



Seeing Through Photographs

Berys Gaut



Seeing Through Photographs:

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.

On Photography Diarmuid Costello, 2017-09-22 What is photography? Is it a source of knowledge or an art? Many have said the former because it records the world automatically; others the latter because it expresses human subjectivity. Can photography be both, or must we choose? In *On Photography*, A Philosophical Inquiry, Diarmuid Costello examines these fascinating questions and more, drawing on images by Alfred Stieglitz, Berenice Abbott, Paul Strand, Lee Friedlander, James Welling, and Wolfgang Tillmans, among others, and the writings of Elizabeth Eastlake, Peter Henry Emerson, Edward Weston, Siegfried Kracauer, André Bazin, and Stanley Cavell. This sets the scene for the contemporary stand-off between sceptical and non-sceptical Orthodoxy in the work of Roger Scruton and Kendall Walton, and a New Theory of Photography taking its cue from László Moholy-Nagy and Patrick Maynard. Written in a clear and engaging style, *On Photography* is essential reading for anyone interested in the philosophy of photography, aesthetics, art, and visual studies.

Marvelous Images Kendall Walton, 2008-04-23 The twelve essays by Kendall Walton in this volume address a broad range of theoretical issues concerning the arts. Many of them apply to the arts generally, to literature, theater, film, music, and the visual arts, but several focus primarily on pictorial representation or photography. In *How Marvelous*, Walton introduces an innovative account of aesthetic value, and in this and other essays he explores relations between aesthetic value and values of other kinds, especially moral values. Two of the essays take on what has come to be called imaginative resistance, a cluster of puzzles that arise when works of fiction ask us to imagine or to accept as true in a fiction moral propositions that we find reprehensible in real life. *Transparent Pictures*: Walton's classic and controversial account of what is special about photographic pictures is included, along with a new essay on a curious but rarely noticed feature of photographs and other still pictures: the fact that a depiction of a momentary state of an object in motion allows viewers to observe that state in imagination for an extended period of time. Two older essays round out the collection: another classic, *Categories of Art*, and a less well-known essay, *Style and the Products and Processes of Art*, which examines the role of appreciators' impressions of how a work of art came about in understanding and appreciation. None of the reprinted essays is abridged, and new postscripts have been added to several of them.

A Philosophy of Cinematic Art Berys Gaut, 2010-01-14 A wide-ranging and accessible study of cinema as an art form, discussing

traditional photographic films digital cinema and videogames **Aesthetics** David Goldblatt, Lee B. Brown, 2016-09-16 As with previous editions the new *Aesthetics A Reader in Philosophy of the Arts* uses classic and contemporary readings of leading philosophers of the arts This Third Edition includes more than a dozen new essays either written or adapted especially for this volume Containing more than 90 essays in total the new edition offers generous choices for class readings thus minimizing supplementary material needed for required assignments and independent research In keeping with earlier editions the Third Edition is a large collection of essays most comparatively brief and organized first by groupings of art forms and then by general essays about the arts It attempts to keep pace with theorizing about those art forms not traditionally covered in most books on aesthetics like the jazz rock comics video games and even the aesthetics of junkyards There is then an emphasis on the popular and mass arts and everyday aesthetics as well as on time honored problems in philosophy of the arts This edition which contains contributions by both analytic and continental philosophers expands upon offerings in non Western art and aesthetics Finally although intended to keep pace with topics and issues currently debated instructors and students will find in a special section key classic texts **The Visual Turn** Angela Dalle Vacche, 2003 This collection of essays demonstrates the usefulness of looking at cinema with the analytical methods provided by art theory The Visual Turn is a dialogue between art historians and film theorists from the silent period to the aftermath of World War II

