Murray Smith Engaging Characters Fiction Emotion And

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Screen Stories - Carl R. Plantinga 2018
The way we communicate with each other is vital to preserving the cultural ecology, or wellbeing, of a place and time. Do we listen to each other? Do we ask the right questions? Do we speak about each other with respect or disdain? The stories that we convey on screens, or what author Carl Plantinga calls 'screen stories,' are one powerful and pervasive means by which we communicate with each other. Screen Stories: Emotion and the Ethics of Engagement argues that film and media studies needs to move toward an an approach to ethics that is more appropriate for mass consumer culture and the lives of its citizens. Primarily concerned with the relationship between media and viewers, this book considers ethical criticism and the emotional power of screen stories that makes such criticism necessary. The content we consume--from television shows and movies to advertisements--can significantly affect our welfare on a personal and societal level, and thus, this content is subject to praise and celebration, or questioning and even condemnation. The types of screen stories that circulate contribute to the cultural ecology of a time and place; through shared attention they influence what individuals think and feel. Plantinga develops a theory of the power of screen stories to affect both individuals and cultures, asserting that we can better respond ethically to such media if we understand the sources of its influence on us.

Dangerous Art - James Harold 2020-08-21

Dangerous Art takes up the problem of judging works of art using moral standards. When we think that a work is racist, or morally dangerous, what do we mean? James Harold approaches the topic from two angles. First, he takes up the moral question on its own. What could it mean to say that a work of art (rather than, say, a human being) is immoral? He then steps back and examines how moral evaluation fits into the larger task of evaluating artworks. If an artwork is immoral, what does that tell us about how to value the artwork? By tackling the issue from both sides, Harold demonstrates how many of the reasons previously given for thinking that works of art are immoral do not stand up to careful scrutiny. While many philosophers of art have simply assumed that artworks can be evaluated morally and proceeded as though such assessments were unproblematic, Harold highlights the complexities and difficulties inherent in such evaluations. He argues that even when works of art are rightly condemned from a moral point of view, the relationship between that moral flaw and their value as artworks is complex. He instead defends a moderate, skeptic version of autonomism between morality and aesthetics. Employing figures and ideas from ancient Greece, classical China, and the Harlem Renaissance, as well as William Styron's novel The Confessions of Nat Turner, he argues that we cannot judge artworks in the same way that we judge people on moral grounds. In this sense, we can judge an artwork to be both wicked and beautiful; nothing

requires us to judge an artwork more or less valuable aesthetically just because we judge it to be morally bad or good. Taking up complex issues at the intersection of art and ethics, Dangerous Art will appeal to philosophers and students interested in art, aesthetics, moral philosophy, and philosophy of mind.

Screening Characters - Johannes Riis 2019-03-29 Characters are central to our experiences of screened fictions and invite a host of questions. The contributors to Screening Characters draw on archival material, interviews, philosophical inquiry, and conceptual analysis in order to give new, thought-provoking answers to these queries. Providing multifaceted accounts of the nature of screen characters, contributions are organized around a series of important subjects, including issues of class, race, ethics, and generic types as they are encountered in moving image media. These topics, in turn, are personified by such memorable figures as Cary Grant, Jon Hamm, Audrey Hepburn, and Seul-gi Kim, in addition to avatars, online personalities, animated characters, and the ensembles of shows such as The Sopranos, Mad Men, and Breaking Bad.

The Craft of Criticism - Michael Kackman 2018-06-22
With contributions from 30 leading media scholars, this collection provides a comprehensive overview of the main methodologies of critical media studies. Chapters address various methods of textual analysis, as well as reception studies, policy, production studies, and contextual, multi-method approaches, like intertextuality and cultural geography. Film and television are at the heart of the collection, which also addresses emergent technologies and new research tools in such areas as software studies, gaming, and digital humanities. Each chapter includes an intellectual history of a particular method or approach, a discussion of why and how it was used to study a particular medium or media, relevant examples of influential work in the area, and an in-depth review of a case study drawn from the author's own research. Together, the chapters in this collection give media critics a complete toolbox of essential critical media studies methodologies.

