Read Online The Aesthetics Of Horror The Life And Thought Of Richard Von Kralik

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Austrian-born Richard von Kralik (1852-1934), the so-called poet laureate of Christian Socialism, used nationalist propaganda couched in art, poetry, music, and literature in pursuit of “pure” German culture. Professor Richard Geehr assesses judiciously Richard von Kralik’s life and influence in late-nineteenth and early-twentieth-century Austria.

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This richly informed study analyzes how various cinematic tools and techniques have been used to create horror on screen—the aesthetic elements, sometimes not consciously noticed, that help to unnerve, frighten, shock or entertain an audience. The first two chapters define the genre and describe the use of pragmatic aesthetics (when filmmakers put technical and budgetary compromises to artistic effect). Subsequent chapters cover mise-en-scene, framing, photography, lighting, editing and sound, and a final chapter is devoted to the aesthetic appeals of horror cinema. Instructors considering this book for use in a course may request an examination copy here.

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The Pulse in Cinema acknowledges that the pulse is “felt” in the body, yet also argues that the pulse has a wider reaching effect in cinema than simply the physiological response of the spectator to the image - it's the affective force in cinema.

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<td>Erdem, M. Nur</td>
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Handbook of Research on Aestheticization of Violence, Horror, and Power brings together two different concepts that seem incompatible—aesthetics and violence—and focuses on the basic motives of aestheticizing and presenting violence in different fields and genres, as well as the role of audience reception. Seeking to reveal this togetherness with different methods, research, analyses, and findings in different fields that include media, urban design, art, and mythology, the book covers the aestheticization of fear, power, and violence in such mediums as public relations, digital games, and performance art. This comprehensive reference is an ideal source for researchers, academicians, and students working in the
Baroque Aesthetics in Contemporary American Horror - Gabriel Eljaiek-Rodríguez - 2022-03-08
A trend that has emerged in recent years within the modern panorama of American horror film and television is the concurrent—and often overwhelming—use of multiple stock characters, themes and tropes taken from classics of the genre. American Horror Story, Insidious and The Conjuring (and its respective sequels and prequels) are examples of a filmic tendency to address a series of topics and themes so vast that at first glance each taken separately would seem to suffice for individual films or shows. This book addresses this media and filmic trend, tracing its visible connections with American Horror, but also with cultural and artistic movements from outside the US, namely Baroque art and architecture, Asian Horror, and European Horror. I will analyze how these hybrid products are constructed and discuss the socio-political issues that they raise. The repeated and excessive barrage of images, tropes and scenarios from distinct subgenres of iconic horror films come together to make up an aesthetic that is referred to in this book as Baroque Horror. The author uses the term “Baroque” due to the sheer number of elements and references that these two examples invoke and appropriate, as well as the numerous effects that these series and films attempt to produce in the viewer. In many ways similar to the reactions provoked by the artistic movement of the same name that flourished in the XVII century, these productions induce shock, awe, fear, and surprise. This analysis details how American directors and filmmakers construct these narratives using different and sometimes disparate elements that come together to function as a whole, terrifying the audience through their frenetic accumulation of images, tropes and plot twists. The book also addresses some of the effects that these complex films and series have produced both in the panorama of contemporary horror, as well as in how we understand politics in a divisive world that pushes for ideological homogenizations.

The Philosophy of Horror - Monroe C Beardsley Professor of Philosophy Noel Carroll - 2003-09-02
Noel Carroll, film scholar and philosopher, offers the first serious look at the aesthetics of horror. In this book he discusses the nature and narrative structures of the genre, dealing with horror as a “transmedia” phenomenon. A fan and serious student of the horror genre, Carroll brings to bear his comprehensive knowledge of obscure and forgotten works, as well as of the horror masterpieces. Working from a philosophical perspective, he tries to account for how people can find pleasure in having their wits scared out of them. What, after all, are those “paradoxes of the heart” that make us want to be horrified?

