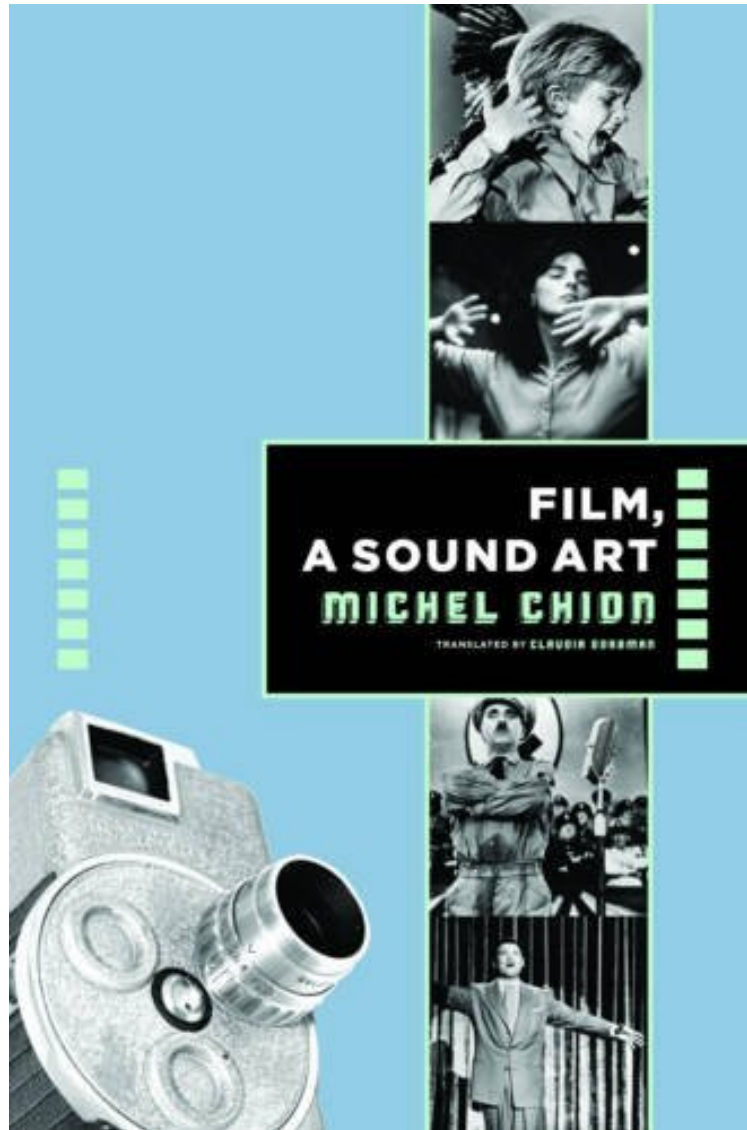


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**Michel Chion : Film, a Sound Art (Film and Culture Series)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Film, a Sound Art (Film and Culture Series):

0 of 0 people found the following review helpful. Surely the greatest of Michel Chion's books on this matter By Mindia Chlaidze Surely the greatest of Michel Chion's books on this matter. It gives great historical and theoretical background to the advent of sound and its development in terms of Europe and the rest of the World. I would also advise for those who are interested in this book to get Chion's Audio Vision and Voice in Cinema which are a great set of articles on

this matter and that explain well some terms used in this book too like Acustomere and etc.8 of 9 people found the following review helpful. Table of contentsBy OctaveI perhaps-too-hastily gave this book 5 stars upon only having read a couple chapters, but based on what I read, those who like Chion will not be disappointed. Plus, I think you might be familiar with versions of some chunks of it from periodical publications in the past.Here is the TOC, which is missing from this product page, perhaps useful if you're wondering whether to invest:Preface to the English Edition ixTranslator's Note xiiiPart 1 HistoryChapter 1 When Film Was Deaf (1895-1927) 3Chapter 2 Chaplin: Three Steps into Speech 21Chapter 3 Birth of the Talkies or of Sound Film? (1927-1935) 31Chapter 4 Jean Vigo: The Material and the Ideal 59Chapter 5 The Ascendancy of King Text (1935-1950) 67Chapter 6 Babel 85Chapter 7 The Time It Takes for Time to "Harden" (1950-1975) 99Chapter 8 The Return of the Sensorial (1975-1990) 117Chapter 9 The Silence of the Loudspeakers (1990-2003) 147Chapter 10 On a Sequence from The Birds: Sound Film as Palimpsestic Art 165Part 2 Aesthetics and PoeticsChapter 11 Jacques Tati: The Cow and the Moo 189Chapter 12 The Disappointed Fairies Around the Cradle 201Chapter 13 The Separation 221Chapter 14 The Real and the Rendered 237Chapter 15 The Three Borders 247Chapter 16 Audiovisual Phrasing 263Chapter 17 Alfred Hitchcock: Seeing and Hearing 281Chapter 18 The Twelve Ears 289Chapter 19 Orson Welles: The Voice and the House 321Chapter 20 The Talking Machine 327Chapter 21 Faces and Speech 353Chapter 22 Andrei Tarkovsky: Language and the World 379Chapter 23 The Five Powers 385Chapter 24 God Is a Disc Jockey 407Chapter 25 Max Ophuls: Music, Noise, and Speech 439Chapter 26 Like Tears in Rain 453Glossary 465List of Illustrations 501Index 5073 of 3 people found the following review helpful. Michel Chion is a great film theorists and essayistBy CustomerChion writes about a lot of famous movies, and if you have seen them, his writings are much more digestible and interesting. His analysis of a lot of movie scenes are spot on and he still offers much contemplation to the films and their elements. This book, however, is definitely only for those who need to study film or are extreme aficionados of film theory, filmmaking. For the average joe, this book may be too dense.

French critic and composer Michel Chion argues that watching movies is more than just a visual exerciseit 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.

Michael Chion's books on film sound... have been revelatory syntheses of an expansive knowledge in elegant, accessible prose. (Dell Tamblyn *Film Comment*)Exceedingly teachable and surely welcomed by instructors.... *Film, a Sound Art* is indubitably an asset to the study of cinema. (Kyle Stevens *Film Criticism*)About the AuthorMichel Chion is a composer of musique concrte, a filmmaker, an associate professor at the Universit de Paris, and a prolific writer on film, sound, and music. His books with Columbia University Press are *The Voice in Cinema* and *Audio-Vision: Sound on Screen*.Claudia Gorbman is a film studies professor at the University of Washington, Tacoma. She is the author of *Unheard Melodies: Narrative Film Music*, the editor of several books, and the author of many articles on film sound and film music. She is also the translator of Michel Chion's *The Voice in Cinema*, *Audio-Vision: Sound on Screen*, and *2001: Kubrick's Cinema Odyssey*.