

The background of the entire image is a black and white film strip pattern. The film strip is oriented vertically, with sprocket holes visible on the left and right edges. The frames of the film strip contain various abstract, high-contrast black and white patterns, possibly representing film grain or experimental footage. A bright red banner is superimposed over the center of the image, containing the title and author's name in black text.

The Radical Faces of Godard and Bertolucci

Yosefa Loshitzky

The Radical Faces Of Godard And Bertolucci

Peter Bondanella, Federico Pacchioni



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 **Framing Pictures** Steven Jacobs, 2012-08-27 Steven Jacobs book provides a unique critical intervention into a relatively new area of scholarship the multidisciplinary topic of film and the visual arts **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 **Bertolucci's The Last Emperor** Bruce H. Sklarew, 1998 In this anthology filmmakers psychoanalysts film scholars and cultural historians use a psychoanalytical approach to examine Bernardo Bertolucci's epic film *The Last Emperor* 1988 In this anthology filmmakers psychoanalysts film scholars and cultural historians use a psychoanalytic approach to examine Bernardo Bertolucci's epic film *The Last Emperor* 1988 Evolving out of a conference on Bertolucci's work the essays interweave psychological political and cinematic themes in *The Last Emperor* as well as in much of Bertolucci's other works This volume includes a foreword by Bernardo Bertolucci and is organized into four parts or takes including *Filmcraft* *Psychoanalysis* *Film Scholarship* and *Cultural History* Although we can never fully know the real Aisingioro Pu Yi Bertolucci used his vision of the intricate relationship between art ideology and the psychic experience to tell the story of one ordinary man's extraordinary life Bertolucci's *The Last Emperor* hopes to illuminate this complex and often enigmatic creation as well as renew an excitement about the possibilities of interdisciplinary criticism in film studies

Screening Strangers Yosefa Loshitzky, 2010-03-08 Yosefa Loshitzky challenges the utopian notion of a post national New Europe by focusing on the waves of migrants and refugees that some view as a potential threat to European identity a concern heightened by the rhetoric of the war on terror the London Underground bombings and the riots in Paris's banlieues Opening a cinematic window onto this struggle Loshitzky determines patterns in the representation and negotiation of

European identity in several European films from the late 20th and early 21st centuries including Bernardo Bertolucci's *Besieged*, Stephen Frears's *Dirty Pretty Things*, Mathieu Kassovitz's *La Haine* and Michael Winterbottom's *In This World*. Code 46 and *The Road to Guantanamo*. 100 Years of European Cinema Diana Holmes, Alison Smith, 2000 Cinema is entertainment that also communicates a set of values and a vision of the world. This book explores the complex relationship between entertainment ideology and audiences from the Stalinist musicals of the 1930s through cinematic representations of masculinity under Franco to recent French films and their Hollywood remakes. It covers film from the former Soviet Union, Germany, East and West, Czechoslovakia, France, and Spain and the relationship between Europe and Hollywood. *Beyond the Subtitle* Mark Betz, 2009 Examining European art films of the 1950s and 1960s, Mark Betz argues that it is time for film analysis to move beyond prevailing New Wave historiography mired in outdated notions of nationalism and dragged down by decades of auteurist criticism. Focusing on the cinemas of France and Italy, Betz reveals how the flowering of European art films in the postwar era is inseparable from the complex historical and political frameworks of the time. Pepsi and the Pill Melissa Oliver-Powell, 2022-11-11 The 1960s was a decade of massive political and cultural change in Western Europe as seismic shifts took place in attitudes towards sexuality, gender, and motherhood in everyday life. Through case studies of British and French films, *Pepsi and the Pill* offers a fresh vision of a pivotal moment in European culture, exploring the many ways in which political activity and celebrated film movements mutually shaped each other in their views on gender, sexuality, and domesticity. As the specter of popular nationalism once again looms across Europe, this book offers a timely account of the legacy of crucial debates over issues including reproductive rights, migration, and reproductive nationalism at the intersection of political discourse, protest, and film. *Screening Modernism* András Bálint Kovács, 2008-09-15 Casting fresh light on the renowned productions of auteurs like Antonioni, Fellini, and Bresson, and drawing out from the shadows a range of important but lesser-known works, *Screening Modernism* is the first comprehensive study of European art cinema's postwar heyday. Spanning from the 1950s to the 1970s, András Bálint Kovács's encyclopedic work argues that cinematic modernism was not a unified movement with a handful of styles and themes but rather a stunning range of variations on the core principles of modern art. Illustrating how the concepts of modernism and the avant-garde variously manifest themselves in film, Kovács begins by tracing the emergence of art cinema as a historical category. He then explains the main formal characteristics of modern styles and forms as well as their intellectual foundation. Finally, drawing on modernist theory and philosophy along the way, he provides an innovative history of the evolution of modern European art cinema. Exploring not only modernism's origins but also its stylistic, thematic, and cultural avatars, *Screening Modernism* ultimately lays out creative new ways to think about the historical periods that comprise this golden age of film. **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 cinéma* 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

