

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

Marshall Deutelbaum, Leland Poague



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

Reading Cavell's The World Viewed William Rothman, Marian Keane, 2000-11-01 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 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 **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 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 *The*

Aesthetic Turn in Political Thought Nikolas Kompridis, 2014-04-10 The growing exploration of political life from an aesthetic perspective has become so prominent that we must now speak of an aesthetic turn in political thought But what does it mean and what makes it an aesthetic turn Why now This diverse and path breaking collection of essays answers these questions provoking new ways to think about the possibilities and debilities of democratic politics Beginning from the premise that politics is already aesthetic in principle the contributions to *The Aesthetic Turn in Political Thought* from some of the world's leading political theorists and philosophers disclose a distinct set of political problems the aesthetic problems of modern politics The aesthetic turn in political thought not only recognizes that these problems are different in kind from the standard problems of politics it also recognizes that they call for a different kind of theorizing a theorizing that is itself aesthetic A major contribution to contemporary theoretical debates *The Aesthetic Turn in Political Thought* will be essential reading to anyone interested in the interdisciplinary crossroads of aesthetic and politics *I Know that You Know that I Know* George Butte, 2004 In *I Know That You Know That I Know* Butte explores how stories narrate human consciousness Butte locates a historical shift in the representation of webs of consciousness in narrative what he calls deep intersubjectivity and examines the effect this shift has since had on Western literature and culture The author studies narrative practices in two ways one pairing eighteenth and nineteenth century British novels *Moll Flanders* and *Great Expectations* for example and the other studying genre practices comedy anti comedy and masquerade in written and film narratives Jane Austen and *His Girl Friday* for example and Hitchcock's Cary Grant films Butte's second major claim argues for new ways to read representations of human consciousness whether or not they take the form of deep intersubjectivity Phenomenological criticism has lost its credibility in recent years but this book identifies better reading strategies arising out of what the author calls poststructuralist phenomenology grounded largely in the work of the French philosopher Merleau Ponty Butte criticizes the extreme of transcendental idealism first wave phenomenological criticism and cultural materialism when it rules out the study of consciousness He also criticizes the dominant Lacanian framework of much academic film criticism **The Anthem Handbook of Screen Theory** Hunter Vaughan, Tom Conley, 2018-07-30 *The Anthem Handbook of Screen Theory* offers a unique and progressive survey of screen theory and how it can be applied to a range of moving image texts and sociocultural contexts Focusing on the handbook angle the book includes only original essays from established authors in the field and new scholars on the cutting edge of helping screen theory evolve for the twenty first century vistas of new media social shifts and geopolitical change This method guarantees a strong foundation and clarity for the canon of film theory while also situating it as part of a larger genealogy of art theories and critical thought and reveals the relevance and utility of film theories and concepts to a wide array of expressive practices and specified arguments *The Anthem Handbook of Screen Theory* is at once inclusive applicable and a chance for writers to innovate and really play with where they think the field is can and should be heading *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

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

New Philosophies of Film Robert Sinnerbrink, 2022-07-28 What can philosophy teach us about cinema Can cinema transform how we understand philosophy How should we describe the competing approaches to philosophizing on film *New Philosophies of Film* answers these questions by offering a lucid introduction to the exciting developments and contentious debates within the philosophy of film Mapping out the conceptual terrain it examines both analytic and continental approaches to cinema and puts forward a pluralist film philosophy grounded in practical examples from film documentaries and television series Now thoroughly updated to showcase the most recent developments in the field this 2nd edition features New chapters on phenomenology cinematic ethics philosophical documentary film and television as philosophy incorporating feminist socio political ethical and ecological approaches to cinema Contemporary case studies including *Carol* *Roma* *Melancholia* two Derrida documentaries and the Netflix series *Black Mirror* Expanded coverage of Gilles Deleuze and Stanley Cavell two of the most influential philosophers of film An updated bibliography filmography and reading lists with links to online resources to support further study Demonstrating how the film philosophy encounter can open up new paths for thinking *New Philosophies of Film* is an essential resource for putting interdisciplinary inquiry into

