Texte zur Theorie des Films

Reclam

Texte Zur Theorie Des Films

Veronica Garibotto

Texte Zur Theorie Des Films:

The Real of Reality: The Realist Turn in Contemporary Film Theory, 2021-08-30 This book provides philosophical insight into the nature of reality by reflecting on its ontological qualities through the medium of film The main question is whether we have access to reality through film that is not based on visual representation or narration Is film in spite of its immateriality a way to directly grasp and reproduce reality Why do we perceive film as real at all What does it mean to define its own reproducibility as an ontological feature of reality And what does film as a medium exactly show The contributions in this book provide from a cinematic perspective diverse philosophical analyses to the understanding of the challenging concept of the real of reality Film as an Art of Society Lutz Hieber, Rainer Winter, 2025-08-13 The volume deals with the concept of art in relation to film covering both aesthetic theory and concrete works The spectrum includes feature films and documentaries The focus is on the aesthetic innovations of the medium throughout its history and in the present The development of visual ideas is related to the historical and social context of their creation and reception The focus is on film authors film artists and film movements that can be found not only in independent film but also in the Rethinking Testimonial Cinema in Postdictatorship Argentina Veronica Garibotto, 2019-01-07 For roughly two decades after the collapse of the military regime in 1983 testimonial narrative was viewed and received as a privileged genre in Argentina Today however academics and public intellectuals are experiencing memory fatigue a backlash against the concepts of memory and trauma just as memory and testimonial films have reached the center of Argentinian public discourse In Rethinking Testimonial Cinema in Postdictatorship Argentina Ver nica Garibotto looks at the causes for this reticence and argues that rather than discarding memory texts for their repetitive excess it is necessary to acknowledge them and their exhaustion as discourses of the present By critically examining how trauma theory and subaltern studies have previously been applied to testimonial cinema Garibotto rereads Argentinian films produced since 1983 and calls for an alternate interpretive framework at the intersection of semiotics theories of affect scholarship on hegemony and the ideological uses of documentary and fiction She argues that recurrent concepts such as trauma mourning memory and subalternity miss how testimonial films have changed over time shifting from subaltern narratives to official hegemonic and iconic accounts Her work highlights the urgent need to continue to study these types of narratives particularly at a time when military dictatorships have become entrenched in Latin America and memory narratives proliferate worldwide Although Argentina is Garibotto's focus her theory can be adapted to other contexts in which narratives about recent political conflicts have shifted from alternative versions of history to official hegemonic accounts such as in Spanish Chilean Uruguayan Brazilian South African and Holocaust testimonies Garibotto's study of testimonial cinema moves us to pursue a broader ideological analysis of the links between film and historical representation The Autobiographical Turn in Germanophone Documentary and Experimental Film Robin Curtis, Angelica Fenner, 2014 The essays in this volume examine

