



liquid metal

the science fiction film reader

edited by Sean Redmond

Liquid Metal The Science Fiction Film Reader

John C. McDowell



Liquid Metal The Science Fiction Film Reader:

Liquid Metal Sean Redmond, 2004 This reader brings together a great number of what are regarded to be the seminal essays that have opened up the study of science fiction to serious critical interrogation It includes key essays by writers such as J P Telotte Susan Sontag and Peter Biskind *The Science Fiction Film in Contemporary Hollywood* Evdokia Stefanopoulou, 2023-07-27 The Science Fiction Film in Contemporary Hollywood focuses on the American science fiction SF film during the period 2001-2020 in order to provide a theoretical mapping of the genre in the context of Conglomerate Hollywood Using a social semiotics approach in a systematic corpus of films the book argues that the SF film can be delineated by two semiotic squares the first one centering on the genre's more than human ontologies SF bodies and the second one focusing on its imaginative worlds SF worlds Based on this theoretical framework the book examines the genre in six cycles which are placed in their historical context and are analyzed in relation to cultural discourses such as technological embodiment race animal human relations environmentalism global capitalism and the techno scientific Empire By considering these cycles which include superhero films creature films space operas among others as expressions of the genre's basic oppositions the book facilitates the comparison and juxtaposition of films that have rarely been discussed in tandem offering a new perspective on the multiple articulations of the SF film in the new millennium *Endangering Science Fiction Film* Sean Redmond, Leon Marvell, 2015-06-26 Endangering Science Fiction Film explores the ways in which science fiction film is a dangerous and endangering genre The collection argues that science fiction's cinematic power rests in its ability to imagine Other worlds that challenge and disturb the lived conditions of the real world as it is presently known to us From classic films such as 2001 A Space Odyssey and Solaris to modern blockbusters including World War Z and Gravity and directors from David Cronenberg to Alfonso Cuarón contributors comment on the way science fiction film engages with dangerous encounters liminal experiences sublime aesthetics and untethers space and time to question the very nature of human existence With the analysis of a diverse range of films from Europe Asia North and South America Endangering Science Fiction Film offers a uniquely interdisciplinary view of the evolving and dangerous sentiments and sensibility of this genre *Liquid Space* Sean Redmond, 2017-02-28 Science fiction is perhaps the most effective genre to explore the concerns of the present whilst reflecting on the possibilities of the future But what precisely can it tell us about present and future by setting these two timeframes in the same critical space **Cinematic Flashes** Rashna Wadia Richards, 2013 Cinematic Flashes challenges popular notions of a uniform Hollywood style by disclosing uncanny networks of incongruities coincidences and contingencies at the margins of the cinematic frame In an agile demonstration of cinephiliac historiography Rashna Wadia Richards extracts intriguing film fragments from their seemingly ordinary narratives in order to explore what these unexpected moments reveal about the studio era Inspired by Walter Benjamin's preference for studying cultural fragments rather than composing grand narratives this unorthodox history of the films of the studio system reveals how

classical Hollywood emerges as a disjointed network of accidents excesses and coincidences *Women and Death in Film, Television, and News* Joanne Clarke Dillman, 2014-11-26 Dead women litter the visual landscape of the 2000s In this book Clarke Dillman explains the contextual environment from which these images have arisen how the images relate to and sometimes contradict the narratives they help to constitute and the cultural work that dead women perform in visual texts

The Cinema of James Cameron James Clarke, 2014-09-16 This timely volume explores the massively popular cinema of writer director James Cameron It couches Cameron s films within the evolving generic traditions of science fiction melodrama and the cinema of spectacle The book also considers Cameron s engagement with the aesthetic of visual effects and the now technology of performance capture which is arguably moving a certain kind of event movie cinema from photography to something more akin to painting This book is explicit in presenting Cameron as an authentic auteur and each chapter is dedicated to a single film in his body of work from *The Terminator* to *Avatar* Space is also given to discussion of *Strange Days* as well as his short films and documentary works *Anime and Manga* , **Cyberpunk in a Transnational Context** Takayuki Tatsumi, 2019-08-20 Mike Mosher s *Some Aspects of Californian Cyberpunk* vividly reminds us of the influence of West Coast counterculture on cyberpunks with special emphasis on 1960s theoretical gurus such as Timothy Leary and Marshall McLuhan who explored the frontiers of inner space as well as the global village Frenchy Lunning s *Cyberpunk Redux* D rives in the Rich Sight of Post Anthropocentric Visuality examines how the heritage of Ridley Scott s techno noir film *Blade Runner* 1982 that preceded Gibson s *Neuromancer* 1984 keeps revolutionizing the art of visuality even in the age of the Anthropocene If you read Lunning s essay along with Lidia Meras s *European Cyberpunk Cinema* which closely analyzes major European cyberpunkish dystopian films *Renaissance* 2006 and *Metropia* 2009 and Elana Gomel s *Recycled Dystopias* *Cyberpunk and the End of History* your understanding of the cinematic and post utopian possibility of cyberpunk will become more comprehensive For a cutting edge critique of cyberpunk manga let me recommend Martin de la Iglesia s *Has Akira Always Been a Cyberpunk Comic* which radically redefines the status of *Akira* 1982 1993 as trans generic paying attention to the genre consciousness of the contemporary readers of its Euro American editions Next Denis Taillandier s *New Spaces for Old Motifs* *The Virtual Worlds of Japanese Cyberpunk* interprets the significance of Japanese hardcore cyberpunk novels such as Goro Masaki s *Venus City* 1995 and Hiroataka Tobi s *Grandes Vacances* 2002 translated as *The Thousand Year Beach* 2018 and *Ragged Girl* 2006 paying special attention to how the authors created their virtual landscape in a Japanese way For a full discussion of William Gibson s works please read Janine Tobek and Donald Jellerson s *Caring About the Past Present and Future in William Gibson s Pattern Recognition and Guerilla Games* *Horizon Zero Dawn* along with my own *Transpacific Cyberpunk Transgeneric Interactions between Prose Cinema and Manga* The former reconsiders the first novel of Gibson s new trilogy in the 21st century not as realistic but as participatory whereas the latter relocates Gibson s essence not in cyberspace but in a junkyard making the most of his post Dada Surrealistic aesthetics and

