

The Radical Faces Of Godard And Bertolucci

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Re-politicising the Cinema
Bernardo Bertolucci
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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

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

no marketing blurb

the reuse of images plots and genres from film history has become prominent in contemporary culture in this study vera dika explores this phenomenon from a broad range of critical perspectives examining works of art and film that resist the pull of the past dika provides an in depth analysis of works in several media including performance photography punk film and examples from mainstream american and european cinema proclaiming the renewed importance of the image and of genre she investigates works as diverse as cindy sherman s untitled film stills amos poe s the foreigner terence malick s badlands and francis ford coppola s one from the heart her study positions avant garde art work within the context of contemporary mainstream film practice as well as in relationship to their historical moment

the movement known as neorealism lasted seven years generated only twenty one films failed at the box office and fell short of its didactic and aesthetic aspirations yet it exerted such a profound influence on italian cinema that all the best postwar directors had to come to terms with it whether in seeming imitation the early olmi in commercial exploitation the middle comencini or in ostensible rejection the recent tavianis despite the reactionary pressures of the marketplace and the highly personalized visions of fellini antonioni and visconti italian cinema has maintained its moral commitment to use the medium in socially responsible ways if not to change the world as the first neorealists hoped then at least to move filmgoers to face the pressing economic political and human problems in their midst from rossellini s open city 1945 to the taviani brothers night of the shooting stars 1982 the author does close readings of seventeen films that tell the story of neorealism s evolving influence on italian postwar cinematic expression other films discussed are de sica s bicycle thief and umberto d de santis s bitter rice comencini s bread love and fantasy fellini s la strada visconti s senso antonioni s red desert olmi s il posto germi s seduced and abandoned pasolini s teorema petri s investigation of a citizen above suspicion bertolucci s the conformist rosi s christ stopped at eboli and wertmuller s love and anarchy scola s we all loved each other so much provides the occasion for the author s own retrospective consideration of how italian cinema has fulfilled or disappointed the promise of neorealism

more than a study of a single filmmaker bertolucci examines cinema as a synthesizing art able to draw upon influences from many disciplines in its effort to explore history and the unconscious the book also serves as a study of modern cinema s movement and direction over the past twenty years

forfatteren diskuterer forholdet mellem psykoanalyse og filmkunst og analyserer på det grundlag syv væsentlige film af den italienske filminstruktør bernardo bertolucci f 1941

interviews with scorsese lynch godard woo the coen brothers and more of the world s greatest directors on how they make films and why every great filmmaker has a secret method to his moviemaking but each of them is different in moviemaker master class

laurent tirard talks to twenty of our era s most important filmmakers to get to the core of each director s approach to film exploring the filmmaker s vision as well as his technique while allowing each to speak in his own voice martin scorsese likes setting up each shot very precisely ahead of time so that he has the opportunity to change it all if he sees the need lars von trier on the other hand refuses to think about a shot until the actual moment of filming and bernardo bertolucci tries to dream his shots the night before if that doesn t work he roams the set alone with a viewfinder imagining the scene before the actors and crew join him in these interviews with david cronenberg pedro almodovar tim burton wim wenders and more which originally appeared in the french film magazine studio and are being published here in english for the first time enhanced by exceptional photographs of the directors at work laurent tirard has succeeded in finding out what makes each filmmaker and his films so extraordinary shedding light on both the process and the people behind great moviemaking tirard s healthy balance of nuts and bolts information and conceptual musings should be of interest to lay readers as well as would be auteurs publishers weekly an excellent resource library journal

the routledge encyclopedia of films comprises 200 essays by leading film scholars analysing the most important influential innovative and interesting films of all time arranged alphabetically each entry explores why each film is significant for those who study film and explores the social historical and political contexts in which the film was produced ranging from hollywood classics to international bestsellers to lesser known representations of national cinema this collection is deliberately broad in scope crossing decades boundaries and genres the encyclopedia thus provides an introduction to the historical range and scope of cinema produced throughout the world

in 1962 the year in which he directed his first film the grim reaper bernardo bertolucci published a book of poetry entitled in cerca del mistero in search of mystery a title which characterizes his entire cinematic work in this study claretta tonetti recognizes that bertolucci search for knowledge is never dogmatic and that he never claims to have all the answers aesthetically or otherwise the open ended quality of his films based on his own admitted difficulty to finish bears witness to this instead bertolucci allows the audience to take part in the director s creative process one that like life itself is ever evolving

this is a collection of reviews that appeared in choice magazine of over 2 000 women s studies titles arranged alphabetically by subject matter using the editor s classifications each entry reprints the text of the original review gives bibliographic data and indicates readership level

richard roud film writer and co founder and director of the new york film festival was one of the most influential film critics of the twentieth century renowned for his close relationships with french new wave directors such as godard and truffaut he played a key role in bringing european art cinema to the attention of american and british audiences this anthology brings together selected writings from his published works with previously unpublished archival material from an unfinished study of truffaut to extracts from his books on film makers such as straub huillet and ophüls and articles for the guardian and sight sound charting roud s journey through the world of film festivals and film criticism from the 1950s to the 1980s decades never start on time provides a fascinating insight

into the flourishing film culture of the era with a preface by david thomson

this book is at once a detailed study of a range of individual filmmakers and a study of the modernism in which they are situated it consists of fifty categories arranged in alphabetical order among which are allegory bricolage classicism contradiction desire deconstructing and writing each category though autonomous interacts intersects and juxtaposes with the others entering into a dialogue with them and in so doing creates connections illuminations associations and rhymes which may not have arisen in a more conventional framework the author refers to particular films and directors that raise questions related to modernism and inevitably thereby to classicism jean luc godard s work is at the centre of the book though it spreads out evokes and echoes other filmmakers and their work including the films of michelangelo antonioni bernardo bertolucci john ford howard hawks alfred hitchcock joão César monteiro pier paolo pasolini and orson welles this innovative and eloquently written text book will be an essential resource for all film students

analyse van de nouvelle vague een stroming in de franse film uit de jaren 1960 1970 gezien vanuit amerikaans standpunt

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