Hitchcock A Definitive Study Of Alfred Hitchcock

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Latin Hitchcock - Dona Kercher 2015-02-17
This study explores how five major directors—Pedro Almodóvar, Alejandro Amenábar, Alex de la Iglesia, Guillermo del Toro, and Juan José Campanella—modeled their early careers on Hitchcock and his film aesthetics. In shadowing Hitchcock, their works embraced the global aspirations his movies epitomize. Each section of the book begins with an extensive study, based on newspaper accounts, of the original reception of Hitchcock's movies in either Spain or Latin America and how local preferences for genre, glamour, moral issues, and humor affected their success. The text brings a new approach to world film history, showcasing both the commercial and artistic importance of Hitchcock in Spain and Latin America

Mr. Hitchcock, wie haben Sie das gemacht? - François Truffaut 2003

International Perspectives on Multilingual Literatures - Katie Jones 2020-10-28
This carefully curated collection of essays charts interactions between majority languages (including English, French, German, Italian and Japanese) and minority dialects or languages pushed to the margins (including Arabic, Bengali, Esperanto, Neapolitan and Welsh) through a series of case studies of leading modern and contemporary cultural producers. The contributors, who work and study across the globe, extend critical understanding of literary multilingualism to the subjects of migration and the exophonic, self-translation and the aesthetics of interlinguistic bricolage, language death and language perseveration, and power in linguistic hierarchies in (post-)colonial contexts. Their subjects include the authors Julia Alvarez, Elena Ferrante, Jonathan Franzen, Amélie Nothomb, Ali Smith, Yoko Tawada, and Dylan Thomas, the film-maker Ulrike Ottinger, and the anonymous performers of Griko. The volume will be of interest to students of creative writing, literature, translation, and sociolinguistics.

Alfred Hitchcock - Patrick Mcgilligan 2004-09-14
In a career that spanned six decades and more than sixty films, Alfred Hitchcock became the most widely recognized director who ever lived. His films -- including The 39 Steps, Notorious, Rear Window, Vertigo, Psycho, and The Birds -- set new standards for cinematic invention and storytelling Élan. Since his death, Hitchcock has become crystallized in the public imagination as the macabre Englishman, the sexual obsessive, the Master of Suspense. But this remarkable biography draws on prodigious new research to restore Hitchcock the man -- the ingenious craftsman, the avid collaborator, the constant trickster, provocateur, and romantic. Like Hitchcock's best films, Patrick McGilligan's life of Hitchcock is a drama full of revelation, graced by a central love story, dark humor, and cliff-hanging suspense: a definitive portrait of the most creative, and least understood, figure in film history.

Hitchcock's Appetites - Casey McKittrick 2016-07-14
In Hitchcock's Appetites, Casey McKittrick offers the first book-length study of the relationship between Hitchcock's body size and his cinema. Whereas most critics and biographers of the great director are content to consign his large figure and larger appetite to colorful anecdotes of his private life, McKittrick argues that our understanding of Hitchcock's films, his creative process, and his artistic mind are incomplete without considering his lived experience as a fat man. Using archival research of his publicity, script collaboration, and personal communications with his producers, in tandem with close textual readings of his films, feminist critique, and theories of embodiment, Hitchcock's Appetites produces a new and compelling profile of Hitchcock's creative life, and a fuller, more nuanced account of his auteurism.

Understanding Film Theory - Ruth Doughty 2017-08-30
This essential core textbook provides an approachable and extensive introduction to film theory, written by two highly experienced senior lecturers. Bringing a fresh, contemporary and accessible approach to what is often perceived to be a challenging and old-fashioned area of film studies that requires time and effort to grasp, the text illustrates why theory is important and demonstrates how it can be applied in a meaningful way. The book's sixteen chapters are clear and comprehensive and provide an insight into the main areas of debate, using clear definitions and explaining complex ideas succinctly. The ideal entry point for any student studying film, the book is designed for use on courses on film theory on undergraduate and postgraduate degree programmes within film, cinema, media and cultural studies. New to this Edition: - An expanded introduction, plus a new chapter looking at Adaptation - Contemporary case studies exploring popular and topical films, such as The Hunger Games (2012), Blue is the Warmest Colour (2013) and The Lego Movie (2014) - An expanded introduction, plus a new chapter looking at Adaptation - Additional genre-based case study on the British Gangster film - Additional actor-basedcase study on Ryan Gosling - A greater focus throughout on the relevance of film theory to students undertaking practical film degrees and units