Lo Tek way of life as is clear in the 1990s Bridge trilogy **Space and Time** David C. Wright, Jr., Allan W. Austin, 2010-04-19 Essays in this work examine treatments of history in science fiction and fantasy television programs from a variety of disciplinary and methodological perspectives Some essays approach science fiction and fantasy television as primary evidence demonstrating how such programs consciously or unconsciously elucidate persistent concerns and enduring ideals of a past era and place Other essays study television as secondary evidence investigating how popular media construct and communicate narratives about past events *Science Fiction TV* J. P. Telotte, 2014-03-26 The first in the Routledge Television Guidebooks series Science Fiction TV offers an introduction to the versatile and evolving genre of science fiction television combining historical overview with textual readings to analyze its development and ever increasing popularity J P Telotte discusses science fiction s cultural progressiveness and the breadth of its technological and narrative possibilities exploring SFTV from its roots in the pulp magazines and radio serials of the 1930s all the way up to the present From formative series like Captain Video to contemporary cutting edge shows like Firefly and long lived popular revivals such as Doctor Who and Star Trek Telotte insightfully tracks the history and growth of this crucial genre along with its dedicated fandom and special venues such as the Syfy Channel In addition each chapter features an in depth exploration of a range of key historical and contemporary series including Captain Video and His Video Rangers The Twilight Zone Battlestar Galactica Farscape Fringe Incorporating a comprehensive videography discussion questions and a detailed bibliography for additional reading J P Telotte has created a concise yet thought provoking guide to SFTV a book that will appeal not only to dedicated science fiction fans but to students of popular culture and media as well **The Influence of Star Trek on Television, Film and Culture** Lincoln Geraghty, 2007-09-12 When the first season of Star Trek opened to American television viewers in 1966 the thematically insightful sci fi story line presented audiences with the exciting vision of a bold voyage into the final frontiers of space and strange new galactic worlds Perpetuating this enchanting vision the story has become one of the longest running and most multifaceted franchises in television history Moreover it has presented an inspiring message for the future addressing everything from social political philosophical and ethical issues to progressive and humanist representations of race gender and class This book contends that Star Trek is not just a set of television series but has become a pervasive part of the identity of the millions of people who watch read and consume the films television episodes network specials novelizations and fan stories Examining Star Trek from various critical angles the essays in this collection provide vital new insights into the myriad ways that the franchise has affected the culture it represents the people who watch the series and the industry that created it **LGBT Themes in Science Fiction, Fantasy and Horror , Screening Children in Post-apocalypse Film and Television** Debbie Olson, 2023-11-16 This collection examines the child s role in contemporary post apocalyptic films and television By exploring the function of child characters within a dystopian framework this volume illustrates how traditional notions of childhood are tethered to sites of adult conflict and

