

# The Radical Faces Of Godard And Bertolucci

Late Godard and the Possibilities of Cinema The Radical Faces of Godard and Bertolucci The Films of Jean-Luc Godard Godard and the Word The Films of Jean-Luc Godard Encounters with Godard Godard Jean-Luc Godard Jean-Luc Godard's Political Filmmaking Jean-Luc Godard's Hail Mary A Companion to Jean-Luc Godard Reading with Jean-Luc Godard The Legacies of Jean-Luc Godard Godard and Sound The Technological Imaginary in the Cinema of Antonioni, Godard, and Atom Egoyan The Body in Jean-Luc Godard's New Wave Films Speaking about Godard French film directors Two Bicycles Godard Between Identity and Difference Daniel Morgan Yosefa Loshitzky Wheeler Winston Dixon Jean-Luc Godard David Sterritt James S. Williams Colin MacCabe Bert Rebhandl Irmgard Emmelhainz Maryel Locke Tom Conley Timothy Barnard Douglas Morrey Albertine Fox Elena del Rio Francesca Minnie Hardy Kaja Silverman Douglas Morrey Jerry White John E. Drabinski

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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

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

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

this volume presents a collection of godard s utterances between 1986 and 1996 in the form of interviews prefaces notes dialogues poetry and press conferences they show how he has kept up a running commentary on the state of contemporary cinema

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* *numéro 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

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 *hélas pour moi* 1993 and the magnum opus *histoire s du cinéma* 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

an intimate portrait of the turmoil that spawned the new wave in french cinema and the story of its greatest director jean luc godard godard s early films revolutionized the language of cinema hugely prolific in his first decade breathless contempt pierrot le fou alphaville and made in usa are just a handful of the seminal works he directed godard introduced filmgoers to the generation of stars associated with the trumpeted sexuality of postwar movies and culture brigitte bardot jean seberg jean paul belmondo and anna karina as the sixties wore on however godard s life was transformed the hollywood he had idolized began to disgust him and in the midst of the socialist ferment in france his second wife introduced him to the activist student left from 1968 to 1972 europe s greatest director worked in the service of maoist politics and continued thereafter to experiment on the far peripheries of the medium he had transformed his extraordinary later works are little seen or appreciated yet he remains one of europe s most influential artists drawing on his own working experience with godard and his coterie colin maccabe in this first biography of the director has written a thrilling account of the french cinema s transformation in the hands of truffaut rohmer rivette and chabrol critics who toppled the old aesthetics by becoming legendarily directors themselves and godard s determination to make cinema the greatest of the arts

in this biography now translated into english for the first time bert rebhandl provides a balanced evaluation of the work of one of the most original and influential film directors of all time jean luc godard 1930 2022 in this sympathetic yet critical overview he argues that godard s work captured the revolutionary spirit of paris in the late 1960s as no other filmmaker has dared and in fact reinvented the medium rebhandl skillfully weaves together biographical details information about the cultural intellectual and cinematic milieu over the decades and descriptions of godard s most significant films to support his assertion that the director was a permanent revolutionary always seeking new ways to create understand and comment on film within a larger context he views godard as an artist consistently true to himself while never ceasing to change and evolve often in unexpected radical and controversial ways rebhandl is known as a journalist with deep insights and lucid prose despite the wealth of material to analyze he neither gets lost in the details nor offers a superficial gloss even while directly tackling such topics as the long standing charges of antisemitism against godard and his oeuvre this volume will be welcome to both casual fans and dedicated devotees

this book offers an examination of the political dimensions of a number of jean luc godard s films from the 1960s to the present the author seeks to dispel the myth that godard s work abandoned political questions after the 1970s and was limited to merely formal ones the book includes a discussion of militant filmmaking and godard s little known films from the dziga vertov group period which were made in collaboration with jean pierre gorin the chapters present a thorough account of godard s investigations on the issue of aesthetic political representation including his controversial juxtaposition of the shoah and the nakba emmelhainz argues that the french director s oeuvre highlights contradictions between aesthetics and politics in a quest for a dialectical image by positing all of godard s work as experiments in dialectical materialist filmmaking from le petit soldat 1963 to adieu au langage 2014 the author brings attention to godard s ongoing inquiry on the role filmmakers can have in progressive political engagement

maryel locke and charles warren present twelve original essays by film critics filmmakers theologians and philosophers that examine the 1985 film hail mary directed by jean luc godard and its companion film the book of mary directed by anne marie miéville the films are collectively released under the title hail mary the interpretative essays offer a rich spectrum of analysis and opinion representing many divergent points of view about critical theory the status of women and the value of film as a medium locke and warren also include two important interviews with godard brief biographies and complete filmographies of godard and miéville a short breakdown of the two films including the english subtitles and the script of the french dialogue to complete a remarkably comprehensive treatment of this important film the only film based on the biblical story of the virgin mary godard s hail mary is a contemporary swiss french representation of mary s virgin pregnancy the birth of her son and her relationship with joseph and her young child miéville s companion film is about a young girl named mary whose parents get a divorce while neither film is overtly religious the initial release of hail mary brought public protests court cases a physical attack on godard and condemnation by the pope

