

CINEMA, PHILOSOPHY, BERGMAN

On Film as Philosophy



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Daniel Humphrey, Hamish Ford



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philosophy Paisley Livingston explores the philosophical value of cinema As a case study for his intentionalist theory of authorship and interpretation he focuses on Ingmar Bergman s cinematic explorations of motivated irrationality inauthenticity and self knowledge **Cinema, Philosophy, Bergman** Paisley Livingston, 2009-07-02 The increasingly popular idea that cinematic fictions can do philosophy raises some difficult questions Who is actually doing the philosophizing Is it the philosophical commentator who reads general arguments or theories into the stories conveyed by a film Could it be the film maker or a group of collaborating film makers who raise and try to answer philosophical questions with a film Is there something about the experience of films that is especially suited to the stimulation of worthwhile philosophical reflections In the first part of this book Paisley Livingston surveys positions and arguments surrounding the cinema s philosophical value He raises criticisms of bold theses in this area and defends a moderate view of film s possible contributions to philosophy In the second part of the book he defends an intentionalist approach that focuses on the film makers philosophical background assumptions sources and aims Livingston outlines intentionalist interpretative principles as well as an account of authorship in cinema The third part of the book exemplifies this intentionalist approach with reference to the work of Ingmar Bergman Livingston explores the connection between Bergman s work and the Swedish director s primary philosophical source a treatise in philosophical psychology authored by the Finnish philosopher Eino Kaila Bergman proclaimed that reading this book was a tremendous philosophical experience for him and that he built on this ground With reference to materials in the newly created Ingmar Bergman archive Livingston shows how Bergman took up Kaila s topics in his cinematic explorations of motivated irrationality inauthenticity and the problem of self knowledge [A Companion to Ingmar Bergman](#)

Daniel Humphrey, Hamish Ford, 2025-02-25 The first book in English to address Ingmar Bergman s cinema through a broad array of classical and contemporary approaches Widely acclaimed around the world from the mid 1950s to the early 1980s Ingmar Bergman s films were often considered outmoded by the turn of the last century as exemplars of a long gone European art cinema However in more recent years his work has been reconsidered with fresh eyes recognized as speaking to global audiences about ideas of contemporary relevance such as the dysfunctions of personal romantic and family relations gender performance and sexual identity social engagement and alienation questions of racial difference and power living with and articulating challenges to mental health and the causes thereof questions of religious belief or values and their secular replacements the reality and guilt of Scandinavian and European privilege and the challenges of morally

vertiginous daily life for subjects born of ever later modernity *A Companion to Ingmar Bergman* brings together 32 original essays by established scholars and exciting new voices in the field Representing a uniquely wide range of approaches in academic film studies and beyond the chapters that make up the volume illuminate a body of work that changed the way cinema is created defined experienced understood and interpreted Thematically organized into four parts the Companion discusses gender exploration and self representation in Bergman's cinema draws evolutionary insights from *The Seventh Seal* explores existential feelings and religious iconography in the early 1960s trilogy journeys through the filmmaker's island landscape in the context of cinematic tourism and much more Throughout the book hailing from a range of global contexts and backgrounds the authors provide fresh insights into a deeply complex and challenging film artist often from unexpected perspectives An innovative mixture of new scholarship and fresh updated employments of older approaches *A Companion to Ingmar Bergman* Examines Bergman's cinema through methodologies as diverse as Film Philosophy Star Studies Bisexual Studies Tourism Studies Transgender Studies and Evolutionary Studies Applies recent and contemporary theories such as Affect Theory Queer Theory and Neo Formalism to Bergman's films Delves into the director's early period in the late 1940s 1950s through his most challenging modernist period in the 1960s and into the 1980s Analyzes seminal films such as *The Virgin Spring* and *Cries and Whispers* from wholly new perspectives Engages with films long considered problematic by commentators plus unproduced Bergman screenplays including *All These Women* *The Petrified Prince* *Face to Face* and *From the Life of the Marionettes* *A Companion to Ingmar Bergman* is a must read for advanced undergraduate and graduate film students postgraduate scholars college and university lecturers and researchers particularly those interested in the application of classical and modern approaches to the study of twentieth century cinema and Bergman fans around the world

