

1997 SCIENCE FICTION MOVIES

1997 SCIENCE FICTION MOVIES REPRESENT A FASCINATING SNAPSHOT OF THE GENRE DURING A PIVOTAL ERA IN CINEMATIC HISTORY. THIS YEAR SAW A DIVERSE RANGE OF SCI-FI FILMS THAT EXPLORED FUTURISTIC TECHNOLOGY, SPACE EXPLORATION, AND SPECULATIVE CONCEPTS, REFLECTING BOTH THE ANXIETIES AND HOPES OF THE LATE 20TH CENTURY. FROM GROUNDBREAKING VISUAL EFFECTS TO COMPLEX NARRATIVES, 1997 OFFERED AUDIENCES A BLEND OF BLOCKBUSTER SPECTACLES AND THOUGHT-PROVOKING STORIES. THE FILMS RELEASED THIS YEAR CONTRIBUTED TO THE EVOLUTION OF SCIENCE FICTION IN CINEMA, INFLUENCING SUBSEQUENT PRODUCTIONS AND EXPANDING THE GENRE'S THEMATIC SCOPE. THIS ARTICLE DELVES INTO THE MOST NOTABLE 1997 SCIENCE FICTION MOVIES, EXAMINING THEIR PLOTS, CRITICAL RECEPTION, AND CULTURAL IMPACT. ADDITIONALLY, IT HIGHLIGHTS KEY DIRECTORS AND ACTORS WHO SHAPED THESE FILMS AND DISCUSSES THE TECHNOLOGICAL ADVANCEMENTS THAT ENHANCED THEIR STORYTELLING. EXPLORE THE LANDSCAPE OF 1997 SCIENCE FICTION MOVIES THROUGH THE FOLLOWING SECTIONS.

- NOTABLE 1997 SCIENCE FICTION MOVIES
- THEMES AND TRENDS IN 1997 SCI-FI FILMS
- TECHNOLOGICAL INNOVATIONS IN 1997 SCIENCE FICTION CINEMA
- KEY DIRECTORS AND ACTORS OF 1997 SCI-FI MOVIES
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NOTABLE 1997 SCIENCE FICTION MOVIES

THE YEAR 1997 FEATURED A RANGE OF SCIENCE FICTION FILMS THAT VARIED IN STYLE, SCOPE, AND THEMATIC CONTENT. THESE MOVIES CONTRIBUTED SIGNIFICANTLY TO THE GENRE'S DEVELOPMENT AND OFFERED AUDIENCES A MIX OF ENTERTAINMENT AND INTELLECTUAL ENGAGEMENT. SOME OF THE MOST PROMINENT 1997 SCIENCE FICTION MOVIES INCLUDE:

- **CONTACT** – BASED ON CARL SAGAN'S NOVEL, THIS FILM EXPLORES THE SEARCH FOR EXTRATERRESTRIAL INTELLIGENCE AND THE INTERSECTION OF SCIENCE AND FAITH.
- **THE FIFTH ELEMENT** – A VISUALLY STUNNING AND ACTION-PACKED SCI-FI ADVENTURE SET IN A FUTURISTIC WORLD, DIRECTED BY LUC BESSON.
- **STARSHIP TROOPERS** – A SATIRICAL TAKE ON MILITARISM AND FASCISM WRAPPED IN A BUG-FIGHTING SPACE OPERA.
- **GATTACA** – A DYSTOPIAN NARRATIVE FOCUSED ON GENETIC ENGINEERING AND THE ETHICS OF HUMAN PERFECTION.
- **EVENT HORIZON** – A HORROR-TINGED SCIENCE FICTION FILM ABOUT A SPACESHIP THAT DISAPPEARS AND RETURNS WITH SINISTER CONSEQUENCES.

EACH OF THESE FILMS BROUGHT UNIQUE PERSPECTIVES TO THE GENRE, COMBINING IMAGINATIVE STORYTELLING WITH INNOVATIVE SPECIAL EFFECTS AND COMPELLING PERFORMANCES.

THEMES AND TRENDS IN 1997 SCI-FI FILMS

1997 SCIENCE FICTION MOVIES FREQUENTLY EXPLORED THEMES RELATED TO TECHNOLOGY, IDENTITY, AND HUMANITY'S FUTURE. THE DECADE'S END INTENSIFIED INTEREST IN GENETIC ENGINEERING, SPACE EXPLORATION, AND ARTIFICIAL INTELLIGENCE, WHICH WERE REFLECTED STRONGLY IN THE FILMS RELEASED THAT YEAR.