Kubrick - Michel Ciment 1982-01

The Fictional Christopher Nolan - Todd McGowan 2012-09-01
From Memento and Insomnia to the Batman films, The Prestige, and Inception, lies play a central role in every Christopher Nolan film. Characters in the films constantly find themselves deceived by others and are often caught up in a vast web of deceit that transcends any individual lies. The formal structure of a typical Nolan film deceives spectators about the events that occur and the motivations of the characters. While Nolan's films do not abandon the idea of truth altogether, they show us how truth must emerge out of the lie if it is not to lead us entirely astray. The Fictional Christopher Nolan discovers in Nolan's films an exploration of the role that fiction plays in leading to truth. Through close readings of all the films through Inception, Todd McGowan demonstrates that the fiction or the lie comes before the truth, and this priority forces us to reassess our ways of thinking about the nature of truth. Indeed, McGowan argues that Nolan's films reveal the ethical and political importance of creating fictions and even of lying. While other filmmakers have tried to discover truth through the cinema, Nolan is the first filmmaker to devote himself entirely to the fictionality of the medium, and McGowan discloses how Nolan uses its tendency to deceive as the basis for a new kind of philosophical filmmaking. He shows how Nolan's insistence on the priority of the fiction aligns his films with Hegel's philosophy and understands Nolan as a thoroughly Hegelian filmmaker.

Out of Time - Todd McGowan 2011
A new temporal aesthetic in films such as "Memento," "Eternal Sunshine of the Spotless Mind," "2046," and "The Hangover."

Becoming Carole Lombard - Olympia Kiriakou 2020-02-20
Becoming Carole Lombard: Stardom, Comedy and Legacy is a historical critique of the development and reception of Carole Lombard's stardom from the classical Hollywood period to present day. Based on original archival research, Olympia Kiriakou combines theoretically informed textual analyses of Lombard's

performances and star image across different media (biographies, publicity materials, photography and film) with a critical engagement of the cultural, economic, social and industrial conditions that shaped her stardom. Sitting at the intersection of feminist film theory, star studies and comedy theory, this work presents Lombard as a case study to challenge the screwball canon and existent academic discourse about female physical comedy and the alleged ⸢delicate⸣ female body. In doing so, it formulates a new historical approach to understanding gender, femininity, and identity in Hollywood comedies of the 1930s. Moreover, this is the first research of its kind to offer a comprehensive understanding of Lombard's stardom beyond her associations with the screwball comedy genre.

Focus On: 100 Most Popular English-language Film Directors - Wikipedia contributors

Die plautinischen Prologe und ihre Funktion - Elisabeth Hollmann 2016-03-07
Dem Anfang eines Textes kommt für dessen Gesamtwirkung und Verständnis eine herausragende Bedeutung zu – umso mehr, wenn der Text wie die plautinischen Komödien zur Aufführung bestimmt ist. Die Prologe des Plautus verschaffen dem Publikum nicht nur einfach einen Überblick über die Rahmendaten der Handlung. Sie erschaffen auf der Bühne eine Parallelwelt, die dennoch der Zuschauerrealität verbunden bleibt, strukturieren die Wahrnehmung des Publikums und wirken über die Herstellung von Spannung und Komik weit in die Komödien hinein. Die vorliegende Arbeit untersucht die Prologe nicht, wie zumeist der Fall, isoliert, sondern analysiert im Querschnitt wiederkehrende funktionale Elemente und Strukturen. Sie zeigt so die Gemeinsamkeiten innerhalb des heterogenen Textcorpus, bevor sie in einem zweiten Schritt deren virtuose Variation im Dienste der individuellen Komödie und ihrer Aussage würdigt.

