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“ The darkness of film noir was always meant to illuminate as well as reflect the shadows of the mean streets of Gangland USA. Now, in this fascinating synthesis of philosophy, film studies, and critical race theory, Dan Flory reveals to us the significance of the deeper blackness of African American noir —a light ‘doubly’ black aimed at exposing the larger crimes of White America itself.

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In the past two decades, African American filmmakers like Spike Lee have made significant contributions to the dialogue about race in the United States by adapting techniques from classic film noir to black American cinema. This book is the first to examine these artistic innovations in detail from a philosophical perspective informed by both cognitive film theory and crit.

Philosophy, Black Film, Film Noir by Dan Flory

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Philosophy, Black Film, Film Noir By Dan Flory

"Examines how African-American as well as international films deploy film noir techniques in ways that encourage philosophical reflection. Combines philosophy, film studies, and cultural studies"--Provided by publisher Includes bibliographical references (p. [323]-339) and index Includes filmography: p. 339

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From *The Maltese Falcon* (1941) to *Touch of Evil* (1958), the classic film noir is easily recognizable for its unusual lighting, sinister plots, and feeling of paranoia. For critics and fans alike, these films defined an era. *The Philosophy of Film Noir* explores philosophical themes and ideas inherent in classic

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Blackness is Noir: Flory's Philosophical Investigation of the Black Noir Genre in Film. [REVIEW] Brian Butler - 2010 - *Film-Philosophy* 14 (1):332-336. *The Philosophy of Film Noir*.

Dan Flory, Philosophy, Black Film, Film Noir - PhilPapers

Access PDF Philosophy Black Film Film Noir Dan Flory (Author of *Philosophy*,

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Black Film, Film Noir) Film noir (/ n w ɑ: r /; French:) is a cinematic term used primarily to describe stylish Hollywood crime dramas, particularly those that emphasize cynical attitudes and sexual motivations. The 1940s and 1950s are generally regarded as the "classic Page 9/30

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Philosophy, Black Film, Film Noir.
Published: March 10, 2009. Dan Flory, Philosophy, Black Film, Film Noir, Pennsylvania State University Press, 2008, 348pp., \$65.00 (hbk), ISBN 9780271033440. Reviewed by Angela Curran, Carleton College. Recently many philosophers have examined how film can prompt philosophical thinking about skepticism, personal identity, ethics, free will and determinism, romantic love and the nature of truth, to name just a few topics.

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Philosophy, Black Film, Film Noir . Pennsylvania State University Press , 2008 , xiii + 348 pp., 35 illus., \$65.00 cloth. \$35.00 paper. Dan Flory provides a welcome discussion of underexplored issues that lie at the intersection of philosophy of art and philosophy of race.

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Philosophy, Black film, film noir. [Dan Flory] -- "Examines how African-American as well as international films deploy film noir techniques in ways that encourage philosophical reflection. Combines philosophy, film studies, and cultural ...

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Film noir, (French: “dark film”) style of filmmaking characterized by such elements as cynical heroes, stark lighting effects, frequent use of flashbacks, intricate plots, and an underlying existentialist philosophy. The genre was prevalent mostly in American crime dramas of the post- World War II era.

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The Philosophy of Film Noir explores philosophical themes and ideas inherent in classic noir and neo-noir films, establishing connections to diverse th. From *The Maltese Falcon* (1941) to *Touch of Evil* (1958), the classic film noir is easily recognizable for its unusual lighting, sinister plots, and feeling of paranoia.

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