

Chapter 1 : Cinematic by Owl City | Teen Ink

*The Cinematic City shows how the city has been undeniably shaped by the cinematic form, and how cinema owes much of its nature to the historical development of urban space. Engaging with current theoretical debates, this is a book that is set to change the way in which we think about both the nature of the city and film.*

The rise of cinema followed on the heels of urbanization and industrialization, and early cinema production and exhibition was largely urban. Moreover, the city has proved to be a rich and diverse cinematic setting and subject. Early cinema recorded scenes of urban life in actuality, melodrama, and City Symphonies. Gangster films, German expressionism, and Film Noir rendered an urban underworld; the musical and romantic comedy produced a more utopian view of the city; and art cinema rendered the everyday reality of urban life. Recent films imagine dystopic post-urban settings and, alternately, megacities populated by superheroes. The relationship between the cinema and the city can be examined in numerous ways. In part, cinema provides an urban archive or memory bank that reflects changes in the urban landscape. At the same time, cinema serves to produce the city, both literally—in the way that film production shapes Los Angeles, Mumbai, Rome, Hong Kong, and other centers of production—and also by producing an imaginary urbanism through the construction of both fantasy urban spaces and ideas and ideals of the city. Theorists suggest that there is an inherent urbanism to cinema. Kracauer cited under General Overviews claims the city, and especially the street, as exemplary and essential cinematic space, attuned to the experience of contingency, flow, and indeterminacy linked to modernity. Hansen also cited under General Overviews suggests that cinema worked as a kind of vernacular modernism to articulate and mediate the experience of modernity—and especially urbanization. More recently, attention to theories of space and urbanism across the academy have generated broad interest in cinematic urbanism. Much of this work brings film scholars into conversation with urban planners, geographers, and architects. Of course neither cinema nor the city is singular. Thus work on the city and film must attend to multiple global cities at different historical periods and, furthermore, consider that cinema produces multiple versions of even a single city, such as New York, as different narratives, genres, studios, directors, and individual films will each produce a different city. Some books and articles tangentially examine films set in cities. This article will include only those texts that have the urban sphere as a primary focus of their investigation. General Overviews This section includes books that provide an overview of the topic of the city in film. Some works, such as AlSayyad and Mennel, are intended to provide chronological and topical breadth appropriate for undergraduate study. Others, such as Brundson, Bruno, and Donald, are more theoretical and aimed at scholars wishing to consider the relationship between the city and cinema more deeply. Barber speaks to both popular and scholarly interests. Hansen and Kracauer provide theoretical models that underpin much work on the city and cinema. A History of the Modern from Reel to Real. Examines key urban films in terms of changing experiences of modernity and postmodernity. Useful overview for undergraduates. Cinema and Urban Space. Emphasizes both the importance of attending to the plurality of cinematic cities, as opposed to a generic city, and paying film discipline-related attention to city films—reading them in relation to genre, authorship, studio, aesthetics, stardom, etc. Journeys in Art, Architecture, and Film. By Giuliana Bruno, 15— By James Donald, 63— University of Minnesota Press, Sophisticated study for graduate students. Classical Cinema as Vernacular Modernism. Claiming Hollywood as vernacular modernism, this essay situates cinema at the intersection of modernity, industrialization, and urbanism. Provides a theoretical and historical model for urban studies of film. The Redemption of Physical Reality. Princeton University Press, In particular, he claims that the street is the quintessential cinematic subject. Routledge Critical Introductions to Urbanism and the City. Users without a subscription are not able to see the full content on this page. Please subscribe or login. How to Subscribe Oxford Bibliographies Online is available by subscription and perpetual access to institutions. For more information or to contact an Oxford Sales Representative click here.

