

Themenheft Nr. 50: Medien, Spiel und Bildung. Herausforderungen
bildungswissenschaftlicher Reflexions- und Handlungsfelder
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Ralf Biermann und Steffi Rehfeld

Film und Interaktion

Von der neoformalistischen Filmanalyse zur neoformalistischen Computerspielanalyse

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Zusammenfassung

Der Beitrag diskutiert das Konzept einer Neoformalistischen Computerspielanalyse, welches Fromme und Könitz (2014) als eine methodische Innovation im Kontext der Strukturalen Medienbildung entwickelt haben, und verfolgt seine Wurzeln in den russischen Formalismus und zur neoformalistischen Filmanalyse zurück. Ziel ist es, daraus Impulse für die Weiterentwicklung und Ausweitung des neoformalistischen Prinzips abzuleiten und zu zeigen, dass der Ansatz des Neoformalismus als Methodologie zur Analyse von Kunstwerken eine Reichweite entfaltet, die sich jenseits des (Spiel-)Films auf weitere audiovisuelle Artefakte und Architekturen übertragen lässt und insbesondere für die Frage nach Bildungspotenzialen in medialen Artefakten fruchtbar ist.



Neoformalismus Das Konzept Verfremdung Filmkunst

J Dewey



Neoformalismus Das Konzept Verfremdung Filmkunst:

Der Neoformalismus und das Konzept der Verfremdung in der Filmkunst Nadine Keller, 2015-05-27 Studienarbeit aus dem Jahr 2015 im Fachbereich Medien Kommunikation Film und Fernsehen Note 1,0 Universität Leipzig Kommunikations- und Medienwissenschaft Veranstaltung Filmtheorie Sprache Deutsch Abstract Der Ansatz Filme anhand ihres jeweiligen Verfremdungspotentials zu analysieren ist konstitutiv für den Neoformalismus. Dieser greift dabei weitgehend auf die theoretischen Arbeiten der russischen Formalisten und ihr Verständnis von Kunst zurück und übernimmt zentrale Thesen, Verfahren und Terminologien von denen im Folgenden partikular die Wesentlichsten vorgestellt werden sollen. Angelehnt an das formalistische Verständnis der Ostranenie soll in dieser Arbeit das Verfremdungskonzept in Bezug auf die Filmkunst im Fokus der Betrachtung stehen. Filmtheoretischen Kontext bildet dabei der neoformalistische Ansatz nach Kristin Thompson und David Bordwell, die die Kernthesen der russischen Formalisten auf die Filmkunst übertragen und diese weiter ausführen. Ziel der theoretischen Auseinandersetzung mit dem Neoformalismus ist dabei primär die Beantwortung der folgenden forschungsleitenden Fragen: Welche Bedeutung hat das Konzept der Verfremdung im neoformalistischen Sinn für die Filmkunst? Wie kann Kunst Wahrnehmungsprozesse beeinflussen? Worin liegt das Verfremdungspotential von Filmen und wie lässt es sich analysieren?

Zeitspieler Kerstin Volland, 2009-02-27 Wird Zeit aus der engen Form des linearen Zeitverlaufs entlassen, dann folgen Ereignisse nicht mehr aufeinander und Wirkungen nicht mehr auf Ursachen, dann weicht die Eindeutigkeit des Geschehens einem Spiel der Möglichkeiten. Diese Idee kennzeichnet sowohl das Denken von Henri Bergson und Gilles Deleuze als auch das Filmschaffen von David Lynch. Kerstin Volland stellt am Beispiel dieses Denkens Theorie, Methode und Forschungsweise der Filmanalyse dar. Aus medienpädagogischer Sicht zeigt sie auf, wie sich Zeit im Film ausschließlich durch das subjektive Erleben offenbart.

Film und Stereotyp Jörg Schweinitz, 2014-08-19 Am Film des Mainstream Kinos wurde seit den 20er Jahren von Schriftstellern, Kunst- und Kulturkritikern, aber auch von den Theoretikern und Publizisten des Films immer wieder die Neigung zum Formelhaften, zu Klischees, zu konventionellen Bildern, wiederkehrenden Erzählmustern und Vorstellungswelten hervorgehoben. An ihr entzündeten sich vehemente Debatten. Jörg Schweinitz erfasst diese Tendenz mit dem Begriff Stereotyp, also mit einem Terminus, dem die Ambivalenz von Funktionalität und distanzierendem kritischen Blick eingeschrieben ist. Er sichtet Stereotyptheorien von den verschiedenen Zweigen der Psychologie bis zur Sprach-, Literatur- und Kunsttheorie, um wesentliche Facetten filmischer Stereotypik theoretisch zu modellieren. Vor allem aber geht er der Frage nach, welche Denkweisen gegenüber der intellektuellen und ästhetischen Herausforderung durch das Stereotyp in den Film- und kulturtheoretischen Debatten entwickelt wurden. Welche Konzepte dominierten unterschiedliche Phasen des Diskurses? Nachgezeichnet wird die Geschichte des filmtheoretischen Nachdenkens über ein Thema, das sich nahezu durch das gesamte 20. Jahrhundert zog. Autoren wie Hugo Münsterberg, Walther Rathenau, Bela Balázs, Robert Musil, Rudolf Arnheim, Renée F. Miller, Theodor W. Adorno, aber auch Erwin Panofsky, Roland Barthes, Susan

