

War And Cinema The Logistics Of Perception Paul Virilio

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This book is about the interrelated technological developments of war and cinema, how they have been driven by the military imperative of needing to represent the battlefield in order to make operational decisions. The battlefield is a field of perception for the general and weapons are tools of perception.

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the supply of bullets must be supplemented by the supply of images (the logistics of perception). according to virilio, war reaches its height in the functional and the phenomenological convergence or the "fateful confusion" of eye and weapon, best exemplified by the infrared laser aided missile tech in which the missile is literally guided by the pilot's gaze. there is also a co-incidence of war and cinema, as cinematic sensibility has increasingly come to substitute regular perception ...

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War and cinema : the logistics of perception. In this seminal work, Paul Virilio conducts a sweeping analysis of perception in an age of astounding visual impact. Through a technical history of weaponry, photography, and cinematography, an account of key war strategists and movie directors, and a narrative that places pin-up girls alongside satellite feeds and ranges from Hollywood to Hitler's bunker, Virilio shows how military ways of seeing have transformed the world as we know it.

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From the synchronised camera/machine-guns on the biplanes of World War One to the laser satellites of Star Wars, the technologies of cinema and warfare have developed a fatal interdependence. Hiroshima marked one conclusion of this process in the nuclear ' flash ' which penetrated the city ' s darkest recesses, etching the images of its victims on the walls.

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War and Cinema: The Logistics of Perception, a 1989 book by Paul Virilio, discusses the relationship between image and war technology. Drawing on a number of films and film directors, including Sergei Eisenstein, Francis Ford Coppola, D.W. Griffith, and Stanley Kubrick, Virilio presents an postmodern analysis of how the representational methods of photography and cinema have impacted modern and historical warfare.

~~War and Cinema — Wikipedia~~

War and Cinema, violence and spectacle. Hitler watching "Gone with the Wind" with Lenni Reifenthal and Albert Speer. A brilliant study full of intuition on the development of war technologies in 20th century and the way they were influencing and influenced by vision and perception technologies.

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Logistics of perception. In contemporary warfare, logistics does not just imply the movement of personnel, tanks, fuel and so on, but also the movement of images both to and from the battlefield. Virilio talked a lot about the creation of CNN and the concept of the newshound. The newshound will capture images which will then be sent to CNN, which may then be broadcast to the public.

~~Paul Virilio — Wikipedia~~

of 1940, here was a lighting war, with the use of the first tracer bullets, flares that lit up no-man's-land for nocturnal targets; powerful search-lights with a range of nine kilometres, and early anti-aircraft defence systems. The old adage, 'The cavalry lights the way, the infantry wins the day', now well and truly belonged to the past. As the front settled into

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