

Filmed Thought: Cinema As Reflective Form: Exploring the Interplay of Subjectivity and Objectivity in the Moving Image

In the realm of cinema, the moving image holds an unparalleled power to capture and reflect the complexities of human experience. *Filmed Thought: Cinema As Reflective Form* delves into the intricate dance between subjectivity and objectivity within this captivating medium, challenging traditional notions of representation and truth.



Filmed Thought: Cinema as Reflective Form

by Robert B. Pippin

★★★★☆ 4.9 out of 5

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Unveiling the Subjective Lens

Cinema, by its very nature, is a subjective art form. It is shaped by the unique perspectives and experiences of the filmmakers, who serve as the conduits through which the audience perceives the world on screen.

Through their creative choices, from camera angles to editing techniques,

directors craft a narrative that is inherently filtered through their own subjective lens.

Consider the iconic film *Citizen Kane*. Director Orson Welles's use of deep focus cinematography, innovative editing, and complex characterization invites the audience into the subjective world of Kane, allowing them to experience his triumphs and tragedies through his own eyes.

Embracing Objective Truths

While cinema may be inherently subjective, it also has the capacity to convey objective truths. Through careful observation and documentation, documentary filmmakers can capture the world as it is, revealing hidden realities and shedding light on important issues.

The power of documentary filmmaking is evident in films like *An Inconvenient Truth* and *Searching for Sugar Man*. These documentaries present compelling evidence and personal narratives, providing viewers with a deeper understanding of complex social and environmental issues.

The Interplay of Subjectivity and Objectivity

The interplay between subjectivity and objectivity is a defining characteristic of cinema. By combining these two elements, filmmakers can create works that are both deeply personal and universally resonant.

The film *Boyhood*, directed by Richard Linklater, is a poignant example of this delicate balance. Shot over a period of 12 years, the film follows the life of a young boy as he grows into manhood. Through the use of long takes and naturalistic performances, Linklater captures the subjective

experiences of the characters while also providing an objective window into the passage of time.

Challenging Traditional Notions

Filmed Thought: Cinema As Reflective Form challenges traditional notions of representation and truth in cinema. It argues that the moving image is not merely a window onto the world but rather a complex and multifaceted medium that reflects the subjective and objective experiences of both the filmmakers and the audience.

By understanding the interplay between subjectivity and objectivity, we can gain a deeper appreciation for the power and significance of cinema. It is in the fusion of these two elements that the moving image transcends mere entertainment and becomes a profound art form that shapes our perceptions of ourselves and the world around us.

Filmed Thought: Cinema As Reflective Form is an essential read for anyone interested in exploring the complexities of the moving image. It challenges our understanding of representation and truth, inviting us to embrace the interplay between subjectivity and objectivity as a defining characteristic of cinema.



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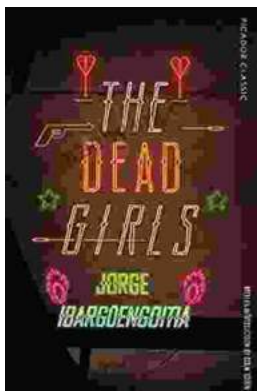
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