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

books are central to the work of jean luc godard avid reader of pulp fiction and philosophical treatises classical drama and modernist novels scientific tomes and maoist doctrine comic books and volumes of art history books inform godard s thinking and inspire his work in a manner unlike that of any other filmmaker godard and his characters quote from books incessantly altering and inflecting them in ways which provide an entry into his thoughts and his aesthetic derived in large part from its literary component how are viewers of his films to navigate this dizzying subterranean world of quotations adaptations references homages and borrowings in this one of a kind volume 50 specialists working in a dozen countries engage with 109 individual books by 90 authors found over nearly 70 years of godard s films and writings each of these readable three page mini essays explores a corner of the extraordinary breadth and depth of godard s reading introducing the volume to the reader and unlocking its importance to godard reading with jean luc godard is not only an invaluable tool for the study of godard s films it sheds new light on cinema s longstanding dialogue with the printed word and makes an original and lively contribution to writing the history of ideas fredric jameson contributes both a preface and a coda to bookend reading with jean luc godard an extensive bibliography rounds out the volume to encourage readers to seek out some of the books they will discover and want to explore on their own as they read along with godard

the artistic impact of jean luc godard whose career in cinema has spanned over fifty years and yielded a hundred or more discrete works in different media cannot be overestimated not only on french and other world cinemas but on fields as diverse as television video art gallery installation philosophy music literature and dance the legacies of jean luc godard marks an initial attempt to map the range and diversity of godard s impact across these different fields it contains reassessments of key films like *vivre sa vie* and *passion* as well as considerations of godard s influence over directors like christophe honré contributors look at godard s relation to philosophy and influence over film philosophy through reference to wittgenstein deleuze and cavell and show how godard s work in

cinema interacts with other arts such as painting music and dance they suggest that godard s late work makes important contributions to debates in memory and holocaust studies the volume will appeal to a non specialist audience with its discussions of canonical films and treatment of themes popular within film studies programs such as cinema and ethics but it will also attract academic specialists on godard with its chapters on recent works including *dans le noir du temps* 2002 and *voyage s en utopie* 2006 interventions in long running academic debates godard the holocaust and anti semitism and treatment of rarely discussed areas of godard s work choreographed movement

what happens when we listen to a film how can we describe the relationship of sound to vision in cinema and in turn our relationship as spectators with the audio visual jean luc godard understood the importance of the soundtrack in cinema and relied heavily on the impact of carefully constructed sound to produce innovative effects for the first time this book brings together his post 1979 multimedia works and an analysis of their rich soundscapes the book provides detailed critical discussions of feature length films shorts and videos delving into godard s inventive experiments with the cinematic soundtrack and offering new insights into his latest 3d films by detailing the production contexts and philosophy behind godard s idiosyncratic sound design it provides an accessible route to understanding his complex use of music speech and environmental sound alongside the distorting effects of speed alteration and auditory excess the book is framed by the concept of acoustic spectatorship a way of cultivating active listening in the viewer it also draws on ideas by leading sound theorists philosophers musicians and poets giving particular emphasis to the pioneering thought of french sound engineer and theorist pierre schaeffer softening the boundaries between film studies sound studies and musicology godard and sound re evaluates godard s work from a sonic perspective and will prove essential reading for those wishing to rebalance the importance of sound for the study of cinema

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 *À bout de souffle* *une femme est une femme* *le mépris* 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 leading film theorist and a filmmaker discuss the lasting contributions of the most prominent living filmmaker jean luc godard probably the most prominent living filmmaker and one of the foremost directors of the postwar era jean luc godard has received astonishingly little critical attention in the united states with speaking about godard leading film theorist kaja silverman and filmmaker harun farocki have made one of the most significant contributions to film studies in recent memory a lively set of conversations about godard and his major films from contempt to passion combining the insights of a feminist film theorist with those of an avant garde filmmaker these eight dialogues each representing a different period of godard's film production and together spanning his entire career get at the very heart of his formal and theoretical innovations teasing out with probity and grace the ways in which image and text inform one another throughout godard's oeuvre indeed the dialogic format here serves as the perfect means of capturing the rhythm of godard's ongoing conversation with his own medium in addition to shedding light on how a critic and a director of films respectively interpret his work as it takes us through godard's films in real time speaking about godard conveys the sense that we are at the movies with silverman and farocki and that we as both student and participant are the ultimate beneficiaries of the performance of this critique accessible informative witty and most of all entertaining the conversations assembled here form a testament to the continuing power of godard's work to spark intense debate and reinvigorate the study of one of the great artists of our time

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 cinéma* and *éloge 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

jean luc godard and anne marie miéville are among the most important postwar filmmakers they have worked across forms across media and across countries this book the first to be devoted specifically to the work they did together examines the way they expanded the possibilities of cinema by using cutting edge video equipment in a constant search for a new kind of filmmaking two bicycles examines all of the films videos and television works that the two did together and moves slowly across france and switzerland with detours in quebec mozambique and palestine their amazingly varied body of work includes a twelve hour television series some experimental videos an acclaimed feature film with isabelle huppert a cigarette commercial and much else overall the book shows the degree to which this work departs radically from the legacy of the french new wave and in many ways shows signs of having been formed by the distinct culture of switzerland to which godard and miéville returned in the 1970s to set up their atelier sonimage two bicycles offers a chance to explore a body of work that is as unique and demanding as it is rich and revelatory godard and miéville have worked together for four decades but have never seemed more relevant

this book reads a series of godard films as interventions in contemporary debate about the language of difference the overarching argument of the book is that godard s conception and practice of cinematic language opens new important possibilities for thinking about radical alterity

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