

Film as an emotional artifact.
Aalto University
UWAS



Film Theories

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Approaches

Understanding movies divide the study of Film Theory into three categories:



- ⌘ Theories that focus on the work, itself, as the central area of study
- ⌘ Theories that focus on the artist as the central area of study
- ⌘ Theories that focus on the audience as the central area of study

The Work of Art as Focus

- ⌘ Realism and illusion of reality.
- ⌘ Goal is to represent reality as closely as possible the camera is only a recorder.
- ⌘ Tend to have a moral or ethical bias.
- ⌘ Tend to avoid conventional plot structures.
- ⌘ Formalism.
- ⌘ Uses cinematic technology and devices to express their themes as effectively as possible



The Artist as Focus



- ⌘ Auteur theory
- ⌘ A director's personal vision will dominate a film
- ⌘ Directors tend to have their own styles
- ⌘ Criticism looks toward the differences of directors films, particularly at films from the same genre.
- ⌘ Creativity.

The Audience as Focus

- ⌘ Structuralism and Semiology.
- ⌘ Focus on how the audience makes meaning of the film.
- ⌘ Analyzes the deep structure of film by analyzing the pieces, the code. E.g., shots, angles, etc.
- ⌘ Structuralism is the application of these studies within one film.
- ⌘ Semiology is the application of these studies within more than one film.



WHAT IS CINEMA?

FORMALISM

QUESTION ABOUT THE FORM

INTEREST ABOUT THE CINEMATOGRAPHIC TECHNIC



H. MÜNSTERBERG

Mental phenomena
(Art of the Mind)

CONTEMPLATION

IMAGINATION

EMOTIONS



RUDOLF ARNHEIM

Perception
(Art of Ilusion)

DISTURBANCE

EXPRESSION

ORGANIZATION



BELA BALÁZS

Language-Form
(Independent Art)

EDITING

EXPERIENCE

IDENTIFICATION

WHAT IS CINEMA?

STRUCTURALISM

QUESTION ABOUT THE STRUCTURE
INTEREST ABOUT THE CINEMATOGRAPHIC LANGUAGE



S. M. EISENSTEIN
ORGANIC-DIALECTIC

CREATE MEANING
ATTRACTIONS

JUXTAPOSITION
METHODS OF MONTAGE

PRODUCE IDEAS
CONSTRUCTION

METRIC HARMONIC RHYTHMIC TONAL INTELECTUAL

WHAT IS CINEMA?

ACCEPTANCE

CULTURAL FACT

SPECIALIZATION

PROCEDURES

UNIVERSALIZATION

GLOBAL DEBATE

50's & 60's

70's & 80's

AESTHETIC

ANALYTICS

SCIENTIFIC

INTERPRETATIVE

**THE ESSENCE OF
SCIENTIFIC PARADIGMS**

**METAPHYSICAL
(CONSTITUTIVE)**

**SYSTEMATIC
(REGULATOR)**

**PHYSICAL
(INDUCTIVE)**

**ONTOLOGICAL
THEORIES**

**METHODOLOGICAL
THEORIES**

**PRACTICE
THEORIES**

FILM THEORIES

WHAT DO THEY TALK ABOUT?

ONTOLOGICAL
THEORIES

METAPHYSICAL
ESSENCE
DEFINE
GLOBAL
TRUTH

METHODOLOGICAL
THEORIES

SYSTEMATIC
RELEVANCE
ANALYZE
PERSPECTIVE
CORRECTION

PRATICE
THEORIES

PHENOMENIC
PROBLEM
EXPLORE
TRANSVERSAL
IMPREGNATION

FILM THEORIES

WHO ARE THE THEORIST?

ONTOLOGICAL
THEORIES

CRITICS
JOURNAL
LANGUAGE
ESSAY
CULTURAL

METHODOLOGICAL
THEORIES

ACADEMICS
UNIVERSITY
TRAJECTORY
REPORT
SCIENTIFIC

PRATICE
THEORIES

SPECIALIST
MASS MEDIA
INTEREST
INTERVENCIONAL
SOCIAL

FILM THEORIES

WHAT ARE THEIR FIELD OF DOMAIN?

