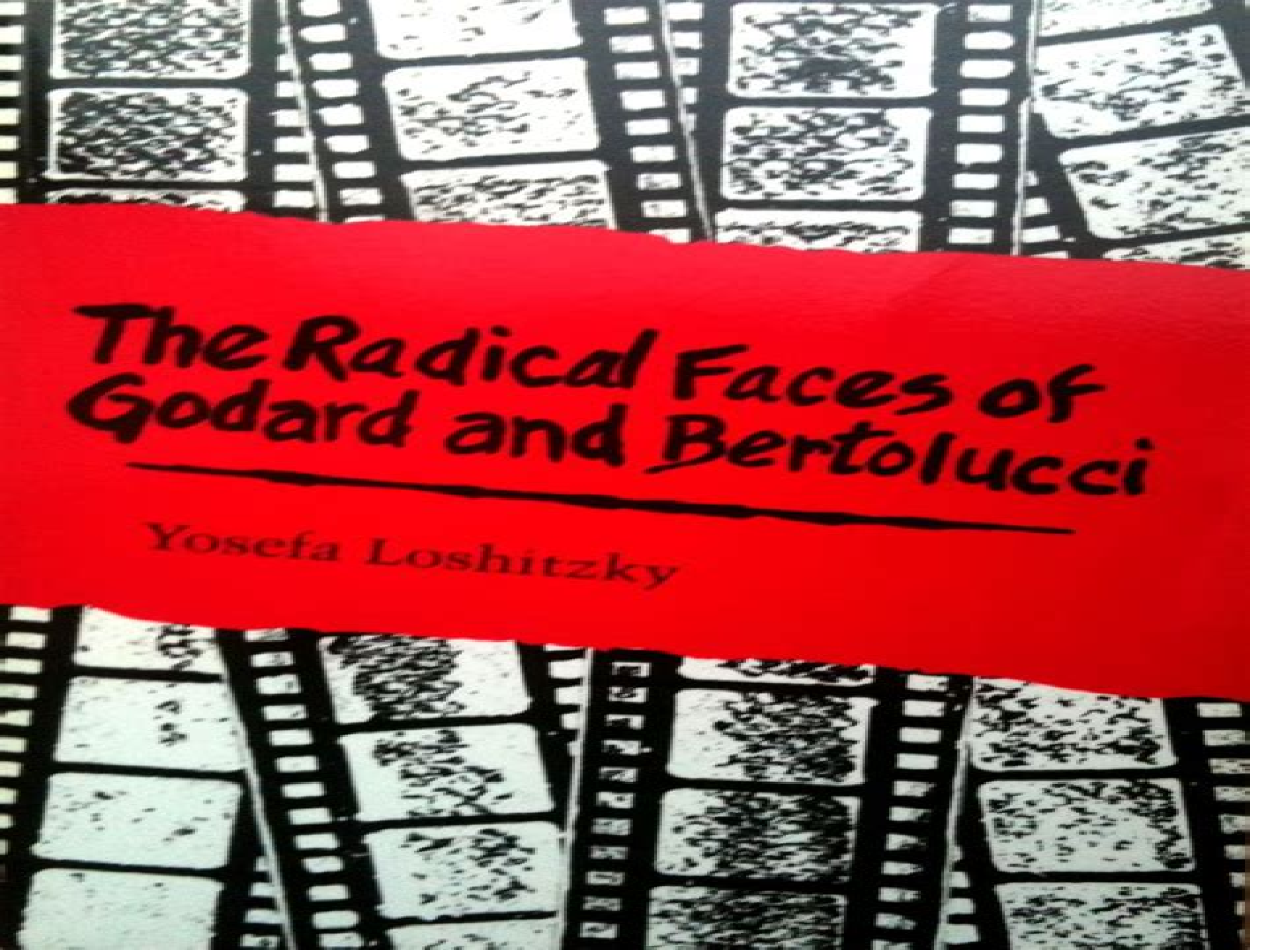


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The Radical Faces of Godard and Bertolucci

Yosefa Loshitzky

The Radical Faces Of Godard And Bertolucci

Susan Hayward, Ginette Vincendeau



The Radical Faces Of Godard And Bertolucci:

