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Katherine Thomson-Jones

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#1821934 in Books Katherine Thomson 2008-12-23 2008-12-23 Original language: English PDF # 1 8.50 x .34 x 5.50l, .45 #File Name: 0826485235160 pages Aesthetics and Film | File size: 65.Mb

Katherine Thomson-Jones : Aesthetics and Film (Bloomsbury Aesthetics) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Aesthetics and Film (Bloomsbury Aesthetics):

5 of 5 people found the following review helpful. A useful introduction to debates surrounding some central concepts in the philosophical aesthetics of film By Nate Over the last few decades analytic philosophers and theorists who approach film from a cognitive scientific perspective have contributed substantially to discussions having to do with the nature and status of film as an artform. Their work in many respects represents a return to some of the central

questions that preoccupied classical film theorists (Munsterberg, Arnheim, Eisenstein, Bazin, etc.) from the time of its infancy. What kind of artform is film? What is its relationship to the reality it depicts? Does it make sense to assert, as we often do, that there is an author behind a film, or that the film is made by someone in particular, when filmmaking is such a collaborative process? Is there a language or a grammar to film, or is the meaning of a film to be found in the narrative? How does film generate meaning, how do films create feelings in their audiences? Each chapter of this useful guide develops a kind of ongoing dialogue around these questions, that helps to make clear the motivations for a wide number of positions that have been maintained and argued for beginning with the early film theorists and again more recently by philosophers. The book doesn't aim to be comprehensive in its coverage of these topics, but it manages to be quite clear and succinct while rarely sacrificing much in the way of rigor. It's a useful introduction that would serve quite well to deliver a sense for some of the central debates at the heart of specifically philosophical approaches to the aesthetics of cinema. Its coverage overlaps somewhat with that of Noel Carroll's introductory *The Philosophy of Motion Pictures*, but here what you get is a greater sense that there is an open and ongoing debate on the matters she discusses, and in Carroll's (somewhat more readable and lively) text he presents his own positions as resolving at least some of the outstanding debates. That may put the contrast too strongly, since Carroll does manage to make the matters he discusses quite engaging and in need of further inquiry, and Thomson-Jones is quite clear both where some questions have been answered and others remain alive. This is the one I assigned to help orient the students in my introductory class in the philosophy of film, but for self study I'd recommend reading this one alongside Carroll's text and then probably Dan Shaw's *Film and Philosophy: Taking Movies Seriously*, which is less oriented around topics and more aimed at giving a feel for the work of almost all of the major figures. All three books are aimed at introducing a range of topics and debates in the aesthetics and philosophy of film from a primarily analytic and cognitive scientific perspective. For broader coverage that includes European and Continental philosophy approaches to film, but isn't really written at an introductory level, take a look at John Mullarkey's *Philosophy and the Moving Image: Refractions of Reality*.

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.

'Clear and engaging, compact and balanced, this book provides an up-to-date introduction to some of the central issues in the philosophy of film. I can thoroughly recommend it.' Berys Gaut, Reader in Philosophy, University of St Andrews, UK