

Gaddard



A PORTRAIT OF THE ARTIST
AT SEVENTY

Colin MacCabe

Godard A Portrait Of The Artist At Seventy

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Godard A Portrait Of The Artist At Seventy:

Godard Colin MacCabe, 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 MacCabe has written a thrilling account of the French cinema's transformation in his hands

Godard Colin MacCabe, 2004 Jean Luc Godard's early films revolutionised the language of cinema for everyone from the Superbrats of Hollywood to the political cinema of the Third World Yet in 1968 he abandoned one of the most brilliant careers in French cinema to pursue his investigations into sound and image on the periphery of the industry he had rejected Following a protected childhood in Switzerland in the Second World War the post war years saw Godard as a troubled adolescent in Paris where the prescribed courses of the Sorbonne were ignored in favour of the extraordinary teaching of Andr Bazin the greatest of film critics In the pages of *Cahiers du Cinema* Godard together with Truffaut Rohmer Rivette and Chabrol hammered out an aesthetic that would take the world by storm as the young critics swapped pens for cameras at the end of the 1950s to create the cinema of the nouvelle vague Hugely prolific in his first 10 years *A Bout de Souffle Le Petit Soldat Le Mepris Pierrot Le Fou Alphaville Made in USA* and many others all appeared in the 1960s Godard became and remains one of the most adventurous and enigmatic film directors at work in the world today Godard : Portrait Of The Artist At Seven Colin, Maccabe, 2007-11

French film directors Douglas Morrey, 2005-10-07 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

True to the Spirit Colin MacCabe, Rick Warner, Kathleen Murray, 2011 Spanning examples from Shakespeare to *Ghost World* and addressing such notable directors as Welles Kubrick Hawks Tarkovsky and Ophuls the contributors to this volume write against the grain of recent adaption studies by investigating the question of what fidelity might mean in its broadest and truest sense and what it might reveal of the adaptive process

Performing Authorship Cecilia Sayad, 2013-09-17 The figure of the auteur continues to haunt the study of film resisting both the poststructuralist charges that pointed to its absence and the histories of production that have described its pitfalls In an era defined by the instability of identities and the recycling of works *Performing Authorship* offers a refreshingly new take on the cinematic auteur proposing that the challenges that once accelerated this figure's critical demise should instead pump new life into it This book is about the drama of creative processes in essay documentary and fiction films with particular emphasis on the

effects that the filmmaker's body exerts on our sense of an authorial presence. It is an illuminating analysis of films by Jean-Luc Godard, Woody Allen, Agnès Varda, Orson Welles, Jean Rouch, Eduardo Coutinho, and Sarah Turner that shows directors shifting between opposite movements towards exposure and masking, oscillating between the assertion and divestiture of their authorial control. In the process, Cecilia Sayad argues, the film author is not necessarily at the work's origin nor does it constitute the end product. What this new concept of performing authorship describes is the making and unmaking of a subject.

The Cinema Book Bloomsbury Publishing, 2019-07-25. The Cinema Book is widely recognised as the ultimate guide to cinema. Authoritative and comprehensive, the third edition has been extensively revised, updated, and expanded in response to developments in cinema and cinema studies. Lavishly illustrated in colour, this edition features a wealth of exciting new sections and in-depth case studies. Sections address Hollywood and other World Cinema histories, key genres in both fiction and non-fiction film, issues such as stars, technology, and authorship, and major theoretical approaches to understanding film.

Passionate Amateurs Nicholas Ridout, 2013-10-14. A rich, historically grounded exploration of why theater and performance matter in the modern world.

Art Labor, Sex Politics Siona Wilson, 2015-02-01. Contrary to critics who have called it the 'undecade,' the 1970s were a time of risky, innovative art, and nowhere more so than in Britain, where the forces of feminism and labor politics merged in a radical new aesthetic. In *Art Labor, Sex Politics*, Siona Wilson investigates the charged relationship of sex and labor politics as it played out in the making of feminist art in 1970s Britain. Her sustained exploration of works of experimental film, installation, performance, and photography maps the intersection of feminist and leftist projects in the artistic practices of this heady period. Collective practice, grassroots activism, and iconoclastic challenges to society's sexual norms are all fundamental elements of this theoretically informed history. The book provides fresh assessments of key feminist figures and introduces readers to less widely known artists such as Jo Spence and controversial groups like COUM Transmissions. Wilson's interpretations of two of the best-known and infamous exhibitions of feminist art, Mary Kelly's *Post Partum Document* and COUM Transmissions' *Prostitution*, supply a historical context that reveals these works anew. Together, these analyses demonstrate that feminist attention to sexual difference, sex, and psychic formation reconfigures received categories of labor and politics. How and how much do sexual politics transform our approach to aesthetic debates? What effect do the tropes of sexual difference and labor have on the very conception of the political within cultural practice? These are the questions that animate *Art Labor, Sex Politics* as it illuminates an intense and influential decade of intellectual and artistic experimentation.

