

OFF YOUR FACE : SCHIZOANALYSIS, FACIALITY AND CINEMA ANNA POWELL pdf

1: Guattari: Schizoanalytic Cartographies - Bibliography - PhilPapers

Deleuze and the schizoanalysis of cinema/ [edited by] Ian Buchanan and Off Your Face: Schizoanalysis, Faciality and Film Anna Powell is author of Deleuze and.

As a result, the film went into the pre-production phase in January. As part of the deal however, Universal retained the services of Powell for the classic screwball comedy *My Man Godfrey*, which was released the same year as *The Great Ziegfeld*. A Tale of the Christ Marsh, and George J. Folsey and Karl Freund were brought in to shoot the Ziegfeld Roof numbers. Gerstad is credited for the Hooray Ballet. Gray was responsible for the editing of the film. Screenplay[edit] Poster from a theatrical production of the Ziegfeld Follies The screenplay by William Anthony McGuire was a "novelty" to many audiences who were familiar with the theatrical Broadway shows of the follies. Nugent of The New York Times said of the script: The two biographies"of the man and of his creations"are, naturally, inseparable; but both have been told with such wealth of detail and circumstance real and imaginative that even the three-hour film narrative is fragmentary and, in some places, confused. Ray Bolger was never cast in a "Follies" show, [16] and although she was born in the U. S, Billie Burke grew up in England and spoke with a Mid-Atlantic accent throughout her life; Loy who portrays her clearly has an American accent in the film. In fact Show Boat ended its original run in the spring of and the stock market crash did not occur until October of that year. It was the revival of the show also produced by Ziegfeld shortly before his death, not the original production, that was affected by the Depression. Huntington Library, San Marino, California, is dated September 21, , probably the date when it was finalized. Powell admitted to being "amazed" with the film after viewing it and was very grateful at having had the privilege to portray Ziegfeld, considering it to be a very important moment in his career. He said, "After seeing this film I can see that most of the characters I have played before were contrived. Their father was a pen and their mother was a bottle of ink. Here was a character with flesh, blood and sinews. I felt for the first time in my acting career I had tried the full measure of a man, regardless of my shortcomings in playing him. Billie Burke worked as a technical consultant on the film. Billie Burke objected to her role being cast with another actress Myrna Loy since she was also an actress under contract to the studio and could play herself, but the producers concluded that at that point she was not a big enough star to play herself in *The Great Ziegfeld*. However, according to Emily W. In real life, Ziegfeld had reportedly been obsessed with Miller, and was involved in numerous sex scandals. He was played by stand-in A. Leonard, a film director who specialized in melodrama and musicals, anchored the music for the film, working with Walter Donaldson, Irving Berlin, and lyricist Harold Adamson. The circus ballet was an adaptation from the old Ziegfeld stage shows.

2: The Great Ziegfeld - Wikipedia

Download PDF: Sorry, we are unable to provide the full text but you may find it at the following location(s): www.enganchecubano.com (external link).

