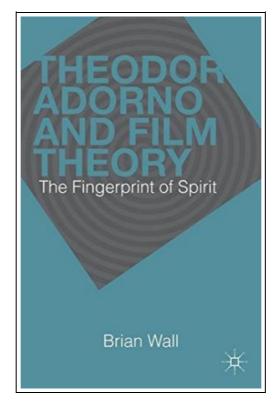
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(Dr. Gabriella Hayes)

THEODOR ADORNO AND FILM THEORY: THE FINGERPRINT OF SPIRIT



Palgrave Macmillan. Hardcover. Condition: New. 188 pages. Dimensions: 8.6in. x 5.7in. x 0.7in. What is the fundamental nature of the filmic object: is it a commodity or is it, can it be, art This book introduces the thought of Theodor Adorno into film studies to repair the schism that characterizes the field today, as historical and cultural modes of analysis have come to displace theoretical and philosophical ones. Adornos scathing critique of the culture industry has been thought to close off any possible rapprochement between his philosophy and film, but through a deployment of some of the key ideas drawn from his aesthetics and philosophy - immanent critique and negative dialectics - Wall traces what might be in film more than its being as a product. Four singular films - The Maltese Falcon (1941), Kiss Me Deadly (1955), Repo Man (1984), and The Big Lebowski (1998) - each come to reflect (though in very different ways) on both their status as commodities and their desire to be more than commodities, even their aspirations to art. This item ships from multiple locations. Your book may arrive from Roseburg,OR, La Vergne,TN. Hardcover.



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