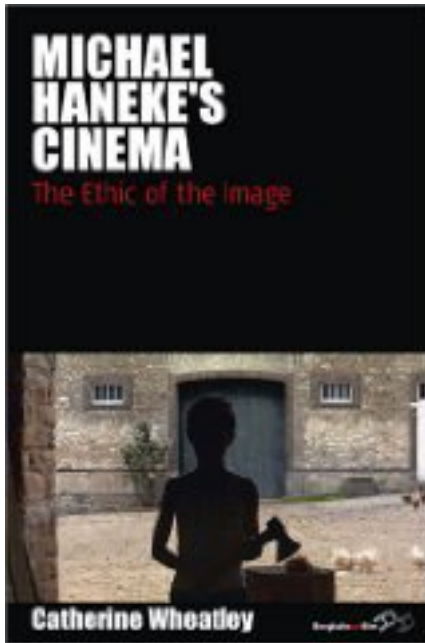


Michael Haneke's Cinema: The Ethic of the Image



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著者:Catherine Wheatley

出版者:Berghahn Books

出版时间:2009

装帧:

isbn:9781845455576

Existing critical traditions fail to fully account for the impact of Austrian director Michael Haneke's films, situated as they are between intellectual projects and popular entertainments. In this first English-language introduction to, and critical analysis of, his work, each of Haneke's eight feature films are considered in detail. Particular attention is given to what the author terms Michael Haneke's ethical cinema and the unique impact of these films upon their audiences.

Drawing on the moral philosophy of Immanuel Kant and Stanley Cavell, Catherine Wheatley introduces a new way of marrying film and moral philosophy, which explicitly examines the ethics of the film viewing experience. Haneke's films offer the viewer great freedom whilst simultaneously imposing a considerable burden of responsibility.

How Haneke achieves this break with more conventional spectatorship models, and what its far-reaching implications are for film theory in general, constitute the principal subject of this book.

作者介绍:

Catherine Wheatley holds degrees from the universities of Bath and Oxford, and is currently a researcher at the University of Southampton. She is a regular contributor to Sight & Sound magazine, as well as having published articles in several journals and books.

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理论

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電影是什麼

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FilmTheory

评论

重点看的Funny Games那章，分析的还是很有水平的，尤其是讲aggressive self-reflectivity的部分，以及与弗洛伊德的联系。

三部曲和Caché两章仔细看了其他几部分没什么耐心扫扫过=
=（。重点放在观者与影像的联系
Caché理性与道德和康德的观点连起来很有意思（ethical reflexivity）
以及讲到了阿克曼还有疙瘩（counter-cinema）的影响
回想起来阿克曼的固定位以及地铁设置是可以理解为超出电影自身框架的

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书评

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