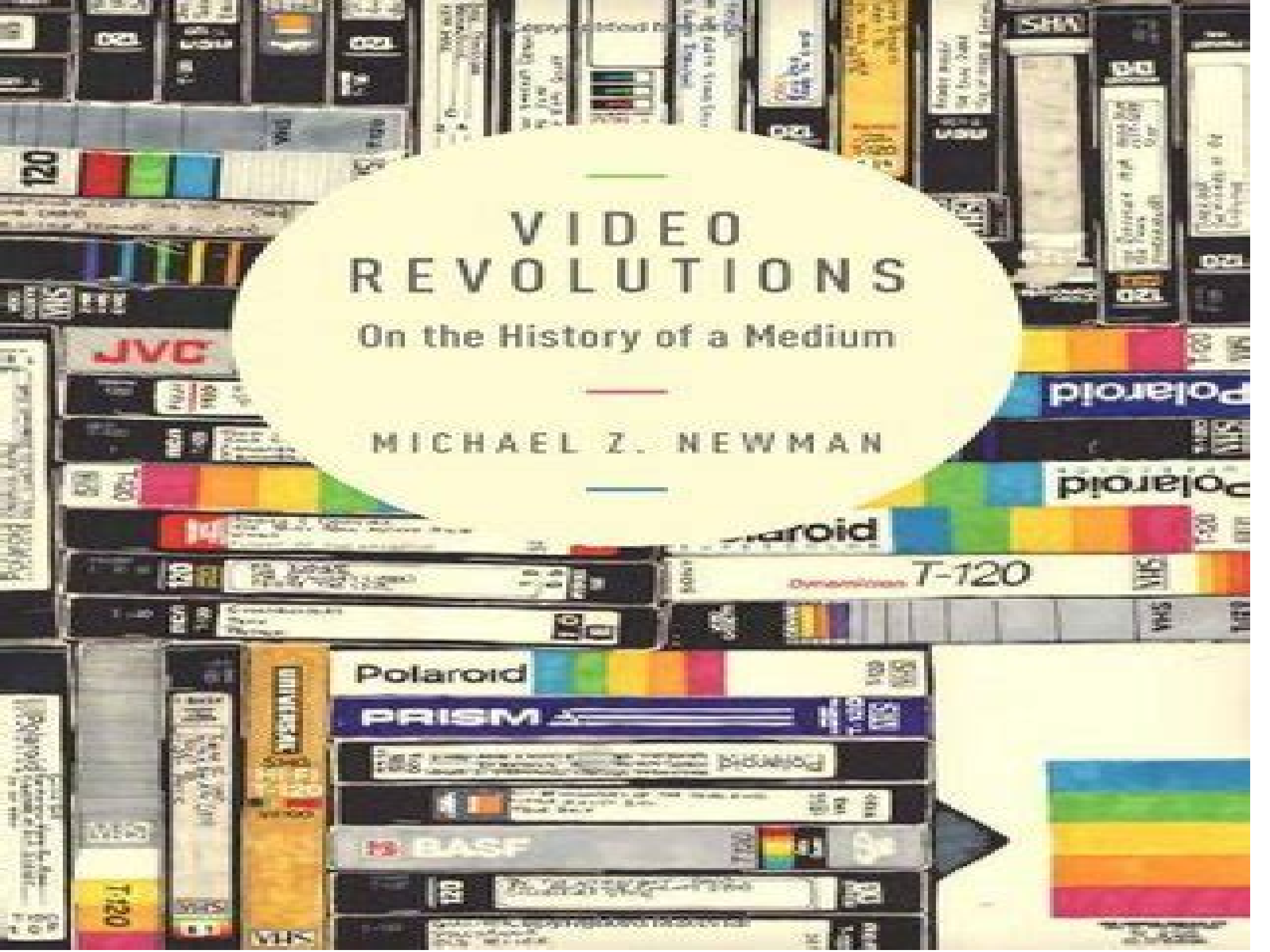


The background of the image is a dense, overlapping collage of VHS tape boxes. The tapes are from various manufacturers, including JVC, Polaroid, and BASF, and feature different color bars and labels. A large, light-yellow oval is centered over the tapes, containing the title and author information. In the bottom right corner, there is a small, separate rainbow color bar.

