

Ostranenie, Innovation and Media History

1. The writing of this article was supported by a fellowship at the Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie in Weimar.
2. Frank Kessler, "Ostranenie. Zum Verfremdungsbegriff von Formalismus und Neoformalismus," *Montage/AV* 5, 2 (1996): 51-65.
3. Viktor Shklovsky, "Art as Technique," *Russian Formalist Criticism. Four Essays*, trans. Lee T. Lemon and Marion Reis (Lincoln & London: University of Nebraska Press, 1965), 12.
4. *Ibid.*
5. *Ibid.*
6. *Ibid.*
7. David Bordwell, "Lowering the Stakes: Prospects for a Historical Poetics of Cinema," *Iris* 1, 1 (1983): 14.
8. Kristin Thompson, *Eisenstein's Ivan the Terrible: A Neoformalist Analysis* (Princeton: Princeton University Press, 1981) and *Breaking the Glass Armor: Neoformalist Film Analysis* (Princeton: Princeton University Press, 1988).
9. Bordwell, "Lowering the Stakes: Prospects for a Historical Poetics of Cinema," 13.
10. The concept of "foregrounding" can in fact be seen as something like a variant of "ostranenie," as Sternberg points out. See: Meir Sternberg, "Telling in Time (III): Chronology, Estrangement, and Stories of Literary History," *Poetics Today* 27, 1 (2006): 126, 130.
11. Thompson, *Breaking the Glass Armor: Neoformalist Film Analysis*, 7-8.
12. *Ibid.*, 10.
13. *Ibid.*, 10-11.
14. *Ibid.*, 17-18.
15. Juri Tynyanov, "On Literary Evolution," in *Readings in Russian Poetics: Formalist and Structuralist View*, ed. Ladislav Matejka and Krystyna Pomorska (Cambridge, Mass.: The MIT Press, 1971), 66-78.
16. David Bordwell, *The Films of Carl Theodor Dreyer* (Berkeley etc.: University of California Press, 1979), 4.
17. *Ibid.*
18. *Ibid.*, 5.
19. David Bordwell, Janet Staiger, and Kristin Thompson, *The Classical Hollywood Cinema: Mode of Production to 1960* (New York: Columbia University Press, 1985).
20. For an overview charting the interaction between the various strands of study in Bordwell's and Thompson's work and a bibliography up to 1995, see: Britta Hartmann, and Hans-Jürgen Wulff, "Vom Spezifischen des Films. Neo-formalismus – Kognitivismus – Historische Poetik," *Montage/AV* 4, 1 (1995): 5-22.
21. David Bordwell, *Poetics of Cinema* (New York & London: Routledge, 2008), 27.
22. Christian Metz, *Langage et cinéma* (Paris: Larousse, 1970), 77.
23. Thompson, *Breaking the Glass Armor: Neoformalist Film Analysis*, 49-86.
24. Thierry Kuntzel, "The film-work, 2," *Camera Obscura* 5 (1980): 6-69.
25. Thompson, *Breaking the Glass Armor: Neoformalist Film Analysis*, 50-51.
26. Peter Steiner, "Three Metaphors of Russian Formalism," *Poetics Today* 2, 1b (1981/82): 59-116.
27. Frank Kessler, "Brieven uit de verte. Een analyse van de film EEN TELEGRAM UIT MEXICO," *Jaarboek Mediageschiedenis* 8 (Amsterdam: Stichting Mediageschiedens/Stichting beheer IISG, 1997), 201-213.

28. See Frank Kessler, "L'insistance de la lettre," *Vertigo* 2 (1988): 17-23.
29. See Eileen Bowser, "Le coup de téléphone dans les films des premiers temps," *Les premiers ans du cinéma français*, ed. Pierre Guibbert (Perpignan: Institut Jean Vigo, 1985), 218-224 and Tom Gunning, "Heard over the Phone. The Lonely Villa and the Lorde Tradition of the Terrors of Technology," *Screen* 32, 2 (1991): 184-196 and Frank Kessler, "Bei Anruf Rettung!," *Telefon und Kultur* 4. *Das Telefon im Spielfilm*, ed. Forschungsgruppe Telekommunikation (Berlin: Spiess, 1991), 167-173.
30. These are terms used by Barry Salt (1983, 101), though explicitly in a purely descriptive manner and without implying any value judgement.
31. Viktor Shklovsky, *Theory of Prose* (Elmwood Park, IL: Dalkey Archive Press, 1990), 190.
32. *Ibid.*
33. Sternberg, "Telling in Time (III): Chronology, Estrangement, and Stories of Literary History," 198.
34. Bordwell, *Poetics of Cinema*, 27.
35. For an analysis of the cutting rate in films by Bauer and Kuleshov, see Yuri Tsivian, "Cutting and Framing in Bauer's and Kuleshov's Films," *KINtop. Jahrbuch zur Erforschung des frühen Films* 1 (1992): 103-113.
36. Bordwell, Staiger and Thompson, *The Classical Hollywood Cinema: Mode of Production to 1960*.
37. Michèle Lagny, Marie-Claire Ropars and Pierre Sorlin, *Générique des années 30* (Paris: Presses Universitaires de Vincennes, 1986).
38. See Noël Burch, *Life of Those Shadows* (Berkeley: University of California Press, 1990).
39. See Tom Gunning, "The Cinema of Attractions. Early Film, Its Spectator and the Avant-Garde," in *Early Cinema. Space, Frame, Narrative*, ed. Thomas Elsaesser (London: BFI, 1990), 56-62.
40. See André Gaudreault, *Du littéraire au filmique. Système du récit* (Paris: Méridiens Klincksieck, 1988).
41. Stan Brakhage, *The Brakhage Lectures* (Chicago: The School of the Art Institute of Chicago, 1972).
42. One could think here, among others, of the increasing accessibility of many film archives, which enabled scholars to considerably expand the corpus they were working with. Film festivals such as Le Giornate del Cinema Muto in Pordenone or Cinéma-mémoire in Paris had similar effects.
43. Sternberg, "Telling in Time (III): Chronology, Estrangement, and Stories of Literary History," 126.
44. *Ibid.*
45. Tom Gunning, "Re-Newing Old Technologies: Astonishment, Second Nature, and the Uncanny in Technology from the Previous Turn-of-the-Century," in *Rethinking Media Change: The Aesthetics of Transition*, ed. David Thorburn and Henry Jenkins (Cambridge, Mass.: MIT Press, 2003), 39-60.
46. *Ibid.*, 45.
47. *Ibid.*, 39.
48. *Ibid.*, 45.
49. Charles Musser, *The Emergence of Cinema: The American Screen to 1900* (New York: Scribner, 1990).
50. Gunning, "The Cinema of Attractions. Early Film, Its Spectator and the Avant-Garde," 58.
51. Jay David Bolter, and Richard Grusin, *Remediation. Understanding New Media* (Cambridge, Mass. & London: MIT Press, 1999).
52. *Ibid.*, 21.