The Radical Faces of Godard and Bertolucci Yosefa Loshitzky, 1995 From the radical 1960s through the neo conservative 1980s and into the early 1990s the provocative cinematic careers of French director Jean Luc Godard and Italian director Bernardo Bertolucci have captured the imagination of filmgoers and critics alike Although their films differ greatly Godard produces highly cerebral and theoretical works while Bertolucci creates films with more spectacle and emotionalism their careers have sparked lively discussion and debate mostly centred around the notion of an Oedipal struggle between them

Encounters with Godard James S. Williams, 2016-05-09 Encounters with Godard takes the reader on a personal voyage into the sensory pleasures and polyphonic rhythms of Jean Luc Godard's multimedia work since the late 1970s from his feature films and video essays to his published writings art books and media performances Godard suggests James S Williams lays ethical claim to the cinematic defined in the broadest terms as relationality and artistic resistance An introductory chapter on the extended history of *La Chinoise* 1967 a film explicitly of montage is followed by seven different types of critical encounters with Godard encompassing the fields of art and photography music and literature and foregrounding themes of gender and sexuality race and violence mystery and emotion The Godard who emerges here is a restless and radical experimenter who establishes new cinematic thresholds through new technology and expands the creative potential and free exchange of the archives Williams examines works including *Nouvelle vague* 1990 *Film socialisme* 2010 *H las pour moi* 1993 and the magnum opus *Histoire s du cin ma* 1988 98 Wide ranging and accessible Encounters with Godard marks a major intervention in the study of film aesthetics and ethics while forging a vital dialogue with literature history and politics art and art history music and musicology philosophy and aesthetics

The Films of Jean-Luc Godard Wheeler Winston Dixon, 1997-03-06 One of the most important controversial and prolific filmmakers in film history and a founder of French New Wave cinema Jean Luc Godard has maintained an unbroken string of films in various genres and mediums from the late 1950s onward Godard has established a reputation as a rebel who can work within and outside the system producing films that are creative breathtakingly beautiful and yet commercial enough to earn back their production costs In this book Wheeler Winston Dixon offers an overview of all of Godard's work as a filmmaker including his work for television and his ethnographic work in Africa Free from the jargon and value judgments that have marred much of what has been written about Godard this is the only book that covers the entirety of Godard's career from his early film criticism for *Cahiers du Cinema* to his most recent video film work Illustrated with forty six rare stills and researched in detail it is the Godard book for the 1990s

Godard Colin McCabe, 2004 Jean Luc Godard's early films revolutionized the language of cinema Hugely prolific in his first decade *Breathless* *Contempt* *Pierrot le Fou* and *Alphaville* are just a handful of the seminal works he directed Drawing on his own working experience with Godard McCabe has written a thrilling account of the French cinema's transformation in his hands

The Films of Jean-Luc Godard David Sterritt, 1999-08-13 The Films of Jean Luc Godard

examines the work of one of the most versatile and influential filmmakers in the history of cinema With a career ranging from France's New Wave movement in the early 1960s to a period of political experimentation in the late 1960s and 70s and currently a contemplative period in which Godard has explored issues of spirituality sexuality and the aesthetics of sound image and montage the filmmaker's work defies easy categorization In this study David Sterritt offers an introductory overview of Godard's work as a filmmaker critic and video artist In subsequent chapters he traces Godard's visionary ideas through six of his key films including *Breathless* *My Life to Live* *Weekend* *Num ro deux* *Hail Mary* and *Nouvelle Vague* formats Linking Godard's works to key social and cultural developments *The Films of Jean Luc Godard* explains their importance in modernist and postmodernist art of the last half century

A Companion to Jean-Luc Godard Tom Conley, T. Jefferson Kline, 2014-04-17 This compendium of original essays offers invaluable insights into the life and works of one of the most important and influential directors in the history of cinema exploring his major films philosophy politics and connections to other critics and directors Presents a compendium of original essays offering invaluable insights into the life and works of one of the most important and influential filmmakers in the history of cinema Features contributions from an international cast of major film theorists and critics Provides readers with both an in depth reading of Godard's major films and a sense of his evolution from the New Wave to his later political periods Brings fresh insights into the great director's biography including reflections on his personal philosophy politics and connections to other critics and filmmakers Explores many of the 80 features Godard made in nearly 60 years and includes coverage of his recent work in video