## Chapter 2 : The Sinking City Cinematic Trailer - IGN Video

*the cinematic city: take 1 Looking back to the European city from the heart of America, Baudrillard () writes of the 'feeling you get when you step out of an Italian or a Dutch gallery into a city that seems the very reflection of the paintings you have just seen, as if the city had come out of the paintings and not the other way around.'*

Click to share on Pinterest Opens in new window [Ed. In our On Teaching series, we invite professors who have taught courses that engage with issues related to cities and culture to contribute their syllabi to the site, and to share with our readers some reflections on how the course went. As a reflexive medium, film may reveal a hidden layer and offer a heightened awareness of contemporary urban culture. It enables students to delve into the symbolic construction of our environment, hitting both cognitive strings and laying bare the conditions of our modern world. A course on the cinematic city may therefore be a popular elective, but an elective indeed. It will remain a topic among many when merely the representation of urban space is considered. The challenge is ontological. Such a two-month seminar is obligatory, but students can choose from a few topics. *Cinema and the City: Film and Urban Society in a Global Context*. This edited volume provided an outline of contemporary issues and a horizon for further exploration. First of all, Shiel has proposed a quadrangular division of the relationship between cinema and the city: Beyond representation, this perspective provided a theoretical fundament to think about, as I would call it, the socio-spatial ontology of film, hence its position within society, embedded in spatial structures, in order to rethink the relationship between cinema and reality. Fitzmaurice, elaborating on this premise, has extended it to globalization, with cities being its motors, culturally propelled by cinema while reflecting upon it simultaneously. Besides essays about well-known cinematic cities, the book contains case studies of cities such as Lagos, Manila, and Port Elizabeth. Every week we discussed the book in class, with screenings of clips from films mentioned in it and additional ones e. It provided a framework for additional reading: Critically reviewing articles prepared students to write an extensive review of a relevant book of their own choosing. Hardly any student had read a full academic book before! While doing so, they reflected upon the review as an academic genre, and its links with review essays and introductory chapters, which also provided an overview of references, issues, arguments, and discussions. Metal and Melancholy Heddy Honigmann, , Lima experimentation Students were invited to relate the readings to their own observations. For a lecture on genre I had taken a quote from Gill Branston: Marie Gillespie, Jason Toynbee. Open University Press, I tested this claim by walking around the block where I live, just outside the center of Amsterdam, looking for references to media genres and related social signs. With a sample of more than fifteen references e. However, I was actually surprised that so many media references appeared to exist within a tiny part of the city. Students were subsequently asked to set up their own experiments, taking a theoretical idea as starting point. Students received detailed feedback. If they thought I had overlooked aspects, I allowed them to object the grade and write a motivation. Some used this possibility not formalized in the syllabus , which turned out to be a valuable reflective exercise. To provide more of an overview for the seminar in , I turned to the historical development of the relationship between cinema and the city and the scholarly engagement with it, including its polemics. Such an overview also required extra viewings. I supposed that students were familiar with films such as Berlin, Man with the Movie Camera, and Metropolis, and I also left it to them to watch e. More importantly, rather than reaffirming a canon, I preferred to show alternative cinematic expressions concerning the city, including locally made and unknown non-fiction films. It offers an historiographical review of the literature â€” or, more precisely, books published between and â€” which gives students the desired overview. At the same time, however, it is a meta-analysis, answering the question why the cinematic city has become increasingly attractive to scholars from different disciplines. Brunson notices a dominant discourse reiterating literary figures e. This discourse, according to Brunson, lacks specificity, regarding both films and cities, and neglects other genres, such as the musical. This situation, she argues, is inherent to the cross-disciplinary character of the discourse. The reason that different disciplines have become interested is that the cultural importance and status of film have risen; within the competitive neo-liberal academic climate various curricula therefore offer film courses, and the

