



Realities and Remediations: The Limits of Representation in Film

Elizabeth Wells and Tamar Jeffers McDonald

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Representation in cinema as a phenomenon in its own right has rarely been addressed in film criticism. This volume of new essays attempts to address this omission, examining ways in which representations are put into place through mise-en-scene, editing and technological manipulation: processes that re-mediate what we see, hear and know. Contributors challenge commonplaces about representation, exploring the limits of the visible in a variety of ways. This concern with representation appears an urgent one given the contemporary hyper-visual environment: currently no image seems to exist which cannot be exported, disseminated or commodified in a matter of seconds. In an era dominated by so-called citizen journalism, where home videos showing happy slapping compete in cyber-space with bootlegged footage of Saddam Hussein's execution, the question of limits in filmmaking is more relevant than ever. Taken together, these essays represent a broad view of critical analysis in film studies; thus thematic concerns about race sit alongside others focusing on formal questions of technique and presentation. In addressing how our access to images is mediated and re-mediated through cinematic technologies, these essays problematise questions about transparency and our relationship to a perceived reality.

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