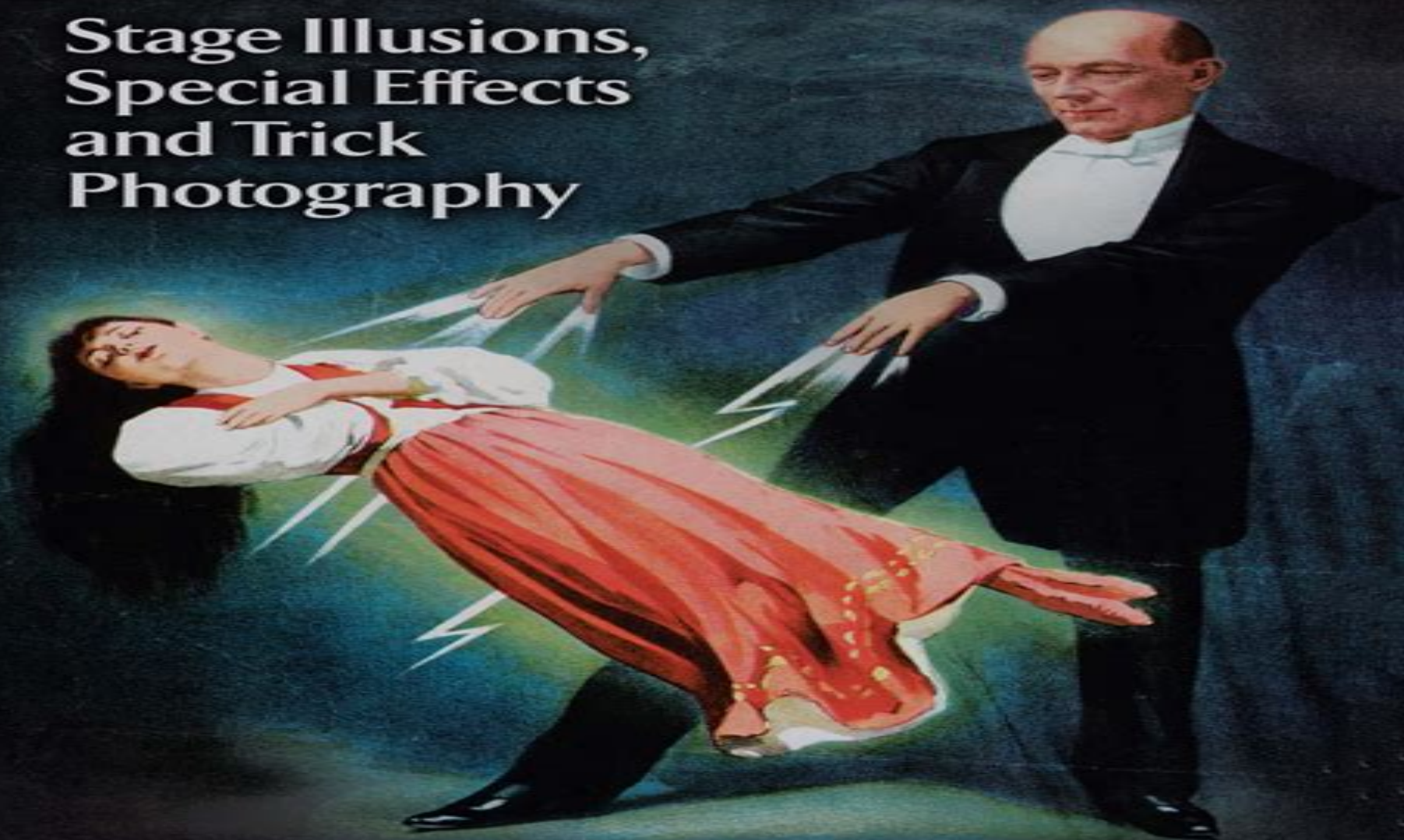


MAGIC

Stage Illusions,
Special Effects
and Trick
Photography



Compiled and Edited by Albert A. Hopkins

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J Rink



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Magic Albert Allis Hopkins,1898 **Magic** Albert Allis Hopkins,1897 **Magic** Albert Allis Hopkins,1990 *Magic* Albert Allis Hopkins,1977 **Secular Magic and the Moving Image** Max Sexton,2017-12-14 The power of the moving image to conjure marvelous worlds has usually been to understand it in terms of move magic On film a fascination for enchantment and wonder has transmuted older beliefs in the supernatural into secular attractions But this study is not about the history of special effects or a history of magic Rather it attempts to determine the influence and status of secular magic on television within complex modes of delivery before discovering interstices with film Historically the overriding concern on television has been for secular magic that informs and empowers rather than a fairytale effect that deceives and mystifies Yet shifting notions of the real and the uncertainty associated with the contemporary world has led to television developing many different modes that have become capable of constant hybridization The dynamic interplay between certainty and indeterminacy is the key to understanding secular magic on television and film and exploring the interstices between them Sexton ranges from the real time magic of street performers such as David Blaine Criss Angel and Dynamo to Penn and Teller s comedy magic to the hypnotic acts of Derren Brown before finally visiting the 2006 films *The Illusionist* and *The Prestige* Each example charts how the lack of clear distinctions between reality and illusion in modes of representation and presentation disrupt older theoretical oppositions *Secular Magic and the Moving Image* not only re evaluates questions about modes and styles but raises further questions about entertainment and how the relations between the program maker and the audience resemble those between the conjuror and spectator By re thinking these overlapping practices and tensions and the marking of the indeterminacy of reality on media screens it becomes possible to revise our understanding of inter medial relations **Special Effects** Michele Pierson,2002 Moving from an exploration of 19th century popular science and magic to Hollywood science fiction cinema of our time Pierson examines the history advancements and connoisseurship of special effects Magic Albert A. Hopkins,2013-08-21 Standard work on classic stage illusions fire eaters sword swallows jugglers etc Also ancient magic automata chronophotography much more Over 400 illustrations Bibliography *Fantastic