cinematic city is especially suitable for that. In order to regain specificity and observe complexity, Brunson calls for other kinds of films, and promotes film analysis, drawing upon the achievements of film studies. While Brunson provides an overview, her take is also difficult for students who still have to get acquainted with the academic tropes, before they can reject them. Rather than retreating to disciplinary confines and bypassing the existing discourse altogether, I took it as a challenge to trace a longer historical development of the scholarly engagement with the cinematic city. *Journal of the History of Art, Architecture and Urbanism* 2. Moreover, I found irony in the fact that Brunson had only reviewed books, potentially leaving out her own article from historiography, and for the fact that scholars are urged, by the same neo-liberal logic, to publish ever more articles. Of course, widening the scope makes it an ambitious endeavor, and selection is necessary. I included the introduction of this book in the syllabus, and the discussion it had sparked through reviews, first of all that of Deborah Parsons. Rather than presenting a clear cut definition to students, we discussed this problem. I suggested a genealogical approach: None of my students had ever heard of the film. It is not part of the cinematic city canon, although it belongs to the science fiction genre, but also to that of, indeed, the musical. For the revised seminar, now with a historiographical backbone, I selected texts representing different periods and research strands. I will briefly mention them here; for the overall design I refer to the syllabus. Next came one of the first scholarly essays focused on cinema and the city: Schreiber mentions various films made in New York, including some about New York, which I took for viewing in class, e. He starts with the words: Cinematic images have thus become one of the great historic records of that effort. At the same time, the dissemination of films has played a role in the development of that very consciousness. He then gives an inventory of titles and describes tropes and trends. This work, focused on representation, has been continued by others, whereas the speculative argument about the importance has been taken for granted. It holds a promise for the subject to take a central position in the debate on modern culture, which has been appealing to many. This is, however, an ontological assumption that still needs to be substantiated. New York University, New York, *Streetwalking on a Ruined Map*: Princeton University Press, *Architecture and the Filmic Imaginary*. As a scholarly field it emerged in the s, fueled by the digital revolution. Discussions on condensation of time and space and problems of referentiality triggered a renewed interest in the relationship between image and space, and perception and materiality. This spatial turn has been a grounding corollary to explorations into the digital future, providing a basis for an ontological understanding. And a Voice Will Be Heard Jack Glenn, conclusion In this seminar I have made an attempt to discuss both the representation and conditions of the cinematic city. In both years, and , students carried out experiments, which enabled them to connect theory to their own observations, to relate images to concrete spaces, and to discover the dynamics regulating this relationship. The book review is of general importance too, especially as a preparation for writing an MA thesis. Such factors should be taken into consideration as well. About the shift I made from contemporary issues in to an historiographical approach the next year, I am less certain. Elaborating on Brunson may have amplified the review character of the course and it may have provided a sense of specificity and a better understanding of problems and trajectories, to establish the ontological synthesis I had in mind. But a meta-critical historiography of the discourse is quite demanding. Moreover, students had not come to Amsterdam to learn about the cinematic city in the first place. One can therefore wonder if it makes sense to bring in obsolete texts and films, which might be of no relevance in any other context. However, I believe it triggered curiosity and a critical engagement with research and theory, discovering the unknown and new potentials. An ideal version of the course, I think, may use selections of known and unknown historical articles to augment a single book that provides an overview of contemporary debates and approaches. Regarding screenings, I mainly showed clips from unknown films mentioned in the texts. However, many canonical films and established concepts were not yet known. A required list, with a selection of canonical and unknown titles, possibly together with a film review assignment, might therefore still be desirable. When speaking about city symphonies, film noir, science fiction, musicals, or sponsored films, and the spatial configurations, communities and industries that enabled them, it seems that much has been done in comparable ways across the globe, yet within different conditions, with different parameters. This still has to be discovered. After all, research and education are complementary, and students might become actively

involved in this, possibly through joint experimentation.

## Chapter 3 : Photo Story: Owl City Lights Up Boston on the Cinematic Tour

"Cinematic" is from Owl City's album, *Cinematic*. Discover more about *Cinematic* at [blog.quintoapp.com](http://blog.quintoapp.com) <http://facebook.com/blog.quintoapp.com>