The Delights of Terror - Howard Hall Professor of English Terry Heller - 1987
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A Century of Weird Fiction, 1832-1937 - Jonathan Newell - 2020-03-15
This book offers a new critical perspective on the weird that combines two ways of looking at weird and cosmic horror. On the one hand, critics have considered weird fiction in relation to aesthetics – the emotional effects and literary form of the weird. On the other hand, recent scholarship has also emphasised the potential philosophical underpinnings and implications of weird fiction, especially in relation to burgeoning philosophical movements such as this otherworldliness and speculative realism. This study bridges the gap between these two approaches, considering the weird from its early outgrowth from the Gothic through to Lovecraft’s stories – a ‘weird century’ from 1832–1937. Combining recent speculative philosophy and affect theory, it argues that weird fiction harnesses the affective power of disgust to provoke a re-examination of subjectival boundaries and the complex entanglement of the human and nonhuman.

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Horror Movie Aesthetics - Xiangyi Fu - 2016
Fear is one of the most basic and important human emotions. At very beginning of movie history in 1895, when the audience first saw the Lumiere Brothers’ The Arrival of a Train at La Ciotat Station on the big screen, almost the entire audience tried to escape from the theater. The image of the approaching train caused fear. To intensely feelings of fear in the audience, film sound, lighting, timing, motion and other stylistic devices. Among the wide range of film genres, especially horror movies aim to trigger a physiological and psychological response of fear in the audience. Within the genre, horror films differ widely from each other based on their time period, sub-genre, and regional differences including religious and cultural motifs. There many different ways of investigating how horror movies accomplish to terrify and horrify an audience, for example, via an analysis of plots, characters, and dialogue. This thesis examines what constitutes the different cinematic styles of horror
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Deleuze and Horror Film - Anna Powell - 2003-03-24
Using Deleuze’s work on art and film, Anna Powell argues that film viewing is a form of ‘altered consciousness’ and the experience of viewing horror film an ‘embodied event’. The book begins with a critical introduction to the key terms in Deleuzian philosophy and aesthetics.

Beyond Aesthetics - Noel Carroll - 2001-04-30
Claims authorial intention, art history, and morality play a role in our encounter with art works.

The Horror Film - Stephen Prince - 2004-02-09
In this volume, Stephen Prince has collected essays reviewing the history of the horror film and the psychological reasons for its persistent appeal, as well as discussions of the developmental responses of young adult viewers and children to the genre. The book focuses on recent postmodern examples such as The Blair Witch Project. In a daring move, the volume also examines Holocaust films in relation to horror. Part One features essays on the silent and classical Hollywood eras. Part Two covers the postWorld War II era and discusses the historical, aesthetic, and psychological characteristics of contemporary horror films. In contrast to horror during the classical Hollywood period, contemporary horror features more graphic and prolonged visualizations of disturbing and horrific imagery, as well as other distinguishing characteristics. Princes introduction provides an overview of the genre, contextualizing the readings that follow. Stephen Prince is professor of communications at Virginia Tech. He has written many film books, including Classical Film Violence: Designing and Regulating Brutality in Hollywood Cinema, 19301968, and has edited Screening Violence, also in the Depth of Field Series.

The Oxford Handbook of Sound and Image in Digital Media - John Richardson - 2015-08-01
The Oxford Handbook of Sound and Image in Digital Media surveys the contemporary landscape of audiovisual media. Contributors to the volume look not only to changes brought by digital innovations, but to the complex social and technological past that informs, and is transformed by, new media. This collection is conceived as a series of dialogues and inquiries by leading scholars from both image- and sound-based disciplines. Chapters explore the history and the future of moving-image media across a range of formats including blockbuster films, video games, music videos, social media, digital visualization technologies, experimental film, documentaries, video art, pornography, immersive theater, and electronic music. Sound, music, and noise emerge within these studies as integral forces within shifting networks of representation. The essays in this collection span a range of disciplinary approaches (film studies, musicology, philosophy, cultural studies, the digital humanities) and subjects of study (Iranian documentaries, the Twilight franchise, military combat footage, and Lady Gaga videos). Thematic sections and direct exchanges among authors facilitate further engagement with the debates invoked by the text.