Voyages of the Cinematic Imagination* Matthew Solomon,2011-05-01 Best moving pictures I ever saw Thus did one Vaudeville theater manager describe Georges M li s s *A Trip to the Moon* *Le Voyage dans la lune* after it was screened for enthusiastic audiences in October 1902 Cinema s first true blockbuster *A Trip to the Moon* still inspires such superlatives and continues to be widely viewed on DVD on the Internet and in countless film courses In *Fantastic Voyages of the Cinematic Imagination* leading film scholars examine M li s s landmark film in detail demonstrating its many crucial connecions to literature popular culture and visual culture of the time as well as its long afterlife in more recent films television and music videos Together these essays make clear that M li s was not only a major filmmaker but also a key figure in the emergence of modern spectacle and the birth of the modern cinematic imagination and by bringing interdisciplinary methodologies of early cinema

studies to bear on *A Trip to the Moon* the contributors also open up much larger questions about aesthetics media and modernity In his introduction Matthew Solomon traces the convoluted provenance of the film's multiple versions and its key place in the historiography of cinema and an appendix contains a useful dossier of primary source documents that contextualize the film's production along with translations of two major articles written by M li s himself [The Eyes Have It](#) Murray Pomerance, 2013-03-19 *The Eyes Have It* explores those rarified screen moments when viewers are confronted by sights that seem at once impossible and present artificial and stimulating illusory and definitive Beginning with a penetrating study of five cornfield sequences including *The Wizard of Oz* *Arizona Dream* and *Signs* Murray Pomerance journeys through a vast array of cinematic moments technical methods and laborious collaborations from the 1930s to the 2000s to show how the viewer's experience of reality is put in context challenged and willfully engaged Four meditations deal with reality effects from different philosophical and technical angles *Vivid Rivals* assesses active participation and critical judgment in seeing effects with such works as *Defiance* *Cloverfield* *Knowing* *Thelma Louise* and more *The Two of Us* considers double placement and doubled experience with such films as *The Prestige* *Niagara* and *A Stolen Life* *Being There* discusses cinematic performance and the problems of believability highlighting such films as *Gran Torino* *The Manchurian Candidate* *In Harm's Way* and other films *Fairy Land* explores the art of scenic backing focusing on the fictional world of *Brigadoon* which borrows from both hard edged realism and evocative landscape painting

