



Film and Theory: An Anthology

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Providing a collection of some of the most provocative and influential writings of film theory in the past thirty years, this anthology aims to provide a polylogue among theorists, deprovincializing the subject. "Film Theory" multiplies the perspectives and positions, the situations and locations, from which film theory is spoken.

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Editorial Review

From the Back Cover

This anthology offers a collection of some of the most provocative and influential writings of film theory from the 1960s and 1970s, along with new directions from the last two decades. An introductory essay to the volume sums up developments in film theory from the beginning up through the 1980s, while introductions to specific groupings of essays summarize debates on those issues. Rather than look at film theory in terms of schools and allegiances, the editors investigate questions and problematics: What is the cinema? What is the cinematic apparatus? How do spectators differ in their desires? What is realism? Is realism desirable? Thus psychoanalysis, reception theory, cognitive theory, race theory, and feminism all provide partially valid answers to the question: What does the spectator want? This anthology's goal is to facilitate a polylogue among the theorists who have ignored or maligned one another and to deprovincialize film theory. "Film Theory" multiplies the perspectives and positions, the situations and locations, from which film theory is spoken.

About the Author

Toby Miller is a Professor in the Cinema Studies Department at New York University. He is the author of a wide range of work in cultural studies, including two recent books, *Technologies of Truth* (1998) and (with Alec McHoul) *Popular Culture and Everyday Life* (1998). He is also co-editor of the journal *Social Text* and with Robert Stam co-editor of *The Blackwell Companion to Film Studies*.

Robert Stam is a Professor in the Cinema Studies Department at New York University. His many books include *Film Theory: An Introduction* (Blackwell Publishers, 1999); *Tropical Multiculturalism: A Comparative History of Race in Brazilian Cinema and Culture* (1997); *Unthinking Eurocentrism: Multiculturalism and the Media*, with Ella Shohat (1994), which won the Katherine Singer Kovocs "Best Film Book Award"; and *Subversive Pleasures: Bakhtin, Cultural Criticism, and Film* (1992).

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