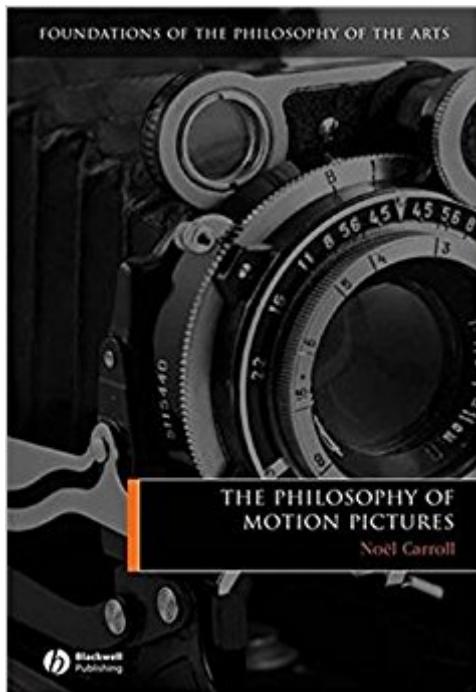


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The Philosophy Of Motion Pictures



Synopsis

Philosophy of Motion Pictures is a first-of-its-kind, bottom-up introduction to this burgeoning field of study. Topics include film as art, medium specificity, defining motion pictures, representation, editing, narrative, emotion and evaluation. Clearly written and supported with a wealth of examples Explores characterizations of key elements of motion pictures — the shot, the sequence, the erotic narrative, and its modes of affective address

Book Information

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Customer Reviews

"As the very first introduction to philosophy of film— The Philosophy of Motion Pictures is ideal for generating new and wider philosophical interest in film as a technologically evolving art form. [The book] does beautifully what any good introduction should: It leaves us with a sense of deeper understanding but also an eagerness to continue the conversation." (Katherine Thomson-Jones, *Journal of Aesthetics and Art Criticism* (vol. 66, issue 4)) "Carroll is arguably the foremost philosopher of film writing today. With the assistance of a handful of other philosophers, he has created a vital and lively philosophical specialty out of a field that was mostly moribund prior to the 1980s. The Philosophy of Motion Pictures deserves study by anyone seriously interested in the philosophy of film. The clarity with which it is written and the broad scope of its concerns make it a book that deserves serious attention and discussion." (British *Journal of Aesthetics*) "One of the more insightful scholarly approaches to cinema in recent years. The book explores film—with several interesting and intellectually stimulating and satisfying chapters." (RogueCinema.com)

"Scholarly, detailed and thoroughly-argued .It is a fine book. Persuasive and informative and will undoubtedly become a key text in cinematic studies." (Metapsychology) "Carroll provides a useful compendium of the central problems and ruling concepts in contemporary film aesthetics. Recommended." (Choice)

"In this outstanding book, NoÃƒÂ«I Carroll has brought contemporary philosophy to bear on the status and definition of cinema as art, remarkably enriching the way we think about and experience motion pictures. A masterpiece of clarity and insight." •Arthur Danto, Columbia University
"This is a beautifully organized, agenda-setting text. With verve and lucidity, Carroll summarizes core debates and advances original accounts of everything from the essence of film to the criteria of evaluation." •Jesse Prinz, University of North Carolina at Chapel Hill

This is a fundamental introductory book on motion pictures as seen by a movie enthusiast. Extremely wordy in an attempt to tie various subjects, drawn from an extensive bibliography list, this book strives to provide an eroteric medium for the reader, but leans toward the writer's definition of art. Holy cow! That last sentence describes the book well, but isn't the most exciting thing to read. If you enjoyed my sentence, you'll have a hard time putting this book down. On one hand it's an introductory book, on the other you might have to spend a few days watching the same films the author has to follow along - and keep a dictionary handy. Not a bad book and the author put a lot of work into it; I really had a hard time rating between three star and four. I'm giving it the benefit of the doubt because it does point to further reading on many of the points. If looking to this book for inspiration on your own motion picture ideas, you might end up with the same questions you started with.

I thought with knowledge came power, but I guess "power" meant ".com receipt" on 1/16/11 (that's when I bought this book). Reading this has yet to translate into satisfactory funding for film ideas I have had. Giving it 5 stars because Carroll finally dared to tackle society's #1 taboo.

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