**פנומנולוגיה וקולנוע**

**Phenomenology and the Moving Image**

**סמסטר ב' תשע"ז**

**4 ש"ס**

**סוג המסגרת:** סמינר מ.א.

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**תיאור הסמינר**

אילו חוויות והתנסויות קיימות בקולנוע, בטלוויזיה ובמדיה חדשים? מה קורה לאובייקט כשהוא מתווך על ידי הקולנוע? כיצד בני אדם חווים דימויים חזותיים וקוליים? האם מכשירי הצילום וההקרנה מהווים בעצמם סוג של תודעה או סובייקט לא-אנושי? בניגוד לפסיכואנליזה ששמה דגש על מה שלא מגיע לתודעה ולמחקרי מוח אשר מתארים את הביולוגיה שבתשתית התודעה, בסמינר זה נתרכז בהוגים אשר מנסים לתאר את חוויות התודעה עצמן, את ההתנסות שלנו או של אחרים בתור סובייקטים בעולם. בפרט נדון במסורת הפנומנולוגית (הוגים כגון הוסרל, מרלו-פונטי, היידגר, לוינאס, סארטר( ובפיתוחיה בתיאוריה הקולנועית.

What experiences can moving images offer? How do humans encounter visual and auditory images? What happens to objects that are mediated through moving images? Can moving-image apparatuses be thought of as an embodied consciousness or non-human subjectivity? Whereas psychoanalysis often centers upon what remains outside our conscious thoughts and brain research deals with the biological structures that underlie our conscious experiences, this seminar will focus on philosophical attempts to give accounts of consciousness, of what it means for us or others to be in the world. In the seminar, we will discuss works that relate to the phenomenological movement (such as Husserl, Merleau-Ponty, Heidegger, Levinas, and Sartre) and their development within film theory and cultural studies.

**דרישות הסמינר ומרכיבי הציון הסופי** (ייתכנו שינויים)

10% השתתפות פעילה

30% רפרטים בעל פה במהלך הסמינר

60% עבודת סמינר/רפרט בכתב

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