



Volume I

THE FILMS OF RENE CLAIR

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Volume II



The Films Of Rene Clair Volume I Exposition And Analysis

James Frederick Mason, Hélène Harvitt



The Films Of Rene Clair Volume I Exposition And Analysis:

The Films of René Clair: Documentation R. C. Dale, 1986 *French Musical Culture and the Coming of Sound Cinema* Hannah Lewis, 2018-09-05 The transition from silent to synchronized sound film was one of the most dramatic transformations in cinema's history as it radically changed the technology practices and aesthetics of filmmaking within a few short years. In France, debates about sound cinema were fierce and widespread. In *French Musical Culture and the Coming of Sound Cinema*, author Hannah Lewis argues that the debates about sound film resonated deeply within French musical culture of the early 1930s and conversely that discourses surrounding a range of French musical styles and genres shaped audiovisual cinematic experiments during the transition to sound. Lewis's book focuses on many of the most prominent directors and screenwriters of the period from Luis Buñuel to Jean Vigo as well as experiments found in lesser-known films. Additionally, Lewis examines how early sound film portrayed the diverse soundscape of early 1930s France as filmmakers drew from the music hall, popular chanson, modernist composition, opera, and operetta and explored the importance of musical machines to depict and to shape French audiovisual culture. In this light, the author discusses the contributions of well-known composers for film alongside more popular music hall styles, all of which had a voice within the heterogeneous soundtrack of French sound cinema. By delving into this fascinating developmental period of French cinematic history, Lewis encourages readers to challenge commonly held assumptions about how genres, media, and artistic forms relate to one another and how these relationships are renegotiated during moments of technological change. *The Films of René Clair* R. C. Dale, 1986

Film and the Anarchist Imagination Richard Porton, 1999 Bearded bomb throwers, self-indulgent nihilists, dangerous subversives: these characteristic clichés of anarchists in the popular imagination are often reproduced in the cinema. In *Film and the Anarchist Imagination*, the first comprehensive survey of anarchism in film, Richard Porton deconstructs such stereotypes while offering an authoritative account of films featuring anarchist characters and motifs. From the early cinema of Griffith and René Clair to the work of Godard, Lina Wertmüller, Lizzie Borden, and Ken Loach, Porton analyzes portrayals of anarchism in film, presenting commentaries and critiques of such classics as *Zéro de Conduite*, *Tout Va Bien*, and *Love and Anarchy*. In addition, he provides an excellent guide to the complex traditions of anarchist thought from Bakunin and Kropotkin to Emma Goldman and Murray Bookchin, disclosing a rich historical legacy that encompasses the Paris Commune, the Haymarket martyrs, the anarcho-syndicalists of the Spanish Civil War, as well as more familiar contemporary avatars like the Situationists and the *enragés* of May 1968. H. G. Wells, *Modernity and the Movies* Keith Williams, 2007-12-01 This book investigates Wells's interest in cinema and related media technologies by placing it back into the contemporary cultural and scientific contexts giving rise to them. It plugs a gap in understanding Wells's contribution to exploring and advancing the possibilities of cinematic narrative and its social and ideological impacts in the modern period. Previous studies concentrate on adaptations; this book accounts for the specifically proto-cinematic techniques and concerns of Wells's texts. It

also focuses on contemporary film making in dialogue with his ideas. Alongside Hollywood's later transactions it gives equal weight to neglected British and continental European dimensions. Chapter 1 shows how early writings *The Time Machine* and short stories feature many kinds of radically defamiliarised vision. These constitute imaginative speculations about the forms and potentials of moving image and electronic media. Chapter 2 discusses the power of voyeurism, absent presence and the disjunction of sound image reproduction implied in *The Invisible Man* and its topical politics updated in notable screen versions. Chapter 3 extends this to dystopian warnings of systematic surveillance, broadcasting of celebrity personae and post-literate video culture in *When the Sleeper Wakes*, a crucial template for urban futures on film. Chapter 4 analyses Wells's belated return to screenwriting in the 1930s. It accounts for his broadbrow ambition of mediating between popular and avant-garde tendencies to promote his cause and its mixed results in *Things to Come*, *The Man Who Could Work Miracles* etc. Chapter 5 finally surveys Wells's legacy on both small and large screens. It considers whether as well as being raided for scenarios for spectacular effects, his subtexts still nourish an evolving tradition of alternative SF which duly critiques the innovations and applications of its host media.

Film Study Frank Manchel, 1990. The four volumes of *Film Study* include a fresh approach to each of the basic categories in the original edition. Volume three draws on the history of film.

Mass Culture and Modernism in Egypt Walter Armbrust, 1996-07-28. A study of popular culture and the representation of modern life in Egypt.

Being Modern Robert Bud, Paul Greenhalgh, Frank James, Morag Shiach, 2018-10-10. In the early decades of the twentieth century, engagement with science was commonly used as an emblem of modernity. This phenomenon is now attracting increasing attention in different historical specialties. *Being Modern* builds on this recent scholarly interest to explore engagement with science across culture from the end of the nineteenth century to approximately 1940. Addressing the breadth of cultural forms in Britain and the western world from the architecture of Le Corbusier to working-class British science fiction, *Being Modern* paints a rich picture. Seventeen distinguished contributors from a range of fields including the cultural study of science and technology, art and architecture, English culture and literature, examine the issues involved. The book will be a valuable resource for students and a spur to scholars to further examination of culture as an interconnected web of which science is a critical part and to supersede such tired formulations as *Science and culture*.