EXPLORATION OF SPACE AND EXTRATERRESTRIAL LIFE

SEVERAL 1997 SCIENCE FICTION MOVIES FOCUSED ON SPACE AS THE FINAL FRONTIER, EMPHASIZING HUMANITY'S QUEST FOR KNOWLEDGE BEYOND EARTH. FILMS LIKE *CONTACT* AND *STARSHIP TROOPERS* SHOWCASED ENCOUNTERS WITH ALIEN LIFE, EITHER THROUGH COMMUNICATION OR CONFLICT, HIGHLIGHTING BOTH WONDER AND FEAR ASSOCIATED WITH THE COSMOS.

GENETIC ENGINEERING AND HUMAN ENHANCEMENT

CONCERNS ABOUT BIOTECHNOLOGY AND GENETIC MANIPULATION WERE PROMINENT IN 1997 SCI-FI CINEMA. *GATTACA* EPITOMIZED THESE ANXIETIES BY PORTRAYING A SOCIETY WHERE GENETIC PERFECTION DICTATES SOCIAL STATUS, RAISING ETHICAL QUESTIONS ABOUT DISCRIMINATION AND FREE WILL.

TECHNOLOGICAL DYSTOPIAS AND FUTURE SOCIETIES

MANY FILMS REFLECTED APPREHENSIONS ABOUT FUTURE TECHNOLOGICAL ADVANCES, OFTEN DEPICTING DYSTOPIAN SOCIETIES WHERE TECHNOLOGY EXERTS CONTROL OVER INDIVIDUALS. THIS TREND CAN BE SEEN IN THE DARK ATMOSPHERES AND CAUTIONARY NARRATIVES OF MOVIES LIKE *EVENT HORIZON* AND *THE FIFTH ELEMENT*.

TECHNOLOGICAL INNOVATIONS IN 1997 SCIENCE FICTION CINEMA

THE VISUAL AND SPECIAL EFFECTS TECHNOLOGY AVAILABLE IN 1997 ALLOWED FILMMAKERS TO CREATE MORE IMMERSIVE AND BELIEVABLE SCIENCE FICTION WORLDS. ADVANCES IN CGI AND PRACTICAL EFFECTS CONTRIBUTED TO THE HEIGHTENED REALISM AND SPECTACLE IN MANY 1997 SCIENCE FICTION MOVIES.

COMPUTER-GENERATED IMAGERY (CGI) ENHANCEMENTS

CGI TECHNOLOGY HAD MATURED CONSIDERABLY BY 1997, ENABLING FILMMAKERS TO DEPICT COMPLEX ALIEN CREATURES, FUTURISTIC ENVIRONMENTS, AND SPACE BATTLES WITH GREATER DETAIL AND FLUIDITY. *THE FIFTH ELEMENT* SHOWCASED VIBRANT CGI CITYSCAPES AND CHARACTERS, WHILE *STARSHIP TROOPERS* FEATURED LARGE-SCALE INSECTOID ADVERSARIES RENDERED WITH SOPHISTICATED DIGITAL EFFECTS.

PRACTICAL EFFECTS AND SET DESIGN

ALONGSIDE CGI, PRACTICAL EFFECTS AND ELABORATE SET DESIGNS REMAINED CRUCIAL FOR CREATING TANGIBLE SCI-FI WORLDS. *GATTACA* EMPLOYED SLEEK, MINIMALIST DESIGN ELEMENTS TO CONVEY ITS STERILE, GENETICALLY CONTROLLED ENVIRONMENT, WHEREAS *EVENT HORIZON* USED ATMOSPHERIC LIGHTING AND PHYSICAL SETS TO ENHANCE ITS HORROR-SCIENCE FICTION HYBRID EXPERIENCE.

KEY DIRECTORS AND ACTORS OF 1997 SCI-FI MOVIES

THE CREATIVE VISION AND PERFORMANCES OF DIRECTORS AND ACTORS WERE INSTRUMENTAL IN SHAPING THE IMPACT OF 1997 SCIENCE FICTION MOVIES. THEIR CONTRIBUTIONS HELPED DEFINE THE TONE AND SUCCESS OF THESE FILMS.