Philosophy and Film Christina Rawls, Diana Neiva, Steven S. Gouveia, 2019-04-25 This volume collects twenty original essays on the philosophy of film It uniquely brings together scholars working across a range of philosophical traditions and academic disciplines to broaden and advance debates on film and philosophy The book includes contributions from a number of prominent philosophers of film including Noël Carroll Chris Falzon Deborah Knight Paisley Livingston Robert Sinnerbrink Malcolm Turvey and Thomas Wartenberg While the topics explored by the contributors are diverse there are a number of thematic threads that connect them Overall the book seeks to bridge analytic and continental approaches to philosophy of film in fruitful ways Moving to the individual essays the first two sections offer novel takes on the philosophical value and the nature of film The next section focuses on the film as philosophy debate Section IV covers cinematic experience while Section V includes interpretations of individual films that touch on questions of artificial intelligence race and film and cinema's biopolitical potential Finally the last section proposes new avenues for future research on the moving image beyond film This book will appeal to a broad range of scholars working in film studies theory and philosophy *Hermeneutics of the Film World* Alberto Baracco, 2017-10-09 This book identifies a new methodological strategy for the interpretation of film

philosophizing Many recent works in film philosophy adopting the approach identified with the term film as philosophy have considered film as capable of doing philosophy Focused on the basic relationship between film and filmgoer the proposed method is founded on the concept of the film world Combining Merleau Ponty s and Ric ur s philosophies and reconsidering Goodman s theory of worldmaking the film world becomes the hermeneutic horizon from which film philosophical thought can emerge The book shows how Ric urian methodology has the potential to provide a valuable resource for film studies by inviting scholars to consider film interpretation in terms of film world hermeneutics [New Philosophies of Film](#) Robert Sinnerbrink,2011-10-13 This is a critical exploration of analytic and Continental philosophies of film which puts film philosophy into practice with detailed discussions of three filmmakers The book includes philosophical readings of three key contemporary filmmakers Malick Lynch and Von Trier It also features links to online resources guides to further reading and a filmography

Ingmar Bergman, Cinematic Philosopher Irving Singer,2009-09-18 The development of themes motifs and techniques in Bergman s films from the first intimations in the early work to the consummate resolutions in the final movies Known for their repeating motifs and signature tropes the films of Ingmar Bergman also contain extensive variation and development In these reflections on Bergman s artistry and thought Irving Singer discerns distinctive themes in Bergman s filmmaking from first intimations in the early work to consummate resolutions in the later movies Singer demonstrates that while Bergman s output is not philosophy on celluloid it attains an expressive and purely aesthetic truthfulness that can be considered philosophical in a broader sense Through analysis of both narrative and filmic effects Singer probes Bergman s mythmaking and his reliance upon the magic inherent in his cinematic techniques Singer traces throughout the evolution of Bergman s ideas about life and death and about the possibility of happiness and interpersonal love In the overtly self referential films that he wrote or directed The Best Intentions Fanny and Alexander Sunday s Children as well as the less obviously autobiographical ones including Wild Strawberries The Seventh Seal and the triad that begins with Through a Glass Darkly Bergman investigates problems in his existence and frequently reverts to childhood memories In such movies as Smiles of a Summer Night Scenes from a Marriage and Saraband Bergman draws upon his mature experience and depicts the troubled relationships between men who are often weak and women who are made to suffer by the damaged men with whom they live In Persona Cries and Whispers and other works his experiments with the camera are uniquely masterful Inspecting the panorama of Bergman s art Singer shows how the endless search for human contact motivates the content of his films and reflects Bergman s profound perspective on the world **Cinema and Agamben** Henrik Gustafsson,Asbjorn Gronstad,2015-08-27 Cinema and Agamben brings together a group of established scholars of film and visual culture to explore the nexus between the moving image and the influential work of Italian philosopher Giorgio Agamben Including two original texts by Agamben himself published here for the first time in English translation these essays facilitate a unique multidisciplinary conversation that fundamentally rethinks the theory and praxis of cinema In their