Find the Director and Other Hitchcock Games - Thomas M. Leitch 2008-10-01
Developing a model of narrative based on game theory, Thomas Leitch offers a compelling new explanation for the distinctiveness and power of Hitchcock's films. Games such as the director's famous cameo appearances, the author says, allow the audience simultaneously to immerse itself in the world created by the narrative and to stand outside that world and appreciate the self-consciously suspenseful or comic techniques that make the movie peculiarly Hitchcockian. A crucial aspect of the director's gameplaying, Leitch contends, emerges in the way he repeatedly redefines the rules. Leitch divides Hitchcock's career into key periods in which one set of games gives way to another, reflecting changes in the director's concerns and the conditions under which he was making movies at the time. For example, the films of his late British period (the original Man Who Knew Too Much, The 39 Steps, The Lady Vanishes) pivot on witty situational games that continually surprise the viewers; the American films that followed in the next decade (Rebecca, Notorious, The Paradine Case) depend more on drawing the viewer into a close identification with a central character and that character's plight. These films in turn are followed by such works as Rope and Strangers on a Train, in which cat-and-mouse games--between characters, between Hitchcock and the characters, between Hitchcock and the audience--are the driving force. By repeatedly redefining what it means to be a Hitchcock film, Leitch explains, the director fosters a highly ambivalent attitude toward such concerns as the value of domesticity, the loss of identity, and the need for--and fear of--suspenseful apprehension.

Taschengeld - Nicole Felix 2003

Behind the Scenes - Aysha Iqbal Viswamohan 2017-01-16
For those who think, read, teach, and write about Bollywood, this book is the release of the year! They are the 'stars' who sit behind the camera and create magic between 'Action' and 'Cut'. Meet the directors of New Age cinema who with their themes, characteristic styles, and masterful storytelling are bridging the gap between commerce and content, commercial and art-house cinema. This book introduces you to the films they have made and provides a critical analysis of their craft, while remaining grounded in cinematic and popular culture theories. It shows the distinct ways in which they have handled issues of gender, urban culture, and social inequality.

Film Criticism in the Digital Age - Mattias Frey 2015-04-20
Over the past decade, as digital media has expanded and print outlets have declined, pundits have

bemoaned a "crisis of criticism" and mourned the "death of the critic." Now that well-paying jobs in film criticism have largely evaporated, while blogs, message boards, and social media have given new meaning to the saying that "everyone's a critic," urgent questions have emerged about the status and purpose of film criticism in the twenty-first century. In Film Criticism in the Digital Age, ten scholars from across the globe come together to consider whether we are witnessing the extinction of serious film criticism or seeing the start of its rebirth in a new form. Drawing from a wide variety of case studies and methodological perspectives, the book's contributors find many signs of the film critic's declining clout, but they also locate surprising examples of how critics—whether moonlighting bloggers or salaried writers—have been able to intervene in current popular discourse about arts and culture. In addition to collecting a plethora of scholarly perspectives, Film Criticism in the Digital Age includes statements from key bloggers and print critics, like Armond White and Nick James. Neither an uncritical celebration of digital culture nor a jeremiad against it, this anthology offers a comprehensive look at the challenges and possibilities that the Internet brings to the evaluation, promotion, and explanation of artistic works.

How to Do Media and Cultural Studies - Jane Stokes 2021-04-07
The third edition of the bestselling student guide to doing media and cultural studies research provides all the knowledge and practical expertise needed to carry out a project or dissertation.

Alfred Hitchcock (Graphic Novel). Band 1 - Noël Simsolo 2020-12-18T00:00:00+01:00
"Im Leben geht es nicht nur ums Atmen. Es geht auch darum, atemlos zu sein." 1960 traumatisierte "Psycho" Kinogänger auf der ganzen Welt. Nie zuvor waren Angst und Spannung derart brillant auf der Leinwand inszeniert worden. Woher kommt das Talent eines Alfred Hitchcock, des Mannes, der als "Master of Suspense" in die Kinogeschichte eingehen sollte? Diese zweiteilige Graphic Novel wirft ein Schlaglicht auf das Leben des visionären Regisseurs. In Form zahlreicher Geschichten aus seinem reichhaltigen Leben erfahren wir von seiner katholischen Jugend im England der Jahrhundertwende, seinen ersten Schritten in den Londoner Filmstudios und dem weltumfassenden Ruhm, der ihm in den 50ern zuteilwurde. Workaholic, Perfektionist, Scherzbold und Koloss in mehr als einer Hinsicht - Hitchcock ist und bleibt ein Phänomen!

