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End of Celluloid: Film Futures in the Digital Age

By Matt Hanson



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End of Celluloid: Film Futures in the Digital Age By Matt Hanson

A gorgeously designed digital manifesto that understands how evolving technology can revitalise 'cinematic' storytelling *Empire*

The End of Celluloid is a book that will change the way you see film. Arguing that filmmaking is being superseded by a spectrum of moving image, it extends the range of what we think of as filmmaking. It explores the latest in digital film and new forms of 'advanced moving image', highlighting the most exciting and innovative examples of this entertainment.

It includes commentary on highly regarded filmmakers and those starting to make an impact who are influencing this next generation of filmmaking. The book presents an insight into these new styles infiltrating the mainstream, taking in film, animation, FMV and machinima (computer gaming animations), digital tv, pop promos, websites, PDA and PVP devices.

Unlike other books that look at these singular areas, **The End of Celluloid** joins the dots between these disciplines, offering visual cues and stimulation, with authoritative commentary suggesting directions for future and possible evolutionary paths.

Moving imagemakers from all disciplines are redefining the rules of film. **The End of Celluloid** features works by artists including: Jonas Åkerlund (*Spun*), Matthew Barney (*The Cremaster Cycle*), Danny Boyle (*28 Days Later*), Chris Cunningham (*Flex*, *Windowlicker*), Mike Figgis (*Hotel*, *Timecode*), Grant Gee (*Meeting People is Easy*), Peter Greenaway (*The Tulse Luper Suitcases*), Hideo Kojima (*Metal Gear Solid* series), David Lynch (*Rabbits*, *The Third Place*), Koji Morimoto (*Noiseman Sound Insect*), Hideo Nakata (*Ringu*), Marc Evans (*My Little Eye*), Mamoru Oshii (*Avalon*), Bill Viola (*The Greeting*, *The Passions*), Andy & Larry Wachowski (*Animatrix*, *Enter the Matrix*, *The Matrix* trilogy)

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Editorial Review

From the Inside Flap

From the fluid merging of 'real' filmed and imagined digital spaces of *The Matrix*, the layering of fact and fiction in modified gaming worlds such as *9-11 Survivor*, and the alchemic fusion of fine art and moving image in Matthew Barney's evocative *Cremaster Cycle*, *THE END OF CELLULOID* charts a journey across cinematic boundaries.

About the Author

Matt Hanson is an authority on digital film and contemporary trends in moving image, named as an æinternational film visionaryÆ by *Screen International* magazine. In 1996, he founded the UK digital film festival onedotzero: 'Probably the most influential film festival of the early 21st century' (*The Guardian*, UK). He currently runs V.I.A., based in Brighton, UK, pioneering moving image projects. He has produced numerous digital films, tv series and hybrid VJ/live film performances.

Users Review

From reader reviews:

Andre Roberts:

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