The Aesthetics And Psychology Of The Cinema

Whispering the Techniques of Language: An Mental Quest through The Aesthetics And Psychology Of The Cinema

In a digitally-driven world where screens reign great and quick transmission drowns out the subtleties of language, the profound techniques and psychological nuances hidden within phrases usually move unheard. Yet, situated within the pages of The Aesthetics And Psychology Of The Cinema an interesting fictional treasure blinking with organic thoughts, lies an exceptional journey waiting to be undertaken. Written by an experienced wordsmith, that charming opus invites visitors on an introspective trip, gently unraveling the veiled truths and profound affect resonating within the very cloth of every word. Within the psychological depths with this touching evaluation, we can embark upon a genuine exploration of the book is primary subjects, dissect its captivating writing type, and yield to the powerful resonance it evokes serious within the recesses of readers hearts.

Border Cinema Monica Hanna 2019-04-15 The rise of digital media and globalization’s intensification since the 1990s have significantly refigured global cinema’s form and content. The coincidence of digitalization and globalization has produced what this book helps to define and describe as a flourishing border cinema whose aesthetics reflect, construct, intervene in, denature, and reconfigure geopolitical borders. This collection demonstrates how border cinema resists contemporary border fortification processes, showing how cinematic media have functioned technologically and aesthetically to engender contemporary shifts in national and individual identities while proposing alternative conceptions of these identities to those promulgated by the often restrictive current political rhetoric and ideologies that represent a backlash to globalization.

Puzzling Stories Steven Willemsen 2022-08-12 Many films and novels defy our ability to make sense of the plot. While puzzling storytelling, strange incongruities, inviting enigmas and persistent ambiguities have been central to the effects of many literary and cinematic traditions, a great deal of contemporary films and television series bring such qualities to the mainstream—but wherein lies the attractiveness of perplexing works of fiction? This collected volume offers the first comprehensive, multidisciplinary, and transmedial approach to the question of cognitive challenge in narrative art, bringing together psychological, philosophical, formal-historical, and empirical perspectives from leading scholars across these fields.

Moving Viewers Carl Plantinga 2009-04-08 Everyone knows the thrill of being transported by a film, but what is it that makes movie watching such a compelling emotional experience? In Moving Viewers, Carl Plantinga explores this question and the implications of its answer for aesthetics, the psychology of spectatorship, and the place of movies in culture. Through an in-depth discussion of mainstream Hollywood films, Plantinga investigates what he terms “the paradox of negative emotion” and the function of mainstream narratives as ritualistic fantasies. He describes the sensual nature of the movies and shows how film emotions are often elicited for rhetorical purposes. He uses cognitive science and philosophical aesthetics to demonstrate why cinema may deliver a similar emotional charge for diverse audiences.

Great Flicks Dr. Dean Keith Simonton 2011-02-23 What does it take to make a great motion picture? What do we even mean by cinematic greatness? What is more important: movie awards, critical acclaim, or box office success? Who has the biggest impact: the writer, the director, or the actors? Scientific research has provided some provocative answers. This review
of cinematic creativity and aesthetics is confined to scientific studies carried out by a multidisciplinary group of researchers. Do great films receive both shiny trophies and five stars? Chapter 2 concentrates on movie awards, including the Oscars and Golden Globes, and how those awards relate to critical acclaim. How do the dramatic awards compare with the visual, technical, and music awards? Chapter 3 studies more closely how these awards cluster together and which of these clusters best predict cinematic success. How does box office compare with critical evaluations and movie awards? Chapter 4 adds a new consideration, namely the film's financial performance. The following four chapters focus on specific contributions to a film's impact: Chapter 5 covers the script (including writers), Chapter 6 the director (or "auteur"), Chapter 7 the actors (especially gender differences), and Chapter 8 the music (both scores and songs). Chapter 9 addresses the question of whether the same cinematic factors that make some films great also make other films bad: Are bombs the exact opposite of masterpieces? The book closes with an epilogue on future directions in scientific studies of cinematic creativity and aesthetics.

What do researchers need to do if we want a complete understanding of what it takes to create a powerful cinematic experience? This volume will be invaluable to anyone interested in film, including any aficionado who is open to a scientific approach, and researchers in the areas of creativity, aesthetics, and cultural economics. The reported research comes from many disciplines, including psychology, sociology, economics, management, marketing, communications, journalism, broadcasting, history, musicology, and statistics.

