



Speaking
Kaja Silverman and about
Harun Farocki
Godard

with a foreword by Constance Penley

Speaking About Godard

Dieter Daniels, Jan Thoben



Speaking About Godard:

Speaking about Godard Kaja Silverman, Harun Farocki, 1998-07-01 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

Jean-Luc Godard's Political Filmmaking Irmgard Emmelhainz, 2019-04-26 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

Gestures of Seeing in Film, Video and Drawing Asbjørn Grønstad, Henrik Gustafsson, Øyvind Vågnes, 2016-06-23 The first book of its kind *Gestures of Seeing in Film Video and Drawing* engages broadly with the often too neglected yet significant questions of gesture in visual culture In our turbulent mediasphere where images as lenses bearing on their own circumstances are constantly mobilized to enact symbolic forms of warfare and where they get entangled in all kinds of cultural conflicts and controversies a turn to the gestural life of images seems to promise a particularly pertinent avenue of intellectual inquiry The complex gestures of the

artwork remain an under explored theoretical topos in contemporary visual culture studies In visual art the gestural appears to be that which intervenes between form and content materiality and meaning But as a conceptual force it also impinges upon the very process of seeing itself As a critical and heuristic trope the gestural galvanizes many of the most pertinent areas of inquiry in contemporary debates and scholarship in visual culture and related disciplines ethics images and their values and affects aesthetics from visual essentialism to transesthetics and synesthesia ecology iconoclastic gestures and spaces of conflict and epistemology questions of the archive memory and documentation Offering fresh perspectives on many of these areas *Gestures of Seeing in Film Video and Drawing* will be intensely awaited by readers from and across several disciplines such as anthropology linguistics performance theater film and visual studies [Video Theories](#) Dieter Daniels, Jan Thoben, 2022-01-29 Breaking new ground as the first transdisciplinary reader in this field *Video Theories* is a resource that will form the basis for further research and teaching While theories of video have not yet formed an academic discipline comparable to the more canonized theories of photography film and television the reader offers a major step toward bridging this video gap in media theory which is remarkable considering today's omnipresence of the medium through online video portals and social media Consisting of a selection of eighty three annotated source texts and twelve chapter introductions written by the editors this book considers fifty years of scholarly and artistic reflections on the topic representing an intergenerational and international set of voices This transdisciplinary reader offers a conceptual framework for diverging and contradictory viewpoints following the continuous transformations of what video was is and will be *Art in the Cinematic Imagination* Susan Felleman, 2010-01-01 Bringing an art historical perspective to the realm of American and European film *Art in the Cinematic Imagination* examines the ways in which films have used works of art and artists themselves as cinematic and narrative motifs From the use of portraits in *Vertigo* to the cinematic depiction of women artists in *Artemisia* and *Camille Claudel* Susan Felleman incorporates feminist and psychoanalytic criticism to reveal individual and collective perspectives on sex gender identity commerce and class Probing more than twenty films from the postwar era through contemporary times *Art in the Cinematic Imagination* considers a range of structurally significant art objects artist characters and art world settings to explore how the medium of film can amplify reinvent or recontextualize the other visual arts Fluently speaking across disciplines Felleman's study brings a broad array of methodologies to bear on questions such as the evolution of the Hollywood Love Goddess and the pairing of the feminine with death on screen A persuasive approach to an engaging body of films *Art in the Cinematic Imagination* illuminates a compelling and significant facet of the cinematic experience *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 González Iñárritu's *Biutiful*, Fatih Akın's *The Edge of Heaven*, Asghar Farhadi's *A Separation* and Aki Kaurismäki'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.

Film modernism Sam Rohdie, 2015-09-01 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, 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.

