

Film in the post-medium condition

Francesco Casetti

FILM 807 01 / HSAR 715 01 (F11)

W 9.25-11.15 -- RKZ 301

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Is there still room for film in the new media landscape sketched out by the digital revolution? What kind of place should film occupy, if room exists? This seminar will retrace the path through which cinema has been assigned a specificity among arts and media, while the boundaries it and its neighbours have been blurred. From this starting point, the seminar will take into account the effects of media convergence on the current ideas of cinema. We'll analyse the migration of cinema to new devices, such as home theatre, iPhone, computer – but also to new environments, whether urban or domestic spaces. In the same vein, we'll retrace the new formats of film and the new forms of the spectatorship moulded by this 'relocation' of cinema. What emerges is a different concept of specificity, which pertains not solely to the apparatus, but rather to the spectator's experience – and whose definition is based on social habits, forms of textuality, collective narratives (among them, theories) and technological environments.

Aug. 31: Post-Cinema?

Anne Friedberg, "The End of Cinema: Multimedia and technological Change," in Christine Gledhill and Linda Williams eds, *Reinventing Film Studies*, London: Arnold, 2000, pp. 438-52

Sept. 7: Transitions

Lev Manovich, "What is Cinema?" in *The language of New Media*, Cambridge: The MIT Press, 2000

Malte Hagener, "Where is cinema (Today)? The Cinema in the Age of Media Immanence," *Cinema&Cie*, 11, Fall 2008, pp. 15-22

Sept. 14: Digital

Lev Manovich, "Digital cinema and the History of Moving Image" in *The language of New Media*, Cambridge: The MIT Press, 2000, pp. 293-333

Stephen Prince, "True Lies: Perceptual Realism, Digital Images, and Film Theory." *Film Quarterly*, Vol. 49, No. 3. (Spring, 1996), pp. 27-37.

Sept. 21: Globalisation

Charles R. Acland, "Traveling Cultures, Mutating Commodities," in *Screen Traffic*, Durham: Duke University Press, 2003, pp. 23-44

Sept. 28: Relocation

Francesco Casetti, "Filmic experience," in *Screen*, 1, (50), Spring 2009, pp. 56-66.

Francesco Casetti, "Back to the Motherland: the Film Theatre in the Postmedia Age", *Screen*, n.1 (52), 2011, pp. 1-12

Example: sequence from *Nuovo Cinema Paradiso*, Giuseppe Tornatore

Oct. 5: Cinema at home

Barbara Klinger, "The New Media Aristocrats," in *Beyond the Multiplex. Cinema, the New Technologies, and the Home*. (Berkeley: University of California Press, 2006), pp. 17-53

Lynn Spiegel, "Designing the Smart House: Posthuman Domesticity and Conspicuous Production," in Chris Berry, Soyoung Kim, Lynn Spigel, eds., *Electronic Elsewheres* (Minneapolis: Minnesota University Press, 2010) pp. 55-92

Example: Home theatres

Oct. 12: Cinema in public spaces

Erkki Huhtamo, "Messages on the Wall. An Archaeology of Public Media Displays," in *Urban Screens Reader*, pp. 15-28

Scott McQuire, "The Politics of Public Space in the Media City," in *First Monday. An Electronic Journal*, special issue #4, Urban Screens, February 2006

Example: Time Square

Oct. 19: Immersion/Control

Gilles Deleuze, "Postscript to Societies of Control", *October*, 1992, 59: 3-7.

Thomas Y. Levin, "Rhetoric of the Temporal Index: Surveillant Narration and the Cinema of "Real Time"" in *CTRL [SPACE]: Rhetorics of Surveillance from Bentham to Big Brother* (Cambridge, Ma: The MIT Press, 2002)

Example: Caché, Michael Haneke (2005)

Oct. 26: Locations and Networks

Saskia Sassen, "Digital Networks and Power," in Mike Featherstone and Scott Lash, eds., *Spaces of Culture: City, Nation, World* (London, Thousand Oaks, Calif.: Sage, 1999), pp. 49-63

Saskia Sassen, "Reading the City in a Global Digital Age", in Scott McQuire, Meredith Martin, Sabine Niederer eds, *Urban Screen Reader*, (Amsterdam: Institute of Network Cultures, 2009), pp. 29-41

Nov. 9: Film, installations, and spaces for exhibition

Lecture by Prof. Catherine Fowler, University of Otago. Readings will be shared two weeks in advance

Nov. 16: Virtual Spaces, or Everywhere

Michel Foucault, "Of Other Spaces," *Diacritics* 16 (Spring 1986), 22-27

Shaun Moores, "The Doubling of Place: Electronic Media, Time-Space Arrangements and Social Relationships" in Nick Couldry and Anna McCarthy, Eds. *Media Space: Place, Scale and Culture in a Media Age* (London: Routledge, 2004), 21-37

Example: *Minority Report*, Steven Spielberg, 2002

Nov. 30: Mobility

John Urry, "Mobility and Proximity," *Sociology*, vol. 36, no. 2, May 2002, pp. 255-274

Philippe-Alain Michaud, *Mouvement des images. The movement of images* [publié à l'occasion de l'exposition présentée au Centre Pompidou, 9 avril 2006-29 janvier 2007]. Paris : Centre Pompidou, 2006

Dec. 7: What is a screen, today?

Malte Hagener, "The Aesthetics of Displays: from the Window on the World to the Logic of the Screen, in Leonardo Quaresima, Laura Esther Sangalli, Federico Zocca, eds., *Cinema e Fumetto/Cinema and Comics*, Udine: Forum, 2009, pp. 145-155

Lev Manovich, "Screen and Users" and "Screen and Body" in *The language of New Media*, Cambridge: The MIT Press, 2000, pp. 94-115

Example: *Timecode*, Mike Figgins (2000);

Course requirements:

Regular attendance and active participation in discussions are required (40% on final grade)

A paper (15-25 pages length) is due 10 days before seminar ends. Topic have to be chosen with Professor Casetti—highly appreciated research papers, on topics such as: spatial analysis of screens in public spaces; domestic dynamics and processes in families watching a film on a film theatre; advertisements on new form of film consumption—DVD, Netflix, etc.; films on film outside film theatre; etc. (60% on final grade)