**Toward a Structural Psychology of Cinema**
John M. Carroll 1980-01-01

**Moving Viewers**
Carl R. Plantinga 2009 "Everyone knows the thrill of being transported by a film, but what is it that makes movie watching such a compelling emotional experience? In Moving Viewers, Carl Plantinga deftly explores this fascinating question and the implications of its answer for aesthetics, the psychology of spectatorship, and the place of movies in culture.

Through an in-depth discussion of mainstream Hollywood films, Plantinga investigates what he terms 'the paradox of negative emotion' and the function of mainstream narratives as ritualistic fantasies. He describes the sensual nature of the movies -- their direct appeal to the human body through sight, sound, and the human propensity for mimicry -- and shows how film emotions are often elicited for rhetorical purposes. He moves away from a psychoanalytic explanation and makes powerful use of cognitive science and philosophical aesthetics to demonstrate why cinema may deliver the same emotional charge in Senegal, Thailand, or Peru as it does in Steven Spielberg's America." -- rear cover.
existence of these traditional antecedents have afforded filmmakers a diverse range of technical and artistic applications towards the construction of their respective cinematic narratives. Furthermore, the socio-political and cultural contexts in which films are conceived often inform the manner in which particular aesthetic sensibilities are selected and deployed. ‘Aesthetics and the Cinematic Narrative’ provides a concise historical survey of Aesthetics as a practical philosophical discipline and applies several of its underlying principles to the examination of filmic storytelling.

Aesthetics and Ethics of Cinema: An interdisciplinary study on the influence of theatre and theology in cinema Hugo Noël Santander-Ferreira 2019-10-22 Films follow an organic model first described by Aristotle in "Poetics." The structure of storytelling, however, is not the invention of a particular playwright in a particular era. The representation of conflicts that require an urgent answer, follows the logic of perception. The principle of causality operates as the only a-priori category of our understanding. On our first chapter, we give credit to Méliès, the magician who, while relying on the fallibility of perception, imported to cinema the grammar of the dramatic arts. The chapters on aesthetics were written for my university students in the US, Portugal, England, Kirgizstan, Colombia, Mexico and India. Even in prestigious universities outputs of creativity are often checked by budget and technical constraints. The chapter on resourceful cinema discusses the growing influence of the aesthetics of poor theatre into cinema. Low-budget cinema allows filmmakers to express their particular voices without the constraints of budget or film distribution. Applying theory to practice, I write about the making of my 150-minute independent film Hamlet Unbound (1998 – 2018). The methodology of this book is interdisciplinary. Raising questions from the field of film studies, I have incorporated concepts from semiotics, psychology, archaeology, history, sociology, theology and philosophy. My discussion on Ethics of Cinema is but a development of questions already addressed by my definition of Narration, published by Hodder Education in their Encyclopaedia on Ethics and Philosophy (2006.) In an era of universal communication, there is a tendency to understand and correct social incorrectness. Such morality is strange to a global culture, where manners vary from language to language, from culture to culture. The main influences on this book are the works of Shakespeare, Søren Kierkegaard and Joseph Campbell, and my own experiences living and working in countries from 5 continents. Shakespeare speaks of drama as the mirror where men see the true image of their vice and virtue. Films and theatre plays, indeed, as well as literature and poetry, are but mirrors to present and incoming generations. Aristotle had already prescribed that the ethics of the child are very much influenced by the behaviour of the adult. Imitation, then, has a didactic purpose. Poetry would certainly play an important role in the construction of the child's universe. The actions of daily life are persistently reflected on memories of actions performed by historical figures, actors and celebrities. Søren Kierkegaard revealed the ceaseless interaction between the representations of today and the ethics of tomorrow. In a generation where filmmakers become the most influential poets since Saint Paul and Mahomet: the virtual substitutes of parents and professors, children are constraint to adopt the ethics performed by the heroes of the screen. All societies suffer inconsistencies, errors, vices, criminals, disasters, revenge and death. What varies is the way they cope with it. They can choose to exterminate the previous ruling and wealthy class--as in the revolutions of France, Russia and Venezuela, or they can forgive and implement new policies: as in Kirgizstan and South Africa. The writings of Joseph Campbell have underlined the mythical dimension of literature and cinema. Notwithstanding, the Bible, the Coran and the Ramayana remain the most influential texts. Modern writers--according to Campbell, have the purpose of representing very ancient myths in new settings. Movies could certainly be identified as representations of very old myths. Artistic films would be those able to revive the archetypes of the past. The myth of Cain and Abel will be remembered as long as
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humanity perpetrates fratricide, e.g., Coppola's The Godfather: Part II (1974) and TV series such as The Borgia (2012.) Madras, August 15th 2012