A History of Italian Cinema Peter Bondanella, Federico Pacchioni, 2017-10-19 A History of Italian Cinema 2nd edition is the much anticipated update from the author of the bestselling Italian Cinema which has been published in four landmark editions and will celebrate its 35th anniversary in 2018 Building upon decades of research Peter Bondanella and Federico Pacchioni reorganize the current History in order to keep the book fresh and responsive not only to the actual films being created in Italy in the twenty first century but also to the rapidly changing priorities of Italian film studies and film scholars The new edition brings the definitive history of the subject from the birth of cinema to the present day up to date with a revised filmography as well as more focused attention on the melodrama the crime film and the historical drama The book is expanded to include a new generation of directors as well as to highlight themes such as gender issues immigration and media politics Accessible comprehensive and heavily illustrated throughout this is an essential purchase for any fan of Italian film

The Routledge Encyclopedia of Films Sabine Haenni, Sarah Barrow, John White, 2014-09-15 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

Fifty Contemporary Filmmakers Yvonne Tasker, 2002 From Luc Besson to Quentin Tarantino Fifty Contemporary Film makers offers an up to date guide to the individuals who are shaping modern cinema

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

American Films of the 70s Peter Lev, 2010-01-01 While the anti establishment rebels of 1969 s Easy Rider were morphing into the nostalgic yuppies of 1983 s The Big Chill Seventies movies brought us everything from killer sharks blaxploitation and disco musicals to a loving look at General George S Patton Indeed as Peter Lev persuasively argues in this book the films of the 1970s constitute a kind of conversation about what American society is and should be open diverse and egalitarian or stubbornly resistant to change Examining forty films thematically Lev explores the conflicting visions presented in films with the following kinds of subject matter Hippies Easy Rider Alice s Restaurant Cops The French Connection Dirty Harry Disasters and conspiracies Jaws Chinatown End of the Sixties Nashville The Big Chill Art Sex and Hollywood Last Tango in Paris Teens American Graffiti Animal House War Patton Apocalypse Now African Americans Shaft Superfly Feminisms An Unmarried Woman The China Syndrome Future visions Star Wars Blade Runner As accessible to ordinary moviegoers as to film scholars Lev s book is an essential companion to these familiar well loved movies

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

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

Alexander Kluge: Cinema Impure: An Eclectic Modernist Style Peter C. Lutze, 1998 Through his films and theoretical writings and as a television producer teacher political lobbyist lawyer and public spokesman Alexander Kluge has played a substantial role in creating the New German Cinema as well as in German cultural politics Since 1961 Kluge has produced almost thirty films and hundreds of television programs written four volumes of fiction coauthored three major works of sociocultural theory and won almost every major literary and film prize in Germany Peter Lutze provides in depth analysis of Kluge s films and television work but also devotes attention to his political work In raising issues that have become key questions in contemporary debates about modernism and

postmodernism Kluge's films and pronouncements demonstrate his modernist sensibility and an appropriation of modernist formal strategies for the purpose of the social critique Writing in Light Joanne Bernardi, 2001 A new look at an important era of Japanese cinema featuring translations of key scripts **Orienteering 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 *Orienteering 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* (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's *The Last Emperor* (1987) to the stark consideration of Italian economic exchange with contemporary China by Gianni Amelio's *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's *Gorbaciof* (2010) and Andrea Segre's *Shun Li and the Poet* (2011) and Riccardo Cremona and Vincenzo De Cecco's *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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