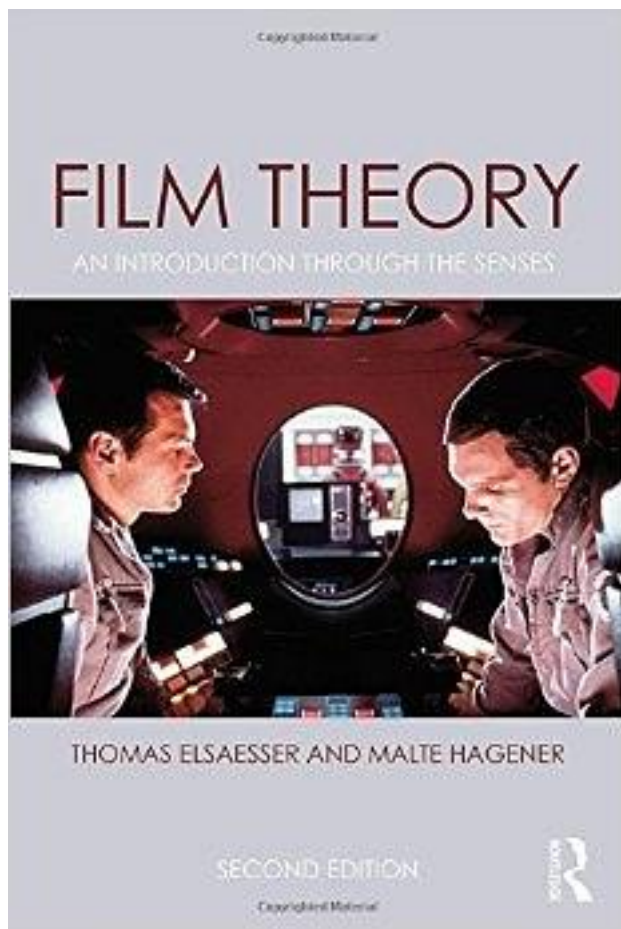


Film Theory



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出版者:

出版时间:2015-4-15

装帧:平装

isbn:9781138824300

What is the relationship between cinema and spectator? This is the key question for film theory, and one that Thomas Elsaesser and Malte Hagener put at the center of their insightful and engaging book, now revised from its popular first edition. Every

kind of cinema (and every film theory) first imagines an ideal spectator, and then maps certain dynamic interactions between the screen and the spectator's mind, body and senses. Using seven distinctive configurations of spectator and screen that move progressively from 'exterior' to 'interior' relationships, the authors retrace the most important stages of film theory from its beginnings to the present-from neo-realist and modernist theories to psychoanalytic, 'apparatus,' phenomenological and cognitivist theories, and including recent cross-overs with philosophy and neurology. This new and updated edition of Film Theory: An Introduction through the Senses has been extensively revised and rewritten throughout, incorporating discussion of contemporary films like Her and Gravity, and including a greatly expanded final chapter, which brings film theory fully into the digital age.

作者介绍:

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标签

电影理论

ThomasElsaesser

FilmStudies

电影身体理论

Thomas_Elsaesser

Cinema

评论

非常好地尝试，不采用流派/史学的观点对电影理论/哲学进行梳理，把之前所有理论都纳入到「电影身体」中的一部分。可惜的是本该最精彩的数字一章被学得很孤立和混乱

o

好玩的线索，扎实的论述，配合理论原文读，很长见识。

第一本试图以以身体感官出发点的“电影理论”…野心超前，然而受制于二维电影本体狭隘，也算是历史的局限性吧

毕业之后不为了写论文而重读
反而思绪清晰很多～因为不是根据时间/学派而是根据一个个比喻连接起电影理论史中那些非读不可的文献和概念
所以读起来感觉格外平易近人。这次再读主要是得到不少宽慰
原来我有许多自以为不值得一提的疑问 在过去六七十年里没少困扰诸位大师
就算像文献综述争不出个结果来
但也觉得有趣。Window和mirror两章都写的非常辩证和翔实。

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书评

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