

Mindscreen: Bergman, Godard, and First-Person Film

Kawin, B

Note: This is not the actual book cover

Mindscreen Bergman Godard And First Person Film

David Kirk



Mindscreen Bergman Godard And First Person Film:

Mindscreen Bruce F. Kawin, 1978 The Description for this book Mindscreen Bergman Godard and First Person Film will be forthcoming

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

Endangering Science Fiction Film Sean Redmond, Leon Marvell, 2015-06-26 Endangering Science Fiction Film explores the ways in which science fiction film is a dangerous and endangering genre The collection argues that science fiction's cinematic power rests in its ability to imagine Other worlds that challenge and disturb the lived conditions of the real world as it is presently known to us From classic films such as 2001 A Space Odyssey and Solaris to modern blockbusters including World War Z and Gravity and directors from David Cronenberg to Alfonso Cuarón contributors comment on the way science fiction film engages with dangerous encounters liminal experiences sublime aesthetics and untethers space and time to question the very nature of human existence With the analysis of a diverse range of films from Europe Asia North and South America Endangering Science Fiction Film offers a uniquely interdisciplinary view of the evolving and dangerous sentiments and sensibility of this genre

Object Fantasies Philippe Cordez, Romana Kaske, Julia Saviello, Susanne Thürigen, 2018-09-10 In the modern lexicon object refers to an entity that is materially constituted spatially defined and functionally determined In contrast the Latin word fantasia has since antiquity referred to an apparition or the ability to imagine something that could be equally an object an image or a concept This tension prompts further inquiry into the interrelations and differences between the experience of tangible objects their perception and handling and the creation of new objects their conception and formation What correlations exist between object fantasies the self-consciousness of subjects and the concrete and imagined conditions of human beings social lives By addressing this question this interdisciplinary book opens new perspectives in the field of object studies

Multimodal Film Analysis John Bateman, Karl-Heinrich Schmidt, 2013-06-17 This book presents a new basis for the empirical analysis of film Starting from an established body of work in film theory the authors show how a close incorporation of the current state

of the art in multimodal theory including accounts of the syntagmatic and paradigmatic axes of organisation discourse semantics and advanced layout structure builds a methodology by which concrete details of film sequences drive mechanisms for constructing filmic discourse structures The book introduces the necessary background the open questions raised and the method by which analysis can proceed step by step Extensive examples are given from a broad range of films With this new analytic tool set the reader will approach the study of film organisation with new levels of detail and probe more deeply into the fundamental question of the discipline just how is it that films reliably communicate meaning **Flashbacks in Film**

Maureen Turim, 2013-12-17 The flashback is a crucial moment in a film narrative one that captures the cinematic expression of memory and history This author's wide ranging account of this single device reveals it to be an important way of creating cinematic meaning Taking as her subject all of film history the author traces out the history of the flashback illuminating that history through structuralist narrative theory psychoanalytic theories of subjectivity and theories of ideology From the American silent film era and the European and Japanese avant garde of the twenties from film noir and the psychological melodrama of the forties and fifties to 1980s art and Third World cinema the flashback has interrogated time and memory making it a nexus for ideology representations of the psyche and shifting cultural attitudes Modern/Postmodern Silvio Gaggi, 2015-08-10 Silvio Gaggi's survey of the vast terrain of twentieth century arts and ideas is unique not only for its scope but also for the clarity and cohesiveness it brings to wide ranging seemingly disparate works By identifying underlying epistemological aesthetic and ethical issues Gaggi draws connections among such modern and postmodern masterpieces as Pirandello's and Brecht's theater Fowles's and Barth's fiction Warhol's paintings Godard's and Bergman's films and Derrida's literary theory Modern Postmodern begins with a discussion of the profound skepticism about traditional beliefs and about our ability to know the self that lies at the heart of both modernism and postmodernism Gaggi identifies the modernist response to this doubt as the rejection of mimesis in favor of a purely formalistic or expressionistic art The postmodern response on the other hand is above all to create art that is self referential concerned with art itself the history of art or its processes Drawing from the work of Pirandello and Brecht paradigms that can be applied to many different art works Gaggi emphasizes how these works from diverse media relate to one another and what their relationships are to the contemporary artistic and philosophical climate He concentrates on the works themselves but examines theory as a parallel manifestation of the same obsessions that inform recent literature and art Gaggi asks finally if self referential art can also be politically and ethically engaged with the reality outside it He concludes that the postmodern obsession with language narrativity and artifice is not necessarily a decadent indulgence but is at its best an honest inquiry into the problems questions and paradoxes of language Modern Postmodern is a lively approach to postmodern art that will interest all students and scholars of contemporary art and literature *Film and the Dream Screen* Robert T. Eberwein, 2014-07-14 Robert T Eberwein uses a hypothesis from psychoanalytic theory to explore the frequently noticed similarity between dreaming and watching a film His

