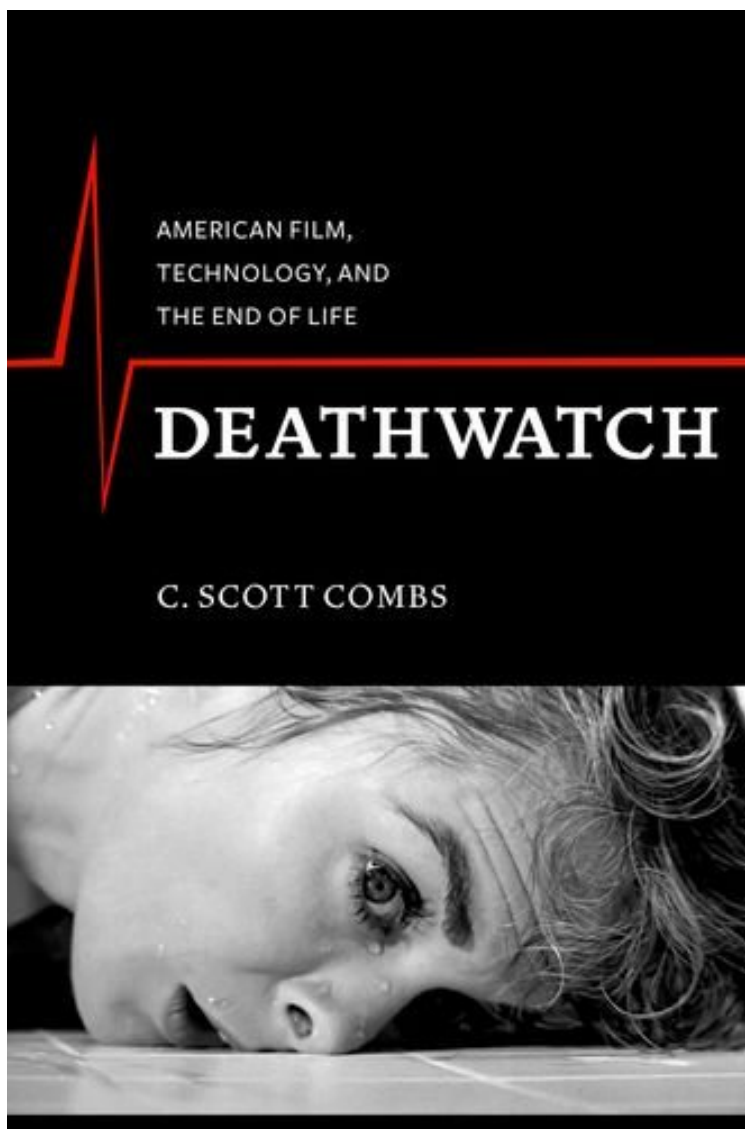


[Pdf free] Deathwatch: American Film, Technology, and the End of Life (Film and Culture Series)

Deathwatch: American Film, Technology, and the End of Life (Film and Culture Series)

C. Scott Combs

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C. Scott Combs : Deathwatch: American Film, Technology, and the End of Life (Film and Culture Series)

before purchasing it in order to gage whether or not it would be worth my time, and all praised Deathwatch: American Film, Technology, and the End of Life (Film and Culture Series):

The first book to unpack American cinema's long history of representing death, this work considers movie sequences in which the process of dying becomes an exercise in legibility and exploration for the camera. Reading attractions-based cinema, narrative films, early sound cinema, and films using voiceover or images of medical technology, C. Scott Combs connects the slow or static process of dying to formal film innovation throughout the twentieth century. He looks at Thomas Edison's *Electrocuting an Elephant* (1903), D. W. Griffith's *The Country Doctor* (1909), John Ford's *How Green Was My Valley* (1941), Billy Wilder's *Sunset Boulevard* (1950), Stanley Kubrick's *2001: A Space Odyssey* (1968), and Clint Eastwood's *Million Dollar Baby* (2004), among other films, to argue against the notion that film cannot capture the end of life because it cannot stop moving forward. Instead, he shows how the end of dying occurs more than once and in more than one place, understanding death in cinema as constantly in flux, wedged between technological precision and embodied perception.

Genuinely exciting and brimming with original insights. Given cinema's eternal fascination with death, coupled with film theory's obsessive need to explore the crossroads of photographic representation and the end of life, Combs's ambitious attempts to interweave these concerns are welcome and illuminating. (Adam Lowenstein, author of *Shocking Representation: Historical Trauma, National Cinema, and the Modern Horror Film*) Combs shows that death in cinema is never just a random theme, but forms an essential aspect of a film's narrative structure and stylistics. I consider this one of the most impressive works I have read in recent years. (Tom Gunning, author of *The Films of Fritz Lang: Allegories of Vision and Modernity*) Beautifully written and masterfully balanced between historical research and theoretical reflection, this book is a must-read for anyone interested in what cinema still has to tell us about our relationship to death and dying. (Domietta Torlasco, author of *The Heretical Archive: Digital Memory at the End of Film*) About the Author C. Scott Combs is associate professor of English at St. John's University in New York City.