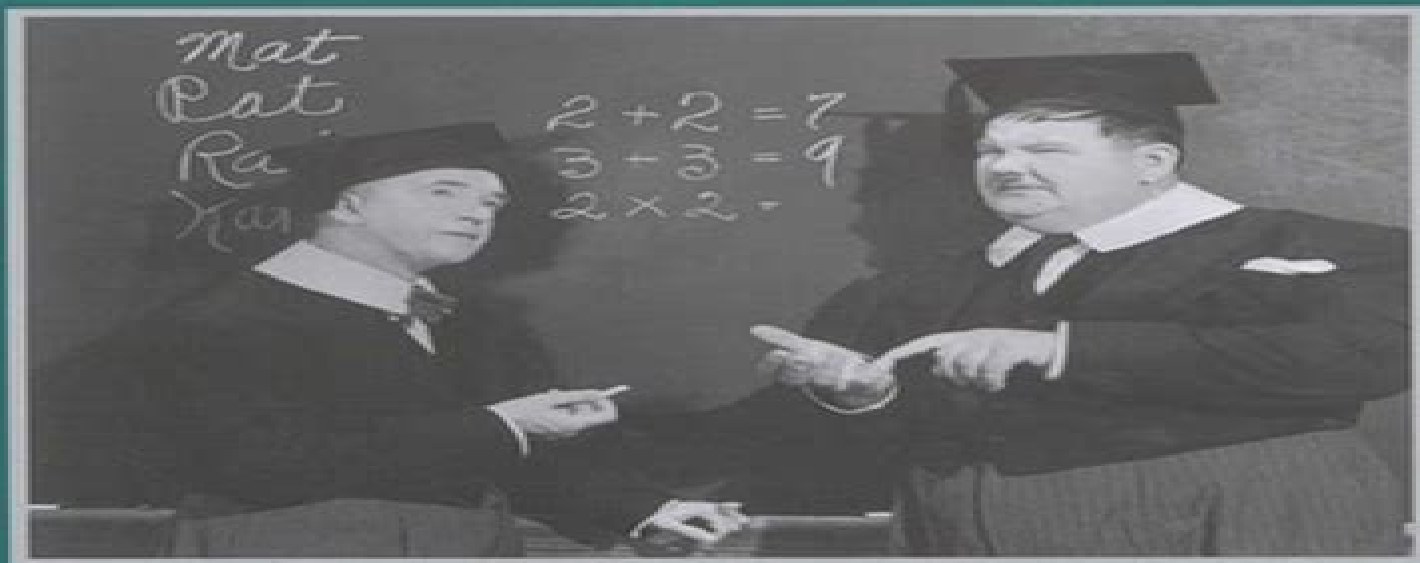


POST- THEORY

Reconstructing Film Studies



Edited by
David Bordwell and Noël Carroll

Post Theory Reconstructing Film Studies Wisconsin Studies In Film

Jürgen Felix



Post Theory Reconstructing Film Studies Wisconsin Studies In Film:

Post-Theory David Bordwell, Noel Carroll, 1996-02-15 With *Post Theory* David Bordwell and Noel Carroll challenge the prevailing practices of film scholarship Since the 1970s film scholars have been searching for a unified theory that will explain all sorts of films their production and their reception the field has been dominated by structuralist Marxism varieties of cultural theory and the psychoanalytic ideas of Freud and Lacan Bordwell and Carroll ask why not employ many theories tailored to specific goals rather than searching for a unified theory *Post Theory* offers fresh directions for understanding film presenting new essays by twenty seven scholars on topics as diverse as film scores audience response and the national film industries of Russia Scandinavia the U S and Japan They use historical philosophical psychological and feminist methods to tackle such basic issues as What goes on when viewers perceive a film How do filmmakers exploit conventions How do movies create illusions How does a film arouse emotion Bordwell and Carroll have given space not only to distinguished film scholars but to non film specialists as well ensuring a wide variety of opinions and ideas on virtually every topic on the current agenda of film studies Full of stimulating essays published here for the first time *Post Theory* promises to redefine the study of cinema