VIDEO REVOLUTIONS

On the History of a Medium

MICHAEL Z. NEWMAN

Video Revolutions On The History Of A Medium

Blake Atwood



Video Revolutions On The History Of A Medium:

Video Revolutions Michael Z. Newman, 2014-04-15 Since the days of early television video has been an indispensable part of culture society and moving image media industries Over the decades it has been an avant garde artistic medium a high tech consumer gadget a format for watching movies at home a force for democracy and the ultimate ubiquitous means of documenting reality In the twenty first century video is the name we give all kinds of moving images We know it as an adaptable medium that bridges analog and digital amateur and professional broadcasting and recording television and cinema art and commercial culture and old media and new digital networks In this history Michael Z Newman casts video as a medium of shifting value and legitimacy in relation to other media and technologies particularly film and television Video has been imagined as more or less authentic or artistic than movies or television as more or less democratic and participatory as more or less capable of capturing the real Techno utopian rhetoric has repeatedly represented video as a revolutionary medium promising to solve the problems of the past and the present often the very problems associated with television and the society shaped by it and to deliver a better future Video has also been seen more negatively particularly as a threat to movies and their culture This study considers video as an object of these hopes and fears and builds an approach to thinking about the concept of the medium in terms of cultural status

Video Theories Dieter Daniels, Jan

Thoben, 2022-01-29 Breaking new ground as the first transdisciplinary reader in this field Video Theories is a resource that will form the basis for further research and teaching While theories of video have not yet formed an academic discipline comparable to the more canonized theories of photography film and television the reader offers a major step toward bridging this video gap in media theory which is remarkable considering today's omnipresence of the medium through online video portals and social media Consisting of a selection of eighty three annotated source texts and twelve chapter introductions written by the editors this book considers fifty years of scholarly and artistic reflections on the topic representing an intergenerational and international set of voices This transdisciplinary reader offers a conceptual framework for diverging and contradictory viewpoints following the continuous transformations of what video was is and will be

Japanese Film and the Challenge of Video Tom Mes, 2023-05-19 This book explores the phenomenon of V Cinema founded in Japan in 1989 as a distribution system for direct to video movies which film companies began making having failed to recoup their investment in big budget films It examines how studios and directors worked quickly to capitalize on niche markets or upcoming and current trends and how as a result this period of history in Japanese cinema was an exceptionally diverse and vibrant film scene It highlights how although the V Cinema industry declined from around 1995 the explosion in quantity and variety of such movies established and cemented many specific genres of Japanese film Importantly the book argues that film scholars who have long looked down on video as a substandard medium without scholarly interest have been wrong to do so and that V Cinema challenges accepted notions of cultural value providing insight into the formation of cinematic canons and