INFLUENTIAL DIRECTORS

- **ROBERT ZEMECKIS** – DIRECTED *CONTACT*, BRINGING A THOUGHTFUL, CHARACTER-DRIVEN APPROACH TO THE SCI-FI GENRE.

- **LUC BESSON** – KNOWN FOR HIS UNIQUE VISUAL STYLE, BESSON DIRECTED *THE FIFTH ELEMENT*, BLENDING ACTION, HUMOR, AND FUTURISTIC DESIGN.
- **PAUL VERHOEVEN** – DIRECTED *STARSHIP TROOPERS*, INFUSING THE FILM WITH SATIRICAL ELEMENTS AND DYNAMIC ACTION SEQUENCES.
- **ANDREW NICCOL** – WROTE AND DIRECTED *GATTACA*, HIGHLIGHTING ETHICAL DILEMMAS THROUGH A SLEEK, NEAR-FUTURE NARRATIVE.
- **PAUL W.S. ANDERSON** – DIRECTED *EVENT HORIZON*, COMBINING SCI-FI AND HORROR GENRES TO CREATE A TENSE ATMOSPHERE.

PROMINENT ACTORS

1997 SCIENCE FICTION MOVIES FEATURED NOTABLE PERFORMANCES BY ACTORS WHO BROUGHT DEPTH TO THEIR FUTURISTIC CHARACTERS. JODIE FOSTER'S PORTRAYAL IN *CONTACT* WAS WIDELY PRAISED FOR ITS EMOTIONAL NUANCE, WHILE BRUCE WILLIS AND MILLA JOVOVICH'S ROLES IN *THE FIFTH ELEMENT* CAPTIVATED AUDIENCES WITH CHARISMA AND ACTION PROWESS. THE CAST OF *STARSHIP TROOPERS*, INCLUDING CASPER VAN DIEN AND DENISE RICHARDS, DELIVERED ENERGETIC PERFORMANCES THAT BALANCED SATIRE AND EXCITEMENT. ETHAN HAWKE'S ROLE IN *GATTACA* EMPHASIZED THE HUMAN STRUGGLE WITHIN A GENETICALLY DETERMINED SOCIETY.

IMPACT AND LEGACY OF 1997 SCIENCE FICTION FILMS

THE SCIENCE FICTION MOVIES OF 1997 LEFT A LASTING LEGACY ON THE GENRE AND THE FILM INDUSTRY AS A WHOLE. THEIR INNOVATIVE STORYTELLING, THEMATIC DEPTH, AND TECHNOLOGICAL ACHIEVEMENTS INFLUENCED FUTURE FILMMAKERS AND EXPANDED AUDIENCE EXPECTATIONS FOR SCI-FI CINEMA.

CULTURAL INFLUENCE AND CRITICAL RECEPTION

MANY 1997 SCIENCE FICTION MOVIES RECEIVED CRITICAL ACCLAIM AND ACHIEVED CULT STATUS OVER TIME. *GATTACA* IS OFTEN CITED IN DISCUSSIONS ABOUT BIOETHICS AND GENETIC ENGINEERING, WHILE *THE FIFTH ELEMENT* REMAINS A BELOVED CLASSIC FOR ITS IMAGINATIVE WORLD-BUILDING. *CONTACT* SPARKED CONVERSATIONS ABOUT THE RELATIONSHIP BETWEEN SCIENCE AND SPIRITUALITY, CONTRIBUTING TO ITS ENDURING RELEVANCE.

ADVANCEMENTS IN SCIENCE FICTION FILMMAKING

THE FILMS OF 1997 DEMONSTRATED THE POTENTIAL OF COMBINING PRACTICAL EFFECTS WITH CUTTING-EDGE CGI TO CREATE COMPELLING CINEMATIC EXPERIENCES. THIS HYBRID APPROACH BECAME A STANDARD IN THE INDUSTRY, INFLUENCING SUBSEQUENT SCIENCE FICTION PRODUCTIONS THROUGHOUT THE LATE 1990S AND EARLY 2000S.