Digital Media and Technologies for Virtual Artistic Spaces Harrison, Dew, 2013-02-28. Emerging new technologies such as digital media have helped artists to position art into the everyday lives and activities of the public. These new virtual spaces allow artists to utilize a more participatory experience with their audience. *Digital Media and Technologies for Virtual Artistic Spaces* brings together a variety of artistic practices in virtual spaces and the interest in variable media and online platforms for creative interplay. Presenting frameworks and

examples of current practices this book is useful for artists theorists curators as well as researchers working with new technologies social media platforms and digital culture

Film Theory: The Basics Kevin McDonald, 2022-05-11 Fully updated and expanded throughout this second edition of *Film Theory The Basics* provides an accessible introduction to the key theorists concepts and debates that have shaped the study of moving images The book examines film theory from its emergence in the early twentieth century to its study in the present day and explores why film has drawn special attention as a medium as a form of representation and as a focal point in the rise of modern visual culture It also emphasizes how film theory has developed as a historically contingent discourse one that has evolved and changed in conjunction with different social political and intellectual factors This second edition offers a detailed account of new theoretical directions at the forefront of film studies in the twenty first century and draws additional attention to how theory engages with today s most pressing questions about digital technologies the environment and racial justice Complete with questions for discussion and a glossary of both key terms and key theorists this book is an invaluable resource for those new to film theory and for anyone else interested in the history and significance of critical thinking in relation to the moving image

Chronicle of a Camera Norris Pope, 2013-03-06 This volume provides a history of the most consequential 35mm motion picture camera introduced in North America in the quarter century following the Second World War the Arriflex 35 It traces the North American history of this camera from 1945 through 1972 when the first lightweight self blimped 35mm cameras became available *Chronicle of a Camera* emphasizes theatrical film production documenting the Arriflex s increasingly important role in expanding the range of production choices styles and even content of American motion pictures in this period The book s exploration culminates most strikingly in examples found in feature films dating from the 1960s and early 1970s including a number of films associated with what came to be known as the Hollywood New Wave The author shows that the Arriflex prompted important innovation in three key areas it greatly facilitated and encouraged location shooting it gave cinematographers new options for intensifying visual style and content and it stimulated low budget and independent production Films in which the Arriflex played an absolutely central role include *Bullitt* *The French Connection* and most significantly *Easy Rider* Using an Arriflex for car mounted shots hand held shots and zoom lens shots led to greater cinematic realism and personal expression

The Cinema of Richard Linklater Rob Stone, 2013-05-28 In this second edition of *The Cinema of Richard Linklater* Rob Stone shows how Linklater s latest films have redefined our understanding of his work offering critical analysis of films including *Before Midnight* 2013 and *Everybody Wants Some* 2016 as well as new interviews with Linklater and a chapter on *Boyhood* 2014

Guerrilla Networks Michael Goddard, 2025-10-01 The radical youth movements of the 1960s and 70s gave rise to both militant political groups ranging from urban guerrilla groups to autonomist counterculture as well as radical media including radio music film video and television This book is concerned with both of those tendencies considered as bifurcations of radical media ecologies in the 1970s While some of the forms of media creativity and invention mapped here

such as militant film and video pirate radio and guerrilla television fit within conventional definitions of media others such as urban guerrilla groups and autonomous movements do not Nevertheless what was at stake in all these ventures was the use of available means of expression in order to produce transformative effects and they were all in different ways responding to ideas and practices of guerrilla struggle and specifically of guerrilla media This book examines these radical media ecologies as guerrilla networks emphasising the proximity and inseparability of radical media and political practices **Lights!**

Camera! Action and the Brain Maher Bahloul, Carolyn Graham, 2012-01-17 Lights Camera Action and the brain The Use of Film in Education is about an innovative pedagogy whereby performing arts and digital production play a key role in teaching and learning The book combines theory and practice as such it lays solid neurological foundations for film and media literacy and provides several relevant practical applications from worldwide scholars The book contains thirteen chapters three of which address a number of theoretical issues related to the camera and the brain while the remaining ten are practical illustrations of the extent to which film and video are used as pedagogical tools In the book preface Nikos Theodosakis author of The Director in the Classroom writes that the book contributors have built a wonderful bridge for us to travel over In fact the book chapters transcend age restrictions to include diverse age groups children and young adults The topics range from learning language and philosophy to learning about one s self one s environment and one s cultural identity Much more importantly the book addresses the needs of regular and special needs learners Arts in general and films in particular are shown to display salient and dynamic roles in appealing to a wide variety of regular and special needs learners In short the book is highly beneficial to educators and to education managers it will have the power to change teaching and the way the curriculum is perceived for several generations to come *Brigitte Bardot* Ginette Vincendeau, 2019-07-25 Ginette

