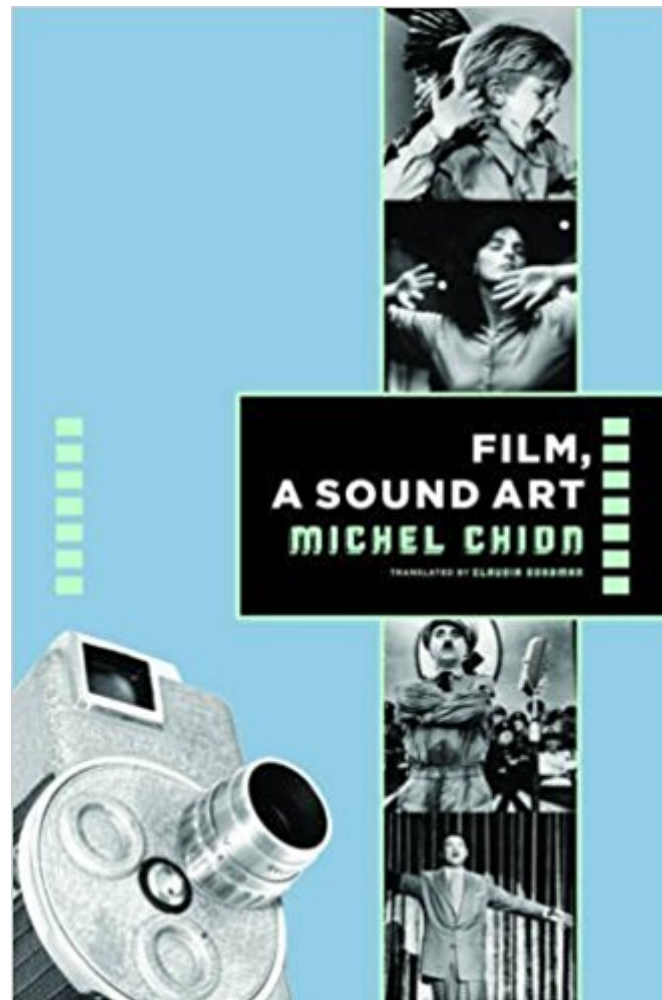




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Film, A Sound Art (Film And Culture Series)



Synopsis

French critic and composer Michel Chion argues that watching movies is more than just a visual exercise; it enacts a process of audio-viewing. The audiovisual makes use of a wealth of tropes, devices, techniques, and effects that convert multiple sensations into image and sound, therefore rendering, instead of reproducing, the world through cinema. The first half of *Film, a Sound Art* considers developments in technology, aesthetic trends, and individual artistic style that recast the history of film as the evolution of a truly audiovisual language. The second half explores the intersection of auditory and visual realms. With restless inventiveness, Chion develops a rhetoric that describes the effects of audio-visual combinations, forcing us to rethink sound film. He claims, for example, that the silent era (which he terms "deaf cinema") did not end with the advent of sound technology but continues to function underneath and within later films. Expanding our appreciation of cinematic experiences ranging from Dolby multitrack in action films and the eerie tricycle of Stanley Kubrick's *The Shining* to the way actors from different nations use their voices and words, *Film, a Sound Art* showcases the vast knowledge and innovative thinking of a major theorist.

Book Information

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Customer Reviews

Michael Chion's books on film sound... have been revelatory syntheses of an expansive knowledge in elegant, accessible prose. (Dell Tamblyn Film Comment) Exceedingly teachable and surely welcomed by instructors.... *Film, a Sound Art* is indubitably an asset to the study of cinema. (Kyle Stevens Film Criticism)

Michel Chion is a composer of musique concrète, a filmmaker, an associate professor at the Université de Paris, and a prolific writer on film, sound, and music. His books with Columbia University Press are *The Voice in Cinema* and *Audio-Vision: Sound on Screen*. Claudia Gorbman is a film studies professor at the University of Washington, Tacoma. She is the author of *Unheard Melodies: Narrative Film Music*, the editor of several books, and the author of many articles on film sound and film music. She is also the translator of Michel Chion's *The Voice in Cinema*, *Audio-Vision: Sound on Screen*, and *2001: Kubrick's Cinema Odyssey*.

Surely the greatest of Michel Chion's books on this matter. It gives great historical and theoretical background to the advent of sound and its development in terms of Europe and the rest of the World. I would also advise for those who are interested in this book to get Chion's *Audio Vision* and *Voice in Cinema* which are a great set of articles on this matter and that explain well some terms used in this book too like *Acoustemere* and etc.

I perhaps-too-hastily gave this book 5 stars upon only having read a couple chapters, but based on what I read, those who like Chion will not be disappointed. Plus, I think you might be familiar with versions of some chunks of it from periodical publications in the past. Here is the TOC, which is missing from this product page, perhaps useful if you're wondering whether to invest: Preface to the English Edition ix Translator's Note xiii Part 1 History Chapter 1 When Film Was Deaf (1895-1927) 3 Chapter 2 Chaplin: Three Steps into Speech 21 Chapter 3 Birth of the Talkies or of Sound Film? (1927-1935) 31 Chapter 4 Jean Vigo: The Material and the Ideal 59 Chapter 5 The Ascendancy of King Text (1935-1950) 67 Chapter 6 Babel 85 Chapter 7 The Time It Takes for Time to "Harden" (1950-1975) 99 Chapter 8 The Return of the Sensorial (1975-1990) 117 Chapter 9 The Silence of the Loudspeakers (1990-2003) 147 Chapter 10 On a Sequence from *The Birds*: Sound Film as Palimpsestic Art 165 Part 2 Aesthetics and Poetics Chapter 11 Jacques Tati: The Cow and the Moo 189 Chapter 12 The Disappointed Fairies Around the Cradle 201 Chapter 13 The Separation 221 Chapter 14 The Real and the Rendered 237 Chapter 15 The Three Borders 247 Chapter 16 Audiovisual Phrasing 263 Chapter 17 Alfred Hitchcock: Seeing and Hearing 281 Chapter 18 The Twelve Ears 289 Chapter 19 Orson Welles: The Voice and the House 321 Chapter 20 The Talking Machine 327 Chapter 21 Faces and Speech 353 Chapter 22 Andrei Tarkovsky: Language and the World 379 Chapter 23 The Five Powers 385 Chapter 24 God Is a Disc Jockey 407 Chapter 25 Max Ophüls: Music, Noise, and Speech 439 Chapter 26 Like Tears in Rain 453 Glossary 465 List of

Chion writes about a lot of famous movies, and if you have seen them, his writings are much more digestible and interesting. His analysis of a lot of movie scenes are spot on and he still offers much contemplation to the films and their elements. This book, however, is definitely only for those who need to study film or are extreme aficionados of film theory, filmmaking. For the average joe, this book may be too dense.

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