

FILM and PHENOMENOLOGY



TOWARD A REALIST THEORY
OF CINEMATIC REPRESENTATION

Allan Casebier

Film And Phenomenology Towards A Realist Theory Of Cinematic Representation

Allan Casebier



Film And Phenomenology Towards A Realist Theory Of Cinematic Representation:

Film and Phenomenology Allan Casebier,1991-10-25 Film and Phenomenology presents a new approach to the question of cinematic representation which runs contrary to the course of contemporary film theory Film and Phenomenology presents a new approach to the question of cinematic representation which runs contrary to the course of contemporary film theory

Film and Phenomenology Allan Casebier,2009 *Reality Transformed* Irving Singer,2000-08-25 A new look at film that succeeds in combining the realist and formalist sides of an ongoing debate In *Reality Transformed* Irving Singer offers a new approach to the philosophy of film Returning to the classical debate between realists and formalists he shows how the opposing positions may be harmonized and united Singer concentrates on questions about appearance and reality the visual and the literary and the interplay between communication as a goal and alienation as a hazard in films of every sort In three exemplary chapters he provides suggestive readings of Woody Allen s *The Purple Rose of Cairo* Luchino Visconti s *Death in Venice* and Jean Renoir s *The Rules of the Game* *Reality Transformed* will interest the general reader as well as students in all fields related to film studies

Realist film theory and cinema Ian Aitken,2019-01-04 Realist film theory and cinema embraces studies of cinematic realism and 19th century tradition the realist film theories of Luk cs Grierson Bazin and Kracauer and the relationship of realist film theory to the general field of film theory and philosophy This is the first book to attempt a rigorous and systematic application of realist film theory to the analysis of particular films The book suggests new ways forward for a new series of studies in cinematic realism and for a new form of film theory based on realism It stresses the importance of the question of realism both in film studies and in contemporary life Aitken s work will be of interest to scholars and advanced students of film studies literary studies media studies cultural studies and philosophy **Film**

Phenomenology and Adaptation David Evan Richard,2025-10-01 *Film Phenomenology and Adaptation* Sensus Elaboration argues that in order to make sense of film adaptation we must first apprehend their sensual form Across its chapters this book brings the philosophy and research methodology of phenomenology into contact with adaptation studies examining how vision hearing touch and the structures of the embodied imagination and memory thicken and make tangible an adaptation s source In doing so this book not only conceives adaptation as an intertextual layering of source material and adaptation but also an intersubjective and textural experience that includes the materiality of the body **The Soul of Film**

Theory S. Cooper,2013-05-30 In this innovative book Sarah Cooper revisits the history of film theory in order to bring to the fore the neglected concept of the soul and to trace its changing fortunes *The Soul of Film Theory* charts the legacy of this multi faceted contested term from the classical to the contemporary era **New Philosophies of Film**

Robert Sinnerbrink,2011-10-13 This is a critical exploration of analytic and Continental philosophies of film which puts film philosophy into practice with detailed discussions of three filmmakers The book includes philosophical readings of three key contemporary filmmakers Malick Lynch and Von Trier It also features links to online resources guides to further reading and

a filmography **Contemporary Russian Cinema** Vlad Strukov, 2016-04-12 Analysing films by established directors such as Sokurov and Zeldovich as well as lesser known filmmakers like Balabanov and Kalatozishvili this book explores the particular style of film presentation that has emerged in Russia since 2000 characterised by its use of highly abstract concepts and visual language *European Film Theory* Temenuga Trifonova, 2009-09-10 *European Film Theory* explores the Europeanness of European film theory its philosophical origins the culture wars between Continental and Analytical film theory and philosophy the major discursive and epistemological shifts in the history of Continental film theory the relationship between Continental philosophy of art and philosophy of history and European film theory Writing from a range of disciplines and perspectives the contributors to this new volume in the AFI FILM READERS series offer fresh interpretations of European film theorists and illuminate the political potential of European film theory *The Routledge Encyclopedia of Film Theory* Edward Branigan, Warren Buckland, 2013-12-04 The Routledge Encyclopedia of Film Theory is an international reference work representing the essential ideas and concepts at the centre of film theory from the beginning of the twentieth century to the beginning of the twenty first When first encountering film theory students are often confronted with a dense interlocking set of texts full of arcane terminology inexact formulations sliding definitions and abstract generalities The Routledge Encyclopedia of Film Theory challenges these first impressions by aiming to make film theory accessible and open to new readers Edward Branigan and Warren Buckland have commissioned over 50 scholars from around the globe to address the difficult formulations and propositions in each theory by reducing these difficult formulations to straightforward propositions The result is a highly accessible volume that clearly defines and analyzes step by step many of the fundamental concepts in film theory ranging from familiar concepts such as Apparatus Gaze Genre and Identification to less well known and understood but equally important concepts such as Alain Badiou's Inaesthetics Gilles Deleuze's Time Image and Jean Luc Nancy's Evidence The Routledge Encyclopedia of Film Theory is an ideal reference book for undergraduates of film studies as well as graduate students new to the discipline *Shakespeare on Film* Judith R. Buchanan, 2014-07-22 From the earliest days of the cinema to the present Shakespeare has offered a tempting bank of source material than the film industry has been happy to plunder *Shakespeare on Film* deftly examines an extensive range of films that have emerged from the curious union of an iconic dramatist with a medium of mass appeal The many films Buchanan studies are shown to be telling indicators of trends in Shakespearean performance interpretation illuminating markers of developments in the film industry and culturally revealing about broader influences in the world beyond the movie theatre As with other titles from the Inside Film series the book is illustrated throughout with stills Each chapter concludes with a list of suggested further reading in the field *An Edgy Realism* Jerome Schaefer, 2015-09-04 Similar to the way in which the new waves of the 1960s and 1970s had been characterized by new forms of cinematic realism cinema since the turn of the millennium has pointed into the direction of a new edgy realism Art film movements such as Dogma 95 and the New French