Engaging Characters - Murray Smith 2022

Characters - those fictional agents populating the fictional worlds we spend so much time absorbed in - are ubiquitous in our lives. We track their fortunes, judge their actions, and respond to them with anger, amusement, and affection - indeed the whole palette of human emotions. Powerfully drawn characters transcend their stories, entering into our imaginations and deliberations about the actual world, acting as analogies and points of reference. And yet there has been remarkably little sustained and systematic reflection on these creatures that absorb so much of our attention and emotional lives. In Engaging Characters, Murray Smith sets out a comprehensive analysis of character, exploring the role of characters in our experience of narrative and fiction. Smith's analysis focuses on film, and also illuminates character in literature, opera, song, cartoons, new and social media. At the heart of this account is an explanation of the capacity of characters to move us. Teasing out the various dimensions of character, Smith explores the means by which films draw us close to characters, or hold us at a distance from them, and how our beliefs and attitudes are formed and sometimes reformed by these encounters. Integrating these arguments with research on emotion in philosophy, psychology, evolutionary theory, and anthropology, Engaging Characters advances an account of the nature of fictional characters and their functions in fiction, imagination, and human experience. In this revised, twenty-fifth anniversary edition of Engaging Characters, Smith refines and extends the arguments of the first edition, with a substantial new introduction reviewing the debates on emotion, empathy, and film spectatorship that the book has inspired.

Emotion Pictures - Lucy Fischer 2022-11-21 This book investigates a group of exceptional films that single-mindedly consider one particular emotion – be it pity, lust, grief, or anxiety – to examine cinematic emotion in depth. Drawing on philosophical and psychological approaches, Fischer's unique analysis offers unparalleled case studies for comprehending emotion in the movies. The book provides the reader with an opportunity to contemplate what notion of a particular emotion is advanced onscreen; to describe how the unique tools and

aesthetics of cinema are utilized to do so; to place such representations in dialogue with film theory as well as philosophical and psychological commentary; and to illustrate the important dichotomy between filmic portrayals and audience response. Beyond film and media scholars and students, this book will have resonance for academics and practitioners in several fields of psychology, including social work, psychiatry, and therapy.

Character - Amanda Anderson 2019-10-25 Over the last few decades, character-based criticism has been seen as either naive or obsolete. But now questions of character are attracting renewed interest. Making the case for a broad-based revision of our understanding of character, Character rethinks these questions from the ground up. Is it really necessary to remind literary critics that characters are made up of words? Must we forbid identification with characters? Does character-discussion force critics to embrace humanism and outmoded theories of the subject? Across three chapters, leading scholars Amanda Anderson, Rita Felski, and Toril Moi reimagine and renew literary studies by engaging in a conversation about character. Moi returns to the fundamental theoretical assumptions that convinced literary scholars to stop doing character-criticism, and shows that they cannot hold. Felski turns to the question of identification and draws out its diverse strands, as well as its persistence in academic criticism. Anderson shows that character-criticism illuminates both the moral life of characters, and our understanding of literary form. In offering new perspectives on the question of fictional character, this thought-provoking book makes an important intervention in literary studies.

Contemporary Hollywood Cinema - STEVE NEALE 2013-04-15
A comprehensive overview of the film industry in Hollywood today, Contemporary Hollywood Cinema brings together leading international cinema scholars to explore the technology, institutions, film makers and movies of contemporary American film making.

Cognitive Film and Media Ethics - Wyatt Moss-Wellington 2021-05-28
Cognitive Film and Media Ethics provides a grounding in the use of cognitive science to address key questions in film, television and screen media ethics. This book extends past works in cognitive media studies to answer normative and ethically prescriptive questions: what could make media morally good or bad, and what, then, are the respective responsibilities of media producers and consumers? Moss-Wellington makes a primary claim that normative propositions are a kind of rigour, in that they force media theorists to draw more active ought conclusions from descriptive is arguments. Cognitive Film and Media Ethics presents the rigours of normative reasoning, cognitive science and consequentialist ethics as complementary, arguing that each seeks progressive elaboration on their own models of causality, and causal projections are crucial for any reflection on our moral responsibilities in the world. A hermeneutics of "ethical cognitivism" is applied in the latter half of the book, with essays each addressing a different case study in film, television, news and social media: cinema that sets out to inspire moral dissonance in the viewer, satirical and humorous depictions of family drama in film and television, the politics of the romantic comedy, formal aspects of screen media bullying in an era dubbed the "television renaissance," and contemporary problems in the conflation of news and social media. Cognitive Film and Media Ethics synthesises current research in social psychology, anthropology, memory studies, emotion and cognition, personality and media selection, and evolutionary biology, integrating wide-ranging concepts from the various disciplines that make up cognitive theory to provide new vantages on the applied ethics of film and screen media.