God, then, like aesthetic experience and the Body without Organs, is like a modulator interfacing between data and non-necessarily human subject – always open to the new and change. People make science, technology, art and war, not God, language or technology. In the information age, a philosophical fantasy that makes philosophy look more science fiction by way of realistic, down-to-earth insight is, to be sure, a philosophy worth paying attention to. While Shaviro does not make this link in *Without Criteria*, he has done so as an afterthought in his blog. University of Minnesota Press. Brian Massumi, New York: *Harmon*, Graham Tool-Being: David Farrell Krell, San Francisco: *The Distribution of the Sensible*, trans. The schizoanalytical project, as exemplified in this collection, performs precisely this dynamic operation. The critics, academics and philosophers here presenting their readings of schizoanalysis of cinema are all embroiled in making Deleuze anew – finding points of contention, adaptation and combination that can spring forth into new epistemologies, ways of seeing and becoming. Common strands in the collection include: According to Deleuze, auteurs escape commodification by producing avant-garde, signature films that produce genuine differentiation and new lines of flight. Buchanan posits a reversal of this concentration on Reviews the molecular, to instead read the molar structure in order to ascertain how commodification is organised. This is schizoanalysis applied to understand the molar machine in order to better dismantle it, which is how Buchanan brings Deleuzian analysis to a point where any films, no matter how low-brow, can be examined through schizoanalysis for deconstructivist openings into new forms of thinking. In contrast, popular cinema requires more work to deterritorialise, and examining mainstream science fiction and fantasy opens up the schizoanalysis of cinema to other possible lines of flight. Referencing Rosie Thomas on Indian cinema and Tom Gunning on silent cinema, as well as Italian westerns produced in the latter part of the last century, Martin-Jones is particularly concerned with the schizoanalysis of the whole socio-political assemblage of cinema. Martin-Jones views the time-image is an expression of the molecular, destabilising the molar. From this perspective, the cinema books are a formal taxonomy, but used in conjunction with schizoanalysis of *Anti Oedipus* and *A Thousand Plateaus*, image categories can be opened up to see how images, artefacts and historiographies all interact in re- and deterritorialising flows. Thus, schizoanalysis that takes into account context views cinema as striations, relevant to modes of production of its particular time and place, and its intentionality towards its audience. Marshall states that social groups in these positions can reterritorialise in new language or seek a continual undermining of molar language. This widens the depth and variety of types of cinematic genre and form that can be explored through a Deleuzian lens, and furthermore allows us to take cinematic experience as a conduit for the evocation and instantiation of post-structuralist modes of consciousness and agency. Space As well as allowing socio-political factors to be considered in relation to Deleuzian theory and cinema, schizoanalysis of cinema where multiple aspects of Deleuze are applied to the cinematic experience allow openings of how cinema can come to expose the non-human, post- subjective aspects of a Deleuzian schizo consciousness. Several of the authors in the collection pursue this line of flight. As Deleuze and Guattari expose desire as machinic and performative, to break existing patterns requires that we partake in nomadic practice. Hence the schizoanalytical power of cinema is in its capacity for indetermination. Cinema is essentially de-coordinated in this way as it is specifically a recording of past experienced in a present. The experience of cinema illuminates that all perception is constituted in this way. The expression of virtuality into actuality is the constant becoming of experience and ultimately all experience is of this dynamic. This framework correlates with the probability and uncertainty of quantum mechanics in the brain. Similarly, the time- image in cinema exposes quantum leaps of perception and apperception. A Space Odyssey, The simultaneity of rational and irrational within the films is comparable to the uncertainty of

the connection between brain and world. Cinemas take place within this madness. In *A Thousand Plateaus*, the figure of the schizophrenic is called upon to bring forth rhizomatics, the *Body without Organs* and *Becoming*. In both works, schizophrenia may be viewed as either process breakthrough or disease breakdown. Images cannot be desired as objects, to be understood as alterities, but must be directly absorbed into brain and body as integral to the forming of ourselves, viscera and thought combined. Such spectatorship, which allows images to be part of what we are, allows ethics as a love-relation between self, world and social formations. Herzog explicates how the face is in fact integral to schizoanalysis by relating the affective force of faciality to the Bergsonian *Reviews* interval in perception wherein the inescapable residue of the virtual and the durational is found. Confronted with the face as ultimately unrecognisable, we are thrown into non-thought, non-philosophy: Thus, the possible is not predicated as that which can be understood; what can be understood forms as experience out of our relations with the possible the virtual. Cinema in close-up takes the face apart from the body. Affection writes itself across the face as expressions pass in flux, fluctuating as passion. The affection-image short-circuits translation and representation, expressing instead a direct form of agency. Affect here becomes as expression that is without actualisation, as opposed to linguistically based interpretation that forms fixed identity and a personhood ascribed to that face particularly. The affection-image is thus shown by Flaxman and Oxman to escape the socio-political encoding of the face in modern culture, allowing for a radical reimagining of subjectivity as non-human, imperceptible and faceless. Through *Reviews* cinema "through the time-image and its exposure of Duration and the Bergsonian gap of singularity as non-subjective consciousness" we can find a way to a post-structuralist ethics where care and love replace the phantoms of rationality and representation. This is an active, radical epistemology that produces multiple possibilities for new ways of engaging as singularities with societal structure and control. This conception places all forms of art at the heart of becoming, without isolating it in any way as a purely aesthetic practice. From the schizoanalysis of cinema as a phenomenology with necessarily ethical results, the category of aesthetics become enmeshed with affect, which in turn is enmeshed entirely in what enjoins consciousness with the flux of multiplicitous becoming. From this position, art and participation in art of any kind is always potentially radical when we engage in its Event as a schizo becoming. This collection is thus not just valuable to cinema studies. It also opens up avenues for engaging with wider issues about other art forms such as schizoanalysis of genres of literature, for one, and with ethical questions regarding how to engage, post-structurally, with global exploitation and greed, for another. The collection also raises the issue of how to write Deleuze: The structures and strictures of academic writing preclude the rhizomatic, which might be better expressed in music or non-representational art. In the same way that the authors in the collection make a stand, in the spirit of Deleuze, against strict interpretation of his theories, and call instead towards combination, expansion and the advantages of delirium, we may consider if it is appropriate to write on Deleuze, more as Deleuze would push us to write. Patricia MacCormack achieves this, writing with huge passion and immersion in her subject and having the becoming of the thought express itself out of the pattern as much as the content of the words. This is another opening that could be made, from schizoanalysis of cinema and art, to schizoanalysis of what it means to write academically about Deleuze. The collection of essays titled *Deleuze and the Schizoanalysis of Cinema* may be said, then, to be an Event that has molecular potential far beyond the usual conception of writing about cinema, or Deleuze.