Arguing About Art Alex Neill, Aaron Ridley, 2013-02-01 Offering a unique debate format the third edition of the bestselling *Arguing About Art* is ideal for newcomers to aesthetics or philosophy of art This lively collection presents an extensive range of short clear introductions to each of the discussions which include sentimentality appreciation interpretation understanding objectivity nature food horror With revised introductions updated suggestions for further reading and new sections on pornography and societies without art *Arguing About Art* provides a stimulating and accessible anthology suitable for those coming to aesthetics for the first time The book will also appeal to students of art history literature and cultural studies **Aesthetics and Film** Katherine Thomson-Jones, 2008-10-23 *Aesthetics and Film* is a philosophical study of the art of film Its motivation is the recent surge of interest among analytic philosophers in the philosophical implications of central issues in film theory and the application of general issues in aesthetics to the specific case of film Of particular interest are questions concerning the distinctive representational capacities of film art particularly in relation to realism and narration the influence of the literary paradigm in understanding film authorship and interpretation and our imaginative and affective engagement with film For all of these questions Katherine Thomson Jones critically compares the most compelling answers driving home key points with a wide range of film examples including Wiene's *The Cabinet of Doctor Caligari* Eisenstein's *October* Hitchcock's *Rear Window* Kubrick's *The Shining* and Sluizer's *The Vanishing* Students and scholars of aesthetics and cinema will find this an illuminating accessible and highly enjoyable investigation into the nature and power of a technologically evolving art form Art, Representation, and Make-Believe Sonia

Sedivy,2021-06-06 This is the first collection of essays focused on the many faceted work of Kendall L Walton Walton has shaped debate about the arts for the last 50 years He provides a comprehensive framework for understanding arts in terms of the human capacity of make believe that shows how different arts visual photographic musical literary or poetic can be explained in terms of complex structures of pretense perception imagining empathy and emotion His groundbreaking work has been taken beyond aesthetics to address foundational issues concerning linguistic and scientific representations for example about the nature of scientific modelling or to explain how much of what we say is quite different from the literal meanings of our words Contributions from a diverse group of philosophers probe Walton s detailed proposals and the themes for research they open The essays provide an overview of important debates that have Walton s work at their core This book will be of interest to scholars and graduate students working on aesthetics across the humanities as well as those interested in the topic of representation and its intersection with perception language science and metaphysics **Image and Mind**

Gregory Currie,1995-09-29 This book develops a theory of the nature of the cinematic medium of the psychology of film viewing and of film narrative *Philosophy of Art*

David Boersema,2018-05-04 This book addresses issues in the philosophy of art through the lenses of the three broad areas of philosophy metaphysics epistemology and axiology It surveys many important and pervasive topics connected to a philosophical understanding of art The Great Canoes in the Sky

Stephen Chadwick,Martin Paviour-Smith,2016-11-29 Presenting spectacular photographs of astronomical objects of the southern sky all taken by author Stephen Chadwick this book explores what peoples of the South Pacific see when they look up at the heavens and what they have done with this knowledge From wives killing brothers to emus rising out of the desert and great canoes in the sky this book offers the perfect blend of science tradition and mythology to bring to life the most famous sights in the heavens above the southern hemisphere The authors place this starlore in the context of contemporary understandings of astronomy The night sky of southern societies is as rich in culture as it is in stars Stories myths and legends based on constellations heavenly bodies and other night sky phenomena have played a fundamental role in shaping the culture of pre modern civilizations throughout the world Such starlore continues to influence societies throughout the Pacific to this day with cultures throughout the region from Australia and New Zealand in the south to New Guinea and Micronesia in the north using traditional cosmology as a means of interpreting various aspects of everyday life **The**

Oxford Handbook of Aesthetics Jerrold Levinson,2005-01-27 The Oxford Handbook of Aesthetics has assembled 48 brand new essays making this a comprehensive guide available to the theory application history and future of the field **The**