Extremity as well as shaky cam horror films like *The Blair Witch Project* and *Paranormal Activity* provide evidence of the fact that the proliferation of the digital since the 1990s has profoundly changed not only contemporary media culture and the social role of film as seen for example in the case of amateur film and the phenomenon of mobile reporting and its distribution via YouTube and the like but also notions of realism and authenticity. As modern film theory has struggled to keep pace with the developments of contemporary cinema this book draws on actor network theory and its material semiotic mindset to allow a thorough understanding of the innovative character of cinema at the turn of the millennium. It is argued that the ongoing digitization has finally allowed cinema to return to a material semiotic mode of perception, one side of this being the spectacle of the blockbuster while the other side might best be described as an edgy realism, the realism of material semiotic relationality.

Encyclopedia of Phenomenology Lester Embree, 2013-06-29 This encyclopedia presents phenomenological thought and the phenomenological movement within philosophy and within more than a score of other disciplines on a level accessible to professional colleagues of other orientations as well as to advanced undergraduate and graduate students. Entries average 3 000 words. In practically all cases they include lists of works for further study. The Introduction briefly chronicles the changing phenomenological agenda and compares phenomenology with other 20th Century movements. The 166 entries are about matters of seven sorts: 1 the four broad tendencies and periods within the phenomenological movement; 2 twenty-three national traditions of phenomenology; 3 twenty-two philosophical sub-disciplines including those referred to with the formula 'the philosophy of'; 4 phenomenological tendencies within twenty-one non-philosophical disciplines; 5 forty major phenomenological topics; 6 twenty-eight leading phenomenological figures; and 7 twenty-seven non-phenomenological figures and movements. Interesting similarities and differences with phenomenology. Conventions: Concerning persons, years of birth and death are given upon first mention in an entry; of the names of deceased non-phenomenologists. The names of persons believed to be phenomenologists and also for cross-referencing purposes the titles of other entries are printed entirely in SMALL CAPITAL letters also upon first mention. In addition all words thus occurring in all small capital letters are listed in the index with the numbers of all pages on which they occur. To facilitate indexing Chinese, Hungarian and Japanese names have been rearranged so that the personal name precedes the family name.

The Reception of Husserlian Phenomenology in North America Michela Beatrice Ferri, 2019-06-05 This book presents a historiographical and theoretical analysis of how Husserlian Phenomenology arrived and developed in North America. The chapters analyze the different phases of the reception of Edmund Husserl's thought in the USA and Canada. The volume discusses the authors and universities that played a fundamental role in promoting Husserlian Phenomenology and clarifies their connection with American Philosophy, Pragmatism and with Analytic Philosophy. Starting from the analysis of how the first American scholars of Edmund Husserl's thought opened the door to the reception of his texts, the book explores the first encounters between Pragmatism and Husserlian Phenomenology in American Universities. The study focuses then on those

Scholars who fled from Europe to America from 1933 onwards to escape Nazism Felix Kaufmann Alfred Schutz Aron Gurwitsch Herbert Spiegelberg Fritz Kaufmann among the most notable and illustrates how their teaching provided the very basis for the spreading of Husserlian Phenomenology in North America The volume examines then the action of the 20th Century North American Husserl Scholars together with those places societies centers and journals specifically created to represent the development of the studies devoted to Husserlian Phenomenology in the U S with a focus of the Regional Phenomenological Schools

Subjectivity Dominique Chateau, 2025-10-01 Subjectivity is a central concept in film theory philosophy and cultural studies It was also a key term in the reception of the Nouvelle Vague film movement in France and Italy from the start of 1945 This timely volume explores the ways in which the concept of subjectivity has made its way into film theory history practice and criticism as well as the confrontations of the subject with this rapidly changing medium Contributors to this timely study include Francesco Casetti Gregory Currie Marina Grzinic Maria Klonaris and Katerina Thomadaki Jacinto Lageira Jos Moure Pere Salabert Celine Scemama Karl Sierek Vivian Sobchack and Pierre Taminiaux Their illuminating essays are a testimony to their profound involvement in the subjectivity debate enriching our perception of film history and our understanding of the medium