Sontag oder die Filmologen Gilbert Cohen S at und Edgar Morin sowie viele andere haben hier gesichtete Beitr ge zum untersuchten Diskurs geleistet Dieser begann mit fundamentaler Kritik und m ndete schlie lich in die postmoderne Lust am Stereotyp In detaillierten Filmanalysen beschreibt das Buch schlie lich wie die Herausforderung durch das Stereotyp auch von den Filmemachern angenommen wurde Es zeigt dass hnlich dem theoretischen Denken auch in Spielfilmen selbst verschiedene Modelle sthetischer Anverwandlung von Stereotypen oder ihrer Selbstreflexion hervortreten von fr her ironischer Reflexion bei Alexander Granowski bewusster Abwendung bei Roberto Rossellini kritischer Dekonstruktion bei Robert Altman in den 70er Jahren bis zur Verkl rung bei Sergio Leone oder den Coen Brothers Entstanden ist die Geschichte sowohl eines theoretischen als auch eines kinematographischen Diskurses zu einem Jahrhundertthema des Kinos das heute ber den Film hinaus von allgemeinerem medienwissenschaftlichen Interesse ist

Lexikon Medientheorie und Medienwissenschaft Helmut Schanze,2002-10-01 Das Lexikon gibt einen umfassenden berblick ber alle Bereiche der Medientheorie und Medienwissenschaft Die rund 250 Eintr ge informieren u a ber Medien sthetik Medienanalyse Medienkonomie Medienpolitik und Medienpsychologie sowie ber Produktionsformen und Wirkungsweisen der einzelnen Medien Dazu die traditionellen Medien wie Buch Fotografie Phonographie Kinematografie H rfunk und Fernsehen und die modernen digitalen Speicher und Verbreitungsmedien wie das Internet

Parodistische Konstellationen von Nationalsozialismus und Holocaust Kathrin Kazmaier,2023-08-14 Soll die Erinnerungskultur zu Nationalsozialismus und Holocaust mehr als das politische Abtragen von vergangener Schuld sein muss sie gegenwartsrelevant und anschlussf hig f r das medienkulturelle Ged chtnis der aktuellen Generationen sein Die hier untersuchten Gegenst nde aus Literatur Film Kunst und Comic Christian Kracht Faserland Thomas Meinecke Hellblau Alexander Kluge Gerhard Richter Dezember Quentin Tarantino Inglourious Basterds Jean Luc Godard Histoire s du cin ma Zbigniew Libera Lego Concentration Camp Walter Moers Adolf ch bin wieder da Der Bonker bilden eine Poetik parodistischer Konstellationen aus die die historische Katastrophe des Holocaust als radikale Alterit t anerkennt und diese mittels popkultureller und postmoderner Verfahren in ihrer Unverf gbarkeit sichtbar und zug nglich macht Die auf diskursive ffnung zielenden parodistischen Konstellationen widerlegen damit die scheinbare Unvereinbarkeit von Popkultur Postmoderne und Erinnerungskultur

Die Narrativit t der Musik im Film Alexander Lederer,2022-10-07 Ein Film ohne Musik ist praktisch nicht denkbar Doch in welchen Erz hlsituationen geht ihr Einfluss tats chlich ber die reine Verst rkung anderer Elemente hinaus Alexander Lederer sucht in zw lf Hollywoodfilmen nach Spuren von eigenst ndigen narrativen Potenzialen der Musik im Film Er entwickelt ein filmnarratologisches Modell das die audiovisuelle Erz hlung als performatives Ereignis begreift in dem Publikum und Film als intentional denkende Akteur innen aufeinandertreffen Durch die Hinzunahme empirischen Werkzeugs der Performance Studies r ckt er das subjektive Erleben ins Zentrum und zeichnet ein vielschichtiges Bild der komplexen Leistungsf higkeit von Musik im Film

