

Masterpieces Of Modernist Cinema

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and Philosophy
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Post–war Cinema and Modernity
Cinema and the Invention of Modern Life
The Tenth Muse
The Cinema and the Origins of Literary Modernism
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Modernism as World Cinema
Masumura Yasuzô and the Cinema of Social Consciousness
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Artistes and Their Films of Modern Hindi Cinema
The Development of a Modernist Narrative in Selected Films of Joseph Losey
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noted film scholars analyze some of the most challenging films of the 20th century

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

a unique study of four major post war european films by four key auteurs which argues that these films exemplify film modernism at the peak of its philosophical reflection and aesthetic experimentation

in a modernist cinema sixteen distinguished scholars in the field of the new modernist studies explore the interrelationships among cinema modernism across the arts and modernity in the period 1914 to 1941 each of the fifteen chapters focuses on at least one influential film by a major director from europe america or asia including pastrone griffith eisenstein lang hitchcock murnau dreyer vertov buñuel ozu ford renior chaplin riefenstahl and welles contributors explore the formal and aesthetic qualities silent and early sound films in relation to their social cultural and political context and with particular attention to the challenges crises and promise of modern life in the first half of the 20th century

in film and literary modernism the connections between film modernist literature and the arts are explored by an international group of scholars the impact of cinema upon our ways of seeing the world is highlighted in essays on city symphony films avant garde cinema european filmmaking and key directors and personalities from charlie chaplin sergei eisenstein and alain renais to alfred hitchcock and mae west contributors investigate the impact of film upon t s eliot time and stream

cinema by design traces art nouveau s long history in films from various decades and global locales appreciating the movement s enduring avant garde aesthetics lucy fischer explains why an art movement embedded in modernist sensibilities can flourish in contemporary film through its visions of nature gender sexuality and the exotic

post war cinema and modernity explores the relationship between film and modernity in the second half of the twentieth century its distinguishing feature is the focus on the close connections between history theory and textual criticism the first section on film theory and film form begins with a sustained group of theory readings bazin and telotte critique new post war forms of film narrative while metz and birch respond to the filmic innovations of the 1960s and the question of modernism pasolini s landmark polemic on the cinema of poetry is a vital springboard for the later critiques by deleuze and tarkovsky of time and the image and for kawin and de lauretis of subjectivities and their

narrative transformation while Jameson deals with the topical question of film and postmodernity there follows a series of essays grouped around different aspects of film from general discussion of changes in film technology and cinematic perception can be seen in the essays by Virilio Wollen Aumont and Bukatman and is extended to a discussion of film documentary finally there is a focus on cinematographers and their filmic collaboration with a specially commissioned essay on post war British cinematography and readings featuring the work of Michael Chapman with Martin Scorsese and Nestor Almendros with Terrence Malick the second section looks at international cinema placing filmmaking and filmmakers in a social and a national context as well as taking up many aspects of film theory it brings together landmark essays which contextualise feature films historically yet also highlight their aesthetic power and their wider cultural importance filmmakers discussed include Ozu Bresson Hitchcock Godard Fassbinder and Zhang Yimou there is a new translation of Kieslowski's essay on Bergman's *The Silence* and an essay specially commissioned for the volume on the work of Theo Angelopoulos features filmmaking and filmmakers are placed in social nat

this is one of the finest freshest and most suggestive anthologies i've come across in recent years
 Stuart Liebman City University of New York Graduate Center

this book brings together two major strands of research the exploration of early film criticism and theory and cinema's impact on literary texts including the work of H. G. Wells and Virginia Woolf it also offers new research on early writings about film including the work of the women film critics who rose to prominence in the 1920s and on film societies and film journals in the period

modernist writing has always been linked with cinema the recent renaissance in early British film studies has allowed cinema to emerge as a major historical context for literary practice treating cinema as a historical rather than an aesthetic influence this book analyzes the role of early British film culture in literature thus providing the first account of cinema as a cause for modernism Shail's study draws on little known sources to create a detailed picture of cinema following its second birth as both institution and medium the book presents a comprehensive account of how UK based modernism originated as a consequence of rather than a conscious aesthetic response to this new component of the cultural landscape film's new accounts of language endeavor time collectivity and political change are first considered then related to the patterns that comprised modernist texts authors discussed include Ford Madox Ford Joseph Conrad Wyndham Lewis Ezra Pound H. D. James Joyce Virginia Woolf and Dorothy Richardson

Arab Modernism as World Cinema explores the radically beautiful films of Moroccan filmmaker Moumen Smihi demonstrating the importance of Moroccan and Arab film cultures in histories of world cinema addressing the legacy of the *Nahda* or Arab Renaissance of the nineteenth and early twentieth

century when arab writers and artists reenergized arab culture by engaging with other languages and societies peter limbrick argues that smihi s films take up the spirit of the nahda for a new age examining smihi s oeuvre which enacts an exchange of images and ideas between arab and non arab cultures limbrick rethinks the relation of arab cinema to modernism and further engages debates about the use of modernist forms by filmmakers in the global south this original study offers new routes for thinking about world cinema and modernism in the middle east and north africa and about arab cinema in the world

in this provocative and original study jonathan foltz charts the institutional stylistic and conceptual relays that linked literary and cinematic cultures and that fundamentally changed the nature and status of storytelling in the early twentieth century

between 1927 and 1933 the journal close up championed a european avant garde in film making it was edited by the writer and film maker kenneth macpherson and among its regular contributors were the poet h d gertrude stein dorothy richardson and virginia woolf whose essay on cinema is reprinted here in full

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