GENRES AND SUBGENRES EXPANSION

1997 SCIENCE FICTION MOVIES ALSO EXPANDED THE GENRE'S BOUNDARIES BY INTEGRATING ELEMENTS FROM OTHER GENRES SUCH AS HORROR, THRILLER, AND SATIRE. THIS DIVERSIFICATION HELPED ATTRACT WIDER AUDIENCES AND ENCOURAGED EXPERIMENTATION IN NARRATIVE AND VISUAL STYLES.

FREQUENTLY ASKED QUESTIONS

WHAT ARE SOME NOTABLE SCIENCE FICTION MOVIES RELEASED IN 1997?

NOTABLE SCIENCE FICTION MOVIES FROM 1997 INCLUDE "CONTACT," "STARSHIP TROOPERS," "THE FIFTH ELEMENT," AND "EVENT HORIZON."

WHICH 1997 SCI-FI MOVIE WAS BASED ON A NOVEL BY CARL SAGAN?

THE 1997 SCI-FI MOVIE "CONTACT" WAS BASED ON THE NOVEL BY CARL SAGAN.

DID ANY 1997 SCIENCE FICTION MOVIES RECEIVE ACADEMY AWARD NOMINATIONS?

YES, "THE FIFTH ELEMENT" RECEIVED AN ACADEMY AWARD NOMINATION FOR BEST SOUND EDITING IN 1997.

WHAT THEMES WERE COMMON IN 1997 SCIENCE FICTION MOVIES?

COMMON THEMES IN 1997 SCI-FI MOVIES INCLUDED SPACE EXPLORATION, ALIEN CONTACT, FUTURISTIC WARFARE, AND ADVANCED TECHNOLOGY.

HOW WAS THE VISUAL EFFECTS QUALITY IN 1997 SCIENCE FICTION FILMS?

1997 SAW SIGNIFICANT IMPROVEMENTS IN VISUAL EFFECTS TECHNOLOGY, WITH MOVIES LIKE "STARSHIP TROOPERS" AND "THE FIFTH ELEMENT" SHOWCASING IMPRESSIVE CGI AND PRACTICAL EFFECTS FOR THEIR TIME.

WHICH 1997 SCI-FI MOVIE FEATURED A MILITARY FIGHT AGAINST ALIEN BUGS?

"STARSHIP TROOPERS" FEATURED A MILITARY FIGHT AGAINST ALIEN INSECT-LIKE CREATURES.

ARE THERE ANY CULT CLASSICS AMONG THE 1997 SCIENCE FICTION MOVIES?

YES, "THE FIFTH ELEMENT" HAS BECOME A CULT CLASSIC DUE TO ITS UNIQUE STYLE, IMAGINATIVE SETTING, AND MEMORABLE CHARACTERS.

ADDITIONAL RESOURCES

1. *CONTACT*

BASED ON THE 1997 FILM ADAPTATION, THIS NOVEL BY CARL SAGAN DELVES DEEPER INTO THE STORY OF DR. ELLIE ARROWAY, A SCIENTIST DEDICATED TO THE SEARCH FOR EXTRATERRESTRIAL INTELLIGENCE. THE BOOK EXPLORES THEMES OF FAITH, SCIENCE, AND THE HUMAN DESIRE FOR CONNECTION BEYOND EARTH. IT PROVIDES A RICHLY DETAILED BACKGROUND ON THE SCIENTIFIC AND PHILOSOPHICAL IMPLICATIONS OF RECEIVING A MESSAGE FROM AN ALIEN CIVILIZATION.

2. *THE FIFTH ELEMENT: THE NOVELIZATION*

THIS BOOK ADAPTS THE 1997 SCI-FI MOVIE "THE FIFTH ELEMENT," BLENDING ACTION, HUMOR, AND FUTURISTIC ADVENTURE. IT FOLLOWS KORBEN DALLAS AS HE TEAMS UP WITH LEELOO TO STOP A GREAT EVIL THREATENING EARTH. THE NOVEL EXPANDS ON THE FILM'S COLORFUL WORLD, GIVING READERS MORE INSIGHT INTO THE CHARACTERS AND THE UNIQUE BLEND OF TECHNOLOGY AND MYSTICISM.

