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LAYLAH JACOBS

Dreamlands Rowman & Littlefield

Las Vegas, says William Fox, is a pay-as-you-play paradise that succeeds in satisfying our fantasies of wealth and the excesses of pleasure and consumption that go with it. In this context, Fox examines how Las Vegas's culture of spectacle has obscured the boundaries between high art and entertainment extravaganza, nature and fantasy, for-profit and nonprofit enterprises. His purview ranges from casino art galleries—including Steve Wynn's private collection and a branch of the famed Guggenheim Museum—to the underfunded Las Vegas Art Museum; from spectacular casino animal collections like those of magicians Siegfried and Roy and Mandalay Bay's Shark Reef exhibit to the city's lack of support for a viable public zoo; from the environmental and psychological impact of lavish water displays in the arid desert to the artistic ambiguities intrinsic to Las Vegas's floating world of showgirls, lapdancers, and ballet divas. That Las Vegas represents one of the world's most opulent displays of private material wealth in all its forms, while providing miserly funding for local public amenities like museums and zoos, is no accident, Fox maintains. Nor is it unintentional that the city's most important collections of art and exotic fauna are presented in the context of casino entertainment, part of the feast of sensation and excitement that seduces millions of visitors each year. Instead, this phenomenon shows how our insatiable modern appetite for extravagance and spectacle has diminished the power of unembellished nature and the arts to teach and inspire us, and demonstrates the way our society privileges private benefit over public good. Given that Las Vegas has been a harbinger of national cultural trends, Fox's commentary offers prescient insight into the increasing commercialization of nature and culture across America.

Civic Spaces and Desire Bloomsbury Publishing USA

A fascinating survey of pioneering work in experimental cinema and art from 1905 to the present day, revealing the high stakes and transformative potential of these forms This generously illustrated publication surveys the work of filmmakers and artists who have pushed the material and conceptual boundaries of cinema. Over the past century, the material, optical, abstract, spatial, and tactile properties of film have been tested at a level of experimentation and utopian ambition that is generally unrecognized. Whether creating synesthetic or 3-D environments, projective or non-projective installations, generations of leading-edge artists have explored how technology transforms experience. The essays published here offer an intensive look at the themes of cinematic space, formats of the screen, animation and CGI, the body and the cyborg, and the materiality of film. Contributors place particular emphasis on the idea of the cinema as a sensorium and on the ways in which it defines the human body, both through representation and in relation to the projected image. An immersive plate section brings together rarely seen and previously unpublished stills, in addition to concept drawings from historic and contemporary films.

Russian Aviation, Space Flight and Visual Culture Independently Published

Drunk on Blood The Church has enemies. Many are not of this world. Cricket West is a Las Vegas private eye. A broken nose blonde on the dark side of thirty, she has been hired by the Archbishop of Las Vegas and partnered up with a Jesuit monsignor from the Vatican. Her job is to observe and bear witness to the strange and unholy evils in the Catholic Church that he must confront. What could be weirder? Carry your gun, she was told. Always reload quickly. What can go wrong? This time the enemy is in the church.

Television as Digital Media Routledge

Vision and movement seem to have shifted center stage in modes of experience in the last century: as a result of their joint effect, slow contemplative gazes at static images seem to be increasingly displaced by distracted "vernacular" ways of seeing. Looking out of the window of a speeding car, receiving photographs of Earth from outer space, watching the flickering images of the TV screen, scrolling through a text, zooming in on a location in Google Earth, or sending images via mobile phones or webcams - all these are unique visual experiences that were impossible before various inventions in the 20th century originated completely new kinds of movement. The double meaning of "moving images" is meant to signal the specificity of motion to these imagi(ni)ngs and, at the same time, to express the emotional power of those visual images which are able to transcend the constant stream of images in contemporary perception. (Series: Kultur und Technik. Schriftenreihe des Internationalen Zentrums für Kultur- und Technikforschung der Universität Stuttgart - Vol. 20)

The Metainterface Oxford University Press

This collection takes up the challenge of thinking spatially by exploring Deleuze's spatial concepts in applied contexts: architecture, cinema, urban planning, political philosophy and metaphysics. In doing so, it brings together some of the most accomplished Deleuze scholars writing today - Reda Bensmaia, Ian Buchanan, Claire Colebrook, Tom Conley, Manuel DeLanda, Gary Genosko, Gregg Lambert and Nigel Thrift.

Brian Holmes Vintage

Worlding brings ideas about "virtual" places and societies together with perceptions about the "real" world in an era of mounting global uncertainty. As mass media and the Internet consume ever-increasing portions of our lives, are we becoming disengaged from face-to-face human interaction and real-world concerns? Or is the virtual world actually bringing people closer together and making them more involved with social issues? Worlding argues that the "virtual" and the "real" are profoundly interconnected, often in ways we don't fully appreciate. Drawing on sociology, cultural studies, philosophy, media analysis, and technology studies, Worlding makes the argument that virtual experience and social networking can be vital links to utopian visions and an appreciation of the world's diversity.

