



### Cavell's Ontology of Film

The World Viewed After Half a Century

By Jeroen Gerrits

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**Extent:** 200 pages **RIGHTS**

**Size:** 153 x 229 mm / **Exclusive:** WORLD

6 x 9 inches

**Series:** Anthem Film and Culture

**Features ten essays by leading scholars reflecting on Stanley Cavell's *The World Viewed*, exploring its impact on film philosophy and its relevance to contemporary issues such as digital media and climate change, while also contemplating the concept of temporality in the wake of Cavell's death**

Cavell's *Ontology of Film* presents ten essays that reflect on *The World Viewed*, Stanley Cavell's now seminal film-philosophical book from 1971, and project its concepts and ideas into our future.

#### Readership

*The World Viewed* was first published (in 1971) by a popular press (Viking) while film studies were being established as an academic discipline (a discipline that would initially reject Cavell's book); its enlarged version was re-issued by Harvard UP before the end of the decade (1979). This should indicate that, like *The World Viewed* itself, this edited volume aims to speak at once to academic audiences and serious fans of film and TV. Indeed, as a "professional" Harvard philosopher of the ordinary, Cavell was a thinker who persistently pursued questions about ways in which philosophy, film, and popular culture intersect, and so do the essays in this volume.

#### Key selling points

Celebrates *The World Viewed*, a now seminal book in film-philosophy that recently turned fifty

Projects *The World Viewed*'s continued relevance onto the future of our current televisual/digital culture

Embraces and adapts Cavell's reflections on the ontology of film to investigate the changing conditions of a mediated world

Projects *The World Viewed* as an inspiring meditation on the idea of temporality itself, far from rejecting it as an anachronistic book of the past

#### About the Author(s) / Editor(s)

**Jeroen Gerrits** is Associate Professor of Comparative Literature at Binghamton University (SUNY) and author of *Cinematic Skepticism: Across Digital and Global Turns* (2019).

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