comprehensive study of the relationship between films and dreams explains the film screen as a psychic structure Originally published in 1984 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 Film, Art, and the Third Culture Murray Smith,2017-03-24 In the mid 1950s C P Snow began his campaign against the two cultures the debilitating divide as he saw it between traditional literary intellectual culture and the culture of the sciences urging in its place a third culture which would draw upon and integrate the resources of disciplines spanning the natural and social sciences the arts and the humanities Murray Smith argues that with the ever increasing influence of evolutionary theory and neuroscience and the pervasive presence of digital technologies Snow s challenge is more relevant than ever Working out how the scientific and everyday images of the world hang together is no simple matter In *Film Art and the Third Culture* Smith explores this question in relation to the art technology and science of film in particular and to the world of the arts and aesthetic activity more generally In the first part of his book Smith explores the general strategies and principles necessary to build a third cultural or naturalized approach to film and art one that roots itself in an appreciation of scientific knowledge and method Smith then goes on to focus on the role of emotion in film and the other arts as an extended experiment in the third cultural integration of ideas on emotion spanning the arts humanities and sciences While acknowledging that not all of the questions we ask are scientific in nature Smith contends that we cannot disregard the insights wrought by taking a naturalized approach to the aesthetics of film and the other arts **Eco-Trauma Cinema** Anil Narine,2014-09-19 Film has taken a powerful position alongside the global environmental movement from didactic documentaries to the fantasy pleasures of commercial franchises This book investigates in particular film s complex role in representing ecological traumas Eco trauma cinema represents the harm we as humans inflict upon our natural surroundings or the injuries we sustain from nature in its unforgiving iterations The term encompasses both circumstances because these seemingly distinct instances of ecological harm are often related and even symbiotic the traumas we perpetuate in an ecosystem through pollution and unsustainable resource management inevitably return to harm us Contributors to this volume engage with eco trauma cinema in its three general forms accounts of people who are traumatized by the natural world narratives that represent people or social processes which traumatize the environment or its species and stories that depict the aftermath of ecological catastrophe The films they examine represent a central challenge of our age to overcome our disavowal of environmental crises to reflect on the unsavoury forces reshaping the planet s ecosystems and to restructure the mechanisms responsible for the state of the earth **Projecting a Camera** Edward Branigan,2013-08-21 In *Projecting a Camera* film theorist Edward Branigan offers a groundbreaking approach to

understanding film theory Why for example does a camera move What does a camera know And when does it know it What is the camera's relation to the subject during long static shots What happens when the screen is blank Through a wide ranging engagement with Wittgenstein and theorists of film he offers one of the most fully developed understandings of the ways in which the camera operates in film With its thorough grounding in the philosophy of spectatorship and narrative Projecting a Camera takes the study of film to a new level With the care and precision that he brought to Narrative Comprehension and Film Edward Branigan maps the ways in which we must understand the role of the camera the meaning of the frame the role of the spectator and other key components of film viewing By analyzing how we think discuss and marvel about the films we see Projecting a Camera offers insights rich in implications for our understanding of film and film studies **Critical Multimodal Studies of Popular Discourse** Emilia Djonov, Sumin Zhao, 2013-09-23 Studies of multimodality have significantly advanced our understanding of the potential of different semiotic resources verbal visual aural and kinetic to make meaning and allow people to achieve various social purposes such as persuading entertaining and explaining Yet little is known about the role that individual nonverbal resources and their interaction with language and with each other play in concealing and supporting or drawing attention to and subverting social boundaries and inequality political or commercial agendas This volume brings together contributions by prominent and emerging scholars that address this gap through the critical analysis of multimodality in popular culture texts and semiotic practices It connects multimodal analysis to critical discourse analysis demonstrating the value of different approaches to multimodality for building a better understanding of critical issues of central interest to discourse analysis semiotics applied linguistics education cultural and media studies **Romanian Cinema** Doru Pop, 2021-11-04 This volume explores the philosophical and metaphysical manifestations of contemporary cinema Starting with the hypothesis that movies provide an experience that is both a pathway into the thinking mechanisms of modern humans and into our collective psyche this study focuses on the elements that form the Romanian cinematic mind as part of the European cinema thinking While this book is based on specific case studies provided by recent productions in Romanian filmmaking such as Proroca 2017 and Touch me Not 2018 it also contextualises the national cinema within the larger European art of making movies Offering close interpretations of the works of world renowned directors like Cristi Puiu Cristian Mungiu Corneliu Porumboiu or more recently Adina Pintilie and Constantin Popescu this book questions the Romanianess of their cinematic techniques and places their philosophical roots both in a particular mode of thinking and within continental philosophy **Classical Myth and Culture in the Cinema** Martin M. Winkler, 2001-06-21 Classical Myth and Culture in the Cinema is a collection of essays presenting a variety of approaches to films set in ancient Greece and Rome and to films that reflect archetypal features of classical literature The diversity of content and theoretical stances found in this volume will make it required reading for scholars and students interested in interdisciplinary approaches to text and image and for anyone interested in the presence of Greece and Rome in modern popular culture **Post-war Cinema**