Toy Story MIT Press

Along with the rapid expansion of the market economy and industrial production methods, such innovations as photography, lithography, and steam printing created a pictorial revolution in nineteenth-century society. The proliferation of visual prints, ephemera, spectacles, and

technologies transformed public values and perceptions, and its legacy was as significant as the print revolution that preceded it. *Consuming Identities* explores the significance of the pictorial revolution in one of its vanguard cities: San Francisco, the revolving door of the gold rush. In their correspondence, diaries, portraits, and reminiscences, thousands of migrants to the city by the Bay demonstrated that visual media constituted a central means by which people navigated the bewildering host of changes taking hold around them in the second half of the nineteenth century, from the spread of capitalism and class formation to immigration and urbanization. Images themselves were inextricably associated with these world-changing forces; they were commodities, but as representations of people, they also possessed special cultural qualities that gave them new meaning and significance. Visual media transcended traditional boundaries of language and culture that divided diverse groups within the same urban space. From the 1848 conquest of California and the gold discovery to the disastrous earthquake and fire of 1906, San Francisco anticipated broader cultural transformations in the commodification, implementation, and popularity of images. For the city's inhabitants and sojourners, an array of imagery came to mediate, intersect with, and even constitute social interaction in a world where virtual reality was becoming normative.

[Consuming Identities](#) Createspace Independent Publishing Platform

Through a genealogy of photosensitive elements in media devices and artworks, this book investigates three dichotomies that impoverish debates and proposals in media art: material/immaterial, organic/machinic, and theory/practice. It combines historical and analytical approaches, through new materialism, media archaeology, cultural techniques and second-order cybernetics. Known media stories are reframed from an alternative perspective, elucidating photosensitivity as a metonymy to provide guidelines to art students, artists, curators and theoreticians - especially those who are committed to critical views of scientific and technological knowledge in aesthetic experimentations.

[Loyola's Greater Narrative](#) Lulu.com

This edited collection addresses the vital role of the imagination in the critical interpretation of architectural representations. By challenging the contemporary tendency for computer-aided drawings to become mere 'models' for imitation in the construction of buildings, the articles explore the broader range of methods and meanings at stake in the creation and interpretation of architectural drawings, models, images and artefacts. These critical - and often practice-led - investigations are placed alongside a range of historical studies considering the development of representational techniques such as perspective, orthography and diagramming. By also addressing the use of visual representation in a number of related disciplines such as visual arts, film, performance and literature, the book opens up debates in architecture to important developments in other fields. This book is key reading for all students of architecture and architectural theory.

Vatican City, Las Vegas Rodopi

With the recent release of spectacular blockbuster films from *Gladiator* to *The Lord of the Rings* trilogy, the epic has once again become a major form in contemporary cinema. The original essays in this volume explore the tension between the evolving global context of film production and reception and the particular provenance of the epic as an expression of national mythology and aspirations, challenging our understanding of epics produced in the present as well as our

perception of epic films from the past. Contributors explore new critical approaches to contemporary as well as older epic film.

Flagship Marketing University of Nevada Press

Civic Spaces and Desire presents an original and critical appraisal of civic spaces for a novel theoretical intersection of architecture and human geography. The authors address civic spaces that embody a strong moral code, such as a remembrance park or a casino, in various places in the United Kingdom, Europe, North America, Australia and Asia. The consecutive chapters of the book present these chosen spaces as the interconnection between the everyday and the ideological. By doing so the book reimagines the socio-political effects of the countercultural assemblages and ontologies of difference that these spaces produce, represent and foster, as presented through outcasts and nomads of various kinds and forms. The book reflects on different interpretations of the key texts from primarily post-linguistic theoreticians, such as Gilles Deleuze, Félix Guattari and Jacques Derrida. It will benefit students and academics in architecture, geography, philosophy and urban studies and planning, who seek to understand the politics of space, place and civility. By deconstructing normative ideological constructs, the book uses the concept of desire to explore the tensions between expectations of civic spaces and the disappointment and wonder of their immanent existence.

Cinematic Chronotopes Routledge

The first comprehensive attempt to map the current field of opera studies by leading scholars in the discipline.

[The Epic Film in World Culture](#) Bloomsbury Publishing USA

Mixing elements of a classic whodunit with a very modern love story, "The Madonna of Las Vegas" is a truly original tale about an artist and the daughter of a local mob boss, who enter a world where meaning is often flipped, and where the fake and the real are interchangeable.

[Moving Images, Mobile Viewers](#) Routledge

"Themed spaces have, at their foundation, an overarching narrative, symbolic complex, or story that drives the overall context of their spaces. Theming, in some very unique ways, has expanded beyond previous stereotypes and oversimplifications of culture and place to now consider new and often controversial topics, themes, and storylines."--Publisher's website.

