

READING CAVELL'S
THE WORLD VIEWED
A PHILOSOPHICAL PERSPECTIVE
ON FILM



WILLIAM ROTHMAN
& MARIAN KEANE

Reading Cavells The World Viewed A Philosophical Perspective On Film

William Rothman, Marian Keane



Reading Cavells The World Viewed A Philosophical Perspective On Film:

Reading Cavell's The World Viewed William Rothman, Marian Keane, 2000 A philosophical reexamination of Stanley Cavell's *The World Viewed* In their thoughtful study of one of Stanley Cavell's greatest yet most neglected books William Rothman and Marian Keane address this eminent philosopher's many readers from a variety of disciplines who have neither understood why he has given film so much attention nor grasped the place of *The World Viewed* within the totality of his writings about film Rothman and Keane also reintroduce *The World Viewed* to the field of film studies When the new field entered universities in the late 1960s it predicated its legitimacy on the conviction that the medium's artistic achievements called for serious criticism and on the corollary conviction that no existing field was capable of the criticism filmed called for The study of film needed to found itself intellectually upon a philosophical investigation of the conditions of the medium and art of film Such was the challenge *The World Viewed* took upon itself However film studies opted to embrace theory as a higher authority than our experiences of movies divorcing itself from the philosophical perspective of self reflection apart from which *The World Viewed* teaches we cannot know what movies mean or what they are Rothman and Keane now argue that the poststructuralist theories that dominated film studies for a quarter of a century no longer compel conviction Cavell's brilliant and beautiful book can provide a sense of liberation to a field that has forsaken its original calling read in a way that acknowledges its philosophical achievement *The World Viewed* can show the field a way to move forward by rediscovering its passion for the art of film Reading Cavell's *The World Viewed* will prove invaluable to scholars and students of film and philosophy and to those in other fields such as literary studies and American studies who have found Cavell's work provocative and fruitful

A Hitchcock Reader Marshall Deutelbaum, Leland Poague, 2009-02-24 This new edition of *A Hitchcock Reader* aims to preserve what has been so satisfying and successful in the first edition a comprehensive anthology that may be used as a critical text in introductory or advanced film courses while also satisfying Hitchcock scholars by representing the rich variety of critical responses to the director's films over the years a total of 20 of Hitchcock's films are discussed in depth many others are considered in passing section introductions by the editors that contextualize the essays and the films they discuss well researched bibliographic references which will allow readers to broaden the scope of their study of Alfred Hitchcock

Philosophy and Film Christina Rawls, Diana Neiva, Steven S. Gouveia, 2019-04-25 This volume collects twenty original essays on the philosophy of film It uniquely brings together scholars working across a range of philosophical traditions and academic disciplines to broaden and advance debates on film and philosophy The book includes contributions from a number of prominent philosophers of film including No 1 Carroll Chris Falzon Deborah Knight Paisley Livingston Robert Sinnerbrink Malcolm Turvey and Thomas Wartenberg While the topics explored by the contributors are diverse there are a number of thematic threads that connect them Overall the book seeks to bridge analytic and continental approaches to philosophy of film in fruitful ways Moving to the individual essays the first two sections offer novel takes on

the philosophical value and the nature of film The next section focuses on the film as philosophy debate Section IV covers cinematic experience while Section V includes interpretations of individual films that touch on questions of artificial intelligence race and film and cinema s biopolitical potential Finally the last section proposes new avenues for future research on the moving image beyond film This book will appeal to a broad range of scholars working in film studies theory and philosophy

Movies with Stanley Cavell in Mind David LaRocca, 2021-06-03 In *Movies with Stanley Cavell in Mind* some of the scholars who have become essential for our understanding of Stanley Cavell s writing on film gather to use his landmark contributions to help us read new films from Hollywood and elsewhere that exist beyond his immediate reach and reading In extending the scope of Cavell s film philosophy we naturally find ourselves contending with it and amending it as the case may be Through a series of interpretive vignettes the group effort situates for the expert and novice alike how Cavell s writing on film can profitably enrich one s experience of cinema generally and also inform how we might continue the practice of serious philosophical criticism of specific films mindful of his sensibility The resulting conversations between texts traditions disciplines genres and generations creates propitious conditions for discovering what it means to watch and listen to movies with Stanley Cavell in mind

Cinematic Skepticism Jeroen Gerrits, 2019-10-30 Because of its automatic way of recording reality film has a privileged relation to the problem of skepticism If early film theorists celebrate cinema for overcoming skeptical doubt about the power of human vision recent film philosophers argue that our postphotographic digital cinema is heading toward a general acceptance of skepticism as though nothing on screen has anything to do with reality any longer Emerging from the interaction of Stanley Cavell s and Gilles Deleuze s film philosophies *Cinematic Skepticism* challenges both these views Jeroen Gerrits takes the issue of skepticism beyond concern with knowledge turning skepticism into an ethical problem that pervades film history and theory At the same time he rethinks a Cavellian Deleuzian approach across the digital and global turns in cinema Combining clear explanations of complex philosophical arguments with in depth analyses of the contemporary films *Grizzly Man* *Amélie* *Three Monkeys* and *The Headless Woman* Gerrits traces how cinema invents ways of disconnecting to the world