and Modernity John Orr, 2019-08-06 No detailed description available for Post war Cinema and Modernity *Revisioning History* Robert A. Rosenstone, 2020-03-31 In *Revisioning History* thirteen historians from around the world look at the historical film on its own terms not as it compares to written history but as a unique way of recounting the past How does film construct a historical world What are the rules codes and strategies by which it brings the past to life What does that historical construction mean to us In grappling with these questions each contributor looks at an example of New History cinema Different from Hollywood costume dramas or documentary films these films are serious efforts to come to grips with the past they have often grown out of nations engaged in an intense quest for historical connections such as India Cuba Japan and Germany The volume begins with an introduction by Robert Rosenstone Part I Contesting History comprises essays by Geoff Eley on the film *Distant Voices Still Lives* Nicholas B Dirks *The Home and the World* Thomas Kierstead and Deidre Lynch *Eijanaika* and Pierre Sorlin *Night of the Shooting Stars* Contributing to Part II Visioning History are Michael S Roth *Hiroshima Mon Amour* John Mraz *Memories of Underdevelopment* Min Soo Kang *The Moderns* and Clayton R Koppes *Radio Bikini* Part III *Revisioning History* contains essays by Denise J Youngblood *Repentance* Rudy Koshar *Hitler A Film from Germany* Rosenstone Walker Sumiko Higashi Walker and *Mississippi Burning* and Daniel Sipe *From the Pole to the Equator*

Contemporary Hollywood Cinema STEVE NEALE, Murray Smith, 2013-04-15 A comprehensive overview of the film industry in Hollywood today *Contemporary Hollywood Cinema* brings together leading international cinema scholars to explore the technology institutions film makers and movies of contemporary American film making Into the Vortex Britta H. Sjogren, 2006-04-27 A pathbreaking feminist analysis of sound s shifting relation to image in film Point of View in the Cinema Edward Branigan, 2012-01-02 Branigan effectively criticizes the communication model of narration a task long overdue in Anglo American circles The book brings out the extent to which mainstream mimetic theories have relied upon the elastic notion of an invisible idealized observer a convenient spook whom critics can summon up whenever they desire to naturalize style The book also makes distinctions among types of subjectivity after this we will have much more precise ways of tracing the fluctuations among a character s vision dreams wishes and so forth Branigan also explains the necessity of distinguishing levels of narration **Spanish Meta-Art and Contemporary Cinema** Guillermo

Rodríguez-Romaguera, 2023-08-10 Can cinema reveal its audience s most subversive thinking Do films have the potential to project their viewers innermost thoughts making them apparent on the screen This book argues that cinema has precisely this power to unveil to the spectator their own hidden thoughts It examines case studies from various cultures in conversation with Spain a country whose enduring masterpieces in self reflexive or meta art provide insight into the special dynamic between viewer and screen Framed around critical readings of Miguel de Cervantes *Don Quixote* Diego Velázquez *Las meninas* and Luis Buñuel s *Un chien andalou* this book examines contemporary films by Víctor Erice Carlos Saura Bigas Luna Alejandro Amenábar Lucrecia Martel Krzysztof Kieslowski David Lynch Pedro Almodóvar Spike Jonze Andrzej Zulawski

Fernando P rez Alfred Hitchcock Wes Craven and David Cronenberg to illustrate how self reflexivity in film unbridles the mental repression of film spectators It proposes cinema as an uncanny duplication of the workings of the brain a doppelg nger to human thought

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