inviting us to rethink what is meant by Japanese cinema *Zoning China* Luzhou Li, 2024-02-06 An examination of cultural zoning in China considers why government regulation of online video is so much more lenient than regulation of broadcast television In *Zoning China* Luzhou Li investigates why the Chinese government regulates online video relatively leniently while tightly controlling what appears on broadcast television Li argues that television has largely been the province of the state even as the market has dominated the development of online video Thus online video became a space where people could question state media and the state's preferred ideological narratives about the nation history and society Li connects this relatively unregulated arena to the second channel that opened up in the early days of economic reform piracy in all its permutations She compares the dual cultural sphere to China's economic zoning the marketized domain of online video is the cultural equivalent of the Special Economic Zones which were developed according to market principles in China's coastal cities Li explains that although the relaxed oversight of online video may seem to represent a loosening of the party state's grip on media the practice of cultural zoning in fact demonstrates the state's strategic control of the media environment She describes how China's online video industry developed into an original creative force of production and distribution that connected domestic private production companies transnational corporations and a vast network of creative labor from amateurs to professional content creators Li notes that China has increased state management of the internet since 2014 signaling that online and offline censorship standards may be unified Cultural zoning as a technique of cultural governance however will likely remain **Fanvids** E. Charlotte Stevens, 2025-10-01 Fanvids or vids are short videos created in media fandom Made from television and film sources they are neither television episodes nor films they resemble music videos but are non commercial fanworks that construct creative and critical analyses of existing media The creators of fanvids called vidders are predominantly women whose vids prompt questions about media historiography and pleasures taken from screen media Vids remake narratives for an attentive fan audience who watch with a deep knowledge of the source text's or an interest in the vid form itself *Fanvids Television Women and Home Media Re Use* draws on four decades of vids produced on videotape and digitally to argue that the vid form's creation and reception reveals a mode of engaged spectatorship that counters academic histories of media audiences and technologies Vids offer an answer to the prevalent questions What happens to television after it's been aired How and by whom is it used and shared Is it still television *How to Watch Television, Second Edition* Ethan Thompson, Jason Mittell, 2020-03-31 A new edition that brings the ways we watch and think about television up to the present We all have opinions about the television shows we watch but television criticism is about much more than simply evaluating the merits of a particular show and deeming it good or bad Rather criticism uses the close examination of a television program to explore that program's cultural significance creative strategies and its place in a broader social context *How to Watch Television Second Edition* brings together forty original essays more than half of which are new to this edition from today's leading scholars on television culture who write about the programs they care and think

the most about Each essay focuses on a single television show demonstrating one way to read the program and through it our media culture From fashioning blackness in *Empire* to representation in *Orange Is the New Black* and from the role of the reboot in *Gilmore Girls* to the function of changing political atmospheres in *Roseanne* these essays model how to practice media criticism in accessible language providing critical insights through analysis suggesting a way of looking at TV that students and interested viewers might emulate The contributors discuss a wide range of television programs past and present covering many formats and genres spanning fiction and non fiction broadcast streaming and cable Addressing shows from TV's earliest days to contemporary online transformations of the medium *How to Watch Television Second Edition* is designed to engender classroom discussion among television critics of all backgrounds To access additional essays from the first edition visit the links tab at nyupress.org 9781479898817 *how to watch television second edition* *Digital Roots* Gabriele Balbi, Nelson Ribeiro, Valérie Schafer, Christian Schwarzenegger, 2021-09-07 As media environments and communication practices evolve over time so do theoretical concepts This book analyzes some of the most well known and fiercely discussed concepts of the digital age from a historical perspective showing how many of them have pre digital roots and how they have changed and still are constantly changing in the digital era Written by leading authors in media and communication studies the chapters historicize 16 concepts that have become central in the digital media literature focusing on three main areas The first part Technologies and Connections historicises concepts like network media convergence multimedia interactivity and artificial intelligence The second one is related to Agency and Politics and explores global governance datafication fake news echo chambers digital media activism The last one Users and Practices is finally devoted to telepresence digital loneliness amateurism user generated content fandom and authenticity The book aims to shed light on how concepts emerge and are co shaped circulated used and reappropriated in different contexts It argues for the need for a conceptual media and communication history that will reveal new developments without concealing continuities and it demonstrates how the analogue digital dichotomy is often a misleading one *The Literariness of Media Art* Claudia Benthien, Jordis Lau, Maraike M. Marxsen, 2018-09-21 The beginning of the 20th century saw literary scholars from Russia positing a new definition for the nature of literature Within the framework of Russian Formalism the term literariness was coined The driving force behind this theoretical inquiry was the desire to identify literature and art in general as a way of revitalizing human perception which had been numbed by the automatization of everyday life The transformative power of literariness is made manifest in many media artworks by renowned artists such as Chantal Akerman Mona Hatoum Gary Hill Jenny Holzer William Kentridge Nalini Malani Bruce Nauman Martha Rosler and Lawrence Weiner The authors use literariness as a tool to analyze the aesthetics of spoken or written language within experimental film video performance moving image installations and other media based art forms This volume uses as its foundation the Russian Formalist school of literary theory with the goal of extending these theories to include contemporary concepts in film and media studies such