3. *EVENT HORIZON*

INSPIRED BY THE 1997 SCI-FI HORROR FILM, THIS NOVEL EXPLORES THE STORY OF A RESCUE CREW INVESTIGATING A SPACESHIP THAT DISAPPEARED INTO A BLACK HOLE AND HAS NOW RETURNED WITH SOMETHING SINISTER ON BOARD. THE BOOK DELVES INTO PSYCHOLOGICAL HORROR AND COSMIC TERROR, EXAMINING THE DARK CONSEQUENCES OF ADVANCED SPACE EXPLORATION. IT OFFERS A CHILLING NARRATIVE ABOUT THE UNKNOWN DANGERS LURKING IN DEEP SPACE.

4. *STARSHIP TROOPERS* (REISSUE WITH 1997 FILM COVER)

WHILE ORIGINALLY PUBLISHED MUCH EARLIER, THIS REISSUE TIES INTO THE 1997 FILM ADAPTATION, PRESENTING ROBERT A. HEINLEIN'S CLASSIC MILITARY SCI-FI NOVEL. THE STORY FOLLOWS JOHNNY RICO AS HE JOINS THE MOBILE INFANTRY TO FIGHT ALIEN BUGS IN AN INTERSTELLAR WAR. THE BOOK EXPLORES THEMES OF CITIZENSHIP, DUTY, AND THE MORALITY OF WAR IN A FUTURISTIC SOCIETY.

5. *GATTACA: THE NOVEL*

THOUGH NOT ORIGINALLY A BOOK, THIS NOVELIZATION OF THE 1997 FILM "GATTACA" PROVIDES A DEEPER LOOK INTO A DYSTOPIAN FUTURE WHERE GENETIC ENGINEERING DETERMINES SOCIAL STATUS. IT FOLLOWS VINCENT FREEMAN'S STRUGGLE AGAINST GENETIC DISCRIMINATION AS HE ATTEMPTS TO PURSUE HIS DREAM OF SPACE TRAVEL. THE NOVEL EXPANDS ON THE ETHICAL DILEMMAS OF BIOTECHNOLOGY AND HUMAN POTENTIAL.

6. *ALIEN RESURRECTION: THE OFFICIAL NOVELIZATION*

THIS NOVELIZATION OF THE 1997 FILM "ALIEN RESURRECTION" CONTINUES THE SAGA OF ELLEN RIPLEY AS SHE IS CLONED TO EXTRACT THE ALIEN QUEEN INSIDE HER. THE BOOK ELABORATES ON THE BIOENGINEERING EXPERIMENTS AND THE TERRIFYING CONSEQUENCES OF PLAYING WITH LIFE FORMS BEYOND HUMAN CONTROL. IT OFFERS SUSPENSEFUL ACTION AND EXPLORES THEMES OF IDENTITY AND SURVIVAL.

7. *THE LOST WORLD: JURASSIC PARK* (1997 MOVIE TIE-IN)

FOLLOWING THE SUCCESS OF THE 1997 SEQUEL FILM, THIS NOVELIZATION REVISITS THE ISLAND WHERE DINOSAURS HAVE BEEN BROUGHT BACK TO LIFE THROUGH GENETIC ENGINEERING. IT FOCUSES ON THE DANGERS OF TAMPERING WITH NATURE AND THE CHAOS THAT ENSUES WHEN PREHISTORIC CREATURES RUN FREE. THE BOOK PROVIDES DETAILED DESCRIPTIONS OF THE DINOSAURS AND THE THRILLING CONFLICTS BETWEEN HUMANS AND BEASTS.

8. *STARSHIP TROOPERS: WAR OF THE BUGS*

A COMPANION BOOK INSPIRED BY THE 1997 FILM'S UNIVERSE, THIS NOVEL DIVES INTO THE ONGOING BATTLES BETWEEN HUMANITY AND THE ARACHNID SPECIES. IT OFFERS A GRITTY MILITARY SCI-FI PERSPECTIVE, HIGHLIGHTING THE STRATEGIES AND SACRIFICES OF SOLDIERS FIGHTING FOR SURVIVAL IN SPACE. THE STORY INTENSIFIES THE FILM'S THEMES OF COMRADESHIP AND THE HARSH REALITIES OF WAR.