Clarke considers the relationship between urban spaces, urban representations and the cinematic form. Cinema and the Postmodern Leo Charney also contributed to the field two years prior, with *Cinema and the Invention of Modern Life*, which discussed postmodernism in the contemporary city. The camera gave visual fluidity to the disorientating labyrinth of seemingly random urban experiences, while the editor structured those experiences into a cohesive narrative. Its unique tools, modes and prominence within city spaces helped cinema take charge of urban discourse in a fashion that eclipsed traditional literary and artistic expressions. In particular, the genre of film noir has incorporated the stranger, and the theme of urban estrangement, into its bleak narratives. Film noir explored the darker side of the streets: The protagonists of film noir usually alcoholic private detectives were entrenched within this dystopic setting, and reflected its bleak dysfunction with mocking cynicism. From the perspective of film noir, the city is innately dystopic. Duncan Hubber 3 Clarke exemplifies the power of cinema to shape discourse through his contrast of urban and rural representations. During the first half of the twentieth century, films tended to valorise small towns at the expense of the big city, because the former was regarded as stable in its meaning and values, while the latter more fluid, more susceptible to the corruptions of modernity. Charlie Chaplin films explored the confusion and anxieties that developed from city living, while Frank Capra depicted the city as a place of low moral worth, a modern-day Sodom, which threatened to consume his naively honest protagonists visiting from the country. For example, in *Mr. Deeds Goes to Washington* a small town man strikes it rich, and moves to the big city, where he is promptly manipulated by slick-city-lawyer types. Deeds values honesty, modesty, nature and personal relationships, while the city he enters is depicted as valuing ruthlessness, excess, individuality, and business relationships. With cities continuing to grow and thrive, and audiences becoming increasingly urban, small towns were reconfigured by cinema as stagnant, backwards and abandoned shells from which modern society once crept. *Deliverance* Boorman and *The Texas Chainsaw Massacre* Hooper even suggest the fear and paranoia the city dweller has at re- entering the wilderness of rural towns where law, order and sanity seem less fixed It demonstrates how cinema was fundamental in shaping the meanings of the city, to reflect and capitalise on these shifts in demographics. Unlike paintings or novels, the creation of film incorporates many voices of authorship, and has historically focused on white, male, heterosexual subjectivities, with women, other ethnicities and sexual orientations continually othered or objectified by the male gaze. Previewing the *Cinematic City*. Taylor and Francis, *Tracking the Elusive Cinematic City*. *Dystopic Images of the Modern City*. Princeton University Press,

## Chapter 4 : The Cinematic City - Colin McArthur - Google Books

*The cinematic city*. [David B Clarke;] -- Illustrated throughout with movie stills, a diverse selection of films, genres, cities and historical periods are examined by leading names in the field to offer an innovative insight into the.

## Chapter 5 : On Teaching: The Cinematic City | Mediapolis

*Italian Neorealism: Rebuilding the Cinematic City* is a valuable introduction to one of the most influential of film movements. Exploring the roots and causes of neorealism, particularly the effects of the Second World War, as well as its politics and style, Mark Shiel examines the portrayal of the city and the legacy left by filmmakers such as Rossellini, De Sica, and Visconti.

## Chapter 6 : The City in Film - Cinema and Media Studies - Oxford Bibliographies

*The Cinematic City* In *The Cinematic City* (), geographer David B. Clarke considers the relationship between urban spaces, urban representations and the cinematic form.

### Chapter 7 : The Cinematic City (by David B. Clarke) – Review | Duncan Hubber - blog.quintoapp.com

*Collecting together eleven essays by literary, film, cultural studies, geography, and urban planning scholars, David Clarke's \_The Cinematic City\_ moves beyond standard studies of the representation of the city in film to consider the relationship between urban space and 'cinematic' form.*

### Chapter 8 : Review: Owl City - Cinematic | Sputnikmusic

*After teaching various undergraduate courses on media and the city, I taught a research seminar on "The Cinematic City" in the international MA in Film Studies at the University of Amsterdam, in the fall of and again in , to fourteen students in total.*

### Chapter 9 : Parsons on The Cinematic City

*The Cinematic City offers an innovative and thought-provoking insight into cityscape and screenscape and their inter-connection. Illustrated throughout with movie stills, a diverse selection of films (from 'Bladerunner' to 'Little Caesar'), genres, cities and historical periods are examined by.*