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Lo schermo empatico. Cinema e neuroscienze by Vittorio Gallese Nel loro Lo schermo empatico. Cinema e neuroscienze (Raffaello Cortina, Milano 2015, pp. 318, € 25), Vittorio Gallese e Michele Guerra propongono un punto preciso, sul quale vale la pena di riflettere. Un punto in cui le neuroscienze possono dirci qualcosa (non tutto) dell' esperienza che facciamo guardando un film; ma anche un punto in cui il modo in cui si gira un film può dire qualcosa ...

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[MOBI] Lo Schermo Empatico Cinema E Neuroscienze Mi riferisco a Vittorio Gallese e a Michele Guerra, docenti all'Università di Parma e autori de Lo schermo empatico. Cinema e neuroscienze, libro che analizza alcuni grandi capolavori - come Notorious di Hitchcock e Shining di Kubrick - a partire dal tipo di coinvolgimento che questi film esercitano sul corpo degli spettatori, e dalle forme di ... Brief Description: - Our book is the outcome ...

Lo schermo empatico. Cinema e neuroscienze - Vittorio ...

This volume explores the philosophical and metaphysical manifestations of contemporary cinema. Starting with the hypothesis that movies provide an experience that is both a pathway into the thinking mechanisms of modern humans and into our collective psyche, this study focuses on the elements that form the Romanian cinematic mind as part of the European cinema-thinking. While this book is based on specific case studies provided by recent productions in Romanian filmmaking, such as Proroca (2017) and Touch me Not (2018), it also contextualises the national cinema within the larger, European art of making movies. Offering close interpretations of the works of world-renowned directors like Cristi Puiu, Cristian Mungiu, Corneliu Porumboiu or more recently Adina Pintilie and Constantin Popescu, this book questions the Romanianess of their cinematic techniques, and places their philosophical roots both in a particular mode of thinking and within continental philosophy.

This book utilizes philosophical tools to build up a framework for the classification, analysis, and assessment of political cinema. The author first maps the category of political cinema, clarifying what it means for a film to be ' political ', and then analyzes the relation between the value of a film as a political film and its value as art. Through philosophical enquiry, Angelo Cioffi builds up a framework that could be of use in art-critical practice and that can help with the classification and assessment of political films. Grounded in analytic philosophy of art and cognitivist film theory, with insights from political science, political philosophy, epistemology, and cognitive science, the book presents a unique analysis of the relation between films and the ' political '. This theory is tested with detailed case studies, and the author uses specific films as examples of the applicability and explanatory power of this theoretical framework. As such, this book will be of interest not just to film studies, film theory and political philosophy scholars, but to anyone with an interest in political film, aesthetic practice, and philosophy of art.

The essays presented in this volume investigate the relationship between cinema and ontology. This investigation unfolds, on the one hand, through an ontological understanding of cinema, that is, an understanding of the specificity of if its being. On the other hand, it highlights the ways in which cinema can help us to shed some light on the domain of ontology, namely, what exists. The five sections of this volume, each containing a pair of complementary essays, analyse the following topics: the place of cinema in the system of the arts, the connection between cinematic realism and philosophical realism, the transition from analog to digital cinema, the specificity of films made through cell phones, and the representation of non-human animals in films.

At the end of the last century, the so-called " new technologies " started to question the process of design, production, sales and consumption through a radical change, which today re-defines many concepts both in industry and every-day life. The notion of " size " – a cross-cutting term in the cultural and creative sector – has gone through a phase of crisis from which it is now re-emerging, enriched with new meanings and possibilities. To redefine this complex term, the authors of the book have observed the path of audiovisual products and social media, fashion, everyday objects, architectures and cities, and identified in each of these fields elements of continuity, breaking points with the past as well as future alternatives. In this collection of essays, the authors adopt an interdisciplinary approach overcoming the boundaries of their discipline. Through different perspectives this volume presents and develops new paradigms that explain the complexities of the contemporary era and its new " sizes " .

