DESCRIPTION

The collection brings together a wide range of contributors, including both philosophers and film scholars. All of them address the question of whether philosophy can take the form of, or be articulated through, film.

• A new text for the growing field of philosophy of film, engaging with a variety of questions concerning the relationship between film and art, aesthetics and philosophy.

• Explores a wide variety of forms and periods of film, such as the avant-garde, continental film and popular American cinema, to present diverse answers to this question.

• Draws on a range of films, from the works of Hitchcock to Mission: Impossible and Being John Malkovich.

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FEATURES

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