The Oxford Handbook of Film Theory Kyle Stevens, 2022 Poses timely questions about the state of cinema today Looks beyond canonical film theory and practitioners Revitalizes an essential part of the discipline's identity Offers provocative new arguments from leading film scholars Book jacket

The Routledge Companion to Cinema & Gender Kristin Hole, Dijana Jelača, E. Kaplan, Patrice Petro, 2016-11-10 Comprised of 43 innovative contributions this companion is both an overview of and intervention into the field of cinema and gender The essays included here address a variety of geographical contexts from an analysis of cinema Islam and women and television under Eastern European socialism to female audience reception in Nigeria to changing class and race norms in Bollywood dance sequences A special focus is on women directors in a global context that includes films and filmmakers from Asia Africa Australia Europe North and South America The collection also offers a solid overview of feminist contributions to thinking on genre from the chick flick to the action or Western film to film noir and the slasher Readers will find contributions on a variety of approaches to spectatorship reception studies and fandom as well as transnational approaches to star studies and essays addressing the relationship between feminist film theory and new media Other topics include queer and trans cinema eco cinema and the post human Finally readers interested in the history of film will find essays addressing the methodological dimensions of feminist film history essays on silent and studio era women in film and histories of female filmmakers in a variety of non Western contexts

Ethics of Cinematic Experience Orna Raviv, 2019-10-16 Ethics of Cinematic Experience Screens of Alterity deals with the relationship between cinema and ethics from a philosophical perspective finding an intrinsic connection between film spectatorship and the possibility of being open to different modes of alterity The book's main thesis is that openness to otherness is already found in the basic structures of cinematic experience Through a

close examination of the ethical relevance of the philosophy of Maurice Merleau Ponty Stanley Cavell Emmanuel Levinas and Gilles Deleuze to cinema studies *Ethics of Cinematic Experience Screens of Alterity* pursues the question of how film can open the viewer to what is not her and so bring her to encounter otherness in a way that is unique to cinematic experience The book sees ethics as not just the subject content or story of a film but part of its aesthetic structure Accompanied by readings of films mainly from mainstream cinema each chapter focuses on a different aspect of the encounter with alterity through cinema The book gives particular attention to how theoretical discussion of the cinematic close up can lead to ethical insights into the status of both the human and the non human in film and thus lead to an understanding of the relationships the viewer makes with them The book is a helpful resource for students and scholars interested in the relationship between philosophy film and ethics and is appropriate for students of philosophy and media and cultural studies

The Best Laid Plans Jim Leach, Jeannette Sloniowski, 2017-12-04 *The Best Laid Plans* includes an accessible group of essays that will meet the needs of students and scholars in film and media studies by offering new insights into an important and neglected area in genre criticism

The Passion of David Lynch Martha P. Nochimson, 2012-08-17 This is the best book on David Lynch that has yet been published Nochimson's book is essential reading for anyone interested in contemporary cinema Brian Henderson former chair of the Department of Media Study State University of New York at Buffalo Filmmaker David Lynch asserts that when he is directing ninety percent of the time he doesn't know what he is doing To understand Lynch's films Martha Nochimson believes requires a similar method of being open to the subconscious of resisting the logical reductiveness of language In this innovative book she draws on these strategies to offer close readings of Lynch's films informed by unprecedented in depth interviews with Lynch himself Nochimson begins with a look at Lynch's visual influences Jackson Pollock Francis Bacon and Edward Hopper and his links to Alfred Hitchcock and Orson Welles then moves into the heart of her study in depth analyses of Lynch's films and television productions These include *Twin Peaks* *Fire Walk with Me* *Wild at Heart* *Twin Peaks Blue Velvet* *Dune* *The Elephant Man* *Eraserhead* *The Grandmother* *The Alphabet* and Lynch's most recent *Lost Highway* Nochimson's interpretations explode previous misconceptions of Lynch as a deviant filmmaker and misogynist Instead she shows how he subverts traditional Hollywood gender roles to offer an optimistic view that love and human connection are really possible Nochimson deftly deploys a mixture of feminist criticism the Bakhtinian notion of the carnivalesque and an intriguing blend of Jungian and Freudian concepts to make one of our most complex filmmakers seem quite accessible after all J P Telotte *Film Quarterly*

Unveiling the Energy of Verbal Art: An Emotional Sojourn through **Film And Phenomenology Towards A Realist Theory Of Cinematic Representation**

In a global inundated with screens and the cacophony of instantaneous connection, the profound energy and emotional resonance of verbal artistry often fade in to obscurity, eclipsed by the continuous barrage of noise and distractions. However, nestled within the lyrical pages of **Film And Phenomenology Towards A Realist Theory Of Cinematic Representation**, a fascinating work of literary beauty that pulses with organic feelings, lies an wonderful trip waiting to be embarked upon. Penned with a virtuoso wordsmith, that magical opus guides viewers on a psychological odyssey, delicately revealing the latent potential and profound influence stuck within the complicated web of language. Within the heart-wrenching expanse of this evocative examination, we will embark upon an introspective exploration of the book is central subjects, dissect their fascinating writing model, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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