"The Lives of Others" and Contemporary German Film - Paul Cooke 2013-06-26
This volume offers the first book-length academic investigation of Florian Henckel von Donnersmarck's Oscar-winning film The Lives of Others (2006). The aim of this edited collection is twofold. On the one hand, it offers new insight into one of the most successful German films of the past two decades, placing The Lives of Others within its wider historical, political, aesthetic and industrial context. On the other, it offers this group of scholars, which includes many of the leading international figures in the

field, opportunity to make a series of interventions on the state of contemporary German film and German film studies.

Passionate Views - Carl R. Plantinga 1999 Employing a novel cognitive perspective, Passionate Views investigates the relationship between genre and emotion; explores how film narrative, music, and cinematic techniques such as the close-up are used to elicit emotion; and examines the spectator's identification with and response to film characters.

Projecting a Camera: Language-Games in Film Theory - Edward Branigan 2013-08-21 In Projecting a Camera, film theorist Edward Branigan offers a groundbreaking approach to understanding film theory. Why, for example, does a camera move? What does a camera "know"? (And when does it know it?) What is the camera's relation to the subject during long static shots? What happens when the screen is blank? Through a wide-ranging engagement with Wittgenstein and theorists of film, he offers one of the most fully developed understandings of the ways in which the camera operates in film. With its thorough grounding in the philosophy of spectatorship and narrative, Projecting a Camera takes the study of film to a new level. With the care and precision that he brought to Narrative Comprehension and Film, Edward Branigan maps the ways in which we must understand the role of the camera, the meaning of the frame, the role of the spectator, and other key components of film-viewing. By analyzing how we think, discuss, and marvel about the films we see, Projecting a Camera, offers insights rich in implications for our understanding of film and film studies.

Film Theory and Philosophy - Richard Allen 1999 This volume is comprised of new essays on a wide range of topics by both film scholars and philosophers who share the commitment to conceptual investigation, logic consistency, and clarity of argument and characterizes analytic philosophy.

Seeing It on Television - Max Sexton 2021-03-25 Seeing It on Television: Televisuality in the Contemporary US 'High-end' Series investigates new categories of high-end drama and explores the appeal of programmes from Netflix, Sky Atlantic/HBO, National Geographic, FX and Cinemax. An investigation of contemporary US Televisuality provides insight into the appeal of upscale programming beyond facts about its budget, high production values and/or feature cinematography. Rather, this book focuses on how the construction of meaning often relies on cultural discourse, production histories, as well as on tone, texture or performance, which establishes the locus of engagement and value within the series. Max Sexton and Dominic Lees discuss how complex production histories lie behind the rise of the US high-end series, a form that reflects industrial changes and the renegotiation of formal strategies. They reveal how the involvement of many different people in the production process, based on new relationships of creative authority, complicates our understanding of 'original content'. This affects the construction of stylistics and the viewing strategies required by different shows. The cultural, as well as industrial, strategies of recent television drama are explored in The Young Pope, The Knick, Stranger Things, Mars, Fargo, The Leftovers, Boardwalk Empire, and Vinyl.

Hooked - Rita Felski 2020-11-20 How does a novel entice or enlist us? How does a song surprise or seduce us? Why do we bristle when a friend belittles a book we love, or fall into a funk when a favored TV series comes to an end? What characterizes the aesthetic experiences of feeling captivated by works of art? In Hooked, Rita Felski challenges the ethos of critical aloofness that is a part of modern intellectuals' self-image. The result is sure to be as widely read as Felski's book, The Limits of Critique. Wresting the language of affinity away from accusations of sticky sentiment and manipulative marketing, Felski argues that "being hooked" is as fundamental to the appreciation of high art as to the enjoyment of popular culture. Hooked zeroes in on three attachment devices that connect audiences to works of art: identification, attunement, and interpretation. Drawing on examples from literature, film, music, and painting—from Joni Mitchell to Matisse, from Thomas Bernhard to Thelma and Louise—Felski brings the language of attachment into the academy. Hooked returns us to the fundamentals of aesthetic experience, showing that the social meanings of artworks

are generated not just by critics, but also by the responses of captivated audiences.

