

Moving Image Theory



Ecological Considerations

Edited by

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Moving Image Theory Ecological Considerations

Peter Wuss



Moving Image Theory Ecological Considerations:

Moving Image Theory Joseph D Anderson, Joseph Anderson, Barbara Fisher Anderson, 2007-03-05 Looking at film through its communication properties rather than its social or political implications this work draws on the tenets of James J Gibson's ecological theory of visual perception and offers a new understanding of how moving images are seen and understood

Moving Image Theory Joseph D Anderson, Barbara Fisher Anderson, 2007-03-05 Blending unconventional film theory with nontraditional psychology to provide a radically different set of critical methods and propositions about cinema *Moving Image Theory Ecological Considerations* looks at film through its communication properties rather than its social or political implications Drawing on the tenets of James J Gibson's ecological theory of visual perception the fifteen essays and forty one illustrations gathered here by editors Joseph D Anderson and Barbara Fisher Anderson offer a new understanding of how moving images are seen and understood Focusing on a more straightforward perception of the world and cinema in an attempt to move film theory closer to reality *Moving Image Theory* proposes that we should first understand how cinema communicates information about the representation of the three dimensional world through properties of image and sound

Narration and Spectatorship in Moving Images Barbara Fisher Anderson, Joseph D. Anderson, 2009-03-26 Philosophers and students of the arts have wondered since the time of Aristotle about the nature of aesthetic experience and how this experience can seemingly be evoked by works of art For more than a century producers and directors of motion pictures have made decisions about how to craft them based upon assumptions about complex stylistic devices and the effects such patterns of organization have on viewers Over the past few years film scholars have made considerable progress in analyzing the manifold connections that exist between stylistic patterns and aesthetic effects for moving images of all kinds In doing so they have increasingly drawn upon insights and methodologies derived from psychology The international conference from which this volume takes its contributions and its title was organized to encourage the seeking of descriptive models pertaining to those elements of filmic construction that account for specific aesthetic experience The focus of the current selection of twenty essays is therefore on the elements of filmic narration and their presumed aesthetic effects The editors are pleased to strengthen the link between film studies and psychology in the interest of gaining tangible insight into the ancient mystery of the link between art and aesthetic experience

Ecocinema Theory and Practice Stephen Rust, Salma Monani, Sean Cubitt, 2013 This is an anthology that offers a comprehensive introduction to the rapidly growing field of eco film criticism a branch of critical scholarship that investigates cinema's intersections with environmental understandings

Psychocinematics Arthur P. Shimamura, 2014-02-15 Largely through trial and error filmmakers have developed engaging techniques that capture our sensations thoughts and feelings Philosophers and film theorists have thought deeply about the nature and impact of these techniques yet few scientists have delved into empirical analyses of our movie experience or what Arthur P Shimamura has coined psychocinematics This edited volume introduces this exciting field by bringing together film

theorists philosophers psychologists and neuroscientists to consider the viability of a scientific approach to our movie experience *Cinematic Narration and its Psychological Impact* Peter Wuss, 2009-03-26 Film provides experience potential Contemporary cognitive psychology gives the opportunity to define this impact on the film spectators mind in regard to different aspects of cognition imagination and emotion Proceeding from these positions this book considers a number of practical issues of cinematic narration with which filmmakers theorists and cineastes are frequently confronted What is storytelling and how may we objectify the regularities to be found at work in different modes of narration in the fiction film among them structural principles of art cinema which are often experienced on a level beneath conscious reception What is the role of the element of conflict in the process of narration and what are the effects that the representation of conflict situations on the screen has on the viewers emotions How can we define cinematic tension and also suspense and how does each influence the disposition of the audience What constitutes a reality effect in fiction films and how can it vary in different modes of storytelling How are a given protagonists dreams fantasies and play behaviour integrated both into the course of narrative events and into the development of the spectator s imageries and ideas And finally How do film genres work on a psychological level Providing a theoretical framework for further empirical research the book outlines a differentiated model for analysing key devices of cinematic narration in view of their impact on the spectators mind **The Routledge**

Encyclopedia of Film Theory Edward Branigan, Warren Buckland, 2013-12-04 The Routledge Encyclopedia of Film Theory is an international reference work representing the essential ideas and concepts at the centre of film theory from the beginning of the twentieth century to the beginning of the twenty first When first encountering film theory students are often confronted with a dense interlocking set of texts full of arcane terminology inexact formulations sliding definitions and abstract generalities The Routledge Encyclopedia of Film Theory challenges these first impressions by aiming to make film theory accessible and open to new readers Edward Branigan and Warren Buckland have commissioned over 50 scholars from around the globe to address the difficult formulations and propositions in each theory by reducing these difficult formulations to straightforward propositions The result is a highly accessible volume that clearly defines and analyzes step by step many of the fundamental concepts in film theory ranging from familiar concepts such as Apparatus Gaze Genre and Identification to less well known and understood but equally important concepts such as Alain Badiou s Inaesthetics Gilles Deleuze s Time Image and Jean Luc Nancy s Evidence The Routledge Encyclopedia of Film Theory is an ideal reference book for undergraduates of film studies as well as graduate students new to the discipline **Embodied Metaphors in Film,**

Television, and Video Games Kathrin Fahlenbrach, 2015-10-05 In cognitive research metaphors have been shown to help us imagine complex abstract or invisible ideas concepts or emotions Contributors to this book argue that metaphors occur not only in language but in audio visual media well This is all the more evident in entertainment media which strategically sell their products by addressing their viewers immediate reflexive understanding through pictures sounds and language This

volume applies cognitive metaphor theory CMT to film television and video games in order to analyze the embodied aesthetics and meanings of those moving images

The Routledge Companion to Philosophy and Film Paisley Livingston, Carl Plantinga, 2008-10-27 The Routledge Companion to Philosophy and Film is the first comprehensive volume to explore the main themes topics thinkers and issues in philosophy and film The Companion features sixty specially commissioned chapters from international scholars and is divided into four clear parts issues and concepts authors and trends genres film as philosophy Part one is a comprehensive section examining key concepts including chapters on acting censorship character depiction ethics genre interpretation narrative reception and spectatorship and style Part two covers authors and scholars of film and significant theories Part three examines genres such as documentary experimental cinema horror comedy and tragedy Part four includes chapters on key directors such as Tarkovsky Bergman and Terrence Malick and on particular films including Memento Each chapter includes a section of annotated further reading and is cross referenced to related entries The Routledge Companion to Philosophy and Film is essential reading for anyone interested in philosophy of film aesthetics and film and cinema studies

Freudian Fadeout Arij Ouweneel, 2012-08-07 In Western culture the psychoanalysis that has guided popular psychology for almost a century is now on the retreat Better equipped with proven results cognitive and evolutionary psychology has driven psychoanalysis out of the spotlight In cultural and film studies however the debate between cognitive sciences and psychoanalysis remains contentious This volume explores this state of things by examining criticism of 18 films juxtaposing them with cognitive based films to reveal the flaws in the psychoanalytical concepts It pays particular attention to simulation theory the concept that narratives learned from films could work in human minds as simulations for solutions to particular problems By introducing the idea of narrative stimulation to film studies this work argues for a different method of film critique encouraging further research into this nascent field

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