

Cinema Unabhängige Schweizer Filmzeitschrift Heft 40

Ausstattung Zahlr Abb

Cinema Die literarische Identität des Drehbuchs A Bibliography of Ethnographic Films Cinema Repertorio dei periodici svizzeri Music, Authorship, Narration, and Art Cinema in Europe Movement and Performance in Berlin School Cinema Schweizer Monatshefte Blickführung Sport COMDOC-Bibliographie, Medienliteratur Schweiz Cinéma Cinema Internationale Filmbibliographie Cinema "Mit dampfendem Leib" Cinema Robert Frank The Oxford Handbook of Mental Health and Contemporary Western Aesthetics Film in der Schweiz Birgit Schmid Rolf Husmann Michael Baumgartner Olivia Landry Alfred Messerli [Anonymus AC03626817] Heinz Bonfadelli Elio Pellin Sarah Greenough Bernhard Giger Cinema Die literarische Identität des Drehbuchs A Bibliography of Ethnographic Films Cinema Repertorio dei periodici svizzeri Music, Authorship, Narration, and Art Cinema in Europe Movement and Performance in Berlin School Cinema Schweizer Monatshefte Blickführung Sport COMDOC-Bibliographie, Medienliteratur Schweiz Cinéma Cinema Internationale Filmbibliographie Cinema "Mit dampfendem Leib" Cinema Robert Frank The Oxford Handbook of Mental Health and Contemporary Western Aesthetics Film in der Schweiz *Birgit Schmid Rolf Husmann Michael Baumgartner Olivia Landry Alfred Messerli [Anonymus AC03626817] Heinz Bonfadelli Elio Pellin Sarah Greenough Bernhard Giger*

das drehbuch wird gemeinhin nicht zur gattung der schönen literatur gezählt ihm haftet der makel des gebrauchstextes an als erste stufe im filmischen arbeitsteiligen entwicklungsprozess ist seine aufgabe das verschwinden entsprechend gering ist das publizistische und wissenschaftliche interesse am grenzgängertext hand in hand mit diesem minderwertigen status geht das fehlende öffentliche ansehen des drehbuchautors die dissertation fragt nach den gründen war das im verlauf der filmgeschichte immer so wie widersprechen sich filmtheoretische positionen die literaturwissenschaftliche analyse am fallbeispiel agnes von peter stamm stellt die gegenthese auf das drehbuch ist literatur wie verändert sich der literarische charakter in der adaption vom roman ins drehbuch der gattungsvergleich setzt sich zum ziel die eigenständigkeit einer textsorte drehbuch mit ihrer spezifischen gestaltungsästhetik zu bestimmen da das drehbuch agnes in zusammenarbeit mit einer filmproduktionsfirma entstanden ist der film agnes ist geplant beinhaltet die dissertation gleichsam eine bestandesaufnahme der aktuellen drehbuch schreib situation

music authorship narration and art cinema in europe 1940s to 1980s investigates the function of

music in european cinema after the second world war up to the fall of the berlin wall a period when composers and directors embraced experimentation through analyses of music and sound in a wide range of iconic films from across europe the essays in this book provide a nuanced reconsideration of three core themes auteur theory art house film and national cinema chapters written by an international array of contributors focus on case studies of music in the cinema of carlos saura jean pierre melville the polish school and romanian directors as well as collaborations between directors and composers including michelangelo antonioni and giovanni fusco federico fellini and nino rota leo arnshtam and dmitry shostakovich and peter greenaway and michael nyman the contributors shift the emphasis from a director centered view to the working relationship between director and composer and from the visual component to the sonic aspects of these films without ignoring the close correlation between soundtrack and visual elements enriching our understanding of the complex intertwined nature of authorship in film the role of film music and sound nation state and art cinema and european cinematic history this volume offers a valuable addition to research across music and film studies

through a study of the contemporary german film movement the berlin school olivia landry examines how narrative film has responded to our highly digitalized and mediatized age not with a focus on stasis and realism but by turning back to movement spectacle and performance she argues that a preoccupation with presence liveness and affect all of which are viewed as critical components of live performance can be found in many of the films of the berlin school challenging the perception that the berlin school is a sheer adherent of slow cinema landry closely analyzes the use of movement dynamism presence and speed in a broad selection of films to show how filmmakers such as christian petzold angela schanelec thomas arslan and christoph hochhäusler invoke the pulse of the kinesthetic and the tangibly affective her analysis draws on an array of film theories from early materialism to body theories phenomenology and contemporary affect theories arguing that these theories readily and energetically forge a path from film to performance landry traces a trajectory between the two through which live experience presence spectacle intersubjectivity and the body in motion emerge and powerfully intersect ultimately movement and performance in berlin school cinema expands the methodological and disciplinary boundaries of film studies by offering new ways of articulating and understanding movement in cinema

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essays by five noted scholars draw upon the national gallery of art s archive of frank s work examining his contribution to the art of photography and film

human flourishing depends upon the mental health of the individuals throughout history various cultural traditions have established and practiced diverse strategies to maintain their community members mental health treat their mental illness and enhance their well being they range from spiritual disciplines religious rituals and philosophical training to communal activities educational

instructions and community support it is noteworthy that aesthetic objects and activities are frequently integrated into these strategies they include visual arts music dance story telling theatre and occasions and events made special by certain foods drinks decorations clothes and fragrance this long held and widely practiced integration of aesthetics into promotion of mental health testifies to the power of the aesthetic to affect the well being of humans and their communities the world s major philosophies and religious traditions have recognized this power of the aesthetic for example plato s proposed censorship of the arts in his utopian republic indicates his acknowledgement of and a respect for the power of the arts to mold the citizens psyche and character confucianism also utilizes arts and rituals to promote moral virtues finally buddhism teaches the cultivation of mindful practice for human flourishing by developing an alternative relationship with present moment experience such as suffering and distress today the most dominant methods of treating mental illness in the west are psychotherapy psychology and psychiatry methodologies and practices established and developed in europe since the nineteenth century ever since the birth of art and poetry its purpose has been to inspire stir and move people this handbook addresses the valuable role aesthetics plays in psychotherapy and psychiatry exploring both theory and practice

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