practice *The Lasting Influence of the War on Postwar British Film* M. Boyce, 2012-02-14 Many of the most celebrated British films of the immediate post war period 1945-55 seem to be occupied with getting on with life and offering distraction for postwar audiences. It is the time of the celebrated Ealing comedies *Hue and Cry* 1946 and *Kind Hearts and Coronets* 1949, Dickens adaptations and the most ambitious projects of the Archers. While the war itself is rarely mentioned in these films, the war and the conditions of postwar society lie at the heart of understanding them. While various studies have focused on lesser known realist films, few consider how deeply and completely the war affected British film. Michael W. Boyce considers the preoccupation of these films with profound anxieties and uncertainties about what life was going to be like for postwar Britain: what roles men and women would play, how children would grow up, even what it meant and what it still means today to be British.

Understanding Cavell, Understanding Modernism Paola Marrati, 2025-08-21 Stanley Cavell undoubtedly one of the most singular and influential voices in contemporary philosophy has written extensively on modernist art, particularly on painting, photography, music, and literature. He has also dedicated an impressive body of work to cinema, whose complex and nuanced status in regard to modernism constitutes one of Cavell's main concerns. However, Cavell's importance for understanding modernism is not exhausted by his interest in, and analyses of, modernist art and literature. Equally significant and perhaps even more original is his understanding of ordinary language philosophy as a modernist enterprise in its own terms. Following the structure for the *Understanding Philosophy: Understanding Modernism* series, this volume is divided into three distinct parts. The first part, *Conceptualizing Cavell*, features introductory essays on Cavell's most important works. The second part, *Cavell and Aesthetics*, delves into more specific aspects and problems pertaining to Cavell's aesthetics and its moral and political implications. The third part is an extended glossary of Cavell's key words and concepts.

Art Jonathan Vickery, Diarmuid Costello, 2007-01-01 The last few decades have witnessed an explosion in ideas and theories on art. Art itself has never been so topical, but much recent thinking remains inaccessible and difficult to use. This book assesses the work of those thinkers, including artists, who have had a major impact on making, criticizing, and interpreting art since the 1960s. With entries by leading international experts, this book presents a concise critical appraisal of thinkers and their ideas about art and its place in the wider cultural context. A guide to the key thinkers who shape today's world of art, this book is a vital reference for anyone interested in modern and contemporary art, its history, philosophy, and practice.

Theodor ADORNO, Roland BARTHES, Georges BATAILLE, Jean BAUDRILLARD, Walter BENJAMIN, JM BERNSTEIN, Pierre BOURDIEU, Nicolas BOURRIAUD, Benjamin BUCHLOH, Daniel BUREN, Judith BUTLER, No 1 CARROLL, Stanley CAVELL, TJ CLARK, Arthur C DANTO, Gilles DELEUZE, Jacques DERRIDA, George DICKIE, Thierry DE DUVE, James ELKINS, Hal FOSTER, Michel FOUCAULT, Michael FRIED, Dan GRAHAM, Clement GREENBERG, Fredric JAMESON, Mike KELLEY, Mary KELLY, Melanie KLEIN, Joseph KOSUTH, Rosalind KRAUSS, Julia KRISTEVA, Barbara KRUGER, Niklas LUHMANN, Jean Fran ois LYOTARD, Maurice MERLEAU PONTY, WJT MITCHELL, Robert MORRIS, Linda NOCHLIN, Adrian PIPER, Griselda POLLOCK, Robert

SMITHSON Jeff WALL Albrecht WELLMER Richard WOLLHEIM **Aesthetics: The Key Thinkers** Alessandro Giovannelli, 2021-07-29 *Aesthetics: The Key Thinkers* offers a comprehensive historical overview of the field of aesthetics. Thirty specially commissioned essays introduce and explore the contributions of philosophers who have shaped the subject from its origins in the work of the ancient Greeks to contemporary developments in the 21st century. Now thoroughly revised and updated throughout, this second edition includes new chapters on Ludwig Wittgenstein, Susanne Langer, Bernard Bolzano, as well as more coverage of post-1950 aesthetics with Frank Sibley, Stanley Cavell, Peter Kivy, Noël Carroll, Peter Lamarque, and Jerrold Levinson. The book reconstructs the history of aesthetics, clearly illustrating the most important attempts to address such crucial issues as the nature of aesthetic judgment, the status of art, and the place of the arts within society. Ideal for undergraduate students, it lays the necessary foundations for a complete and thorough understanding of this fascinating subject.