From Models to Drawings Peter Lang

While on a visit to the United States, Pope Pius XIII is kidnapped by a terrorist cell calling itself the Soldiers of Islam. If the United States and its allies do not meet their demands, they will execute the pope. So when FBI Specialist Shari Cohen is called to duty to track down the terrorist cell responsible, she learns that she is not alone. Deep behind the Vatican walls a secret order dispatches a clandestine op group of elite commandos known as the Vatican Knights. Their mission: bring the pope back alive. As Cohen and the Knights work in tandem they uncover a White House conspiracy involving high-ranking members on Capitol Hill. When she begins to get too close to the truth about the pope's kidnapping, she becomes the target of indigenous forces trying to keep the conspiracy safe. However, in order to get to her they must go through the Vatican Knights.

Worlding Taylor & Francis

Over the last several decades, comic book superheroes have multiplied and, in the process, become

more complicated. In this cutting edge anthology an international roster of contributors offer original research and writing on the contemporary comic book superhero, with occasional journeys into the film and television variation. As superheroes and their stories have grown with the audiences that consume them, their formulas, conventions, and narrative worlds have altered to follow suit, injecting new, unpredictable and more challenging characterizations that engage ravenous readers who increasingly demand more.

Julius V~Warrior Pope Verso Books

Affect and emotion have come to dominate discourse on social and political life in the mobile and networked societies of the early 21st century. This volume introduces a unique collection of essential concepts for theorizing and empirically investigating societies as Affective Societies. The concepts promote insights into the affective foundations of social coexistence and are indispensable to comprehend the many areas of conflict linked to emotion such as migration, political populism, or local and global inequalities. Adhering to an instructive narrative, *Affective Societies* provides historical orientation; detailed explication of the concept in question, clear-cut research examples, and an outlook at the end of each chapter. Presenting interdisciplinary research from scholars within the Collaborative Research Center "Affective Societies," this insightful monograph will appeal to students and researchers interested in fields such as affect and emotion, anthropology, cultural studies, and media studies.

The Money and the Power Routledge

Film theory no longer gets top billing or plays a starring role in film studies today, as critics proclaim that theory is dead and we are living in a post-theory moment. While theory may be out of the limelight, it remains an essential key to understanding the full complexity of cinema, one that should not be so easily discounted or discarded. In this volume, contributors explore recent popular movies through the lens of film theory, beginning with industrial-economic analysis before moving into a predominately aesthetic and interpretive framework. The Hollywood films discussed cover a wide range from *300* to *Fifty First Dates*, from *Brokeback Mountain* to *Lord of the Rings*, from *Spider-Man 3* to *Fahrenheit 9/11*, from *Saw* to *Raiders of the Lost Ark*, and much more. Individual essays consider such topics as the rules that govern new blockbuster franchises, the 'posthumanist realism' of digital cinema, video game adaptations, increasingly restricted stylistic norms, the spatial stories of social networks like YouTube, the mainstreaming of queer culture, and the cognitive paradox behind enjoyable viewing of traumatic events onscreen. With its cast of international film scholars,

Film Theory and Contemporary Hollywood Movies demonstrates the remarkable contributions theory can offer to film studies and moviegoers alike.

The Themed Space ICC Media

A guided tour through the magical world of illusions, this book takes the reader from lavish Baroque fantasies of the 17th cent. to the Electronic Baroque of today. We journey from architectural illusion in 1580 to the 'trompe l'oeil' of Las Vegas casinos. Klein takes us from Piranesi's labyrinths to the mazes of new computer software, from scrolling panoramas that staged the horror at Gettysburg to the special effects on cinema screens today. The real power in this world of fakery rests with whoever controls the illusion -- be it the pope, the pres., the imagineer, the designer, or the studio exec. 'Special effects are not only a barometer for politics, myths of identity, and econ. relations, but also a parallel for understanding where our civilization may be headed next.'

The Vatican Knights transcript Verlag

The Baroque imagination has its roots in Ignatius of Loyola's *Spiritual Exercises* (1547), which defined for the Counter-Reformation era the parameters in which Catholic believers must confront the Enemy and the temporal corruption he embodies in order to enter a state of grace and obtain salvation. Through complex interactions of different imaginative functions, Loyola's text is able to superpose a variety of simultaneous narrative levels. In order to reformulate the «greater narrative» (the Magisterium) of the Roman faith beyond what is revealed in Scripture, the *Spiritual Exercises* require their exercitant to become an active participant in this narrative through constant visual contact with «orders of corruption», that is, spaces in which virtue can be confronted with physical decay and sin. Through these spaces Counter-Reformation Rome (La Roma Ignaziana) would redefine the economy of salvation and diffuse the visual dynamics of the *Spiritual Exercises* throughout the Catholic world. In their writings, Spanish Golden Age authors Miguel de Cervantes and Baltasar Gracián use the rising modernity of the novel to transform Loyola's notion of «orders of corruption» by adapting it to the secular world. Their encoded criticism of Loyolan imagination contributed to the epistemological crisis that marks the Baroque age, but also prepared the way for the crucial debates that would take place during the Enlightenment (such as the deconstruction of the Catholic «greater narrative» reflected in Loyola). This book concludes with a discussion of the eventual negation of Loyolan imagination in the novels of the Marquis de Sade, which undermine the Roman faith by parodying the Baroque forms of spiritual visual experience and negate the Loyolan projection into «orders of corruption».