as Neoformalism intermediality remediation and postdrama Videographic Cinema Jonathan Rozenkrantz, 2020-10-01 In 1957 *A Face in the Crowd* incorporated live video images to warn about the future of broadcast TV In 2015 *Kung Fury* was infused with analogue noise to evoke the nostalgic feeling of watching an old VHS tape Between the two films numerous ones would incorporate video images to imagine the implications of video practices Drawing on media archaeology Videographic Cinema shows how such images and imaginaries have emerged changed and remained over time according to their shifting technical historical and institutional conditions Rediscovering forgotten films like *Anti Clock* 1979 and reassessing ones like *Lost Highway* 1997 Jonathan Rozenkrantz charts neglected chapters of video history including self confrontation techniques in psychiatry their complex relation with surveillance and the invention discovery of the videographic psyche by artists therapists and filmmakers Spanning six decades Videographic Cinema discovers an epistemic shift from prospective imaginaries of surveillance and control conditioned on video as a medium for live transmission to retrospective ones concerned with videotape as a recording memory It ends by considering videographic filmmaking itself as a form of archaeology in the age of analogue obsolescence **Food Instagram** Emily J. H. Contois, Zenia Kish, 2022-05-31 Winner of the 2023 Association for the Study of Food and Society Book Prize for Edited Volume Image by image and hashtag by hashtag Instagram has redefined the ways we relate to food Emily J H Contois and Zenia Kish edit contributions that explore the massively popular social media platform as a space for self identification influence transformation and resistance Artists and journalists join a wide range of scholars to look at food s connection to Instagram from vantage points as diverse as Hong Kong s camera centric foodie culture the platform s long history with feminist eateries and the photography of Australia s livestock producers What emerges is a portrait of an arena where people do more than build identities and influence Users negotiate cultural social and economic practices in a place that for all its democratic potential reinforces entrenched dynamics of power Interdisciplinary in approach and transnational in scope Food Instagram offers general readers and experts alike new perspectives on an important social media space and its impact on a fundamental area of our lives Contributors Laurence Allard Joceline Andersen Emily Buddle Robin Caldwell Emily J H Contois Sarah E Cramer Gaby David Deborah A Harris KC Hysmith Alex Ketchum Katherine Kirkwood Zenia Kish Stinne Gunder Str m Krogager Jonathan Leer Yue Chiu Bonni Leung Yi Chieh Jessica Lin Michael Z Newman Tsugumi Okabe Rachel Phillips Sarah Garcia Santamaria Tara J Schuwerk Sarah E Tracy Emily Truman Dawn Woolley and Zara Worth *Images on the Move* Olga Moskatova, 2021-10-01 In contemporary society digital images have become increasingly mobile They are networked shared on social media and circulated across small and portable screens Accordingly the discourses of spreadability and circulation have come to supersede the focus on production indexicality and manipulability which had dominated early conceptions of digital photography and film However the mobility of images is neither technologically nor conceptually limited to the realm of the digital The edited volume re examines the historical aesthetical and theoretical relevance of image mobility The contributors

provide a materialist account of images on the move ranging from wired photography to postcards to streaming media

