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The combination of film theory, cognitive psychology, neurology, and evolutionary theory provides explanations for why narrative forms are appealing and how and why art films use different mental mechanisms than those that support mainstream narrative films, as well as how film evokes images of inner, spiritual life and feelings of realism. Embodied Visions provides a new synthesis in film and media studies and aesthetics that combines cultural history with the long history of the evolution ...

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embodied visions evolution emotions culture and film cover interview of august 20 2009 in a nutshell embodied visions is a pathbreaking explanation of how films are crafted to activate innate features of our brains and bodies the book is based on cutting edge neuropsychology and evolutionary psychology in the first part of embodied

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Embodied Visions: Evolution, Emotion, Culture, and Film. By Torben Grodal. Read preview. Synopsis. Embodied Visions presents a groundbreaking analysis of film through the lens of bioculturalism, revealing how human biology as well as human culture determine how films are made and experienced. Throughout his study, Torben Grodal uses the ...

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Embodied Visions Evolution Emotion Culture And Film [EBOOK]

It describes an approach called bioculturalism that combines scientific research on the embodied human mind with cultural analysis; it further discusses why the neglect of the biological aspects of humans has led to problematic research in film studies and the humanities in general, and some of the reasons that the humanities have been hostile to science and to Darwinism.

Introduction: Evolution, Biology, Culture, and Film ...

The embodied mind: when biology meets culture and society. ... But most creative people know that the body, the emotions, what we feel about something is deeply imbedded in all forms of art and communication. Already the ancient Greek and Roman rhetorical traditions talk about logos, ethos and pathos as part of a successful communication. ...

Embodied Visions presents a groundbreaking analysis of film through the lens of bioculturalism, revealing how human biology as well as human culture determine how films are made and experienced. Throughout his study, Torben Grodal uses the breakthroughs of modern brain science to explain central features of film aesthetics and to construct a general model of aesthetic experience—what he terms the PECMA flow model—that demonstrates the movement of information and emotions in the brain when viewing film. Examining a wide array of genres—animation, romance, pornography, fantasy, horror—from evolutionary and psychological perspectives, Grodal also reflects on social issues at the intersection of film theory and neuropsychology. These include

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moral problems in film viewing, how we experience realism and character identification, and the value of the subjective forms that cinema uniquely elaborates.

Torben Grodal presents an analysis of film through the lens of bioculturalism, revealing how human biology as well as human culture determine how films are made and experienced. He uses the breakthroughs of modern brain science to explain features of film aesthetics and to construct a general model of aesthetic experience.

"Pioneering adoption activist Jean Paton (1908–2002) fought effectively for 50 years to reform American adoption. Paton gave adult adoptees a voice and provided them with a healthy self-image; facilitated thousands of meetings between adult adoptees and their families of origin; fought to open sealed adoption records; and indefatigably explained the adoption experience to a wider public. Paton's ceaseless activity created the preconditions for the explosive emergence of the adoption reform movement in the 1970s. She was also instrumental in the formation of two of the movement's most vital organizations, Concerned United Birthparents and the American Adoption Congress. Using previously unexamined sources, historian E. Wayne Carp offers the first-ever biography of Jean Paton. Beginning in 1951, Paton, a twice-adopted, middle-aged ex-social worker, dedicated her life to overcoming American society's prejudices against adult adoptees and women who give birth out of wedlock. Her unflagging efforts over the next five decades helped reverse social workers' harmful policy and practice concerning adoption and sealed adoption records and change lawmakers' enactment of laws prejudicial to adult adoptees and birth mothers, struggles that continue to this day"--

For 200 million years before humans developed a capacity to reason, the emotional centers of the brain were hard at work. Stephen Asma and Rami Gabriel help us understand the evolution of the mind by exploring this more primal capability that we share with other animals: the power to feel, which is the root of so much that makes us uniquely human.

Recent neuroscience research makes it clear that human biology is cultural biology - we develop and live our lives in socially constructed worlds that vary widely in their structure values, and institutions. This integrative volume brings together interdisciplinary perspectives from the human, social, and biological sciences to explore culture, mind, and brain interactions and their impact on personal and societal issues. Contributors provide a fresh look at emerging concepts, models, and applications of the co-constitution of culture, mind, and brain. Chapters survey the latest theoretical and methodological insights alongside the challenges in this area, and describe how these new ideas are being applied in the sciences, humanities, arts, mental health, and everyday life. Readers will gain new appreciation of the ways in which our unique biology and cultural diversity shape behavior and experience, and our ongoing adaptation to a constantly changing world.

