

The background of the entire cover is a dark gray film strip with white sprocket holes. The film strip is composed of several horizontal segments separated by thin black lines.

# what is cinema?

ESSAYS SELECTED AND TRANSLATED BY HUGH GRAY

## andré bazin

FOREWORD BY JEAN RENOIR

NEW FOREWORD BY DUDLEY ANDREW

## volume 1

# What Is Cinema Vol 1 Andre Bazin

**James Donald, Michael Renov**



## What Is Cinema Vol 1 Andre Bazin:

*What is Cinema?* André Bazin, 1967 The philosophy and unique insights of the late French film critic are revealed in these essays André Bazin's Film Theory Angela Dalle Vacche, 2020 Through metaphors and allusions to art science and religion Andr Bazin s writings on the cinema explore a simple yet profound question what is a human For the famous French film critic a human is simultaneously a rational animal and an irrational being Bazin s idea of the cinema is a mind machine where the ethical implications have priority over aesthetic issues And in its ability to function as an art form for the masses cinema is the only medium that can address an audience at the individual and community levels simultaneously the audience sees the same film but each individual relates to the narrative in a different way In principle cinema can unsettle our routines in productive ways and expand our sense of belonging to a much larger picture By arguing that this dissident Catholic s worldview is anti anthropocentric Angela Dalle Vacche concludes that Andr Bazin s idea of the cinema recapitulates the histories of biological evolution and modern technology inside our consciousness Through the projection of recorded traces of the world onto a brain like screen the cinema can open viewers up to self interrogation and empathy towards Otherness Bazin was neither a spiritualist nor an animist or a pantheist yet his film theory leads also to ideas of a more cosmological persuasion through editing and camera movement cinema explores our belonging to a vast universe that extends from the microbes of the microscope to the stars of the telescope Such ideas of connectedness coupled with Bazin s well known emphasis of realism form the foundation for his film theory s embrace of Italian neorealism Choosing to avoid a quantitative naturalism based on accumulation of details Bazin s theory instead promotes the kind of cinema that celebrates perceptual displacement the objectification of human behavior and one s own critical self awareness *Cahiers Du Cinéma, the 1950s* Jim Hillier, 1985 The Cahiers du Cin ma has played a major role in establishing film theory and criticism as an essential part of the late 20th century culture This volume contains articles from the 1950s **The ^AArt of Pure Cinema** Bruce Isaacs, 2020-03-13 In The Art of Pure Cinema Bruce Isaacs reexamines Alfred Hitchcock s filmography through the lens of what Hitchcock termed the purest expression of a cinematic idea and investigates whether or not Hitchcock actually achieved this ideal of pure cinema over his long and storied career **The Visual Turn** Angela Dalle Vacche, 2003 This collection of essays demonstrates the usefulness of looking at cinema with the analytical methods provided by art theory The Visual Turn is a dialogue between art historians and film theorists from the silent period to the aftermath of World War II The Switch Image Lorenz Engell, 2021-04-22 Television is the most powerful system of images in the late 20th and early 21st centuries Nonetheless TV has attained only little philosophical attention so far especially compared to other visual media such as film This book looks at TV as what happens on the screen and beyond it which is mainly the operation of switching images It therefore proposes a new definition of TV as the first picture that can be switched on off and over which stresses that TV is more tactile than visual Through the operation of switching TV figures the world from within and as the

course of its figuration This is grasped here by the term of ontography Through the ongoing interlacing and bridging of TV 1 0 the image is being switched and TV 2 0 the image is a switch TV exponentially increases the production and circulation of images It transforms the world and itself from an analogue state to a digital one and from central perspectivism to pluri perspective In terms of time through switching and the switch it develops and reworks new temporal orderings such as instantaneity synchronicity flow and seriality TV makes its own history In space it creates a mediasphere as its habitat and hence new forms of being in the world of proximity and distance and scale Anthropologically it works on what a subject and an object is on what makes the human being and ontographically how it is possible that there is something at all instead of nothing through switch images

Realism and the Audiovisual Media L. Nagib, C. Mello, 2015-12-11 This collection examines two recent phenomena the return of realist tendencies and practices in world cinema and television and the rehabilitation of realism in film and media theory The contributors investigate these two phenomena in detail querying their origins relations divergences and intersections from a variety of perspectives

Realist Cinema as World Cinema Lúcia Nagib, 2025-10-01 This book presents the bold and original proposal to replace the general appellation of world cinema with the more substantive concept of realist cinema Veering away from the usual focus on modes of reception and spectatorship it locates instead cinematic realism in the way films are made The volume is structured across three innovative categories of realist modes of production noncinema or a cinema that aspires to be life itself intermedial passages or films that incorporate other artforms as a channel to historical and political reality and total cinema or films moved by a totalising impulse be it towards the total artwork total history or universalising landscapes Though mostly devoted to recent productions each part starts with the analysis of foundational classics which have paved the way for future realist endeavours proving that realism is timeless and inherent in cinema from its origin

