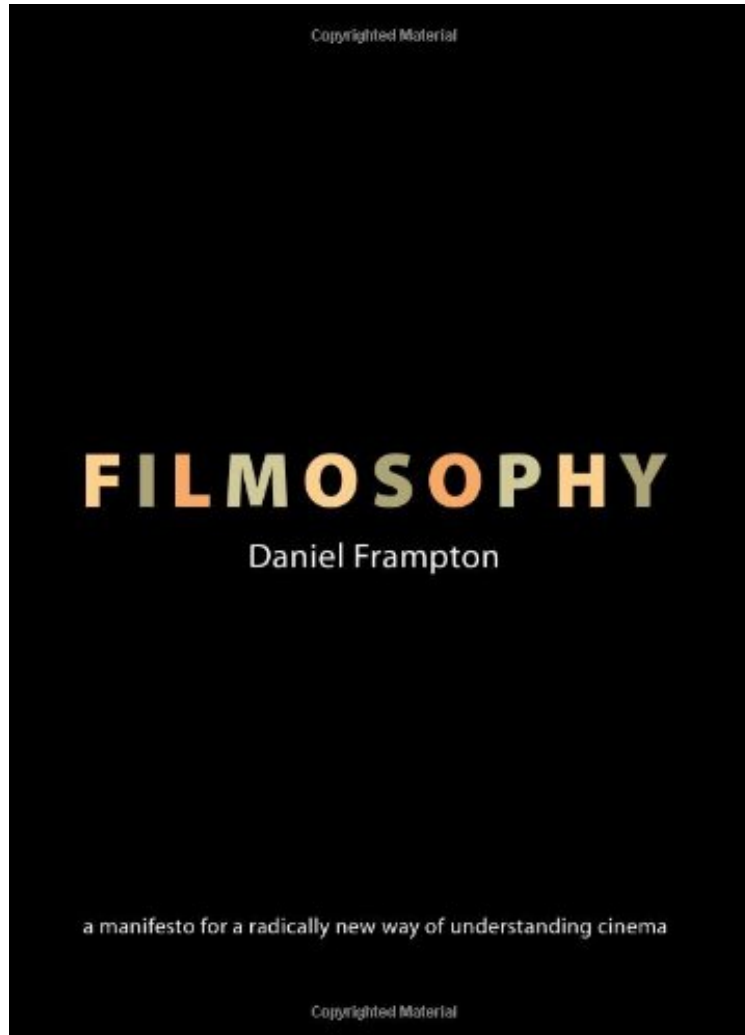


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Filmosophy

Daniel Frampton

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Daniel Frampton : Filmosophy before purchasing it in order to gage whether or not it would be worth my time, and all praised Filmosophy:

4 of 5 people found the following review helpful. Practice What You Preach (Or Else...)By Anon.Despite the silly neologisms (such as "filmind" for film-mind, and, of course, "filmosophy") there is some solid material here on the long-standing interest, in film theory, in the relation between cinema and mind. In what way does a film "think" the things it shows us, and how is this thinking like and unlike human thinking? The strongest passages in the book evolve Frampton's explication of arguments on this subject by Mnsterberg, Eisenstein and Deleuze. (The more familiar you are with this material the less likely you are to accept the book's claim to being "a manifesto for a radically new way of understanding cinema.") Where the book really fails, I think, is in failing to provide a good example of what a

filosophical engagement with individual films would actually look like. Frampton's basic argument is that approaching cinema from the position of filmosophy allows for the realization of a new, more complex engagement with the richness of the film experience. But he never demonstrates this. When he does mention a film, he rarely has more than a few sentences of commentary about it. Instead, he spends a great deal of time repeating the same series of claims that he makes in the introduction. Stating something over and over again doesn't make it so. It just makes the reader increasingly less convinced by the arguments placed in front of them...0 of 2 people found the following review helpful. Five StarsBy E. Limagreat book1 of 4 people found the following review helpful. The Future is FilmBy NeilFilmosophy is accessible for those with anything from a limited to an encyclopedic knowledge of film theory. It posits a new way of thinking through film and by film. Film poetry becomes a philosophy - a way of explaining and understanding the 21st century. This book is destined to become a set text on all graduate film courses - I enjoyed it. If this is too expensive, why not try:Dark Windows