The Language and Style of Film Criticism Andrew Klevan, Alex Clayton, 2011-04-26 *The Language and Style of Film Criticism* brings together original essays from an international range of academics and film critics, highlighting the achievements, complexities, and potential of film criticism. In recent years, in contrast to the theoretical, historical, and cultural study of film, film criticism has been relatively marginalised, especially within the academy. This book highlights the distinctiveness of film criticism and addresses ways in which it can take a more central place within the academy and develop in dynamic ways outside it. *The Language and Style of Film Criticism* is essential reading for academics, teachers, students, and journalists who wish to understand and appreciate the language and style of film criticism.

Emerson's Transcendental Etudes Stanley Cavell, David Justin Hodge, 2003 This book is Stanley Cavell's definitive expression on Emerson. Over the past thirty years, Cavell has demonstrated that he is the most emphatic and provocative philosophical critic of Emerson that America has yet known. The sustained effort of that labor is drawn together here for the first time into a single volume, which also contains two previously unpublished essays and an introduction by Cavell that reflects on this book and the history of its emergence. Students and scholars working in philosophy, literature, American studies, history, film studies, and political theory can now more easily access Cavell's luminous and enduring work on Emerson. Such engagement should be further complemented by extensive indices and annotations. If we are still in doubt whether America has expressed itself philosophically, there is perhaps no better space for inquiry than reading Cavell reading Emerson.

The ABCs of Classic Hollywood Robert Beverley Ray, 2008 Speaking about the kind of filmmaking now known as Classic Hollywood, the most popular and influential cinema ever invented, Vincente Minnelli once gave away its secret: "I feel that a picture that stays with you is made up of a hundred or more hidden things. They're things that the audience is not conscious of but that accumulate. How would we go about finding those things? What method would enable us to retrieve them and by doing so to understand better how Hollywood films got made?" *The ABCs of Classic Hollywood* attempts to answer those questions by looking closely at four movies from the 1930-1945 period when the American Studio System reached the peak of its economic and cultural

power Grand Hotel The Philadelphia Story The Maltese Falcon and Meet Me in St Louis To avoid the predictable generalizations that have plagued Film Studies Ray works with the movies details treated as initially mysterious but promising clues e g Grand Hotel s coffin and room assignments The Philadelphia Story s diving board and license plate PA55 The Maltese Falcon s clocks and missing bed Meet Me in St Louis s violinist and ribboned cat By producing at least 26 entries for each of these films one for every letter of the alphabet Ray demonstrates that a movie s details contain the record of the work and ideas that produced them the endless negotiation between commercial efficiency and seductive enchantment In our unconscious memories we recognize something in the movies something tantalizing and just out of reach This book unlocks those memories making them conscious and explicit so that they will help us understand the most powerful and important storytelling system ever designed **Stanley Cavell and Film** Catherine Wheatley, 2019-07-25 Film is made for philosophy asserted Stanley Cavell In addition to his work on scepticism morality and the intentions and meanings of ordinary language the American philosopher wrote fascinatingly about cinema arguing that film can reveal new ground for thinking through old philosophical problems In this book Catherine Wheatley draws upon Cavell s explicitly film inspired works key philosophical concepts and autobiographical writings examining his analyses of films from Hollywood s Golden Age the French New Wave contemporary action cinema silent film heroes Chaplin and Keaton directors Cocteau and Hitchcock and performers Greta Garbo and Ginger Rogers Revealing the ways in which Cavell s thinking was shaped by the movies Wheatly poses the question what was it about film that taught the philosopher how best to live in the world

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 Noël 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

The Enigmatic Realm of **Reading Cavells The World Viewed A Philosophical Perspective On Film**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **Reading Cavells The World Viewed A Philosophical Perspective On Film** a literary masterpiece penned with a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of people who partake in its reading experience.

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Reading Cavells The World Viewed A Philosophical Perspective On Film Introduction

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