Late Godard and the Possibilities of Cinema Daniel Morgan, 2013 *Late Godard and the Possibilities of Cinema* is an exhilarating and extremely lucid analysis of the way Godard thinks in of and through cinema Drawing on his extensive knowledge of French culture politics and theory Morgan skillfully illustrates the complex relations between history aesthetics and nature in the director's later works Defying criticism of Godard's alleged retreat from politics this book provides compelling detailed and erudite analyses of his later films and illuminates the auteur's political and aesthetic response to the so called death of cinema Mary Ann Doane author of *The Emergence of Cinematic Time* *Modernity Contingency the Archive* Daniel Morgan charts a sensible route into the impenetrable Jean Luc Godard Posing clear yet insistent questions he burrows to the center of both parts of this book's formidable title finding in late Godard an aesthetic fusion that generates the light and heat of a trenchant and powerful political critique Anyone who feels drawn or licensed to write about Godard should read Morgan before setting out Dudley Andrew author of *What Cinema Is* Daniel Morgan's *Late Godard and the Possibilities of Cinema* signals a major breakthrough in the international study of the cinema of Jean Luc Godard Reconciling the filmmaker's peculiarly Romantic sense of aesthetics to which the book pays scrupulous material attention with the thorny political histories that Godard's cinema has always probed Morgan gives us new compelling synthetic tools with which to understand an artist who is at once the most cryptic and the most sensuous of all living filmmakers Adrian Martin Monash University co

editor of lolajournal.com **Godard and the Essay Film** Rick Warner, 2018-07-15 Godard and the Essay Film offers a history and analysis of the essay film one of the most significant forms of intellectual filmmaking since the end of World War II Warner incisively reconsiders the defining traits and legacies of this still evolving genre through a groundbreaking examination of the vast and formidable oeuvre of Jean Luc Godard The essay film has often been understood by scholars as an eccentric development within documentary but Warner shows how an essayistic process of thinking can materialize just as potently within narrative fiction films through self critical investigations into the aesthetic political and philosophical resources of the medium Studying examples by Godard and other directors such as Orson Welles Chris Marker Agnès Varda and Harun Farocki Warner elaborates a fresh account of essayistic reflection that turns on the imaginative constructive role of the viewer Through fine grained analyses this book contributes the most nuanced description yet of the relational interface between viewer and screen in the context of the essay film Shedding new light on Godard's work from the 1960s to the 2010s in film television video and digital stereoscopy Warner distills an understanding of essayistic cinema as a shared exercise of critical rumination and perceptual discovery

French Film Susan Hayward, Ginette Vincendeau, 2014-04-23 The second edition of this innovative textbook brings together leading scholars to provide detailed analyses of twenty two key films within the canon of French cinema from the 1920s to the 1990s Films discussed include masterpieces such as Renoir's *La Bête Humaine* and *Carne*'s *Les Enfants du Paradis* popular classics such as *Les Vacances de Monsieur Hulot* and *Ma Nuit chez Maud* landmarks of the New Wave such as *Les 400 Coups* and *A bout de souffle* important films of the 1990s such as *Nikita* and *La Haine* The films are considered in relation to such issues as the history of French cinema the social and cultural contexts of their production and reception the relationship with Hollywood cinema gender politics authorship and genre Each article is accompanied with a guide to further reading and a filmography of the director and the new edition also includes a fully revised introduction and a bibliography on French cinema

Jean-Luc Godard's *Pierrot le Fou* David Wills, 2000-04-28 Jean Luc Godard's *Pierrot le fou* 1965 made at the height of the French New Wave remains a milestone in French cinema More accessible than his later films it represents the diverse facets of Godard's concerns and themes a bittersweet analysis of male female relations an interrogation of the image personal and international politics the existential dilemmas of consumer society This volume brings together essays by five prominent scholars of French film They approach *Pierrot le fou* from the perspectives of image and word play aesthetics and politics history and high and popular culture A full filmography and a selection of reviews are included