The Philosophy of Horror, Or, Paradoxes of the Heart - Noël Carroll - 1990-01
For decades, the horror genre has been a major popular entertainment and has dominated the publishing and film industries. Yet there exists no philosophical examination of the genre - the time for its aesthetic analysis is ripe. Noël Carroll, film scholar and philosopher, offers the first serious look at the aesthetics of horror. In this book he explores the history and the future of moving-image media across a range of formats including blockbuster films, video games, music videos, social media, digital visualization technologies, experimental film, documentaries, video art, pornography, immersive theater, and electronic music. Sound, music, and noise emerge within these studies as integral forces within shifting networks of representation. The essays in this collection span a range of disciplinary approaches (film studies, musicology, philosophy, cultural studies, the digital humanities) and subjects of study (Iranian documentaries, the Twilight franchise, military combat footage, and Lady Gaga videos). Thematic sections and direct exchanges among authors facilitate further engagement with the debates invoked by the text.

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Unexpected insights, Cutting Edge calls for a rethinking of high/low distinctions -- and a reassigning of labels at the video store.

Trash Aesthetics - Deborah Cartmell - 1997
Patterns of production and consumption are one of the foundation stones of media studies in the 1990s. Taking the audience as its starting point, this collection of essays focuses on aspects of audience response, interaction and manipulation in a diverse range of films, from high culture literary adaptations (The Scarlet Letter, Pride and Prejudice and Schindler’s List) to comic book adaptations (Tank Girl, Judge Dredd) and genre horror movies such as The Shining and Nightmare on Elm Street. A concluding essay explores the differences and the similarities between adaptations of high and low cultural forms in a mass film media.

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Dark Thoughts - Steven Jay Schneider - 2003
This is a collection of highly engaging and provocative essays by top scholars in the increasingly interrelated fields of Philosophy, Film Studies, and Communication Arts that deal with the epistemology, aesthetics, ethics, metaphysics, and genre dynamics of horror cinema past and present, reveals that our fascination with horror cinema, and the pleasure we take in it, is in the end simply a natural extension of a philosopher's inclination to wonder. Contributors include Curtis Bowman, Noël Carroll, Elizabeth Cowie, Angela Curran, Cynthia Freeland, Michael Grant, Matt Hills, Deborah Knight, George McKnight, Ken Mogg, Aaron Smuts, Robert C. Solomon, and J.P. Telotte.

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Savoring Disgust - Carolyn Korsmeyer - 2011-03-17
Disgust is among the strongest of aversions, characterized by involuntary physical recoil and even nausea. Yet paradoxically, disgusting objects can sometimes exert a grisly allure, and this emotion can constitute a positive, appreciative aesthetic response when exploited by works of art -- a phenomenon labeled here "aesthetic disgust." While the reactive, visceral quality of disgust contributes to its misleading reputation as a relatively "primitive" response mechanism, it is this feature that also gives it a particular aesthetic power when manifest in art. Most treatments of disgust mistakenly interpret it as only an extreme response, thereby neglecting the many subtle ways that it operates aesthetically. This study calls attention to the diversity and depth of its uses, analyzing the emotion in detail and considering the enormous variety of aesthetic forms it can assume in works of art and -- unexpectedly -- even in foods. In the process of articulating a positive role for disgust, this book examines the nature of aesthetic apprehension and argues for the distinctive mode of cognition that disgust affords -- an intimate apprehension of physical mortality. Despite some commonalities attached to the meaning of disgust, this emotion assumes many aesthetic forms: it can be funny, profound, witty, ironic, unsettling, sorrowful, or gross. To demonstrate this diversity, several chapters review examples of disgust as it is aroused by art. The book ends by investigating to what extent disgust can be discovered in art that is also considered beautiful.