9. *TOMORROW NEVER DIES: THE SCI-FI EDGE*

WHILE PRIMARILY AN ACTION SPY THRILLER, THIS 1997 FILM'S NOVELIZATION INCORPORATES ELEMENTS OF ADVANCED TECHNOLOGY AND FUTURISTIC GADGETS, EDGING INTO SCIENCE FICTION TERRITORY. THE BOOK EXPLORES THE INTERSECTION OF TECHNOLOGY, MEDIA MANIPULATION, AND GLOBAL POWER STRUGGLES. IT PROVIDES AN ENGAGING NARRATIVE THAT BLENDS ESPIONAGE WITH SPECULATIVE TECH CONCEPTS.

1997 Science Fiction Movies

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1997 science fiction movies: *Focus On: 100 Most Popular 1990s Science Fiction Films*
Wikipedia contributors,

1997 science fiction movies: Science Fiction Film Directors, 1895-1998 Dennis Fischer, 2011-12-14 This enormous and exhaustive reference book has entries on every major and minor director of science fiction films from the inception of cinema (circa 1895) through 1998. For each director there is a complete filmography including television work, a career summary, a critical assessment, and behind-the-scenes production information. Seventy-nine directors are covered in especially lengthy entries and a short history of the science fiction film genre is also included.

1997 science fiction movies: Historical Dictionary of Science Fiction Cinema M. Keith

Booker, 2020-06-15 In the years since Georges Méliès's *Le voyage dans la lune* (A Trip to the Moon) was released in 1902, more than 1000 science fiction films have been made by filmmakers around the world. The versatility of science fiction cinema has allowed it to expand into a variety of different markets, appealing to age groups from small children to adults. The technical advances in filmmaking technology have enabled a new sophistication in visual effects. This second edition of *Historical Dictionary of Science Fiction Cinema* contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 400 cross-referenced entries on important personalities, films, companies, techniques, themes, and subgenres. This book is an excellent resource for students, researchers, and anyone wanting to know more about science fiction cinema.

1997 science fiction movies: *Horror Film Stars, 3d ed.* Michael R. Pitts, 2024-10-09 John Carradine, Jamie Lee Curtis, Yvonne De Carlo, Faith Domergue, Boris Karloff, Otto Kruger, Bela Lugosi, Jack Palance, Vincent Price, Santo, and George Zucco are just a few of the 80 horror film stars that are covered in this major standard reference work, now in its third edition. The author has revised much of the information from the two previous editions and has added several more performers to the lineup of horror film stars. The performers are given well rounded career bios and detailed horror film write-ups, with complete filmographies provided for those most associated with horror, science fiction, and fantasy movies, and genre-oriented filmographies for the lesser stars.

1997 science fiction movies: *A History and Critical Analysis of Blake's 7, the 1978-1981 British Television Space Adventure* John Kenneth Muir, 2015-09-15 *Blake's 7*, Terry Nation's science fiction tale of cosmic freedom fighters, became a hit series in Great Britain when it premiered in 1978. Eight years later, the show quickly became a cult program in America. A dramatization of futuristic outlaw heroes who defend the innocent from both alien and human conquering forces, the series might better be said to be equal parts Robin Hood and The Magnificent Seven. The series defied traditional genre elements of science fiction television, and developed the concept of the continual story arc years before such shows as *Babylon 5* and *Deep Space Nine*. This book provides a critical history and episode guide for *Blake's 7*, including commentaries for all 52 episodes. Also included are analytical essays on the show, dealing with such topics as themes, imagery and story arc; a consideration of the series as a futuristic Robin Hood myth; cinematography and visual effects; and an overview of *Blake's 7* in books, comics and videos. A detailed appendix lists the genre conventions found in the series. The author also includes information about *Blake's 7* fan clubs and Internet sites.

1997 science fiction movies: *Science, Culture and Society* Mark Erickson, 2005-09-23 In this easily accessible text, Mark Erickson explains what science is and how it is carried out, the nature of the relationship between science and society, the representation of science in contemporary culture, and how scientific institutions are structured.

