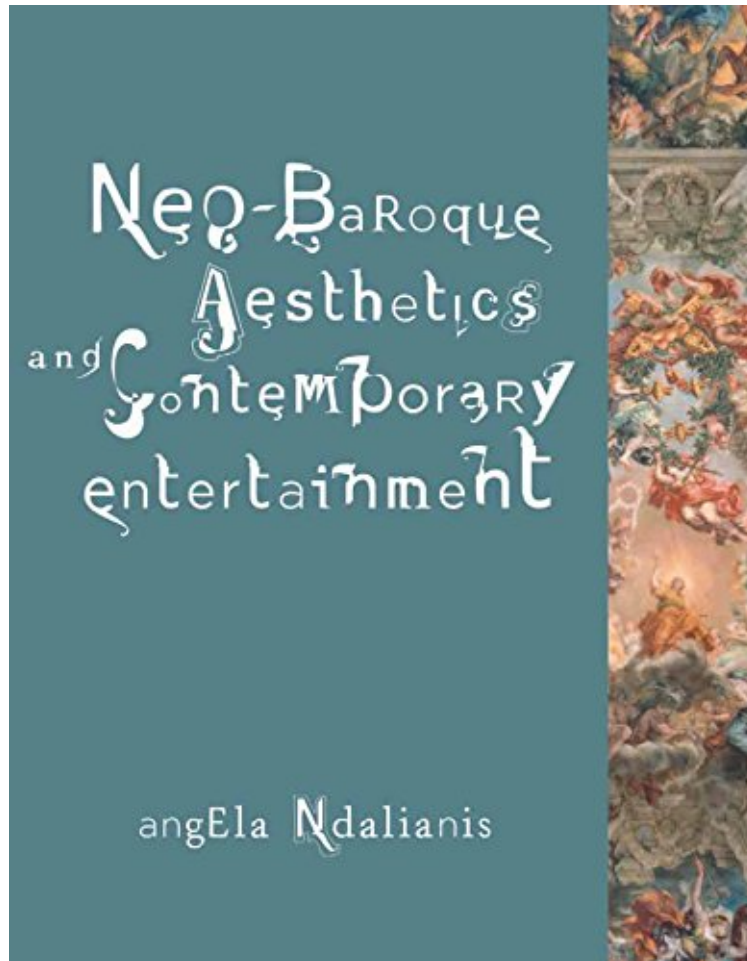


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## Neo-Baroque Aesthetics and Contemporary Entertainment (Media in Transition)

Angela Ndalianis

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**Angela Ndalianis : Neo-Baroque Aesthetics and Contemporary Entertainment (Media in Transition)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Neo-Baroque Aesthetics and Contemporary Entertainment (Media in Transition):

0 of 0 people found the following review helpful. The transitional era of neo-baroque poetics By Philippe M. Ndalianis is one of the most interesting writer when it comes to contemporary popular culture and contemporary popular cinema in particular. While I may not agree with everything she says in this book ndash; I am torn between neo-post-classicist and post-modern/neo-baroque arguments when it comes to analyzing the forces and logics at work behind contemporary mass culture; and there's also some flaws in her argumentation when it comes to "baroque" literature ndash; it's a great and stimulating book and the author shows a lot of enthusiasm when it comes to notions like "seriality", "repetition", "imitation", "crossovers", "labyrinthine forms", concepts endearing to popular culture's different manifestations of the late 20th century. Having Ndalianis for teacher must have been a blast and I am kind of

envious to students that followed her classes in Australia

The artists of the seventeenth-century baroque period used spectacle to delight and astonish; contemporary entertainment media, according to Angela Ndalialis, are imbued with a neo-baroque aesthetic that is similarly spectacular. In *Neo-Baroque Aesthetics and Contemporary Entertainment*, she situates today's film, computer games, comic books, and theme-park attractions within an aesthetic-historical context and uses the baroque as a framework to enrich our understanding of contemporary entertainment media. The neo-baroque aesthetics that Ndalialis analyzes are not, she argues, a case of art history repeating or imitating itself; these forms have emerged as a result of recent technological and economic transformations. The neo-baroque forms combine sight and sound and text in ways that parallel such seventeenth-century baroque forms as magic lanterns, automata, painting, sculpture, and theater but use new technology to express the concerns of the late twentieth and early twenty-first century. Moving smoothly from century to century, comparing ceiling paintings to the computer game *Doom*, a Spiderman theme park adventure to the baroque version of multimedia known as the *Bel Composto*, and a Medici wedding to *Terminator 2:3D*, the book demonstrates the logic of media histories. Ndalialis focuses on the complex interrelationships among entertainment media and presents a rigorous cross-genre, cross-historical analysis of media aesthetics.

Entertainment media continue to undergo dramatic transformations. Yet Angela Ndalialis refreshingly reminds us how much films like *Jurassic Park* or *Alien*, and computer games such as *Phantasmagoria* and *Tomb Raider*, owe to the labyrinthine compositions and machinic illusions of seventeenth-century ceiling painting. She convincingly shows that the late twentieth-century culture of special effects is neo-baroque through and through: given to open-ended spectacles, fictions blended with reality, and bold displays of technical virtuosity. (Barbara Maria Stafford, William B. Ogden Distinguished Service Professor, University of Chicago) Ndalialis' book achieves that rare thing: a scholarly argument based on carefully articulated historical evidence that is accessible to the non-specialist and a joy to read. It is an erudite call to rethink the contribution that the Baroque has made to western thought and art practice -- in particular to reflect on the way that contemporary technologies of entertainment seem to be drawn to an aesthetic that lies outside the academic obsession with representation. (Michael Punt, Editorshy;Inshy;Chief, Leonardo s) From the Inside Flap "Ndalialis' book achieves that rare thing: a scholarly argument based on carefully articulated historical evidence that is accessible to the non-specialist and a joy to read. It is an erudite call to rethink the contribution that the Baroque has made to western thought and art practice -- in particular to reflect on the way that contemporary technologies of entertainment seem to be drawn to an aesthetic that lies outside the academic obsession with representation." --Michael Punt, Editorshy;Inshy;Chief, Leonardo s "Entertainment media continue to undergo dramatic transformations. Yet Angela Ndalialis refreshingly reminds us how much films like *Jurassic Park* or *Alien*, and computer games such as *Phantasmagoria* and *Tomb Raider*, owe to the labyrinthine compositions and machinic illusions of seventeenth-century ceiling painting. She convincingly shows that the late twentieth-century culture of special effects is neo-baroque through and through: given to open-ended spectacles, fictions blended with reality, and bold displays of technical virtuosity." --Barbara Maria Stafford, William B. Ogden Distinguished Service Professor, University of Chicago "The majority of recent theorizing about emerging media technologies has been techno-fascinated, economically reductive, or just plain superficial on questions of textuality and narrative. Ndalialis situates contemporary visual media within a rich historical tradition as she boldly goes where few, if any, scholars have gone before -- into the realm of computer games and theme park attractions. Her compelling analysis of how new technologies of entertainment have fundamentally transformed our relationships with visual texts will make this book a landmark work in media theory." --Jim Collins, Department of Film, Television, and Theatre, University of Notre Dame About the Author Angela Ndalialis is Associate Professor and Head of the Cinema Studies Program at the University of Melbourne, Australia.