Identity Politics on the Israeli Screen Yosefa Loshitzky, 2010-01-01 2002 A Choice Outstanding Academic Book The struggle to forge a collective national identity at the expense of competing plural identities has preoccupied Israeli society since the founding of the state of Israel In this book Yosefa Loshitzky explores how major Israeli films of the 1980s and 1990s have contributed significantly to the process of identity formation by reflecting projecting and constructing debates around Israeli national identity Loshitzky focuses on three major foundational

sites of the struggle over Israeli identity the Holocaust the question of the Orient and the so called in an ironic historical twist of the Jewish question Palestinian question The films she discusses raise fundamental questions about the identity of Jewish Holocaust survivors and their children the second generation Jewish immigrants from Muslim countries or Mizrahim particularly the second generation of Israeli Mizrahim and Palestinians Recognizing that victimhood marks all the identities represented in the films under discussion Loshitzky does not treat each identity group as a separate and coherent entity but rather attempts to see the conflation interplay and conflict among them **Jean-Luc Godard** Douglas Morrey,2019-01-11

This volume offers a new interpretation of one of the most innovative directors in the history of cinema It is the first book to cover the whole of Godard s career from the French New Wave to the recent triumphs of *Histoire s du cin ma* and *Eloge de l amour* Drawing on a wide range of literary filmic and philosophical texts the book places Godard s work within its intellectual context examining how developments in French culture and thought since 1950 have been mirrored in and sometimes anticipated by Godard s films Numerous sequences from Godard s films are singled out for close analysis demonstrating how the director s radical approaches to narrative editing sound and shot composition have made the cinema into an analytical tool in its own right The book will be essential to all students of Godard s films and of interest to scholars of modern and contemporary French cinema culture and thought Global Art Cinema Rosalind Galt,Karl

Schoonover,2010-04-14 Art cinema has for over fifty years defined how audiences and critics imagine film outside Hollywood but surprisingly little scholarly attention has been paid to the concept since the 1970s And yet in the last thirty years art cinema has flourished worldwide The emergence of East Asian and Latin American new waves the reinvigoration of European film the success of Iranian directors and the rise of the film festival have transformed the landscape of world cinema This book brings into focus art cinema s core internationalism demonstrating its centrality to understanding film as a global phenomenon The book reassesses the field of art cinema in light of recent scholarship on world film cultures In addition to analysis of key regions and films the essays cover topics including theories of the film image industrial aesthetic and political histories and art film s intersections with debates on genre sexuality new media forms and postcolonial cultures Global Art Cinema brings together a diverse group of scholars in a timely conversation that reaffirms the category of art cinema as relevant provocative and in fact fundamental to contemporary film studies **Sonic Space in Djibril Diop Mambety's Films**

Vlad Dima,2017-01-09 An analysis of the Senegalese film director s work from the perspective of sound The art of Senegalese director Djibril Diop Mambety s cinema lies in the tension created between the visual narrative and the aural narrative His work has been considered hugely influential and his films bridge Western practices of filmmaking and oral traditions from West Africa Mambety s film *Touki Bouki* is considered one of the foundational works of African cinema Vlad Dima proposes a new reading of Mambety s entire filmography from the perspective of sound Following recent analytical patterns in film studies that challenge the primacy of the visual Dima claims that Mambety uses voices noise and silence as

narrative tools that generate their own stories and sonic spaces By turning an ear to cinema Dima pushes African aesthetics to the foreground of artistic creativity and focuses on the critical importance of sound in world cinema Vlad Dima's close readings of Mambety's films sing His are smart critically sound interpretations of aesthetically rich and thematically resonant works This book will surely be of interest to anyone studying movie soundtracks but it will also interest those who care about the affective dimensions of sound and audition particularly in the global South Noah Tsika author of *Nollywood Stars* This sophisticated and in depth analysis aptly demonstrates Vlad Dima's grasp of the contentious issues surrounding Mambety's film legacy as well as the overall perspectives on the degree to which Third Cinema and revolutionary filmmaking fit within an analysis of the Senegalese director's oeuvre James E Genova author of *Cinema and Development in West Africa*