Inheriting Stanley Cavell David LaRocca, 2020-06-25 Some of the people who knew Stanley Cavell best or know his work most intimately are gathered in *Inheriting Stanley Cavell* to lend critical insight into the once and future legacy of this American titan of thought Former students colleagues long time friends as well as distant admirers explore moments when their personal experiences of Cavell s singular philosophical and literary illuminations have as he put it risen to the level of philosophical significance Many of the memories dreams and reflections on offer in this volume carry with them a welcome register of the autobiographical expressing much as Cavell did through his own writing how the personal can become philosophical and thus provide a robust mode for the making of meaning and the clarifying of the human condition Here in varied styles and through a range of dynamic content authors engage the lingering question of inheriting philosophy in whatever form it might take and what it means to think about inheritance and enact it

The Legacies of Jean-Luc Godard Douglas Morrey, Christina Stojanova, Nicole Côté, 2014-06-18 The artistic impact of Jean Luc Godard whose career in cinema has spanned over fifty years and yielded a hundred or more discrete works in different media cannot be overestimated not only on French and other world cinemas but on fields as diverse as television video art gallery installation philosophy music literature and dance The Legacies of Jean Luc Godard marks an initial attempt to map the range and diversity of Godard s impact across these different fields It contains reassessments of key films like *Vivre sa vie* and *Passion* as well as considerations of Godard s influence over directors like Christophe Honor Contributors look at Godard s relation to philosophy and influence over film philosophy through reference to Wittgenstein Deleuze and Cavell and show how Godard s work in cinema interacts with other arts such as painting music and dance They suggest that Godard s late work makes important contributions to debates in memory and Holocaust Studies The volume will appeal to a non specialist audience with its discussions of canonical films and treatment of themes popular within film studies programs such as cinema and ethics But it will also attract academic specialists on Godard with its chapters on recent works including *Dans le noir du temps* 2002 and *Voyage s en utopie* 2006 interventions in long running academic debates Godard the Holocaust and anti-Semitism and treatment of rarely discussed areas of Godard s work choreographed movement **The Palgrave Handbook of the Philosophy of Film and Motion Pictures** Noël Carroll, Laura T. Di Summa, Shawn Loht, 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 *Gus Blaisdell Collected* Gus Blaisdell, 2012-09-30 This long awaited collection of Blaisdell s critical writings includes essays on literature art and film along with moving tributes by some of the distinguished writers who numbered Blaisdell among their friends [Chronophobia](#) Pamela M. Lee, 2006-02-17 An examination of the pervasive anxiety about and fixation with time seen in 1960s art In the 1960s art fell out of time both artists and critics lost their temporal bearings in response to what E M Cioran called not being entitled to time This anxiety and uneasiness about time which Pamela Lee calls chronophobia cut across movements media and genres and was figured in works ranging from kinetic sculptures to Andy Warhol films Despite its pervasiveness the subject of time and 1960s art has gone largely unexamined in historical accounts of the period Chronophobia is the first critical attempt to define this obsession and analyze it in relation to art and technology Lee discusses the chronophobia of art relative to the emergence of the Information Age in postwar culture The accompanying

rapid technological transformations including the advent of computers and automation processes produced for many an acute sense of historical unknowing the seemingly accelerated pace of life began to outstrip any attempts to make sense of the present Lee sees the attitude of 1960s art to time as a historical prelude to our current fixation on time and speed within digital culture Reflecting upon the 1960s cultural anxiety about temporality she argues helps us historicize our current relation to technology and time After an introductory framing of terms Lee discusses such topics as presentness with respect to the interest in systems theory in 1960s art kinetic sculpture and new forms of global media the temporality of the body and the spatialization of the visual image in the paintings of Bridget Riley and the performance art of Carolee Schneemann Robert Smithson's interest in seriality and futurity considered in light of his reading of George Kubler's important work *The Shape of Time: Remarks on the History of Things* and Norbert Wiener's discussion of cybernetics and the endless belaboring of the present in sixties art as seen in Warhol's *Empire* and the work of On Kawara

Reading Cavells The World Viewed A Philosophical Perspective On Film Book Review: Unveiling the Power of Words

In a world driven by information and connectivity, the ability of words has are more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such is the essence of the book **Reading Cavells The World Viewed A Philosophical Perspective On Film**, a literary masterpiece that delves deep to the significance of words and their affect our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall affect readers.

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