Edinburgh Introduction to Studying English Literature - Dermot Cavanagh 2014-04-16
This introduction to the tools required for literary study provides all the skills, background and critical knowledge which students require to approach their study of literature with confidence.

In the Name of National Security - Robert J. Corber 1996-01-29
In the Name of National Security exposes the ways in which the films of Alfred Hitchcock, in conjunction with liberal intellectuals and political figures of the 1950s, fostered homophobia so as to politicize issues of gender in the United States. As Corber shows, throughout the 1950s a cast of mind known as the Cold War consensus prevailed in the United States. Promoted by Cold War liberals--that is, liberals who wanted to perserve the legacies of the New Deal but also wished to separate liberalism from a Communist-dominated cultural politics--this consensus was grounded in the perceived threat that Communists, lesbians, and homosexuals posed to national security. Through an analysis of the films of Alfred Hitchcock, combined with new research on the historical context in which these films were produced, Corber shows how Cold War liberals tried to contain the increasing heterogeneity of American society by linking questions of gender and sexual identity directly to issues of national security, a strategic move that the films of Hitchcock both legitimated and at times undermined. Drawing on psychoanalytic and Marxist theory, Corber looks at such films as Rear Window, Strangers on a Train, and Psycho to show how Hitchcock manipulated viewers' attachments and identifications to foster and reinforce the relationship between homophobia and national security issues. A revisionary account of Hitchcock's major works, In the Name of National Security is also of great interest for what it reveals about the construction of political "reality" in American history.

Hitchcock's America - Jonathan Freedman 1999-02-25
Alfred Hitchcock's American films are not only among the most admired works in world cinema, they also offer some of our most acute responses to the changing shape of American society in the 1940s, 50s, and 60s. The authors of this anthology show how famous films such as Strangers on a Train, Vertigo, North by Northwest, and Rear Window, along with more obscure ones such as Rope, The Wrong Man, and Family Plot, register the ideologies and insurgencies, the normative assumptions and the cultural alternatives, that

shaped these tumultuous decades. They argue that, just as these films occupy a visual landscape defined by the grand monuments of American civic life--Mt. Rushmore, the Statue of Liberty, the United Nations--they are also marked by their preoccupation with the social mores and private practices of mid-century America. Not only are big-city and suburban life the explicit subjects of films like Rear Window and Shadow of a Doubt, so are the forms of experience that emerge within these social spaces, whether the urban voyeurism examined by the former or the intertwining of banality and violence depicted in the latter. Indeed, just about every form of American life that was achieving social power at this time--the national security state; the science and art of psychoanalysis; the privileging of the free-wheeling, improvisatory self; the postwar codification and fissuring of gender roles; road-culture and its ancillary creation, the motel--is given detailed, critical, and mordant examination in Hitchcocks films. The Hitchcock who emerges is not merely the inspired technician and psychological excavator that critics of the past two generations have justly hailed; he is also a cultural critic of remarkable insight and undeniable prescience.
Notizen zum Kinematographen - Robert Bresson 2007

