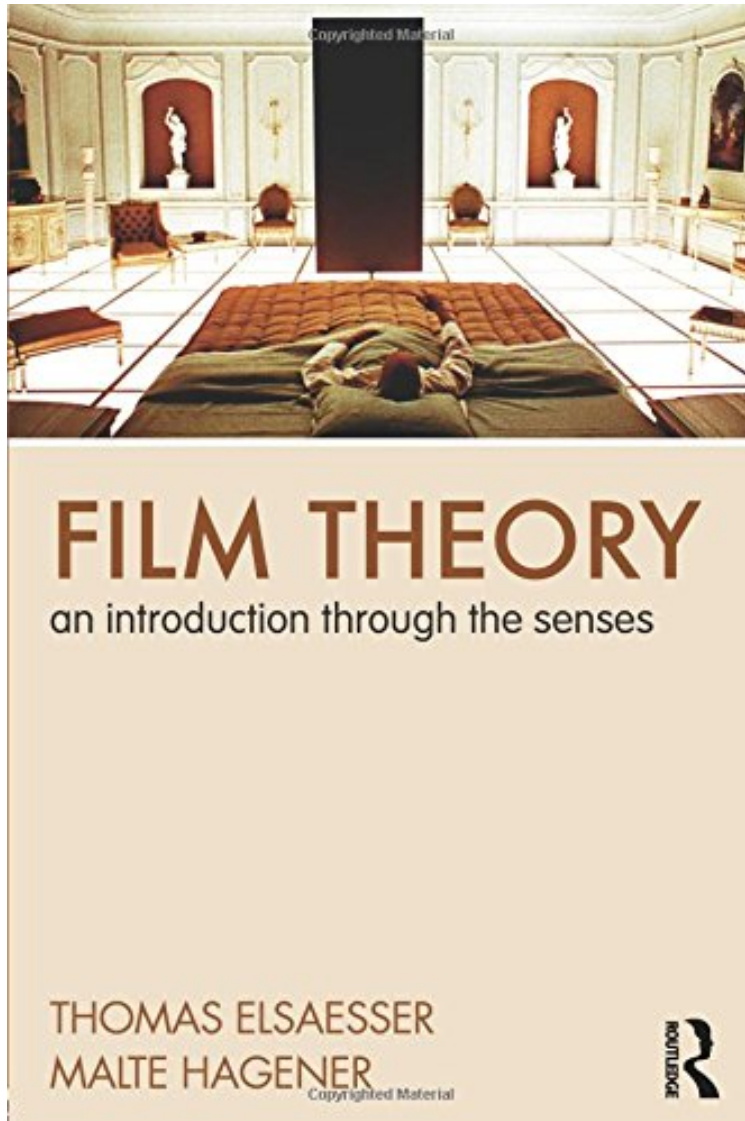


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Film Theory: An Introduction Through the Senses

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Thomas Elsaesser, Malte Hagener : Film Theory: An Introduction Through the Senses before purchasing it in order to gauge whether or not it would be worth my time, and all praised Film Theory: An Introduction Through the Senses:

2 of 3 people found the following review helpful. it's more about "reception" than it is about "film" By chili fernando This book might be described as a neo-Deleuzian examination of film and visual media. It's a good book, using metaphors to look at film, such as "film as a window" or "cinema as brain" and this seems a Deleuzian way of

going about it. It's mostly a phenomenological approach, informed by cognitive approaches a little bit on the side. It deals mostly with the reception of film, rather than the medium and production aspects, so in a sense, it doesn't get far beyond "appreciation" but it does open one's eyes to new ways of thinking and understanding the cinematic experience. It really should have been called "cinema theory" because it's less about "film" and more about "visual culture" and "cinema" as an experiential, spectatorial event. 0 of 4 people found the following review helpful. Five Stars By MateoDLR Pristine condition. Just as described. 5 of 38 people found the following review helpful. Not my taste By Carrie E Crockett I can't really rate this book down because of its content. It was required for class and I found it excessively boring. If you are an abstract film theory fanatic, this would be your book. To me though, the author tried too hard to sound intelligent and this makes the read far more tedious than it needed to be.

What is the relationship between cinema and spectator? That is the central question for film theory, and renowned film scholars Thomas Elsaesser and Malte Hagener use this question to guide students through all of the major film theories from the classical period to today in this insightful, engaging book. Every kind of cinema (and film theory) imagines an ideal spectator, and then imagines a certain relationship between the mind and body of that spectator and the screen. 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 1945 to the present, from neo-realist and modernist theories to psychoanalytic, apparatus, phenomenological and cognitivist theories.

'Any publication with Thomas Elsaesser's name on it is cause for anticipation. This jointly authored volume reaffirms not only Elsaesser's comprehensive command of the diverse theoretical projects that constitute "film theory" but also the creative capacity of both authors to reframe concepts and debates in a way that shakes up and rejuvenates the field.' - Felicity Collins, Screening the Past '...the book presents a coherent argument while at the same time exhibiting a breadth of theoretical expertise.' - David Sorfa, Liverpool John Moores University 'Film Theory possesses a robustness to match its sophistication, and an approach that feels as though it has been road-tested. This book stands a very good chance of wide adoption in introductory film studies courses, as preparatory reading, or as a text to be worked through chapter by chapter, supplemented by close analysis of the theories at issue, and screenings of the films discussed. The combination of sophistication and robustness should ensure that it will prove effective both at undergraduate and at graduate level.' - David Trotter, Cambridge University 'With admirable concision, Elsaesser and Hagener's book manages intelligently and insightfully to use its own new and unique framework to cover virtually all of film theory, suggest the schools it divides into and their stakes, and to relate this to film history, to broader philosophy, and to transformations that film is undergoing in the age of the digital.' - Dana Polan, New York University Praise for the German version of Film Theory. 'Each chapter begins with a succinct sequence analysis that provides a foundation for the theoretical discussion that follows. Instead of foregrounding the theory and then "applying" it to the film, the authors invite the student to refer back to the film as the chapter progresses, critically considering how the practical enunciation of key theoretical concepts might (or might not) occur. The authors argue that this act of reflection should not terminate with the film that prefaces each chapter, but rather should inspire the student to draw connections between the theory and other films they have previously seen. This productively encourages the student to familiarize itself with theory by connecting it to his or her own larger framework of experiences with cinema.' - Medienwissenschaft 2/2008 About the Author Thomas Elsaesser is Professor of Film and Television Studies in the Department of Art and Culture at the University of Amsterdam. A renowned film scholar, he is the author and editor of many books, including *Weimar Cinema and After*, also published by Routledge. Malte Hagener is Associate Professor of media studies at the Leuphana University Lüneburg. He has written *Moving Forward, Looking Back: The European Avant-garde and the Invention of Film Culture, 1919-1939* and edited many volumes, including *Cinephilia: Movies, Love, and Memory*.