**The Aesthetic of Isolation in Film Theory--Hugo Münsterberg** Donald Laurence

Fredericksen 1977-01-01

*Robert Pippin and Film* Dominic Lash 2022-02-10

Robert Pippin (1948- ) is a major figure in contemporary philosophy, having published influential work on thinkers including Kant, Hegel, and Nietzsche. He is also an original thinker about - and critic of - film who has written books and numerous articles on canonical subjects such as the Western, Film Noir, and Hitchcock's Vertigo. In *Robert Pippin and Film*, Dominic Lash demonstrates the ways that film has been crucial to Pippin's thought on important philosophical topics such as political psychology, ethics, and self-knowledge. He also explores the implications of Pippin's methodological commitments to clear language and to maintaining close contact with the details of the films in question. In so doing, Lash brings Pippin's work on film to a wider audience and contributes to current debates both within film studies and beyond. This includes those concerning the relationships between film and philosophy, criticism and aesthetics, and individual subjectivity and political consciousness. Lash focuses on Pippin's major works on film - Hollywood Westerns and American Myth (2010), Fatalism in American Film Noir (2012), The Philosophical Hitchcock (2017), and Filmed Thought (2020) as well as his many shorter writings on film.

**The Aesthetics and Psychology of the Cinema** Jean Mitry 1998

Mitry was driven to explain the "why," "what if," and "how come" experiences that resulted after the "wow" experience in cinema. His theory uses psychology and phenomenology to understand how cinema can elevate the viewer from the everyday world.

*Seeing Education on Film* Alexis Gibbs 2019-12-09

This book argues that certain films have more to offer by way of conceptualising education than textual scholarship. Drawing on the work of the later Wittgenstein, it suggests that a shift in our philosophical focus from knowing to seeing can allow for ordinary educational phenomena (teachers, schools, children) to be appreciated anew. The book argues that cinema is the medium best placed to draw attention to this revaluation of the everyday, and particular films are presented as offering unique insights into the aesthetic nature of education as a concept. The book will be of primary interest to educators and educationalists alike, but its interdisciplinary nature should also appeal to those in the fields of film study, philosophy, and aesthetics.

**Philosophy of Film and Motion Pictures** Noël Carroll 2009-02-09

Designed for classroom use, this authoritative anthology presents key selections from the best contemporary work in philosophy offilm. The featured essays have been specially chosen for their clarity, philosophical depth, and consonance with the current move 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.

**Polanski and Perception** Davide Caputo 2012

Polanski and Perception focuses on Roman Polanski's interest in the nature of perception and how this is manifested in his films. Informed by the work of neuropsychologist R. L. Gregory, this volume primarily focuses on two sets of films: the Apartment trilogy and the Investigation trilogy. This book also includes case studies of other films.

**Hollywood Aesthetic** Todd Berliner 2017

"Hollywood makes the most widely successful pleasure-giving artworks the world has ever known. The industry operates under the assumption that pleasurable aesthetic experiences, among huge populations, translate into box office success. With that goal in mind, Hollywood has systematized the delivery of aesthetic pleasure, packaging and selling it on a massive scale. In Hollywood Aesthetic, Todd Berliner accounts for the chief attraction of Hollywood cinema worldwide: its entertainment

"--Publisher's description.

Forms of Being Leo Bersani 2019-07-25 In each of the films discussed in this study - 'Le Mepris', 'All About My Mother', 'The Thin Red Line' - something extraordinary is proposed. Or if not proposed, then shown, visually, by stranger and more powerful means than narrative or argument.