the parameters shaping the audiovisual self in the Germanophone cultural context across a variety of practices and aesthetic modes from contemporary artists including Hito Steverl Ming Wong and kate hers to Rolf Dieter Brinkmann's multimedia experiments of the 1970s and from Helke Misselwitz s challenges to the documentary tradition in the GDR to Peter Liechti s investigations of Swiss ambivalence toward the nation s iconic landscape The volume thus takes up a number of historically and geographically specific iterations of autobiographical discourse that in each case remain contingent on the space and time in which they are uttered Filmosophy - About Framptons Radically New Way of Understanding Cinema Martin Thiele, 2009-05-29 Seminar paper from the year 2009 in the subject Film Science grade 1 3 University of Potsdam course Film Philosophy Filmosophy language English abstract Because the times in film production change a change in reception is also necessary In Frampton's theory film is no longer a photographic reproduction of a past performance This is not simply be cause nowadays there are countless assumed realistic film images which were never shot as they are presented later Frampton concedes that film uses material of the real world but finally and hence his theory is one of reception this material becomes its own world with its own processes and even its own thoughts To draw a consistent picture of his theory he developed a kind of unique language to speak about film **Encyclopedia of the Documentary Film 3-Volume Set** Ian Aitken, 2013-10-18 The Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumi re brothers Workers Leaving the Lumi re Factory 1885 to Michael Moore s Fahrenheit 911 2004 This Encyclopedia provides a resource that critically analyzes that history in all its aspects Not only does this Encyclopedia examine individual films and the careers of individual film makers it also provides overview articles of national and regional documentary film history It explains concepts and themes in the study of documentary film the techniques used in making films and the institutions that support their production appreciation and preservation Cinematic Histospheres Rasmus Greiner, 2021-05-19 In this Open Access book film scholar Rasmus Greiner develops a theoretical model for the concept of the histosphere to refer to the sphere of a cinematically modelled physically experienceable historical world His analysis of practices of modelling and perceiving immersion and empathy experience and remembering appropriation and refiguration combine approaches from film studies such as Vivian Sobchack's phenomenology of film experience with historiographic theories such as Frank R Ankersmit's concept of historical experience Building on this analysis Greiner examines the spatial and temporal organization of historical films and presents discussions of mood and atmosphere body and memory and genre and historical consciousness The analysis is based around three historical films spanning six decades that depict 1950s Germany Helmut K utner s Sky Without Stars 1955 Jutta Br ckner s Years of Hunger 1980 and Sven Bohse s three part TV series Ku damm 56 2016 Approaches to the Visual in Religion Daria Pezzoli-Olgiati, Christopher Rowland, 2011-06-16 The authors of this volume investigate the analysis of visual sources and their indispensable role for understanding and interpreting religions their symbol systems and the wider traditions of which they are a part A particular

interest in this study is the focus on the methodological challenge of images from a comparative perspective The common concern that ranges over all the contributions is the search for a methodological perspective where images may be analysed in a comprehensive way with particular regard for the social and wider intellectual settings as well as the religious in which the images are embedded Accordingly we seek to show that visual sources need to be interpreted from different angles In the last decades a broad range of publications has contributed to highlight the significance of images and visual media in general for understanding religious traditions communities and discourses in both historical and contemporary perspective In more recent research streams focussing on visual media in religious traditions and symbol systems various avenues have opened up and been explored focussing on the status of images and of the gaze of the viewer as central aspects Furthermore there are illuminating contributions dealing with the theoretical premises and settings with which to approach the visual as a central component of religion on the one hand giving an overview of essential definitions and implications on the other hand concentrating on specific techniques and or media Texte zur Theorie des Films Franz-Josef Albersmeier, 1979 The Cinemas of Italian Migration Sabine Schrader, Daniel Winkler, 2014-10-17 Italy is more strongly influenced by the experiences of migrants than many other European countries This includes an historically ongoing internal migration from the south to the north which is strongly echoed in neo realism a mass emigration mainly to western Europe and North and South America that is connected with mafia films among others in Italy's collective imaginary as well as a more recent immigration influx from the southwestern Mediterranean which is dealt with at a film leve Bibliography Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverl ssig Auskunft ber rund 6000 internationale Ver ffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk ber Filmgeschichte bis hin zu Fernsehen Video Multimedia

Handbook of Narratology Peter Hühn, John Pier, Wolf Schmid, Jörg Schönert, 2009-08-17 This handbook in English provides a systematic overview of the present state of international research in narratology Detailed individual studies by internationally renowned narratologists elucidate 34 central terms The articles present original research contributions and are all structured in a similar manner Each contains a concise definition and a detailed explanation of the term in question In a main section they present a critical account of the major research positions and their historical development and indicate directions for future research they conclude with selected bibliographical references The Chair (1962) Ingo

