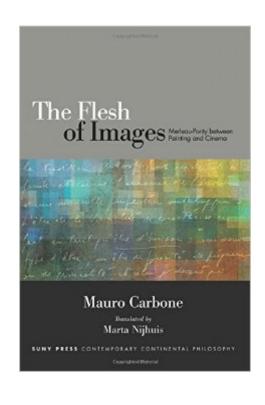
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Flesh Of Images, The: Merleau-Ponty Between Painting And Cinema (SUNY Series In Contemporary Continental Philosophy)





Synopsis

Highlights Merleau-Pontyâ [™]s interest in film and connects it to his aesthetic theory. In The Flesh of Images, Mauro Carbone begins with the point that Merleau-Pontyâ ™s often misunderstood notion of â œfleshâ • was another way to signify what he also called â œVisibility.â • Considering vision as creative voyance, in the visionary sense of creating as a particular presence something which, as such, had not been present before, Carbone proposes original connections between Merleau-Ponty and Paul Gauguin, and articulates his own further development of the a cenew idea of lighta • that the French philosopher was beginning to elaborate at the time of his sudden death. Carbone connects these ideas to Merleau-Pontyâ ™s continuous interest in cinemaâ "an interest that has been traditionally neglected or circumscribed. Focusing on Merleau-Pontyâ ™s later writings, including unpublished course notes and documents not yet available in English, Carbone demonstrates both that Merleau-Pontyâ [™]s interest in film was sustained and philosophically crucial, and also that his thinking provides an important resource for illuminating our contemporary relationship to images, with profound implications for the future of philosophy and aesthetics. Building on his earlier work on Marcel Proust and considering ongoing developments in optical and media technologies, Carbone adds his own philosophical insight into understanding the visual today. â œThe elegant style of Carboneâ [™]s proseâ "crafted with a certain cadence and phrasing, an inimitable world of languagea "nevertheless does not conceal the complexity of his scholarly research.â • â " Notre Dame Philosophical Reviews

Book Information

Series: SUNY series in Contemporary Continental Philosophy Paperback: 128 pages Publisher: State University of New York Press; Reprint edition (July 2, 2016) Language: English ISBN-10: 1438458789 ISBN-13: 978-1438458786 Product Dimensions: 6 x 0.3 x 9 inches Shipping Weight: 8.8 ounces (View shipping rates and policies) Average Customer Review: Be the first to review this item Best Sellers Rank: #627,384 in Books (See Top 100 in Books) #219 in Books > Politics & Social Sciences > Philosophy > Movements > Phenomenology #470 in Books > Politics & Social Sciences > Philosophy > Aesthetics #534 in Books > Politics & Social Sciences > Philosophy >

Epistemology

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