Hitchcock - Francois Truffaut 1985-10-02
The classic study of the great director and his films, comprising a series of dialogues between Hitchcock and Truffaut, is fully updated with material on Hitchcock's last years and his final four films
Alfred Hitchcock's Rear Window - John Belton 2000
This volume provides a fresh examination of Rear Window from a variety of perspectives.
Hitchcock's Objects as Subjects - Marc Raymond Strauss 2015-12-01
Alfred Hitchcock's imperative was to charge the screen with emotion. Subject matter and acting were, for him, subordinate to "all of the technical aspects that made the audience scream." Focusing on onscreen objects in Hitchcock's films, this study examines staircases, eyeglasses, lamps, doors, candles, cigarettes, buildings, monuments, statues and dozens of other props that the director treated as subjective protagonists, their roles nearly equal to the actors'. Examining each of the director's 52 extant films, this book provides a comprehensive exploration of Hitchcock's treatment of objects as subjects.
Hitchcock - Stephen Rebello 2013-01-14
Alle Hintergründe zu Hitchcocks großem Meisterwerk – ab 7. Februar 2013 im Kino 1960: Alfred Hitchcocks Psycho läuft erstmals in amerikanischen Kinos – und verändert die Filmlandschaft für immer. Doch genauso spannend wie der Film selbst ist seine Entstehungsgeschichte: Angefangen bei Robert Blochs Romanvorlage bis hin zu Hitchcocks bahnbrechenden Neuerungen hinsichtlich Erzählweise, Bildsprache, Ton, Schnitt und Vermarktung. Stephen Rebello lässt Schauspieler, Autoren und Crewmitglieder zu Wort kommen und liefert so einzigartige Einblicke in die Entstehungsgeschichte eines Meisterwerks.
A Year of Hitchcock - Jim McDevitt 2009-04-01
Alfred Hitchcock's career spanned more than five decades, during which he directed more than 50 films, many of them indisputable classics: Notorious, Strangers on a Train, Rear Window, Vertigo, North by Northwest, and Psycho, among others. In A Year of Hitchcock: 52 Weeks with the Master of Suspense, authors Jim McDevitt and Eric San Juan provide a comprehensive examination of Hitchcock's film-to-film development, spanning from the beginning of his career in silents to his final film in 1976, including his work on two French propaganda shorts he directed during World War II and segments he directed for Alfred Hitchcock Presents. Organized into 52 chapters and arranged in chronological order, the book invites readers to spend a year with the director's most notable works, all of which are available on DVD. Each film is examined in the context of Hitchcock's career, as the authors consider the themes central to his work; discuss each film's production; comment on the cast, script, and other aspects of the film; and assess the film's value to the Hitchcock viewer. From The Lodger to Family Plot, 68 works directed by Hitchcock are analyzed. Each analysis is supplemented by key film facts, trivia, awards, a guide to his cameos, a filmography, and a listing of available DVD releases. Whether readers decide to undertake the journey through his films one week at a time or pick and choose at their discretion, A Year of Hitchcock will open the eyes of any viewer who wants to better understand this director's evolution as an artist.
Cinematic Cuts - Sheila Kunkle 2016-05-09

Explores the philosophical, literary, and psychoanalytic significance of film endings.
Editing has been called the language of cinema, and thus a film's ending can be considered the final punctuation mark of this language, framing everything that came before and offering the key to both our interpretation and our enjoyment of a film. In *Cinematic Cuts*, scholars explore the philosophical, literary, and psychoanalytic significance of film endings, analyzing how film endings engage our fantasies of cheating death, finding true love, or determining the meaning of life. They examine how endings offer various forms of enjoyment for the spectator, from the momentary fulfillment of desire in the happy ending to the pleasurable torment of an indeterminate ending. The contributors also consider how film endings open onto larger questions relating to endings in our time. They suggest how a film ending's hidden counternarrative can be read as a political act, how our interpretation of a film ending parallels the end of a psychoanalytical session, how film endings reveal our anxieties and fears, and how cinema itself might end with the increasing intervention of digital technologies that reorient the spectator's sense of temporality and closure. Films by Akira Kurosawa, Lars von Trier, Joon-Hwan Jang, Claire Denis, Christopher Nolan, Jane Campion, John Huston, and Spike Jonze, among others, are discussed.