Visions of the East Matthew Bernstein, Gaylyn Studlar, 1997 Essays on orientalism in American and European cinema

**Thinking Revolution Through Film** Hanno Berger, 2022-09-20 This book aims to redefine the relationship between film and revolution Starting with Hannah Arendt's thoughts on the American and French Revolution it argues that from a theoretical perspective revolutions can be understood as describing a relationship between time and movement and that ultimately the spectators and not the actors in a revolution decide its outcome Focusing on the concepts of time movement and spectators this study develops an understanding of film not as a medium of agitation but as a way of thinking that relates to the idea of historicity that opened up with the American and French Revolution a way of thinking that can expand our very notion of revolution The book explores this expansion through an analysis of three audiovisual stagings of revolution Abel Gance's epic on the French Revolution *Napoléon* Warren Beatty's essay on the Russian Revolution *Reds* and the miniseries *John Adams* about the American Revolution The author thereby offers a fresh take on the questions of revolution and historicity from the perspective of film studies

**Inventing Cinema** Benoît Turquety, 2025-10-01 With machines mediating most of our cultural practices and innovations obsolescence and

revivals constantly transforming our relation with images and sounds media feel more unstable than ever But was there ever a stable moment in media history Inventing Cinema proposes to approach this question through an archaeology and epistemology of media machines The archaeology analyses them as archives of users gestures as well as of modes of perception The epistemology reconstructs the problems that the machines designers and users have strived to solve and the network of concepts they have elaborated to understand these problems Drawing on the philosophy of technology and anthropology Inventing Cinema argues that networks of gestures problems perception and concepts are inscribed in vision machines from the camera obscura to the stereoscope the Cin matographe and digital cinema The invention of cinema is ultimately seen as an ongoing process irreducible to a single moment in history **The Material Ghost** Gilberto

Perez,2000-12-26 Gilberto Perez draws on his lifelong love of the movies as well as his work as a film scholar to write a lively wide ranging penetrating study of films and filmmakers and the nature of the art form **The SAGE Handbook of Film**

**Studies** James Donald,Michael Renov,2008-04-16 Written by a team of veteran scholars and exciting emerging talents The SAGE Handbook of Film Studies maps the field internationally drawing out regional differences in the way that systematic intellectual reflection on cinema and film has been translated into an academic discipline It examines the conversations between Film Studies and its contributory disciplines that not only defined a new field of discourse but also modified existing scholarly traditions It reflects on the field s dominant paradigms and debates and evaluates their continuing salience Finally it looks forward optimistically to the future of the medium of film the institution of cinema and the discipline of Film Studies at a time when the very existence of film and cinema are being called into question by new technological industrial and aesthetic developments **In Person** Ivone Margulies,2019 In Person Reenactment in Postwar and Contemporary Cinema

delineates a new performative genre based on replay and self awareness The book argues that in person reenactment an actual person reenacting her past on camera departs radically from other modes of mimetic reconstruction In Person theorizes this figure s protean temporality and revisionist capabilities and it considers its import in terms of social representativity and exemplarity Close readings of select historicized examples define an alternate confessional performative vein to understand the self reflexive nature of postwar and post holocaust testimonial cinemas The book contextualizes Zavattini s proposal that in neorealism everyone should act his own story in a sort of anti individualist public display Love in the City and We the Women It checks the convergence between verit experiments a heightened self critique in France and the reception of psychodrama in France Chronicle of a summer and The Human Pyramid in the late fifties And through Bazin it reflects on the quandaries of celebrity biopics how the circularity of the star s iconography is checked by her corporeal limits Sophia her Own Story and the docudrama Torero In Person traces a shift from the exemplary and transformative ethos of fifties reenactment towards the un redemptive stance of contemporary reenactment films such as Lanzmann s Shoah Zhang Yuan s Sons Andrea Tonacci s Hills of Chaos It defines continuities between verite testimony Chronicle and Moi un

