

How to do things with movies

De tre tilgange:

1. Film som eksemplificering af (givne) filosofiske problemstillinger og spørgsmål.
2. "Philosophy of film": Film som genstand for filosofisk analyse og refleksion.
3. Film som filosofi: Filmmediet betragtet som en kilde til (distinkte?) filosofiske erkendelser og indsigter.

Citater:

*People like popular culture; it is the common language of our time. [...] Why write about pop culture like **The Matrix**? Because that's where the people are."*

Irwin 2002, s. 2

A spoonful of sugar helps the medicine go down, and a healthy helping of popular culture clears the cobwebs from Kant. Philosophy has had a bad public relations problem for a few centuries now. This series aims to change that, showing that philosophy is relevant to your life - and not just for answering the big questions like "To be or not to be?" but for answering the little questions, "To watch or not to watch South Park?" Thinking deeply about TV, movies, and music doesn't make you a "complete idiot." In fact it might make you a philosopher, someone who believes the unexamined life is not worth living and the unexamined cartoon is not worth watching.

Irwin 2008

Philosophy of film [... raises] questions about the basic techniques, resources and presuppositions of cinema. The philosopher of film is interested in how it is possible for light projected on a screen to make present to us objects, people and events that are patently absent, on what the relation might be between actor and character in film (as opposed, say, to theatre), on what it might mean to say that a particular scene or plot development in a film expresses the intentions of its director, on the legitimacy of investing primary authorship of a film in its director, and so on. One might think of these kinds of question as bearing upon the conditions for the possibility of cinema...

Mulhall 2007, s. 281

I was [forklarer Mulhall] struck by the extent to which, in the theoretical writings about film that I studied [...] films themselves are assumed to be silent with respect to such questions. They must, necessarily, realize in themselves the conditions for their own possibility; but it would appear from such writings that they do not and cannot realize that

they do so – cannot reflect upon what those conditions are, or upon the fact that they are so conditioned. At best, they provide the data in relation to which possible answers to such questions must at some times be assessed for validity.

Mulhall 2007, s. 281¹

...the approaches I encountered seemed to me to lack any sense that the films themselves might have anything to contribute to our understanding of them – that they might contain a particular account of themselves, of why they are as they are, an account that might contribute to an intellectual exploration of the issues to which these pre-established bodies of theory also contribute, or even serve critically to evaluate those theories, to put their accuracy or exhaustiveness in question. (Mulhall 2002, s. 7)

Bibliografi:

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<http://www.blackwellpublishing.com/seriesbyseries.asp?ref=PPPZ>

-Mulhall, Stephen (2002): *On Film*, Routledge, London, UK.

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Filmografi:

-*Alien* (1979): Instrueret af Ridley Scott, Twentieth Century-Fox.

-*Aliens* (1986): Instrueret af James Cameron, Twentieth Century-Fox.

-*Alien³* (1992): Instrueret af David Fincher, Twentieth Century-Fox.

-*Alien: Resurrection* (1997): Instrueret af Jean Pierre Jeunet, Twentieth Century-Fox.

-*Funny Games* (1997): Instrueret af Michael Haneke, Wega Film.

-*Funny Games U.S.* (2007): Instrueret af Michael Haneke, Celluloid Dreams.

-*Rear Window* (1954): Instrueret af Alfred Hitchcock, Paramount Pictures.

¹ Se også Mulhall 2002, s. 6-7: [Most] *theorists exhibit a strong tendency to treat the films they discuss as objects to which specific theoretical edifices (originating elsewhere, in such domains as psychoanalysis or political theory) could be applied. Even the most useful of these discussion would usually begin with a long explanation of the relevant theory, and turn to the specific film only towards the end, and only as a cultural product whose specific features served to illustrate the truth of that theory – as one more phenomenon the theory rendered comprehensible.*"