Horror Comes Home - Cynthia J. Miller 2019-06-12
Home, we are taught from childhood, is safe. Home is a refuge that keeps the monsters out--until it isn't. This collection of new essays focuses on genre horror movies in which the home is central to the narrative, whether as refuge, prison, menace or supernatural battleground. The contributors explore the shifting role of the home as both a source and a mitigator of the terrors of this world, and the next. Well known films are covered--including Psycho, Get Out, Insidious: The Last Key and Winchester House--along with films produced outside the U.S. by directors such as Alejandro Amenabar (The Others), Hideo Nakata (Ringu) and Guillermo Del Toro (The Orphanage), and often overlooked classics like Alfred Hitchcock's The Lodger.
Studying the British Crime Film - Paul Elliott 2014-10-01
Ever since its inception, British cinema has been obsessed with crime and the criminal. One of the first narrative films to be produced in Britain, the Hepworth's 1905 short Rescued by Rover, was a fast-paced, quick-edited tale of abduction and kidnap, and the first British sound film, Alfred Hitchcock's Blackmail (1930), centered on murder and criminal guilt. For a genre seemingly so important to the British cinematic character, there is little direct theoretical or historical work focused on it. The Britain of British cinema is often written about in terms of national history, ethnic diversity, or cultural tradition, yet very rarely in terms of its criminal tendencies and dark underbelly. This volume assumes that, to know how British cinema truly works, it is necessary to pull back the veneer of the costume piece, the historical drama, and the rom-com and glimpse at what is underneath. For every Brief Encounter (1945) there is a Brighton Rock (2010), for every Notting Hill (1999) there is a Long Good Friday (1980).
Surveillance, Architecture and Control - Susan Flynn 2019-01-21
This edited collection examines the culture of surveillance as it is expressed in the built environment. Expanding on discussions from previous collections; Spaces of Surveillance: States and Selves (2017) and Surveillance, Race, Culture (2018), this book seeks to explore instances of surveillance within and around specific architectural entities, both historical and fictitious, buildings with specific social purposes and those existing in fiction, film, photography, performance and art. Providing new readings of, and expanding on Foucault's work on the panopticon, these essays examine the role of surveillance via disparate fields of enquiry, such as the humanities, social sciences, technological studies, design and environmental disciplines. Surveillance, Architecture and Control seeks to engender new debates about the nature of the surveilled environment through detailed analyses of architectural structures and spaces; examining how cultural, geographical and built space buttress and produce power relations. The various essays address the ongoing fascination with contemporary notions of surveillance and control.
Hitchcock in Frankfurt - Hans-Peter Reichmann 2000

Umbr(a): The Object - Tom Eyers 2014

Studying the Synergy of Film and Music - Peter Rothbart 2013

In The Synergy of Film and Music: Sight and Sound in Five Hollywood Films, Peter Rothbart examines a handful of motion pictures to convey how a variety of elements work together to create a singular experience. Rothbart considers the aural and visual aspects of five representative films: West Side Story, Psycho, Empire of the Sun, Altered States, and American Beauty. After reviewing the various roles that music can serve in a film, as well as an overview of the film scoring process, the book looks at each film, examining them one musical cue at a time, so that the reader can watch the film while reading about each cue in real time. This unique analysis makes The Synergy of Film and Music a fascinating and instructive volume that both casual viewers and students of cinema will appreciate.

Cracking the Leadership Code - Alain Hunkins 2020-03-17
Become the effective, proactive leader you aspire to be with this practical tool kit for leading people and organizations Yes, you can learn the skills to effectively lead people, organizations, and employees. With the right motivation and knowledge, you can be a leader who knows what it takes to succeed. Throughout his extensive experience in training leaders, author Alain Hunkins discovered that many leaders shared a common trait. They were mainly focused on what they were doing but not so focused on how they were doing it, especially when it came to working with other people. By strengthening their leadership capabilities, they could become trusted leaders within their organization, improve employee communications, and build bridges across hierarchies. Cracking the Leadership Code shares the valuable principles and practices that Hunkins developed and refined during the 20+ years he's worked with leaders. When you crack the code, you'll have a new operating model for organizational leadership that will help your teams thrive in a 21st century economy. Discover the brain science behind leading people Get inspired by real life leadership stories Use a practical leadership tool kit to become a better leader Learn how to communicate, influence, and persuade others, more effectively than ever before With this book as a resource, you'll have a new perspective, a new framework, and new tools at your disposal, readily available to guide your leadership. You'll learn to establish proactive, leader-follower relationships. To do this, you'll use the interconnected elements of Connection, Communication, and Collaboration. When you learn from the author's insightful experiences working with organizations around the world, you can accelerate your leadership development and become the leader you've always aspired to be.

Hitchcock on Hitchcock, Volume 1 - Alfred Hitchcock 2014-12-19
A selection of Hitchcock's writings and interviews, arranged in several thematic groupings."