Handbuch Filmanalyse Malte Hagener, Volker Pantenburg, 2020-03-11 *Bewegte Bilder begegnen uns heute jederzeit und überall umso wichtiger ist es die filmwissenschaftlichen Erkenntnisse auf dem Gebiet der Filmanalyse zu sammeln zu systematisieren und kritisch zu evaluieren Dieses Handbuch erschließt das Feld in ca 30 Beiträgen auf dem aktuellen Stand der Ansicht Praktiken und Debatten*

Strukturen und Funktionen des Erzählens im Computerspiel Hans-Joachim Backe, 2008 *Filmrezeption und Filmaneignung* Alexander Geimer, 2009-11-26 Diese Arbeit berichtet über Praktiken der Regelung des Verhältnisses zwischen Alltagswelten und Filmwelten insbesondere Praktiken der Verknüpfung der eigenen Alltagspraxis bzw der diese strukturierenden Wissensbestände mit einer filmisch inszenierten Praxis Von besonderem Interesse ist dabei die Modifikation habituell verankerter Orientierungen im Zuge der Film Zuschauer Interaktion produktive Aneignung die als Ressource einer impliziten und spontanen Bildung zu diskutieren ist In umfassender Auseinandersetzung mit der Rezeptionsforschung insbesondere der Cultural Studies und der aktuellen Bildungsforschung unter Berücksichtigung von Theorien zur ästhetischen Erfahrung legt die Arbeit ein theoretisch fundiertes und empirisch gestütztes Konzept der Aneignung von Filmen vor Es stellt sich so aus der Perspektive einer praxeologischen Wissenssoziologie und mittels der dokumentarischen Methode das heute inflationär verwendete Konzept der Aneignung präzisieren

Film - Text - Kultur John A. Bateman, Markus Kuhn, Heinz-Peter Preußner, Sabine Schlickers, Janina Wildfeuer, Knut Hickethier, Gisela Febel, Dominik Orth, Elisabeth Arend, Gerhard Lüdeker, Anja-Magali Trautmann, Oliver Schmidt, Wolfgang Wildgen, Thomas Althaus, Norbert Schaffeld, 2013-02-26 Der erste Band der Reihe stellt eine aktuelle Bestandsaufnahme dar zugleich liefert der Band neue Impulse zu einer zeitgemäßen interdisziplinären Film und Textualitätsforschung Das Buch ist in vier Sektionen gegliedert In der Sektion Theoretische Grundlagen Modelle und Reflexionen wird

ein Überblick über den Textbegriff bezogen auf seine Anwendbarkeit auf den Film aus linguistischer, narratologischer und medienwissenschaftlicher Sicht gegeben. In der Sektion Nationale Identitäten und kulturelle Repräsentationen werden die Auswirkungen und die Rolle des Films für Identitätsbildungsprozesse und kulturelle Repräsentationen in drei Kulturkreisen untersucht. Die Sektion Zwischen Wirklichkeit und Fiktion enthält weitere Beiträge, die sich mit der komplexen Fragestellung der Beziehung von filmischer Erzählung und Wirklichkeit auseinandersetzen. In der letzten Sektion stehen im Mittelpunkt Untersuchungen, die Raum, Zeit und Bewegung als textuelle Mittel untersuchen und zeigen, wie sie filmische Texte aufbauen und die Zuschauerwahrnehmung lenken. Beiträge von Thomas Althaus, Elisabeth Arend, John A. Bateman, Gisela Feibel, Knut Hickethier, Matthias Kepser, Markus Kuhn, Gerhard L. deker, Dominik Orth, Heinz Peter Preuer, Norbert Schaffeld, Sabine Schlickers, Oliver Schmidt, Anja Magali Trautmann, Janina Wildfeuer und Wolfgang Wildgen.

