

Descriptif

The first book entirely devoted to the relationship between sound and space in film

- Combines an interest in craft, technique and technology with aesthetics, philosophy and theory
- Analyzes a wide corpus of films (popular and art cinema, audiovisual media, from a variety of countries and different eras)
- Case studies include *In Vanda's Room*, *Birdman*, *Aural Drift*, *Il Grido*, *Kung Fu Chefs*, *Notes on Blindness* and *Drift*.

Sound/Space in Film: Craft, Aesthetics, Theory brings together two expanding fields in contemporary film studies: soundtrack studies and studies of cinematic space. It takes stock of the interest in the craft and theory of sound space and soundscapes in artistic and academic circles by exploring the construction of sound space in a specific medium—film—from a variety of perspectives: artistic, technical, aesthetic and discursive.

Building on seminal works in sound studies and film studies, it examines both the sonic characteristics of space and the spatial dimensions of sound. It explores the sound of places or setting but considers, more broadly, the experience of cinematic space in aural and visual terms. It follows contemporary trends in film history and production studies that value the craft and discourses of sound technicians and draws on contemporary theoretical frameworks that emphasize the corporeality of experience and/or consider the environment from an ecocritical perspective as alive with sounds.

Review

This ambitious collection of essays offers significant insights into the crucial, often-overlooked relationships between sound and cinematic space. Bridging theory, aesthetics, and practice, the chapters compellingly explore how audiovisual space articulates with technology, sensoriality, politics, and ecocriticism. A major interdisciplinary contribution, this remarkable volume invites us to listen more closely.

– *Chloé Huvet, Université Évry Paris-Saclay/IUF (Author of Composer pour l'image à l'ère numérique)*.

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