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**Skin Shows - Judith Halberstam - 1995**

In this examination of the monster as cultural object, Judith Halberstam offers a rereading of the monstrous that revises our view of the Gothic. Moving from the nineteenth century and the works of Shelley, Stevenson, Stoker, and Wilde to contemporary horror film exemplified by such movies as Silence of the Lambs, Texas Chainsaw Massacre, and Candyman, Skin Shows understands the Gothic as a versatile technology, a means of producing monsters that is constantly being rewritten by historically and culturally conditioned fears generated by a shared sense of otherness and difference. Deploying feminist and queer approaches to the monstrous body, Halberstam views the Gothic as a broad-based cultural phenomenon that supports and sustains the economic, social, and sexual hierarchies of the time. She resists familiar psychoanalytic critiques and cautions against any interpretative attempt to reduce the affective power of the monstrous to a single factor. The nineteenth-century monster is shown, for example, as configuring otherness as an amalgam of race, class, gender, and sexuality. Invoking Foucault, Halberstam describes the history of monsters in terms of its shifting relation to the body and its representations. As a result, her readings of familiar texts are radically new. She locates psychoanalysis itself within the gothic tradition and sees sexuality as a beast created in nineteenth century literature. Excessive interpretability, Halberstam argues, whether in film, literature, or in the culture at large, is the actual hallmark of monstrosity.

**Uncanny Bodies - Robert Spadoni - 2007-09-04**

"Through meticulous historical research, Spadoni in Uncanny Bodies makes us see why Dracula, while holding little terror for subsequent audiences, is nevertheless both a foundational work for the horror film, and also, paradoxically, an anomaly, one effectively overshadowed by Frankenstein."—William Paul, author of Laughing Screaming: Modern Hollywood Horror and Comedy "Uncanny Bodies is a pleasure to read. I know of no other work that has looked as closely at early sound horror films to make a persuasive argument about horror's relation to the beginnings of sound film. Given the voluminous literature on Universal horror films, Spadoni presents some very original ideas and frames his inquiry in an interesting way."—Jan-Christopher Horak, editor of Lovers of Cinema: The First American Film Avant-Garde, 1919-1945

**Writing the Horror Movie - Marc Blake - 2013-07-18**

Tales of horror have always been with us, from Biblical times to the Gothic novel to successful modern day authors and screenwriters. Though the genre is often maligned, it is huge in popularity and its resilience is undeniable. Marc Blake and Sara Bailey offer a detailed analysis of the horror genre, including its subgenres, and discuss its complex relationship to other genres.
Walter Benjamin and the Aesthetics of Power explores Walter Benjamin’s seminal writings on the relationship between mass culture and fascism. The book offers a nuanced reading of Benjamin’s widely influential critique of aesthetic politics, while it contributes to current debates about the cultural projects of Nazi Germany, the changing role of popular culture in the twentieth century, and the way in which Nazi aesthetics have persisted into the present. Lutz Koepnick first explores the development of the aestheticization thesis in Benjamin’s work from the early 1920s to his death in 1940. Pushing Benjamin’s fragmentary remarks to a logical conclusion, Koepnick sheds light on the ways in which the Nazis employed industrial mass culture to redress the political as a self-referential space of authenticity and self-assertion. Koepnick then examines to what extent Benjamin’s analysis of fascism holds up to recent historical analyses of the National Socialist period and whether Benjamin’s aestheticization thesis can help conceptualize cultural politics today. Although Koepnick insists on crucial differences between the stage-managing of political action in modern and postmodern societies, he argues throughout that it is in Benjamin’s emphasis on experience that we may find the relevance of his reflections today. Walter Benjamin and the Aesthetics of Power is both an important contribution to Benjamin studies and a revealing addition to our understanding of the Third Reich and of contemporary culture’s uneasy relationship to Nazi culture.