Žižek-Handbuch Dominik Finkelde, 2025-04-30 Slavoj Žižek ist der international einflussreichste Philosoph und Vertreter einer Kritischen Theorie der Gegenwart. Er hat mit seinen mehr als 50 Büchern die Grenzen der Kulturtheorie, der Philosophie, der Psychoanalyse und der Subjektphilosophie des Deutschen Idealismus erweitert und Debatten von der politischen Philosophie bis zur Ontologie geprägt. Mit unübertroffener Kreativität und schillerndem Witz präsentiert er innovative und herausfordernde Analysen. Sie betreffen die politischen Verhältnisse der Gegenwart ebenso wie klassischen Fragen von Wahrheit und Schein, Freiheit und Unterwerfung. Konzepte wie Genie als politischer Faktor, gespaltene Subjektivität, Objekt klein a, Anrufung und Parallaxe haben das Vokabular der kontinentalen Philosophie der Gegenwart wesentlich bereichert. Das Handbuch versammelt national und international anerkannte Philosophinnen und Philosophen, die sich seit den 1990er Jahren immer wieder mit Žižeks Philosophie auseinandergesetzt haben. Nach einem Werk biographischen Überblick führen sie in seine Werke ein, ebenso wie in die Wirkungsweisen derselben auf die zeitgenössische Theorie. Auch Kritik und Kontroversen, die Žižeks Publikationen und Positionen ausgelöst haben, werden rezipiert und dargelegt.

Gender and Contemporary Horror in Film Samantha Holland, Robert Shail, Steven Gerrard, 2019-03-13 This edited collection focuses on gender and contemporary horror in film, examining how and if representations of gender in horror have changed.

Philosophy of Film and Motion Pictures Noël Carroll, Jinhee Choi, 2009-02-09 Designed for classroom use, this authoritative anthology presents key selections from the best contemporary work in philosophy of film. The featured essays have been specially chosen for their clarity, philosophical depth, and consonance with the current movement towards cognitive film theory. Eight sections with introductions cover topics such as the nature of film, film as art, documentary, cinema, narration, and emotion in film, film criticism, and film's relation to knowledge and morality. Issues addressed include the objectivity of documentary films, fear of movie monsters, and moral questions surrounding the viewing of pornography. Replete with examples and discussion of moving pictures throughout.

Translation and the Myth of Universal Cinema Dionysios Kapsaskis, 2025-12-17 This volume serves to question the long-standing claim of the universality of film from the perspective of translation. Through a strategic analysis of the role of

subtitles and dubbing in the industry the book discusses how film translation has been instrumentalized to expand mainstream film's universalist agenda The book engages in a critical discussion of the state of the art of Audiovisual Translation using it as a jumping off point to explore the idea of film as translational space and the translation process as a film transformative practice Exploring such issues as subtitling dubbing and the representation of translation and translators on film in a range of case studies the volume demonstrates how the two disciplines are anchored in a common goal of universal appeal rooted in aesthetics of Western modernity and work in concert to serve or defy that goal Across the book's four chapters the critical translational perspective is employed to revisit classic texts by Christian Metz Pier Paolo Pasolini Miriam Hansen David Bordwell and Slavoj Žižek and to propose detailed analysis of films by Ingmar Bergman Abbas Kiarostami and Denis Villeneuve This book will be of interest to students and scholars in Translation Studies Film Studies comparative literature and continental philosophy

Raum und Zeit im filmischen Oeuvre von Stanley Kubrick Ralf Michael Fischer, 2009 Die Analyse filmischer Verfahren zur Konstruktion von Raum und Zeit in den Filmen Stanley Kubricks eröffnet neue Forschungsperspektiven und versteht sich als Beitrag zu einer kunsthistorischen Filmanalyse Stanley Kubrick 1928-1999 hat verstörende Meilensteine der Filmgeschichte geschaffen die bis heute kontrovers diskutiert werden Ausgehend von seinen Fotografien für die Zeitschrift Look werden sämtliche Filme Kubricks eingehend analysiert darunter auch seine Dokumentarfilme und sein nahezu unbekanntes Spielfilmdebüt *Fear and Desire* Die bisher eingehendste Würdigung seines Frühwerkes gestattet es Entwicklungslinien nachzuvollziehen und die Wurzeln des Hauptwerks von 2001 *A Space Odyssey* bis *Eyes Wide Shut* präzise herauszuarbeiten Dabei offenbart sich wie Kubricks Werk ausgehend von seinen Anfängen im dokumentarischen Bereich und im Film noir in einen filmischen Hermetismus mündet der darauf abzielt Grenzen auszuloten die Grenzen menschlicher Erkenntnis des Erzählkinos von Film Bildern sowie der Kunst im Allgemeinen Vollständige Sequenzprotokolle aller Filme sind im Anhang abgedruckt