resourceful analyses of the work of artists such as David Claerbout Jean Luc Godard Philippe Grandrieux Michael Haneke Jean Rouch and others the authors put to use a range of key concepts from Agamben s rich body of work like biopolitics de creation gesture potentiality and profanation Sustaining the eminently interdisciplinary scope of Agamben s writing the essays all bespeak the importance of Agamben s thought for forging new beginnings in film theory and for remedying the elegiac proclamations of the death of cinema so characteristic of the current moment

Film Theory: The Basics Kevin McDonald, 2022-05-11 Fully updated and expanded throughout this second edition of Film Theory The Basics provides an accessible introduction to the key theorists concepts and debates that have shaped the study of moving images The book examines film theory from its emergence in the early twentieth century to its study in the present day and explores why film has drawn special attention as a medium as a form of representation and as a focal point in the rise of modern visual culture It also emphasizes how film theory has developed as a historically contingent discourse one that has evolved and changed in conjunction with different social political and intellectual factors This second edition offers a detailed account of new theoretical directions at the forefront of film studies in the twenty first century and draws additional attention to how theory engages with today s most pressing questions about digital technologies the environment and racial justice Complete with questions for discussion and a glossary of both key terms and key theorists this book is an invaluable resource for those new to film theory and for anyone else interested in the history and significance of critical thinking in relation to the moving image

Cinema Philosophy Bergman On Film As Philosophy: Bestsellers in 2023 The year 2023 has witnessed a noteworthy surge in literary brilliance, with numerous compelling novels captivating the hearts of readers worldwide. Lets delve into the realm of top-selling books, exploring the engaging narratives that have captivated audiences this year. Cinema Philosophy Bergman On Film As Philosophy : Colleen Hoover's "It Ends with Us" This touching tale of love, loss, and resilience has captivated readers with its raw and emotional exploration of domestic abuse. Hoover skillfully weaves a story of hope and healing, reminding us that even in the darkest of times, the human spirit can succeed. Cinema Philosophy Bergman On Film As Philosophy : Taylor Jenkins Reid's "The Seven Husbands of Evelyn Hugo" This captivating historical fiction novel unravels the life of Evelyn Hugo, a Hollywood icon who defies expectations and societal norms to pursue her dreams. Reid's absorbing storytelling and compelling characters transport readers to a bygone era, immersing them in a world of glamour, ambition, and self-discovery. Cinema Philosophy Bergman On Film As Philosophy : Delia Owens' "Where the Crawdads Sing" This evocative coming-of-age story follows Kya Clark, a young woman who grows up alone in the marshes of North Carolina. Owens spins a tale of resilience, survival, and the transformative power of nature, captivating readers with its evocative prose and mesmerizing setting. These bestselling novels represent just a fraction of the literary treasures that have emerged in 2023. Whether you seek tales of romance, adventure, or personal growth, the world of literature offers an abundance of compelling stories waiting to be discovered. The novel begins with Richard Papen, a bright but troubled young man, arriving at Hampden College. Richard is immediately drawn to the group of students who call themselves the Classics Club. The club is led by Henry Winter, a brilliant and charismatic young man. Henry is obsessed with Greek mythology and philosophy, and he quickly draws Richard into his world. The other members of the Classics Club are equally as fascinating. Bunny Corcoran is a wealthy and spoiled young man who is always looking for a good time. Charles Tavis is a quiet and reserved young man who is deeply in love with Henry. Camilla Macaulay is a beautiful and intelligent young woman who is drawn to the power and danger of the Classics Club. The students are all deeply in love with Morrow, and they are willing to do anything to please him. Morrow is a complex and mysterious figure, and he seems to be manipulating the students for his own purposes. As the students become more involved with Morrow, they begin to commit increasingly dangerous acts. The Secret History is a masterful and gripping novel that will keep you speculating until the very end. The novel is a warning tale about the dangers of obsession and the power of evil.

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