Neubert, 1996 Digital Humanities and Film Studies Adelheid Heftberger, 2019-01-02 This book highlights the quantitative methods of data mining and information visualization and explores their use in relation to the films and writings of the Russian director Dziga Vertov The theoretical basis of the work harkens back to the time when a group of Russian artists and scholars known as the formalists developed new concepts of how art could be studied and measured This book brings those ideas to the digital age One of the central questions the book intends to address is How can hypothetical notions

in film studies be supported or falsified using empirical data and statistical tools The first stage involves manual and computer assisted annotation of the films leading to the production of empirical data which is then used for statistical analysis but more importantly for the development of visualizations Studies of this type furthermore shed light on the field of visual presentation of time based processes an area which has its origin in the Russian formalist sphere of the 1920s and which has recently gained new relevance due to technological advances and new possibilities for computer assisted analysis of large and complex data sets In order to reach a profound understanding of Vertov and his films the manual or computer assisted data analysis must be combined with film historical knowledge and a study of primary sources In addition the status of the surviving film materials and the precise analysis of these materials combined with knowledge of historical film technology provide insight into archival policy and political culture in the Soviet Union in the 1920s and 30s

Transcultural Montage Christian Suhr, Rane Willerslev, 2013-10-01 The disruptive power of montage has often been regarded as a threat to scholarly representations of the social world This volume asserts the opposite that the destabilization of commonsense perception is the very precondition for transcending social and cultural categories The contributors anthropologists filmmakers photographers and curators explore the use of montage as a heuristic tool for comparative analysis in anthropological writing film and exhibition making Exploring phenomena such as human perception memory visuality ritual time and globalization they apply montage to restructure our basic understanding of social reality Furthermore as George E Marcus suggests in the afterword the power of montage that this volume exposes lies in its ability to open the very combustion chamber of social theory by juxtaposing one s claims to knowledge with the path undertaken to arrive at those claims Audiovisual Translation Jorge Díaz Cintas, Josélia Neves, 2015-06-18 This book is an edited collection of papers dealing with some of the main issues in audiovisual translation AVT today As the title indicates it proposes to take stock of where the discipline stands and to speak of the opportunities and challenges that an ever changing environment poses to those involved in the field whether in teaching researching or working professionally within the industry The selection of papers provides a detailed overview of the multidisciplinary richness that ch Audiovisions Siegfried Zielinski, 1999 De productie de distributie en de waarneming van bewegende beelden zijn onderhevig aan een radicale transformatie Doordat steeds snellere computers en digitale technologie kracht bundelen ontstaat er een nieuwe vorm van audiovisie Bijna niets zal hetzelfde blijven De ooit normale media voor het uitdragen van film de bioscoop en de televisie blijken niet meer te zijn dan een intermezzo in de geschiedenis van de audiovisuele media Dit boek interpreteert de veranderingen niet als cultureel verlies maar als een uitdaging de nieuwe audiovisie moet anders benaderd worden om strategische interventie mogelijk te maken Audiovisions ondersteunt deze benadering op historische wijze Door te kijken naar 100 jaar van het eind van de negentiende tot aan het eind van de 20ste eeuw laat het zien waarom de bioscoop en televisie als eindige culturele vormen gezien moeten worden Tevens is het boek een pleidooi voor blijvend kracht van studies naar culturele technologie en de technologische cultuur van film Essayistisch in stijl is het boek gestructureerd rond verschillende historische fasen De beelden en bij de tekst zorgen voor supplementaire informatie contrast en aanvullend **Argentine cinema** Daniela Ingruber, Ursula Prutsch, 2012 Global Citizenship, Ecomedia and commentaar **English Language Education** Ricardo Römhild, 2023-12-14 This book presents a unique framework for the inclusion of ecomedia in the English language classroom to help learners cultivate global citizenship Foregrounding learner agency in a world at risk the author proposes a framework that hinges on human rights and critical eco cosmopolitanism to help learners position themselves in discourses on climate change and act for transformation The book discusses eco documentaries as multimodal factional texts against the background of cutting edge research refuting a definition based on the binary of fiction and non fiction Translating the insights gained from this discussion to the language education context learners are conceptualised as active designers of meaning making when engaged with eco documentaries Based on this discussion the book puts forth an innovative multiliteracies informed concept which is embedded in a sustainability oriented pedagogy of hope which encourages learners to learn and practice languages of hope and advocacy The book will be of interest to scholars in the fields of ecopedagogy sustainability education global citizenship education and cultural learning film pedagogy and language education as well as language educators

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