Metafilm Music in Jean-Luc Godard's Cinema Michael Baumgartner, 2022 Hailed as a leading innovator of visual montage, unique storytelling style and ground-breaking cinematography, Jean-Luc Godard is a prominent pioneer in sculpting complex soundtracks, altering the familiar relationship between sound and image, but his achievements in sound have been largely overlooked. Such a lacuna in the extensive research on Godard's work is unfortunate, as Godard's lifelong preoccupation of exploring self-reflexively all aspects of filmmaking particularly affects film music. With the novel approach of metafilm music extrapolated from Jean-Luc Godard's oeuvre, this book not only closes up a crucial gap in Godard research but also offers detailed analyses of the music as metafilm music in *Contempt*, *Alphaville*, *Band of Outsiders*, *Pierrot le fou*, *First Name Carmen*, *Histoire(s) du cinéma* among other films and video productions. The innovative scholarly concept of metafilm music, enriching the burgeoning field of music in audio-visual media, describes how Godard thinks about film music with film music. This book thus provides a thorough examination of Godard's self-reflexive approach to film music, which has resulted in a lifelong creation of multi-layered soundtracks pushing the envelope of film music and sound to the limit.

[Gender in Translation](#) Sherry Simon, 2003-09-02 *Gender in Translation* is a broad-ranging, imaginative and lively look at feminist issues.

surrounding translation studies Students and teachers of translation studies linguistics gender studies and women s studies will find this unprecedented work invaluable and thought provoking reading Sherry Simon argues that translation of feminist texts with a view to promoting feminist perspectives is a cultural intervention seeking to create new cultural meanings and bring about social change She takes a close look at specific issues which include the history of feminist theories of language and translation studies linguistic issues including a critical examination of the work of Luce Irigaray a look at women translators through history from the Renaissance to the twentieth century feminist translations of the Bible an analysis of the ways in which French feminist texts such as De Beauvoir s *The Second Sex* have been translated into English *Harper's New Monthly Magazine* ,1850 **Narrative, Apparatus, Ideology** Philip Rosen,1986 Anthology of film theory *Harper's New Monthly Magazine; Volume 1* Anonymous,1850 **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 Agnes 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 **Cinema and Agamben** Henrik Gustafsson,Asbjorn Gronstad,2015-08-27 *Cinema and Agamben* brings together a group of established scholars of film and visual culture to explore the nexus between the moving image and the influential work of Italian philosopher Giorgio Agamben Including two original texts by Agamben himself published here for the first time in English translation these essays facilitate a unique multidisciplinary conversation that fundamentally rethinks the theory and praxis of cinema In their resourceful analyses of the work of artists such as David Claerbout Jean Luc Godard Philippe Grandrieux Michael Haneke Jean Rouch and others the authors put to use a range of key concepts from Agamben s rich body of work like biopolitics de creation gesture potentiality and profanation Sustaining the eminently interdisciplinary scope of Agamben s writing the essays all bespeak the importance of Agamben s thought for forging new beginnings in film theory and for remedying the elegiac proclamations of the death of cinema so characteristic of the current moment [Zoom In, Zoom Out](#) Sandra Barriaes-Bouche,Marjorie Attignol Salvodon,2009-03-26 In the context of the transformations that Europe is undergoing *Zoom in Zoom out Crossing Borders in Contemporary European Cinema* attempts to serve as a testimony to the multiple