In the mid-1950s C.P. Snow began his campaign against the 'two cultures' - the debilitating divide, as he saw it, between traditional 'literary intellectual' culture, and the culture of the sciences, urging in its place a 'third culture' which would draw upon and integrate the resources of disciplines spanning the natural and social sciences, the arts and the humanities. Murray Smith argues that, with the ever-increasing influence of evolutionary theory and neuroscience, and the pervasive presence of digital technologies, Snow's challenge is more relevant than ever. Working out how the 'scientific' and everyday images of the world 'hang' together is no simple matter. In Film, Art, and the Third Culture, Smith explores this question in relation to the art, technology, and science of film in particular, and to the world of the arts and aesthetic activity more generally. In the first part of his book, Smith explores the general strategies and principles necessary to build a 'third cultural' or naturalized approach to film and art - one that roots itself in an appreciation of scientific knowledge and method. Smith then goes on to focus on the role of emotion in film and the other arts, as an extended experiment in the 'third cultural' integration of ideas on emotion spanning the arts, humanities and sciences. While acknowledging that not all of the questions we ask are scientific in nature, Smith contends that we cannot disregard the insights wrought by taking a naturalized approach to the aesthetics of film and the other arts.

A groundbreaking academic treatment of Fellini, provides new, expansive, and diverse perspectives on his films and influence The Wiley Blackwell Companion to Federico Fellini presents new methodologies and fresh insights for encountering, appreciating, and contextualizing the director ' s films in the 21st century. A milestone in Fellini scholarship, this volume provides contributions by leading scholars, intellectuals, and filmmakers, as well as insights from collaborators and associates of the Italian director. Scholarly yet readable essays explore the fundamental aspects of Fellini ' s works while addressing their contemporary relevance in contexts ranging from politics and the environment to gender, race, and sexual orientation. As the centennial of Federico Fellini ' s birth in approaches in 2020, this timely work provides new readings of Fellini ' s films and illustrates Fellini ' s importance as a filmmaker, artist,and major cultural figure. The text explores topics such as Fellini ' s early cinematic experience, recurring themes and patterns in his films, his collaborations and influences, and his unique forms of filmmaking expression. In a series of " Short Takes " sections, contributors look at specific films that have particular significance or personal relevance. Destined to become the standard research tool for Fellini studies, this volume: Offers new theoretical frameworks, encounters, critiques, and interpretations of Fellini ' s work Discusses Fellini ' s creativity outside of filmmaking, such as his graphic art and his Book of Dreams published after his death. Examines Fellini ' s influence on artists not only in the English-speaking world but in places such as Turkey, Japan, South Asia, Russia, Cuba, North Africa. Demonstrates the interrelationship between Fellini ' s work and visual art, literature, fashion, marketing, and many other dimensions of both popular and high culture. Features personal testimonies from family, friends and associates of Fellini such as Francesca Fabbri Fellini, Gianfranco Angelucci, Valeria Ciangottini, and Lina Wertmüller Includes an extensive appendix of freely accessible archival resources on Fellini ' s work The Wiley Blackwell Companion to Federico Fellini is an indispensable resource for students, instructors, and scholars of Fellini, Italian cinema, cinema and art history, and all areas of film and media studies.

Technology, in all its forms, has had and continues to have an indisputable impact on society and culture. Philosophy of technology seeks to understand this impact and the meaning of technology for society and culture. Although its origins can be traced back to the Greeks, it wasn' t until the late 19th century to the beginning of the 20th century that it gained ground as a philosophical discipline. Now more than ever it is considered an essential philosophical enterprise. " The Budapest Workshop on Philosophy of Technology " was a lively and successful event that sought to discuss, reflect on and apply this branch of philosophical inquiry to both historical and contemporary examples. Importantly, the contributors ' methodological approaches were influenced by, although not limited to, Michael Polanyi ' s term " post-critical ". Moving beyond the rigidity of past approaches, the selected essays were driven by two lines of inquiry, what has been the historical role of technology in social and scientific change? And, how can a " post-critical " approach enhance and extend our understanding of philosophy of technology? This edited volume begins by exploring the role of technology in social and scientific developments from a historical perspective, before moving towards a discussion of philosophy of technology from a " Post-Critical " epistemic stance. Free from the constraints of previous methodologies, the third part of this work engages with the term " Post-Critical " in its broadest sense. The contributors to this section consider the phenomenology of the body and the influence of technology on our lives. Finally, the four concluding chapters of this book apply this philosophical approach to a wide range of contemporary problems from Decision Support Systems to Crisis Communication.

This volume provides systematic, interdisciplinary, and intercultural impulses for a phenomenological pedagogy of emotions, feelings, and moods without subordinating them to the logocentric dualism of emotion and rationality. Starting from foundational and cultural perspectives on pedagogical relations of education, learning, and Bildung, specific emotions in individual studies, as well as different approaches of important representatives of phenomenological research on emotions are presented. The contributions include pedagogical, philosophical, and empirical approaches to feelings, emotions, and moods, highlighting their fundamental importance and productivity for learning, Bildung, and education in different pedagogical institutions and fields.

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