disaster a connection that often works to reaffirm the rightness of past systems of social order **Beyond a Joke** Neil Archer, 2016-10-27 At the opening ceremony for the London 2012 Olympics a global audience of nearly one billion viewers were treated to the unprecedented sight of James Bond meeting Queen Elizabeth II Shortly after the Queen hurled herself out of a helicopter her Union Jack parachute guiding her down to the Olympic Stadium What it is about moments such as these that define both a particular idea of Britishness and a particular type of British film comedy How has British cinema exploited parody as a means of negotiating its sense of identity How does this function within a globalized marketplace and in the face of dominant Hollywood cinema *Beyond a Joke* explores the myriad ways British film culture has used forms of parody from the 1960s to the present day It provides a contextual and textual analysis of a range of works that while popular have only rarely been the subject of serious academic attention from *Morecambe and Wise* to *Shaun of the Dead* to the London 2012 Olympics opening ceremony Combining the methodologies both of film history and film theory *Beyond a Joke* locates parody within specific industrial and cultural moments while also looking in detail at the aesthetics of parody as a mode Ultimately such works are shown to be a form of culturally specific film or televisual product for exporting to the global market in which Britishness shaped in self mocking and ironic terms becomes the selling point Written in an accessible style and illustrated throughout with a diverse range of examples *Beyond a Joke* is the first book to explore parody within a specifically British context and makes an invaluable contribution to the scholarship on both British and global film culture

In Permanent Crisis Ipek A. Celik, 2015-09-09 Refugees migrants and minorities of migrant origin frequently appear in European mainstream news in emergency situations victims of human trafficking suspects of terrorism bogus asylum seekers Through analysis of work by established filmmakers Michael Haneke Fatih Akin and Alfonso Cuar n *In Permanent Crisis* contemplates the way mass media depictions become invoked by film to frame ethnic and racial Otherness in Europe as adornments of catastrophe Special attention is given to European auteur films in which riots terrorism criminal activities and honor killings bring Europe s minorities to the forefront of public visibility only to reduce them to perpetrators or victims of violence *The World Is Born From Zero* Cameron Kunzelman, 2022-07-18 *The World is Born From Zero* is an investigation into the relationship between video games and science fiction through the philosophy of speculation Cameron Kunzelman argues that the video game medium is centered on the evaluation and production of possible futures by following video game studies media philosophy and science fiction studies to their furthest reaches Claiming that the best way to understand games is through rigorous formal analysis of their aesthetic strategies and the cultural context those strategies emerge from Kunzelman investigates a diverse array of games like *The Last of Us* *VA 11 Hall A* and *Civilization VI* in order to explore what science fiction video games can tell us about their genres their ways of speculating and how the medium of the video game does or does not direct us down experiential pathways that are both oppressive and liberatory Taking a multidisciplinary look at these games *The World is Born From Zero* offers a unique theorization of science fiction games that provides both science

fiction studies and video game studies with new tools for thinking how this medium and mode inform each other *The Politics of Big Fantasy* John C. McDowell, 2014-07-16 Bringing critical attention to a particular set of science fiction and fantasy films Larry and Andy Wachowski's *The Matrix* George Lucas' *Star Wars* saga and Joss Whedon's *Avengers* this book utilizes a wide ranging set of critical tools to illuminate their political ideologies while also examining any resistant and complicating turns or byways the films may provide What they all have in common ideologically is that they or at least the genres they belong to tend to be regarded as belonging to politically conservative frames of sociocultural reference With the *Star Wars* saga however this idea is shown to be superficial and weak **Signs of Life** Graeme Harper, Andrew Moor, 2005 *Signs of Life: Medicine and Cinema* is the first single volume to consider the cinematic representation of medicine medical science and the medical profession and explores the political implications of the representations of doctors nurses patients diseases and disabilities The essays in this collection from a wide range of film scholars and medical practitioners also consider how formal qualities of cinema such as empirical observation *mise en scène* propaganda and education melodrama documentary and narrative construction impact on our understanding of medical procedures and the public image of medicine Cinema and Secularism Mark Cauchi, 2023-12-14 *Cinema and Secularism* is the first collection to make the relationship between cinema and secularism thematic utilizing a number of different methodological approaches to examine their identification and differentiation across film theory film aesthetics film history and throughout global cinema The emergence of moving images and the history of cinema historically coincide with the emergence of secularism as a concept and discourse More than historically coinciding however cinema and secularism would seem to have and many contemporary theorists and critics seem to assume a more intrinsic almost ontological connection to each other While early film theorists and critics explicitly addressed questions about secularism religion and cinema once the study of film was professionalized and secularized in the Western academy in both film studies and religious studies explicit and critical attention to the relationship between cinema and secularism rapidly declined Indeed if one canvases film scholarship today one will find barely any works dedicated to thinking critically about the relationship between cinema and secularism Extending the recent secular turn in the humanities and social sciences *Cinema and Secularism* provokes critical reflection on its titular concepts Making contributions to theory philosophy criticism and history the chapters in this pioneering volume collectively interrogate the assumption that cinema is secular how secularism is conceived and related to cinema differently in different film cultures and whether the world is disenchanted or enchanted in cinema Coming from intellectually diverse backgrounds in film studies religious studies and philosophy the interdisciplinary contributors to this book cover films and traditions of thought from America Europe Africa the Middle East South Asia and East Asia In these ways *Cinema and Secularism* opens new areas of inquiry in the study of film and contributes to the ongoing interrogation of secularism more broadly

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