օօօօօօօօ օօօօօօօօ օօօօօօօօ օօօօօօօօ օօօօօօօօ օօօօօօօօ Joseph Dan, 2005 Joseph Dan the Gershom Scholem Professor of Kabbalah Emeritus at the Hebrew University and long time Professor of Jewish Studies at the Freie Universitat Berlin is one of the most influential figures in the fields of Jewish mystical thought homiletical and ethical literature modern Messianism and Hasidism and contemporary belles lettres His studies of the diverse aspects of Jewish creativity with close attention to the dialectics of religious cultural continuity versus historical innovation provide a comprehensive overview of the complex history of Jewish thought and its multiple creative faces It is precisely for this reason to honor Joseph Dan's multifaceted research that his many colleagues students and friends scattered among universities around the world have decided to focus their contributions in this Festschrift on the continuing process of creation and re-creation in Jewish thought throughout the centuries Contributors Philip Alexander Dan Ben Amos Peter Schafer Margarete Schluter Bernard McGinn Klaus Herrmann Herbert Davidson Annelies Kuyt Haym Soloveitchik Eli Yassif Gerold Necker Marc Saperstein Giuseppe Veltri Aviezer Ravitzky Avinoam Rosenak Kimmy Caplan Saverio Campanini Eric Jacobson Yair Zakovitch Rachel Elinor David Weiss Halivni Avigdor Shinan Avraham Grossman Giulio Busi Moshe Hallamish Chava Turniansky Jacob Elbaum Hagit Matras Joseph Hacker Raya Haran Arnold J Band Hamutal Bar Yosef Miri Kubovy Naama ben Shahar

Mystical Gaze of the Cinema Richard Leonard, 2009-02-15 Magical out of this world an experience you'll never forget Peter Weir's films have enthralled audiences around the globe Whether in iconic Australian works such as *Picnic at Hanging Rock* and *Gallipoli* or international mainstream thrillers such as *Witness* Weir has deliberately created

mystical movie experiences Modern cinema studies is used to dissecting films on the basis of gender class or race now for the first time Richard Leonard shows that a mystical gaze also exists and is exercised in the secular multiplex temples of today The *Mystical Gaze of the Cinema* is a meticulous and accessible book that uses a psychoanalytic approach incorporating the insights of Jung film theory and theology to break new ground in what continues to be a hot topic in cinema studies the spectator screen relationship Leonard provides a fresh and innovative perspective on what happens when we behold a film

Subject Guide to Books in Print, 1984 **Northern Scotland**, 2002 **Magic, Stage Illusions and Scientific Diversions, Including Trick Photography** Albert A. Hopkins, 2022-09-16 Albert A Hopkins *Magic Stage Illusions and Scientific Diversions Including Trick Photography* is an intricate exploration of the world of magical arts as they stood at the turn of the 20th century Hopkins delves into the mechanics behind the mysticism providing insights into the methodological rigors that stage illusions and magic tricks demand The prose reflective of its time offers a nostalgic lens into the historical and artistic context of stagecraft and illusion It sits at the intersection of entertainment and science offering a comprehensive guide that is as much about the technical specifics as it is about the culture of magic and performance of the era Albert A Hopkins interest in the mechanics and presentation of illusions expresses itself with clarity and thoroughness in this work His background potentially rooted in the scientific fascination of his time may have impelled him to dissect and systematically recount the inner workings of tricks that captivate audiences The author s dedication is evident in the meticulous attention to detail positioning him as knowledgeable in both the art of illusion and the science of perception For enthusiasts of magic history students of theatrical performance and those fascinated by the interplay between technology and entertainment Hopkins book provides a veritable treasure trove of information The work is commendable for its scholarly dissection of the craft and its context making it an essential read for those yearning to understand the underpinnings of what makes magic truly mesmerizing *Magic Stage Illusions and Scientific Diversions Including Trick Photography* is a classic that remains relevant for readers interested in the legacy of stagecraft and the evolution of performance entertainment **Paperbound**

Books in Print, 1991 *Moving Pictures* Nancy Mowll Mathews, Charles Musser, 2005 Explores the complex relationship between American art and the new medium of film **Paperbacks in Print**, 1978 *Science Illustrated* Jennifer Tucker, 1996 *British Books in Print*, 1986 **Eingeschlossene Räume** Nepomuk Zettl, 2020-06-24 Von Georges M li s ber Alfred Hitchcock bis hin zu David Lynch das Motiv der Box taucht in der Filmgeschichte immer wieder auf Dabei konfrontiert es die BetrachterInnen mit einem medialen Paradox Die Box ist sichtbar und umschlie t zugleich einen Raum der verborgen bleibt Als Motiv birgt jede Box eine eigene Geschichte die sich im Laufe des Films entfaltet Damit erm glicht sie eine kritische Perspektive auf das was scheinbar selbsterkl rend vor unseren Augen liegt Ausgehend von konkreten Filmanalysen untersucht Nepomuk Zettl r umliche Einschl sse im Film auf ihre narrativen sthetischen und epistemologischen Dimensionen und legt damit die erste Studie zu diesem omnipr senten aber bislang bersehenen Motiv vor

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