Moving Forward, Looking Back Malte Hagener, 2007. This book, the first full critical overview of the film avant-garde, ushers in a new approach and in the process creates its own subject. While many books have studied particular aspects of the European film avant-garde of the 1920s and 1930s, *Moving Forward, Looking Back* provides a much-needed summary of the theory and practice of the movement while also emphasizing aspects of the period that have been overlooked. Arguing that a European perspective is the only way to understand the transnational movement, the book also pioneers a new approach to the alternative cinema network that sustained the avant-garde, paying particular attention to the emergence of film culture as visible in screening clubs, film festivals and archives. It will be essential to anyone interested in the influential movement and the film culture it

created *Making a Spectacle of One's Self* Tirza True Latimer, 1997 **The Films of Rene Clair** R. C. Dale, 1986 **The French Review** James Frederick Mason, Hélène Harvitt, 1988 **Französische Theaterfilme - zwischen Surrealismus und Existentialismus** Michael Lommel, Isabel Maurer Queipo, Nanette Reißler-Pipka, Volker Roloff, 2015-07-15 Zwischen Theater und Film existieren vielfältige Wechselwirkungen die zunehmend ins Interesse der Forschung rücken Neu zu entdecken sind Filme mit deutlichem Bezug zum Surrealismus von Artaud Dulac Buñuel Dalí Clair Cocteau und Lang aber auch Theater und Filmkombinationen von Bataille Gollé Picasso Vitrac und klassische Theaterfilmer wie Renoir Ophüls und Pagnol Nicht zuletzt zeigen diese wie auch Sartre in einer Mischung aus surrealistischen und existentialistischen Darstellungsweisen satirisch die Theatralität der Gesellschaft auf **Sounding French** Colin Thomas Roust, 2007

French VII Bibliography, 1986 *Entr'acte zwischen Dadaismus und Surrealismus* Frank Dersch, 2007-04-23

Bachelorarbeit aus dem Jahr 2006 im Fachbereich Filmwissenschaft Note 1,0 Universität Konstanz Veranstaltung Seminar Filme und Texte der französischen Avantgarde Sprache Deutsch Abstract Für die Produktion des Filmes *Entr'acte* zeichnen sich zwei unterschiedliche Personen verantwortlich die Ideen bringt der in der dadaistischen Szene von Paris etablierte Künstler Francis Picabia ein während die Realisierung dieser Ideen dem dadaistischen Intellektuellen und dem am Anfang seiner Karriere stehenden Regisseur René Clair obliegt Diese produktionsästhetische Arbeitsteilung kennzeichnet den ganzen Film da beide Ansätze in *Entr'acte* verschmelzen und dadurch eine Ästhetik erzeugen die sich aus mehr als der bloßen Summe der einzelnen Teile zusammensetzt Gleichzeitig korrelieren die beiden Ansätze mit zwei avantgardistischen Bewegungen der Entstehungszeit die gerade im Jahr 1924 ineinander bergehen In diesem Jahr begründet André Breton mit dem ersten surrealistischen Manifest den Surrealismus der große Teile der dadaistischen Kunstkonzeption in sich aufnimmt und gleichzeitig verändert In dieser ästhetischen bergangssituation entsteht nun *Entr'acte* ein Film der vom paradigmatischen Wechsel der Avantgarden nicht unbeeinflusst geblieben ist In der Forschung zu *Entr'acte* wurden vor allem der dadaistische Gehalt des Films hervorgehoben Diese Arbeit geht jedoch von der Annahme aus dass an der historischen Schnittstelle zweier Avantgarden sich neben die dadaistischen Elemente surrealistische Formen gesellen die nicht mit Bretons Konzeption des Surrealismus identisch sein müssen Denn der Surrealismus zeichnet sich aufgrund seiner Heterogenität retrospektiv nicht bloß durch die stilistische Ausprägung sondern vor allem durch die methodische Herstellung des Werks aus Zudem bedingt die mediale Struktur des Films in die die dadaistischen Ideen integriert werden eine Affinität zum Surrealismus und stellt damit a priori eine Verbindung zwischen dem Film und der surrealistischen Ästhetik her Insofern wird zu zeigen sein wie *Entr'acte* nicht nur einen dadaistischen Charakter aufweist der vor allem inhaltlich manifest ist sondern gleichzeitig auch surreale Formen integriert Damit stellt *Entr'acte* als ein hybrides Werk explizit zwischen Dadaismus und Surrealismus und leistete somit ebenfalls einen Beitrag zur französischen Filmavantgarde der 20er Jahre Film Review, 1987 The year's releases in review with necrologies and brief articles **Paris in the Cinema** Alastair Phillips, Ginette Vincendeau, 2019-07-25 Paris in

the Cinema offers a new approach to the representation of Paris on screen Bringing together a wide range of renowned French and Anglophone specialists in film television history architecture and literature the volume introduces challenges and extends ideas about the city as the locus of screen modernity Through a range of concrete and historically specific case studies ranging from particular districts such as Saint Germain des Pres and les banlieues the suburbs in French cinema to iconic figures such as the detective Maigret and the lovers and from locations such as the hotel the building site and the Eiffel Tower to filmmakers such as Agnes Varda and Jean Pierre Jeunet this unique text demonstrates how the cinematic city of Paris now constitutes a major archive of French cultural history and memory *The Classic French Cinema, 1930-1960* C. G. Crisp, 1993 Colin Crisp re evaluates the stylistic evolution of the classic French cinema and represents the New Wave film makers as its natural heirs rather than the mould breakers they perceived themselves to be **The Companion to French Cinema** Ginette Vincendeau, 1996 A handbook of French cinema

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