Film, Art, and the Third Culture Murray Smith 2017-03-24 In the mid-1950s C.P. Snow began his campaign against the 'two cultures' - the debilitating divide, as he saw it, between traditional 'literary intellectual' culture, and the culture of the sciences, urging in its place a 'third culture' which would draw upon and integrate the resources of disciplines spanning the natural and social sciences, the arts and the humanities. Murray Smith argues that, with the ever-increasing influence of evolutionary theory and neuroscience, and the pervasive presence of digital technologies, Snow's challenge is more relevant than ever. Working out how the 'scientific' and everyday images of the world 'hang' together is no simple matter. In Film, Art, and the Third Culture, Smith explores this question in relation to the art, technology, and science of film in particular, and to the world of the arts and aesthetic activity more generally. In the first part of his book, Smith explores the general strategies and principles necessary to build a 'third cultural' or naturalized approach to film and art - one that roots itself in an appreciation of scientific knowledge and method. Smith then goes on to focus on the role of emotion in film and the other arts, as an extended experiment in the 'third cultural' integration of ideas on emotion spanning the arts, humanities and sciences. While acknowledging that not all of the questions we ask are scientific in nature, Smith contends that we cannot disregard the insights wrought by taking a naturalized approach to the aesthetics of film and the other arts.

Jean Mitry and the Aesthetics of the Cinema Brian Lewis 1984

Emotion in Animated Films Meike Uhrig 2018-10-01 Ranging from blockbuster movies to experimental shorts or documentaries to scientific research, computer animation shapes a great part of media communication processes today. Be it the portrayal of emotional characters in moving films or the creation of controllable emotional stimuli in scientific contexts, computer animation's characteristic artificiality makes it ideal for various areas connected to the emotional: with the ability to move beyond the constraints of the empirical "real world," animation allows for an immense freedom. This book looks at international film productions using animation techniques to display and/or to elicit emotions, with a special attention to the aesthetics, characters and stories of these films, and to the challenges and benefits of using computer techniques for these purposes.

Emotion Pictures Lucy Fischer 2022-11-21 This book investigates a group of exceptional films that single-mindedly consider one particular emotion – be it pity, lust, grief, or anxiety – to examine cinematic emotion in depth. Drawing on philosophical and psychological approaches, Fischer's unique analysis offers unparalleled case studies for comprehending emotion in the movies. The book provides the reader with an opportunity to contemplate what notion of a particular emotion is advanced onscreen; to describe how the unique tools and aesthetics of cinema are utilized to do so; to place such representations in dialogue with film theory as well as philosophical and psychological commentary; and to illustrate the important dichotomy between filmic portrayals and audience response. Beyond film and media scholars and students, this book will have resonance for academics and practitioners in several fields of psychology, including social work, psychiatry, and therapy.

The Arts of Cinema Martin Seel 2018-07-15 In The Arts of Cinema, Martin Seel explores film's connections to the other arts and the qualities that distinguish it from them. In nine concise and elegantly written chapters, he explores the cinema's singular aesthetic potential and uses specific examples from a diverse range of films—from Antonioni and Hitchcock to The Searchers and The Bourne Supremacy—to demonstrate the many ways this potential can be
realized. Seel’s analysis provides both a new perspective on film as a comprehensive aesthetic experience and a nuanced understanding of what the medium does to us once we are in the cinema. Psychocinematics Arthur P. Shimamura 2013-04-11 How do movies engage us so thoroughly, capturing our sensations, thoughts, and emotions? This edited volume introduces psychocinematics, which brings together film theorists, philosophers, psychologists, and neuroscientists to consider the viability of a scientific approach to our movie experience.

Deleuze and Cinema Barbara Kennedy 2000-12-15 Film theory has for so long been concerned with sociological, empirical and psychoanalytic approaches that its place within our aesthetic sensibilities seems to have been forgotten. Deleuze and Cinema aims to bring back debates about film as an art form - as part of an aesthetic process which incorporates the 'bodies' of our material, technological and molecular worlds. While much film theory has looked at desire in terms of (visual and spectator) pleasure, Barbara Kennedy suggests, in this provocative new study, that these different perceptions of 'body' are responsible, as well as the brain/mind, for the ways in which visual elements of colour, movement, rhythm and sensation are acquired within, through and beyond our consciousness. Film is visceral, vital and dynamic, and wider frameworks of understanding are needed to explain these aesthetic resonances.