Reform Cinema in Iran Blake Atwood, 2016-11-08 It is nearly impossible to separate contemporary Iranian cinema from the Islamic revolution that transformed film production in the country in the late 1970s As the aims of the revolution shifted and hardened once Khomeini took power and as an eight year war with Iraq dragged on Iranian filmmakers confronted new restrictions In the 1990s however the Reformist Movement led by Mohammad Khatami and the film industry developed an unlikely partnership that moved audiences away from revolutionary ideas and toward a discourse of reform In *Reform Cinema in Iran* Blake Atwood examines how new industrial and aesthetic practices created a distinct cultural and political style in Iranian film between 1989 and 2007 Atwood analyzes a range of popular art and documentary films He provides new readings of internationally recognized films such as Abbas Kiarostami's *Taste of Cherry* 1997 and Mohsen Makhmalbaf's *Time for Love* 1990 as well as those by Rakhshan Bani Masud Kiamia and other key Iranian directors At the same time he also considers how filmmakers and the film industry were affected by larger political and religious trends that took shape during Mohammad Khatami's presidency 1997-2005 Atwood analyzes political speeches religious sermons and newspaper editorials and pays close attention to technological developments particularly the rise of video to determine their role in democratizing filmmaking and realizing the goals of political reform He concludes with a look at the legacy of reform cinema including films produced under Mahmoud Ahmadinejad whose neoconservative discourse rejected the policies of reform that preceded him

Playing to Win Robert Alan Brookey, Thomas P. Oates, 2015-01-12 In this era of big media franchises sports branding has crossed platforms so that the sport its television broadcast and its replication in an electronic game are packaged and promoted as part of the same fan experience Editors Robert Alan Brookey and Thomas P. Oates trace this development back to the unexpected success of Atari's *Pong* in the 1970s which provoked a flood of sport simulation games that have had an impact on every sector of the electronic game market From golf to football basketball to step aerobics electronic sports games are as familiar in the American household as the televised sporting events they simulate This book explores the points of convergence at which gaming and sports culture merge

Seeing Things Kartik Nair, 2024-02-13 In 1980s India the Ramsay Brothers and other filmmakers produced a wave of horror movies about soul sucking witches knife wielding psychopaths and dark caped vampires *Seeing Things* is about the sudden cuts botched makeup effects continuity errors and celluloid damage found in these movies Kartik Nair reads such failures as clues to the conditions in which the films were made censored and seen offering a view from below of the world's largest film culture By combining close analysis with extensive archival research and original interviews *Seeing Things* reveals the spectral materialities informing the genre's haunted houses grotesque bodies and graphic violence

Atari Age Michael Z. Newman, 2018-10-30 The cultural contradictions of early video games a medium for family fun but mainly for middle class boys an improvement over pinball and television but possibly harmful Beginning with the release of the Magnavox *Odyssey* and *Pong* in 1972 video games

whether played in arcades and taverns or in family rec rooms became part of popular culture like television In fact video games were sometimes seen as an improvement on television because they spurred participation rather than passivity These space age pinball machines gave coin operated games a high tech and more respectable profile In Atari Age Michael Newman charts the emergence of video games in America from ball and paddle games to hits like Space Invaders and Pac Man describing their relationship to other amusements and technologies and showing how they came to be identified with the middle class youth and masculinity Newman shows that the new media of video games were understood in varied even contradictory ways They were family fun but mainly for boys better than television but possibly harmful and educational but a waste of computer time Drawing on a range of sources including the games and their packaging coverage in the popular trade and fan press social science research of the time advertising and store catalogs and representations in movies and television Newman describes the series of cultural contradictions through which the identity of the emerging medium worked itself out Would video games embody middle class respectability or suffer from the arcade s unsavory reputation Would they foster family togetherness or allow boys to escape from domesticity Would they make the new home computer a tool for education or just a glorified toy Then as now many worried about the impact of video games on players while others celebrated video games for familiarizing kids with technology essential for the information age

Indie Cinema Online
Sarah E.S. Sinwell,2020-08-14 Indie Cinema Online investigates the changing nature of contemporary American independent cinema in an era of media convergence Focusing on the ways in which modes of production distribution and exhibition are shifting with the advent of online streaming simultaneous release strategies and web series this book analyzes sites such as SundanceTV YouTube Netflix Hulu and other online spaces as a means of redefining independent cinema in a digital era Analyzing the intersections among cinema studies cultural studies and new media studies within contemporary convergence culture author Sarah E S Sinwell looks at sites of media convergence that are often ignored within most studies of digital media Emphasizing the ways in which the forms and technologies of media culture have changed during the age of convergence this book analyzes contemporary production distribution and exhibition practices as a means of examining the changing meanings of independent cinema within digital culture