ways in which European filmmakers are questioning the many borders of the continent European films have become a vital cultural space where the relationship between borders and identity is being renegotiated The films discussed here self consciously address the question of European identity while overtly crossing geographic cultural linguistic and aesthetic borders While all the articles explore the crossing of borders in Contemporary European films the volume maintains diverse themes and perspectives as subtopics It includes articles not only about films that deal thematically with border crossings but also articles that examine movies that cross borders in genres and techniques The articles have different theoretical approaches Film theory Cultural Studies History Sociology Philosophy and Psychoanalysis and cover films from well known cinematic traditions French Spanish German and Italian as well as lesser known cinematic traditions Yugoslavian Greek and Irish As a whole the essays frame the self conscious gesture by European filmmakers to define European cinema as a work in progress or at the very least as a project that like Europe itself raises as many questions as it answers This volume is a welcome addition to the growing critical literature on the evolution of the conception and practice of national cinema in Europe over the last two decades Sandra Barriaes Bouche and Marjorie Attignol Salvodon have chosen a solid selection of representative case studies that reflects different critical approaches to the problem of maintaining local or national cinema production in Europe during a period of intense globalization Their insightful introduction formulates the theme of unsettled borders and renegotiated identities that will resonate in the nine essays that follow With a focus on the critical concept of these unsettled borders the various authors explore the ways that the traditional mark of national space has been transformed through political and economic realignments as well as new technologies and the emergence of a new generation of filmmakers for whom national cinema no longer means what it did even twenty years ago The volume provides a good balance of critical approaches that includes auteur studies descriptions of state policies and the particular practices of filmmakers and producers in different parts of the continent Spain Germany Ireland the Balkans and finally useful appendices that provide a close up view of the complex nature of international co productions Marvin D Lugo Professor of Spanish Clark University This is an interesting collection of essays that has been well conceived and organised The standard of writing is high and I recommend publication I particularly commend the conceptual framework underpinning the volume This marries a cultural studies approach which still dominates the study of film in Area Studies and language departments across Europe and the US where filmic texts are increasingly used as teaching tools with the more industry based focus one tends to find adopted by Media and Screen Studies departments Thus this collection will appeal to a wide range of students and academics The introduction sets out the volume s overarching framework cogently and clearly giving a nuanced exploration of the way that the notion of the border can be used as a dynamic prism to help define and explore the limits of our understanding of Europe European identity and European culture within which cinema has long played a key role The editors give a good account for example of the way film has been employed as a space to explore the possibilities of European

integration by EU politicians as well as highlighting the flaws inherent within this project They do however perhaps suggest a certain Western European North American centric view in their suggestion that the cinema of Yugoslavia Greece or Ireland is somehow less well known than other national and transnational cinemas explored here Less well known to whom However from the broad range of cinemas explored in the rest of the volume clearly this is not the case Particular high points for me are the chapters on the work of Fatih Akin by Janis Little Solomon and John Davidson s discussion of Schulze gets the Blues as well as Olivier Asselin s fascinating account of Database Cinema This will be a good addition to scholarship on European film and I look forward to receiving my copy Professor Paul Cooke University of Leeds **Forms of Being** Leo

Bersani,Ulysse Dutoit,2019-07-25 In each of the films discussed in this study Le Mepris All About My Mother The Thin Red Line something extraordinary is proposed Or if not proposed then shown visually by stranger and more powerful means than narrative or argument *World on Film* Martha P. Nochimson,2010-02-22 This uniquely engaging and lively textbook provides a comprehensive introduction to international film from the golden age of European cinema to the contemporary blockbusters of India and Asia and the post World War II emergence of global film culture Offers an overview of film culture in European countries such as France Sweden and Spain as well as Africa Hong Kong China and India in a clear and conversational style to engage the student reader Provides a detailed exploration of the impact of globalization on international cinema Includes a comprehensive companion website www.wiley.com/go/worldonfilm with an expansive gallery of film stills also found in the text plus access to sample syllabi for faculty and a detailed FAQ Addresses the differences in visual and narrative strategies between Hollywood influenced movies and international cinema Highlights key words within the text and provides a comprehensive glossary of critical vocabulary for film studies Each chapter includes in depth case studies of individual films and directors cultural and historical context selected filmographies and ideas for projects essays and further research **Mediapolis** Sam Inkinen,2012-01-19 No detailed description available for Mediapolis **Nichols**

Bill Nichols,1985 **Technoculture** Debra Benita Shaw,2008-07-01 We live in a world where science and technology shape the global economy and everyday culture where new biotechnologies are changing what we eat and how we can reproduce and where email mobiles and the internet have revolutionised the ways we communicate with each other and engage with the world outside us Technoculture The Key Concepts explores the power of scientific ideas their impact on how we understand the natural world and how successive technological developments have influenced our attitudes to work art space language and the human body Throughout the lively discussion of ideas is illustrated with provocative case studies from biotech foods to life support systems from the Walkman and iPod to sex and cloning from video games to military hardware Designed to be both provocative and instructive Technoculture The Key Concepts outlines the place of science and technology in today s culture

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