Deleuze and Cinema Barbara M. Kennedy 2000 Deleuze and Cinema aims to bring back debates about film as an art form - as part of an aesthetic process which incorporates the 'bodies' of our material, technological and molecular worlds. Film as Art Rudolf Arnheim 1957-09 A theory of film

Psychomotor Aesthetics Ana Hedberg Olenina 2020-04-01 In the late 19th century, modern psychology emerged as a discipline, shaking off metaphysical notions of the soul in favor of a more scientific, neurophysiological concept of the mind. Laboratories began to introduce instruments and procedures which examined bodily markers of psychological experiences, like muscle contractions and changes in vital signs. Along with these changes in the scientific realm came a newfound interest in physiological psychology within the arts - particularly with the new perception of artwork as stimuli, able to induce specific affective experiences. In Psychomotor Aesthetics, author Ana Hedberg Olenina explores the effects of physiological psychology on art at the turn of the 20th century. The book explores its influence on not only art scholars and theorists, wishing to understand the relationship between artistic experience and the internal processes of the mind, but also cultural producers more widely. Actors incorporated psychology into their film acting techniques, the Russian and American film industries started to evaluate audience members' physical reactions, and literary scholars began investigations into poets' and performers'
articulation. Yet also looming over this newly emergent field were commercial advertisers and politicians, eager to use psychology to further their own mass appeal and assert control over audiences. Drawing from archival documents and a variety of cross-disciplinary sources, Psychomotor Aesthetics calls attention to the cultural resonance of theories behind emotional and cognitive experience - theories with implications for today’s neuroaesthetics and neuromarketing.

The Aesthetic and Psychology of the Cinema
Jean Mitry 1998

Film Worlds
Daniel Yacavone 2014-12-23

Film Worlds unpacks the significance of the "worlds" that narrative films create, offering an innovative perspective on cinema as art. Drawing on aesthetics and the philosophy of art in both the continental and analytic traditions, as well as classical and contemporary film theory, it weaves together multiple strands of thought and analysis to provide new understandings of filmic representation, fictionality, expression, self-reflexivity, style, and the full range of cinema's affective and symbolic dimensions. Always more than "fictional worlds" and "storyworlds" on account of cinema's perceptual, cognitive, and affective nature, film worlds are theorized as immersive and transformative artistic realities. As such, they are capable of fostering novel ways of seeing, feeling, and understanding experience. Engaging with the writings of Jean Mitry, Pier Paolo Pasolini, Christian Metz, David Bordwell, Gilles Deleuze, and Hans-Georg Gadamer, among other thinkers, Film Worlds extends Nelson Goodman's analytic account of symbolic and artistic "worldmaking" to cinema, expands on French philosopher Mikel Dufrenne's phenomenology of aesthetic experience in relation to films and their worlds, and addresses the hermeneutic dimensions of cinematic art. It emphasizes what both celluloid and digital filmmaking and viewing share with the creation and experience of all art, while at the same time recognizing what is unique to the moving image in aesthetic terms. The resulting framework reconciles central aspects of realist and formalist/neo-formalist positions in film theory while also moving beyond them and seeks to open new avenues of exploration in film studies and the philosophy of film.

The Aesthetics and Psychology of the Cinema
Jean Mitry 1998

Mitry attempts to supply the missing link between the classical film theorists and the film semioticians, providing a statement of the psychological and formalist views of film. This one-volume condensation of Esthetique et Psychologie du Cinema discusses such topics as the film image, rhythm and montage, rhythm and moving shots, and time and space of the drama.

