

TECHNĒ/TECHNOLOGY is the up-to-date critical volume on the theories, philosophies, and debates on technology and their productivity for the fields of film and media studies. Comprehensive as well as innovative, it is not organized around a single thesis – except the assertion that technique is a major concern for film and media scholars, whether this is approached in terms of philosophy, techno-aesthetics, semiotics, apparatus theory, (new) film history, media archaeology, the industry or the sensory/cognitive experience. *Technē/Technology* deliberately includes contributions by film and media experts working in very different ways on a wide range of technology-related issues. A major question to be addressed in this book is how the new philosophies (of technology) created in relation to major technological transformations – such as the new philosophies of (media) technology formulated by Benjamin, Heidegger, McLuhan, Kittler, or Stiegler – could or did contribute in turn to the modification of film theory and some of its key concepts. Throughout this book there is an emphasis on critical concepts, methods and debates.

ISBN 978-90-8964-571-5



9 789089 645715

www.aup.nl



AMSTERDAM UNIVERSITY PRESS

THE KEY DEBATES

Mutations and Appropriations in
European Film Studies

The Key Debates is a film series from Amsterdam University Press. The series' ambition is to uncover the processes of appropriation and diffusion of key concepts that have shaped Film Studies. The series editors are: Ian Christie, Dominique Chateau, and Annie van den Oever.

Contributions by:
Dominique Chateau,
Ian Christie,
Heidi Rae Cooley,
Patrick Crogan,
Andreas Fickers,
André Gaudreault,
Malte Hagener,
Laurent Jullier,
Martin Lefebvre,
Annemone Ligensa,
Annie van den Oever,
Francesco Pitassio,
Céline Scemama,
Robert Sinnerbrink,
Markus Stauff,
Benoît Turquety,
Pasi Väliäho,
Nanna Verhoeff,
Lambert Wiesing,
Geoffrey Winthrop-Young.

4

THE KEY DEBATES

TECHNĒ/TECHNOLOGY

Annie van den Oever (ed.)



TECHNĒ/TECHNOLOGY

Annie van den Oever (ed.)

4

Mutations and Appropriations in
European Film Studies

THE KEY DEBATES

AMSTERDAM UNIVERSITY PRESS