Ged chtnisraum Film Eike Wenzel,2000 **Filmtheorie** Jens Bonnemann,2019-11-28 Diese Einf hrung bietet einen berblick ber die

wichtigsten Positionen der Filmtheorie von ihren Anfängen bis in die Gegenwart und schließt einen Bogen von Hugo Münsterberg bis zu Vivian Sobchack. Die einzelnen Filmtheorien werden in chronologischer Reihenfolge vorgestellt, wobei ihre Hauptthesen, ihr Argumentationsaufbau wie auch ihre wechselseitigen Einflüsse und Abgrenzungen rekonstruiert werden. Inwiefern diese Ansätze dazu dienen können, das Verständnis von Filmen zu vertiefen, wird an konkreten Filmbeispielen gezeigt. Ein weiterer roter Faden innerhalb des Buchs ist der Vergleich mit Theorieangeboten aus der Bildtheorie und der philosophischen Ästhetik. Damit werden die jeweiligen Theoretiker in einen umfassenderen geistesgeschichtlichen Traditionsrahmen eingeordnet. Kino der Irritation Charles Martig, 2008 *Intermedialität* Yvonne Spielmann, 1998

Filmform und Fetisch Christoph Hesse, 2006 *Schaulust* Christian Maintz, Oliver Möbert, Matthias Schumann, 2002

Verfremdung in Lars von Triers "Idioten" Felix M. Eisenberg, 2007 Studienarbeit aus dem Jahr 2005 im Fachbereich Filmwissenschaft, Note sehr gut 1,0 Ruhr-Universität Bochum, Institut für Medienwissenschaft. Veranstaltung: Poetika. Kino. Die Filmtheorie der russischen Formalisten. 49 Quellen im Literaturverzeichnis. Sprache: Deutsch. Abstract: In der Arbeit wird am Beispiel des Films *Idioten* von D. N. D. Nemark 1998 Lars von Trier dargelegt, inwiefern das Verfremdungskonzept *ostranenie* der russischen Formalisten aus den zwanziger Jahren des letzten Jahrhunderts auf aktuelle Filme anwendbar ist. Dabei werden die einzelnen Verfremdungseffekte zunächst herausgearbeitet und dann in ihrer jeweiligen Funktion im Rahmen des Beispielfilms analysiert.

Raum-Film-Theorie - Zur Bedeutung des Raumes in den filmtheoretischen Ansätzen von Formalismus, Strukturalismus und Neoformalismus Sibylle Meder Kindler, 2008 Studienarbeit aus dem Jahr 2000 im Fachbereich Filmwissenschaft, Note 1,3 Freie Universität Berlin. Veranstaltung: Einführung in die Filmtheorie. 10 Quellen im Literaturverzeichnis. Sprache: Deutsch. Abstract: Die Geschichte der Filmtheorie ist eng verknüpft mit gesellschaftlichen und politischen Strömungen des 20. Jahrhunderts. Film als demokratische Kunst und als die Kunstform eben jenes besagten 20. Jahrhunderts hat die Überlegungen über sich auch immer gleich zu gesellschaftstheoretischen Ansätzen werden lassen. Nicht zuletzt stehen die Ansätze der Filmtheorie zu manchen Zeiten in engem Austausch und in Wechselwirkung mit den anderen Kunsttheorien, so wie Eichenbaum es für den Gegenstand dieser Theorie vorausgesehen hat. So scheint die Charakterisierung des zeitgenössischen Films als synkretistische Kunst gerechtfertigt. Tatsächlich hat der Film auf diese oder jene Art das ganze System der alten isolierten Künste getroffen und zeigt sich von ihnen abstoßend, gleichzeitig einen entscheidenden Einfluss auf ihre weitere Evolution. All diese verschiedenen Einflüsse und Strömungen machen es schwer, von einer Filmtheorie zu sprechen, die sich kontinuierlich fortentwickelt hat, denn schon allein die Fragen, in welche Richtung und aus welchem Antrieb sie sich entwickelt hat oder woran sie sich gemessen haben könnten, führen zu den unterschiedlichsten möglichen Antworten. Das 20. Jahrhundert als Jahrhundert der Kriege und der unfreiwilligen Reisen hat auch die Theorie seiner populärsten Kunstform, falls man Film so bezeichnen mag, getroffen und in die unterschiedlichsten Richtungen geschickt. Nicht, dass ihr das nicht bekommen wäre, aber in diesem

Zusammenhang bietet sich für eine vergleichende Untersuchung verschiedener Theorie Ansätze vielleicht eine Vorgehensweise besonders an Wegen der disparaten Ansätze der zur Untersuchung stehenden Theorien die in ihren Beziehungen zu den Theorien anderer Gedankenfelder wie Literatur Psychoanalyse Gesellschaft

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