Vincendeau analyses Bardot s rise to fame as a highly acclaimed French international film star and fashion icon from her early days as a fashion model and ballet dancer to her period of high stardom between 1956 and 1960 Making Worlds Claudia Breger, 2020-04-14 The twenty first century has witnessed a resurgence of economic inequality racial exclusion and political hatred causing questions of collective identity and belonging to assume new urgency In Making Worlds Claudia Breger argues that contemporary European cinema provides ways of thinking about and feeling collectivity that can challenge these political trends Breger offers nuanced readings of major contemporary films such as Michael Haneke s The White Ribbon Alejandro Gonz lez I rritu s Biutiful Fatih Ak n s The Edge of Heaven Asghar Farhadi s A Separation and Aki Kaurism ki s refugee trilogy as well as works by Jean Luc Godard and Rainer Werner Fassbinder Through a new model of cinematic worldmaking Breger examines the ways in which these works produce unexpected and destabilizing affects that invite viewers to imagine new connections among individuals or groups These films and their depictions of refugees immigrants and communities do not simply counter dominant political imaginaries of hate and fear with calls for empathy or solidarity Instead they produce layered sensibilities that offer the potential for greater openness to others present past and

future claims Drawing on the work of Latour Deleuze and Rancière Breger engages questions of genre and realism along with the legacies of cinematic modernism Offering a rich account of contemporary film Making Worlds theorizes the cinematic creation of imaginative spaces in order to find new ways of responding to political hatred **Perpetual Carnival** Colin MacCabe, 2017 Upholding literature and film together as academically interwoven Perpetual Carnival underscores the everlasting coexistence of realism and modernism eschewing the popularly accepted view that the latter is itself a rejection of the former Mining examples from both film and literature Colin MacCabe asserts that the relationship between film and literature springs to life a wealth of beloved modernist art from Jean Luc Godard's *Pierre le Fou* to James Joyce's *Ulysses* enriched by realism's enduring legacy The intertextuality inherent in adaptation furthers this assertion in MacCabe's inclusion of Roman Polanski's *Tess* a 1979 adaptation of Thomas Hardy's nineteenth century realist novel *Tess of the d'Urbervilles* Showcasing essays enlivened by cosmopolitan interests theoretical insight and strong social purpose Perpetual Carnival supports a humanities which repudiates narrow specialization and which seeks to place the discussion of film and literature firmly in the reality of current political and ideological discussion It argues for the writers and directors the thinkers and critics who have most fired the contemporary imagination *Film Criticism in the Digital Age* Mattias Frey, Cecilia Sayad, 2015-04-20 Over the past decade as digital media has expanded and print outlets have declined pundits have bemoaned a crisis of criticism and mourned the death of the critic Now that well paying jobs in film criticism have largely evaporated while blogs message boards and social media have given new meaning to the saying that everyone's a critic urgent questions have emerged about the status and purpose of film criticism in the twenty first century In *Film Criticism in the Digital Age* ten scholars from across the globe come together to consider whether we are witnessing the extinction of serious film criticism or seeing the start of its rebirth in a new form Drawing from a wide variety of case studies and methodological perspectives the book's contributors find many signs of the film critic's declining clout but they also locate surprising examples of how critics whether moonlighting bloggers or salaried writers have been able to intervene in current popular discourse about arts and culture In addition to collecting a plethora of scholarly perspectives *Film Criticism in the Digital Age* includes statements from key bloggers and print critics like Armond White and Nick James Neither an uncritical celebration of digital culture nor a jeremiad against it this anthology offers a comprehensive look at the challenges and possibilities that the Internet brings to the evaluation promotion and explanation of artistic works *A Companion to Woody Allen* Peter J. Bailey, Sam B. Girgus, 2013-02-19 Edited by two renowned Allen experts *A Companion to Woody Allen* presents a collection of 26 original essays on the director's films Contributions offer a number of divergent critical perspectives while expanding the contexts in which his work is understood A timely companion by the authors of two of the most important books on Allen to date Illuminates the films of Woody Allen from a number of divergent critical perspectives Explores the contexts in which his work should be understood Assesses Allen's remarkable filmmaking career from its early

beginnings and investigates the conflicts and contradictions that suffuse it Discusses Allen s recognition as a global cinematic figure

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