Ostranenie, Innovation and Media History

1. The writing of this article was supported by a fellowship at the Internationales Kolleg für Kulturatechnikforschung und Medienphilosophie in Weimar.
4. Ibid.
5. Ibid.
6. Ibid.
11. Thompson, Breaking the Glass Armor: Neoformalist Film Analysis, 7-8.
12. Ibid., 10.
13. Ibid., 10-11.
17. Ibid.
18. Ibid., 5.
23. Thompson, Breaking the Glass Armor: Neoformalist Film Analysis, 49-86.
25. Thompson, Breaking the Glass Armor: Neoformalist Film Analysis, 50-51.
30. These are terms used by Barry Salt (1983, 101), though explicitly in a purely descriptive manner and without implying any value judgement.
32. Ibid.
33. Bordwell, Poetics of Cinema, 27.
41. 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 Cinémoirome in Paris had similar effects.
43. Ibid.
45. Ibid., 45.
46. Ibid., 39.
47. Ibid., 45.
51. 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.
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.”

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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.
7. Ibid.
8. Srenal 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 Srenal 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.

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