3: Table of Contents: Deleuze and the schizoanalysis of cinema

Schizoanalysis and the phenomenology of cinema / Joe Hughes Schizoanalysis and the cinema of the brain / Gregg Lambert Losing face / Gregory Flaxman and Elena Oxman.

Development of the classical style[edit] Early narrative film “ [edit] For centuries, the only visual standard of narrative storytelling was the theatre. Since the first narrative films in the s, film-makers sought to capture the power of live theatre on the cinema screen. Most of these film-makers started as directors on the late 19th century stage, and likewise most film actors had roots in vaudeville or theatrical melodramas. Visually, early narrative films had adapted little from the stage, and their narratives had adapted very little from vaudeville and melodrama. Before the visual style which would become known as "classical continuity", scenes were filmed in full shot and used carefully choreographed staging to portray plot and character relationships. Cutting was extremely limited, and mostly consisted of close-ups of writing on objects for their legibility. By the early s, film-making was beginning to fulfill its artistic potential. In Sweden and Denmark, this period would be known as a "Golden Age" of film; [7] in America, this artistic change is attributed to film-makers like David W. Griffith finally breaking the grip of the Edison Trust to make films independent of the manufacturing monopoly. Films worldwide began to noticeably adopt visual and narrative elements which would be found in classical Hollywood cinema. Equally influential were his actors in adapting their performances to the new medium. Lillian Gish , the star of *The Mothering Heart*, is particularly noted for her influence on screen performance techniques. The film initiated so many advances in American cinema that it was rendered obsolete within a few years. *Ben Hur* theatrical release poster The era of "classical Hollywood cinema" is distinguished by a narrative and visual style which would begin to dominate the medium in America by Classical Hollywood cinema in the sound era late s “” s [edit] The narrative and visual style of classical Hollywood style would further develop after the transition to sound-film production. The primary changes in American film-making came from the film industry itself, with the height of the studio system. This mode of production, with its reigning star system bankrolled by several key studios, had preceded sound by several years. By mid, most of the prominent American directors and actors, who had worked independently since the early 10s, would have to become a part of the new studio system to continue to work. The beginning of the sound era itself is ambiguously defined. To some, it began with *The Jazz Singer* , which was released in and increased box-office profits for films, as sound was introduced to feature films. Similarly, actors were mostly contract players. Film historians and critics note that it took about a decade for films to adapt to sound and return to the level of artistic quality of the silents, which it did in the late s. Style[edit] Classical Hollywood cinema possesses a style which is largely invisible and difficult for the average spectator to see. The narrative is delivered so effortlessly and efficiently to the audience that it appears to have no source. It comes magically off the screen. John Belton, film scholar, Rutgers University [13] The visual-narrative style of classical Hollywood cinema as elaborated by David Bordwell , [14] was heavily influenced by the ideas of the Renaissance and its resurgence of mankind as the focal point. It is distinguished at three general levels: Devices[edit] The devices most inherent to classical Hollywood cinema are those of continuity editing. This includes the degree rule , one of the major visual-spatial elements of continuity editing. The degree rule keeps with the "photographed play" style by creating an imaginary degree axis between the viewer and the shot, allowing viewers to clearly orient themselves within the position and direction of action in a scene. According to the degree rule , cuts in the angle that the scene is viewed from must be significant enough for the viewer to understand the purpose of a change in perspective. Cuts that do not adhere to the degree rule, known as jump cuts , are disruptive to the illusion of temporal continuity between shots. The degree and degree rules are elementary guidelines in film-making that preceded the official start of the classical era by over a decade, as seen in the pioneering French film *A Trip to the Moon*. Cutting techniques in classical continuity editing serve to help establish or maintain continuity, as in the cross