Engaging Characters
Murray Smith 2022-05-12

Characters - those fictional agents populating the fictional worlds we spend so much time absorbed in - are ubiquitous in our lives. We track their fortunes, judge their actions, and respond to them with anger, amusement, and affection - indeed the whole palette of human emotions. Powerfully drawn characters transcend their stories, entering into our imaginations and deliberations about the actual world, acting as analogies and points of reference. And yet there has been remarkably little sustained and systematic reflection on these creatures that absorb so much of our attention and emotional lives. In Engaging Characters, Murray Smith sets out a comprehensive analysis of character, exploring the role of characters in our experience of narrative and fiction. Smith's analysis focuses on film, and also illuminates character in literature, opera, song, cartoons, new and social media. At the heart of this account is an explanation of the capacity of characters to move us. Teasing out the various dimensions of character, Smith explores the means by which films draw us close to characters, or hold us at a distance from them, and how our beliefs and attitudes are formed and sometimes reformed by these encounters. Integrating these arguments with research on emotion in philosophy, psychology, evolutionary theory, and anthropology, Engaging Characters advances an account of the nature of fictional characters and their functions in fiction, imagination, and human experience. In this revised, twenty-fifth anniversary edition of Engaging Characters, Smith refines and extends the arguments of the first edition, with a substantial new introduction.
reviewing the debates on emotion, empathy, and film spectatorship that the book has inspired. **Passionate Views** Carl Plantinga 1999-04-23 The movie theater has always been a place where people come together to share powerful emotional experiences, from the fear generated by horror films and the anxiety induced by thrillers to the laughter elicited by screwball comedies and the tears precipitated by melodramas. Indeed, the dependability of movies to provide such experiences lies at the center of the medium’s appeal and power. Yet cinema’s ability to influence, even manipulate, the emotions of the spectator is one of the least-explored topics in film theory today. In **Passionate Views**, thirteen internationally recognized scholars of film studies, philosophy, and psychology explore the emotional appeal of the cinema. Employing a novel cognitive perspective, the volume investigates the relationship between genre and emotion; explores how film narrative, music, and cinematic techniques such as the close-up are used to elicit emotion; and examines the spectator’s identification with and response to film characters. An impressive range of films and topics is brought together by Carl Plantinga and Greg M. Smith, including: the success of Stella Dallas and An Affair to Remember as tearjerkers; the power of Night of the Living Dead to inspire fear and disgust; the sublime evoked in The Passion of Joan of Arc, Aguirre, the Wrath of God, and The Children of Paradise; the emotional basis of film comedy as seen in When Harry Met Sally; the use of cinematic cues in Raiders of the Lost Ark and Local Hero to arouse emotions; the relationship between narrative flow and emotion in Once Upon a Time in the West and E.T.; the emotive use of music in The Elephant Man and A Clockwork Orange; Stranger than Paradise’s sense of timing; desire and resolution in Casablanca; audience identification with the main characters in Groundhog Day and The Crying Game; portrayal of perversity in The Silence of the Lambs, Flaming Creatures, and Shivers; and empathy elicited through closeups of actors' faces in Yankee Doodle Dandy and Blade Runner. **Passionate Views** offers a new approach to our understanding of film and will be of interest to anyone fascinated by the emotional power of motion pictures and their relationship to the central concerns of our lives, as well as by the techniques filmmakers use to move an audience. **Projections of Memory** Richard I. Suchenski 2016 Introduction -- The era of the image has arrived -- Towards the temenos: Gregory Markopoulos' Eniaios -- "We are no longer innocent": the long form aesthetic of Jacques Rivette -- The sense of an ending: Jean-Luc Godard's Histoire(s) du cinéma -- Conclusion **Improving Passions** Charles Burnett 2017-06-26 Reveals a fascinating history of aesthetic debate concerning the emotional and moral functions of artWhen did the sentimental start to mean awful? Why are so many popular mainstream films dismissed for their sentimentality, and are there any meaningful differences between the sentimental and the melodramatic? These are some of the questions addressed in Charles Burnett's illuminating genealogy of the concept as both a literary genre and an aesthetic philosophy, a tradition that prefigures the advent of film yet serves as a vital framework for understanding its emotional and ethical appeal. Examining eighteenth century amoral sense philosophy as a neglected but still important intellectual area for film theory, and drawing on case studies of film sentimentality during the early, classical and post-classical eras of US cinema, **Improving Passions** is an innovative exploration of the sentimental tradition as both theatrical genre and cultural logic.Key featuresExamines eighteenth century amoral sense philosophy and asensibility as neglected, but important, intellectual areas for film theoryProvides case studies of film sentimentality during early, classical and post-classical eras of US cinema, focusing specifically on issues of critical receptionEngages with speculation by classical and contemporary film theorists about the ethical and affective possibilities of filmExamines new approaches to affect in film and media philosophy that draw directly on, and reconfigure, a sentimental aesthetics **The Social Science of Cinema** James C. Kaufman 2014 This book compiles research from such varied disciplines as psychology, economics,
sociology business, and communications to find the best empirical research being done on the movies, based on perspectives that many filmgoers have never considered.

The Aesthetics and Psychology of the Cinema Jean Mitry 1997 Mitry was driven to explain the "why," "what if," and "how come" experiences that resulted after the "wow" experience in cinema. His theory uses psychology and phenomenology to understand how cinema can elevate the viewer from the everyday world.

Psychoanalysis and Cinema E. Ann Kaplan 2013-02-01 These fifteen carefully chosen essays by well-known scholars demonstrate the vitality and variety of psychoanalytic film criticism, as well as the crucial role feminist theory has played in its development. Among the films discussed are Duel in the Sun, The Best Years of Our Lives, Three Faces of Eve, Tender is the Night, Pandora's Box, Secrets of the Soul, and the works of Jacques Tourneur (director of The Cat People and other features).

Distance in the Theatre Daphna Ben Chaim 1984

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.