Noir and later para juridical films such as the Karski Report and Rithy Panh's S21 the Khmer Rouge Killing Machine suggesting the power of co presence and in person actualization for an ethics of viewership *A Postmodern Cinema* Mary Alemany-Galway, 2002 Alemany Galway media studies Massey University New Zealand engages with a trend in Canadian cinema that speaks for those who are marginalized by society She develops a rationale for a postmodern film theory to explore this trend and then focuses closely on four films *Jesus of Montreal* *I've Heard the Mermaids Singing* *Family Viewing* *Life Classes* Annotation copyrighted by Book News Inc Portland OR *Where Histories Reside* Priya Jaikumar, 2019-10-31 In *Where Histories Reside* Priya Jaikumar examines eight decades of films shot on location in India to show how attending to filmed space reveals alternative timelines and histories of cinema In this bold spatial film historiography Jaikumar outlines factors that shape India's filmed space from state bureaucracies and commercial infrastructures to aesthetic styles and neoliberal policies Whether discussing how educational shorts from Britain and India transform natural landscapes into instructional lessons or how Jean Renoir's *The River* 1951 presents a universal human condition through the particularities of place Jaikumar demonstrates that the history of filming a location has always been a history of competing assumptions experiences practices and representational regimes In so doing she reveals that addressing the persistent question of what is cinema must account for an aesthetics and politics of space *Art in the Cinema* Steven Jacobs, Birgit Cleppe, Dimitrios Latsis, 2020-10-15 In the 1940s and 1950s hundreds of art documentaries were produced many of them being highly personal poetic reflexive and experimental films that offer a thrilling cinematic experience With the exception of Alain Resnais's *Van Gogh* 1948 Henri Georges Clouzot's *Le Mystère Picasso* 1956 and a few others most of them have received only scant scholarly attention This book aims to rectify this situation by discussing the most lyrical experimental and influential post war art documentaries connecting them to contemporaneous museological developments and Euro American cultural and political relationships With contributors with expertise across art history and film studies *Art in the Cinema* draws attention to film projects by Andr Bazin Ilya Bolotowsky Paul Haesaerts Carlo Ragghianti John Read Dudley Shaw Aston Henri Storck and Willard Van Dyke among others *Narrative Mortality* Catherine Russell, 1995 Analyzes New Wave cinema from a postmodern perspective What seems like closure might be something more as Catherine Russell shows us in this book about death in narrative cinema since the 1950s Analyzing the structural importance of death in narrative endings as well as the thematics of loss and redemption Russell identifies mortality as a valuable critical tool for understanding the cinema of the second half of the twentieth century Her work includes close textual readings of films by Fritz Lang Wim Wenders Oshima Nagisa Jean Luc Godard and Robert Altman among others In these analyses Russell reveals an uneasy relationship between death and closure which she traces to anxieties about identity gender and national cultural myths as well as to the persistence of desire Drawing on the work of Walter Benjamin she shows us death as a fundamentally allegorical structure in cinema and as a potential sign of historical difference with crucial implications for theories of film narrative and

spectatorship Narrative Mortality provides fresh insight into the dynamics of postmodern cinema as it emerged from the modernist preoccupation with existential mortality By tracing the role of death from a work that precedes the Brechtian cinema of the 1960s Beyond a Reasonable Doubt to several that succeed it Nashville The State of Things the book expands the narrative project of New Wave cinema and ushers it onto a broader historical plane *Cinephilia and History, or The Wind in the Trees* Christian Keathley, 2005-11-24 Cinephilia and History or The Wind in the Trees is in part a history of cinephilia in part an attempt to recapture the spirit of cinephilia for the discipline of film studies and in part an experiment in cinephilic writing Cinephiles have regularly fetishized contingent marginal details in the motion picture image the gesture of a hand the wind in the trees Christian Keathley demonstrates that the spectatorial tendency that produces such cinematic encounters a viewing practice marked by a drift in visual attention away from the primary visual elements on display in fact has clear links to the origins of film as defined by Andr Bazin Roland Barthes and others Keathley explores the implications of this ontology and proposes the cinephiliac anecdote as a new type of criticism a method of historical writing that both imitates and extends the experience of these fugitive moments *Absence in Cinema* Justin Remes, 2020-07-14 Absence has played a crucial role in the history of avant garde aesthetics from the blank canvases of Robert Rauschenberg to Yves Klein s invisible paintings from the silent music of John Cage to Samuel Beckett s minimalist theater Yet little attention has been given to the important role of absence in cinema In the first book to focus on cinematic absence Justin Remes demonstrates how omissions of expected elements can spur viewers to interpret and understand the nature of film in new ways While most film criticism focuses on what is present such as images on the screen and music and dialogue on the soundtrack Remes contends that what is missing is an essential part of the cinematic experience He examines films without images such as Walter Ruttmann s Weekend 1930 a montage of sounds recorded in Berlin and films without sound such as Stan Brakhage s Window Water Baby Moving 1959 which documents the birth of the filmmaker s first child He also examines found footage films that erase elements from preexisting films such as Naomi Uman s removed 1999 which uses nail polish and bleach to blot out all the women from a pornographic film and Martin Arnold s Deanimated 2002 which digitally eliminates images and sounds from a Bela Lugosi B movie Remes maps out the effects and significations of filmic voids while grappling with their implications for film theory Through a careful analysis of a broad array of avant garde works Absence in Cinema reveals that films must be understood not only in terms of what they show but also what they withhold

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