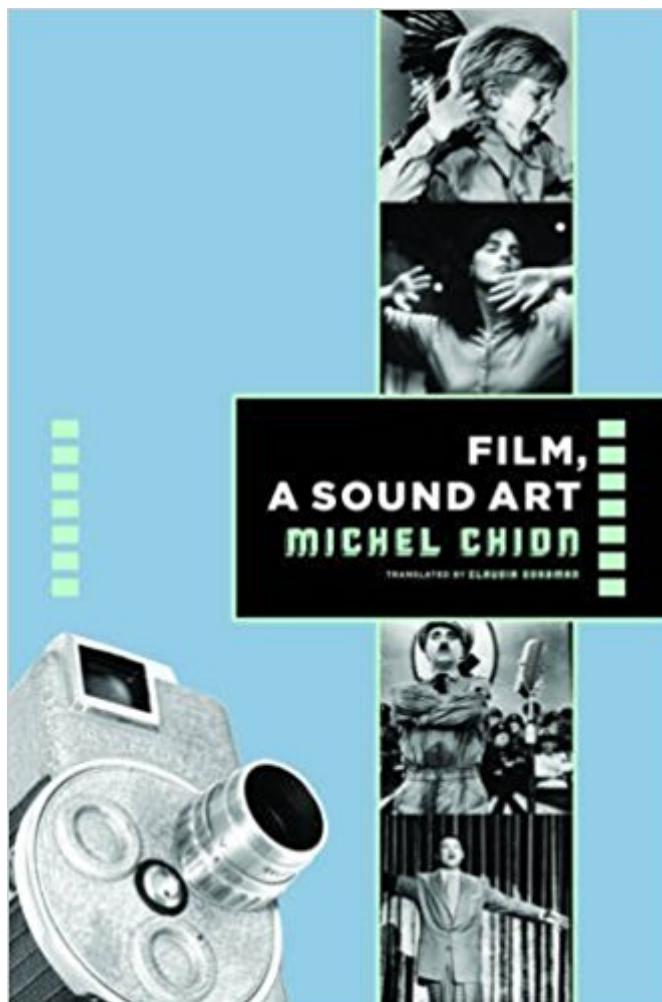


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# Film, A Sound Art (Film And Culture Series)



## **Synopsis**

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

## **Book Information**

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## **Customer Reviews**

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)

Michel Chion is a composer of *musique concrète*, a filmmaker, an associate professor at the Université 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*.

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.

I 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:

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Chion 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.

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