Touching and Being Touched - Gabriele Brandstetter 2013-10-29
Touch is a fundamental element of dance. The (time) forms and contact zones of touch are means of expression both of self-reflexivity and the interaction of the dancers. Liberties and limits, creative possibilities and taboos of touch convey insights into the 'aisthesis' of the different forms of dance: into their dynamics and communicative structure, as well as into the production and regulation of affects. Touching and Being Touched assembles seventeen interdisciplinary papers focusing on the question of how forms and practices of touch are connected with the evocation of feelings. Are these feelings evoked in different ways in tango, Contact improvisation, European and Japanese contemporary dance? The contributors to this volume (dance, literature, and film scholars as well as philosophers and neuroscientists) provide in-depth discussions of the modes of transfer between touch and being touched. Drawing on the assumptions of various theories of body, emotion, and senses, how can we interpret the processes of tactile touch and of being touched emotionally? Is there a specific spectrum of emotions activated during these processes (within both the spectator and the dancer)? How can the relationship of movement, touch, and emotion be analyzed in relation to kinesthesia and empathy?

The Palgrave Handbook of the Philosophy of Film and Motion Pictures - Noël Carroll 2019-10-30
This handbook brings together essays in the philosophy of film and motion pictures from authorities across the spectrum. It boasts contributions from philosophers and film theorists alike, with many essays employing pluralist approaches to this interdisciplinary subject. Core areas treated include film ontology, film structure, psychology, authorship, narrative, and viewer emotion. Emerging areas of interest, including virtual reality, video games, and nonfictional and autobiographical film also have dedicated chapters. Other areas of focus include the film medium's intersection with contemporary social issues, film's kinship to other art forms, and the influence of historically

seminal schools of thought in the philosophy of film. Of emphasis in many of the essays is the relationship and overlap of analytic and continental perspectives in this subject.

Remaking Brazil - Tatiana Signorelli Heise 2012-01-07
This volume examines Brazilian films released between 1995 and 2010, with special attention to issues of race, ethnicity and national identity. Focusing on the idea of the nation as an 'imagined community', the author discuss the various ways in which dominant ideas about brasilidade (Brazilian national consciousness) are dramatised, supported or attacked in contemporary fiction and documentary films.

Cine-Ethics - Jinhee Choi 2013-10-15
This volume looks at the significance and range of ethical questions that pertain to various film practices. Diverse philosophical traditions provide useful frameworks to discuss spectators' affective and emotional engagement with film, which can function as a moral ground for one's connection to others and to the world outside the self. These traditions encompass theories of emotion, phenomenology, the philosophy of compassion, and analytic and continental ethical thinking and environmental ethics. This anthology is one of the first volumes to open up a dialogue among these diverse methodologies. Contributors bring to the fore some of the assumptions implicitly shared between these theories and forge a new relationship between them in order to explore the moral engagement of the spectator and the ethical consequences of both producing and consuming films

The Fascination of Film Violence - Henry Bacon 2015-04-07
The Fascination of Film Violence is a study of why fictional violence is such an integral part of fiction film. How can something dreadful be a source of art and entertainment? Explanations are sought from the way social and cultural norms and practices have shaped biologically conditioned violence related traits in human behavior.

Resist! - Giuliana Monteverde 2020-09-04
Resist! pays close attention to popular culture; it examines the political ramifications of Kanye West's support of Donald Trump, the significance of Aaron Sorkin's language to American political discourse, and the casting of

female emotion as a political force in House of Cards and The Handmaid's Tale. In doing so, the collection traverses the formal world of 'the political' as it relates to presidential elections and referenda, while emphasising the sociocultural and political significance of popular texts which have played a critical role in exploring, critiquing and shaping culture in the twenty first century. Popular culture is often considered trivial or irrelevant to more pressing political concerns, and celebrities are often reprimanded for their forays into the political sphere. Resist! pays close attention to texts that are too often excluded when we think about politics, and explores the cultural and political fall-out of a reality TV president and a divisive public vote on increasingly connected global audiences. In examining the cultural politics of popular media, this collection is inherently interdisciplinary, and the chapters utilise methods and analysis from a range of social science and humanities disciplines. Resist! is both creative and timely, and offers a crucial examination of a fascinating and frightening political and cultural moment.