1997 science fiction movies: *Film - An International Bibliography* Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

1997 science fiction movies: *Horror Films FAQ* John Kenneth Muir, 2013-08-01 *Horror Films FAQ* explores a century of ghoulish and grand horror cinema, gazing at the different characters, situations, settings, and themes featured in the horror film, from final girls, monstrous bogeymen, giant monsters and vampires to the recent torture porn and found footage formats. The book remembers the J-Horror remake trend of the 2000s, and examines the oft-repeated slasher format popularized by John Carpenter's *Halloween* (1978) and *Friday the 13th* (1980). After an introduction positioning the horror film as an important and moral voice in the national dialogue, the book explores the history of horror decade by decade, remembering the women's liberation horrors of the 1970s, the rubber reality films of the late 1980s, the serial killers of the 1990s, and the xenophobic terrors of the 9/11 age. *Horror Films FAQ* also asks what it means when animals attack in such films as *The Birds* (1963) or *Jaws* (1975), and considers the moral underpinnings of rape-and-revenge

movies, such as *I Spit on Your Grave* (1978) and *Irreversible* (2002). The book features numerous photographs from the author's extensive personal archive, and also catalogs the genre's most prominent directors.

1997 science fiction movies: *Imagining Outer Space* Alexander C.T. Geppert, 2018-04-25 *Imagining Outer Space* makes a captivating advance into the cultural history of outer space and extraterrestrial life in the European imagination. How was outer space conceived and communicated? What promises of interplanetary expansion and cosmic colonization propelled the project of human spaceflight to the forefront of twentieth-century modernity? In what way has West-European astroculture been affected by the continuous exploration of outer space? Tracing the thriving interest in spatiality to early attempts at exploring imaginary worlds beyond our own, the book analyzes contact points between science and fiction from a transdisciplinary perspective and examines sites and situations where utopian images and futuristic technologies contributed to the omnipresence of fantasmatic thought. Bringing together state-of-the-art work in this emerging field of historical research, the volume breaks new ground in the historicization of the Space Age.

1997 science fiction movies: *The Politics of Big Fantasy* John C. McDowell, 2014-07-16 Bringing critical attention to a particular set of science fiction and fantasy films--Larry and Andy Wachowski's *The Matrix*, George Lucas' *Star Wars* saga, and Joss Whedon's *Avengers*--this book utilizes a wide-ranging set of critical tools to illuminate their political ideologies, while also examining any resistant and complicating turns or byways the films may provide. What they all have in common ideologically is that they--or at least the genres they belong to--tend to be regarded as belonging to politically conservative frames of sociocultural reference. With the *Star Wars* saga, however, this idea is shown to be superficial and weak.

1997 science fiction movies: *Star Trek* ,

1997 science fiction movies: *Focus On: 100 Most Popular Canadian Films* Wikipedia contributors,

1997 science fiction movies: *The Philosophy of Science Fiction Film* Steven M. Sanders, 2007-12-14 Thought-provoking essays on movies from *Metropolis* to *The Matrix*. The science fiction genre, through films such as *Blade Runner*, *Invasion of the Body Snatchers*, and *The Terminator*, not only entertains us but makes us think—about the implications of new technologies, the parameters and possibilities of space and time, and, in the age of artificial intelligence and robotics, the meaning of humanity itself. *The Philosophy of Science Fiction Film* explores the storylines, conflicts, and themes of fifteen science fiction film classics. Editor Steven M. Sanders and a group of outstanding scholars in philosophy, film studies, and other fields raise science fiction film criticism to a new level by penetrating the surfaces of the films to expose the underlying philosophical arguments, ethical perspectives, and metaphysical views.

1997 science fiction movies: *Here's Looking at You* Ernest D. Giglio, 2010 Now in its third edition, *Here's Looking at You: Hollywood, Film and Politics* examines the tangled relationship between politics and Hollywood, which manifests itself in celebrity involvement in political campaigns and elections, and in the overt and covert political messages conveyed by Hollywood films. The book's findings contradict the film industry's assertion that it is simply in the entertainment business, and examines how, while the majority of Hollywood films are strictly commercial ventures, hundreds of movies - ranging from *Birth of a Nation* to *Capitalism* - do indeed contain political messages. This new edition has been updated with new photos and cartoons, and includes two new chapters, one on Afghan-Iraqi war films and the other on the treatment of race and gender in Hollywood films, that are sure to stimulate discussion. *Here's Looking at You* serves as a basic text for political film courses and as a supplement in American government and film studies courses, and will also appeal to film buffs and people in the film industry.

