

Exhibiting Cinema in Contemporary Art



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著者:Erika Balsom

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Once at the margins of the art world, film now occupies a prominent place in museums and galleries. Exhibiting Cinema in Contemporary Art explores the emergence of cinema as a primary medium of artistic production, offering an in-depth inquiry into its

genesis, its defining features, and its ramifications. Erika Balsom also tackles cinema studies’ great disciplinary obsession—namely, what cinema was, is, and will become in a digital future. Rich in theoretical reflections and critical analyses, *Exhibiting Cinema in Contemporary Art* offers insights into the whole history of cinema from the vantage point of today’s art.

作者介绍:

Erika Balsom is lecturer in Film Studies and Liberal Arts at King's College London.

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标签

艺术（史）研究

电影摄影

电影

摄影

art

filmstudies

评论

影像进入博物馆/展场之后的变化和关系，非常brilliant的话题。"othered cinema"的提法，对aura、观众等问题的讨论，引进电影研究理论来讨论当代艺术中的影像问题。如果艺术史研究关注当代艺术，必然要借鉴电影研究的词汇和方法，而电影研究关注其对象的变化，那么也应调整对cinema的传统定义。出版于2013年，援引了诸多最新的研究成果，除了经典的本雅明、阿多诺、福柯之外，还常提及克劳斯、福斯特甚至朗西埃、迪迪-于贝尔曼等理论家及其作品。可能是作者的选词遣句太高端，也可能是我对这一领域尚还生疏，觉得很难读，囫圇吞了个枣。参考文献非常丰富，留待以后再阅。

有一个挺全面的对gallery film各种问题的回顾，重心还是放在电影接受的site/context的变化，认为电影新于传统艺术又旧于新媒体。也是从一个很延展的角度来理解电影的。

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