Engaging Characters - Murray Smith 1995 Thrillers, tear jerkers, horror movies, melodramas--like so many movie terms, these genre designations immediately evoke characteristic kinds of emotional response. Yet emotion is a subject that film and literary theory have traditionally dealt with in only the most impressionistic and tangential fashion. Engaging Characters presents a precise discussion of the varieties of emotional response to films, integrating them into a larger theory of our engagement (or "identification") with characters in both cinematic and literary fictions. Films and filmmakers discussed include The Accused; Hitchcock (including detailed analyses of The Man Who Knew Too Much [1956] and Saboteur); Godard; Ruiz; Buñuel's That Obscure Object of Desire; Dovzhenko's Arsenal and Preminger's Daisy Kenyon; Bresson's L'Argent; Eisenstein's Strike; and Melville's Le Doulos.

The Oxford Handbook of Cognitive Literary Studies - Lisa Zunshine 2015
This title considers how the architecture that enables human cognitive processing interacts with cultural and historical contexts. Organised into five parts (Narrative, History, and

Imagination; Emotions and Empathy; The New Unconscious; Empirical and Qualitative Studies of Literature; and Cognitive Theory and Literary Experience), the volume considers case studies from a wide range of historical periods and national literary traditions.

Narration in the Fiction Film - David Bordwell 2013-09-27
In this study, David Bordwell offers a comprehensive account of how movies use fundamental principles of narrative representation, unique features of the film medium, and diverse story-telling patterns to construct their fictional narratives.

Storytelling in the Media Convergence Age - R. Pearson 2014-12-18
Why do screen narratives remain so different in an age of convergence and globalisation that many think is blurring distinctions? This collection attempts to answer this question using examples drawn from a range of media, from Hollywood franchises to digital comics, and a range of countries, from the United States to Japan

Cognitive Media Theory - Ted Nannicelli 2014-03-26
Across the academy, scholars are debating the question of what bearing scientific inquiry has upon the humanities. The latest addition to the AFI Film Readers series, Cognitive Media Theory takes up this question in the context of film and media studies. This collection of essays by internationally recognized researchers in film and media studies, psychology, and philosophy offers film and media scholars and advanced students an introduction to contemporary cognitive media theory—an approach to the study of diverse media forms and content that draws upon both the methods and explanations of the sciences and the humanities. Exploring topics that range from color perception to the moral appraisal of characters to our interactive engagement with videogames, Cognitive Media Theory showcases the richness and diversity of cognitivist research. This volume will be of interest not only to students and scholars of film and media, but to anyone interested in the possibility of a productive relationship between the sciences and humanities.

The Philosophy of War Films - David LaRocca 2015-01-06

Wars have played a momentous role in shaping the course of human history. The ever-present specter of conflict has made it an enduring topic of interest in popular culture, and many movies, from Hollywood blockbusters to independent films, have sought to show the complexities and horrors of war on-screen. In The Philosophy of War Films, David LaRocca compiles a series of essays by prominent scholars that examine the impact of representing war in film and the influence that cinematic images of battle have on human consciousness, belief, and action. The contributors explore a variety of topics, including the aesthetics of war as portrayed on-screen, the effect war has on personal identity, and the ethical problems presented by war. Drawing upon analyses of iconic and critically acclaimed war films such as Saving Private Ryan (1998), The Thin Red Line (1998), Rescue Dawn (2006), Restrepo (2010), and Zero Dark Thirty (2012), this volume's examination of the genre creates new ways of thinking about the philosophy of war. A fascinating look at the manner in which combat and its aftermath are depicted cinematically, The Philosophy of War Films is a timely and engaging read for any philosopher, filmmaker, reader, or viewer who desires a deeper understanding of war and its representation in popular culture.

Claire Denis - Judith Mayne 2005-03-30 Widely regarded as one of the most innovative and passionate filmmakers working in France today, Claire Denis has continued to make beautiful and challenging films since the 1988 release of her first feature, Chocolat. Judith Mayne's comprehensive study of these films traces Denis's career and discusses her major feature films in rich detail. Born in Paris but having grown up in Africa, Denis explores in her films the legacies of French colonialism and the complex relationships between sexuality, gender, and race. From the adult woman who observes her past as a child in Cameroon to the Lithuanian immigrant who arrives in Paris and watches a serial killer to the disgraced French Foreign Legionnaire attempting to make sense of his past, the subjects of Denis's films continually revisit themes of watching, bearing witness, and making contact, as well as displacement, masculinity, and the migratory subject.