Erzählungen im Öffentlichen - Markus Arnold 2012-06-22
Ob in Medien, in der Wissenschaft, in der Politik oder in der Alltagskommunikation – wir sind stets mit einer Fülle an schriftlichen und mündlichen Erzählungen konfrontiert. Sie schaffen gemeinsame Wirklichkeiten und Identitäten, auf die wir uns als soziale Akteure in unseren Handlungen bewusst oder unbewusst beziehen. Erzählungen im öffentlichen Raum prägen Normen und Moralvorstellungen, helfen beim Aufbau sozialer und kultureller Ordnungen und festigen oder verschieben damit bestehende Normen. Es sind Erzählungen, die in öffentlichen Diskursen bestimmen, was in einer Gesellschaft als wahr, normal und für die Gesellschaft als relevant gilt, aber ebenso was als problematisch, außergewöhnlich oder bedrohlich angesehen wird. Aus der Perspektive unterschiedlicher Disziplinen werden in diesem Band die für ein Verständnis der Erzählungen relevanten Formen des Öffentlichen bestimmt, spezifische öffentliche

Narrative und deren Wirkungsgeschichten diskursanalytisch untersucht, sowie Akteure identifiziert, die sich bestimmte Narrationen aneignen und deren gesellschaftlichen Wirkungen erfolgreich für sich nutzen.

Philosophy-Screens - Mauro Carbone 2019-07-01
Draws from twentieth-century French thought on film and aesthetics to address the philosophical significance of the pervasiveness of screens in contemporary technological life as well as the mutation of philosophy that such a pervasiveness seems to require. In The Flesh of Images, Mauro Carbone analyzed Merleau-Ponty's interest in film and modern painting as it relates to his aesthetic theory and as it illuminates our contemporary relationship to images. Philosophy-Screens broadens the work undertaken in this earlier book, looking at the ideas of other twentieth-century thinkers concerning the relationship between philosophy and film, and extending that analysis to address our experience of electronic and digital screens in the twenty-first century. In the first part of the book, Carbone examines the ways that Sartre, Merleau-Ponty, Lyotard, and Deleuze grappled with the philosophical significance of cinema as a novel aesthetic medium unfolding in the twentieth century. He then considers the significance of this philosophical framework for understanding the digital revolution, in particular the extent to which we are increasingly and comprehensively connected with screens. Smartphones, tablets, and computers have become a primary referential optical apparatus for everyday life in ways that influence the experience not only of seeing but also of thinking and desiring. Carbone's Philosophy-Screens follows Deleuze's call for "a philosophy-cinema" that can account for these fundamental changes in perception and aesthetic production, and adapts it to twenty-first-century concerns. "Mauro Carbone is one of the very best interpreters of French philosophy in general and aesthetics in particular. This book furthers recent research he has undertaken on cinema and more specifically its significance both in twentieth-century debates in philosophy and its role in our cultural experience. This is an insightful and informative book and will be of interest to a broad spectrum of readers." — Stephen Watson, University of Notre Dame

Check in. Relax. Take A Shower. - HfG Karlsruhe

The Racist Fantasy - Todd McGowan 2022-10-06
What stands out about racism is its ability to withstand efforts to legislate or educate it away. In The Racist Fantasy, Todd McGowan argues that its persistence is due to a massive unconscious investment in a fundamental racist fantasy. As long as this fantasy continues to underlie contemporary society, McGowan claims, racism will remain with us, no matter how strenuously we struggle to eliminate it. The racist fantasy, a fantasy in which the racial other is a figure who blocks the enjoyment of the racist, is a shared social structure. No one individual invented it, and no one individual is responsible for its perpetuation. While no one is guilty for the emergence of the racist fantasy, people are nonetheless responsible for keeping it alive and thus responsible for fighting against it. The Racist Fantasy examines how this fantasy provides the psychic basis for the racism that appears so conspicuously throughout modern history. The racist fantasy informs everything from lynching and police shootings to Hollywood blockbusters and musical tastes. This fantasy takes root under capitalism as a way of explaining the failures and disappointments that result from the relationship to the commodity. The struggle against racism involves dislodging the fantasy structure and to change the capitalist relations that require it. This is the project of this book.