Routledge Companion to Photography and Visual Culture Moritz Neumüller,2018-09-21 The Routledge Companion to Photography and Visual Culture is a seminal reference source for the ever changing field of photography Comprising an impressive range of essays and interviews by experts and scholars from across the globe this book examines the medium s history its central issues and emerging trends and its much discussed future The collected essays and interviews explore the

current debates surrounding the photograph as object art document propaganda truth selling tool and universal language the perception of photography archives as burdens rather than treasures the continual technological development reshaping the field photography as a tool of representation and control and more One of the most comprehensive volumes of its kind this companion is essential reading for photographers and historians alike **Philosophy and Film** Cynthia A. Freeland, Thomas E. Wartenberg, 2016-01-08 Philosophy and Film moves from broad theoretical reflections on film as a medium to concrete examinations of individual films **Fiction and Imagination in Early Cinema** Mario Sluġan, 2019-11-28 Shortlisted for the BAFTSS Best Monograph Award 2021 When watching the latest instalment of Batman it is perfectly normal to say that we see Batman fighting Bane or that we see Bruce Wayne making love to Miranda Tate We would not say that we see Christian Bale dressed up as Batman going through the motions of punching Tom Hardy dressed up as Bane Nor do we say that we see Christian Bale pretending to be Bruce Wayne making love with Marion Cotillard who is playacting the role Miranda Tate But if we look at the history of cinema and consider contemporary reviews from the early days of the medium we see that people thought precisely in this way about early film They spoke of film as no more than documentary recordings of actors performing on set In an innovative combination of philosophical aesthetics and new cinema history Mario Sluġan investigates how our default imaginative engagement with film changed over the first two decades of cinema It addresses not only the importance of imagination for the understanding of early cinema but also contributes to our understanding of what it means for a representational medium to produce fictions Specifically Sluġan argues that cinema provides a better model for understanding fiction than literature **The Palgrave Handbook of the Philosophy of Film and Motion Pictures** No  l 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 **Funerary Culture and the Limits of Secularization in Denmark** Anne Kjaersgaard, 2017 Considered one of the most irreligious countries in the world in spite of continued religious affiliation of the majority of the population Denmark is an important case to explore the limits of secularization This study challenges the secularization thesis from the perspective of lived religion innovatively examining death related behaviour and hitherto overlooked religion in relation to organ donation churchyard design grave visiting rituals and graveyard photographs Dissertation Series Death Studies Nijmegen Studies in Thanatology Vol 4 Subject Danish Studies Religious Studies Death

Studies Handbook of Visual Communication Kenneth L. Smith, Sandra Moriarty, Keith Kenney, Gretchen Barbatsis, 2004-12-13 This Handbook of Visual Communication explores the key theoretical areas in visual communication and presents the research methods utilized in exploring how people see and how visual communication occurs With chapters contributed by many of the best known and respected scholars in visual communication this volume brings together significant and influential work in the visual communication discipline The theory chapters included here define the twelve major theories in visual communication scholarship aesthetics perception representation visual rhetoric cognition semiotics reception theory narrative media aesthetics ethics visual literacy and cultural studies Each of these theory chapters is followed by exemplar studies in the area demonstrating the various methods used in visual communication research as well as the research approaches applicable for specific media types The Handbook serves as an invaluable reference for visual communication theory as well as a useful resource book of research methods in the discipline It defines the current state of theory and research in visual communication and serves as a foundation for future scholarship and study As such it is required reading for scholars researchers and advanced students in visual communication and it will be influential in other disciplines in which the visual component is key including advertising persuasion and media studies The volume will also be useful to practitioners seeking to understand the visual aspects of their media and the visual processes used by their audiences

A Gust of Photo-Philia Alexandra Moschovi, 2020-12-15 The first transnational history of photography's accommodation in the art museum Photography was long regarded as a middle brow art by the art institution Yet at the turn of the millennium it became the hot global art of our time In this book part institutional history part account of shifting photographic theories and practices Alexandra Moschovi tells the story of photography's accommodation in and as contemporary art in the art museum Archival research of key exhibitions and the contrasting collecting policies of MoMA Tate the Guggenheim the V A and the Centre Pompidou offer new insights into how art as photography and photography as art have been collected and exhibited since the 1930s Moschovi argues that this accommodation not only changed photography's status in art culture and society but also played a significant role in the rebranding of the art museum as a cultural and social site

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