1997 science fiction movies: *Watching the World Die* Mike Bogue, 2023-10-26 During the 1980s, popular fear of World War III spurred moviemakers to produce dozens of nuclear threat films. Categories ranged from monster movies to post-apocalyptic adventures to realistic depictions of nuclear war and its immediate aftermath. Coverage of atomic angst films isn't new, but this is the

first book to solely analyze 1980s nuclear threat movies as a group. Entries range from classics such as *The Day After* and *WarGames* to obscurities such as *Desert Warrior* and *Massive Retaliation*. Chronological coverage of the 121 films released between 1980 and 1990 includes production details, chapter notes, and critical commentaries.

1997 science fiction movies: *Race in American Film* Daniel Bernardi, Michael Green, 2017-07-07 This expansive three-volume set investigates racial representation in film, providing an authoritative cross-section of the most racially significant films, actors, directors, and movements in American cinematic history. Hollywood has always reflected current American cultural norms and ideas. As such, film provides a window into attitudes about race and ethnicity over the last century. This comprehensive set provides information on hundreds of films chosen based on scholarly consensus of their importance regarding the subject, examining aspects of race and ethnicity in American film through the historical context, themes, and people involved. This three-volume set highlights the most important films and artists of the era, identifying films, actors, or characterizations that were considered racist, were tremendously popular or hugely influential, attempted to be progressive, or some combination thereof. Readers will not only learn basic information about each subject but also be able to contextualize it culturally, historically, and in terms of its reception to understand what average moviegoers thought about the subject at the time of its popularity—and grasp how the subject is perceived now through the lens of history.

1997 science fiction movies: *Architecture and Science-fiction Film* David Terrance Fortin, 2011 The enduring paradoxes of the home are often brought to light in science-fiction (SF) writing and film. However, while crossovers between architecture and SF have proliferated, the home is often overshadowed by the spectacle of 'otherness'. By examining the home from the estranging perspective of SF, and in particular, the films based on Phillip K. Dick's books, this work offers a unique critical analysis with particular relevance for contemporary architecture.

1997 science fiction movies: *Horror in Space* Michele Brittany, 2017-11-21 In sharp contrast to many 1960s science fiction films, with idealized views of space exploration, Ridley Scott's *Alien* (1979) terrified audiences, depicting a harrowing and doomed deep-space mission. The *Alien* films launched a new generation of horror set in the great unknown, inspiring filmmakers to take Earth-bound franchises like *Leprechaun* and *Friday the 13th* into space. This collection of new essays examines the space horror subgenre, with a focus on such films as Paul W.S. Anderson's *Event Horizon*, Duncan Jones' *Moon*, Mario Bava's *Planet of the Vampires* and John Carpenter's *Ghosts of Mars*. Contributors discuss how filmmakers explored the concepts of the final girl/survivor, the uncanny valley, the isolationism of space travel, religion and supernatural phenomena.

1997 science fiction movies: *Tech-Noir* Paul Meehan, 2015-08-13 This critical study traces the common origins of film noir and science fiction films, identifying the many instances in which the two have merged to form a distinctive subgenre known as Tech-Noir. From the German Expressionist cinema of the late 1920s to the present-day cyberpunk movement, the book examines more than 100 films in which the common noir elements of crime, mystery, surrealism, and human perversity intersect with the high technology of science fiction. The author also details the hybrid subgenre's considerable influences on contemporary music, fashion, and culture.

1997 science fiction movies: *Impersonations* Sheryl Hamilton, 2013-06-17 Personhood is considered at once a sign of legal-political status and of socio-cultural agency, synonymous with the rational individual, subject, or citizen. Yet, in an era of life-extending technologies, genetic engineering, corporate social responsibility, and smart technology, the definition of the person is neither benign nor uncontested. Boundaries that previously worked to secure our place in the social order are blurring as never before. What does it mean, then, to be a person in the twenty-first century? In *Impersonations*, Sheryl N. Hamilton uses five different kinds of persons - corporations, women, clones, computers, and celebrities - to discuss the instability of the concept of personhood and to examine some of the ways in which broader social anxieties are expressed in these case studies. She suggests that our investment in personhood is greater now than it has been for years, and that our ongoing struggle to define the term is evident in law and popular culture. Using a

cultural studies of law approach, the author examines important issues such as whether the person is a gender-neutral concept based on individual rights, the relationship between personhood and the body, and whether persons can be property. Impersonations is a highly original study that brings together legal, philosophical, and cultural expressions of personhood to enliven current debates about our place in the world.

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