ONTOLOGICAL
THEORIES

REALISM
IMAGINERY
LANGUAGE

METHODOLOGICAL
THEORIES

PSYCHOLOGY
SOCIOLOGY
PSYCHOANALYSIS
SEMIOTICS

PRATICE
THEORIES

POLITICS
SEMIOTICS
FEMINISM
NARRATOLOGY
CULTURE
HISTORY

ONTOLOGICAL THEORIES

QUESTION FOR ESSENCE: WHAT IS FILM?
INTEREST IN THE CONTENT OF THE FILMS



REALITY

C. ZAVATTINI
ANDRE BAZIN
S. KRACAUER



IMAGINARY

ADO KIROU
GEORGE LENNE
EDGAR MORIN



LANGUAGE

G.DELLA VOLPE
ALBERT LAFFAY
JEAN MITRY

ONTOLOGICAL THEORIES

REALITY

PHOTO BASE: CRITICISM OF THE IMAGE AS A COPY
(INTEREST TO RECOVER THE AUTHENTICITY OF THE REAL)



ANDRE BAZIN

NEORREALISM
(PARTICIPATION CINEMA)

TRUE REALITY
OBJECTIVITY
TIME FLOW



CESARE ZAVATTINI

EXISTENTIALISM
(RECONQUEST CINEMA)

EVERYDAY LIFE
TRACING
KNOWLEDGE



S. KRACAUER

FUNCTIONALISM
(FILM DOCUMENT)

REALITY FACT
REPRODUCTIONS
CONTENTS

ONTOLOGICAL THEORIES

IMAGINARY

CAPACITY OF INCARNATING A NEW AND DIFFERENT
UNIVERSE (INTEREST IN THE SCENE OF A SUBJECTIVITY)



ADO KYROU

SURREALISM
(IMAGINATION FILM)

POSSIBILITIES
UNKNOWN
MAGIC AND POETS



GEORGE LENNE

MYTHOLOGICATION
(FANTASY FILM)

UNREALITY
IDENTIFICATION
UNLIMITED



EDGAR MORIN

SUBJECTIVITY
(DYNAMIC FILM)

MAGICAL FUND
NEW LANGUAGE
SYMBIOSIS

ONTOLOGICAL THEORIES

LANGUAGE

LANGUAGE AS A FACULTY AND AS A SYSTEM OF SIGNS
(INTEREST IN SIGNIFICATION AND COMMUNICATION)



G. DELLA VOLPE

RATIONALITY
(MOUNTED IMAGE)

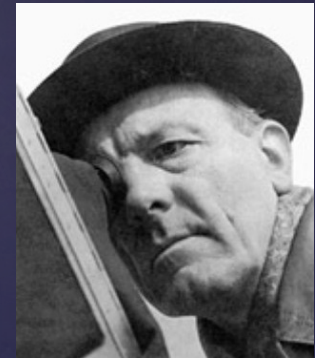
FORM-MATTER
PROCEDURES
VEROSIMILITUDE



ALBERT LAFFAY

NARRATIVITY
(REPRESENTATION)

REAL-APPEARANCE
DISCURSIVE-PLOT
GRAND *IMAGINER*



JEAN MITRY

STRUCTURE
(LINGUISTIC SIGN)

SIGNIFICANCE
REPRESENTATION
COMPOSITION

METHODOLOGICAL THEORIES

QUESTION FOR THE OPTICS: WHERE TO LOOK?
INTEREST IN THE CONSTRUCTION OF A MODEL



PSYCHOLOGY

PERCEPTION

UNDERSTANDING

MEMORY

PARTICIPATION



SOCIOLOGY

INDUSTRY

INSTITUTION

CULTURE

PRESENTATION



PSYCHOANALYSIS

DREAMS

PSYCHISM

PROCESSES

MEANING

SEMIOTIC



CHRISTIAN METZ

"LE CINÉMA: LANGUE OU LANGAGE"

METHODOLOGICAL THEORIES

PSICOLOGY

FROM FILMOLOGY TO FILM PHENOMENOLOGY (INTEREST IN THE CINEMATOGRAPHIC SITUATION)