Filmosophy is a provocative new manifesto for a radically philosophical way of understanding cinema. It coalesces twentieth-century ideas of film as thought (from Hugo Mnsterberg to Gilles Deleuze) into a practical theory of "film-thinking," arguing that film style conveys poetic ideas through a constant dramatic "intent" about the characters, spaces, and events of film. Discussing contemporary filmmakers such as Bla Tarr and the Dardenne brothers, this timely contribution to the study of film and philosophy will provoke debate among audiences and filmmakers alike.FILMOSOPHY is a registered U.S. trademark owned by Valentin Stoilov (www.filmosophy.com) for educational services in the field of motion picture history theory and production. Mr. Stoilov is not the source or origin of this book and has not sponsored or endorsed it or its author.

[An] elegant, deftly argued book... Essential. (CHOICE)From the PublisherFILMOSOPHY is a registered U.S. trademark owned by Valentin Stoilov for educational services in the field of motion picture history, theory and production. Mr. Stoilov is not the source or origin of this books and has not sponsored or endorsed it or its author.From the Inside Flap`You hold in your hands an extremely daring book. Filmosophy does not present a philosophy of film, nor does it explore how film contributes material for philosophical interpretation. Rather, in a lucid and clear style, Daniel Frampton argues that film is philosophy; it is itself, aesthetically, philosophical expression - a medium for thinking - and an accompaniment to thought. In conceptualising film as an "organic intelligence", Frampton draws from the lessons of both Gilles Deleuze and Stanley Cavell to propose one of the most original film philosophies of the last thirty years.' D. N. RODOWICK, HARVARD UNIVERSITY `The link between philosophy and cinema is one of the most fertile areas of contemporary film studies. Filmosophy establishes a vocabulary and an original perspective for understanding that link. New cinematic forms require new ways of thinking; indeed, this book suggests that these forms are new ways of thinking. Powerfully and provocatively, Filmosophy revises what we thought we knew about cinema, and asks us to look again at what cinema might know about us.' COLIN DAVIES, ROYAL HOLLOWAY, UNIVERSITY OF LONDON `A thorough and detailed defense of the idea that cinema is itself a kind of mind - that film thinks in its own way, merging with the thought of the filmgoer. And although the general idea that movies and the mind share essential features has been around since cinema was invented, Frampton develops it with great erudition and care, leading us to experience film as it should be experienced - as a unique form of consciousness.' COLIN MCGINN, RUTGERS UNIVERSITY `Frampton's striking thesis is that film should be understood as "minded" - that it expresses thoughts, intentions and emotions about the world it depicts. This position is elaborated in detail in Filmosophy, and presented with great originality and subtlety. As the author himself points out, his approach has a number of antecedents in the history of film theory, but such a position has never been defended with the theoretical power and the illustrative detail that is contained in this remarkable volume.' GEORGE M. WILSON, UNIVERSITY OF SOUTHERN CALIFORNIA `Filmosophy offers a sympathetic and persuasive argument in favour of a new engagement with film which sweeps aside the shibboleths of current film studies and returns the spectator to a position of empathetic involvement with the filmgoing experience, mapping out a poetic-philosophical approach so different from the prosaic aridity of much writing on film. There is no doubting the originality of Filmosophy, or the fact that it constitutes a major contribution to the philosophy of film.' GEOFFREY NOWELL-SMITH, QUEEN MARY, UNIVERSITY OF LONDON Filmosophy is a decidedly continental approach to film- philosophising, drawing heavily on the writings of Deleuze, Heidegger and Nietzsche. Frampton seeks to transform audiences from passive viewers into active co-creators of the cinematic experience, while leveling a withering critique of the cognitivism that dominates Anglo-American philosophy of film. His neologisms are both witty and to the point, and his film readings are not to be missed.' DAN SHAW, LOCK HAVEN UNIVERSITY `Frampton's concepts of "film-thinking" and the "filmind" strike me as brilliant, as timely (in response to contemporary cinema), and as evocative and explanatory. Gritty, impassioned and engaged, Filmosophy challenges its readers to think afresh their experience in the cinema.' EMMA WILSON, CORPUS CHRISTI COLLEGE, CAMBRIDGE UNIVERSITY