Poetics of Cinema - David Bordwell 2012-11-12 Bringing together twenty-five years of work on what he has called the "historical poetics of cinema," David Bordwell presents an extended analysis of a key question for film studies: how are films made, in particular historical contexts, in order to achieve certain effects? For Bordwell, films are made things, existing within historical contexts, and aim to create determinate effects. Beginning with this central thesis, Bordwell works out a full understanding of how films channel and recast cultural influences for their cinematic purposes. With more than five hundred film stills, Poetics of Cinema is a must-have for any student of cinema.

Screen Stories - Carl Plantinga 2018-04-06 The way we communicate with each other is vital to preserving the cultural ecology, or wellbeing, of a place and time. Do we listen to each other? Do we ask the right questions? Do we speak about each other with respect or disdain? The stories that we convey on screens, or what author Carl Plantinga calls 'screen stories,' are one powerful and pervasive means by which we communicate with each other. Screen Stories: Emotion and the Ethics of Engagement argues that film and media studies needs to move toward an an approach to ethics that is more appropriate for mass consumer culture and the lives of its citizens. Primarily concerned with the relationship between media and viewers, this book considers ethical criticism and the emotional power of screen stories that makes such criticism necessary. The content we consume--from television shows and movies to advertisements--can significantly affect our welfare on a personal and societal level, and thus, this content is subject to praise and celebration, or questioning and even condemnation. The types of screen stories that circulate contribute to the cultural ecology of a time and place; through shared attention they influence what individuals think and feel. Plantinga develops a theory of the power of screen stories to affect both individuals and cultures, asserting that we can better respond ethically to such media if we understand the sources of its influence on us.

Chantal Akerman - Marion Schmid 2019-01-04 Chantal Akerman is widely acclaimed as one of the most original and important directors

working in Europe today. A towering figure in women's and feminist film-making, she has produced a diverse and intensely personal body of work ranging from minimalist portraits of the everyday to exuberant romantic comedies, and from documentaries and musicals to installation art. This book traces the director's career at the crossroads between experimental and mainstream cinema, contextualising her work within the American avant-garde of the 1970s, European anti-naturalism, feminism and the post-modern aesthetics. While offering an in-depth analysis of her multi-faceted film style, it also stresses the social and ethical dimension of her work, especially as regards her representation of marginal groups and her exploration of exilic and diasporic identities. Particular attention is given to the inscription of the Holocaust and of Jewish memory in her films.

Film Structure and the Emotion System - Greg M. Smith 2003-10-13
Sample Text
Characters in Fictional Worlds - Jens Eder 2010 The volume Regeln der Bedeutung ('Rules of meaning') marks the launch of REVISIONEN, a projected series of some eight volumes on basic concepts of literary theory. The series aims to reflect on central concepts of literary studies which have become questionable or problematic in the course of recent debates and to open up new perspectives on them in order to make them available for research in a new manner. Such concepts include, for example, 'meaning', 'literature', 'interpretation'. The series takes an interdisciplinary approach, drawing not only on literary theory but also on art history, music, philosophy, linguistics, and psychology.

The Empathic Screen - Vittorio Gallese 2019-10-02
Why do people go to the movies? What does it mean to watch a movie? To what extent is the perceived fictional nature of movies different from our daily perception of the real world? We live in a time where the power of images has strongly invaded our everyday life, and we need new instruments and methods to better understand our relationship with the virtual worlds we inhabit every day. Taking cinema as the beginning of our relationship with the world of moving images, and cognitive neuroscience as a paradigm to understand how the images engage us, The Empathic Screen develops a new theory of film experience, exploring our brain-body interaction when engaging with and watching a film. In this book, film theory and neuroscience meet to shed new light on cinema masterpieces, such as The Shining, The Silence of the Lambs, and Toy Story, and explore the great directors from the classical period to the present. Taking a radical new approach to understanding the cinema, the book will be fascinating reading for cognitive scientists, neuroscientists, psychologists, philosophers, and film and media scholars.

