

# Film, a Sound Art (Film and Culture Series)



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出版者:Columbia University Press

出版时间:2009-06-22

装帧:Hardcover

isbn:9780231137768

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.

作者介绍:

目录:

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标签

评论

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书评

フレーム内の音(画面の中に音源がある。例えば：画面に映ってる人のセリフ、足音)  
フレーム外の音(画面に隣接する空間に音源はあるが、画面には映されてない。例えば：画面には映ってないが隣にいる人のセリフ、画面外から聞こえる車の音など)  
オフの音(画面で示す場面とは別の...

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