PERCEPTION

SUCCESSION OF
PHOTOGRAMS

BRIGHTNESS
MOVEMENT
SPACE
REALITY

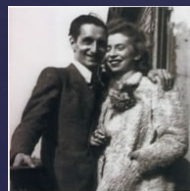


D. ROMANO

COMPREHENSION

DEVELOPMENT
VS LANGUAGE

VALUES
DYNAMICS
RECOGNIZE
INTERPRET



R. & B. ZAZZO
G. MIALARET

MEMORY

STEREOTYPE
MEMORY

MEMORIES
LOSSES
COHERENCE
REWRITING

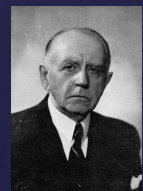


P. FRAISSE
D. J. BRUCE

PARTICIPATION

SPECTATOR
IDENTIFICATION

EMPATHY
AGGRESSIVENESS
CATHARSIS
PASSIVITY



A. MICHOTE

METHODOLOGICAL THEORIES

SOCIOLOGY

CINEMA AS A SOCIAL REPRESENTATION OF AN ERA (INTEREST IN THE SOCIO-ECONOMIC ASPECTS)

INDUSTRY

ARTWORKS
VS. GOODS

PRODUCT
COMPANY
PRODUCTION
CONSUMPTION



P. BÄCHLIN

INSTITUTION

SOCIAL
ORGANIZATION

MECHANISM
NEED
ESTRUCTURE
RELATIONS



EDGAR MORIN
IAN JARVIE

CULTURE

DIALECTIC
ILUSTRATION

DEATH ART
COMMODITY
AUTHORITY
"ALETHEIA"

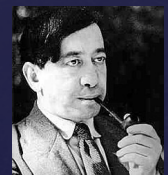


HORKHEIMER
T. W. ADORNO

PRESENTATION

REFLECTION OF
THE COMPANY

TESTIMONY
MENTALITY
HISTORICITY
CONSTRUCTION



S. KRACAUER

METHODOLOGICAL THEORIES

PHYSICOANALISYS

CINEMA AS SYMPTOMS OR ABSENCES OF A PATIENT
(INTEREST FOR THE UNCONSCIOUS AND DREAMS)

DREAMS

SUGGESTING
CONDITIONS

IMAGINATION
GRAMMAR
IDENTIFICATION
PROJECTION

PSYCHISM

CONSTRUCTION
MECHANISM

UNCONSCIOUS
LINGUISTICS
SUTURE
SUBSTITUTION

SENSE

PROCESS AND
FILM FIGURE

DEPLOYMENT
ANALYSIS
ESTRUCTURE
SYMBOLIC

MEANING

(IMAGINARY)
ONIRICAL-FILMIC

IDENTIFICATION
VOYERISM
FETICHISM
MACHINERY



S. LEOVICI



J. LACAN
J. L. BAUDRY



T. KUNTZEL
R. BELLOUR



C. METZ

PRACTICE THEORIES

QUESTION FOR A PROBLEM: WHAT DOES WE ASK?
INTEREST FOR THE CONCRETE TEXTS: THE FILMS



POLITICS
IDEOLOGY



SEMIOTICS
PRESENTATION



FEMINISM
GENDER



NARRATION
TEXT



CULTURE
AESTHETICS



HISTORY
FACTS

PRACTICE THEORIES

POLITICS

CINEMA AS AN INSTRUMENT TO TAKE AWARENESS
(INTEREST IN DOCUMENTARY AND MOBILIZING VALUE)

POLITICS

MAY 68
(MOVILIZATION FILM)

CONFRONTATION
EXPERIMENTATION
REVOLUTION

CINEMA NUOVO
OMBRE ROSSE
FILMCRITICA

IDEOLOGY

DIFFUSER DEVICE
(MILITARY FILM)

OWN IMAGE
TESTIMONY FILM
UNMASK

CINÉTHIQUE
CAHIERS CINÉMA
NOUVELLE CRITIQ

ALTERNATIVES

REPRESENTATION
(VANGUARD FILM)