Gender and Islam in Indonesian Cinema Alicia Izharuddin, 2016-12-28 This book presents a historical overview of the Indonesian film industry the relationship between censorship and representation and the rise of Islamic popular culture It considers scholarship on gender in Indonesian cinema through the lens of power relations With key themes such as nationalism women's rights polygamy and terrorism which have preoccupied local filmmakers for decades Indonesia cinema resonates with the socio-political changes and upheavals in Indonesia's modern history and projects images of the nation through the debates on gender and Islam The text also sheds light on broader debates and questions about contemporary Islam and gender construction in contemporary Indonesia Offering cutting edge accounts of the production of Islamic cinema this new book considers gendered dimensions of Islamic media creation which further enrich the representations of the religious and the Islamic in the everyday lives of Muslims in South East Asia

Inventing Film Studies Lee Grieveson, 2008-11-24 DIVA collection of institution centered essays comprising a history of film studies as a discipline

Die Filmgespenster der Postmoderne David

Bordwell,1998 **Zwischen Propaganda und Unterhaltung** Adrian Gerber,2017 In den 1910er Jahren entstand das moderne Kino als populäre Unterhaltungsform Während des Ersten Weltkriegs begannen die Krieg führenden Staaten das neuartige Medium systematisch für Propagandazwecke zu nutzen Als Bestandteil eines massenmedialen Ensembles sollten Filme auf die öffentliche Meinung einwirken Geografisch inmitten des Kriegsgeschehens gelegen spielte die Informationsdrehscheibe Schweiz im weltweiten Propagandakrieg eine prominente Rolle So betrieb etwa das deutsche Auswärtige Amt über Tarnfirmen mehrere Kinos in der Schweiz Die Filme mit denen sowohl die Mittelmächte als auch die Alliierten den schweizerischen Filmmarkt überschwemmten hatten gegensätzliche Auswirkungen Einerseits verschärften die sie begleitenden öffentlichen Debatten die Spannungen im Land andererseits führte der Abwehrreflex gegen ausländische Beeinflussung zum Wunsch nach einem eigenen nationalen Filmschaffen Die Studie beschreibt die Anfänge der modernen Filmkultur in der Schweiz und gibt einen Überblick über die Etablierung von Filmmarkt und Kino Öffentlichkeit insbesondere rekonstruiert sie die Rezeption der international zirkulierenden Propagandafilme zwischen 1914 und 1918 Damit beleuchtet der Autor die bisher nur in Grundzügen bekannte frühe Schweizer Film und Kinogeschichte im Spannungsfeld von Unterhaltung und gezielter politischer Einflussnahme Filmtheorie zur Einführung Thomas Elsaesser,Malte Hagener,2007

Film Studies W. John Hill,Pamela Church Gibson,2000 The contributors supply skilful overviews of the major critical approaches Sight and Sound May 1998 covers all the significant theories debates and approaches to the subject chapter authors are international experts emphasis throughout on critical concepts methods and debates includes material from important new fields such as film audiences and reception queer theory film and psychoanalysis and poststructuralist approaches contains learning aids such as chapter summaries critiques of individual films and lists of further reading This text is the most up to date critical guide to the study of film It is an ideal course companion for undergraduates taking courses in film criticism and textual analysis and for students taking course options in gender race and sexuality in film

Film als Theorie Volker Pantenburg,2006 *Moderne Film Theorie* Jürgen Felix,2002 Reel History Robert Brent Toplin,2002 The author makes an argument for clemency in judging Hollywood's interpretations of history and thoroughly investigates its serious limitations and opportunities to construe history *Film und Musik* Regina Schlagnitweit,Gottfried Schlemmer,2001

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