The first interdisciplinary investigation of the cultural context of enactive embodiment, offering perspectives that range from the neurophilosophical to the anthropological. Recent accounts of cognition attempt to overcome the limitations of traditional cognitive science by reconceiving cognition as enactive and the cognizer as an embodied being who is embedded in biological, psychological, and cultural contexts. Cultural forms of sense-making constitute the shared world, which in turn is the origin and place of cognition. This volume is the first interdisciplinary collection on the cultural context of embodiment, offering perspectives that range from the neurophilosophical to the anthropological. The book brings together new contributions by some of the most renowned scholars in the field and the latest results from up-and-coming researchers. The contributors explore conceptual foundations, drawing on work by Husserl, Merleau-Ponty, and Sartre, and respond to recent critiques. They consider whether there is something in the self that precedes intersubjectivity and inquire into the relation between culture and consciousness, the nature of shared meaning and social understanding, the social dimension of shame, and the nature of joint affordances. They apply the notion of radical enactive cognition to evolutionary anthropology, and examine the concept of the body in relation to culture in light of studies in such fields as phenomenology, cognitive neuroscience, psychology, and psychopathology. Through such investigations, the book breaks ground for the study of the interplay of embodiment, enaction, and culture. Contributors Mark Bickhard, Ingar Brinck, Anna Ciaunica, Hanne De Jaegher, Nicolas de Warren, Ezequiel Di Paolo, Christoph Durt, John Z. Elias, Joerg Fingerhut, Aikaterini Fotopoulou, Thomas Fuchs, Shaun Gallagher, Vittorio Gallese, Duilio Garofoli, Katrin Heimann, Peter Henningsen, Daniel D. Hutto, Laurence J. Kirmayer, Alba Montes Sánchez, Dermot Moran, Maxwell J. D. Ramstead, Matthew Ratcliffe, Vasudevi Reddy, Zuzanna Rucińska, Alessandro Salice, Glenda Satne, Heribert Sattel, Christian Tewes, Dan Zahavi

This pioneering volume offers an expansive introduction to the relatively new field of evolutionary studies in imaginative culture. Contributors from psychology, neuroscience, anthropology, and the humanities probe the evolved human imagination and its artefacts. The book forcefully demonstrates that imagination is part of human nature. Contributors explore imaginative culture in seven main areas: Imagination: Evolution, Mechanisms and Functions Myth and Religion Aesthetic Theory Music Visual and Plastic Arts Video Games and Films Oral Narratives and Literature Evolutionary Perspectives on Imaginative Culture widens the scope of evolutionary cultural theory to include much of what "culture" means in common usage. The contributors aim to

convince scholars in both the humanities and the evolutionary human sciences that biology and imaginative culture are intimately intertwined. The contributors illuminate this broad theoretical argument with comprehensive insights into religion, ideology, personal identity, and many particular works of art, music, literature, film, and digital media. The chapters "Imagination, the Brain's Default Mode Network, and Imaginative Verbal Artifacts" and "The Role of Aesthetic Style in Alleviating Anxiety About the Future" are licensed under the terms of the Creative Commons Attribution 4.0 International License (<http://creativecommons.org/licenses/by/4.0/>).

Over the last two decades, discoveries made in the field of cognitive neuroscience have begun to permeate humanities and social sciences. This special issue of *Cinéma & Cie* focuses on major conceptual and epistemological arguments arising from the dialogue between audiovisual studies and neurosciences. In the context of this intersection, Neurofilmology is an interdisciplinary research program that arises at the encounter between two models of viewer: the viewer-as-mind (deriving from a cognitive/analytical approach) and the viewer-as-body (typical of the phenomenological/continental approach). Accordingly, Neurofilmology focuses on the viewer-as-organism, by investigating with both empirical and speculative epistemological tools the subject of audiovisual experience, postulated as embodied, embedded, enacted, extended, emerging, affective, and relational.

"This timely volume engages with one of the most important shifts in recent film studies: the turn away from text-based analysis towards the viewer. Historically, this marks a return to early interest in the effect of film on the audience by psychoanalysts and psychologists, which was overtaken by concern with the 'effects' of film, linked to calls for censorship and moral panics rather than to understanding the mental and behavioral world of the spectator. Early cinema history has revealed the diversity of film-viewing habits, while traditional 'box office' studies, which treated the audience initially as a homogeneous market, have been replaced by the study of individual consumers and their motivations. Latterly, there has been a marked turn towards more sophisticated economic and sociological analysis of attendance data. And as the film experience fragments across multiple formats, the perceptual and cognitive experience of the individual viewer (who is also an auditor) has become increasingly accessible. With contributions from Gregory Waller, John Sedgwick and Martin Barker, this work spans the spectrum of contemporary audience studies, revealing work being done on local, non-theatrical and live digital transmission audiences, and on the relative attraction of large-scale, domestic and mobile platforms."--Publisher's website.

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