The Aesthetics of Self-Harm presents a new approach to understanding parasuicidal behaviour, based upon an examination of online communities that promote performances of self-harm in the pursuit of an idealised beauty. The book considers how online communities provide a significant level of support for self-harmers and focuses on relevant case studies to establish a new model for the comprehension of the online supportive community. To do so, Alderton explores discussions of self-harm and disordered eating on social networks. She examines aesthetic trends that contextualise harmful behavior and help people to perform feelings of sadness and vulnerability online. Alderton argues that the traditional understanding of self-violence through medical discourse is important, but that it misses vital elements of human group activity and the motivating forces of visual imagery. Covering psychiatry and psychology, rhetoric and sociology, this book provides essential reading for psychologists, sociologists and anthropologists exploring group dynamics and ritual, and rhetoricians who are concerned with the communicative powers of images. It should also be of great interest to medical professionals dealing with self-harming patients.

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The Poetics of Evil - Philip Tallon - 2011-11-18
What role do art and aesthetics play in unravelling the theological problem of evil? Philip Tallon constructs an aesthetic theodicy through a fascinating examination of Christian aesthetics, ranging from the writings of Augustine to contemporary philosophy.

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**Media Computing** - Chitra Dorai - 2012-12-06

Traditionally, scientific fields have defined boundaries, and scientists work on research problems within those boundaries. However, from time to time those boundaries get shifted or blurred to evolve new fields. For instance, the original goal of computer vision was to understand a single image of a scene, by identifying objects, their structure, and spatial arrangements. This has been referred to as image understanding. Recently, computer vision has gradually been making the transition away from understanding single images to analyze image sequences, or video understanding. Video understanding deals with understanding of video sequences, e.g., recognition of gestures, activities, facial expressions, etc. The main shift in the classic paradigm has been from the recognition of static objects in the scene to motion-based recognition of actions and events. Video understanding has overlapping research problems with other fields, therefore blurring the fixed boundaries. Computer graphics, image processing, and video databases have obvious overlap with computer vision. The main goal of computer graphics is to generate and animate realistic looking images, and videos. Researchers in computer graphics are increasingly employing techniques from computer vision to generate the synthetic imagery. A good example of this is image-based rendering and modeling techniques, in which geometry, appearance, and lighting is de rived from real images using computer vision techniques. Here the shift is from synthesis to analysis followed by synthesis.

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In this Routledge Film Guidebook, audience researcher and film scholar Brigid Cherry provides a comprehensive overview of the horror film and explores how the genre works. Examining the way horror films create images of gore and the uncanny through film technology and effects, Cherry provides an account of the way cinematic and stylistic devices create responses of terror and disgust in the viewer. Horror examines the way these films construct psychological and cognitive responses and how they speak to audiences on an intimate personal level, addressing their innermost fears and desires. Cherry further explores the role of horror cinema in society and culture, looking at how it represents various identity groups and engages with social anxieties, and examining the way horror sees, and is seen by, society.

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Supernatural Horror in Literature - H. P. Lovecraft - 2013-06-10
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unparalleled as a survey of horror literature in our hemisphere. Said literature's emergence as a genre coincided
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suggest that horror literature, even if inadvertently or subconsciously, represents an attempt at escaping the
limitations of the secular, materialist, rationalist Weltanschauung of liberal modernity, as well as a desire for
meaning in a world rendered meaningless through 'liberation' from hierarchies, folk traditions, the occult, and the
supernatural. Also of interest is the fact that the aesthetics of Gothic horror are invariably and luxuriantly
beautiful (if in a dark way), whereas the logical extreme of rationality (utilitarianism, standardisation) is
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that concluded in late modernity with the wholesale destruction of beauty, except where it, or the counterfeiting
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