cut , which establishes the concurrence of action in different locations. Jump cuts are allowed in the form of the axial cut , which does not change the angle of shooting at all, but has the clear purpose of showing a perspective closer or farther from the subject, and therefore does not interfere with temporal continuity. Narrative logic[edit] Classical narration progresses always through psychological motivation, i. This narrative element is commonly composed of a primary narrative often a romance intertwined with a secondary narrative, such as a business or a crime. This narrative is structured with an unmistakable beginning, middle and end, and generally there is a distinct resolution. Utilizing actors, events, causal effects, main points, and secondary points are basic characteristics of this type of narrative. The characters in Classical Hollywood Cinema have clearly definable traits, are active, and very goal oriented. They are causal agents motivated by psychological rather than social concerns. Cinematic time[edit] Time in classical Hollywood is continuous, linear, and uniform, since non-linearity calls attention to the illusory workings of the medium. The only permissible manipulation of time in this format is the flashback. It is mostly used to introduce a memory sequence of a character, e. Cinematic space[edit] The greatest rule of classical continuity regarding space is object permanence: The treatment of space in classical Hollywood strives to overcome or conceal the two-dimensionality of film "invisible style" and is strongly centered upon the human body. The majority of shots in a classical film focus on gestures or facial expressions medium-long and medium shots. Persons or objects of significance are mostly in the center part of the picture frame and never out of focus. Balancing refers to the visual composition, i. The action is subtly addressed towards the spectator frontality and set , lighting mostly three-point lighting , especially high-key lighting , and costumes are designed to separate foreground from the background depth. Relations of systems[edit] The aspects of space and time are subordinated to the narrative element. List of important figures in the era[edit] Many of the film-makers listed below did multiple chores on various film productions through their careers. They are here listed by the category they are most readily recognized as. If they are recognized in more than one category on the same level, they are listed in all of them. Directors[edit] The following is a list of directors associated with classical Hollywood. Some of them also had careers in other countries e.

4: Deleuze and the Schizoanalysis of Cinema : Ian Buchanan :

Deleuze and the Schizoanalysis of Cinema explores the possibilities of using this concept to investigate cinematic works in both the Hollywood and non-Hollywood tradition. It attempts to define what a schizoanalysis of cinema might be and introduces a variety of ways in which a schizoanalysis might be applied.

5: Ian Buchanan & Patricia MacCormack, Deleuze and the schizoanalysis of cinema - PhilPapers

Table of Contents. Introduction: Five Theses of Actually Existing Schizoanalysis of Cinema, Ian Buchanan (Cardiff University, UK) 1. Schizoanalysis and the Phenomenology of Cinema, Joe Hughes (University of Edinburgh, UK) 2. Schizoanalysis and the Cinema of the Brain, Gregg Lambert (Syracuse.

6: Book Chapters | www.enganchecubano.com

Award-winning DVD/Blu-rays, books and film-related gifts. Description: This is a hugely important collection of essays on Deleuze and Cinema from an international panel of experts. In , Deleuze and Guattari's collaborative work, "Anti-Oedipus: Capitalism and Schizophrenia" caused an.

7: Classical Hollywood cinema - Wikipedia

Deleuze and the Schizoanalysis of Cinema by Ian Buchanan, , available at Book Depository with free delivery

OFF YOUR FACE : SCHIZOANALYSIS, FACIALITY AND CINEMA ANNA POWELL pdf

worldwide.

8: Patricia Maccormack - Info zur Person mit Bilder, News & Links - Personensuche www.enganchecubano.com

Our website uses cookies. By continuing to use our website you are giving consent to cookies being used. Check our cookies page for further information.. Close.

9: Film and Media Studies Vol. 8, by Acta Universitatis Sapientiae - Issuu

Advanced. Customer Services. Log In | Register.

OFF YOUR FACE : SCHIZOANALYSIS, FACIALITY AND CINEMA ANNA

POWELL pdf

Rain forest wildlife David, Donny, and Darren A Cracking of the Heart Multiple defendants Poems, 1930-1933. Three pearls in amniotic membrane transplantation Kimberly C. Sippel and C. Stephen Foster Be still moment : listen without fear Conceptual analysis in phenomenology and ordinary language philosophy Amie L. Thomasson Old Time Gardens, Newly Set Forth: A Book of the Sweet O the Year Protocols for self-assembly and imaging of DNA nanostructures Thomas L. Sobey and Friedrich C. Simmel Abusive situations Lassen Volcanic National Park Topographic Map A biblical model for giving (2 Corinthians 8:1-8) The lore of the love spoon Lightbulb experiment w materials Delfino III : alive in L.A A pair for the queen Slavery and the war J P transformer book Breath Prayers for Women Production issues impacting inventory Appendix A: Major conferences Collectors Guide to Antique Chocolate Molds With Values Visualizing the ideal? : the first principle of adjacency growth Book lists for boys : realistic fiction The rising sun : Asia in Finnegans wake Vocabulary Development, Grade 4 Integrative Neuroscience Roman civil law, canon law, and commercial law Harvard Business School (Part II: 1968-1969) All American Cooking Americas Trail of Tears Metagrams Illustrated. Google books in format The royal potwasher Vendaval Jennifer Barber Inquisition Danes Le Midi De LA France Au Treizieme Et Au Quatorzieme Seicle Early Irish literature Look whos cooking Wayward wizard by Mary Kay McComas.