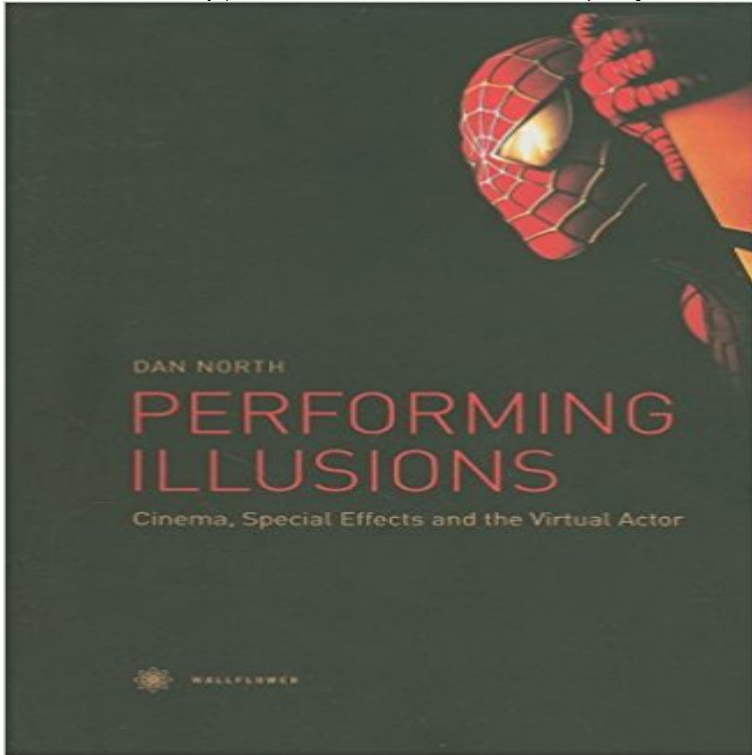


Performing Illusions: Cinema, Special Effects, and the Virtual Actor



The camera supposedly never lies, yet films ability to frame, cut and reconstruct all that passed before its lens made cinema the pre-eminent medium of visual illusion and revelation from the early twentieth century onwards. This volume examines films creative history of special effects and trickery, encompassing everything from George Melies first trick films to the modern CGI era. Evaluating movements towards the use of computer-generated synthesians in films such as Final Fantasy: the Spirits Within (2001), this title suggests that cinematic effects should be understood not as attempts to perfectly mimic real life, but as constructions of substitute realities, situating them in the cultural lineage of the stage performers and illusionists and of the nineteenth century. With analyses of films such as Destination Moon (1950), Spider-Man (2002) and the King Kong films (1933 and 2006), this new volume provides an insight into cinemas capacity to perform illusions.

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