53. One might add that the continuous presence of a channel's logo nowadays almost always (with the exception of the commercial break) introduces an element of hypermediacy into the televisual image.
54. Bolter and Grusin, *Remediation. Understanding New Media*, 65.
55. Gunning, "Re-Newing Old Technologies: Astonishment, Second Nature, and the Uncanny in Technology from the Previous Turn-of-the-Century," 39.
56. Isabelle Raynaud, "Le cinématographe comme nouvelle technologie: opacité et transparence," *Cinémas* 14, 1 (2003): 117-128.
57. "Nous constatons, dans la lignée des idées de Grusin, Bolter et Gunning, qu'un média en émergence traverse une période d'opacité durant laquelle sa matérialité est si visible qu'elle peut littéralement faire écran au contenu. Par contre, lorsque la compétence des récepteurs s'accroît, l'opacité du média s'atténue pour faire place à sa transparence, donnant par conséquent plus de visibilité au contenu."
58. Bolter and Grusin, *Remediation. Understanding New Media*, 65.
59. André Gaudreault, *Cinéma et attraction. Pour une nouvelle histoire du cinématographe* (Paris: CNRS Editions, 2008).
60. Gunning, "Re-Newing Old Technologies: Astonishment, Second Nature, and the Uncanny in Technology from the Previous Turn-of-the-Century," 39-45.

Knight's Move: Brecht and Russian Formalism in Britain in the 1970s

1. Bernhard Reich, *Im Wettlauf mit der Zeit* (Berlin: Henschelverlag, 1970), 371. This recollection by the German theatre director Bernhard Reich is cited in Stanley Mitchell's article "From Shklovsky to Brecht: Some Preliminary Remarks Towards a History of the Politicisation of Russian Formalism," *Screen* 15, no. 2 (summer 1974): 80.
2. Peter, Wollen, "Some Thoughts Arising from Stanley Mitchell's Article," *Screen* 12, no. 4 (winter 1971-72): 165.
3. Zygmunt Bauman, *The Art of Life* (Cambridge: Polity, 2008), 61.
4. *Ibid.*, 62. Bauman also refers here to Ulrich Beck's "zombie concepts" and to Jacques Derrida's use of terms "sous rapture," with a caveat about their lack of currency.
5. André Bazin, *What Is Cinema? Vol. 1. Essays selected and translated by Hugh Gray* (Berkeley & Los Angeles: University of California Press, 1967), 36-37. The essay by Bazin, "The Evolution of the Language of Cinema," published in 1967 was in fact a composite created by Hugh Gray of three articles, the latest of which, "Editing and its Evolution" (from which these quotations come), appeared in *L'Age Nouveau* in 1955.
6. "Editorial" *Screen* 12, no. 4 (winter 1971-72): 5.
7. *Ibid.*
8. *Screen* was explicitly echoing the position announced by *Cahiers du cinéma* two years earlier: "To us the only possible line of advance seems to be to use the theoretical writings of the Russian filmmakers of the twenties..." (*Cahiers* 216 (October 1969); quoted in *Screen* 12.1: 35). The French debates and their relationship to the events of 1968 are usefully summarised in Sylvia Harvey, *May '68 and Film Culture* (London: British Film Institute), 1980.
9. Films from a wider range of countries than France and Italy lent critical mass to the international art cinema of this period, and similar tropes are apparent in such films as Alfred Hitchcock's *VERTIGO* (1958) and *PSYCHO* (1960) and Michael Powell's *PEEPING TOM* (1960). But these did not generate the same level of critical discussion as the New Wave.