SEMIOTICS
MATERIALISM
PSYCHOANALYSIS

SCREEM
AFTERIMAGE
STUDIO INTERNA

PRACTICE THEORIES

SEMIOTICS

FILM AS A CRITICISM OF THE REPRESENTATION IDEA
(INTEREST IN THE NEED FOR NEW MODELS)

REPRESENTATION

SENSE OBTUSO
(FILM RESISTENCE)

SUBSTITUTION

SUPPLEMENT

NO MEANING



ROLAND BARTHES

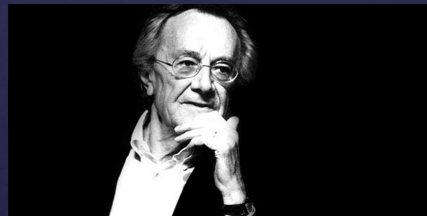
NOT REPRESENTED

SPEECH-FIGURE
(FILM PIROTECNIA)

DISCURSIVE

FIGURAL

SET SCENE



J. F. LYOTARD

IRREPRESENTABLE

BLIND POINTS
(WRITING FILM)

READING

MEANING

GIVE SENE



M. C. ROPARS

PRACTICE THEORIES

FEMINISM

CINEMA AS A SEXUAL DIFFERENTIATION MECHANISM (POLITICAL AND ACADEMIC POLITICAL AND PRACTICAL INTEREST)

IMAGE

FEMINIST THEORY
(CINEMA PATRIARCAL)

IDEOLOGY

REPRESENTATION

REINTERPRETATION



WOMEN AND FILM

GENDER

PLEASURE DYNAMICS
(WOMEN'S FILM)

VIEWER

NARCISISM

FASCINATION



LAURA MULVEY

DIFFERENCE

AUTHENTICITY
(FILM IDENTITY)

METHODOLOGY

MILITANCY

HISTORY



EDIMBURG FEST

PRACTICE THEORIES

NARRATOLOGY

CINEMA AS UNMASKING OF TEXTS
(INTEREST IN REPRESENTATION SYSTEMS)

TEXT

REPRESENTATION
(FILM ENUNCIATION)

IMAGE-SOUND
ENUNCIATION
NARRATION



JACQUES AUMONT
SEMIOTICS

MIND

MODEL AND PROCESS
(COGNITIVE FIM)

MENTAL ACTION
ELABORATION
INTEGRATION



DAVID BORDWELL
PSYCHOLOGY

SOCIETY

PRAGMATIC
(CONTEX FILM)

SOCIAL SPACE
CREATE SENSE
CONTEXTUAL



ROGER ODIN
SOCIOLOGY

PRACTICE THEORIES

CULTURE

CINEMA AS A TESTIMONY OF INTELLECTUAL CURRENTS
(INTEREST FOR THE SIGNIFICANCE AND STATUS OF CINEMA)

CULTURE

EXCHANGE
(DIGNITY FILM)

FILM-LITERATURE

FILM-PAINT

GENRE

KEITH COHEN

JACQUES AUMONT

STUART KAMISNKI

ART

AESTHETIC VALUE
(QUALITY FILM)

DIFFERENTIATION

STRENGTHENING

REORGANIZATION

DUDLEY ANDREW

KRISTI THOMPSON

GIORGIO TINAZZI

THOUGHT

PHILOSOPHY
(DEPTH FILM)

POSSIBILITY

TESTIMONY

ENUNCIABLE

V. MELCHIORRE

STANLEY CAVELL

GILLES DELEUZE

PRACTICE THEORIES

HISTORY

CINEMA AS DEVELOPMENT OF AN INDUSTRIAL MACHINERY
(INTEREST FOR COMPLEXITY BEYOND FILMS)

HISTORY

EXCHANGE
(DIGNITY FILM)

INSTRUMENTS

MATERIALS

GENERALIZATION

M. LAGNY

STORIES

AESTHETIC VALUE
(QUALITY FILM)

ECONOMIC

CULTURAL

AESTHETICS

TINO BALIO

PIERRE SORLIN

NOËL BURCH

HISTORIOGRAPHY

PHILOSOPHY
(DEPTH FILM)

SCHOLAR

GLOBAL

THEORETICAL

G. P. BRUNETTA