The Lives of Others Annie Ring, 2022-10-06 This study offers a fresh approach to the remarkable German film *The Lives of Others* 2006 known for its compelling representation of a Stasi surveillance officer and the moral and ethical turmoil that results when he begins spying on a playwright and his actress lover Annie Ring analyses the film's cinematography mise en scene and editing tracing connections with Hollywood movies such as *Casablanca* and *Hitchcock's Torn Curtain* in the film's portrayal of an individual rebelling against a brutal dehumanising regime Drawing on archival sources including primary research from the Stasi files themselves as well as Enlightenment philosophies of art and Brecht's theories on theatre dating from his GDR years she explores the film's strong but much disputed claims to historical authenticity She examines the way the film tracks the world changing political shift that took place at the end of the Cold War away from the collective dreams of socialism and towards the dreams of the private individual arguing that this is what makes it at once widely appealing and fascinatingly problematic In doing so she highlights why *The Lives of Others* is a crucial film for thinking at the horizon between film and recent world history

The French New Wave Peter Graham, Ginette Vincendeau, 2022-09-08 The French New Wave is an essential anthology of writings by and about the critics and filmmakers of this revolutionary cinematic movement which has had a radical impact on film practice and the way we think and write about film The volume includes foundational writings such as Francois Truffaut's *A Certain Tendency in French Cinema* and Andre Bazin's *La Politique des auteurs* as well writings by Jean Luc Godard Claude Chabrol and Alexandre Astruc This new edition now represents writings by and about women critics and film makers including important articles by the critics Evelyne Sullerot Michele Firk and Fran oise Aude addressing issues of gender and representation as well as considering New Wave films in the context of contemporary political events notably France's colonialist war on the Algerian independence movement To accompany the case study of Godard's *bout de souffle* the new edition includes a case study of the critical reception of two films by Agn s Varda *La Pointe Courte* and *Cl o de 5 7* The articles have been specially translated for the volume by Peter Graham and some are published for the first time in English These classic writings are accompanied by contextualising introductions by Ginette Vincendeau updated for this new edition to form a unique resource on this key cinematic movement

and its practitioners **The Body in Jean-Luc Godard's New Wave Films** Francesca Minnie Hardy, 2023-10-30 This original study examines the representation of the body in French New Wave films through discussion of a series of films by Jean Luc Godard perhaps the central figure of the French New Wave Through analysis of *bout de souffle* *Une femme est une femme* *Le M pris* and *Alphaville* alongside discussion of some of Godard's lesser known French New Wave films the book explores the interrelation between bodies books and bathrooms that they facilitate In so doing it aims to destabilise the French New Wave's myth of male exceptionalism and denaturalise the gender dynamic most commonly viewed at its heart revealing that the women who make up a fundamental part of its fabric are not textually trapped by Godard's authorial presence Instead their corporeality disrupts any purported authorial and national ownership of their bodies Given the enduring popularity and visibility of the French New Wave and of Jean Luc Godard in universities and journals *The Body in Jean Luc Godard's New Wave Films* will appeal to scholars in the disciplines of French and film studies as well as to undergraduate and postgraduate students of these disciplines *A House Made of Light* George E. Toles, 2001 An examination of how the escapism offered by movies is really a form of homecoming for the viewer **Writing in Light** Joanne Bernardi, 2001 A new look at an important era of Japanese cinema featuring translations of key scripts *Orienting Italy* Mary Ann McDonald Carolan, 2022-09-01 Winner of the 2022 Book Award for Performance and Visual Culture presented by the American Association of Teachers of Italian *Orienting Italy* explores contemporary Italian filmmakers' fascination with China and the Chinese in both documentary and fictional films Delineating the contours of this fascination the book begins with the works of Carlo Lizzani *Behind the Great Wall* 1958 and Michelangelo Antonioni *Chung Kuo China* 1972 both of whom ventured to China with the aim of documenting new yet physically and culturally distant realities Their documentary investigations yielded to fictional portrayals from the lavish view of a historical Middle Kingdom by director Bernardo Bertolucci *The Last Emperor* 1987 to the stark consideration of Italian economic exchange with contemporary China by Gianni Amelio *The Missing Star* 2006 The wave of Chinese migration to Italy in the late twentieth century created a new sense of otherness within Italy as Chinese migrants became the subjects of fictional narratives and documentaries in the works of Stefano Incerti *Gorbaciof* 2010 and Andrea Segre *Shun Li and the Poet* 2011 and Riccardo Cremona and Vincenzo De Cecco *Miss Little China* 2009 In the twenty first century a new chapter in the relationship between Italy and China has emerged in the form of transnational collaborations in the art and business of filmmaking

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The Radical Faces Of Godard And Bertolucci Introduction

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