui vera funzione è precisamente quella di essere in relazione profonda, iniziale, inaugurale con la funzione del concetto di Unbegriff - o Begriff dell'Uno originale, ossia il taglio. Jacques Lacan, Seminario XI La candela dice: io mi consumo senza lamentele che pena, quel tuo chiedere durata la pianura dice: io accolgo, accolgo largamente e l'ago dice: perdermi mi piace, stare dimenticato nelle fessure, essere ignorato. E tu? e il coltello dice io taglio i ponti divido un pezzo dall'intero so dare ferite perfette. E tu. Mariangela Gualtieri, Senza polvere e senza peso

Passeggiate e divagazioni artistiche Luca Di Cecca 2022-11-29 Due giovani menti, professionisti in campi diversi, lavorano insieme a un progetto audiovisivo, interrogandosi su temi fondamentali nell'arte quali la multimedialità, la pratica e la teoria, il team-work, il mercato. Il loro approccio apre il dibattito su un mondo in continua evoluzione, fatto di talento, studio, esperienza, imprenditoria e collaborazione. Un mondo in cui non c'è il giusto modo di affrontare un lavoro, dove non mancano i problemi, i disagi, gli ostacoli che ogni artista deve affrontare. A fare da cornice, il postludio

riprende il discorso attraverso occhi critici, dalla diversa esperienza, donando una nota di chiusura che l'arricchisce e completa a tutto tondo. Chiacchierate intense, appassionanti e anche un po' nostalgiche, da cui trapela fortemente l'amore per l'arte.

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