Netflix and the Re-invention of Television Mareike Jenner,2018-07-24 This book deals with the various ways Netflix reconceptualises television as part of the process of TV IV As television continues to undergo a myriad of significant changes Netflix has proven itself to be the dominant force in this development simultaneously driving a number of these changes and challenging television s existing institutional structures This comprehensive study explores the pre history of Netflix the role of binge watching in its organisation and marketing and Netflix s position as a transnational broadcaster It also examines different concepts of control and the role these play in the history of ancillary technologies from the remote control to binge watching as Netflix s iteration of giving control to the viewers By focusing on Netflix s relationship with the linear television schedule its negotiations of quality and marketing as

well as the way Netflix integrates into national media systems Netflix and the Re invention of Television illuminates the importance of Netflix s role within the processes of TV IV *Immediacy, or The Style of Too Late Capitalism* Anna Kornbluh,2024-01-30 Contemporary cultural style boosts transparency and instantaneity These are values absorbed from our current economic conditions of disintermediation cutting out the middleman Like Uber but for art Immediacy names this style to make sense of what we lose when the contradictions of twenty first century capitalism demand that aesthetics negate mediation Surging realness as an aesthetic program synchs with the economic imperative to intensify circulation when production stagnates Flow is the ultimate twenty first century buzzword but speedy circulation grinds art down to the nub And the bad news is that political turmoil and social challenges require more mediation Collective will inspiring ideas and deliberate construction are the only way out but our dominant style forgoes them Considering original streaming TV popular literature artworld trends and academic theories Immediacy explains the recent obsession with immersion and today s intolerance of representation and points to alternative forms in photography TV novels and constructive theory that prioritize distance impersonality and big ideas instead Underground Blake Atwood,2021-09-28 How Iranians forged a vibrant informal video distribution infrastructure when their government banned all home video technology in 1983 In 1983 the Iranian government banned the personal use of home video technology In *Underground* Blake Atwood recounts how in response to the ban technology enthusiasts cinephiles entrepreneurs and everyday citizens forged an illegal but complex underground system for video distribution Atwood draws on archival sources including trade publications newspapers memoirs films and laws but at the heart of the book lies a corpus of oral history interviews conducted with participants in the underground He argues that videocassettes helped to institutionalize the broader underground within the Islamic Republic As Atwood shows the videocassette underground reveals a great deal about how people construct vibrant cultures beneath repressive institutions It was not just that Iranians gained access to banned movies but rather that they established routes acquired technical knowledge broke the law and created rituals by passing and trading plastic videocassettes As material objects the videocassettes were a means of negotiating the power of the state and the agency of its citizens By the time the Ministry of Culture and Islamic Guidance lifted the ban in 1994 millions of videocassettes were circulating efficiently and widely throughout the country The very presence of a video underground signaled the failure of state policy to regulate media Embedded in the informal infrastructure even in the videocassettes themselves was the triumph of everyday people over the state **Seeing by Electricity** Doron Galili,2020-02-28 Already in the late nineteenth century electricians physicists and telegraph technicians dreamed of inventing televisual communication apparatuses that would see by electricity as a means of extending human perception In *Seeing by Electricity* Doron Galili traces the early history of television from fantastical image transmission devices initially imagined in the 1870s such as the Telectroscope the Phantoscope and the Distant Seer to the emergence of broadcast television in the 1930s Galili examines how televisual

technologies were understood in relation to film at different cultural moments whether as a perfection of cinema a threat to the Hollywood industry or an alternative medium for avant garde experimentation Highlighting points of overlap and divergence in the histories of television and cinema Galili demonstrates that the intermedial relationship between the two media did not start with their economic and institutional rivalry of the late 1940s but rather goes back to their very origins In so doing he brings film studies and television studies together in ways that advance contemporary debates in media theory

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