

## **Color and the moving image. History, theory, aesthetics, archive**

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Résumé ou extrait : Contents : Plates and figures. Acknowledgments. Introduction - Simon Brown, Sarah Street and Liz Watkins. Part one : history. 1. "The Brighton school and the quest for natural color" - redux - Simon Brown. 2. Technicolor-multicolor-Sennett-color : natural color processes in Mack Sennett comedies (1926-1931) - Hilde d'Haeyre. 3. Color as image schema : technicolor number 3 in King of jazz (1930) - Charles O'Brien. 4. Glorious agfacolor, breathtaking totalvision and monophonic sound : colour and "scope" in Czechoslovakia - Anna Batistová. 5. Glorious and other adventures with prizma - Sarah Street. 6. The color of Prometheus : Thomas Wilfred's lumia and the projection of transcendence - Andrew Robert Johnston. Part two : theory. 7. Where do colors go at night ? - Tom Gunning. 8. "Brash... indecent... libertine" : Derek Jarman's queer colors - Rosalind Galt. 9. The hues of memory, the shades of experience : color and time in Syndromes and a century - Jocelyn Szczepaniak-Gillece. 10. From Psycho to Pleasantville : the role of color and black-and-white imagery for film experience - Philipp Schmerheim. Part three : aesthetics. 11. The illuminated fairytale : the colors Paul Fejos's Lonesome (1928) - Joshua Yumibe. 12. Color unlimited : amateur color cinema in the 1930s - Charles Tepperman. 13. Color and meaning in the films of Eric Rohmer - Fiona Handyside. 14. The cameraman and the glamour-puss : technicolor cinematography and design in John Ford's Drums along the Mohawk - Heather Heckman. 15. Chromo-drama : innovation and convention in Douglas Sirk's color designs - Scott Higgins. 16. Color and containment : domestic spaces and restrained palettes in Hitchcock's first color films - Steven Jacobs. 17. Color and meaning in Marnie - John Belton. Part four : archive. 18. Are my eyes really brown ? The aesthetics of colorization in Casablanca - Jason Gendler. 19. "Those men are not white !" : neuroscience, digital imagery and color in O brother, where art thou ? - William Brown. 20. Towards a more accurate preservation of color : heritage, research and the film restoration laboratory - Ulrich Ruedel, Daniela Currò, and Claudy op den Kamp. 21. Herbert G. Ponting's materials and texts - Liz Watkins. About the American Film Institute. Index.

Sujet(s) : Cinéma

Forme, genre ou caractéristiques physiques : Monographie