



Cinematic Appeals: The Experience of New Movie Technologies (Film and Culture Series)

Ariel Rogers

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Cinematic Appeals follows the effect of technological innovation on the cinema experience, specifically the introduction of widescreen and stereoscopic 3D systems in the 1950s, the rise of digital cinema in the 1990s, and the transition to digital 3D since 2005. Widescreen films drew the spectator into the world of the screen, enabling larger-than-life close-ups of already larger-than-life actors. The technology fostered the illusion of physically entering a film, enhancing the semblance of realism. Alternatively, the digital era was less concerned with manipulating the viewer's physical response and more with generating information flow, awe, disorientation, and the disintegration of spatial boundaries. This study ultimately shows how cinematic technology and the human experience shape and respond to each other over time. Films discussed include Elia Kazan's *East of Eden* (1955), *Star Wars: Phantom Menace* (1999), *The Matrix* (1999), and Thomas Vinterberg's Dogme film *Celebration* (1995).

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