Screen Stories - Carl R. Plantinga

Film, Art, and the Third Culture - Murray Smith 2017-03-24
In the mid-1950s C.P. Snow began his campaign against the 'two cultures' - the debilitating divide, as he saw it, between traditional 'literary intellectual' culture, and the culture of the sciences, urging in its place a 'third culture' which would draw upon and integrate the resources of disciplines spanning the natural and social sciences, the arts and the humanities. Murray Smith argues that, with the ever-increasing influence of evolutionary theory and neuroscience, and the pervasive presence of digital technologies, Snow's challenge is more relevant than ever. Working out how the 'scientific' and everyday images of the world 'hang' together is no simple matter. In Film, Art, and the Third Culture, Smith explores this question in relation to the art, technology, and science of film in particular, and to the world of the arts and aesthetic activity more generally. In the first part of his book, Smith explores the general strategies and principles necessary to build a 'third cultural' or naturalized approach to film and art - one that roots itself in an appreciation of scientific knowledge and method. Smith then goes on to focus on the role of emotion in film and the other arts, as an extended experiment in the 'third cultural' integration of ideas on emotion spanning the arts, humanities and sciences. While acknowledging that not all of the questions we ask are scientific in nature, Smith contends that we cannot disregard the insights wrought by taking a naturalized approach to the aesthetics

Metacinema - David LaRocca 2021
When a work of art shows an interest in its own status as a work of art--either by reference to itself or to other works--we have become accustomed to calling this move meta. While scholars and critics have, for decades, acknowledged reflexivity in films, it is only in Metacinema, for the first time, that a group of leading and emerging film theorists join to enthusiastically debate the meanings and implications of the meta for cinema. In new essays on generative films, including Rear Window, 8 1/2, Holy Motors, Funny Games, Fight Club, and Clouds of Sils Maria, contributors chart, explore, and advance the ways in which metacinema is at once a mode of filmmaking and a heuristic for studying cinematic attributes. What results is not just an engagement with certain practices and concepts in widespread use in the movies (from Hollywood to global cinema, from documentary to the experimental and avant-garde), but also the development of a veritable and vital new genre of film studies. With more and more films expressing reflexivity, recursion, reference to other films, mise-en-abîme, seriality, and exhibiting related intertextual and intermedial traits, the time is overdue for the kind of capacious yet nuanced critical study found in Metacinema.

Hollywood Aesthetic - Todd Berliner 2017-03-01
Hollywood makes the most widely successful pleasure-giving artworks the world has ever known. The industry operates under the assumption that pleasurable aesthetic experiences, among huge populations, translate into box office success. With that goal in mind, Hollywood has systematized the delivery of aesthetic pleasure, packaging and selling it on a massive scale. In Hollywood Aesthetic, Todd Berliner accounts for the chief attraction of Hollywood cinema worldwide: its entertainment value. The book examines films such as City Lights and Goodfellas that have earned aesthetic appreciation from both fans and critics. But it also studies some curious outliers, cult films, and celebrated Hollywood experiments, such as The Killing and Starship Troopers. And it demonstrates that even ordinary popular films, from Tarzan and His Mate to Rocky III, as well

as action blockbusters, like Die Hard and The Dark Knight, offer aesthetic pleasure to mass audiences. Hollywood Aesthetic explains how Hollywood engages viewers by satisfying their aesthetic desires. Visit the companion website at www.oup.com/us/hollywoodaesthetic

The Cinema of Discomfort - Geoff King 2021-10-07
How do we understand types of cinema that offer experiences of discomfort, awkwardness or disquieting uncertainty? This book examines a number of examples of such work at the heart of contemporary art and indie film. While the commercial mainstream tends to offer comforting viewing experiences or moments of discomfort that exist largely to be overcome The Cinema of Discomfort analyses films in which discomfort is offered in a sustained manner. Cinema of this kind confronts us with material such as distinctly uncomfortable sexual encounters. It invites us into uncertain relationships with awkward and sometimes unlikable characters. It presents us with challenging behaviour or what are presented as uncomfortable realities. It often refuses information on which to base judgments. More discomfortingly, cinema of this kind tends to provoke uncertainty at the level of what emotional responses we are encouraged to have towards difficult, sometimes controversial, characters or events. The Cinema of Discomfort examines a number of case-studies, including Palindromes by Todd Solondz (US) and Dogtooth from Yorgos Lanthimos (Greece), along with other examples from Austria, Sweden, the UK, the US and Germany. Offering close textual analysis of the manner in which discomfort is generated, it also asks how we should understand the appeal of such work to certain viewers and how the existence of films of this kind can be explained, as products of both their socio-cultural context and the more particular institutional realms of art and indie film.

The Politics of Affect and Emotion in Contemporary Latin American Cinema - L. Podalsky 2011-09-12
This book explores the role of emotion and affect in recent Latin American cinema (1990s-2000s) in the context of larger public debates about past traumas and current anxieties. To address this topic, it examines some of the most

significant trends in contemporary Latin American filmmaking.